

Agathonos, Anna - Mezzo Soprano

Biography



Anna Agathonos completed her vocal studies at the University of Music and Performing Arts in Vienna and after that joined the Opera Studio of Marseilles (CNIPAL) for two years. First engagements led her to the opera houses of Marseilles, Avignon and Rouen as well as the music festivals of Aix-en-Provence (title role in **La Cenerentola**, 2000) and Pesaro (**Melibea** in *Il Viaggio a Reims*, 2002).

In September 2020 the Greek mezzo-soprano joined the ensemble of the Gärtnerplatztheater in Munich where she performed, among other things, the **Witch** in *Hänsel und Gretel*, **Filippyevna** in *Eugene Onegin*, **Dritte Dame** in *The Magic Flute* and **Madame Flora** in Menotti's *The Medium*.

From 2001 to 2010 she was a member of the Musiktheater im Revier Gelsenkirchen where she began as a lyric mezzo-soprano and took over parts in several productions of rarely performed works of the bel canto era. (a.o. Bellini *Zaira*, Donizetti *L' assedio di Calais*, Meyerbeer *Il Crociato in Egitto*). Starting 2006 she moved on to the dramatic mezzo repertoire, with the help of her teacher, Elena Batoukova-Kerl, appearing as **Azucena**, **Amneris**, **Carmen**, **Cassandre** (Berlioz's *Les Troyens*), **Dalila**, **The Composer** and **Auntie** (Britten's *Peter Grimes*) and later added **Ulrica**, **Ježibaba** and **Ortrud** to the roles she has performed.

Anna has been freelancing since the season 2010/11. Guest contracts have led the Greek singer to the State Opera of Hannover, the State Theatre of Oldenburg, the Gärtnerplatztheater in Munich, the State Theatre of Nuremberg as well as to the Opera houses of Erfurt, Chemnitz, Bonn, Mönchengladbach, Pforzheim and Bern. She has also appeared at the Greek National Opera in Athens, Opera Ireland in Dublin, Théâtre National du Luxembourg, the festival Ruhrtriennale, the Bartók Plus Opera Festival in Miskolc, the Klagenfurt Opera and the Open Air Festival Oper Burg Gars in Austria.

The accomplished song recital and oratorio singer sung Verdi's Requiem and Beethoven's 9th Symphony with the State Orchestra of Thessaloniki, the contralto part in Mahler's 3rd Symphony with the Neue Philharmonie Westfalen and appeared in the Munich Philharmonic in a performance of Beethoven's 9th Symphony with the Orchestra of the Gärtnerplatztheater.

Repertoire

Opera

Bellini, V.	La Somnambula	<i>Teresa</i>
	Zaira	<i>Nerestano</i>
Berlioz, H.	Les Troyens	<i>Cassandra</i>
	La damnation de Faust	<i>Marguerite</i>
	Béatrice et Bénédict	<i>Ursule</i>
Bernstein, L.	Candide	<i>Old Lady</i>
Bizet, G.	Carmen (dialogues version)	<i>Carmen</i>
Britten, B.	Peter Grimes	<i>Auntie</i>
	Gloriana	<i>Lady Frances Essex</i>
Donizetti, G.	Lucia di Lammermoor	<i>Alisa</i>
Dvorak, A.	Rusalka	<i>Jezibaba</i>
Humperdinck, E.	Hänsel und Gretel	<i>The Witch</i>
Kienzel, W.	Der Evangelimann	<i>Magdalena</i>
Korngold, E.W.	Die tote Stadt	<i>Brigitta</i>
Lortzing, A.	Der Wildschütz	<i>Gräfin</i>
Menotti, G.C.	The Medium	<i>Madam Flora</i>
Mozart, W.A.	Die Zauberflöte	<i>Dritte Dame</i>
Nicolai, O.	Die lustigen Weiber von Windsor	<i>Frau Reich</i>
Offenbach, J.	Ritter Blaubart	<i>Boulotte</i>
Rossini, G.	Il barbiere di Siviglia	<i>Berta</i>
Saint-Saëns, C.	Samson et Dalila	<i>Dalila</i>
Strauss, J.	Die Fledermaus	<i>Prinz Orlofsky</i>
Tchaikovsky, P.	Eugene Onegin	<i>Filipjevna</i>
Verdi, G.	Aida	<i>Amneris</i>
	Un ballo in maschera	<i>Ulrica</i>
	Don Carlo	<i>Eboli*</i>
	Nabucco	<i>Fenena</i>
	Otello	<i>Emilia</i>
	Rigoletto	<i>Maddalena</i>
	Il Trovatore	<i>Azucena</i>
Wagner, R.	Lohengrin	<i>Ortrud</i>
	Der Fliegende Holländer	<i>Mary</i>
	Götterdämmerung	<i>Waltraute*</i>
	Das Rheingold	<i>Erda*</i>
	Die Walküre	<i>Fricka*</i>
Walton, W.	Der Bär	<i>Madame Popova</i>

