**Catherine Cangiano**

American soprano Catherine Cangiano is ideally suited for roles such as Madame Butterfly, Mimi, Musetta, Liu as well as Nedda, Leonora, Suor Angelica and Desdemona. Beyond the Italian repertoire, she also excels as Mozart’s Donna Elvira Donna Anna, Contessa, Fiordiligi and roles of the French repertoire such as Micaela, and Marguerite.

As a resident artist at the Deutsche Oper Berlin, Ms Cangiano added numerous roles to her repertoire including Nannetta in Falstaff, Constance in Les Dialogues des Carmelites, Amor in Orfeo ed Euridice, Elvira in L’Italiana in Algeri, Papagena in Die Zauberflöte, First Flower Maiden in Parsifal, The High Priestess in Aida, Naked Virgin in Moses Und Aaron, and the first Elf in Die Aegyptische Helena. She created the role of Leona Gail in the German premiere of Hexen by Daniel Askenazi, was the Sandmann and Taumann in a new production of Hänsel und Gretel directed by Andreas Homoki. She was the soprano soloist in a staged version of Carmina Burana, and understudied the role of Jenny in The Rise and Fall of the City of Mahagonny. At Staatsoper St. Gallen, she appeared as Musetta in La Boheme, and in the title role of Franz von Suppe’s Die Schoene Galathée.

She first appeared with Seattle Opera as Norina in Don Pasquale, with conductor George Manahan, and returned for the First Flower Maiden under the baton of Ascher Fisch in the Parsifal production which opened the Marion Oliver McCaw Opera House. With Il Piccolo Theater Opera House she portrayed Polly in Die Dreigroschenoper and Micaela in Carmen, repeating the latter at Virginia Opera. Her debut in Italy was as The First Flower Maiden in a new production of Parsifal conducted by Gabor Otvoes and directed by Denis Krief at Venice’s legendary Teatro La Fenice. It was recorded and released by the Dynamic Label.

Catherine Cangiano was born in Jamaica Queens, New York of a Dominican mother and an Italian American father. She attended the Juilliard School where she received a bachelors degree in Music. With the Juilliard School she performed such roles as The Second Lady, Susanna, the Governess in scenes from The Turn of the Screw, and concertized with The Juilliard Orchestra.

After Juilliard Catherine was the winner of various international competitions including The New Jersey State Opera Competition, The Licia Albanese Puccini Foundation, Liederkranz ,and most recently was awarded a grant from The Gerda Lissner Foundation. She participated in Leonard Bernstein’s prestigious Pacific Music Festival in Sapporo, Japan and in master classes with such renowned artists as Barbara Cook, Martin Isepp, Lucine Amara, John Ward, Licia Albanese, Michael Barrett, and Tobias Picker.

Ms. Cangiano has performed a varied concert repertoire throughout the United States, Europe, Japan, and the Middle East. She sang Brahm’s Liebeslieder und Neues Liebeslieder Walzer at the Oldenburg Chamber Music Festival, The Creation with the Sing Akadamie Berlin with Concerto Brandemburg in the Konzerthaus Gendarmenmarkt, Mozart’s Regina Coeli KV 127 and Coronation Mass with the Radio Symphony Orchestra of Berlin in the Berlin Philharmonie under the baton of Hans Hilsdorf, and Beethoven’s Missa Solemnis with the Albustan Bestival under Paoli Olmi in Beirut, Lebanon.

The conductors with whom Ms. Cangiano has collaborated include Giuseppe Sinopoli, Marcello Viotti, Christian Thielemann, George Manahan, Francesco Corti, Rafael Fruhbeck de Burgos, Jiri Kout, Rudolf Piehlmayer, and Sebastian Lang Lessing, and the directors include Götz Friedrich,Andreas Homoki, Achim Fryer, Anthony Pilavacchi, Katharina Thalbach, and Francois Rochaix. She is a trained dancer in ballet, jazz, modern, and belly dancing and is a protégée of the late Walt Witcover of The Walt Witcover acting Studios and author of Living on Stage. She is proficient in Spanish, Italian, and German.

Most recent engagements for Catherine include her San Francisco Opera debut as Woglinde in Das Rheingold directed by Francesca Zambello and conducted by Donald Runnicles, Concerts in Berlin, Germany which include the Faure Requiem, and Suzel in L’Amico Fritz with Sarasota Opera, the soprano soloist in Carmina Burana and La Traviata at Theater Rostock, and the Verdi Requiem in Frankfurt.