



CLARISSA COSTANZO, SOPRANO

Italian lyric - dramatic soprano Clarissa Costanzo is one of the most rising artists of her generation. Miss Costanzo started her career at 20 years old making her debut as Suzel in L'amico Fritz by Mascagni and Amelia in Simon Boccanegra by Verdi in Teatro Municipale di Piacenza. Discovered by Giovanna Lomazzi who became a talent scout after a long friendship with Maria Callas Miss Costanzo sang I due Foscari in concert version, Guillaume Tell (Italian version) by Rossini and Les Dialogues des Carmélites by Poulenc. She recently performed one of her signature roles, Amelia in Un Ballo in maschera by Verdi at NCPA pearl Theater in Beijing under the baton of M° Lu Jia followed by Tosca at Teatro del Giglio Giacomo Puccini in Lucca for the Puccini 100's and Madama Butterfly staged by Renata Scotto.

Ms. Costanzo recently made her debut as Elisabetta di Valois in Don Carlo at Teatro Ponchielli in Italy. She performed as soloist in Misa Tango by Martin Palmeri in Duomo Cathedral in Naples with Mario Stefano Pietrodarchi and the Neapolitan Orchestra.

Miss Scotto was her mentor meanwhile miss Costanzo was perfecting her potential at Accademia Teatro alla Scala in Milan, with mezzosoprano Luciana D'Intino and maestro Vincent Scalera. She was invited to represent her country for EXPO Dubai 2020 in a tournée with La Scala Orchestra under the baton of M° Donato Renzetti in worldwide vision.

Awarded with several prizes in Voci Verdiane Singing Competition, Neapolitan Masters Competitions, Iris Adami Corradetti Vocal Competition among others she was awarded with song prize at Marie Kraja International Singing Competition in Tirana (Albania) and the Claudio Abbado award for young singers, she was invited to perform at Bregenzer Festspiele in Austria in the role of Elcia in a new production of the Rossini's masterpiece Mosè in Egitto with Wiener Symphoniker Orchestra under the baton of M° Enrique Mazzola recording in DVD and Blu Ray by C Major Unitel.

Gifted by a powerful voice with warm timbre and precious musicality she made her debut in Spain at Teatro Campoamor in Oviedo singing Giorgetta in Il Tabarro. Miss Costanzo performed the major female role in Napoli Milionaria by Nino Rota followed by Aida, Il trovatore at Japan Opera Festival in Nara for the Sawakami Foundation. She performed alongside M° Leo Nucci, Michele Pertusi, Riccardo Zanellato, Mariella Devia.

Miss Costanzo graced the stages at Teatro San Carlo, Teatro alla Scala, Teatro Verdi Busseto, Bregenzer Festspiele Haus, Teatro Valli di Reggio Emilia, Teatro del Giglio di Lucca, Teatro Sociale di Como, Ravello Music Festival, Sala Toscanini di Parma, Teatro Alighieri di Ravenna, Teatro Luciano Pavarotti di Modena, Sawakami Opera Festival, Millennium Amphitheatre, Teatro Grande di Brescia, Teatro Donizetti di Bergamo, Bozen Festival, Teatro Filarmonico di Verona, Festival Puccini Torre del Lago.



MIA Artists Management

CLARISSA COSTANZO, **SOPRANO**

OPERATIC REPERTOIRE

Bellini:

Norma – *Norma*

Boito:

Margherita, Elena – *Mesfistofele*

Donizetti:

Lucrezia Borgia – *Lucrezia Borgia*

Anna Bolena – *Anna Bolena*

Mascagni:

Santuzza – *Cavalleria rusticana*

Suzel – *L'amico Fritz*

Ponchielli:

La gioconda – *La gioconda*

Puccini:

Tosca – *Tosca*

Cio Cio San – *Madama Butterfly*

Manon Lescaut – *Manon Lescaut*

Minnie – *La fanciulla del West*

Giorgetta – *Il tabarro*

Turandot – *Turandot*

Rossini:

Elcia – *Mose in Egitto*

Mathilde – *Guillaume Tell*

Rota:

Donna Amalia – *Napoli Milionara*

Verdi:

Aida – *Aida*

Amelia – *Un ballo in Maschera*

Amelia – *Simon Boccanegra*

Elisabetta - *Don Carlo*

Leonora – *Il Trovatore*

Donna Leonora – *La forza del destino*

Abigaille – *Nabucco*

Lady Macbeth – *Macbeth*

Lucrezia Contarini – *I due foscari*



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CLARISSA COSTANZO, SOPRANO

ORCHESTRAL/ORATORIO REPERTOIRE

Palmeri:

Misa Tango

Pergolesi:

Stabat Mater

Verdi:

Requiem

CONDUCTORS

Nello Santi
Piergiorgio Morandi
Enrique Mazzola
Josè Miguel Pérez Sierra
Carlo Goldstein
Massimo Zanetti
Hirofumi Yoshida
Lu Jia
Henry Kennedy
Jacopo Brusa
Aldo Sisillo

Alberto Veronesi
Lorenzo Passerini
James Feddeck
Donato Renzetti
Beatrice Venezi
Gianna Fratta
Michele Gamba
Giovanni Di Stefano
Cesare della Sciucca
Enrico Lombardi

