

Emmanuelle de Negri

SOPRANO

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– DIAPASON



Since the beginning of her career, Emmanuelle de Negri has distinguished herself with a broad repertoire and a rich emotional palette. After her successful debut as Yniold in Debussy's *Pelléas et Mélisande* (Edinburgh and Glasgow 2005: Opéra magazine calls it „a moving splendour“), as well as in the title role in Bernardo Pasquini's oratorio *Sant' Agnese* (Innsbruck Festival) - „a real revelation“ (Il Giornale della Musica) - Emmanuelle established a close performing relationship with William Christie and Les Arts Florissants. With them she achieved outstanding interpretations with Purcell's *The Fairy Queen*, *The Indian Queen* and *Dido and Aeneas*, Handel's *Susanna* and *Silete venti*, Monteverdi's *Selva morale e spirituale*, as well as in numerous roles of French Baroque opera, such as Rameau's *Hippolyte et Aricie* (Aix-en-Provence and Glyndebourne), *Platée* (Theater an der Wien, Opéra Comique and New York), Lully's *Atys* (Sangaride - „a sensation“ says Opéra magazine), Campra's *Les Fêtes vénitiennes* (Opéra Comique, Caen and Toulouse) and Mondonville's *Titon et l'Aurore* in the production of Basil Twist (Opéra Comique and Versailles).

Emmanuelle appears regularly with renowned French ensembles - including Pulcinella, Les Folies Françaises, Les Enfants d'Apollo, Raphaël Pichon's *Pygmalion*, Vincent Dumestre's *Le Poème Harmonique*, *Le Banquet Céleste*, Les Paladins and Les Accents. She also sang in Rameau's *Castor et Pollux* for Emmanuelle Haïm and *Le Concert d'Astrée* (Lille,

Dijon, Montpellier, and Beaune) and in *Les Boréades* directed by Barrie Kosky (Opéra de Dijon), leading to unanimous praise from the press: „We kneel before Emmanuelle de Negri ... She enchants us with her tone, the control of the accent, and her vocal reliefs“ (Diapason).

Her operatic repertoire includes Monteverdi (La Musica *L'Orfeo*) and Cavalli (Amastre *Serse*), Offenbach (Cupidon *Orphée aux Enfers*) and Dukas (Mélisande *Ariane et Barbe-Bleue*) as well as Rameau (Erinice *Zoroastre*) and Mozart (Papagena *Die Zauberflöte* and Susanna *Le nozze di Figaro*). In 2017, Emmanuelle's season was distinguished by her debut at the Opéra National de Paris (Nedda *Gianni Schicchi*), and her embodiment of Almirena in a new touring production of Handel's *Rinaldo*. In addition, she appeared in the role of Bircenna in Hasses's *Cajo Fabricio* with {oh!} Orkiestra conducted by Martyna Pastuszka (Gliwice and Theater an der Wien).

In the 2018/19 season she started at the Teatro San Carlo (Naples), where she sang a „perfectly delicious“ (forumopera.com) Despina (*Così fan tutte*) under the baton of Riccardo Muti, followed by the Festival d'Ambronay with Amestris in Destouches *Sémiramis* (Ensemble Les Ombres), the title role in Caldara's *Maddalena ai piedi di Cristo* (Le Banquet Céleste, Bruges Concertgebouw), as well as *Airs sérieux et à boire* with Les Arts Florissants (Philharmonie de Paris, Martigny, Switzerland, and London's Wigmore Hall),

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Les Indes galantes (Festival de Beaune), and Scarlatti's *Santa Teodosia* (Festival de la Chaise-Dieu).

In recent years Emmanuelle has sung the role of Cephise in Schürmann's *Die Getreue Alceste* conducted by Christina Pluhar at the Rokokotheater Schwetzingen, a Reprise of *Les Indes Galantes* and *Sémiramis* in Versailles, *Il Trionfo e del Tempo* and *Disinganno* with the Accademia Bizantina (Cremona, Dortmund Beaune, and Halle) and again with Les Arts Florissants, *Messiah* on tour (Europe, Japan, Korea, and Taiwan). Together with William Christie and Les Arts Florissants she celebrated *Molière* (Versailles, Thiré, Luxembourg, Athens, and Paris) and was part of numerous programmes including Telemann's *The Ascension and Assumption of Jesus*, Charpentier's *Messe de Minuit* and In *Nativitatem Domini Canticum*. She has also toured with Handel's *Israel in Egypt* alongside René Jacobs and the Freiburg Baroque Orchestra (Paris, Freiburg and Berlin).

Most recently, Emmanuelle interpreted the title role in Rameau's *Io* and Héro in *Héro et Léandre* by de la Garde in a new production of Opéra Lafayette (New York and Washington), the role of Helena in Purcell's *Fairy Queen* in a production by Josette Bushell-

Mingo under the musical direction of Francesco Corti (Drottningholm).

Emmanuelle will open the 2023/24 season alongside the ensemble Les Ombres, conducted by Sylvain Sartre, with the opera *Télémaque et Calypso* by André Cardinal Detouches (Festival d'Ambronay), which will also be revived in Versailles later in the season. With concert formats such as *Orpheus Britannicus* (already at Bayreuth Baroque in 2022) and *Un Air pour Mademoiselle Storace*, she will be heard in Pontoise and Lillebonne before performing Nérine in Charpentier's *Médée* with Les Arts Florissants under the baton of William Christie in a production by David McVicar in spring 2024 (Opéra de Paris, Teatro Real Madrid). She will close the season with Scarlatti's *Il Giardino di Rose* alongside the Ensemble Le Stagioni under Paolo Zanzu (Vézelay).

Her discography includes Caldara's *Maddalena ai piedi di Cristo*, (with Le Banquet Céleste and Damien Guillon), Rameau's *Dardanus* and *Castor et Pollux*, a DVD of Lully's *Atys*, a recital disc *Bien que l'Amour* (for William Christie), and Gluck's *Orfeo ed Euridice* under Laurence Equilbey.