

# Biography

## Daniela Barcellona

Mezzo



Daniela Barcellona is a “much appreciated singer who can count on a broad phrasing, supported by a solid, robust and consistent technique. The silkiness of her voice is heightened by a fascinating timbre and her coloratura remains today unparalleled”. Daniela Barcellona was born in Trieste, where she completed her musical studies under the guidance of Alessandro Vitiello. After winning numerous prestigious international competitions like the “Adriano Belli” award in Spoleto, “Iris Adami Corradetti” in Padua, and the “Pavarotti International Voice Competition” in Philadelphia, she made her debut in the title role of *Tancredi* at the Rossini Opera Festival in Pesaro in 1999, establishing herself as a reference interpreter for “en travesti” roles, which have brought her to walk the most prestigious opera houses worldwide, from New York’s Metropolitan Opera to La Scala in Milan, from the Royal Opera House in London to the Théâtre des Champs Élysées in Paris, from the Bayerische Staatsoper in Munich to the Teatro Real in Madrid, from the Salzburg Festival to the Gran Teatre del Liceu in Barcelona, to name a few.

Prized with the “Premio Abbiati”, she has worked with such conductors as Claudio Abbado, Daniel Barenboim, Riccardo Muti, Myung-whun Chung, Riccardo Chailly, James Levine, Antonio Pappano, Gianandrea Noseda, Alberto Zedda, Roberto Abbado, Valery Gergiev, Bruno Campanella, Sir Colin Davis, Gianluigi Gelmetti, Lorin Maazel, Michele Mariotti, Kent Nagano, Georges Prêtre, Wolfgang Sawallisch, Juraj Valčuha, Zubin Mehta and with such stage directors as David McVicar, Robert Carsen, Luca Ronconi, Damiano Michieletto, Pierluigi Pizzi, Mario Martone, Hugo De Hana, Paul Curran, David Alden, Yannis Kokkos, and Emilio Sagi.

In Italy she has been acclaimed numerous times at La Scala in Milan (*Lucrezia Borga*, *Iphigénie en Aulide*, *Il viaggio a Reims*, *La donna del lago*, *Luisa Miller*, *Falstaff*, *Les Troyens*) where she also sang *Europa Riconosciuta* conducted by Riccardo Muti on 7 December 2004 for the Opera House’s historical re-opening, at the Rossini Opera Festival in Pesaro (*Tancredi*, *La donna del lago*, *Semiramide*, *Bianca e Falliero*, *Adelaide di Borgogna*, *Maometto II*, *Sigismondo*, *Stabat Mater*, *Petite messe solennelle* marking the 150th anniversary of the composer’s death), at the Teatro Regio di Torino (*Anna Bolena*, *Tancredi*, *Don Carlo*, *Samson et Dalila*, *Verdi’s Requiem*, Rossini’s *Stabat Mater*), at the Teatro dell’Opera di Roma (*Il barbiere di Siviglia*, *La fiamma*, *Cenerentola*, *L’Italiana in Algeri*, *Tancredi*, *Semiramide*), at the Comunale in Bologna (*Giulio Cesare*) and Florence (*Il barbiere di Siviglia*, *L’Italiana in Algeri*, *Tancredi*, *Orfeo ed Euridice*), at the Accademia Nazionale di Santa Cecilia (*Verdi’s Requiem*, *Il viaggio a Reims*, *Petite messe solennelle*), at the Festival dei Due Mondi in Spoleto, at the Sferisterio in Macerata (*Norma* and *Verdi’s Requiem*), at the Arena and Teatro Filarmonico in Verona (*Verdi’s Requiem*, *Aida*, *L’Italiana in Algeri*), at the Teatro Regio in Parma (*Norma*), at the San Carlo in Napoli (*Anna Bolena*, *Orfeo ed Euridice*), at the Carlo Felice in Genoa (*Cenerentola*, *Verdi’s Requiem*, *La Favorite*), at the Teatro Massimo in Palermo (*Stabat Mater*, *Norma*), at the Teatro Verdi in Trieste (*Ginevra di Scozia* by Simon Mayr, *Tancredi*, *L’Italiana in Algeri*), at the Teatro del Maggio Musicale Fiorentino (Paisiello’s *Missa defunctorum*) and she made her debut at the opening concert of the Donizetti Opera 2018 festival.

