

The Chilean tenor GIANCARLO MONSALVE has a passion for nature and poetry. I met him on the aircraft during the flight from Milan to Brussels. With his type of voice his belongs to the greatest singers and during our flight he talks about his career that is going crescendo! For a Tosca singer there is no better place to be photographed in Rome in front of the Castel San'Angelo!



Giancarlo was born in Valparaiso (Chile), also called Valle Paradiso, because this is the birthplace of former President Salvador Allende and the city that loved the poet Pablo Neruda. It was in this city that Giancarlo was honoured with the title of cultural ambassador. Giancarlo tells: "..... Valparaiso forms part of myself and travels always with me, my lungs are filled with the air of the harbour, as Pablo Neruda expressed his feeling in the following sentence of his poem "Oda A Valparaiso" and freely translated: Receiving the dew of the seas and the kiss of the wide and adrift see. I grew up in this city and even when I'm far away, I always feel it inside of me!

Pablo Neruda



Giancarlo warms up his voice!



He first studied music theory at the School of Music Izidor Handler in Vina del Mar. He knew nothing of the lyrical department until about 10 years ago when he studied, more for the fun, the operas Trovatore and Tosca. He discovered that he could reach the re-bemol. He took his singing lessons with the greatest singers in the world of the opera: Maestro Lopez and Barrientos in Chile, a master class with Montserrat Caballé in Zaragoza, master classes with Mirella Freni, Massimo Morelli, Leondino Ferri (who is a student of Arturo Melocchi) in Italy. From 2009, Nicola Martinucci is his professor.

With Monserrat Caballé



With Mirella Freni



With Nicola Martinucci



About the opera competitions Giancarlo says: “.... I never participated, because I’m not interested. I immediately appeared on stage at the Teatro Comunale in Bologna in 2006 and shortly after in Zurich in 2007. Therefore, I didn’t have time to prepare myself to competitions. This year Signore Lorenzo Castriota who is the president of the international competition Piero Cappuccilli, invited me personally to be member of the jury for the 5th edition and this is a great honour to me!

Some months before his important debut in the Theatre Comunale in Bologna, he sang 3 important roles: Pinkerton, Rodolfo and Don José. He sang Rodolfo during a concert-performance at the Luglio Musicale Trapanese festival in Lucca. That is an open-air festival in Sicily. Don José during a concert-performance as well and the role of Pinkerton in Lucca. These performances were his first experiences with the opera, but his real debut in an important theatre was in 2006 in the role of Paolo (Francesca da Rimini from Zandonai).

At present, his repertoire is: Carmen (Don José), La Bohème (Rodolfo), Madame Butterfly (Pinkerton), Tosca (Cavaradossi), Luisa Miller (Rodolfo), Don Carlo (Carlo), Cavalleria Rusticana (Turiddu), Nabucco (Ismaele). In the role of Ismaele he will debut in Verona this summer!

As Cavaradossi



As Don José



He was also a guest in major opera houses such as Zurich Opernhaus, Bayerische Staatsoper Munich, Cologne Opera, Theatre St. Petersburg, Oper Leipzig, Hannover Staatsoper, Arena di Verona, Macerata Seristerio etc.

As Turiddu



during a rehearsal



As Rodolfo in La Bohème



How do you bring a character on stage? “.... First of all I’m an actor before being a tenor. I have a secret that works very well for me. For example: when I have to interpret a particular character, I undergo a metamorphosis and really become the personage I have to bring on stage and leave Giancarlo Moncalvo behind, for example Don José full of passion, a romantic and heroic Mario Cavaradossi or an ignorant and stormy Turiddu. When I left the stage and after the applause, I return to reality and simply become again Giancarlo Moncalvo who is going to the supermarket, watch television and enjoy eating sushi. Theatre and life are complete different things!”

What are your favorite operas? “.... Don José has it all. It is a very complex character. There is a reality that we can find in every human being but undetected: an unstable equilibrium, the taste of danger, grief and shame, the love of a son that is expressed in a passionate storm for a dangerous pattern wife as Carmen. Don José has something of Cavaradossi. Both personages want to be good and correct, but the heroism of Don José is more selfish because in the end he tries to save himself by killing Carmen and in that manner he goes off the rails. With that passion he approaches Turiddu who has the same passions that he tries to control, but fails with José! Don José, Cavaradossi and Turiddu are my favorites, but never come to the level of the madness of José who is incomplete and vulnerable. José is the victim of his own madness making victims!!

