

Le Monde calls Marisol Montalvo “a true revelation” as the title role in **Lulu** exclaiming that “The American soprano possesses real stage and vocal presence, and executes the exhausting role with incredible intensity” following performances at the Opéra National de Paris. The demanding Berg role has grown to be a centerpiece of the soprano’s repertoire at many of the world’s finest houses including the Deutsche Oper Berlin, Teatro de la Maestranza, Opéra de Toulouse, Komische Oper Berlin, and in the acclaimed Calixto Bieto production at Theater Basel. She has also sung performances of Berg’s **Lulu Suite** with the Las Palmas Philharmonic.

In the 2017-18 season, she sings further performances of Pintscher’s **Hérodiade Fragmente** with the Royal Stockholm Philharmonic Orchestra and the Orquestra Nacionales de Espana with conductor Christoph Eschenbach, and this summer joins the Spoleto Festival USA as Adela in the US premiere of Liza Lim’s **Tree of Codes**. Last season, she sang Barber’s **Knoxville Summer of 1915** and Mozart concert arias at the Ravinia Festival and both the world premiere of de Raaf’s **Atlantis** and Widmann’s **Babylon** with the Radio Filhomonisch Orkest. She recently reprised the role of Prothoe in the world premiere of Dusapin’s **Penthesilea** with the Opera national du Rhin after creating it in the previous season at La Monnaie. She also returned to La Monnaie to sing the First Soprano in world premiere of **To Be Sung**, by the same composer and sang Scriabin’s **Mysterium** with the Radio Filhomonisch Orkest, Boulez’s **Pli selon pli** at Wien Moderne, and Lang’s **DW26 The Exhausted** in a return to the Klangforum Wien.

Ms. Montalvo has received equal praise for performances within a wide range of operatic repertoire and recently created the roles of Il Serpente and Il Madre in Marco Stroppa’s **Il re orso** at the Opéra Comique. She has joined Lithuanian National Opera for Sierva Maria in **Love and other demons**; both the Teatro Real and Grand Teatre del Liceu for Princesse in **L’enfant et les sortilèges**; New Israeli Opera for Jenny in The rise and fall of the city of Mahagonny; Glyndebourne and Zurich Operas for Esmerelda in **Bartered Bride**; Deutsche Oper Berlin for Sophie in **Der Rosenkavalier**, Chiang Ch’ing in Adams’ **Nixon in China** with Canadian Opera Company; Fiakermilli in **Arabella**, and Orff’s **Carmina burana**; and Théâtre de Avignon for Oscar in **Un ballo in maschera** and the title role in Chaynes’ **Cecilia**. She repeated performances of Chaynes’ **Cecilia** with Opera de Monte Carlo, L’Opera de Nancy et de Lorraine, and Opéra Royal de Wallonie. She sang La voix de la soprano in the world premiere of Mainz’s **Maldoror** as part of the Münchener Biennale, at Theater Basel, and in Aachen. She has also joined the Orquestra Sinfonica do Estado de São Paulo for Nanetta in **Falstaff**, Opera de Monte Carlo for Monica in **The Medium**, Théâtre du Chatelet for Autonoe in Henze’s **The Bassarids** as well as both Woglinde and the Third Norn in **Götterdämmerung**, Zurich Opera for the leading role of Max in Knussen’s **Where the Wild Things Are**, Opéra National de Paris for Aiglaiia in Liebermann’s **Medea**, and Théâtre du Rennes for Ännchen in **Der Freischütz**. She joined the Nationaltheater Mannheim for Blondchen in **Die Entführung aus dem Serail**, Idée Fixe Festival in Belgium for Gilda in **Rigoletto**, Vienna’s Klangbogen Festival for Bella in Lehar’s **Paganini**, as well as Theater Dortmund for numerous roles including the title role in Meyerbeer’s **Dinorah** and Euridice in Gluck’s **Orfeo ed Euridice**.

Ms. Montalvo has enjoyed a strong collaborative relationship with Christoph Eschenbach and the Philadelphia Orchestra, having previously joined the orchestra for Pintscher’s **Herodiade Fragmente** and Mahler’s **Symphony No. 8** at Carnegie Hall and both the Pintscher work and Beethoven’s **Symphony No. 9** on its European tour in 2006. Her performances of Mahler’s **Symphony No. 4** with the orchestra will be released on CD. She also joined Eschenbach and the Orchestra de Paris for performances of Mahler’s **Symphony No. 8** that have been released as a commercial DVD as well as for the **Herodiade Fragmente** and Beethoven’s **Symphony No. 9** with the National Symphony Orchestra. A sought-after interpreter of Pintscher’s compositions, she has also performed his **Herodiade Fragmente** with the Wiener Philharmoniker, Cleveland Orchestra, Saarbrücken Orchestra, Mitteldeutscher Rundfunk Orchester, in a BBC Promenade Concert, and in performances in Munich, Paris, and London; as well as the composer’s **Twilight Song** and the German premiere of **L’espace dernier** with Alte Oper Frankfurt. She joined Sir Neville Martinson and the Los Angeles Philharmonic for Mozart concert arias at the Hollywood Bowl and has returned for a concert of bossa nova concerts. She has sung Mahler’s **Das klagende Lied** with the London Symphony Orchestra and Vladimir Jurowski, Mahler’s **Symphony No. 8** with the Bamberger Symphoniker, Dalbavie’s **Double Jeu** with the Orchestre de Paris, Staar’s **Just an accident** with the Wiener Philharmoniker for Staar’s **Just an accident**, Nono’s Canto di vita e amore at the Berlin Philharmonie,

Chaynes' **Pour un monde noir** with the Orchestre Colonne, Fauré's **Requiem** and excerpts of **Candide** with Orchestre National de Pays de la Loire, Weill's **Der neue Orpheus** and Halffter's **Brecht Lieder** with the Mitteldeutsche Rundfunk Orchester, Berg's **Sieben Frühe Lieder** and Benjamin's A Mind of Winter at Strasbourg's Festival Musica, Orff's **Carmina burana** in São Paolo, and Frank Martin's **Maria Triptychon** in Utrecht.

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