Outside Italy she has been invited by the Berliner Philharmoniker (*Verdi’s Requiem*), Munich’s Rundfunkorchester (*Orfeo ed Euridice* by Gluck), the London Symphony Orchestra (*Roméo et Juliette* by Berlioz, *Verdi’s Requiem*), the Deutsche Oper in Berlino (*Les Troyens* by Berlioz, *La Gioconda*), New York’s Metropolitan (*Norma*, *La donna del lago*), the Royal Opera House of London (*La donna del lago*, *Semiramide*), Staatsoper Unter den Linden (*Falstaff* conducted by Daniel Barenboim and directed by Mario Martone), the Opéra National de Paris, the Théâtre des

Champs Élysées in Paris (*I Capuleti e i Montecchi*, *La donna del lago*, *Don Carlo*), the Bayerische Staatsoper in Munich (*L’Italiana in Algeri*, *Semiramide*), the Teatro Real in Madrid (*Semiramide*, *Tancredi*, *The Rake’s Progress*, *Aida*, *Falstaff*), the Gran Teatre del Liceu in Barcelona (*Semiramide*, *La favorite*), the Palau de les Arts in Valencia (*Les Troyens*, *Aida*), the Palacio Euskalduna in Bilbao (*I Capuleti e i Montecchi*, *L’Italiana in Algeri*, *Cavalleria rusticana*), the Staatsoper in Vienna (*Il barbiere di Siviglia*, *L’Italiana in Algeri*), the Grand Théâtre in Ginevra (*Semiramide*), the Concertgebouw in Amsterdam (Puccini’s *Triptych*, Beethoven’s *Missa Solemnis*), the Semperoper in Dresden (*Verdi’s Requiem*, *L’Italiana in Algeri*, *La Favorite*), the Tel Aviv Opera (*Norma*), the Oviedo Opera (*L’Italiana in Algeri*, *Tancredi*), the Salzburg Festival (*Verdi’s Requiem*, *Romeo et Juliette* by Gounod, *La donna del lago*, *I Capuleti e i Montecchi*, *I pellegrini al sepolcro di Nostro Signore*, *Aida*), the Sydney Opera House (*Verdi’s Requiem*, Rossini’s *Stabat Mater*), the Festival Radio France Occitanie Montpellier (*La donna del lago*), Las Palmas’ Opera Season (*Il barbiere di Siviglia*, *I Capuleti ed i Montecchi*, *La Favorite*) and the Opéra de Wallonie in Liege (*La donna del lago*), in Tokyo (*Tancredi*, *Il barbiere di Siviglia*, *Stabat Mater*, *Bajazet* by Vivaldi), ABAO Olbe (*Semiramide*), the NCPA Opera in Beijing and the Festival Verdi in Tbilisi (*Aida*). She also performed in *Verdi’s Requiem* with Konzerthausorchester Berlin led by Juraj Valčuha and with the Chicago Symphony Orchestra conducted by Riccardo Muti, in *Heroic Bel Canto* recital with works by Bellini, Donizetti, Rossini in Melbourne and in Rossini’s *Stabat mater* at the Baalbeck International Festival in Lebanon with the Bucharest radio chamber Orchestra conducted by Toufic Maatouk.

Recently Daniela Barcellona performed in Hamburg and Wien in *Verdi’s Requiem*, in Paris and Luxemburg in Rossini’s *Stabat Mater*, Beethoven’s Ninth Symphony with the Teatro di San Carlo Orchestra in Naples. She sang Mrs Quickly in *Falstaff* at the Staatsoper Berlin conducted by Zubin Mehta and she opened the 2020/2021 season of the Teatro Real in Madrid debuting as Ulrica in *Un ballo in maschera*.

Some of the awards she has been granted include the “Lucia Valentini-Terrani” award, the “Aureliano Pertile” award, the “International Opera Award”, the “CD Classica”, the “Rossini d’oro”, the “San Giusto d’Oro”, the “Sigillo trecentesco di Trieste”, the “Oscar della lirica” award, and the “Laurence Olivier Award” and the “Pesaro Music Award”.

She has made numerous recordings, including albums dedicated to Scarlatti and Pergolesi (released by Sony); works by Rossini including *Stabat Mater*, *Petite messe solennelle*, *Giovanna D’Arco*, two editions of *Tancredi*, *Bianca e Falliero*, *Adelaide di Borgogna*, *Sigismondo*, and *Il viaggio a Reims*; Bellini (two editions of *Norma*); Mayr and Meyerbeer (respectively *Ginevra di Scozia* and *Margherita d’Anjou*); as well as *Verdi’s Requiem* (a celebrated recording with Claudio Abbado and the Berliner Philharmoniker) and the monumental *Les Troyens* by Berlioz, conducted by Valery Gergiev.

A complete studio recording of Rossini’s last and one of his greatest Italian operas, *Semiramide*, starring Albina Shagimuratova and Daniela Barcellona, conducted by Sir Mark Elder, has been released by Opera Rara in 2018. The album was awarded the Recording of the Month by Opera, Gramophone & BBC Music Magazine and was chosen as one of the Gramophone, IClassical & Sunday Times 2018 Recordings of the Year. It also received the Opera Award 2019 as “Best Recording Complete Opera”. In 2020, Bel Air Classiques released the DVD of Laurent Pelly’s new production of *Falstaff*, recorded at the Teatro Real in Madrid (2019).