

Nicola Beller Carbone is far more than an ordinary opera singer. After more than 30 years of a successful singing career during which she combined her stage presence with masterclasses on artistic interpretation and performance she is now following her creative instincts and has recently taken the step into directing.

Born in Germany and raised in Spain, she brings together acting and music in a uniquely expressive artistic profile. Her background as a dancer, instrumentalist, and actress profoundly shapes the way she interprets her operatic characters, making her a compelling and authentic performer on the modern opera stage.

Versatile Artistic Roots

Nicola's artistic path was shaped early on. As a child, she studied classical ballet; as a teenager, she performed piano concerts. After completing her secondary education, she joined street theatre and cabaret ensembles, sang in jazz and rock bands, and played percussion and bass guitar.

She began her acting training in Zaragoza before deciding to study classical singing at the **Escuela Superior de Canto** in Madrid. Her first permanent engagement took her to Germany in 1991, where she joined the **Opera Studio of the Bavarian State Opera** in Munich. She later moved to the company of the **Gärtnerplatztheater** in Munich before securing a permanent position at the **National Theatre Mannheim**. Since 2001, she has worked as a freelance artist.

Repertoire Focus: 20th Century and Contemporary Works

Nicola Beller Carbone demonstrated an early affinity for 20th-century repertoire. Among her most notable roles are **Katerina Ismailova** in *Lady Macbeth of Mtsensk* by Dmitri Shostakovich as well as Marie in Alban Berg's *Wozzeck*. She also excelled in numerous roles by Alexander Zemlinsky: **Yü Pei** in *Der Kreidekreis*, **Nyssia** in *Der König Kandaules*, **Infantin** in *Der Zwerg* and **Bianca** in *Eine florentinische Tragödie*. Kurt Weill's works are also a key part of her repertoire, with performances as **Anna I** in *The Seven Deadly Sins*, **Frau von Luber** in *The Silver Lake*, and **Jenny** in *The Rise and Fall of the City of Mahagonny*.

Her performances in the works of **Richard Strauss** she has portrayed **Salome** in no fewer than 14 different productions, and her Strauss repertoire also includes **Diemut** in *Feuersnot*, **Chrysothemis and Elektra** in *Elektra*, **Ariadne** in *Ariadne auf Naxos*, the **Dyer's Wife** in *Die Frau ohne Schatten*, and **Marschallin** in *Der Rosenkavalier*.

She has also made her mark in Wagnerian roles, including **Sieglinde** in *Die Walküre* and, most recently, **Kundry** in *Parsifal*.

Despite her focus on 20th-century and contemporary opera, she remains firmly rooted in the classical repertoire. Her interpretations of **Medea** by Luigi Cherubini and **Tosca** by Giacomo Puccini are among her signature roles.

Nicola Beller Carbone is widely recognized as a specialist in the complex music of the **Second Viennese School** and contemporary repertoire. Her ability to bring emotional depth and technical precision to challenging works has led to critically acclaimed performances in lesser-known operas, including the **Countess de la Roche** in *Die Soldaten* by Bernd Alois Zimmermann, **Ophelia** in *Die Hamletmaschine* by Wolfgang Rihm, **Giulia Farnese** in *Bomarzo* by Alberto Ginastera, **Leonora** in *Karl V* and **Marie** in *Der Diktator* by Ernst Krenek, **The Woman** in *Erwartung* by Arnold Schoenberg, **Femme** in *La voix humaine* by Francis Poulenc. **The Drummer** in *Der Kaiser von Atlantis* by Viktor Ullmann.

She has sung at the **Bavarian State Opera in Munich**, at the **Teatro la Fenice in Venice**, at the **Bregenz Festival**, at the **Opéra National de Paris**, at the **Teatro Real in Madrid**, at the **Grand**

Théâtre Genève, at La Monnaie in Brussels, at the Opera House in Zurich and at the Canadian Opera Company in Toronto, to name but a few

Awards and Spanish Repertoire

In 2016, Nicola Beller Carbone was nominated as **Best Singer for Spanish Opera and Zarzuela**. Her award-winning portrayal of **Pepita Jiménez** in Isaac Albéniz's opera, directed by **Calixto Bieito**, has been revived three times, underscoring its enduring impact.

