

Elisa Bonazzi – mezzo-soprano

Fundamental in her musical training was the meeting with Monica Bacelli, with whom she graduated in the master's degree in opera singing at the Bologna Conservatory. After her academic studies, Elisa also specialized in contemporary repertoire with Alda Caiello. Moreover she obtained a master's degree in Communication Sciences from the University of Bologna.

Her concert experience encompasses the Baroque period in its chamber and opera variations, the romantic and decadent period especially in the form of lieder and contemporary music in both chamber and opera settings.

Elisa has an active collaboration with the Parma Chamber Orchestra with which she recently performed Vivaldi's *Stabat Mater*. She also participated in the Cartagena International Music Festival 2021, where she was a reference interpreter for the Baroque repertoire under the direction of Sebastiano Rolli. She made her debut as Bradamante in Vivaldi's *Orlando furioso* at the Teatro del Giglio in Lucca and as Orpheus in Gluck's *Orfeo e Euridice* at the Auditorium del Parco in L'Aquila with the Abruzzese Symphony Orchestra conducted by Marcello Bufalini.

She collaborates with the De Labyrintho and Rosso Porpora ensembles, directed by Walter Testolin, with whom she has performed in important concert venues such as: Palazzo Zevallos in Naples, Festival Vespérali in Lugano, Inspiration Festival - VDNKH in Moscow, Teatro Vittoria in Turin, Trame Sonore Festival in Mantua.

Lead by her interest in lieder and more generally in chamber music for voice and piano, Elisa devoted herself to Liederabende dealing with authors such as Schubert and Debussy (*Gesänge aus Wilhelm Meister* and *Fêtes galantes*, at the Goethe Institut of Bologna), Brahms, Bridge, Kantcheli and Shostakovic (Berenstein Klavierhochschule in Berlin and in the Concert Season Classica da Mercato in Bologna), Strauss and Berg (Niccolini Conservatory in Piacenza), Mahler *Rückert Lieder* with the Abruzzese Symphony Orchestra (L'Aquila) and *Lieder eines fahrenden Gesellen* (Bologna).

Elisa's innate curiosity and interest towards all musical styles and periods inevitably led her to deepen her knowledge in twentieth-century and contemporary music. She performed music by Berio (whose vocal music was the main topic of her master thesis defence), Cage, Stockhausen, Scelsi, Solbiati, Fedele, Guarneri, Lim, Lombardi, Rotaru, Britten and Bernstein among others.

She played Mrs Jaffett in Britten's *Noye's Fludd* under the direction of Jonathan Webb in Prato and the voice 1 in Berio's *Laborintus* under the direction of Fabrice Pierre at the Teatro Comunale di Bologna and at the CNSMD auditorium in Lyon and under the direction of Marcello Panni in the Aula Magna of La Sapienza University of Rome and at the Teatro Comunale of Ferrara.

Elisa's broad knowledge and flexibility in both style and interpretation have made her the perfect choice for international and Italian premieres: the opera *L'amor che move il sole e l'altre stelle* by Adriano Guarneri (Ravenna Festival 2015), the opera *La stessa barca* by Raffaele Sargenti for the Venice Music Biennale 2017 under the direction of Filippo Perocco, *Three Angels* by Liza Lim (2020), *Human Signs* by Yuval Avital (2020), *Soliloquy* and *SHAKE!* by Claudio Ambrosini in Ateneo Veneto and Marciana Library in Venice, *Sei cose impossibili prima di colazione* and *Monster Study* by Michele Foresi for Ghislierimusica and Festival Musica In Prossimità of Pinerolo, *The wood and the Vine* and *Forbidden Subjects* by David Lang and *A Calendar Of Kings* by Peter Maxwell Davies for Fondazione Maramotti in Reggio Emilia, *a sei voci* by Beat Furrer in collaboration with the Vox Altera ensemble for the La Via Lattea Festival 2017 in Mendrisio.

She collaborates with Philippe Herrewé's Collegium Vocale in Gent and Diego Fasolis' I Barocchisti; she is the founder of Zero Vocal Ensemble, a vocal octet with which she explores new languages and expressive techniques of contemporary music.

She has been directed, among others, by Riccardo Muti, Wladimir Ashkenazy, Roberto Abbado, Markus Poschner, Dennis Russell Davies.

In two years of collaboration with the European Contemporary Orchestra, she performed, among other things, the world premiere of *Calimerita* by Ivan Fedele at the Flagey in Brussels.

She performed the show *Tra la carne e il cielo* in two different editions, with Ennio Fantastichini and later with Moni Ovadia.

Elisa's performative talent has been developed also through her activity in the prose theater, where she has performed plays by William Shakespeare (*Macbeth*, *The Tempest*), Carlo Goldoni (*La serva amorosa*), Eugène Ionesco (*La cantatrice chauve*), Euripides (*Medea*), TS Eliot (*Murder in the Cathedral*), Laura Falqui (*Un tè e un pazzo intrattenimento*, *Zafferano*, *Treni*, *Amazzoni*).

In addition to Italian, she sings and acts fluently in English, German, French and Spanish.

Among her recordings, for Tactus, Glossa, Amadeus: *Folk Songs* by L. Berio and *Siete canciones populares Españolas* by M. De Falla; Madrigals and Masses by C. Cortellini; *La liberazione di Ruggiero dall'isola di Alcina* by F. Caccini; G. Ph. Telemann's *Lateinisches Magnificat*; *Carmina Nova* with Latinobalcanica Ensemble; Liszt's *Via Crucis*; Eyvind Kang's *Athlantis* with Mike Patton.

Moreover, she transcribed in modern notation the volume *MADREGALI A TRE VOCI de diversi eccellentissimi autori Nuovamente Con Ogni Diligentia Ristampati e Corretti In Venetia Appresso di Antonio Gardano (1561)* published by AERCO (2005).

She recorded the soundtrack of Movies such as *Fantasmì a Ferrania* (2020) and *Storie del dormiveglia* (2017) with music by Simonluca Laitempergher.