



ANNA TONNA,

MEZZO SOPRANO

Mezzo Soprano Anna Tonna has been described as (a) *mezzo heroine who knows how to sing Rossini* by the Rossini Gessellschaft and as *showing off her warm, secure mezzo-soprano to maximum advantage* by New York Magazine; accolades such as these explain her constant demand as a recitalist and opera singer in both Europe and the Americas. The combination of a highly developed coloratura with a full, balanced, flexible lower register have guaranteed her acclaim as a lyric mezzo, both in familiar roles such as Rosina, Carmen, Dorabella, as well as in more rare repertoire by Paisiello, Vivaldi, Mascagni, Zandonai and Giordano.

Additionally, Ms. Tonna's passion for and excellence in the recital genre have garnered her increasing acclaim in both the U.S. and Europe, particularly her path-breaking explorations of the repertoire of composers from Spain and Latin America. Ms. Tonna's recitals are a source of constant expectation and excitement in New York City, where she has performed at both Alice Tully Hall and the Rose Center of Lincoln Center, Bargemusic, Merkin Hall, New York's Town Hall, Weill Recital Hall as well as at the Hispanic Society of America, Museum of the History of New York, the Italian Cultural Institute and Goethe Haus. The same excitement greets her appearances in Spain, with performances at the Auditorio Nacional de Madrid, the Gran Teatro de Castellón and the Gran Teatro de Huelva. She has collaborated with the Casals Festival of Puerto Rico, Festival Iberoamericano de las Artes in Puerto Rico, Música de Cámara, Joy in Singing, and Elysium Between Two Continents, among others. Of note amongst the countless performances are appearances with the Musica Nova Recital Series at SUNY Binghamton, SUNY Albany, recitals of songs by Latin American composers with North South Consonance in Manhattan, with the Asociación Rioja Lírica in Logroño (Spain) the Ateneo de Madrid and Barcelona, La casa de la Moneda in Madrid, Opera Comica-Lírica de Madrid, Fundación Euterpe in León, two editions of the Otoño Cultural Iberoamericano de Huelva and Project Canción Española. Her recital "Songs of Post-Civil War Spain" at the Fundación Juan March of Madrid was broadcast on Radio Television Española and hailed as "a tour de force" by the Spanish newspaper ABC. In addition, she made a notable appearance in June of 2012 at the St. Anton Palace in Valletta, the presidential palace of the country of Malta, for a command performance for his Excellency George Abela.

Ms. Tonna's artistry has been recognized by the Liederkranz Foundation, The Gerda Lissner Foundation, National Opera Association, a BRIO (Bronx Recognizes Its Own) grant from the Bronx Council of the Arts (Bronx Recognizes Its Own), and a Fulbright Scholarship to conduct research in and perform art song in Spain, where she has established a thriving career. Recordings that have preserved some of these efforts include "Las canciones de Julio Gómez" with Spanish pianist Jorge Robaina with discographic label VERSO.

Recent engagements include the North American premiere of Gluck's *The reformed drunkard* with Little Opera Theater of New York and her second performance of Berlioz' *Les nuits d'été* with the Ballet Nacional de Santo Domingo in the Dominican Republic. She returns to the Dominican Republic to take part in a Wagner Centennial celebration with a performance of the Wesendonck Lieder.

A native and resident of New York City, Ms. Tonna holds a B.A. in Music from Eckerd College in St. Petersburg, Florida and a Masters in Performing Arts from the Mannes College of Music in New York City.



MIA Artists Management

ANNA TONNA,

MEZZO SOPRANO

OPERATIC REPERTOIRE

Albéniz:

Olympia – The Magic Opal

Bellini:

Adalgisa – Norma

Romeo – I Capuleti e i Montecchi

Bizet:

Carmen – Carmen

Falla:

Candelas – El Amor Brujo

Giordano:

La Astrologa – Il Re

Gluck:

The reformed drunkard - Mathurine

Handel:

Julius Ceasar – Julius Ceasar

Bradamante – Alcina

Humperdinck:

Hansel – Hansel and Gretel

Leoncavallo:

Musetta – La Boheme

Mascagni:

Willi – Guglielmo Ratcliff

Lola- Cavalleria Rusticana

Moreno-Torroba:

Luisa Fernanda – Luisa Fernanda

Mozart:

Dorabella – Così fan Tutte

Cherubino – Le Nozze di Figaro

Marzellina – Le Nozze di Figaro

Nieto:

La Roldán– Barbero de Sevilla (Zarzuela)

Offenbach:

Nicklausse – Les contes d'Hoffmann

Paisiello:

La Molinara – La Molinara

Piazzolla:

María – María de Buenos Aires

Puccini:

Suzuki – Madama Butterfly

Purcell:

