

**INTERVIEW WITH MAESTRO RENATO BRUSON,  
CONDUCTED DURING THE MASTERCLASS IN PARMA  
(OCTOBER 25-28, 2024)<sup>1</sup>**

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**SUMMARY.** This interview with Maestro Renato Bruson was conducted during a masterclass at his house-museum in Parma in October 2024. Bruson, one of the greatest baritones of the 20th century, is celebrated for his expressive singing and deep respect for the interpretative power of the word. Despite humble beginnings and no early access to music education, he rose to international fame with his debut in Verdi's *Il trovatore* and later at the Metropolitan Opera. He credits his success to his dedication, seriousness, and his chamber music training under Professor Elena Fava Ceriati, which refined his interpretative sensibility. Bruson emphasized humility, consistency, and the avoidance of shortcuts in a singer's journey. He warned against the negative influence of the media on young artists and stressed the importance of respecting one's own vocal limits. For him, vocal technique, emotional depth, and the ability to move the audience are central to true artistry. He does not believe in predefined national schools of singing but sees taste and style as cultural variations. His message to future generations is simple yet powerful: "Study, study, study."

**Keywords:** Renato Bruson, masterclass, baritone, opera singing, vocal technique, chamber music, interpretation, dedication

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<sup>1</sup> *This interview was conducted during the masterclass organized by the Renato Bruson Foundation in Parma, Italy. It was recorded with the maestro's consent and later transcribed for academic purposes*

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I had the great joy and honor not only to meet the great maestro Renato Bruson but also to work with him during a vocal interpretation masterclass held at his house-museum in the city of Parma from October 25 to 28, 2024. It was an incredibly exciting period for me, as I was about to learn from such a distinguished baritone. He is a man of strong character-direct, imposing, yet at the same time, sensitive and deeply emotional. His entire career has been marked by a profoundly expressive approach to the art of singing, one that is rooted in conveying emotion through the word.

This is how I came to know the maestro, and what particularly surprised and deeply impressed me was his willingness to grant this interview. His acceptance to contribute to my future doctoral thesis is, for me, an act of great generosity, for which I am profoundly grateful both to him and to the Renato Bruson Foundation, which has supported me in these endeavors.

Renato Bruson was born on January 13, 1936, in Granze, Padua province, and is one of the most remarkable baritones of the 20th century. Renowned for his exceptional interpretations in the operas of Verdi and Donizetti, his impressive career spanned more than five decades. He began his vocal studies at the “C. Pollini” Conservatory in Padua under the guidance of Professor Elena Fava Ceriati, who was regarded as one of the most respected voice teachers in Italy. His official debut took place in 1961 in Spoleto, in Giuseppe Verdi’s *Il trovatore*, where he performed the role of Count di Luna because of winning the *Concorso Nazionale Giovani Cantanti Lirici* in Spoleto that same year. This marked the starting point of a career that would gain increasing recognition and appreciation on an international level.

One of the key moments in his artistic rise was his debut in *La forza del destino* at the Teatro Regio di Parma in 1967. This success opened the doors of the Metropolitan Opera in New York and marked the beginning of an exceptional series of debuts on the world’s most prestigious stages. In 1970, Bruson also performed at the Romanian National Opera in Cluj, in the role of Rigoletto, further strengthening his connection with Romania.

Throughout his career, Renato Bruson collaborated with legendary conductors such as Riccardo Muti, Giuseppe Sinopoli, and Claudio Abbado. In 1970, he performed for the first time under Muti's baton in Verdi's *Un ballo in maschera* at the Teatro Comunale in Florence, marking the beginning of a long-lasting artistic relationship. In 1972, he made his debut at Teatro alla Scala in Milan in Gaetano Donizetti's *Linda di Chamounix*.

Among his numerous distinctions, one of the most notable is the honorary title of *Kammersänger*, awarded by the Vienna State Opera. He has performed on the world's most prestigious stages, including Teatro alla Scala in Milan, the Metropolitan Opera in New York, the Vienna State Opera, the Royal Opera House Covent Garden, the Bavarian State Opera in Munich, and Teatro di San Carlo in Naples.

