



Carlotta Colombo

Soprano

Carlotta Colombo began her singing training at the age of 16. After graduating in Opera Singing from the Conservatorio di Musica in Como, she dedicated herself to the Baroque repertoire under the guidance of Roberto Balconi. She also gained a first-class honours degree in Philosophy from the University of Milan.

A finalist in the 2022 International Cesti Singing Competition for Baroque Opera in Innsbruck, Carlotta made her debut in Monteverdi's *L'Orfeo* (La Musica and Proserpina) at the age of 23; she subsequently collaborated with numerous early music ensembles including Il Pomo d'Oro, Europa Galante, Les Musiciens du Prince-Monaco and the Boston Early Music Festival Chamber Ensemble.

Other important operatic debuts followed shortly, such as the roles of Fortuna and Drusilla in Monteverdi's *L'Incoronazione di Poppea* in a George Petrou/Ted Huffman production at Oper Köln and La Musica and Euridice in *L'Orfeo* under Gianluca Capuano at both the Opéra de Monte-Carlo and Salzburger Festspiele. Carlotta was Maddalena in Handel's *La Resurrezione* for the Teatro Comunale Ferrara and Melissa in *Amadigi di Gaula* by the same composer for the Sofia National Opera.

In 2023, she made her Scala house debut with I Cameristi della Scala conducted by Giulio Prandi.

Other past highlights embrace Carlotta's title role debut in Handel's *Rodelinda* under Alessandro Quarta at the Theater Kiel, Amore/Melanto in Monteverdi's *Il Ritorno d'Ulisse in patria* under the baton of Gianluca Capuano at the Salzburg Whitsun Festival and Belinda in Purcell's *Dido and Aeneas* at the Monteverdi Festival Cremona with Michele Pasotti and La Fonte Musica.

She also embarked on a European tour alongside Joyce DiDonato and Il Pomo d'Oro led by Maxim Emelyanychev, performing Carissimi's *Jephte* and Purcell's *Dido and Aeneas* at the Barbican Centre in London, Théâtre des Champs-Élysées in Paris, Teatro Real in Madrid and Elbphilharmonie Hamburg. An album of the concert will be released on the Erato label.

Under the baton of Ottavio Dantone, she performed as Amanzio in Vivaldi's *Giustino* at the Auditorio Nacional de Musica in Madrid and Sociedad Filarmónica in Bilbao, and appeared in a concert dedicated to Scarlatti at the Innsbruck Festival.

Her recordings include Pergolesi's intermezzo *Livietta e Tracollo* (Livietta) with the Boston Early Music Festival Chamber Ensemble (CPO), four little-known pastoral cantatas by the young Handel (Brilliant Classics), Zelenka's *Missa Omnium Sanctorum* (Glossa) and Fux's *La Corona d'Arianna* (Arcana).

Add to this the recording, with Giulio Prandi, of a programme featuring sacred music for the Naïve Vivaldi Edition and the release of Carlotta's first solo album "Arianna a Roma" alongside the Italian ensemble Anima & Corpo and Gabriele Pro dedicated to the seventeenth-century repertoire for Roman female singers (Arcana).

Recent and forthcoming engagements include Vivaldi's *Ottone in villa* (Cleonilla) under Diego Fasolis at La Fenice, a new Giulio Prandi/Fabio Ceresa production of Pergolesi's *L'Olimpiade* (Aristea) at the Teatro Pergolesi in Jesi with a revival at the Beaune Festival, Bach's *Christmas Oratorio* under Enrico Onofri at the Accademia Nazionale di Santa Cecilia in Rome and Monteverdi's *Ritorno d'Ulisse in patria* (Amore/Melanto) under Gianluca Capuano at the Opéra de Monte-Carlo.

Carlotta will team up with Alberto Miguélez Rouco and Los Elementos for a programme dedicated to Spanish sacred music in Basel and Peralada.