Sorceress – Dido and Aeneas

Rossini:

Ernestina – l'Equivoco Stravagante

Angelina – La Cenerentola

Rosina – Il barbiere di Siviglia

Isabella - l'Italiana in Algeri

J. Strauss:

Prince Orlofsky – Die Fledermaus

Tchaikovsky:

Madame Larina – Eugene Onegin

Thomson:

St. Theresa II – Four Saints in Three Acts

Ullman:

Der Trommler - Der Kaiser von Atlantis

Verdi:

Dorothea – Stiffelio

Maddalena – Rigoletto

Floria – La Traviata

Fenena - Nabucco

Vivaldi:

Gualtiero – La Griselda

Zandonai:

Dona Mercedes – La Farsa Amorosa

OPERA HOUSES/THEATERS

Palacio de Bellas Artes (Dominican Republic)	New Jersey State Opera
Between the Seas Festival (New York)	Bronx Opera
The Gabarron Foundation (New York)	Little Opera Theater of New York
Little Opera Theater of New York	New York Town Hall
Teatro Grattacielo (Lincoln Center)	Connecticut Grand Opera
Teatro Fernán Gómez (Madrid)	Opera Theater of CT Sanibel
La Fundación Prolífica de Antioquia (Medellin)	Opera Illinois
Teatro Compac Gran Vía (Madrid)	State Philharmonic of Bacau (Romania)
Auditorio Nacional de Madrid	Altamura Music Festival
Teatro Principal de Castellón (Spain)	Teatro Nacional de Santo Domingo (Dominican Rep)
The Yard Dance Festival	Opera Instabile
New Rochelle Opera	New York Grand Opera
Opera de Moncloa (Spain)	DROM Theate
Encompass Theatre	Pacific Music Festival (Japan)
Gateway Classical Society	

CONDUCTORS

Paul Hostetter	Mara Waldman
Alfredo Silipigni	Alfredo Silipigni
David Wroe	Michael Spierman
Montserrat Marcos	Pablo Zinger
Jose Luis Pareja	Fiora Contino
Carlos Cuestas	Karel Mark Chichon
Silvia Sanz Torres	Carlos Piantini
Igancio Pilone	Kenneth Cooper
Gregory Ortega	Vincent La Selva
Laurence Gilgore	Richard Owen

CONCERTS

Verdi Wagner Bicentennial

Eckerd College, St. Petersburg (Florida)

Latin American Song, A Panoramic View	SUNY Albany
Latin American Song, A Panoramic View	North South Consonance (New York)
Wagneriana – Richard Wagner Bicentennial	Palacio de Bellas Artes (Dominican Republic)
Verdi Bicentennial Concert	Altamura Music Festival
<i>La nuit espagnole</i> : Flamenco and the Spanish Vanguard	Between the Seas Festival (New York)
Here and Now Series	Bargemusic (New York)
<i>La nuit d'été</i> by Hector Berlioz	Ballet Nacional de Santo Domingo (Dominican Rep)
Beauty of the Americas, recital for guitar and voice	Museo de las Americas (Madrid)
Beauty of the Americas, recital for guitar and voice	Aeterna Música (Madrid)
The voice of the mezzo soprano	Casa Cultural José Saramago (Spain)
Music and Dance in the time of the Duchess of Alba	Hispanic Society of America
Mariana Martines: composer in the times of Hayden & Mozart	11persons Kulturforum
KLIMT: Artist of the Soul	11persons Kulturforum
Composers of Post Civil War Spain	Fundación Juan March
Concert with Sylvan Winds	Hispanic Society of America
“Cinco de Mayo” Latin American Song Recital	North South Consonance
Gala Concert with Orchestra	The Hellenic Foundation
Gala Concert	Association of Classical Dominican Artists
Spanish Song Recital	Música en Compostela
Presentation of Disc, “The Songs of Julio Gómez”	Palacio Longoria (SGAE)
Voice and Guitar Concert	Instituto de Estudios Riojanos (Spain)
Spanish Song Recital	Escuela Superior de Canto (Madrid)
Zarzuela Concert	Cuban Cultural Center of NYC
Spanish and Latin American song for guitar and voice	Bargemusic
Concert of Sacred Music	Semana de Musica Religiosa en Aviles (Spain)
Spanish <i>lied</i> in the Time of Franco	University of California at Riverside
The Songs of Julio Gómez	Escuela Superior de Canto (Spain)
Voice and Guitar Concert	Música en Palacios (Spain)
Voice and Guitar Concert	Ateneo de Madrid (Spain)
The Art Song Puerto Rico	Otoño Cultural de Huelva (Spain)
Spanish Composers in Exile	Otoño Cultural de Huelva (Spain)
Antología de Zarzuela	Teatro Principal de Castellon
Composers of Latin America	Freeport Song Arts Festival
Luces de Navidad	Ayuntamiento de Murcia
Art Song of Puerto Rico	Festival Casals de Puerto Rico
Art Song of Puerto Rico	Brooklyn College
Art Song of Puerto Rico	Casa de la Herencia Puertorriquena
“Folclore y Arte”	Otoño Festival Iberoamericano de las Artes
Songs of Julio Gómez	Fundación Eutherpe
Songs of Julio Gómez	Casa de Moneda (Spain)

