

De Eça, José - Tenor

Biography



Described by *The Times* as "the impressive De Eça" and by *OperaWire* as "a tenor for the future," Portuguese tenor José de Eça is rapidly establishing himself as one of the most exciting voices of his generation on the international opera stage.

He began his musical training under his father, the distinguished baritone and lieder specialist José de Oliveira Lopes, before continuing at the Conservatório Superior de Música de Gaia. He made his professional debut in productions including *Amahl and the Night Visitors, The Sound of Music, Eloise, Brundibár, Die Zauberflöte*, and *Le Nozze di Figaro*. His repertoire now includes leading tenor roles such as the **Duke** (*Rigoletto*), **Tamino** (*Die Zauberflöte*), **Don José** (*Carmen*), **Rodolfo** (*La Bohème*), **Cavaradossi** (*Tosca*), **Dick Johnson** (*La Fanciulla del West*), and **Edgardo** (*Lucia di Lammermoor*).

In the 2022/23 season, de Eça performed **Pinkerton** (*Madama Butterfly*) at Dublin's National Concert Hall, as well as **Don José** and **Tamino**, and appeared as the **Duke** in a semi-staged *Rigoletto*. In 2024, he made a critically acclaimed debut as **Cavaradossi** with Opera Holland Park in London, later reprising the role in Portugal.

In 2025, he made his London debut as **Edgardo** (*Lucia di Lammermoor*) with Opera Holland Park to widespread praise.

Looking ahead, de Eça will debut as **Macduff** (*Macbeth*) for Chelsea Opera's 75th anniversary, appear in Germany at Alte Oper Frankfurt, and perform as tenor soloist in Ponchielli's *Messa* at Teatro São Carlos, Lisbon. In 2026, he will open the year with the New Year's Concert in Serbia and return to London as **Dick Johnson** (*La Fanciulla del West*) and Calaf (*Turandot*), followed by his Austrian debut in 2027 as **Alfred** (*Die Fledermaus*).

Alongside opera, he has appeared in **oratorio**, including Haydn's *Missa in Angustiis* and Rossini's *Petite Messe Solennelle* with the Círculo Portuense de Ópera, and Puccini's *Messa di Gloria* in Gran Canaria.

An accomplished **recitalist**, he has performed across Portugal, Brazil, Chile, France, Italy, Spain, Ethiopia, Zimbabwe, South Africa, China, Egypt, Mozambique, and Ireland. In September 2025, he completed a successful recital tour of China, performing at Chengdu City Concert Hall, Chanba Poly Theatre (Xi'an), and Mianyang Concert Hall.

His debut recording, *Dichterliebe* (KNS Classical, 2021), features Schumann's *Dichterliebe* and Liszt's *Tre Sonetti di Petrarca*.

He has collaborated with leading artists and conductors including Elena Mosuc, Markus Huber, Paule Grimaldi, Álvaro Teixeira Lopes, Luís Costa, Ángel González, Armando Vidal, Jonathan Brandani, Anne Sophie Duprels, Matthew Kofi Waldren, Stephen Barlow, Renaud Doucet, Paul Edelmann, and Amanda Echalaz.



Alfredo

Repertoire

Opera

Bizet, G. Carmen Don José Donizetti, G. Lucia di Lammermoor Edgardo Leoncavallo, R. Pagliacci Canio Mascagni, P. Cavalleria Rusticana Turridu Werther Werther Massenet, J. Puccini, G. La boheme Rodolfo La fanciulla del West Dick Johnson Madama Butterfly Pinkerton Tosca Cavaradossi Mario Turandot Calaf Verdi, G. Un ballo in maschera Riccardo Macbeth Macduff Rigoletto Duke of Mantova

La traviata

Symphonic/Oratorio

Haydn, J. Missa in Angustis

Mozart, W.A. Requiem

Rossini, G. Petite Messe Solennelle

Verdi, G. Requiem



Reviews

Lucia di Lammermoor, Opera Holland Park, 2025

It is the tenor José de Eça as her beloved Edgardo who best catches the mood.

- The Telegraph

The Portuguese tenor José de Eça sings Edgardo with a warm vibrato (reminiscent of a young Joseph Calleja) and ringing top notes.

- The Times

José de Eça's luscious, Latinate tenor... a role he sings with a fine sense of style.

- The Stage

His is a thoroughly Italianate sound, rich and ringing.

- The Guardian

José de Eça is cast perfectly for Lucia's lover Edgardo. His tenor voice is richly expressive, effortless in the higher registers, a joy for the ears.

- Plays to See

José de Eça may be Portuguese, but his voice has a genuine Italianate sheen and he's the only one of the male principals who communicates a sense of dangerous emotions in play.

- Standard

The two main roles are little short of sublime.

José de Eça is Portuguese but his singing absolutely nails the Italianate bel canto of Donizetti's most luscious melodies.