Today, his artistic legacy continues to inspire generations of artists—not only through his landmark recordings but also through his masterclasses and his exemplary dedication to the art of singing.

However, looking back at the beginnings of this career:

1. We know that your debut was in the city of Parma in the opera *La forza del destino*, alongside Franco Corelli, in 1967. Could you tell us at what age you began your vocal training? And how much did the cultural and social environment influence your education during your childhood?

(IT) Sappiamo che il Suo debutto è stato nella città di Parma nell'opera *La forza del destino*, insieme a Franco Corelli, nel 1967. Potrebbe dirci a che età ha iniziato la Sua formazione vocale? E quanto hanno influito l'ambiente culturale e sociale nella Sua educazione durante l'infanzia?

(IT) **Renato Bruson:** Mah, niente durante l'infanzia. Solamente che mi sono sempre dedicato perché la professione non si può raggiungere, ma mi sono sempre preso la cura di arrivare non alla professione ma alla cosa migliore. Perciò, non ho mai abbandonato la strada che avevo preso.

*“Well, nothing during my childhood. I simply dedicated myself always, because the profession cannot be attained so easily, but I always made sure not to just follow the profession, but to reach the highest level. That is why I never abandoned the path I chose.”*

2. One of the mentors who had the greatest impact on your career is Professor Elena Fava Ceriati. Do you have any other professors/mentors of similar importance?

(IT) Una dei mentori che ha avuto il maggiore impatto sulla Sua carriera è la professoressa Elena Fava Ceriati. Ci sono anche altri insegnanti o mentori che hanno avuto un'importanza simile per Lei?

(IT) **Renato Bruson:** È stata molto importante per me perché, siccome era di questa zona? (...) e insegnava nel conservatorio di Padova, ed io ho imparato da lei, perché lei era una ex cantante ma di musica da camera, e io ho imparato da lei il gusto di poter cantare, di poter interpretare i personaggi con il gusto che mi diceva lei. E devo ringraziarla anche oggi sempre, perché ho imparato a interpretare e cantare.

*“She was very important to me because she was from this area (I don’t quite understand the word she says) and taught at the Conservatory in Padova. I learned from her because she was a former chamber music singer, and from her, I acquired the taste for singing and for interpreting characters, with the refinement she suggested to me. And I must thank her even today because she taught me how to interpret and sing.”*

- Ci sono stati anche altri insegnanti che hanno avuto...?

(IT) **Renato Bruson:** Assolutamente no. Lei ha avuto solamente come allieva la Angela Bobbi?

*“Absolutely not. She only had Angela Bobbi as a student.” (I couldn’t find anything about this name).*

3. Have you experienced episodes of anxiety or doubt in your career? How did you handle these situations?

(IT) Ha mai avuto episodi di ansia o dubbi nella Sua carriera? Come ha gestito queste situazioni?

(IT) **Renato Bruson:** No, non ho mai avuto dubbi, ho avuto solamente un dubbio che pensavo di, siccome non avevo le intenzioni di fare la carriera del cantante, perché facevo tante altre cose. Perciò come cantante si può dire che ho pensato di diventare cantante quando già la carriera ha cominciato ad andare bene, ma altrimenti io no, non mi sono mai illuso anche perché non volevo fare il cantante.

*“No, I never had doubts. I only had one doubt because I was thinking that I didn’t intend to follow a singing career, since I was doing many other things. So, as a singer, it can be said that I only thought about becoming a singer when my career started to go well. Other than that, no, I never deceived myself, especially since I didn’t want to become a singer.”*



4. What qualities do you believe are necessary to dedicate oneself to the art of singing? (IT) Quali qualità ritiene siano necessarie per dedicarsi all'arte del canto?

(IT) **Renato Bruson:** Dipende dall'elemento, se ha l'intenzione di fare la grande carriera o gli basta cantare. Se gli basta cantare, può cantare anche nel gabinetto, altrimenti, se deve fare il cantante, deve sempre pensare di fare

il cantante perché, quando fai il cantante lo devi fare di fronte al pubblico, e il pubblico non è la critica, è il pubblico che critica e che dà il sì o no.

