

Elena De Simone

Mezzosoprano

A Venetian mezzo-soprano, graduated in psychology, she graduated with full marks in opera singing from the Benedetto Marcello Conservatory in Venice, and in piano from the Conservatory Giuseppe Tartini in Trieste.

She won the opera singer competition by: "Dino Caravita", "Città di Padova", "Città di Pesaro", "Segattini" and "Musica Insieme".

He debuted with the role of Cherubino in W.A. Mozart's "Le nozze di Figaro". Later he was called to sing at the "Liguria Opera Festival", "Trentino Opera Festival", in Brescia, Busto Arsizio, Castelfranco Veneto, Milan, Treviso, Trieste, Varese, Venice and Verona.

He debuted some of the most important roles for mezzo-soprano, among which we recall: Carmen in the homonymous opera, Flora in "La Traviata", Maddalena in "Rigoletto" and Suzuki in Madama Butterfly, Frugola in "Il Tabarro", Adalgisa in "Norma" by V. Bellini and Carmen in the homonymous work of G. Bizet, Rosina in "Il barbiere di Siviglia", Angelina in "La Cenerentola", Clarina in "The Marriage Exchange".

Then she approached the contemporary opera and the Baroque opera in which it specialises.

The Italian composer Luca Mosca entrusts the role of Amando of his unpublished work "L'Uomo di Vetro". He then performed in the role of Ria at the Teatro Comunale in Treviso in Mosca's opera "Aura".

Passionate about the work of '700 she interpretes some roles of the funny repertoire collaborating with the cultural association "Venice's Friends of the Music", the Cultural association "LiricaViva" and the academic Theatre of Castelfranco.

Among these are the role of Eugenia in "The philosopher of the countryside" by B. Dirindina in "Dirindina" by D. Scarlatti, Vespetta in "Il Pimpinone" by T. Albinoni, Fidalma in "The Secret Marriage" by D. Cimarosa, Mergellina in "L'uccellatrice" by N. Jommelli.

She recorded the DVDs of the Interludes Dirindina and Pimpinone for the record company Dynamic.

He devoted himself to the transcription of unreleased late Baroque music. It brings to light some arias of undoubted musical interest, including "Parto ma tu ben mio" by A. Hasse.

In 2018, for the Tactus record label, he recorded a CD of unreleased arias by A. Hasse.

In 2020, for the 300th anniversary of the birth of Maria Teresa Agnesi, he recorded for the Tactus record company "Arie con Istomenti" of 1749. It is hosted by the Agnesi Festival to sing unreleased arias by the Lombard composer.

She was a guest of the "Ridotto dell'Opera", conducted by the musicologist Giorgio Appolonia, at Radio Switzerland, Venice Classic Radio, interviewed by Massimo Lombardi and the program "Musica Maestro" interviewed by Armando Torno. Her voice arrives at BBC Radio Three, with an aria of Maria Teresa Agnesi taken from the CD "Arie con Istromenti" of 1749 dedicated to the composer.

Repertoire:

- *Adalgisa* in *Norma* by V. Bellini
- *Angelina* in *La Cenerentola* by G. Rossini
- *Carmen* in *Carmen* by G. Bizet
- *Charlotte* in *Werther* by G. Donizetti
- *Clarina* in *La Cambiale di Matrimonio* by G. Rossini
- *Donna Elvira* in *Don Giovanni* by W.A. Mozart
- *Dorabella* in *Così fan tutte* by W.A. Mozart
- *Flora* in *La Traviata* by G. Verdi
- *Frugola* in *Il Tabarro* by G. Puccini
- *Giovanna Seymour* in *Anna Bolena* by G. Donizetti
- *Isabella* in *L'Italiana in Algeri* by G. Rossini
- *Leonor de Guzman* in *La Favorita* by G. Donizetti
- *Lola* in *Cavalleria Rusticana* by P. Mascagni
- *Maddalena* in *Rigoletto* by G. Verdi
- *Nicklausse* in *Les Contes d'Hoffmann* by J. Offenbach
- *Romeo* in *I Capuleti e i Montecchi* by V. Bellini
- *Rosina* in *Il Barbiere di Siviglia* by G. Rossini
- *Stéphano* in *Roméo et Juliette* by C. Gounod
- *Suzuki* in *Madama Butterfly* by G. Puccini



Repertoire from the Baroque - Era of' 700:

- *Dirindina* from Interlude *La Dirindina* by D. Scarlatti
- *Eugenia* in *Il Filosofo di Campagna* by B. Galuppi/E. Wolf-Ferrari
- *Fidalma* in *Il Matrimonio Segreto* by D. Cimarosa
- *Mergellina* from Interlude *L'Uccellatrice* by N. Jommelli
- *Vespetta* from Interlude *Il Pimpinone* by T. Albinoni