

Joanna Mongiardo

Soprano



The internationally acclaimed soprano Joanna Mongiardo is recognized for her effortless coloratura and spell-binding charisma on stage and is in high demand for both operatic and symphonic repertoire. Her performance of Rosalina in Giordano's *Il Re* with Teatro Grattacielo was recognized as one of the best individual performances of the year by *Opernwelt* Jahrbuch 2011. *Opera News* gushed of her, "Petite, with a theater-filling smile, Mongiardo radiated warmth through her unforced, pearly-fresh timbre." Sharing the stage with such conductors as Neeme Jarvi, Charles Dutoit and John Fiore, the singer has appeared at New York City Opera, Portland Opera, Caramoor Festival and with such orchestras as Philadelphia Orchestra, Pittsburgh Symphony, Detroit Symphony and the Minnesota Orchestra.

Ms. Mongiardo has become a favorite at Central City Opera since performing *Baby Doe* for their 50th

Anniversary production, to rave reviews. She returned there last summer to perform Eurydice in *Orpheus in the Underworld*, and she was invited there again for their 2011 season to play both Thérèse in *Les Mamelles De Tirésias* and Lauretta in *Gianni Schicchi*. Another highlight of the 2010/11 season was her debut with Teatro Grattacielo as Rosalina in Giordano's *Il Re* at the Rose Theater in Lincoln Center, which brought tremendous critical acclaim including the *Opernwelt* Jahrbuch 2011 honor. *Opera News* stated of that performance, "Mongiardo scored a triumph, effortlessly negotiating the fiorature, extended trills and stratospheric high notes originally sung by Toti Dal Monte in 1929." Other 2010/11 engagements included Anne Trulove in *The Rake's Progress* with Toledo Opera. In the 2011/2012 season, Ms. Mongiardo performed a last-minute Blonde in *Die Entführung aus dem Serail* for Grand Théâtre de Genève. In upcoming engagements, she will join the roster of the Metropolitan Opera for their production of *Manon*. She will also perform Blonde in *Die Entführung aus dem Serail* in a return to Deutsche Oper am Rhein in Düsseldorf, as well as Juliette in *Roméo et Juliette* for Dayton Opera.

The past two seasons have brought an array of debuts with major American orchestras, most

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notably *The Messiah* with the Pittsburgh Symphony, *Carmina Burana* with the Philadelphia Orchestra, National Symphony Orchestra, Colorado Symphony and Florida Orchestra, and Haydn's *Creation* with the Orquesta Sinfonica Nacional de Mexico and Louisiana Philharmonic under Carlos Miguel Prieto.

Mongiardo's fest-contract at the Deutsche Oper am Rhein in Düsseldorf, Germany, lasted two years and culminated August 2007 in Taipei, where she sang Sophie in *Der Rosenkavalier* with the National Symphony Orchestra of Taiwan. During her stint in Düsseldorf she performed the roles of Nannetta in *Falstaff*, Blondchen in *Die Entführung aus dem Serail*, Gianetta in a new production of Gilbert and Sullivan's *The Gondoliers*, Erstes Blumenmädchen in *Parsifal*, Susanna in *Le Nozze di Figaro*, Sophie in *Der Rosenkavalier*, and Oscar in a new production of *Un ballo in Maschera*.

Upon returning to the US, Mongiardo sang the title role in *The Ballad of Baby Doe's* 50th Anniversary production at Central City Opera, a major operatic event that produced remarkable acclaim from the national press. The Denver Post noted that "Joanna Mongiardo handles the vocal demands of the title role with her suitable rich, golden voice."

She made her New York operatic debut as Adina in *L'elisir d'Amore* with the Caramoor Festival where she recently returned to sing Amore in Gluck's *Paride ed Elena*. She was also part of the Mostly Mozart Festival production of *Così fan tutte* and several productions at the New York City Opera, including *Orlando* and *Il Barbiere di Siviglia*. Mongiardo also sang Susanna with Portland Opera and Knoxville Opera, as well as Juliette with Madison Opera.

