

## Lorrie Garcia

### Contralto



Born in Marseille, Lorrie Garcia sang and played the piano from a very young age, exploring jazz and pop music. At the age of 21, she discovered the world of opera and her life was turned upside down. She began her singing studies at the Marseille Conservatory where she graduated with honors in 2018. She had masterclasses with contralto Sonia Prina and baritone Ludovic Tézier with whom she had the opportunity to work regularly thereafter.

While still a student at the Conservatory, Lorrie performed as a soloist at the Marseille Théâtre de l'Odéon in Offenbach's *La Belle Hélène*, *La Vie parisienne* and *La Périochole*. In 2017, she made her opera debut as Mercedes in *Carmen* in Avignon and appeared in *Misatango* by Martín Palmeri at the Opéra de Marseille.

The year 2019 marked her Italian debut as Mademoiselle Dangeville in *Adriana Lecouvreur* at the Teatro Filarmonico di Verona where she subsequently sang Kate Pinkerton in *Madama Butterfly*, Alisa in *Lucia di Lammermoor* and the alto part in Cimarosa's *Missa pro defunctis*.

Lorrie Garcia took part in Plácido Domingo's 50<sup>th</sup> Anniversary Gala under the baton of conductor Jordi Bernàcer at the Arena di Verona featuring the famed Spanish tenor himself as well as opera stars Anna Pirozzi and Arturo Chacón-Cruz, and performed in the SKP Chengdu iSING! Opera Gala imagined by the acclaimed director Hugo De Ana.

Other important operatic debuts followed shortly, such as Flora in *La Traviata* at the Teatro Regio di Torino, a role she reprised at the Teatro San Carlo di Napoli under Francesco Ivan Ciampa, and Suzuki in Puccini's *Madama Butterfly* during the Festival L'Aria di a Sarra in Corsica. She also performed the title role in *La Tragédie de Carmen*, Peter Brook's adaptation of Bizet's opera, for the Teatro Goldoni in Livorno followed by performances in Pisa, Rovigo and Savona.

Lorrie has enjoyed considerable success with the baroque repertoire, starring as Ozias in Vivaldi's *Juditha triumphans* under Alessandro de Marchi at the Innsbruck Festival and as Goffredo in Handel's *Rinaldo* with the ensemble Les Accents led by Thibault Noally at the Beaune Festival. She made her debut in Paris at the Théâtre de l'Athénée in the title role of Sartorio's *Orfeo* conducted by Philippe Jaroussky and staged by Benjamin Lazar.

With the historically informed ensemble I Gemelli founded by Emiliano Gonzalez Toro and Mathilde Etienne, Lorrie Garcia recorded Monteverdi's *Il Ritorno d'Ulisse in patria* as well as *Vespro della Beata*

*Vergine* by the same composer they presented at both the Victoria Hall in Geneva and at the Festival de Pâques in Aix-en-Provence. She joined I Gemelli also for Francesca Caccini's *Alcina* (Melissa) at Capitole de Toulouse, Opéra de Lausanne, Opéra Royal de Versailles and the Ambronay Festival, followed by a recording of the work.

Together with pianist Marion Liotard, she created the recital programme FĒMĪNA which pays tribute to women who have marked the history of music, taking the public on a journey through the beauties of a wide and varied repertoire including classical music, operetta, chanson française and jazz. Highly acclaimed by the press, the program had been performed at the Avignon Opera and in Marseille during the 24-25 season.

Recent and forthcoming engagements include the title role in Giuseppe Maria Orlandini's *Arsace* under Martin Wählberg for the Barokkfest Early Music Festival in Trondheim, and Mère Jeanne in *Dialogues des carmélites* in an Yves Abel/Robert Carsen production for the Teatro Regio di Torino. Lorrie will make her debut with Fabio Biondi leading the Orchestra Sinfonica di Milano for Handel's *Messiah* at the Auditorium di Milano.