As Cavaradossi (Nantes)



As Cavaradossi (Seoul)



As Turiddu



For the moment, he does not plan other roles, there is still enough time. Last year a theatre in Japan offered him the role of Alfredo (Traviata), but he refused because he doesn't feel he role for the moment. He explains that it wasn't a vocal problem, but a question of feeling.

Thanks to his positive attitude, his great expressiveness and his fluent style of singing, he had the chance to replace three of the greatest tenors with 10 to 20 years of experience in Zurich, namely Jonas Kaufmann and Marcelo Alvarez in La Bohème and at the Bayerische Staatsoper he replaced Ramon Vargas in Luisa Miller!

La Bohème in Zurich



What singers in the world of the opera impress you very much? ".....Benjaminino Gigli who cannot be surpassed as far as his taste and technique is concerned, the inimitable Mario del Monaco because of his expression that makes my flesh creep, Placido Domingo who is a master in all his expects and Nicola Martinucci whose high tones still affect me as the sharp edge of a sword! And, of course, Maria Callas who is for me an artistic goddess and an unparalleled artist.

Below, a beautiful photo of Giancarlo in the villa of Martinucci where he was rehearsing for Il Tabarro end where Giacarlo is holding the sword that was property of Benjaminino Gigli!

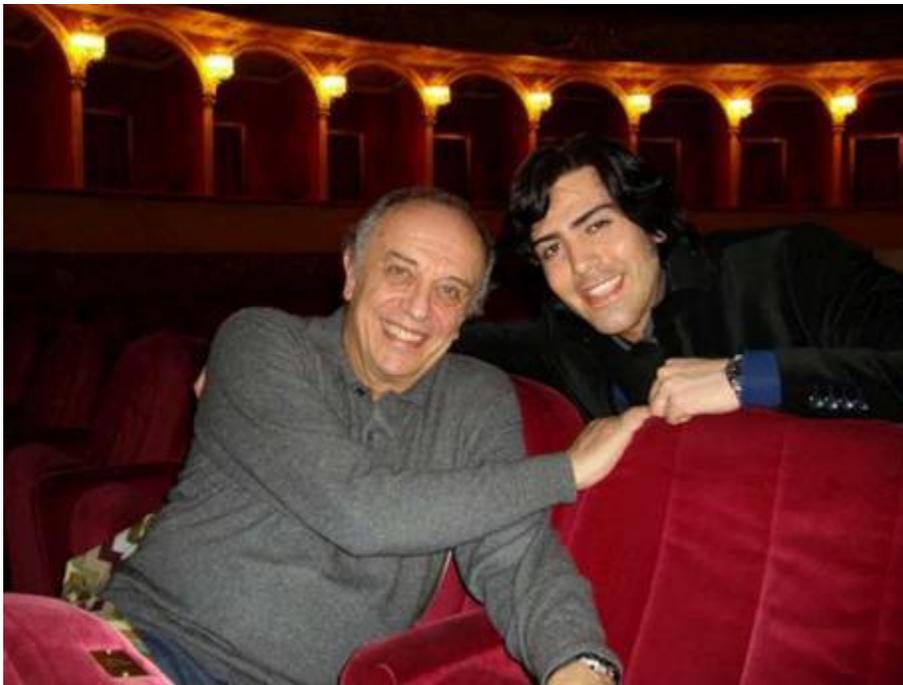


As a young talent, how do you see the current regies wherein you have to act? "..... The most important thing is to deliver real art. How the stage manager does it, he first must succeed to bring his feelings and ideas into the soul and the head of the artist who has to interpret his melodramatic ambitions. If his concept is good he will also succeed to convey these feelings to the public.

Everything is one big chain of emotions and brought together in one and the same artistic expression. If an artist doesn't feel it, how can he manage to convey his emotions to the public.

.... As far as modern regies are concerned, I personally enjoyed working with Peter Konwitschny, Jean-François Sivadier, Moshe Meiser and Patrice Caurier. They are men of genius and I learned a lot. We get on very well together. They are real artists. Now, I'm working on Carmen, together with Alberto Triola who for me is a real genius.

Below a picture taken in Rome during the rehearsals for Nabucco with Leo Nucci in the title role.



His agenda for 2011-2012:

- St. Petersburg: Tosca
- Lübbeck: Carmen
- Arena di Verona: Nabucco
- Palma di Mallorca: Carmen

I wished Giancarlo a beautiful career with many highlights and hopefully on one of our Belgian scenes! With a poetic mind proper to Giancarlo, there is no better place to meditate than on the Piazza San Marco in Venice



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