- Arbuturian

The Edgardo was José de Eça, strong and a perfect foil for France's Lucia, their duet at the close of the first act effective and given extra momentum via Papadopoulos's conducting. Morgan Pearce kept up the good work he had set out early on as Enrico, but it is to Edgardo the final scenes fall. The grave at the front of the stage houses both Lucia and Edgardo; a moment that is both narrowing and exquisitely touching.

- Seen and Heard international

Tenor José de Eça was a strong Edgardo, with a smooth lyric tone that rang excitingly when necessary. There is an attractive dark, almost veiled quality to the voice, intrinsic to the tone, not a fault. He is a sincere actor and certainly spat his more emotional lines out with venom.

- Concertonet

Tosca, Opera Holland Park, 2024

Her Mario Cavaradossi was the Portuguese-born José de Eça, making his Opera Holland Park debut. In this 1960s setting, he wasn't the church painter we're familiar with but a street artist, this time painting the blueeyed Madonna on the pavement as pedestrians walked by. An impressive addition to the cast, Eça's warm and bright timbre shone through, and he sang beautifully throughout. His robust and heartfelt rendering of "E lucevan le stelle" was truly moving and, with a voice of significant stature, he was also very well cast for an open-air setting. This is definitely a tenor with a future.

- Operawire

José de Eça in contrast, as Cavaradossi, was quite a picture in his worn suede jacket and orange shirt and casual jeans, and dismissive of her haughty demeanour. Her fiery outburst as she noticed that the Madonna had blue



eyes, not brown (like her own), displayed not only the vanity of the diva but the distress of the older woman spurned. Portuguese tenor, de Eça, made a fine young Cavaradossi. His tenor voice swelled in confidence, like his character as he matures, so that when he sang *E lucevan le stelle* in Act 3, I was left thinking that this was a tenor to watch out for in the future.

- ArtmuseLondon

On his OHP debut, José de Eça reveals a brilliantly expansive and ringing tenor that shines in Cavaradossi's *Recondita armonia* and *E lucevan le stelle*. It is not unusual for productions to suggest that the artist realises as soon as he is informed of Scarpia's death and the 'mock' execution that neither he nor Tosca will be escaping alive. However, de Eça makes this particularly clear as the contrast between his internal despair and his outward attempt to ensure Tosca's final moments are happy ones, by encouraging her to picture the perfect life they will have, is very stark.

- Music OMH

Amanda Echalaz sang the title role when this production was new. She's in fearsomely good voice playing a Callas-like diva who knows her worth and is understandably outraged when she thinks her hippyish boyfriend Cavaradossi (José de Eça) is two-timingher. The impressive de Eça displays free, ringing high notes - this is not an OHP night where anyone is drowned out by peacocks.

- The Times

She was well matched by the young Portuguese tenor José de Eça. He captured an ardent naivety in his performance as Cavaradossi and displayed an attractive and well-focused sound.

- Opera Magazine

José de Eça's Cavaradossi shone at the outset when he sang *Recondita armonia*, accompanied by the sacristan's grumbling countermelody. De Eça is a Portuguese tenor of promise. His love for the diva Tosca was caressing, yet there was little evidence of chemistry between his Cavaradossi and Amanda Echalaz's Tosca. The first sensuous love duet *Qual'occhio* was engaging.

- Plays to see

Portuguese tenor José de Eça is an admirable find, making a slow-burn Cavaradossi with an element of seriousness to the character rather than the usual hothead, and looking remarkably different without beard and with a full wig. A former baritone, de Eça has a firm, dark voice that becomes critical as it rises, giving his upper range strength and excitement. But this was a singer who successfully gave us all the thrilling moments, in just the right way, and managed to join them all up into a coherent dramatic performance, rather than a sequence of juicy plums.

- Planet Hugill

Portuguese-born tenor José de Eça makes a stunning OHP debut as Cavaradossi, with a rich, Italianate timbre.

- Culture whisper

José de Eça, making his Holland Park debut, is in lustrous voice as the painter, with an intense, wiry sound and dark Italianate hues, like some great Caravaggio altarpiece.

- The Tablet

Her Cavaradossi was OHP debutant José de Eça, a Portugese tenor of promise – and achievement. There is a fine low and middle register (he began as a baritone), and a top which is reliable if not always ringing.

- Bachtrack

Singing the role of radical painter Cavaradossi, tenor José de Eça possesses a distinctive and attractive voice that has yet to reach full maturity - but he's already a stylist in this music. The Stage There are arias, though not the popular classics one finds in Turandot and Butterfly, and they are given full value, particularly by José de Eça (Cavaradossi) and Echalaz (Tosca), the diva playing a diva.

- Broadway world



La faniculla del West, Wexford International Festival, 2018

The rest of the cast did an excellent job with their respective roles, and I was particularly impressed with José de Eça.

- Seen and Heard International

The tenor José de Eça put on a notable performance.

- Opera Wire

José de Eça punktet mit strahlendem Tenor.

- Online Musik Magazine