*"It depends on the person, whether they intend to have a great career or if it's enough for them to sing. If it's enough for them to sing, they can sing even in the bathroom. On the other hand, if they want to become a singer, they must always think about it, because when you're a singer, you have to sing in front of an audience. And the audience is not the critic; the audience is the one who judges and gives you the answer: yes or no."*

5. Regarding the "mindset of the young opera singer," how do you see the evolution of the current generation of baritones compared to those from the past? We know you mentioned that young people "want everything here and now." What could we improve? What have we lost?

(IT) Riguardo alla 'mentalità del giovane cantante lirico', come vede l'evoluzione dell'attuale generazione di baritoni rispetto a quelli del passato? Sappiamo che ha menzionato che i giovani 'vogliono tutto, qui e ora'. Cosa potremmo migliorare? Cosa abbiamo perso?

(IT) **Renato Bruson:** No no, io non ho mai pensato a quelli del passato perché non ho mai avuto la possibilità di ascoltare altri del passato durante la mia carriera, perché non ero figlio di gente che aveva possibilità di farmi studiare. Io per studiare ho dovuto lavorare, perciò non avevo neanche la possibilità di ascoltare la radio perché non ce l'avevo. Perciò non ho mai dato giudizi a nessuno perché non ho ascoltato, e solamente secondo il mio gusto, ma non perché voglio fare il critico.

*"No, no, no, I never thought about those from the past, because I didn't have the opportunity to listen to others from the past during my career, as I wasn't the child of people who could afford to support my studies. To study, I had to*

*work, so I didn't even have the opportunity to listen to the radio because I didn't have one. That's why I never judged anyone, because I didn't listen to them, only according to my own taste, and not because I want to be a critic."*

- Sappiamo che ha menzionato che i giovani 'vogliono tutto, qui e ora'. Cosa potremmo migliorare?

(IT) **Renato Bruson:** Perché oggi come oggi ciò che rovina i giovani, perché le voci ci sono, ma ciò che rovina i giovani è la radio e la televisione e la discografia. Questi. Io a questi non ho mai pensato perché, come ho detto, quando ho debuttato qui a Parma nel '67 con Corelli, ma io non pensavo di diventare grande cantante, poi infatti, siccome sono venuti degli uditori del Metropolitan di New York e sono venuti a sentire Corelli, hanno sentito il povero Bruson e mi hanno chiesto se volevo andare in America. Sono andato in America, ma non vedevo l'ora di tornare in Europa.

*"Because, nowadays, what ruins young people-even though the voices exist-is the influence of the radio, television, and the recording industry. These. I never thought about such things, because, as I said, when I debuted here in Parma in '67, alongside Corelli, I didn't even think about becoming a great singer. In fact, some listeners from the Metropolitan Opera in New York came to hear Corelli, but they also heard 'poor Bruson' and asked me if I wanted to go to America. I went to America, but I couldn't wait to return to Europe."*

6. How would you describe the vocal technique of the "school of singing"? Which "school" forms the foundation of lyrical vocal singing, and what are its basic principles?

(IT) Come descriverebbe la tecnica vocale della scuola di canto? Quale 'scuola' è alla base del canto lirico e quali sono i suoi principi fondamentali?

(IT) **Renato Bruson:** Dipende sempre dall'elemento, perché l'elemento, se vuole fare la grande carriera, deve dedicarsi allo studio della carriera e del canto, altrimenti basta cantare, mentre si fa la barba può anche cantare, per dire. Ma se deve fare il professionista è un'altra cosa.

*"It always depends on the person, because if someone wants to have a great career, they must dedicate themselves to studying the career and singing. Otherwise, it's enough to sing, maybe even while shaving, so to speak. But if they want to be a professional, then that's a whole different matter."*

7. Is there such a thing as the so-called Italian, Russian, German, or American school of singing? What do you think about this aspect? What would the differences be?

(IT) Esiste una cosiddetta scuola di canto italiana, russa, tedesca o americana? Cosa ne pensa di questo aspetto? Quali sarebbero le differenze?

