



Carmela Remigio
Soprano

Recently awarded the prestigious “Premio Abbiati” by the Associazione Critici Musicali Italiani for her “technique, musicality and stage presence that allow her to deliver undoubtedly valuable performances, supported by a proper knowledge of the style of each score”, soprano Carmela Remigio began her violin studies at the age of five. Only a few years later she began taking voice lessons under Aldo Protti, then perfecting her technique under Leone Magiera. After winning the 1992 “Luciano Pavarotti International Voice Competition” in Philadelphia she made her debut – at the young age of nineteen – singing the lead role in Giampaolo Testoni’s opera *Alice* at the Teatro Massimo in Palermo.

Heir to Italy’s greatest singing tradition she has performed with Pavarotti in over seventy concerts worldwide since 1997, performing at London’s Royal Albert Hall, New York’s Carnegie Hall, and then Paris, Miami, Dublin, Beirut, Seoul, Bucharest, Hochland, to name a few.

Following her first baroque roles – that allowed her to develop her enunciation skills – she dedicated passionately to Mozart’s operas, singing all of their main roles: *Susanna* and *Countess* in *Le Nozze di Figaro*, *Elettra* and *Ilija* in *Idomeneo*. She has been in over three-hundred-fifty performances of *Don Giovanni*, singing both *Donna Elvira* and *Donna Anna*, the latter role allowing her to work with Peter Brook and Claudio Abbado, with whom she recorded, as a still very young artist, a prestigious version of Mozart’s masterpiece under the label Deutsche Grammophon (1998).

Since then she has worked with conductors such as Antonio Pappano, Myung-Whun Chung, Jeffrey Tate, Daniel Harding, Gustavo Dudamel, Riccardo Chailly, Gianandrea Noseda, John Axelrod, Roberto Abbado, Lorin Maazel, Michel Plasson, Eliahu Inbal, Kent Nagano; and stage directors like David McVicar, Graham Vick, Pier Luigi Pizzi, Federico Tiezzi, Karole Armitage, Mario Martone, Luca Ronconi, Damiano Michieletto, and Peter Brook.

Her debuts in Verdi’s roles like *Alice* in *Falstaff* (under Claudio Abbado and Lorin Maazel at the Salzburg Festival), *Desdemona* in *Otello*, *Messa da Requiem*, *Amelia* in *Simon Boccanegra*, and *Violetta* in *La Traviata*, opened the doors to the romantic repertoire and to new opportunities to master her singing technique and her interpretation skills.

Her repertoire includes operas by Puccini, like *Bohème* (*Mimi*) and *Turandot* (*Liù*); and Donizetti, of whom she interpreted his entire “Three Tudor Queens Cycle” (*Maria Stuarda*, *Roberto Devereux*, and *Anna Bolena*). Some other roles she has interpreted are *Norma* at the Teatro Petruzzelli in Bari, *Adalgisa* next to Mariella Devia, *Micaela* (*Carmen*) and *Cleopatra* (*Giulio Cesare*) at the Teatro Carlo Felice in Genoa, *Marguerite* (*Faust*) at the Teatro Verdi in Trieste, *Malwina* (Marschner’s *Der Vampyr*) at the Teatro Comunale di

Bologna, *Alceste* at the Teatro La Fenice in Venice, *Euridice (Orfeo ed Euridice)* at the Teatro San Carlo in Naples.

A passionate Bel Canto interpreter, Carmela Remigio has expanded her repertoire to include roles like that of *Tatiana* in Tchaikovsky's *Eugene Onegin* - the only Italian singer to interpret the role after Mirella Freni - at the Teatro San Carlo in Naples, *Anne Trulove* in Stravinsky's *The Rake's Progress* at the Teatro Massimo di Palermo and at La Fenice in Venice with Damiano Micheletto's staging, *Miranda* in Alfredo Casella's *La Donna Serpente* at the Teatro Regio di Torino.

She performs both opera and chamber music – sacred and secular – in the main Italian and international theatres, music festivals and concert halls: Teatro alla Scala in Milan, Salzburg Festival, London's Royal Opera House, Teatro San Carlo in Naples, Sferisterio Opera Festival in Macerata, Teatro Comunale di Bologna, Aix-en-Provence Festival, Teatro La Fenice in Venice, Teatro Regio di Torino, Teatro Massimo di Palermo, Teatro Petruzzelli di Bari, La Monnaie in Brussels, and then Lausanne, Tokyo, Trieste, Lugano, Florence, Los Angeles, Paris.

Some her most relevant recordings include two different editions of *Don Giovanni* (Donna Anna), one of the two under Claudio Abbado (Deutsche Grammophon) and the other under Daniel Harding (Virgin), Rossini's *Stabat Mater* conducted by Gianluigi Gelmetti (Agorà), *Arie Sacre Verdiane* under Myung-Whun Chung (Deutsche Grammophon), a double CD titled *Arias* (Universal-Decca) dedicated to Tosti and Rossini.

Some of her recent engagements include *Anna Bolena* in Bergamo, *The Merry Widow* in Naples, *La Donna Serpente* at the Teatro Regio di Torino, *L'Amico Fritz* in Venice, *Bohème* on a tour in Japan, *Don Giovanni* in Salzburg, *L'Incoronazione di Poppea* at La Scala, *Così Fan Tutte* in Oviedo, *Faust* in Florence, *Norma (Adalgisa)* in Palermo, *Maria Stuarda (Elisabetta)* in Rome, *Idomeneo* in Pistoia for Florence's Maggio Musicale, *Don Giovanni* in Barcelona, Venice; among future engagements; *Mosè in Egitto* in Naples *Pagliacci* in Rome, *Norma (Adalgisa)* in Venice, *Elisabetta al castello di Kenilworth* in Bergamo, *La clemenza di Tito* in Oviedo, *Anna Bolena (Seymour)* in Rome, *Idomeneo (Ilia)* in Palermo, *Otello*, *Turandot* e *Don Giovanni* in Venice, *Ecuba* in Martina Franca, *Lucrezia Borgia* in Bergamo, Trieste and Piacenza; among her future engagements *Rinaldo* in Florence and Venice, *La clemenza di Tito* in Barcelona, *Così fan tutte* in Seville.

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