countertenor

BIOGRAPHY

The American countertenor **Nicholas Tamagna** sang Narciso in Handel's *Agrippina* at the Metropolitan Opera, all ten performances of the run, in David McVicar's production under Harry Bicket and broadcast worldwide in Met Live in HD. He had been contracted to cover the role. He went on from the first night. The last performance was 7 March 2020, and two days later he moved to Germany. When the theatres closed behind him he chose not to go home. He began again in Europe in 2021 with nothing in the diary, and everything since has come out of that.

He has since sung the title role of *Giulio Cesare* at the Teatro Petruzzelli in Bari, in Damiano Michieletto's staging under Stefano Montanari; Armindo in *Partenope* at San Francisco Opera alongside Julie Fuchs and Carlo Vistoli; the title role of Legrenzi's *Giustino* for Pinchgut Opera in Sydney; Hamor in *Jephtha* with Concerto Köln at the Elbphilharmonie; and Timagene in Vinci's *Alessandro nell'Indie* at Bayreuth Baroque and at the Theater an der Wien, a house he has returned to since 2018. Handel is the centre of the work: Cesare and Tolomeo, Ruggiero, Rinaldo, Polinesso, Oronte, Adelberto, Guido. Jonathan Dove is its counterweight. On the concert platform he has sung Bach's *Matthäus-Passion* in the Duomo di Milano, Handel's *Messiah* at Carnegie Hall, and Purcell's *Dido and Aeneas* with Vincent Dumestre's Le Poème Harmonique, recorded for DVD.

He commissions as well as sings. Raphael Fusco's cantata *Un'alma innamorata* was commissioned by him, premiered by him with I Porporini at the Schlosstheater Celle in 2022, and recorded for PentaTone. He created the countertenor role in Liisa Hõbepappel's *Põrmuline* in Tallinn, and sang in the world premiere of Sebastian Kloborg's *Live on Tape* with Kammerballetten and Concerto Copenhagen, for which he also wrote an additional verse to Feste's epilogue. He sang Cake and Berghahn in Jonathan Dove's *Itch* at the Badisches Staatstheater Karlsruhe, the first German production of the opera and only the second anywhere. Dove's Refugee in *Flight* has been in his repertoire since 2017.

He also directs and leads. As co-founder and chair of Forum neue Kunst Oldenburg e. V. he runs the Münstermann Festival, where in 2025 he directed Schütz's *Dafne* (widely held to be the first opera in the German language, reconstructed from surviving fragments) and sang Cupido and Ovid. Earlier he staged *Acis and Galatea* and *La Cenerentola* for Opera Theatre of Montclair, setting the Rossini on a 1920s silent-film shoot whose crew builds its set during the overture. Gwen Orel of the *Montclair Local* called it "smart, smart whimsy".

As a recitalist he programmes his own work: "From Frost to Flame", devised for Crescendo in Connecticut, tracing his own artistic evolution from Purcell to Porpora; two recitals of Baroque arias and duets in Tel Aviv; and an invitation from the Morin Khuur orchestra to Ulaanbaatar, where he was received by dignitaries and sang Baroque music with traditional Mongolian instruments on operatic subjects from ancient Mongolia.

He has taught for close to fifteen years, alongside his private studio, as an invited guest teacher giving masterclasses in Mainz and at Marist College and Hunter College CUNY. He lives in Bremen. Ahead are Guido in Handel's *Flavio* at the Staatstheater Meiningen and two productions at the Warsaw Chamber Opera.

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