Joanna Mongiardo made her American symphonic debut in concert with the Minnesota Orchestra in *L'Enfant et les Sortilèges* and quickly returned to sing the world premiere of Marc-André Dalbavie's song cycle, *Troubadour*. Among her signature works with orchestra are *Carmina Burana*, which she performed twice with the Detroit Symphony and with the Oratorio Society of New York on occasion of her Carnegie Hall debut. She also repeated the work with the symphonies of Memphis, Youngstown and Chattanooga, among others.

Overseas, she was heard as Adele in *Die Fledermaus* at the Thessaloniki Concert Hall in Greece and as the soprano soloist in *Carmina Burana* with the Orquesta Sinfónica de Xalapa.

The American born soprano of Italian, Greek and Armenian heritage is a 2003 Sullivan Award recipient, and received a Master's Degree in music from Yale University.

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Repertoire

Opera and Operetta

Beethoven	<i>Marzelline</i>	Fidelio
Bellini	<i>La Sonnambula</i>	Amina
	<i>I Capuleti et i Montecchi</i>	Giulietta
Berg	<i>Lulu</i>	Lulu
Bernstein	<i>Candide</i>	Cunegonde
	<i>West Side Story</i>	Maria
Bizet	<i>Carmen</i>	Frasquita
	<i>Pearl Fishers</i>	Leila
Britten	<i>Albert Herring</i>	Miss Wordsworth
	<i>A Midsummer Night's Dream</i>	Tytania
	<i>Rape of Lucretia</i>	Lucia
Delibes	<i>Lakmé</i>	Lakmé
Donizetti	<i>Don Pasquale</i>	Norina
	<i>La Fille du Régiment</i>	Marie
	<i>L'Elisir d'Amore</i>	Adina
	<i>Linda di Chamounix</i>	Linda
	<i>Lucia di Lammermoor</i>	Lucia
Gilbert & Sullivan	<i>HMS Pinafore</i>	Josephine
	<i>Pirates of Penzance</i>	Mabel
	<i>The Gondoliers</i>	Gianetta
	<i>The Mikado</i>	Yum-Yum
Giordano	<i>Il Re</i>	Rosalina
Glinka	<i>Coq d'Or</i>	Queen
	<i>Ruslan I Lyudmila</i>	Lyudmila
Gluck	<i>Paride ed Elena</i>	Amore

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Gounod	<i>Roméo et Juliette</i>	Juliette
Händel	<i>Giulio Cesare</i>	Cleopatra
	<i>Orlando</i>	Angelica
	<i>Rinaldo</i>	Armida
Humperdinck	<i>Hänsel und Gretel</i>	Gretel
Lehar	<i>The Merry Widow</i>	Valencienne
Massenet	<i>Manon</i>	Manon
	<i>Werther</i>	Sophie
Menotti	<i>The Telephone</i>	Lucy
Monteverdi	<i>L'Incorinazione di Poppea</i>	Drusilla
Moore	<i>The Ballad of Baby Doe</i>	Baby Doe
Mozart	<i>Così fan tutte</i>	Despina
	<i>Die Entführung aus dem Serail</i>	Blondchen, Konstanze
	<i>Die Zauberflöte</i>	Pamina
	<i>Don Giovanni</i>	Zerlina
	<i>Idomeneo</i>	Ilia
	<i>La Clemenza di Tito</i>	Servilia
	<i>Le Nozze di Figaro</i>	Susanna
	<i>Die Hochzeit des Figaro</i>	Olympia
Offenbach	<i>Les Contes d'Hoffman</i>	Eurydice
	<i>Orpheus in the Underworld</i>	Thérèse
Poulenc	<i>Les Mamelles de Tirésias</i>	Thérèse
Puccini	<i>Gianni Schicchi</i>	Lauretta
	<i>La Rondine</i>	Lisette
Purcell	<i>Dido and Aeneas</i>	Belinda
Ravel	<i>L'enfant et les sortilèges</i>	Feu, Princess
Rossini	<i>Il Barbiere di Siviglia</i>	Rosina
	<i>Il Viaggio a Reims</i>	Corinna
	<i>Semiramide</i>	Semiramide
J. Strauss	<i>Die Fledermaus</i>	Adele

