

JESÚS LEÓN

TENOR

Mexican tenor Jesús León's Duke has been described as "impeccable," his Edgardo "exquisite," and his Nadir "clear and delicate." His 2018-2019 season included Elvino in *La Sonnambula* and Edgardo in *Lucia di Lammermoor* with Deutsche Oper Berlin and Alfredo in *La Traviata* with Minnesota Opera. Upcoming engagements include Roméo in *Roméo et Juliette* with Graz Opera and Hoffmann in *Les contes d'Hoffmann* with the Palace of Bellas Artes in Mexico.

Recent engagements include the Il Duca in *Rigoletto* with Oper im Steinbruch, Edgardo in *Lucia di Lammermoor* with Florida Grand Opera, Christmas concerts with the Liverpool Philharmonic Orchestra, New Year's Eve and New Year's Day concerts at the Dubai Opera House, Elvino in *La Sonnambula* with Staatstheater Stuttgart, the title role in *Roméo et Juliette* with Opéra de Nice, and Ismael in *Nabucco* with Opera de Toulon.

Other performances for Mr. León include Nadir in *Les pêcheurs de perles* with Opera di Firenze, Teatro Verdi di Trieste and Seoul Arts Centre, Il Duca in *Rigoletto* with Opéra de Nice, the title role in *Roméo et Juliette* with the Royal Opera House Muscat, Elvino in *La Sonnambula* with Teatro Filarmonico Verona, the title role in *Roméo et Juliette* with Atlanta Opera, Arturo in *I puritani* with Maggio Musicale Florentine in Florence, Tebaldo in *I Capuletti e i Montecchi* with Teatro Massimo Bellini in Catania, Elvino in *La sonnambula* with Teatro Bellini Catania, Teatro Comunale Mario del Monaco in Treviso, Teatro Comunale Ferrara, and Teatro Alighieri Ravenna, Nadir in *Les pêcheurs de perles* with Opera di Firenze, Teatro Regio in Parma, Teatro Luciano Pavarotti in Modena, Korea National Opera Seoul, and Daegu Opera House, Pâris in *La belle Hélène* with the Châtelet Theatre in Paris, Ernesto in *Don Pasquale* with Innsbruck Landestheater, Alfredo in *La Traviata* with Scottish Opera, Dijon Opera, and Theatre Caen, and Don Ottavio in *Don Giovanni* with Garsington Opera and Birgitta Festival.

León is also an active concert performer and has performed with the Royal Philharmonic Orchestra at Royal Albert Hall (Raymond Gubbay's Classical Spectacular) and the Royal Liverpool Philharmonic Orchestra (Spirit of Christmas and New Year's Eve Gala, New Year's concert) as well as at Birmingham Symphony Hall, Barbican Hall, Wigmore Hall, Orchestra Verdi in Milan (Mozart's *Requiem*) and the Orquesta Sinfonica de Minería (Berlioz's *Roméo et Juliette*). His debut recording *Bel Canto* with the Royal Liverpool Philharmonic Orchestra including arias by Vincenzo Bellini, Gaetano Donizetti, and Giuseppe Verdi was released in 2015 by Opus Arte.

Mr. León started his vocal studies with the Cuban tenor Jesús Li. He studied at the UCLA Opera Studio, the Solti Accademia di bel Canto, the Boston Opera Institute, and as a member of the Domingo-Thornton Young Artist Program at Los Angeles Opera. He then trained for two years in Italy under the guidance of the legendary soprano Mirella Freni, who granted him the Nicolai Ghiaurov scholarship.



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Tenor

OPERA

Hoffmann	Les contes d'Hoffmann	Belles Artes, Mexico	2019
Roméo	Roméo et Juliette	Graz Opera	2019
Alfredo	La Traviata	Minnesota Opera	2019
Ismael	Nabucco	Opéra de Toulon	2018
Roméo	Roméo et Juliette	Opéra Nice Côte d'Azur	2018
Elvino	La sonnambula	Staatsoper Stuttgart	2018
Edgardo	Lucia di Lammermoor	Florida Grand Opera	2017
Il Duca	Rigoletto	Oper im Steinbruch; Opéra Nice Côte d'Azur; Bregenz Opera	2017; '17; '13
Nadir	Les pêcheurs de perles	Korea National Opera; Teatro Verdi di Trieste; Opera di Firenze; Korea National Opera; Teatro Luciano Pavarotti; Teatro Regio di Parma	2017; '17; 2016; '15; 2014; '14
Roméo	Roméo et Juliette	Montecarlo Opera; Atlanta Opera	2016; '16
Elvino	La sonnambula	Teatro Massimo Bellini; Arena di Verona; Teatro Comunale di Ravenna; Teatro Comunale di Ferrara; Teatro Comunale di Treviso	2016; '16; 2015; '15; 2014
Paris	La belle Hélène	Théâtre du Châtelet	2015
Arturo	I puritani	Opera di Firenze; Grange Park Opera	2015; '13
Tebaldo	I Capuletti e i Montecchi	Teatro Massimo Bellini	2014
Alfredo	La Traviata	Teatro del Bicentenario; Bregenz Opera; Scottish Opera	2014; '13; '12
Ernesto	Don Pasquale	Innsbruck	2013
Don Ottavio	Don Giovanni	Birgitta Festival, Tallinn; Garsington Opera	2012; '12