(IT) **Renato Bruson:** Il canto è sempre canto, solamente cambia il gusto – il gusto italiano, il gusto tedesco, americano, ecc., ma il canto è sempre canto.

*“Singing is always singing; only the style changes – the Italian style, the German style, the American style, etc., but singing always remains singing.”*

8. What is the foundation of a long-lasting singing technique? Specifically, in terms of correct breathing, body posture, the position of the larynx, lips, tongue, and jaw? Does the physical consistency of the body (small, large) matter?

(IT) Quali sono le basi di una tecnica di canto di lunga durata? In particolare, per quanto riguarda la corretta respirazione, la posizione del corpo, della laringe, delle labbra, della lingua, della mascella? Conta la costituzione fisica (piccola, grande) del corpo?

(IT) **Renato Bruson:** Per la carriera di lunga durata è solamente di sapere e avere dei consigli sani, per sapere scegliere quello che si deve fare durante la carriera, perché se si fa qualcosa fuori dal tuo repertorio, finisce anche la tua carriera. Perciò bisogna sempre dedicarsi, e seriamente. Non fare di tutto – oggi fanno di tutto per prendere soldi; no, se vuoi fare la lunga carriera ci deve essere umiltà, serietà e dedicarsi completamente allo studio di quel tipo di carriera.

*“For a long-lasting career, it is essential to know and receive healthy advice to understand what you need to do throughout your career, because if you do something outside your repertoire, your career ends. That’s why you must always dedicate yourself and do it seriously. You don’t have to do everything – today, many do anything just to make money; no, if you want a long career, there must be humility, seriousness, and complete dedication to the study of that type of career.”*

- Conta la costituzione fisica? Does physical constitution matter?

(IT) **Renato Bruson:** No, no, no. Non conta, è solamente la tecnica, la serietà e la sensibilità.

*“No, no, no. It doesn’t matter, it’s only about technique, seriousness, and sensitivity.”*

9. What is the psychological preparation before producing a sound? What is the foundation of correct breathing, and how do we manage it, especially in moments of emotion and stress? (IT) Qual è la preparazione

psicologica prima dell'emissione di un suono? Cosa sta alla base di una respirazione corretta e come si gestisce, soprattutto nei momenti di emozione e stress?

(IT) **Renato Bruson:** No, non c'è nessuna preparazione all'inizio. C'è solamente la serietà come si studia. Se tu studi seriamente quello, devi andare avanti con quello, altrimenti no, non puoi fare oggi una cosa e domani un'altra cosa.

*“No, there is no preparation at the beginning. There is only the seriousness with which you study. If you study that thing seriously, you must continue on that path; otherwise, no, you can't do one thing today and another tomorrow.”*

- Quando siamo stressati come gestire? When we are stressed, how do we manage it?

(IT) **Renato Bruson:** Lo stress non deve arrivare, se sei stressato lascia tutto e riposati.

*“Stress should not appear; if you're stressed, leave everything and rest.”*

10. Is it normal to have days when your voice doesn't sound right? When don't you want to sing? When are there vocal technique issues? Sometimes even feeling like giving up... What would be the solutions to remedy these situations? We would appreciate some recommendations from your personal experience.

(IT) È normale avere giorni in cui la voce non suona come dovrebbe? Quando non si ha voglia di cantare? Quando si incontrano problemi di tecnica vocale? A volte desiderando persino di smettere... Quali potrebbero essere le soluzioni per risolverli? Sarebbe un piacere ricevere alcuni consigli dalla Sua esperienza personale.

(IT) **Renato Bruson:** Se non c'è la voglia di cantare, stai zitto, ma il resto non può avvenire il giorno che uno non ha la voglia. Se non hai la voglia, stai zitto e basta, senza creare problemi a te e anche agli altri.

*“If you don't have the desire to sing, keep quiet, but other than that, it can't be that someone doesn't want to sing. If you don't want to, just be quiet, that's it, without creating problems for yourself or for those around you.”*

11. What are the important steps in preparing a role?

(IT) Quali sono i passi importanti nella preparazione di un ruolo?

