

# 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

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 **Silente 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 **Alys** (Sangaride - "a sensation" says *Opéra* magazine), Campra's **Les Fêtes vénitiennes** (Opéra Comique, Caen and Toulouse), Mondonville's **Titon et l'Aurore** in the



production of Basil Twist (Opéra Comique and Versailles), and Nérine in Charpentier's **Médée** staged by David McVicar (Opéra National de Paris, Teatro Real Madrid).

Emmanuelle appears regularly with renowned French ensembles - including Pulcinella, Les Folies Françaises, Raphaël Pichon's **Pygmalion**, Vincent D'Amboise'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 Hesses'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 *Amestrís* 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 Art Florissants (Philharmonie de Paris, Martigny, Switzerland, and London's Wigmore Hall), *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 Gardie 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). She also performed in *Télémaque et Calypso* by André Cardinal Destouches alongside the ensemble Les Ombres conducted by Sylvain Sartre (Festival d'Ambronay, Opéra Royal de Versailles).

Emmanuelle will open the 2024/25 season with *Les Fêtes d'Hébé*, performing under the baton of William Christie and the direction of Robert Carsen (Opéra Comique, Paris). Following this, she will celebrate W. Christie 80<sup>th</sup> birthday Tour, with gala performances in Paris, Madrid, Oviedo, and Valencia. Emmanuelle will then appear in Rameau's *Dardanus*, with Les Ambassadeurs ~ La Grande Écurie, conducted by Alexis Kossenko (Tourcoing and Paris). Furthermore, she will perform Monteverdi's *Vespro della Beata Vergine* with Ensemble Le Consort, conducted by Lionel Sow (Radio France, Paris). During the season, Emmanuelle will also tour a new programme of *Lamentations* alongside cellist Ophélie Gaillard.

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.

(2024/25\_Please use this biography only.)

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