Concert & Oratorio

Soloist	New Year's Concert	Dubai Opera House	2018
Soloist	Spirit of Christmas Concert Series	Liverpool Philharmonic Hall	2017
Soloist	La voce dell'amore	Saint Petersburg Hall	2016
Soloist	New Year's Gala Concert	Barbican Hall; Symphony Hall, Birmingham	2013; '11
Soloist	Spirit of Christmas with Liverpool Phil	Liverpool Philharmonic Hall	2012
Soloist	This Sporting Life with Liverpool Phil	Liverpool Philharmonic Hall	2012
Soloist	Christmas Spectacular with Royal Phil	Royal Albert Hall	2012; '10; '09
Soloist	Mozart: Requiem	Orchestra Verdi, Milano	2012
Soloist	Verdi: Requiem	Orchestra Verdi, Milano	2011
Soloist	Beethoven: Ninth Symphony	Barbican Hall; Symphony Hall, Birmingham	2010
Soloist	Concert at NIA, Classical Spectacular	Birmingham	2010
Soloist	Concert at Manchester Arena	Manchester, UK	2010
Soloist	A Night at the Opera	Orion Symphony Orchestra, Royal Festival Hall	2010
Soloist	Opera Gala	London International Orch, Proms at St. Jude's	2010
Soloist	Concerts	Musica Angelica, Los Angeles	2010
Soloist	Concerts	Festival Ortiz Tirado, Alamos, Mexico	2010
Soloist	Concerts	Bangkok Symphony Orchestra	2008
Soloist	Solti 10 th Anniversary Concert	Wigmore Hall, London	2008
Soloist	Concert for the Princess of Chimay	Brussels, Belgium	2007
Soloist	Domingo-Thornton Young Artist Showcase	Los Angeles, CA	2007

JESÚS LEÓN
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CRITICAL ACCLAIM

Alfredo – La Traviata – Minnesota Opera

"Leon has an impressive legato and smooth, sweet sound. . . Leon paired well with Cabell in "Un di, felice," and generated some fire in the party scene. The moment in which he threw money at Violetta was powerful and well-prepared."
-Opera News

"it's the moving evocations of intense love and sadness in Verdi's music that make "La Traviata" a masterpiece, and those were beautifully conveyed on opening night by our lovers, American soprano Nicole Cabell and Mexican tenor Jesus Leon. . . While Violetta is usually the center of attention in this opera, Leon's Alfredo was its charismatic catalyst. He consistently stole scenes, disarmingly open-hearted as he gave each line a wonderful mix of tenderness and effusive passion."
-Pioneer Press

"Jesús León has a glorious tenor, brilliant singing the role of Alfredo, expressing his earnest love for Violetta, heedless of her tarnished past, with complete conviction. His anguish and humiliation after her return to Paris is palpable."
-Talkin' Broadway

Elvino – La sonnambula- Deutsche Oper Berlin

"In between stands Elvino Jesús León – he harmonizes more beautifully in a duet with Venera Gimadjeva thanks to his bright, light head voice, which he can lead without great effort to the high d; at the same time, he makes it clear in which emotional state of exception someone is singing so high."
- Berliner Zeitung

"The tenor Jesús León embodies Elvino with melodic lines and a bravura, effortless height in the extremely long melodic lines."
- NMZ online

"The Elvino of Jesús León is the surprise of the evening. . .it is a belcanto voice that is absolutely suitable for high tessitura. . . especially Prendi l'anello in the 1st Act and Tutto è sciolto in the 2nd Act have precious tenor moments."
- Opern- & Konzertkritik Berlin