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R. Strauss	<i>Arabella</i>	Zdenka, Fiakermilli
	<i>Ariadne auf Naxos</i>	Zerbinetta, Najade
	<i>Der Rosenkavalier</i>	Sophie
Stravinsky	<i>The Rake's Progress</i>	Anne Trulove
Thomas	<i>Mignon</i>	Philline
Ullmann	<i>Der Kaiser von Atlantis</i>	Bubikopf
Verdi	<i>Falstaff</i>	Nannetta
	<i>Rigoletto</i>	Gilda
	<i>Un Ballo in Maschera</i>	Oscar
Wagner	<i>Parsifal</i>	Erstes Blumenmädchen II

Concert and Oratorio

Bach	<i>Mass in B Minor</i>
Händel	<i>Messiah</i>
Haydn	<i>Missa in tempore belli</i>
	<i>Nelsonmesse</i>
	<i>Paukenmesse</i>
	<i>The Creation</i>
Mozart	<i>Mass in C Minor</i>
	<i>Requiem</i>
Orff	<i>Carmina Burana</i>
Vaughan Williams	<i>Dona Nobis Pacem</i>
	<i>Serenade to Music</i>

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Press Reviews

Lauretta in *Gianni Schicchi* / Therèse in *Les Mamelles de Tirésias*

"There were many fine performances among the three works, but no singers stood out more than... soprano Joanna Mongiardo. Mongiardo played Thèrese/Tirésias to the hilt."

- Kyle MacMillan, *Opera News*, October, 2011

Rosalina in *Giordano's Il Re*

"Joanna Mongiardo, who has a voice of impressive size and warmth, as well as a technique with ornament that should give her Lucia, Philine and Zerbinetta to choose from, also has a putty face, capable of expressing several emotions at once and of making fun of herself while expressing them. Rosalina is a star role in the glorious line and Mongiardo brought the hall to its feet. If she is a good girl and doesn't sing Norma or the Ernani Elvira too soon, I foresee a great future for her - and for Il Re, if she cares to remember it. (It's a star vehicle if you've got the star.)"

- John Yohalem, *Opera Today*, May 26, 2011

Anne Trulove in *The Rake's Progress*

"Ryan MacPherson (Tom Rakewell) and Joanna Mongiardo (Anne Trulove) made a radiantly attractive central couple with real chemistry which lent this (to my tastes) somewhat frosty work some emotional pull... Mongiardo's sunny lyric sound surely won all hearts, and she rose to Anne's famous leap to high C."

- David Shengold, *Opera Magazine*, April, 2011

"As his faithful lover, Anne Trulove, soprano Joanna Mongiardo is a winning match, her flexible and rounded voice entwines with MacPherson's as convincingly as her acting balances his."

- Sally Vallongo, *The Toledo Blade*, Nov 11, 2011

"One of the few readily recognized arias in Rake is Anne's "I go to him", which Joanna Mongiardo turned into a riveting mini-drama, delicately acted and deliciously sung."

- Charles H. Parsons, *American Record Guide*, Mar/Apr 2011

Eurydice in *Orpheus in the Underworld*

"Highlighting the uniformly strong, ebullient cast, soprano Joanna Mongiardo handled the coloratura demands of Eurydice with polished ease. Mongiardo and baritone Matthew Worth made the Act II duo for Eurydice and Jupiter (disguised as a fly) every bit the comic and technical tour de force it should be."

- Kyle MacMillan, *Opera News*

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"Other standouts include... soprano Joanna Mongiardo, who nails the coloratura demands of Eurydice."