Symphonic/Oratorio

Bach, C.Ph.E.	Magnificat
Bach, J.S.	Johannespassion
	Matthäus-Passion*
	Weihnachtsoratorium*
Brahms, J.	Alto-Rhapsody
Beethoven, L.van	Mass in C Major
	Symphony No. 9
Berio, L.	Folk Songs
Bruckner, A.	Te Deum
	Messe in d-moll
Charpentier, M.A.	Te Deum H 146
Hadjidakis, M.	Kapetan Michalis Cycle
	C.N.S. Cycle
Idle, E./du Prez, J.	Not the Messiah (He's a very naughty boy!)
Mahler, G.	Symphony No. 2*
	Symphony No. 3
	Kindertotenlieder
Ravel, M.	Cinq mélodies
	populaires grecques
Rossini, G.	Petite Messe Soennelle
Saint-Saëns, C.	Oratorio de Noël
Schubert, F.	Messe in B-dur D 324
Schumann, R.	Frauenliebe und -
	leben, op. 42
Theodorakis, M.	Mauthausen Kantate
	Eros kai Thanatos
Verdi, G.	Messa di Requiem
Vivaldi, A.	Messa di Gloria

* roles studied

Reviews

Witch in "Hänsel und Gretel", Gärtnerplatztheater Munich, 2020

Anna Agathonos is a Witch straight out of a fairy tale. As a dramatic mezzo-soprano, she possesses all the vocal and acting elements and uses them with great playfulness.

- *o-ton.online*, 11.2020, *Andreas H. Hölscher*

As the Witch, Anna Agathonos not only offers first class children's entertainment, but also fills all the demanding notes with meaning.

- *Abendzeitung*, 23.11.2020, *Dr. Michael Bastian Weiß*

Old Lady in "Candide", Theater Pforzheim, 2017

Anna Agathonos, mezzo-soprano, interprets the Old Lady with authority and ease. (Theater Pforzheim's guest performance at the Bartok Plusz Opera Festival in Miskolc.)

- *OperaClick*, 03.07.2017, *David Toschi*

The vocal highlights include the tango number of expressive mezzo-soprano Anna Agathonos as Old Lady.

- *Pforzheimer Zeitung*, 27.02.2017, *Anita Molnar*

Teresa in "La Sonnambula", Staatstheater am Gärtnerplatz, 2015

Anna Agathonos stands out with her excellent interpretation of the miller Teresa.

- *Munich and Co Blog*, 11.10.2015, *Luc Roger*

One would have granted Anna Agathonos as Teresa a big aria...

- *Münchner Merkur*, 10.10.2015, *Markus Thiel*

Ježibaba in "Rusalka", Theater Pforzheim, 2015

The impressive Anna Agathonos equipped the role of Ježibaba with a deep, profound and perfectly placed mezzo-soprano.

- *Der Opernfreund.de*, 19.03.2015, *Ludwig Steinbach*

Anna Agathonos was the perfect cast for the witch Ježibaba. She moved relentlessly between a pleasant, beautiful sound in her voice and a funny acting on stage. (Theater Pforzheim's guest performance in Schwäbisch-Gmünd.)

- *Rems Zeitung*, 12.05.2015, *Christine Lakner*

Soloist in Mahler's 3rd Symphony, Neue Philharmonie Westfalen, 2014

One of the highlights was the alto solo "O Mensch! Gib Acht!" in the 4th movement, performed with a touching intensity and a warm timbre by mezzo-soprano Anna Agathonos.

- *WAZ*, 02.07.2014, *Elisabeth Höving*

Ulrica in "Un Ballo in Maschera" at the Theater Pforzheim, 2013

With her Ulrica, Anna Agathonos was able to give the dramatic dark plot the right atmosphere and alto voice.

The deep regions of her beautifully voluminous voice were impressive... (Theater Pforzheim's guest performance in Schwäbisch-Gmünd.)

- *Rems-Zeitung*, 2013, *Christine Lakner*

Amneris in "Aida", an open air concert performance in Pforzheim, 2012

Anna Agathonos in the role of Amneris offered great dramatic temper with a rich vocal volume in all registers. The great expressiveness of the mezzo-soprano was particularly impressive in the low register.

