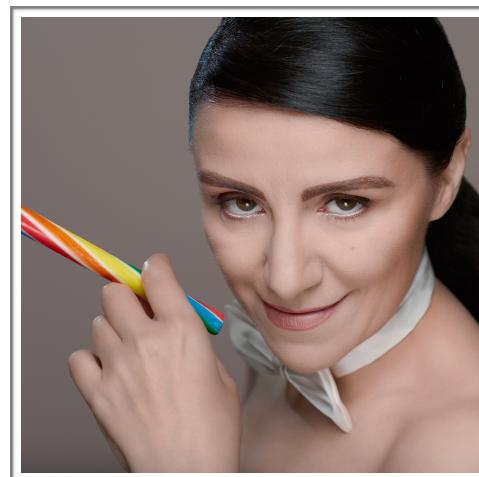


Winner of *The International Opera Awards* (2015), for *Semiramide – La Signora regale*, and *Best Female Voice Finalist IOA* (2016), the anti-Diva, as she likes to describe herself, **Anna Bonitatibus** is renowned for the noble passion with which she interprets titles between the most famous of 'teatro musicale', as well as the tireless commitment with which she promotes the divulgation of a rarer repertoire. She includes in her performed titles, seventy 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, Ottone, 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, Tancredi* and furthermore Cantate, Masses and the rare and precious *Péchés de Vieillesse* by the 'pesarese'.



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As the embodiment of Cherubino from the Daponteian *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. The Mezzo-soprano's wide repertoire includes also *Messa da Requiem* by Giuseppe Verdi, *Ginevra di Scozia* by Simon Mayr and *Enrico di Borgogna* by Donizetti interpreted with great success at the Donizetti Opera di Bergamo (2018). The French repertoire includes *Carmen*, a role brilliantly debuted in Madrid (2018) and *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.

From first steps at the Teatro alla Scala, to Bayerische Staatsoper in Munich, to the Théâtre des Champs-Élysées in Paris, to the Teatro Real in Madrid, La Monnaie in Bruxelles, Staatsoper in Vienna, to Royal Opera House in London, Festivals (Salzburg, Florence, Munich, Bologna, Grange) 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, Ottavio Dantone, Marc Minkowski and Luca Ronconi, Jerome Savary, Pier Luigi Pizzi, Dario Fo, David McVicar, David Alden, Sir Jonathan Miller, Kasper Holten, Emilio Sagi, Sven-Eric Bechtolf, David Pountney.

The Convegno Internazionale Rossini 2017 opened their recent celebrations dedicated to Rossini150 and Anna Bonitatibus has been invited as interpreter for the special concert '*Rossini e gli altri. La Gran scena*' produced by Fondazione Rossini di Pesaro. For the same celebrations, she participated at the Rossini Opera Festival 2018 and in September of the same year, she has been Rossini's ambassador at the Seoul National University (South Korea) and at St. John College, Cambridge, with Recitals and Master Classes dedicated to Gioachino Rossini.

Alongside her artistic activity, Anna Bonitatibus is engaged in the research and promotion of Lirica italiana da camera (Italian Art Songs) through the music publishing house Consonarte – Vox in Musica, founded by her and that counts on a collaboration with experts, musicians and scholars from renowned European universities. The project seeks to renew appreciation of this immense musical patrimony for which valuable initiatives are undertaken, including the recent performances by the Mezzo-soprano at the Wigmore Hall in London.

Among her most successful recordings: *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. In DVD *Il Barbiere di Siviglia* for Hardy-RaiTrade, *La Didone* and *Ercole amante* by Cavalli (OpusArte) and *Così fan tutte* by Mozart (Arthaus), *L'incoronazione di Poppea* for Virgin Classic. In streaming, Anna Bonitatibus recently appeared in *La Clemenza di Tito* and *Lucio Silla* (La Monnaie, Bruxelles) and in *L'Italiana in Algeri* (Wiener Staatsoper, Vienna). Her latest recording (2018, BR Klassis) is the album '*en travesti*': the recital, warmly acclaimed by audiences and press, crosses the parable of trouser roles composed for female voices and of which Anna Bonitatibus has always been an interpreter of reference.

Next engagements and further information: annabonitatibus.com