



Winner of *The International Opera Awards* (2015), for *Semiramide – La Signora regale*, and *Best Female Voice Finalist IOA* (2016), the anti-Diva, as she likes to describe herself, **Anna Bonitatibus** is renowned for the noble passion with which she interprets titles between the most famous of ‘teatro musicale’, as well as the tireless commitment with which she promotes the divulgation of a rarer repertoire. She includes in her performed titles, over fifty operas, from Claudio Monteverdi’s masterpieces to titles back to proscenium by Francesco Cavalli (*Didone, Ercole amante, Calisto*), crossing Händel’s operatic production (*Agrippina, Deidamia, Giulio Cesare, Orlando, Tamerlano, Tolomeo, Il Trionfo del Tempo e del Disinganno*) and composers from the Neapolitan school, from Pergolesi to Cimarosa, until her beloved Gioachino Rossini: *La Cenerentola, Il Barbiere di Siviglia, L’Italiana in Algeri, Le Comte Ory, Il Viaggio à Reims* and *Tancredi* and furthermore Cantate, Masses and the rare and precious *Péchés de Vieillesse* by the ‘pesarese’. As the embodiment of Cherubino from the Dapontian *Le Nozze di Figaro*, she has become one of the most acclaimed performers of Mozart. Then follows *Don Giovanni, Così fan tutte, Mitridate Re di Ponto, La Clemenza di Tito*, as well as sacred and profane repertoire by the Salzburgian composer. *Messa di Requiem* by Giuseppe Verdi and *Ginevra di Scozia* by Simon

Mayr appear among the recent debuts of the Italian Mezzosoprano who also feels a special affinity for the French repertoire: *L’Enfant et les sortilèges* by Ravel, *Roméo et Juliette* by Berlioz and Gounod as well as *Les contes d’Hoffmann* by Offenbach, *Werther* and *Don Quichotte* by Massenet. Recently Anna Bonitatibus participated in the Convegno Internazionale Rossini 2017, as interpreter of a special concert ‘*Rossini e gli altri. La Gran scena*’ produced by Fondazione Rossini di Pesaro.

From her first steps at Teatro alla Scala, to Bayerische Staatsoper in Munich, to Théâtre des Champs-Élysées in Paris, to Teatro Real in Madrid, La Monnaie in Bruxelles, Staatsoper in Vienna, to Royal Opera House in London and to the most renowned international concert halls (from Russia to United States), Anna Bonitatibus has collaborated with the most acclaimed conductors and directors: Sir Charles Mackerras, Riccardo Muti, Sir Antonio Pappano, René Jacobs, William Christie, Ivor Bolton, Myung Whun Chung, Alan Curtis, Roberto Abbado and Luca Ronconi, Jerome Savary, Pier Luigi Pizzi, Dario Fo, David Alden, Sir Jonathan Miller, Kasper Holten, Emilio Sagi, Sven-Eric Bechtolf. Among the recent recordings in CD: *L’Infedeltà costante* dedicated to Haydn; *Un Rendez-vous*, a portrait of Gioachino Rossini’s chamber music repertoire; *Semiramide - La Signora regale*, a musical itinerary from Porpora to García consecrated to the first Queen of Mesopotamia; *La Tempesta*, chamber Cantatas by the composer Marianna Martines, released for DHM/RCA/SONY and in DVD *Il Barbiere di Siviglia* for Hardy-RaiTrade, *La Didone* and *Ercole amante* by Cavalli (OpusArte) and *Così fan tutte* by Mozart (Arthaus). In streaming, Anna Bonitatibus recently appeared in *La Clemenza di Tito* (La Monnaie, Bruxelles) and *L’Italiana in Algeri* (Wiener Staatsoper, Vienna).

To be released in the following days, the new recording, ‘*en travesti*’, a recital that covers the parabola of ‘breeches roles’ composed for female voices, for BR Klassik; moreover, highlights between performances of the current season includes the Rossinian recital *Un Rendez-vous* and the debut in the role of Cecilio in *Lucio Silla* by Mozart at La Monnaie, Bruxelles, *La clemenza di Tito* in Warsaw, a return to Bayerische Staatsoper with *La Calisto* by Cavalli, *Ottone* by Händel in Moscow and the recitals dedicated to ‘Lirica italiana da camera’ at the Wigmore Hall in London.

And it is exactly the ‘Lirica italiana da camera’ (Arias, Melodies, Nocturnes, Ballads, Elegies, Short Poems Cantatas) protagonist of the recent project by Anna Bonitatibus: Consonarte – Vox in Musica, a publishing enterprise founded by the artist, that seeks to renew appreciation of a vast – often disregarded, even forgotten – musical patrimony that constitutes a splendid legacy of Italian musical history, and one not to be overlooked.

- To learn more: annabonitatibus.com