- *Ruth Wolfstieg, July 2012*

Magdalena in "Der Evangelimann", Stadttheater Klagenfurt, 2012

Anna Agathonos was clear, dark and touching as Magdalena.

- *Kronen Zeitung Kärnten, 11.02.2012, Andrea Hein*

...Anna Agathonos with a rich alto voice and a calm stage presence...

- *Der Opernfreund, 08.03.2012, Hermann Becke*

Dalila in "Samson et Dalila", Musiktheater im Revier Gelsenkirchen, 2009

Anna Agathonos embodied the seductive Pharisees priestess Dalila with a captivating stage presence. After having sung Amneris and Azucena, her mezzo has obtained a deep, burgundy colour, which reminds of another Greek mezzo-soprano, Agnes Baltsa. Agathonos thus gives a very impressive role portrait with a tasteful French diction.

- *Der Opernfreund, 2009, Martin Freitag*

Amneris in "Aida", Musiktheater im Revier Gelsenkirchen, 2008

The portrayal of Amneris by Anna Agathonos was sensational. With fascinating body tension and meaningful facial expressions, she created an slick salon snake, who finally succumbs to self-pity.

- *Das Opernglas, Dec 2008, A. Laska*

Anna Agathonos succeeds with the difficult part of Amneris in a well thought-out and intelligent manner.

- *Der Neue Merker, Der Opernfreund, Oct 2008, Peter Bilsing*

Carmen, Musiktheater im Revier Gelsenkirchen, 2007

The reviewer doesn't know what to admire the most in Anna Agathonos' Carmen interpretation: her impeccably respectable and cultivated voice - the change into the dramatic Fach has been excellently accomplished. Or her incredible, multi-faceted variability and performance art. Not only does she phrase with an enormous musicality and intelligent text interpretation, far from the usual clichés, but she also convinces with enormous artistic sobriety, far from all the well-known Carmencita merits.

- *Online Musik Magazin, Der Opernfreund, Apr 2007, Peter Bilsing*

But the top performance of this evening was given by Anna Agathonos as Carmen: extremely versatile... and with total dedication... she embodied the most diverse sides of this strong character. Her acting was only surpassed by her expressive singing: the lower part of the voice, so crucial for this role, sounded velvety and full; the perfect middle register was followed seamlessly by a radiant, powerful height. From soft sounds to powerful attacks, she really had a full range to draw from!

- *Der-Neue-Merker, Apr 2007, Dr. Andreas Haunold*

Cassandra in „Les Troyens“, Musiktheater im Revier, 2007

Anna Agathonos is a Cassandra of great amplitude, with a nuanced legato which does not prevent emotional bursts... She also testifies of an impeccable French diction.

- *The Hector Berlioz Website, Jan 2007, Pierre-René Serna*

Nerestano in "Zaira", Musiktheater im Revier Gelsenkirchen, 2006

The star of the performance was actually Anna Agathonos, who has found another favorite part in the role of

Nerestano and is proving more and more to be a real authority in this Fach, prone to have a career also in larger houses. The voice's capital is the rich, but not "fat" middle register and the never vulgarly chested, sonorous depth which responds very lightly and without pressure and is seamlessly connected to the other registers. But also the well thought-out, intelligent text interpretation and the identification with the character entrusted to her, which also requires a more determined tone, deserve to be mentioned.

- *Online Musik Magazin, Jun 2006, Thomas Tillmann*

In the role of Nerestano Anna Agathonos had a great personal success. The Greek woman with a strong personality possesses a dark mezzo-soprano voice, which is simultaneously flexible and capable of dramatic attacks...

- *Das Opernglas, Jul-Aug 2006, A. Laska*

The star amongst the ladies is certainly the Greek Anna Agathonos (Nerestano) with a mediterranean mezzo voice of great range which reminds me of the young Baltsa - a new Belcanto/Rossini singer is growing up here.

- *Orpheus, Jul-Aug 2006, Geerd Heinsen*

Azucena in Il "Trovatore", Musiktheater im Revier Gelsenkirchen, 2006

Anna Agathonos gave the old gypsy Azucena, afflicted by terrible memories and dark secrets alike, an impressive profile. Agathonos mastered the part vocally effortlessly, whereby the intensive acting was also transferred to the vocal expression, which led to a thrilling performance... For Agathonos there was (justifiably) special jubilation.

- *WAZ, 06.03.2006*