



JORGE PITA CARRERAS, TENOR

Hailed as one of the leading exponents of the bel canto and lyric styles among today's singers, Jorge Pita Carreras has performed the lyric tenor repertoire to great praise in opera houses throughout the world. Mr. Pita's voice has now naturally blossomed into the spinto verismo repertoire.

Mr. Pita's appearances have taken him to the leading opera houses in Hamburg, Stuttgart, Linz, Amsterdam, London, Covent Garden, Oslo, Toulouse, Kiel, Basel, Nantes, Marseille, Liverpool, Glasgow, Dublin, Los Angeles, Leeds, Madrid, Barcelona, Toledo, Paris, Tokyo, Osaka, Kyoto, Toronto, Tel Aviv, Moscow, St. Petersburg, Salzburg, Berlin, Edinburgh, Boston, Dallas, Denver, New York, among others. His accomplishments also extend to oratorio and concert performances and on the recital stage with major symphony orchestras such as the Vienna Philharmonic and the London Symphony Orchestra.

At age of 22, Mr. Pita became the youngest tenor to debut at the Vienna Staatsoper, singing Pinkerton in Madama Butterfly. Following this successful debut, he appeared in leading tenor roles in Macbeth, La Traviata, Falstaff, Rigoletto, Lucia di Lammermoor, and as the Italian Tenor in Der Rosenkavalier.

Mr. Pita has become a favorite of many conductors, including Claudio Abbado, Zubin Mehta, Jose Lopez Cobo, Giuseppe Sinopoli, Anton Guadagno, John Mauceri, Nikolaus Hamoncourt, Antonio Pappano, Fabio Luisi and many others. Maestro Abbado invited Mr. Pita to record Schubert masses for Deutsche Grammophon, including the Mass in E-flat Major, the Mass in G dur, the Tantum Ergo in E-flat, and the Beethoven choral fantasy with Maurizio Pollini and Barbara Bonney. Other recordings include the Berlioz Requiem with the Moscow Philharmonic at the Chaise Dieu Festival, Verdi's La traviata with the Arturo Toscanini Company in Paris, and Donizetti's Poliuto for CBS Masterworks with Jose Carreras, Katia Ricciarelli, and the Vienna Philharmonic. Mr. Pita was chosen by maestro Claudio Abbado to sing the Beethoven Choral Fantasy for Russian President Mikhail Gorbachev with Pianist Evgeny Kissin and the European Youth Orchestra in Moscow and St. Petersburg, Russia.

In 2001 Mr. Pita was invited to sing the Verdi Requiem commemorating the 100th anniversary of Giuseppe Verdi's death at the London's Barbican Hall with Maestro Antonio Pappano, Rene Fleming, Violeta Urmana, Rene Pape and the London Philharmonic for the BBC.

Mr. Pita began his vocal studies under the guidance of Placido Domingo and Joan Owen. He furthered his studies at Indiana University, where he studied with Jean Dies, Gabriella Tucci, Nicholas Rossi Lamani, James King, and Virginia Zeani. Mr. Pita has won the Boca Raton International Competition, the Pavarotti Competition, the Rosa Ponselle Competition, and the Palm Beach Opera Vocal Competition.

The 2020 season takes Mr. Pita Carreras back to Winter Opera St. Louis where he will debut the role of Dick Johnson in La fanciulla del West, Philippe Baucoq in Edith Cavalle at the Piazza Teatru Rijal in La Valletta, Malta, a return to Carnegie Hall as the tenor soloist in the Verdi Requiem with the Masterwork Chorus of New Jersey and numerous concerts and recitals throughout the United States and South America.