- Kyle MacMillan, *The Denver Post*

"Mongiardo is a laugh a minute as the bright, coquettish Eurydice tries to escape her husband's music, which she hates, for her daily trysts with the shepherd boy Aristeus (Ryan MacPherson), who turns out to be Pluto. Her vocal acrobatics thrill, one of many delectable confections that fill the evening

- Bob Bows, *ColoradoDrama.com*, July 12, 2010

"Eurydice, portrayed by Joanna Mongiardo, is pretty and sexy, and a really good coloratura. She also does a great job of playing up to a series of lovers. Vocally she has a difficult role, and she pulls it off with pizzazz."

- *Weekly Register Central City*, July 8, 2010

Carmina Burana

"Mongiardo's performance of In Trutina was heart-stoppingly lovely."

-*St. Petersburg Times*, February 9, 2008

"Soprano Joanna Mongiardo has the most beautiful song in the work, but also a vocal cadenza that defies description... Will [she] hit it? She certainly did! It was glorious, and she also has an impossibly long note to hold (The children were fascinated)."

-*Illinois Times*, May 10, 2001

"Soprano Joanna Mongiardo brought an appropriately graceful, lilting presence to her simple love poems."

-*The State Journal Register*, May 6, 2001

Dona Nobis Pacem

"A beacon of light in this dark work, soprano Joanna Mongiardo's pure, well-rounded voice conveyed both innocence and urgency as she pleaded for peace."

-*The Washington Post*, November 13, 2007

Olympia in Les Contes d'Hoffmann

"Mongiardo's performance, aided by Troy Siegfried's ingenious half-dress, half-puppet costume, was a singularly charming evocation of the character's funny-sad clockwork existence."

-*The Boston Globe*, August 3, 2007

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Baby Doe in *The Ballad of Baby Doe*

"Petite, with a theater-filling smile, Mongiardo radiated warmth through her unforced, pearly-fresh timbre. All five arias showcased aptly shimmering tone; she was likeable and moving throughout."

-Opera News, October 2006

"Joanna Mongiardo is picture perfect as Baby Doe. Her soaring soprano is a joy throughout."

-Out Front Colorado, July 12, 2006

"Soprano Joanna Mongiardo is a radiant Baby Doe, whose smile embraces and disarms not only the other characters onstage (including her nemesis Augusta) but the audience as well. Her much awaited high D in Act One's Willow Song simply shimmers. In addition to shimmering stratospheric notes, her warm soprano carries some heft, enabling her to endow the character with dramatic overtones, as the opera propels her toward its tragic conclusion. This is a Baby Doe that does more than charm-she matures into magnificent adulthood."

-Summit Daily News, July 7, 2006

"Soprano Joanna Mongiardo showed a particularly pretty lyric tone as Baby Doe. She is a petite and pretty young lady with seemingly effortless high notes. Her Silver Aria was impressively delivered and her final scene-a virtual Liebestod-with the dying Tabor was deeply touching."

-Opera (UK), L'Opera (Italy) and Revista Pro Opera (Mexico)

"Baby Doe is portrayed by Joanna Mongiardo, who is very young and beautiful, and a perfect match for the part. She sang with ease the very difficult jumps in the music, and her clear soprano is at its most lovely in the simple songs that emphasize her character of sweetness and attractiveness to Tabor."

-Central City Weekly Register, June 30, 2006

"The soprano's heart-wrenching tenderness as she cradles a dying Tabor, singing him a lullaby, is most effective. Mongiardo's lovely, clear voice enhances her total performance."

-Gilpin County News, June 29, 2006

"Joanna Mongiardo handles the vocal demands of the title role with her suitable rich, golden voice. And she is able to effect the fresh-faced innocence and vivaciousness so essential to this take on Baby Doe."

-Denver Post, June 27, 2006

"Mongiardo lit up the stage from the moment she set foot on it. Blessed with a warm smile and high cheekbones, Mongiardo proved equally ravishing in song. There was a subtle sweetness in her first aria, the Willow Song, and a magical mix of tragic pathos and inspiring conviction in that final tribute to her husband, Always through the changing."