(IT) **Renato Bruson:** Ah, niente, lo studio e basta. Lo studio perché nello studio, quando tu hai un ruolo da fare, devi sapere dove, quando e che



cosa faceva nella vita questo personaggio e tu devi interpretare. Solamente quello, devi studiare dove ha vissuto, quando ha vissuto e cosa ha fatto, allora è credibile lo spirito di quel personaggio, altrimenti no, canti e basta.

*“Ah, nothing, just study. Study, because when you have a role to interpret, you need to know where, when, and what that character did in their life, and you have to interpret them. That’s it. You need to study where they lived, when they lived, and what they did, so the spirit of that character becomes believable. Otherwise, no, you just sing, and that’s it.”*



12. What makes the baritone voice authentic today?

(IT) Cosa rende autentica la voce di baritono oggi?

(IT) **Renato Bruson:** Ah, quello non lo so, io penso che sia naturale.

*“Ah, I don’t know, I believe it’s something natural.”*

13. Why are young singers often advised to start with the Mozart repertoire, or more precisely, why is Mozart’s music considered a school of singing?

(IT) Perché ai giovani viene suggerito di iniziare con il repertorio mozartiano, o meglio, perché la musica di Mozart è considerata essa stessa una scuola di canto.

(IT) **Renato Bruson:** Quello non lo so, perché ad un certo punto, se uno ha la voce e deve cantare, canta e basta.

*“I don’t know, because, at some point, if someone has a voice and needs to sing, they just sing, and that’s it.”*

14. How has your relationship with family, teachers, and fellow baritones influenced your career? Do you have any memories or inspirational moments from your collaborations with them? We know one of your sources is related to baritone Tito Gobbi, when he was the director in the production of Simon Bocanegra. Is the phrase true: *“If you want to become a Maestro, you must learn from a Maestro?”*

(IT) Come ha influenzato la relazione con la famiglia, i professori e i colleghi baritoni la Sua carriera? Ha ricordi o momenti ispiratori dalle collaborazioni con loro? Sappiamo di una Sua fonte d'ispirazione legata al baritono Tito Gobbi, quando lui era regista nello spettacolo Simon Boccanegra. È vera la frase: 'Se vuoi diventare un Maestro, devi imparare da un Maestro'?

(IT) **Renato Bruson:** Ho detto, i miei erano persone povere e io dovevo lavorare per studiare, perciò era solamente mia madre che mi voleva fare cantare in chiesa quando ero ragazzino, bambino, ecc. Ma non ho mai pensato di fare e di studiare canto, mai, mai, mai. Infatti, ho fatto istituto tecnico e basta.

*"I said, my parents were poor people, and I had to work in order to be able to study. Only my mother wanted me to sing in church when I was little, as a child, and so on. But I never thought about doing and studying singing, never, never, never. In fact, I only attended a technical institute, and that was it."*

(IT) Sappiamo di una Sua fonte d'ispirazione legata al baritono Tito Gobbi, quando lui era regista nello spettacolo Simon Boccanegra. È vera la frase: 'Se vuoi diventare un Maestro, devi imparare da un Maestro'?

(IT) **Renato Bruson:** No. Con Tito Gobbi ho avuto sì, quando ero, lui faceva il regista che non cantava più, era a Chicago, io facevo Chenier, e sono andato a casa sua e ho chiesto consigli a lui perché lui aveva fatto tanti Simone allora, e io dovevo debuttare, e io ho chiesto dei consigli a lui per fare pure io, ma non ho mai avuto aiuti neanche vocali, solamente dei consigli.

*"No. With Tito Gobbi, yes, when I was... he was the director and no longer sang, he was in Chicago, and I was performing Chenier. I went to his house and asked him for advice because he had played the role of Simone many times, and I had to debut. I asked for advice so that I could do it too, but I never received any vocal help, just some advice."*

15. What would you like to leave as a legacy to the current and future generations of baritones, and what do you consider to be the essential lessons a young singer should learn? (IT) Cosa desidera lasciare in eredità alle attuali e future generazioni di baritoni e quali sono, secondo Lei, le lezioni essenziali che un giovane cantante dovrebbe imparare?

