

Angelica CATHARIOU

BIOGRAPHY

Born in Athens, Greece, Angelica Cathariou began her musical studies at the age of five. A graduate of the "Athenaeum-Maria Callas" Conservatory, she received her piano soloist diploma and singing diploma with Honors, awarded unanimously in 1993. With a scholarship from the Onassis Foundation she pursued further studies in Italy with Renata Scotto (Renata Scotto Opera Academy), M^o Arrigo Pola, Constantino Ego and in England where she was awarded with an MA in Music (Contemporary studies) and with a Doctor of Philosophy degree in Music (University of York). She has also attended singing courses and opera masterclasses under the guidance of: Luigi Alva, Ileana Cotrubas, Barry Goldman, Alexandrina Miltcheva, Dante Mazzola, Roberto Negri, Antoine Palloc, Kostas Paskalis, Vera Rosza, Margaret Singer, Jory Vinikour, Nicola Zaccaria as well as masterclasses on lied performing during the Internationales Jugend Festspieltreffen in Bayreuth, Germany.

Since her debut in 1997 as Mrs Quickly in Verdi's *Falstaff* with Rolando Panerai in the title role at the Teatro Ponchielli in Cremona, she has sang a wide range of operatic roles in numerous performances including Euridice and Tragedia in Peri's *L'Euridice*, the title role in Bizet's *Carmen*, Dinah in Bernstein's *Trouble in Tahiti*, Mrs Peachum in Britten's *Beggar's Opera* (directed by John Cox), Maddalena (*Rigoletto*), Tisbe (*La Cenerentola*), Myrtale (*Thais*), Suzuki (*Butterfly*), Camillo in Donizetti's *Olivo e Pasquale*, Dritte Dame in *Die Zauberflöte*, Maria in Piazzolla's *Maria de Buenos Aires*, La mère in Martinu's *Les larmes de couteau*, Hélène de la Cerisaie in Chabrier's *Une éducation manqué* and Weill's *Mahagonny Songspiel* (Bessie), *Happy End* (La Dame en Gris) and *Der Jasager* (Die Mutter). She has also sang Britten's *Phaedra*, Mahler's *Symphony N.2*, Mozart's *Requiem*, Beethoven's *9th Symphony*, *El amor brujo* by Manuel de Falla, Respighi's *Il Tramonto*, Pergolesi's *Stabat Mater*, Duruflé's *Requiem*, *Sinfonia N.1* and *T.S.Eliot Songs* by Jani Christou, Mitropoulos' *Kassiani* (orchestrated by N.Skalkottas) at venues including New York's Carnegie Hall, Concertgebouw, Opéra National du Rhin, Paris Opéra Comique, Teatro Comunale di Ferrara, Théâtre National de Strasbourg, Greek National Opera, Lisner Auditorium (Washington DC), York National Centre of Early Music, Lisbon's Culturgest Hall and Centro Cultural de Belém, Megaron Athens Concert Hall, Onassis Cultural Centre, Cairo Opera House, дом музыки (Moscow), Fondation Royaumont, Cité de la Musique, Ile-de-France Opéra et Ballet, Freiburg's Konzerthaus, The Pharos Arts Foundation (Cyprus), Budapest Spring Festival, Athens Festival (Odeon Herodes Atticus), Festival International de Marseille, Festival de Cádiz, Festival de la Roque d'Anthéron.

As a soloist Angelica has performed with renowned orchestras, such as the Mahler Chamber Orchestra and Orchestre Philharmonique de Strasbourg as well as with The Athens State Orchestra, Thessaloniki State Symphony Orchestra, Hellenic Radio Symphony Orchestra, I Pomeriggi Musicali, La Camerata Orchestra, Orchestre de Picardie, Orchestre des Jeunes de la Méditerranée, Greek National Opera Orchestra, Louisiana Sinfonietta, Shostakovich Ensemble, Grupo de Musica Contemporanea de Lisboa, Lontano Ensemble, Black Hair Ensemble under the musical direction of: Claudio Abbado, Daniele Agiman, Antonello Allemandi, Theodore

Antoniou, Steuart Bedford, Roland Hayrabedian, Loukas Karytinis, Jan Latham-Koenig, Miltos Logiades, Jordi Mora, Myron Michailidis, Alexandre Myrat, Michel Plasson, Tiziano Severini, Pavlos Sergiou, Vladimiros Symeonidis, Pierre-André Valade, George Vranos, Alberto Zedda.

