



Emmanuelle de Negri

Soprano

“Emmanuelle de Negri demonstrates masterly accomplishment, overcoming, with exquisite sensitivity, all aesthetic demands ...

her phrasing, with perfect declamation and projection, conceals aristocratic refinement behind a façade of simplicity ...”

[Diapason]

“My heart skipped a beat at the Sangaride of Emmanuelle de Negri, a wounded angel with a voice of honey.”

[Le Figaro]

From its very beginning Emmanuelle de Negri's career demonstrated remarkable breadth of repertoire and emotional range. After a flying start as Yniold in Debussy's *Pelléas et Mélisande* (Edinburgh and Glasgow 2005: “*poignant brightness*” wrote Opera magazine), and as “*a real revelation*” (Il Giornale della Musica) in the title-role of Bernardo Pasquini's oratorio *Sant' Agnese* (Innsbruck Festival 2008), she established an enduring performing relationship with William Christie and les Arts Florissants, for whom outstanding performances have included Purcell's *The Fairy Queen*, *The Indian Queen*, and *Dido and Aeneas*, Handel's *Messiah* and *Susanna*, Monteverdi's *Selva morale e spirituale*, and numerous roles in French Baroque operas including Rameau's *Hippolyte et Aricie* (at Aix-en-Provence and Glyndebourne) and *Platée* (at the Theater an der Wien, the Opéra Comique and in New York), Lully's *Atys* (Sangaride – “*a sensation*” according to Opéra magazine), and Campra's *Les Fêtes vénitienes* (at the Opéra Comique, Caen and Toulouse). She also sung in Rameau's *Castor et Pollux* for Emmanuelle Haïm and her Concert d'Astrée (in Lille, Dijon, Montpellier and Beaune: “*Emmanuelle de Negri sings Tellaire, a role that could have been written for her – she seems irreplaceable*” Forumopera).

Further opera roles have ranged from Monteverdi (La Musica *L'Orfeo*), Cavalli (Amastre *Serse*), through more Rameau (Erinice *Zoroastre*), and Mozart (Papagena *Die Zauberflöte* et Susanna *Le nozze di Figaro*), to Offenbach (Cupidon *Orphée aux Enfers*), and Dukas (*Mélisande Ariane et Barbe-Bleue*). Another rare oratorio role was that of La natura humana (Falvetti's *Il diluvio universale*) in Geneva, Lyon and Potsdam, and Emmanuelle has also made regular performances with other prominent French ensembles such as Pulcinella, Les Folies Françaises, Les Enfants d'Apollon, Raphaël Pichon's Pygmalion, Vincent Dumestre's Le Poème Harmonique, Le Banquet Céleste, Les Paladins, and Les Accents.

Emmanuelle de Negri's 2017 season was notable for her debut at the Opéra National de Paris (Nedda *Gianni Schicchi*), and for performing Almirena in a new touring production of Handel's *Rinaldo*. 2018/19 began at the Teatro San Carlo, Naples, performing a “*perfectly delicious*” (forumopera.com) Despina (*Così fan tutte*) for Riccardo Muti, and continued with Amestris in Destouches' *Sémiramis* (Ensemble Les Ombres, Festival d'Ambronay). December saw her at the Bruges Concertgebouw in the title-role of Caldara's *Maddalena ai piedi di Cristo*, and at the Philharmonie de Paris for the Third Volume of Rameau's *Airs sérieux et à boire* with les Art Florissants (with further performances in Martigny, Switzerland, and at London's Wigmore Hall).

Future engagements include more Rameau (*Les Boréades* for Emmanuelle Haïm at the Opéra de Dijon, and *Les Indes galantes* at the Festival de Beaune and in Versailles), Scarlatti's *Santa Teodosia* at the Festival de la Chaise-Dieu, and, again with les Arts Florissants, Handel's *Silete venti* for the Festival de Printemps, Luçon, and *Messiah* on tour to Japan, Korea, and Taiwan.

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.