

Sara Fulgoni Mezzo-Soprano



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The critically acclaimed, British-Italian Mezzo-Soprano Sara Fulgoni has performed an enormously varied repertoire at the major opera houses and concert halls of the world.

Dubbed as “the Carmen of the decade” by *The Daily Telegraph*, Fulgoni has sung much of the great Mezzo repertoire. Her performances in recent seasons include **Auntie** (Peter Grimes) and **Duchess of York** (Richard III) at *La Fenice*, **The Mother** (Il Prigioniero) and **Marfa** (Khovanshchina) at the *Welsh National Opera*, **Mistress Quickly** (Falstaff), **Brangäne** (Tristan), and **Fricka** (Die Walküre) at *Grange Park Opera*.

Fulgoni has also created the title roles for both Tobias Picker’s “Therese Raquin” and Nicholas Lens’ “Shellshock, a Requiem of war” at *Dallas Opera* and *La Monnaie* in Brussels respectively.

Her many recordings include Cherubini’s “Mass in D Minor” with **Riccardo Muti**, Mahler’s “Symphony No 8” and “Urlich” from *Das Knaben Wunderhorn* under **Riccardo Chailly**, and Handel’s “Dixit Dominus” under **Marc Minkowski**.

Press:

“Luigi Dallapiccola’s one-act *The Prisoner* from 1949 opened with Sara Fulgoni grieving powerfully over her son’s imprisonment...this was one of the high points of the evening, with the lightly written score creating subtle and emotionally intense pairings.”

- Lucien Jenkins (*The Critic’s Circle*)

“...the fiercest Fricka I have seen in the last 50 years, Sara Fulgoni, whose demolition of the god’s view that he wasn’t responsible for how his children behaved achieved cosmic force.”

- Michael Tanner (*The Spectator*)

“The magnificent Sara Fulgoni brings a Kundry-like physicality to the liminal, shadowy role of Marfa...sounding completely at ease in the lower register which Mussorgsky mercilessly exploits, she’s mesmerising in the long incantation-scene...she’s as compelling in stillness and silence as when pouring forth imprecations and invocations.”

- Katherine Cooper (*Bachtrack*)

“Sara Fulgoni’s luxurious performance of Dalila, fatal seduction oozing out of her beautiful mezzo. Her singing caressed the life out of Samson in ‘Mon coeur s’ouvre à ta voix’, and her portrayal as a corrupt consort... was sharply directed.”

- Peter Reed (*Classical Source*)

Highlights in past and upcoming seasons:

“Peter Grimes”	(Teatro La Fenice)
“Falstaff”	(Grange Park Opera)
“Khovanshchina”	(Welsh National Opera)
“Richard III”	(Teatro La Fenice)
“Un Ballo in Maschera”	(Welsh National Opera)
“Die Bassariden”	(Teatro dell’Opera di Roma)
“Il Prigioniero”	(Welsh National Opera)
“Die Walküre”	(Grange Park Opera)
“The Cunning Little Vixen”	(La Monnaie)

Recordings:

Shellshock (Lens/Cave)
World Premiere Recording

Dido & Aeneas (Purcell)
The Royal Opera House