(IT) **Renato Bruson:** Io ai baritoni non voglio lasciare niente. Che comincino a studiare e imparare. Io ho lasciato tutto questo perché non ho figli, non ho la moglie che è morta, perciò tutta questa casa è rimasta allo studio delle persone che vogliono avere delle esperienze. Basta.

*"I don't want to leave anything to baritones. They should start studying and learning. I've left all of this (the museum house) because I have no children, no wife, she passed away, so this whole house is left for the study of those who want to accumulate experiences. That's all."*

(IT) Quali sono, secondo Lei, le lezioni essenziali che un giovane cantante dovrebbe imparare?

- *“Studiare, studiare, studiare.”*

16. What does “The Variability of the Baritone Voice” mean or how would you define it from your perspective?

“Cosa significa o come definirebbe, dal Suo punto di vista, la ‘Variabilità della voce di baritono’?”

(IT) **Renato Bruson:** È quello che il Padre Eterno o la natura ha dato, non c'è niente da fare. E poi, qualcuno fa dei giudizi, ma solo gli altri danno giudizi, non può uscire da noi stessi. Sono gli altri che ascoltano e danno giudizi, altrimenti devi solo studiare, studiare, studiare. Allora cominci a fare qualche cosa, altrimenti resterai sempre MEDIOCRE.

*“It is what God or nature has given, there's nothing you can do about it. And then, some make judgments, but only others can give judgments, they can't come from ourselves. Those who listen are the ones who give judgments. Otherwise, you just have to study, study, and study. Only then do you begin to achieve something, otherwise, you will remain forever MEDIOCRE.”*

C.B. - What repertoire would you suggest Sergiu to study?

(IT) **Renato Bruson:** Dipende da lui, dalla sensibilità che lui ha. Non volere fare di più di quello che può fare.

Io ho imparato dalla mia insegnante che era ex cantante di musica da camera. Per 5 anni del conservatorio io ho imparato a cantare musica da camera. Quando poi ho fatto audizione a Spoleto io non sapevo l'opera, ho studiato l'opera per fare l'audizione, non è che mi dicevo 'devo fare così', no, ho fatto e basta. Perché prima ho cantato musica da camera e ho imparato a cantare con il gusto e la sensibilità.

*“It depends on him, on the sensitivity he has. He shouldn't try to do more than he can. I learned from my teacher, who was a former chamber music singer. For 5 years, at the conservatory, I learned to sing chamber music. When I then did the audition in Spoleto, I didn't know opera; I studied opera only for the audition. I didn't tell myself 'I must do it this way,' no, I simply did it. Because first, I sang chamber music and learned to sing with style and sensitivity.”*

A message to the younger generation:

(IT) **Renato Bruson:** Grazie a voi, buon lavoro!

*“Thank you, good work!”*

## Notes (Masterclass)

(IT) **Renato Bruson:** Se tu riesci ad entrare qui (nel cuore) a chi ti ascolta. Perché tutto quello che ho fatto io, ci tenevo molto alla parola, perché quando sono andato al conservatorio io per 5 anni, non ho studiato opera, ho studiato musica da camera. E la musica da camera, le canzoni da camera ti insegnano il fiato, ti insegnano il canto e il gusto.

(IT) **Renato Bruson:** Perché l'opera, quando tu hai un costume addosso, e sei in palcoscenico e poi oltretutto sei costretto anche a fare certe cose che non fai quando canti musica da camera, quando sei davanti al pubblico nel teatro pieno, e tu canti da solo con il pianoforte, per tutta la serata, e devi concentrare il pubblico che ascolta, altrimenti non fai la carriera, hai finito. Perciò è molto importante la parola, per quello che io ci tengo molto alla parola.

