

Milos BULAJIC Tenor

Milos Bulajić was born in Bonn/Germany to a family with Serbian origins. He started playing the piano at age 7, later studied as a piano soloist in Berlin and Würzburg graduating with a concert diploma. He has studied singing with the late Leandra Overmann in Würzburg as well as with Helene Schneiderman and Daniela Sindram. He is working on his vocal development with KS. Deborah Polaski in her studio in Berlin.

He was a member of the young ensemble (opera studio) at **Staatsoper Unter den Linden Berlin** lead by Mo. *Barenboim* for two seasons where he sung in over 115 main stage performances in a wide repertoire including Brighella in „Ariadne auf Naxos“, 1. Geharnischter and Priest in the „Magic Flute“, Heinrich der Schreiber in „Tannhäuser“, Conte di Lerma and Araldo in „Don Carlo“ and the Tenor solo in „Petite Messe Solennelle“.

He made his debuts at the **Salzburg Festival** being part of the „young singers project“ where he sung Don Ramiro and Belmonte in studio productions and the **Rossini Opera Festival** in **Pesaro**, being part of the prestigious „Accademia rossiniana“ led by Mo. *Alberto Zedda* at that time, who invited him to sing the role of Conte di Libenskof in „Viaggio a Reims“.

Further guest contracts brought him as Tonio in „La fille du Régiment“ to **Karlsruhe** and **Biel/Bienne** and to the Royal Opera House **Covent Garden** in **London** to cover the same role, Lindoro in „Italiana in Algeri“ in **Weimar** and the **Teatro Comunale di Bologna**, Libenskof in „Viaggio a Reims“ in **Graz**, Italian Singer in „Rosenkavalier“ in **Schwerin**, Don Ramiro in „La Cenerentola“ in **Braunschweig**, **Linz**, **München**, **Magdeburg**, **Osnabrück** and **Sofia**, Almaviva in **Innsbruck**, **Magdeburg**, and **Spoletto**, Ernesto at Festival **Kirchstetten**, Nadir in „Pearlfishers“ and Ferrando in „Cosi fan tutte“ in **Pforzheim**, Don Ottavio in **Regensburg**, Belmonte in **Görlitz**, Camille de Rossillon in **Erfurt**, Alfred in Fledermaus in **Freiburg**, Paolino in „Matrimonio Segreto“ in **Amsterdam**, 4th Jude in Salome with Mo. *Gergiev* at the **Verbier Festival** in Switzerland and with the Tenor solo in a staged production of Rossini's Petite Messe Solennelle on a tour to the Opéra Comique in **Paris**, **Bregenz Festival** as well as to **Luxemburg**, **Erfurt**, **Berlin**, **Perpignan**, **Nimes** and **Antibes**.

Recent and future engagements through the 2025/26 season include Lindoro in **Kaiserslautern**, Edgardo in „Lucia“ in **Clermont**, Tebaldo in „Capuleti e Montecchi“ in **Biel/Bienne**, Christmas Oratorio in **Berlin**, „Barbiere“ in **Meiningen**, Alfred in „Fledermaus“ in **Rennes**, **Avignon**, **Nantes** and **Angers**, Ernesto in **Sassari**, Petite Messe Solennelle at the Konzerthaus **Berlin** and in **Dresden**, „Erste Walpurgisnacht“ by Mendelssohn in **Göttingen**, Tamino in **Cottbus**, Dvorak Requiem in **Potsdam**, „Rosenkavalier“ in **Bremerhaven**, „Matthäus Passion“ in **Aachen**, St. John Passion in **Las Palmas**, „Svanda, dudak“ at Theater an der Wien in **Vienna** and Nadir in **Salzburg**.

His concert and oratorio repertoire which he performed with orchestras such as the Danish Radio-Symphony-Orchestra, the Bamberg Symphony Orchestra and Concert Royal Cologne brought him with Bach's St. Matthews Passion and Christmas oratorio to the **Berlin Philharmonic Hall** and the Cathedral in **Aachen**, Mendelssohns Lobgesang to Westminster hall in **London**, Rossini's Start Mater to **Neubrandenburg**, **Freiberg**, **London** and the Teatre principal de **Palma de Mallorca**, Rossini Messe di Gloria to **Cottbus** and **Hildesheim**, Puccinis Messe di Gloria to **Saffron Walden Hall** in Essex/UK, Bruckners Te Deum to **Fulda**, Carmina Burana to **Freiberg**, and the Mozart Requiem to **Bamberg**, **Wiesbaden** and **Belgrade**.