

BIOGRAPHY

Matteo Loi was born in Cagliari in 1987. He studied music in his hometown and graduated in cello in 2009. He later studied in the Fiesole School of Music and in the Imola Academy. He obtained his singing diploma at the Florence Conservatory in 2015 under the guidance of Gianni Fabbrini. He sang the role of Leporello in Mozart's *Don Giovanni* and the role of Figaro in Mozart's *Le nozze di Figaro* at the Liszt Academy in Budapest with the direction of Francesco Torrigiani. He perfected his skills with Alessandro Corbelli in masterclasses organised in Florence by Gli Amici della Musica. In 2013 he was selected by Maestro Alberto Zedda for the Accademia Rossiniana in Pesaro where he made his debut in *Don Alvaro* and *Antonio* in Rossini's *Il Viaggio a Reims* (dir. Smith/Courir). In 2014 he participated in the Opera Studio in Tenerife debuting *Dandini* in *La Cenerentola* (dir. Pagliari/Paoli). He was a member of the Accademia del Maggio Musicale Fiorentino in the 2015/16 season where he sang *Overall* in Victor Ulmann's *Der Kaiser von Atlantis* (dir. Misto/Pacini), *Taddeo* in *L'Italiana in Algeri* (dir. La Malfa/Lalli), the solo part of Mozart's *Requiem* (dir. Rustioni) in the 79th Maggio Musicale Fiorentino, the *Marquis d'Obigny* in *La Traviata* (dir. Carminati/Corno). Matteo Loi also has a particular affinity with the repertoire of the 17th and 18th centuries and was acclaimed in 2015 by the jury of the International Cesti Competition in Innsbruck, an experience crowned by a series of artistic appointments for the 2016/17 and 2017/18 seasons in Vienna, where he is part of several productions of the Theater an der Wien and the Wiener Kammeroper. His roles in Vienna in 2016/17 are: *Blasio* in Salieri's *La Scuola dei gelosi*, (dir. Gottfried, Renshaw), *Toante* in Haendel's *Oreste* (dir. Dubrovsky, Link) and again *Overall* in *Der Kaiser von Atlantis* (dir. Vanhoutte, Vierling). In the 2017/2018 season, Matteo Loi is *Piritóo* in Porpora's *Ariadne in Naxos* (dir. Chryssicos, Morozov), *Malatesta* in Don Pasquale (dir. Theissing, Darbyshire), *Helmesberger* in von Einem's *Der Besuch der alten Dame* (dir. Boder, Warner), *Golaud* in Pelléas et Mélisande (dir. Guggeis, Levacher/Jonigk), *Guglielmo* in *Così fan tutte* (dir. Vlado, Schwarz). In June 2018 he reprised the role of *Toante* in Haendel's *Oreste* at the Haendel Festspiele in Halle. In autumn 2018 he performed the role of *Il Signor La Rocca* in Verdi's *Un giorno di Regno* for the Teatro Regio di Parma (dir. Pasqualetti/Pizzi, Gasparò). He then took the role of *Cleo de Merode* in Mascagni's rare *Operetta Sì*, the composer's only operetta, at the Teatro Goldoni in Livorno (dir. Hewitt/V. Galli). This is followed by the roles of *Schaunard* and *Marcello* in *La Bohème* at Livorno Teatro Goldoni, Pisa Teatro Verdi, and Lucca Teatro del Giglio in January, February and March 2019 (dir. Fratta/Ravella). In March and April, he is again *Blasio* in *La Scuola dei gelosi* at the Koeln Opera. In July 2019, he plays *Don Alfonso* in *Così fan tutte* with the Opéra de Chambre de Genève (dir. Trinca/Russo, Fanucchi). This was followed by the title role of *Aeneas* in Purcell's *Dido and Aeneas* in Luglio Musicale Trapanese (dir. Del Nunzio/Traversi) and the role of *Masetto* in *Don Giovanni* at the St-Etienne Opera (dir. Grazioli/Delvert). In the 2020 season he was *Spadaccia* in Gino Marinuzzi's *Palla de' Mozzi* at the Teatro Lirico di Cagliari (dir. Grazioli/Corsetti, Sorin) and *Marco* in Gianni Schicchi at the Teatro Comunale di Sassari (dir. Sini/Ligas). In 2021 *Oromazès* in Rameau's *Zais* at the Teatro di Biel-Solothurn in Switzerland and *Malatesta* with the Opéra de Chambre de Genève. In 2022 *Happy* in *La fanciulla del West* at the Opera Lombardia (dir. Galli/Cigni), *Sagrestano* in *Tosca* at the Opera of Montpellier (dir. Schonwandt/Villalobos), *Don Romualdo* in *Le astuzie Femminili* by Cimarosa for the Reate Festival (dir. De Marchi/Scarton) and again *Marco* in Gianni Schicchi. In 2023 *Betto* in Gianni Schicchi at The Royal Liverpool Philharmonic under the baton of Domingo Hindoyan and next to Sir Bryn Terfel in the title role. In the summer *Dulcamara* in *L'elisir d'amore* for Opera Co-Pro/Ras de Terra in Spain and *Lamberto* in Auletta's *Orazio* at the Festival della Valle d'Itria (dir. Sardelli/Renshaw). Afterwards *Tarabotto* in Rossini's *L'inganno felice* for the Reate Festival (dir. De Marchi) and *Marcello* in Puccini's *La Bohème* for the Fondazione Haydn Stiftung in Bolzano and Trento (dir. Redmond/Losek). In June 2024 *Schaunard* in Puccini's *La Bohème* (dir. Grazioli/Ruf-Delvert) at the Saint Etienne Opera. In July 2024 *Carmina Burana* for the OperaGiocosa of Savona. Next *Biscorna Strappaviscere* in *Le convenienze ed inconvenienze teatrali* by Donizetti (dir. Grassi/Phelan) and *Silvio* in *Pagliacci* by Leoncavallo (dir. Quaranta/Panighini) at the Wexford Festival Opera. In February 2025, he reprises the role of *Don Alfonso* in Mozart's *Così fan tutte*, directed by Stefano Vizioli and conducted by David Reiland at the Opéra de Metz. In March 2025, he is again *Silvio* in *Pagliacci* at the Opera de Saint-Etienne (dir. Franklin/Berloff). In June 2025, he is *Figaro* in *The Barber of Seville* for a production managed by Ras de Terra and OperaCoPro in Spain (dir. Valencia

Heradia/Cisco). Soon he will again be at the Reate Festival, the Maggio Musicale Fiorentino, the Haydn Foundation, the Opera de Saint-Etienne, and will make his debut at the Opera Grand Avignon.

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