*“If you manage to reach here (to the heart) of those who are listening to you. Because of everything I did, I cared a lot about the word, because when I was at the conservatory for 5 years, I didn't study opera, I studied chamber music. And chamber music, art songs, teach you breath, teach you singing and style. Because in opera, when you wear a costume and are on stage, you are forced to do things you don't do when you sing chamber music. When you are in front of the audience, in a full theater, and you sing alone with the piano for the entire evening, you must capture the audience's attention, or else you won't have a career, it's over. That's why the word is very important, and I care a lot about the word.”*

### ***You must listen to your own body.***

(IT) **Renato Bruson:** Io non ho mai fatto quello che volevano fare gli altri, ho mangiato sempre quello che ho voluto, ho bevuto, ho fatto quello che ho voluto

*“I never did what others wanted me to do. I always ate what I wanted, drank what I wanted, did what I wanted.”*

(IT) **Renato Bruson:** Non mi sono mai privato di niente, mai fatto quello che mi dicono gli altri.

*“I never deprived myself of anything, I never did what others told me to do.”*

(IT) **Renato Bruson:** Io da ragazzo giovane avevo sempre mal di gola, e mi mettevo sempre la sciarpa, e lei mi ha detto, butta via la sciarpa e mettili il capello, eh infatti io non ho mai avuto problemi quando sono andato in Giappone poi in America, mai.

### ***Bisogna abituare il corpo a tutto***

*“When I was young, I always had a sore throat and always wore a scarf. And she (who is she? She doesn’t mention) told me: ‘Throw away the scarf and put on a hat.’ And actually, I never had problems again, not even when I was in Japan, nor in America, never. You have to get your body used to anything.”*

In conclusion, this interview is about continuous dedication, because only through perseverance and a deep commitment to the profession can one discover authenticity. It is about selflessness and the expression of gratitude toward teachers, for, in one way or another, we are their “children.”

Singing means evoking emotion through refinement and style. Today, having a “big voice” is no longer enough, as the world is filled with singers more than ever before. However, the true essence of singing lies in treating this Creation with the utmost delicacy—the imprint of the composer, poet, and librettist—a universal heritage that we bring to life each time we shape and convey a “story” from the score.

The fact that Maestro Bruson never had doubts about his profession demonstrates his strength of character, courage, and sense of responsibility—qualities that I have felt even now, at nearly 90 years of age. Renato Bruson did not come from a wealthy family; he was poor, yet at the same time, extraordinarily “rich” through the talent he inherited. The first place where he put this gift into practice was alongside his mother in the church choir. As mentioned in the recent film, which premiered in Romania on December 20, 2024, in which Angelina Jolie portrays Maria Callas, there is a moment that struck me—where it is said that music was never born out of happiness, but out of suffering.

I, too, come from a humble family, somewhere in the north of Bessarabia. I studied on an improvised piano drawn on a table, sketching the keyboard and imagining the sounds, carefully following the fingerings noted by my teacher, because I did not have the resources to buy a real piano. And you know what? I realized that everything comes down to determination, and where there is a will, there are possibilities. That’s how I passed my exams at the school of arts, and today, as I concluded this interview, I am aware that life is like a musical score—each page different, yet always unique and special—one that, in the end, comes together to form a true “work of art.”

Another important aspect is that we don’t have to do everything “here and now.” A 89-year-old baritone reminds us of this. Many from the younger generation give up because they want to reach the peak of a fascinating career too quickly. However, singing is not about career or reaching a pinnacle—it is about love for the gift you have been given, about continuous work and exploration,

a constant refinement of the instrument through which you move and give to others. Singing means offering an emotion, a story, an individuality-it is about commitment, responsibility, and respect.

Let us follow what Maestro Bruson says, as his ideas coincide with those of another renowned Italian baritone - Leo Nucci, a maestro with a brilliant career and a great heart. During a masterclass in which I had the great honor of learning from him as well, in Donizetti's city, Bergamo, he told us: "Opera is sung theater, and the words must reach the heart." These are precisely the thoughts shared by Maestro Bruson in this interview.

Therefore, these great maestros, who are now approaching 90 and continue to give and inspire, emphasize an essential truth: the profession of a lyrical singer must be approached with utmost delicacy and responsibility. We must not confuse the competition of decibels with the art of creating through sensitivity. Singing is beyond mere technique-technique is only a foundation, a platform-but, at its core, singing is the expression of deep understanding and commitment, discipline, and a continuous devotion, always, until the very end and beyond.