ORATORIO/SYMPHONY - ORCHESTRAL

Bach:

Christman Oratorio
Magnificat
St. Matthew's Passion
Cantatas 78, 106, 147, 185, 170

Beethoven:

Ninth Symphony

Berlioz:

Les nuits d'été

Bernstein:

Songfest

Brahms:

Alto Rhapsody

Handel:

The Messiah

Mozart:

Mass in C minor

Vesperae Solennes de Confessore

Ch'io mi scordi di te

Coronation Mass

Requiem

Rossini:

Stabat Mater

Saint-Saëns:

Christmas Oratorio

Verdi:

Requiem

Vivaldi:

Gloria

Wagner:

Wesendonck Lieder

REVIEWS

Hoy (Dominican Republic) *Les nuits d'été* with the Ballet Nacioanl de Santo Domingo

"...The songs that followed gave the oportunity to show off Anna Tonna, mezzo-soprano of exquisite voice, rich in contrasting nuances, her felt interpretation personalized each song and transmited the sentiments that each of the pieces emannated. Accompanied masterfully at the piano by the recognized instrumentalist, María de Fátima Geraldès, music and voice became part of the consubstantial theatrical offering."

Carmen Heradia de Guerrero

El Nuevo Siglo (Colombia)

"As Adalgisa was the mezzo soprano from the United States Anna Tonna, a voice of notable volume, good projection and important agility, with good acting and most importantly, with the ability to to fill the Metropolitan Theatre, whose acoustic is impossible, and has been known to put a damper on voices such as that of Eva Marton".

Emilio Sanmiguel

Deutsche Rossini Gesellschaft

"Like many a Rossini comic opera, its success depends to a large part on the charm of the mezzo heroine, a heroine who knows also how to sing Rossini. This the Bronx Opera had in Anna Tonna ...Ms. Tonna handled the difficult fioriture with ease. Just as important, she carried off the opera's "bizarre deception" and aplomb (feigning male status, a castrato and military deserter at that!)"

Richard Beams

New York Magazine

Anna Tonna effectively stole the show as Ernestina, offering a prototype of the classic quick-witted Rossini heroine with a heart of gold as well as showing off her warm, secure mezzo-soprano to maximum advantage.

Peter G. Davis

The Daily Mail

"The scenes from Bellini's opera were ravishingly sung and acted. In their closing duet, mezzo Anna Tonna and the beautiful soprano, Ana Camelia Stefanescu, a Modigliani portrait come to life, merged soaring intensity and caressing 'bel canto' in a perfection that would proudly grace any of the world's great opera houses."

John Paul Keeter

The Star-Ledger

As Rosina, Anna Tonna voiced her recitative with delightful zest and snag such central arias as "Una voce poco fa" with bright, brilliant coloratura...the mezzo-soprano's ringing volume seemed designed to show off her suitability for a bigger house."

Bradley Bambarger

Classical New Jersey Society Journal

"Anna Tonna as Rosina was correctly played as a delightful spunky character, in this case with a voice which was full of vitality and technique. Her "Una voce poco fa" (what an aria to have to sing so soon after one's entrance) was as solid as they come and thus left the audience relaxed about how the virtuoso role would be handled for the rest of the evening."

Paul M. Sommers

REVIEWS (Cont.)

Peoria-Times Observer

"Mezzo soprano Anna Tonna as Rosina displayed brilliant coloratura in the upper register and a clear, darkly beautiful lower register in her opening aria "Una voce poco fa". Her singing only got stronger and more focused as the evening progressed".

Phil Marcus, "A Sparkling Barber of Seville from Opera Illinois"

The Record Guide

"Mezzo Anna Tonna rose to the challenge of her Act II aria with firmness and force."

Shirley Fleming, "American Opera Musical Theater presents Paisiello's 'La Molinara' at New York's Town Hall"

LGNY

"Among the singers, the standout was Anna Tonna, performing a set of zarzuela arias with charm and magnetism of

a born star. Her dark, compact lyric mezzo-soprano flung out the flamenco like vocal flourishes with an arresting rhythmic snap, and she had the Spanish-speaking members of the audience smiling and nodding at her crisp delivery of the comic lyrics."

James Jordan, "Spanish Music Concert at La Belle Epoque"