"Jesus Leon has the better cards as Elvino. As a top-class tenore di grazia the Mexican gives a lesson in bel canto. In addition, as a success-spoiled and at the same time enormously unsettled village snob, he is able to forcefully add himself to the panopticon of a self-righteous hermetic village society."
- Online Merker

"Jesús León brings a very bright tenore di grazia as Elvino. With style and height, he masters his part, with outstanding acting. It's not a very big voice, but one that you enjoy listening to."
- Oper Aktuell

Edgardo - Lucia di Lammermoor - Florida Grand Opera

"As her lover, Edgardo, Jesus León, harkens back to older recordings we have heard; just an exquisite sound both youthful and boyishly masculine. From his first entrance he commanded never upstaging his lover. The couple's intense need to fight the surrounding depression gives this production its force. At this time, it is hard to imagine León's art outside of bel canto, so hopefully he will get the opportunity to resurrect these often overlooked roles."
- ConcertoNet.com

"León's intensely expressive Edgardo earned the loudest applause at curtain call. Though Edgardo was positioned as a star-crossed victim of Enrico's merciless power grab, ultimately committing suicide in the opera's final scene, his furious breakup with Lucia after she was driven by her brother to marry another man mirrored villain Enrico's short-fused toxicity."
- Schmopera

Il Duca – Rigoletto - l'Opéra de Nice

"All the singers are great. Let us quote the magnificent voices of the tenor Jesús Leon, the interpreter of the Duke of Mantua - impeccably in his very famous aria "Like the feather in the wind, the woman is fickle ..."" - Art Cote D'Azur

"The choice of Mexican tenor Jesús León for the Duke of Mantua is particularly relevant, as was that of Francesco Meli for "Il Trovatore" in Monaco. . . Jesús León possesses a solar timbre, a ductile and clear voice and an easy acute which allows him to crown with a counter-re the cabalette of the second act ("Possente amor mi chiama ..."). It will be the only concession to an optional note, not written by the composer, insofar as we hear here neither the counter-ut in unison of the duo Gilda / the duke (Addio addio) Nor the traditional high notes at the end of the famous duo of vengeance ("Ah, vendetta, vendetta ...").

- MetaMag

Elvino - La sonnambula - Teatro Massimo Bellini

"In the role of Elvino . . . we find Jesus Leon, a tenor with good phrasing, discreet stage presence and elegant expressiveness that is never mushy, detected especially in the delicious love duets." - CarteggiLetterari.it

"Jesus Leon has given back to Elvino all the sweetness and grace of the role, without ever forcing, remaining within an elegiac lyricism far from the roaring dramatic deviations often so appreciated by a certain public: good tenor of grace, he showed off a remarkable technique and a good coverage of the treble, showing also to be able to take special care of the difficult recitatives of Bellini"

- BelliniNews.it

"The tenor is well suited to the role, which he has interpreted gracefully and with gusto. The public has appreciated and applauded."

- SudPress.it

Romeo - Romeo et Juliette - Atlanta Opera

"Tenor Jesús Leon makes a strong Atlanta Opera debut as Romeo; his wonderfully bell-like tenor tones sound as invitingly clear on the final notes as they do at the opening."

- For the AJC

"León's tenor is an appealing match for Cabell's voice, which is a good thing as they have four duets in all over the span of the opera, including the drawn-out death scene in the Capulet tomb at the end." - Artsatl.com

Bel Canto CD

'There's nothing like a tenor strutting his stuff; and it's all there when the young Mexican Jesús León tackles 'Amici miei', writes Christopher Cook in the August issue of BBC Music Magazine. 'León leaps up to that closing trio of top notes with all the swaggering confidence of the young Pavarotti who made this a signature aria at the beginning of his career.'

- BBC Music Magazine

"On this disc he gives a series of highly shapely, polished and a lovely sense of style. Jesús León has quite a narrow bore, fine-grained voice which has a lovely surface sheen (it works well live, as I saw him in Bellini's I Puritani at Grange Park Opera in 2013. In timbre it has elements in common with a tenor like William Matteuzzi who devoted his career to the early 19th century Italian operas (and I love his recording of Bellini's I Puritani with Mariella Devia). But in overall terms, the tenor I was most reminded of was Alfredo Kraus; Jesús León has the same stylish feel and the same care not to push the voice beyond its natural limits."

- Planet Hugill

Arturo - I puritani - Grange Park Opera

"As Lord Arturo, the light-voiced Jesus Leon negotiated the high-lying vocal line sweetly and truly (the enchanting aria and ensemble "A te, o cara" was one of the evening's few bright spots), projecting a seraphic resignation appropriate to his Christian name."

