



ALBERTO BIANCHI LANZONI
BASSE

Known for his well-supported and round velvet timbre and possessing a solid technique,

ALBERTO BIANCHI LANZONI has performed a large number of roles in the renowned houses of Europe including Scarpia, Sparafucile, Leporello, Don Giovanni, Timur, Colline, Don Pasquale to name a few, without forgetting in his young career notably his excellent Figaro under the direction of the legendary conductor Claudio Abbado.

Today, his developed bass voice is oriented towards a more dramatic repertoire, without ever abandoning that of opera buffa. He performs Oroveso at the Teatro Comunale Claudio Abbado in Ferrara and at the Parma Opera Festival alongside Fabio Armiliato and is acclaimed by critics.

The role of Scarpia in Puccini's "Tosca", which he will tackle in May 2024 at the Teatro Borgatti di Cento, has achieved great success, receiving praise from both critics and audiences. Among the great Rossini roles he has performed are: Basilio, Mustafà, Don Magnifico, and in particular Alidoro, with his extremely difficult aria, in May 2024 at the Teatro Duse in Bologna and at the prestigious Teatro Galli in Rimini.

Currently he is perfecting the role of Zaccaria, perfectly suited to his wide and powerful bass voice, as well as the roles of Philip II, Attila and Mephistopheles.

Leporello and Don Giovanni will never abandon him because from 2002 to 2023 he has performed these roles about 150 times (100 times Leporello and 50 times Don Giovanni) in various theaters in Italy and abroad. During his last tour, in November and December 2023, in collaboration with the Opéra de Massy, he played Leporello in 23 theaters in Spain and France: Cadiz, Zaragoza, Alicante, Massy, Carcassonne, etc.

In 2022, he played Ferrando in Il Trovatore and Sparafucile at the Teatro Duse in Bologna and the Teatro Comunale Pavarotti Freni in Modena as well as Timur and Colline at the Parma Opera Festival.

In 2021, he made his debut as Raimondo in "Lucia di Lammermoor", while also being highly acclaimed in Donizetti's "Don Pasquale". Alberto Bianchi Lanzoni graduated from the Girolamo Frescobaldi Conservatory of Ferrara in 2001 with the highest distinctions.

In 1998, he recorded Antonio Coma's "Sacrae Cantiones" from 1614 with the Teatro Borgatti for the Dynamic label. In 1999, he recorded Sarti's "Miserere" with the Ferrara Conservatory, also for Dynamic. He made his debut at a very young age in 1999 as Batone in Rossini's "L'Inganno felice" conducted by Claudio Desderi. From that year onwards, a long collaboration with Maestro Desderi began, which would last until 2004, following advanced masterclasses in stage art and deepening his knowledge of the Mozart and Rossini repertoires. Rossini became a point of reference for his studies in the early years, and in 2001 he performed at the Opéra Comique in the show "Tout Rossini", where he played various roles in his five farces. Rossini still accompanies him today because this type of repertoire helps to keep the voice fresh, bright and agile. Still under the direction of Claudio Desderi, between 2002 and 2004 he prepared and made his debut in the great Mozart roles with great attention to the recitative: Figaro, Guglielmo, Don Alfonso, Leporello and Don Giovanni.

"Alberto Bianchi Lanzoni never disappoints, he is always in character, whatever it may be, because his art of transformism is proverbial;"

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"Alberto Bianchi Lanzoni, a Figaro with the right color, with a beautiful softness in the phrasing and an extremely firm voice, an imposing presence both by his stature and by his undeniable vocal abilities, always punctual and powerful where it is necessary;"

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"His velvet timbre is well supported and round;"

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"The hieratic character of Oroveso has found in Alberto Bianchi Lanzoni its incarnation, notably thanks to his presence;" »

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« Bianchi Lanzoni is appreciated above all for his vocal protagonism, which has shown itself adaptable not only to the hieratic and dark characters of romantic opera, but also to the character roles proper to opera buffa, from Mozart to Cimarosa, from Rossini to Donizetti. »

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