

Angela Nisi, soprano

«The soprano Angela Nisi embodies Mimì with sparkling charm, pure and intense. Vocally, she possesses all the facets the role requires: a heavenly delicate pianissimo, an easy, radiant upper register, and a fully accomplished legato technique.»
– Silvia Adler, *Opernwelt*

Angela Nisi is an Italian soprano internationally active in **opera, symphonic repertoire, and chamber music**. Her voice and artistic path move between the great theatrical repertoire — from Puccini to Verdi, from Poulenc to Britten — and a constant exploration of the sung word, stage presence, and vocal music from the late nineteenth and early twentieth centuries.

Winner of the **Ottavio Ziino International Competition in Rome in 2012**, she has built a **repertoire** that includes roles such as Mimì, Manon Lescaut, Desdemona, Alice Ford, Amelia in Simon Boccanegra, Nedda in Pagliacci, Violetta, Liù, Elle in Poulenc's La voix humaine, Helena in Britten's A Midsummer Night's Dream, and Kristina in the world premiere of Marco Tutino's Le braci.

Her **recent engagements** include her debut as Manon Lescaut at Oper Köln under Andrés Orozco-Estrada, Elle in Poulenc's La voix humaine at Reate Festival, Mimì in La bohème at Oper Köln and the Hungarian State Opera in Budapest, Alice in Falstaff at Teatro Massimo di Palermo conducted by Daniel Oren, and Desdemona in Verdi's Otello in Sassari.

Over the course of her career, she has appeared at **opera houses and concert institutions** including Accademia Nazionale di Santa Cecilia in Rome, Oper Köln, Teatro Massimo di Palermo, Teatro Carlo Felice di Genova, Teatro di San Carlo in Naples, Teatro Regio di Torino, Maggio Musicale Fiorentino, Aalto-Theater Essen, Hungarian State Opera, Teatro Petruzzelli di Bari, Festival della Valle d'Itria, and Donizetti Festival in Bergamo.

She has worked with internationally renowned **conductors** such as Antonio Pappano, Daniel Oren, Andrés Orozco-Estrada, Donato Renzetti, Gianluigi Gelmetti, Renato Palumbo, Daniele Callegari, Francesco Lanzillotta, Giuseppe Finzi, Francesco Ivan Ciampa, Jordi Bernàcer e Lorenzo Passerini, and with **stage directors** including Henning Brockhaus, Davide Livermore, Francesco Micheli, Leo Muscato, Pier Luigi Pizzi, Stefano Poda, and Carlos Wagner.

Alongside opera, **symphonic repertoire** holds an important place in her artistic path: she has sung, among others, Rossini's Petite Messe Solennelle with Antonio Pappano at the Accademia Nazionale di Santa Cecilia, Rossini's Stabat Mater with Gianluigi Gelmetti, Verdi's Requiem at Teatro Verdi di Trieste, and Strauss' Vier letzte Lieder in Hanoi.

An essential part of her artistic identity is **her work in duo with pianist Enrica Ruggiero**. Together, they explore Italian, French, and German repertoire from the late nineteenth and early twentieth centuries, with a particular focus on rare and rediscovered works, creating imaginative and unusual programmes that bring audiences closer to less familiar musical paths.

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This research led to their first recording project, dedicated to unpublished songs by **Ennio Porrino** and released by Brilliant Classics in 2025. The album received significant critical attention and was featured by major Italian radio programmes and music publications. In 2026, the duo released a Schumann Lieder recording with **Amadeus**, the historic Italian classical music magazine.

Alongside her vocal training, Angela Nisi has developed a strong **theatrical and musicological background**: she studied at the Nino Rota Conservatory in Monopoli, at the Accademia Nazionale di Santa Cecilia with Renata Scotto, and at the Acting School of Teatro Stabile di Torino under the direction of Davide Livermore. She also holds a degree in Musicology from the University of Rome Tor Vergata.

In recent years, her research on body and voice has also intertwined with **Kundalini yoga**, a discipline she teaches. This work nourishes an ongoing reflection on breath, listening, bodily awareness, and presence: elements that Angela Nisi brings both to her artistic practice and to her teaching.

Through **digital communication**, she shares a personal perspective on the profession of the opera singer: study, the stage, the construction of a role, the relationship with repertoire, and the daily life of an artist who inhabits theatre not only as a profession, but as a space for research and human connection.

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