She also performs extensively as soloist in numerous concerts of the 20th and 21st century music. Her appearances include Schoenberg's *Pierrot Lunaire*, *Le Marteau sans Maître* by Boulez, Berio's *Folk Songs* and *Sequenza III*, Pärt's *Stabat Mater* (ECM at "York Spring of New Music Festival"), *Miss Donnithorne's Maggot* by Sir Peter Maxwell Davies and Crumb's *Ancient Voices of Children* (in the presence of the composer) as well as works by John Luther Adams, Theodore Antoniou, Michael Berkeley, David Blake, John Cage, Shai Cohen, Richard Felciano, Roberto Gerhard, Sofia Gubaidulina, Cristobal Halffter, Leontios Hadjileontiadis, Christos Hatzis, Jacques Lenot, Ilya Levinson, François-Bernard Mâche, Roger Marsh, Silvina Milstein, Zad Moultaqa, Maurice Ohana, Marcello Panni, Iossif Papadatos, Gérard Pesson, Christos Samaras, Salvatore Sciarrino, George Tsontakis, Iannis Xenakis, Hans Zender, Athanasios Zervas. Performances of contemporary opera include the creation of the leading female roles in new operas by Greek composers at the Greek National Opera in Athens and the world premieres of N.Mamangakis' *Opera of Shadows* (Eugenia/Aisé) and Mikis Theodorakis' *Lysistrata* (Lambito) on the occasion of the Olympic Games, Athens 2004.

Within the frame of different concerts and opera productions, Angelica has collaborated with artists such as singers Rolando Panerai, Raina Kabaivanska, Ruggiero Raimondi, Paata Burchuladze, Anthony Michaels-Moore and John Potter (Hilliard Ensemble), conductors Claudio Abbado, Michel Plasson, Steuart Bedford, Alberto Zedda και Jan Latham-Koenig, stage directors Sir Jonathan Miller, Gilbert Deflo and John Cox, choreographers Marco Pelle and Daniel Lommel, pianist Jean-Claude Penner and with Jeremy Irons.

She has recorded the world premiere of Nikos Skalkottas' *16 melodies* for BIS ("...a rich creamy voice and superb Skalkottas interpreter..." BBC Music Magazine) and the music of Alexandre Desplat for the film *11'09"01 New York September 11*. Other world premiere recordings include Dimitri Mitropoulos' song cycle *14 Invenzioni* on poems by C.P.Cavafy and Xenakis' *Zyia* (Saphir) for which she was awarded the *Orphée d'Or 2012* Prize for best recording of contemporary vocal music.

She has also recorded Manuel de Falla's *El Amor Brujo* (Naïve), Schubert's *Messe Es-Dur* (L'Ippocampo), *Melisma* by Michalis Adamis (Naxos), Nikos Mamangakis' *Opera of Shadows* and the *Erotokritos* melodrama and vocal works by: Clotilde Rosa (La Ma de Guido), Thanos Mikroutsikos, Dimitri Themelis, George Kasassoglou (jmk, Germany), Nikos Astrinidis (SubWays) and Dinos Constantinides (Centaur).

Prizes

2012 Académie du Disque Lyrique - "Orphée d'Or 2012"

In 2012, during the annual Orphées d'Or Awards ceremony, Angelica received the prestigious critics' award "Orphée d'Or 2012 for the best recording of contemporary vocal music" for Xenakis' work *Zyia* released by the French label SAPHIR (LVC 1168). The ceremony was held at the Bastille Opera in Paris within the frame of the Grand Prix

International du Disque Lyrique of the Academie du Disque Lyrique and was presided over by Pierre Bergé.

2010 Special Music Award of the Euro-American Women's Council

1998 "Premio Leoncavallo" Prize, Locarno, Switzerland

Scholarships

2007 Scholarship granted by the Ioannis F.Costopoulos Foundation

1996 Scholarship granted by the Alexander S. Onassis Foundation

Press Reviews

"...Angelica Cathariou sings them superbly, with a rich, creamy voice that is nevertheless capable of all the agility that Skalkottas demands, with no undue sense of strain..."