STAGE DIRECTORS

Hugo De Ana
Arnaud Bernard
Paul Emile Fourny
Lotte de Beer
Andre Bernard
Renata Scotto
Leo Nucci

Renato Bonajuto
Massimo Gasparini
Luca Orsini
Lorenzo Amato
Arturo Cirillo
Francesco Bellotto
Alessio Pizzich



CLARISSA COSTANZO, SOPRANO

OPERA HOUSES/THEATERS

NCPA Beijing – China
Teatro alla Scala - Milan
Teatro San Carlo - Napoli
Teatro Campoamor Oviedo - Spain
Bregenzer Festspiele – Austria
Festival Puccini Torre del Lago
Etihad Arena - Abu Dhabi
Millennium Amphitheatre - Dubai
Sawakami Opera Festival - Japan
Auditorium Toscanini – Parma
Teatro Verdi - Padova
Teatro Chiabrera - Savona
National Opera Theater – Tirana

Teatro Bellini – Napoli
Teatro Filarmonico - Verona
Teatro Donizetti – Bergamo
Teatro Alighieri - Ravenna
Teatro Ponchielli - Cremona
Teatro Verdi - Busseto
Teatro Pavarotti - Modena
Teatro Sociale As.Li.co - Como
Teatro del Giglio G. Puccini - Lucca
Ravello Music Festival - Amalfi Coast
Teatro Valli - Reggio Emilia
Teatro Grande - Brescia



CLARISSA COSTANZO, SOPRANO

REVIEWS

Clarissa Costanzo captivates as the sensual Elcia with an enormous emotional and timbre technical portfolio.

Stefan Ender

Clarissa Costanzo plays with her rich soprano, a determined Elcia who harmonizes perfectly with Osiride's voice, in often very powerful and moving duets.

Jean Marcel Humbert- ForumOpera

Clarissa Costanzo equips his lover Elcia with a warm mezzo-soprano, which has great drama in the high notes and makes the young woman's suffering understandable.

Omm.de

As Elcia, Clarissa Costanzo reveals a first-rate soprano voice and technique, coupled with real dramatic presence; she should have a major career ahead of her.

AllanAltman,AmericanRecordGuide

The large cast is well assorted. On the shields the proof of Clarissa Costanzo, Amalia expressive and involved, in possession of a soft and mellow vocal instrument, of overflowing and homogeneous volume in all registers.

Stefano Balbiani- Connessi all'opera

Clarissa Costanzo, soprano, which is passed with full marks. She was passionate and completely involved in the character, never drooling neither in psychological nor in vocal strength. The technique is solid and very good supporting a mellow and warm tone; gradually over the course of the evening she gains courage and once freed from the prudence of her first steps the singing becomes ever brighter, soaring above everyone in the concertatos and filling the hall. The stage presence is very pleasant and helps to give Amelia a fresh and intense face.

DavideBisi- Fermata Spettacolo

Clarissa Costanzo is an Aida of beautiful vocal texture, with a full lyrical-spinto color and body, in the Italian style. The soprano played her best cards in a shrewd and evocative chisel of pianos and pianissimo, with a very beautiful and convincing rendition of the "O cieli azzurri" (and it wouldn't have been a bad thing if the conductor had stopped for a moment to give her the right amount of applause) and the duets with tenor and baritone, between chiaroscuro abandonments and dramatic lashes.

Nicola Salmoiraghi-Itatri dell'Est

A revelation, for myself, the soprano Clarissa Costanzo, truly admirable in a passionate "Morrò, ma prima in grazia": beautiful and broad voice, very well set and, above all, flexible in the dynamics characterized by exposed pianos and pianissimo with excellent emission.

Andrea Merli-Impiccione viaggiatore



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REVIEWS (Cont.)

Clarissa Costanzo's interpretation stands out, as she embodies a passionate and elegant Tosca, vividly depicted in the fury of jealousy as well as in the affliction of dismay and the ability to resist. A homogeneous voice rich in harmonics, extremely solid in the centres, the high notes projected with strength and clarity. With a modulated song punctuated by accents, she is quite expressive in the scenes in Sant'Andrea, desperately impetuous with Scarpia, to then render the final duet in a great variety of phrasing. In "Vissi d'arte" he exhibits half voices and a long and accurate holding of the notes, shaping the romance with pain and sweetness.

Andrea Poli-OperaLibera

Clarissa Costanzo, on the other hand, shows itself in all its strength range vocal, with confident and enveloping high notes and well-extended centers also downwards; hers is a sorrowful and expressive Aida, well phrased, scenically present to itself.

Costanzo (Amalia) also knows how to attract the listener's attention from the first bars, thanks to her voluminous vocal medium, a decisive singing line also capable of beautiful softness, built in a totally organic way to the role and characterized by a round and enamelled sound.

WilliamGiuseppe Costabile Cisco - GBOpera

The great surprise of the evening came from the lead actress, Clarissa Costanzo, a hidden gem in a mystery box. Her voice is both high and rich, brimming with emotion, capable of moving me with her Italian style of singing. However among the sopranos I've heard in operas, I feel that Costanzo today is the best"

NCPAPress



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