- The Telegraph

"As Arturo, Jesús León offers sweetness of tone and some extraordinary top notes." - The Guardian

"First let me list some of the things I enjoyed about this Puritani: . . . good-looking tenor Jesús León's high notes"

- Opera Magazine

"Elvira's beloved Arturo was sung by Jesus Leon, who has an attractive, flexible light tenor voice. Leon was clear and firm and produced a fine rendering of the showpiece "A te o cara"."

- Bachtrack

"I Puritani is an opera notorious for the fact that the vocal demands of the tenor role, Arturo, are as demanding as that of the soprano. The role sits naturally very high and includes the famous high F (in act 3). Mexican tenor Jesus Leon was clearly equal to the challenge. He has a flexible lyric voice and seemed remarkably relaxed about the role's tessitura. His voice isn't large, but he brought to the role a lovely control and flexibility, with enough resource to colour and shape the music. His duet with Rutter in act 3 was rightly one of the climaxes of the evening." - Planet Hugill

Don Ottavio - Don Giovanni - Garsington Opera

"The other male roles were also well sung and acted, particularly Jesus Leon as Don Ottavio, whose rendition of the lovely 'Il mio tesoro' aria was one of the high points of the opera." - Express.co.uk

"Don Ottavio, elegantly sung by Jesús León . . ."

- The Guardian

". . . and Jesus Leon stands out for his Italianate Ottavio"

- The Stage

". . . Leon's sweet tenor as Don Ottavio"

- The Independent

"As Ottavio, sweet-toned Mexican tenor Jesus Leon lost "Dalla sua pace" but made a special moment of "Il mio tesoro," his liquid line skilfully encompassing the lengthy phrases and florid writing."

- Opera News

"As the put-upon Ottavio, Mexican Jesús León, dressed in suit and tie showing some aristocratic class, acted his role well; his light tenor was mellifluous in its phrasing and even in tone; I quite missed the Act One aria."

- Seen and Heard International

"It was very welcome to see Don Ottavio taking charge of things, even if that meant some shenanigans with the Commendatore's corpse... Jesús León coped well with all he had to do as Ottavio and sang a commendable 'Il mio Tesoro' which is no mean feat even when your character is not faced with sullen companions."

- MusicOMH.com

". . . and as for Jesús León as Don Ottavio, his pleasant upper register makes one regret the absence of 'Dalla sua pace' from Act One."

- ClassicalSource.com

Cavaradossi - Tosca - Cadogan Hall, UK

"I'd heard of the Mexican tenor Jesús León, but not heard him. He was certainly worth the wait. His Cavaradossi gripped from the very first, and he established a thrilling chemistry with both Tosca and Scarpia. 'Recondita armonia' was seductively abandoned and lyrical, he was superbly dramatic and realistic in the horrors of Act Two, and sang an 'E lucevan' to die for. His voice is even, with a terrific, flexible top, and he's a good, and good-looking, actor."

- ClassicalSource.com

Riccardo- Maria Di Rohan

"Full of cheerful joy of acting such we experienced the Mexican Tenor Jesus Leon in the part of Riccardo with plenty of sweetness and a suppressed lacrima nella voce, a voice with a homogeneous color and secure high tessitura. For once the tenor was not the weakness of the show, but one of its very strengths."

- Der Opernfrend

Cavaradossi - Tosca - Derry

"Mexican tenor Jesús León (also making his Tosca debut) sang (in English) 'Lucevan le stelle' in this grimly foreboding setting, revealing a voice with a ringingly supple top end and lean, strikingly photogenic features."

- BBC Music Magazine

"I'd rather have heard her Mexican Cavaradossi, Jesús León, in Italian, but he sang with limpid tone and elegant phrasing."

- The Times

Il Duca - Rigoletto - San Francisco

"Our Duke, Jesús León, is a natural tenor with an unforced top and the ability to sustain high notes for an impressive length of time. The graduate of a number of prestigious opera programs is also a natural onstage, totally believable as a philandering lover, able to maintain focus in "Questa o quella" as two women ran their hands all over his face and body, and handsome enough to seduce the innocent Gilda into sacrificing her life for him."

- San Francisco Classical Voice

Alfredo - La Traviata - San Francisco

"Jesús León is a living incarnation of Alfredo. He exudes a boyish charm and a happy-go-lucky approach to life."

- Philip G. Hodge, Lasplash.com