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RECORDINGS

Beethoven Choral Fantasie Opus.80
Pianist, Maurizio Pollini
Deutsche Grammophon
Maestro Claudio Abbado/ViennaPhilharmonic

Berlioz Requiem
La Chaise-Dieu
MoscowPhilharmonic

Schubert Mass E Flat Major
Deutsche Grammophon
Maestro Claudio Abbado/Vienna Philharmonic

Schubert Mass G Minor
Deutsche Grammophon
Vienna Philharmonic

Schubert Tantum ergo Es-dur
Deutsche Grammophon
Maestro Claudio Abbado/Vienna Philharmonic

Poliuto, Donizetti
Polydor Master Works
Vienna Philharmonic

La Traviata, Verdi.
Arturo Toscanini

DieFledermaus, J. Strauss
Montilla Records/SONY

RELIGIOUS WORKS

Schubert Mass E Major
ViennaPhilharmonic

Bruckner Mass FMinor
Bruckner Orchestra

Bruckner Te Deum
Vienna Philharmonic

Mozart Requiem
Vienna Philharmonic

Verdi Requiem
Israel Philharmonic

Mozart Kromen Mass
Buckner Orchestra

Handel Messiah
FloridaPhilharmonic

CONDUCTORS

Claudio Abbado
JesusLopez-Cobos
Zubin Mehta
Antonio Pappano
Giuseppe Sinopoli

Adam Fisher
Anton Guadagno
Nicolas Hamoncourt
Giuseppe Patane



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OPERATIC REPERTOIRE

Bellini:

Pollione - Norma

Bizet:

Don Jose - Carmen

De Falla:

Paco - La vida breve

Donizetti:

Nemorino - L'elisir d'amore

Edgardo - Lucia di Lammermoor

Percy - Ana Bolena

Leocavallo:

Canio - Pagliacci

Mascagni:

Turiddu - Cavalleria rusticana

Puccini:

Rodolfo - La boheme

Pinkerton - Madama Butterfly

Ruggero - La rondine

Cavaradossi - Tosca

Calaf - Turandot

Dick Johnson - La fanciulla del West

Strauss:

The Italian Tenor (Ein Sanger) - Der Rosenkavalier

Tchaikovsky:

Lensky - Eugene Onegin

Verdi:

Don Carlo - Don Carlo

Alfredo - La traviata

Fenton - Falstaff

Macduff - Macbeth

Il Duca - Rigoletto

Riccardo - Un ballo in maschera

Radames - Aida

Ismaele - Nabucco

Manrico - Il trovatore

Radames - Aida

ORCHESTRAL/ORATORIO REPERTOIRE

Beethoven:

Choral Fantasy

Symphony No. 9

Berlioz:

Requiem

Dvorak:

Stabat Mater

Requiem

Handel:

Messiah

Mozart:

Masses

Requiem

Orff:

Carmina Burana

Schubert:

Mass in E flat

Mass in G-Dur-D

Tantum Ergo Es-Dur-D

Verdi:

Requiem



JORGE PITA CARRERAS, TENOR

OPERA HOUSES

Adelaide, Australia
Amsterdam
Baltimore Grand Opera
Bassel Opera House
Berlin Deutsche Opera
Berlin Staatsoper
Boston Lyric Opera
Bregenz Festspiele, Austria
Cape Town, South Africa
Caracalla, Rome
Central City Opera
Covent Garden
Dallas Opera
Denver Opera
Dublin Opera
Florida Grand Opera
Florida Philharmonic
Fort Worth Opera
Hamburg
Heritage Center Theater
Hong Kong Opera
La Chaise Dieu, France
Linz Konzert Haus
Lisbon Opera
Los Angeles Opera

Lyric Opera of Kansas City
Marseille Opera
McCallum Theater
Medellin Metropolitan Theater
Memphis Symphony
Miami Lyric Opera
Moscow University Concert Hall
Nante, France
New York City Opera
Opera Forum, Holland
Opera North, England
Oslo, Norway
Palm Beach Opera
Pretoria, South Africa
Roberto Vilar Center for the Performing Arts
Salzburg Stiftskirche St. Peter
Santa Cecilia, Rome
Scottish Opera
St. Petersburg Opera House, Russia
Stuttgart
Tel Aviv Opera
Tokyo, Japan NHK
Toledo, Ohio
Toulouse Opera
Vienna Staatsoper
Welsh National Opera