-Rocky Mountain News, June 27, 2006

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"Joanna Mongiardo, an American soprano now a major Mozartian in Germany, made Baby Doe a young woman of such innocence and vulnerability that one never suspected ulterior motives."
-*Musical America, June 26, 2006*

"As Baby Doe, Mongiardo is so convincingly innocent and vulnerable that one never asks about her earlier marriage. She brings a stunning voice-and exemplary diction-to this role."
-*Boulder Daily Camera, June 26, 2006*

"Beginning with the high D in Willow Song, when Baby Doe sees Horace outside her hotel, until her soulful strains as a destitute widow, Joanna Mongiardo's soaring soprano imbues Baby Doe's love for Horace with an angelic quality that raises the story's premise from a gold digger's ambitions and a middle aged man's identity crisis to a transcendent romance."
-*Variety, July 24, 2006*

"Joanna Mongiardo's Baby Doe was as exquisite and intriguing as ever."
-*Rocky Mountain News, July 24, 2006*

Mozart's Requiem and Haydn's Lord Nelson Mass

"Joanna Mongiardo's supple soprano floated nicely through the solo sections of the Mozart, and brought an appealingly softening touch to the Haydn."
-*The New York Times, October 30, 2004*

Juliette in Roméo et Juliette

"Joanna Mongiardo's strong, ripe tone traced effectively Juliet's passage from girl to woman. Together or apart, they were also visually ideal for their roles. "
-*Isthmus, November 26, 2003*

"As Juliette, soprano Joanna Mongiardo was introduced with a series of arpeggios that had her soaring into the coloratura range and back. Mongiardo has a rich, vibrant voice that's full and powerful without unnecessary flutter. She is what all sopranos should be."
-*The Capital Times, November 22-23, 2003*

"Mongiardo has a solid lyric soprano voice, with a hint of darkness and with assured control even at the top."
-*Wisconsin State Journal, November 22, 2003*

Susanna in Le nozze di Figaro

"Joanna Mongiardo, who performs the huge role of Susanna, the chambermaid 'engaged' to Figaro, becomes more adorable as the opera gains momentum. She is a very good actress as well as a strong, hardworking soprano. She is irresistible with her nose crinkling and quicksilver

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brain ticking away faster than anyone else's. When she and the countess write a letter to the count in the third act during the 'Sull'aria' duet, I could have listened all night."

-The Columbian, October 1, 2003

"Susanna is the key, and Joanna Mongiardo matched singers around her all night. Besides being quick on her feet and agile of voice, she was tireless in her lengthy recitatives (sung speech) through to her last-act aria, the sensitively phrased 'Deh vieni, non tardar'."

-The Oregonian, September 23, 2003

Buffalo Philharmonic's "Night in Old Vienna"

"Soprano Joanna Mongiardo, making her local debut, offered the aria 'Ah! Je veux vivre' from Gounod's 'Romeo et Juliette'. Mongiardo's well-projected voice nicely captured the sense of longing in the music's swaying rhythms. In Strauss' 'Voices of Spring', surely a selection that had the audience dreaming, she trilled some dazzling high notes."

-Buffalo News, January 2, 2002

Yum-Yum in *The Mikado*

"Joanna Mongiardo, as Yum-Yum, exhibited exactly the right combination of silvery voice, personal beauty, and spunky character."

-The Boston Globe, November 26, 2001

"Joanna Mongiardo played Yum-Yum to perfection, singing in magnificent bright voice."

-The Boston Herald, November 24, 2001

1st Place Winner, 2001 Metropolitan Opera National Council New England Regional Finals

"Joanna Mongiardo, who bears a certain elfin-brunette resemblance to Winona Ryder, has the audience hanging on her every octave skip in her performance of 'Una voce poco fa' from Rossini's *The Barber of Seville*. She pairs a girlish, pouty interpretation of Rosina with virtuoso coloratura (read: crowd-pleasing) capabilities. The audience begins its applause before Mongiardo finishes singing."

-Boston Phoenix, March 16, 2001

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