Calum MacDonald, *BBC Music Magazine*

"BIS continues its important and definitive Skalkottas series with a number of premiere recordings, most important that of 16 melodies, a substantial song cycle to text by Hrisos Esperas. The cycle composed during World War II, is a major work. It is especially welcome in mezzo soprano Angelica Cathariou's moving performance...Cathariou uses her dark – hued voice with a great range of color and expression. She has no difficulty with Skalkotta's wide tessitura..."

Michael Fine, *Fanfare magazine*

"...la mezzo Angelica Cathariou redonnait aux Ancient Voices of Children de George Crumb, sur le textes de Garcia Lorca, leur rugissante puissance incantatoire."

Eric Dahan, *Liberation*

"...We enjoyed the soloist Angelica Cathariou in one of her most beautiful performances, with a rich sensual voice ..."

(M.Ravel: Chansons madécasses / Megaron Athens Concert Hall) G.Leotsakos, *Critics' Point*

"...The following Sappho Songs is the only vocal work in this CD triptych, and sets four fragments from one of the greatest poets of antiquity. [...] The cycle makes a powerful impact, and is one of my favorite works in the 18 under review here. A large part of the effect is brought about by the powerful and dramatic singing of mezzo soprano Angelica Cathariou, whose rich voice carries these songs along splendidly."

David DeBoor Canfield, *Fanfare magazine*

"...la mezzo-soprano Angelica Cathariou, impeccable et mystérieuse Dame en Gris..."

(K.Weill, Happy End) Frank Mallet, *Le Monde de la Musique*

“...Taking Wallis Barnstone’s translation of Sappho, the Sappho Songs are quite remarkable. The mezzo of Angelica Cathariou takes on a contralto-like character, almost as if she is an Oracle channeling from the Goddesses. Although less than six minutes’ duration, the effect is overwhelming...”

[Greek soloists play music by D.Constantinides, Centaur records] Colin Clarke, *Fanfare magazine*

“...le timbre sombre d’Angelica Cathariou apporte une gravité bienvenue tout en restant d’une belle transparence dans l’aigu, et convient tout à fait bien aux paroles, de Xenakis lui-même, qui terminent sur une note de défiance et d’espoir...”

Christine Labroche, *ConcertoNet.com, The Classical Music Network*

“...Cathariou boasts a powerful, passionate voice full of richness which, coupled with an incredible stage presence, warmed the audience to her immediately. Ravel followed with the *Kaddisch* particularly moving and beautifully sung. Cathariou’s breath control and colouring were simply breathtaking...A wonderful evening with a charismatic personality who has a voice of penetrating richness and beauty mixed with a rare depth of expression.”

Saskia Constantinou, *Cyprus Mail*

“...Angelica Cathariou does a splendid job of transmitting the ultra-difficult vocal part of the 16 melodies...”

David Lewis, *All Music Guide*

“...Scored for mezzo and string quartet, *Mutability Quintet* (1979, revised 1998) is inspired by a poem by Shelley. This is Constantinides at his most intense. The excellent Angelica Cathariou is asked to use the uppermost part of her register in a series of whoops, and does so impeccably before descending to a more mezzo register. Effective use of spoken text adds to the serious nature of this piece ...”

Colin Clarke, *Fanfare Magazine*

“... la création du début de soirée [...] tout en montrant l’immense talent des deux prestigieux solistes invités Jean Claude Pannetier au piano et la mezzo soprano Angelica Cathariou...”

www.ouestprovence.com

“... galvanisés par l’enthousiasme du public, musiciens et chef avec la mezzosoprano Angelica Cathariou, offrent une version vigoureuse et réjouissante de l’*Amour Sorcier* de Falla.”

Frank Mallet, *Le Monde de la Musique*

“...l’excellente Angelica Cathariou une surprenante mezzo soprano, en possession de riches qualités manifestes d’interprétation théâtrale...”

(Miss Donnithorne’s Maggot) Cornilios Diamantopoulos, *Jazz & Jazz magazine*

“... Buone prestazioni vocali sono arrivate dai giovani impegnati, dal nutrito cast delle allegre comari, prima di tutto Mrs Quickly di Angelica Cathariou, brillante e disinvolta...”

Bernardino Zappa, *LYRICA*

“...la mezzo soprano Angelica Cathariou dans le rôle d’Euridice a combiné magistralement l’interprétation théâtrale avec sa voix riche et belle en ampleur et en nuances vocales...”

(J.Peri, L’Euridice) Eleftheria Danou, *ELEFTHEROS*