JORGE PITA CARRERAS, TENOR

REVIEWS

Sunday Times Magazine, London La Rondine

Pita is remarkable! He's a vocal poet blessed with a dark, Latin lyric tenor that should take him far
Hugh Canning

The Washington Post Rigoletto

Pita has a voice that can bring an audience to its feet and stage presence that makes varied incognito romantic adventure believable
Joseph McLellan

Fort Lauderdale, FL- La Traviata

Pita processes a bright ringing tenor, the robust sound of his voice is exciting. His De Miei Bollenti Spiriti was vigorous in the best Italian manner

New York Sun Tosca

Pita has a dark lyric tenor with an excellent ability to capture an audience There is enough sound in his throat to put a lump in mine. The voice remains just about perfect to paint, in the eye, of the ear, a masterful portrait of the artist Cavaradossi. His E Lucevan Le Stelle was delivered with just the right touch of morbidezza - that is a sense of impending death - rare in the modern world of gingerly cached singers.

Arnhemse Courant, Amsterdam E'lesir Damore

Pitas Una Furtiva Lagrima, was spellbinding. The Audience exploded into applause wanting to give back what he had just given them
Loe Vromans

Daily Telegraph England Lucia

He sang with power and fluency that gave wings to Donizetti's melodies and he acted well too. His voice has a virile ring that makes it admirably suited to romantic heroes, and he does not strive for greater effects than are at present at his command
Michael Kennedy

Miami Herald Miami FL. La Traviata

Unquestionably the real thing A Thrilling Verdi tenor The Voice is Exquisite its dynamic shadings
Octavio Roca

Sun Sentinel Ft. Lauderdale, FL La Traviata

Pita is very reliable and inspired He has an ample instrument and provided an ardent De Miei Bollenti Spiriti
Lawrence A Johnson

Triunfo Media Internet- La Traviata

Pita possesses a beautiful and powerful voice. The usually omitted cabaletta O mio rimorso was sung with passion and great intensity
Ivan Gutierrez



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REVIEWS

Diario Las Americas Miami, Fl La Traviata

Pitas Germont was fresh and well defined, he demonstrated vocal strength and impressive colors, He was outstanding during Un di felice and De miei Bollenti spiriti. He sang with true beauty.

Ariel Ramos

Edmonton Journal Canada - La Traviata

His tenor was warm clear and came across the spectrum, No constricted tones here

Iri Maclean

The Commercial Appeal, Memphis Verdi Requiem

His tone and quality were big enough for this grand piece

Whitney Smith

The Aragon Herald, Spain La Boheme

Sr. Pita performed a great Rodolfo not only vocally but also dramatically

Santos Pueyos

El Periodico Zaragoza Spain La Boheme

At the end of the opera Mr. Pita receive the most enthusiastic applause from the audience of the evening

Antonio Lasierra

Die Burger, Cape Town South Africa La Boheme

Pita Sang with grace and grand phasing

Pieter Koo

Cape Time, South Africa La Boheme

His voice was mobile and secure in intonation. He was engaging through the evening

Deon Irish

Yorkshire Post, England Lucia Di Lammermoor

Pita has a mobile and lyric tenor with a rich sound

Robert Cockroft

Kansas City Star Un Ballo in Maschera

Pita had the right heroic bearing for the part of King Gustav III, letting us feel the tension build inside his strong frame with his stentorian tenor

Robert Eisele

Sunday Times London La Rondine

A most remarkable tenor, His tone is beautifully liquid and full and he never shouts- indeed his high notes are among his greatest assets

South Florida Classical Review - Lucia - April 14, 2012

"Pita has charisma and real Italianate ring and squillo. He was a passionate Edgardo, singing the final scene with heart rending fervor.

Lawrence Budmen



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