



## Josè Maria Lo Monaco

### Mezzo-Soprano

One of the most promising mezzo-sopranos of her generation, Josè Maria Lo Monaco made her debut at the Rossini Opera Festival Academy in Pesaro in 2005 as Melibea in Rossini's *Viaggio a Reims* and has returned there to perform *L'Italiana in Algeri*, *La Scala di Seta* and *La Gazzetta*.

After graduating from the Conservatory Vincenzo Bellini as a pianist, Lo Monaco studied singing with mezzo-soprano Bianca Maria Casoni in Milan.

She debuted at La Scala in 2006 in Rossini's *Petite Messe solennelle* and in Purcell's *Dido and Aeneas* and has since returned to perform *La Donna del Lago*, *Oberto*, *Conte di San Bonifacio* and Isolier in *Le Comte Ory* alongside Juan Diego Flórez in a Laurent Pelly production conducted by Donato Renzetti.

Josè Maria made her debut at the Opéra de Paris and the Salzburger Festspiele as Timante in Jommelli's *Demofonte* under the baton of Riccardo Muti.

She took on the title role in *Carmen* conducted by Stefano Montanari and staged by Olivier Py for the Opéra National de Lyon; this was awarded "production of the year" by Mezzo Television. She returned to the role for the Sydney Opera House.

Josè Maria has distinguished herself as an interpreter of the Bel Canto repertoire, starring as Adalgisa in Bellini's *Norma* at the Opéra Royal de Wallonie-Liège and, for the Bergamo Donizetti Festival, as Giovanna Seymour in Donizetti's *Anna Bolena* and as Elisabetta in *Maria Stuarda* alongside Mariella Devia.

Her debut as Angelina (*La Cenerentola*) at the Bari Teatro Petruzzelli with Evelino Pidò/Daniele Abbado was followed by performances of the role in Rome, Florence, Santiago de Chile and in a Jérôme Savary's staging of *La Cenerentola* in Rennes and Toulon. She was Rosina in *Il Barbiere di Siviglia* at the Teatro Regio Torino under Diego Fasolis and at La Fenice with Federico Maria Sardelli, and could be seen on stage as Isolier in *Le Comte Ory* in Milan and in Liège alongside the unforgettable Jodie Devos. Josè performed in Rossini's *Turco in Italia* with Cecilia Bartoli in the new Gianluca Capuano/Jean-Louis Grinda production at both the Opéra de Monte-Carlo and the Wiener Staatsoper.

Recognized as a fine Monteverdi interpreter, Josè Maria Lo Monaco starred as Musica/La Messagera (*L'Orfeo*) in an Evgeny Titov production at Opernhaus Zurich and in a Robert Carsen production at Opéra de Lausanne, both conducted by Ottavio Dantone; she was Messagera and Speranza in the same opera under the baton of Jordi Savall and Andrea Marcon.

She appeared as Ottavia in *L'Incoronazione di Poppea* in the two different stagings Pier Luigi Pizzi offered the Teatro del Maggio Musicale Fiorentino and the Cremona, Como, Pavia, Pisa, Ravenna theatres. Josè returned to the role for the Buenos Aires Teatro Colón under Jean-Christophe Spinosi.

She has recorded the Monteverdi trilogy with La Venexiana for the Glossa label (Gramophone Award).

Among her career highlights are Dorabella (*Così fan tutte*) at La Fenice and in Ravenna in the highly acclaimed Mozart/Da Ponte Trilogy conceived by Marc Minkowski and Ivan Alexandre, Donna Elvira (*Don Giovanni*) under Christophe Rousset at Opéra de Wallonie-Liège, Charlotte (Massenet, *Werther*) alongside Michele Mariotti in Bologna, Giulietta (*Les Contes d'Hoffmann*) at Naples Teatro San Carlo, and Fenena in Verdi's *Nabucco* at the Arena di Verona.

She has released two solo albums for the Glossa label: "All'amore immenso" with Massimo Mazzeo and Il Divino Sospiro and "Music for the Venetian Ospedaletto" with Stefano Aresi and Stile Galante.

In the 2024/2025 season, Josè will revive the role of Cherubino in *Le Nozze di Figaro* in a Leonardo Sini/Emilio Sagi production for the opening season of the Teatro Regio Torino and the role of Donna Elvira in *Don Giovanni* for the Teatro Massimo Bellini di Catania. She will also return to the Opernhaus Zürich for the revival of Monteverdi's *Orfeo* starring as Musica and La Messaggera.