



TRUCCO  
MANAGEMENT



# Ewandro Stenzowski

Tenor

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Recognized for his **stylistic and vocal versatility**, Brazilian tenor Ewandro Stenzowski is established himself as a **compelling interpreter across the German, Italian, and Slavic repertoires**. His portrayals span a wide emotional, vocal, and dramatic spectrum—from the **heroic ardor of Erik (Der fliegende Holländer)**, the **lyrical elegance of Lensky (Eugene Onegin)**, to the **noble melancholy of the Prince in Dvořák's Rusalka**, the **searing grief of Macduff (Macbeth)**, and the **impassioned eloquence of Cavaradossi (Tosca)**.

Stenzowski has performed on the stages of the **Staatsoper Stuttgart, Maggio Musicale Fiorentino, Staatstheater Wiesbaden, Teatro Massimo di Palermo, Teatro Petruzzelli di Bari, Teatro Municipal de São Paulo, Opéra de Massy, Theater Winterthur, Theater Heidelberg**, and the **opera houses of Görlitz, Detmold, Erfurt, and Darmstadt**, among others.

He has collaborated with distinguished **conductors** such as **Giampaolo Bisanti, Sylvain Cambreling, Natalie Stutzmann, Gaetano d'Espinosa, Case Scaglione, Helmuth Rilling, and Cornelius Meister**, and worked under renowned **directors** including **Peter Konwitschny, Yannis Kokkos, Dirk Schmeding, Jossi Wieler, Davide Livermore, Giancarlo del Monaco**, and the late **Sir Graham Vick**.

**Recent engagements** feature his return to the **Teatro Massimo di Palermo** as **Narraboth (Salome)**; debuts at the **Staatstheater Wiesbaden, the Maifestspiele**, and the **Teatro Municipal de São Paulo** as **Erik (Der fliegende Holländer)**; and his first **Prince in Rusalka** at **Theater Erfurt**, where he will return next season to sing **Riccardo (Un ballo in maschera)**. Equally at home on the concert stage, Stenzowski appeared this season in a series of performances celebrating the **200th anniversary of Johann Strauß** with the **Württembergische Symphonieorchester** and sang **Verdi's Requiem** with the **Miskolc Symphony Orchestra** in Hungary. His **concert repertoire** spans major works such as **Beethoven's Symphony No. 9, Bruckner's Te Deum, Mozart's Requiem, Dvořák's Stabat Mater, Rossini's Petite Messe Solennelle, and Frank Martin's Et in Terra Pax**. His **live recording** of **César Franck's Les Sept dernières paroles du Christ for the Rondeau** label received wide critical acclaim.

**Born in Curitiba, Brazil**, Stenzowski began his vocal training in his hometown. He later **studied at the Universidade Federal do Rio de Janeiro (UFRJ) and in Germany**, where he earned a **Master's degree** and a **Diploma in Advanced Studies (Solistenklasse)**. Throughout his journey, **he won prizes in national and international competitions** and received **support from** institutions such as the **Richard Wagner Verband, the International Yehudi Menuhin Foundation**, and, most significantly, **FUNARTE (Brazilian National Arts Foundation)**. Among his early milestones were a **recording of Schumann's Dichterliebe** for Brazilian National Radio at age 23 and appearances in commercial recordings of **works by Nunes Garcia**. His **operatic debut** followed two years later in **Carlos Gomes' Il Guarany at the Teatro Municipal do Rio de Janeiro**—just months before his **move to Europe**.

Before fully dedicating himself to music, Stenzowski **served in the Brazilian Marine Corps** (Corpo de Fuzileiros Navais) for almost five years, balancing military duties with musical studies and early performances. He was discharged with **honors and received the Peace Heroes' Medal from the United Nations Peacekeeping Veterans Association**. These experiences built the resilience and discipline that continue to influence his life as a performer.



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