Nicola Beller Carbone has established herself as a leading interpreter of **zarzuela**, a uniquely Spanish art form. Her interpretation of **Soleá** in *El Gato Montés* by **Manuel Penella** at Madrid's **Teatro de la Zarzuela** was met with widespread critical and public acclaim.

Concert Work

She has performed with some of the world's leading orchestras and conductors, including: **Michael Gielen** and the **Bamberger Symphoniker** at the Berlin Konzerthaus, **Gianandrea Noseda** at the **Festival di Stresa**, **Yannick Nézet-Séguin** with the **Orchestre Métropolitain** in Montreal. In January 2024, she took on the demanding role of **Der Sterbende** in **Arnold Schoenberg's** *Die Jakobsleiter* at the **Berlin Philharmonie** under the baton of **Kirill Petrenko**.

Her artistic profile is further enriched by her **Lieder recitals**, where she presents unconventional programs that reflect her distinctive artistic.

Current Projects and Highlights

In recent years, Nicola Beller Carbone has continued to push artistic boundaries with groundbreaking performances and world premieres. Her ability to embody complex characters with emotional depth and vocal precision has made her a sought-after interpreter of contemporary and challenging repertoire.

In **2021**, she starred in the world premiere of *Marie* by **Germán Alonso** in a co-production between **Teatro Real** and **Teatro de la Abadía** in Madrid. Directed by **Rafael Villalobos**, her portrayal of the titular role was widely praised for its psychological intensity and nuanced vocal expression.

In **2023**, she sang the role of **Natascha** in **Georg Friedrich Haas'** opera *Bluthaus* at the **Bayerische Staatsoper** in Munich, in a production staged by **Claus Guth**. Her performance was lauded for its emotional authenticity and technical mastery.

In **2024**, she took on the role of **Sylvie Meyer** in the world premiere of *Otages* by **Sebastian Rivas** at the **Opéra de Lyon** during the opera festival directed by **Richard Brunel**.

In **2025**, Nicola Beller Carbone returned to the **Opéra de Lyon** for the festival's edition, this time as **Odette** in **Giorgio Battistelli's** *7 minuti*, directed by **Pauline Bayle**.

Artistic Influences and Collaborations

Nicola Beller Carbone's artistic journey has been shaped by a series of influential mentors, collaborators, and creative partnerships. Among those who have left a lasting mark on her career are: **Astrid Varnay** – the legendary soprano under whom Nicola studied, **Richard Trimborn** – with whom she prepared nearly all her German-language roles. His approach, rooted in musical humanism, helped her develop a profound connection between text and music as well as singer colleagues such as **Hildegard Behrens** and **Hedwig Fassbender**.

Her interpretative style and stagecraft have also been shaped by her collaborations with some of the most esteemed directors in the opera world: **Robert Carsen**, **Nicolas Brieger**, **Gabriele Rech**, **Michael Schulz**, **Arila Siegert**, **Paul Curran**, **Uwe Eric Laufenberg**, **Hugo de Ana**, **Emma Dante**, **Calixto Bieito**, **Marcelo Lombardero**, **Sebastian Baumgarten**, **José Carlos Plaza**, **Rafael Villalobos**,

Her work with leading conductors has further refined her artistic identity. Among them are: **Michael Gielen, Stefan Blunier, Stefan Soltesz, Nicolas Carter, Gianandrea Nosedà, Jeffrey Tate, Yannick Nézet-Séguin, Asher Fisch, Kirill Petrenko**

Teaching and Mentoring

In recent years, Nicola Beller Carbone has increasingly dedicated herself to teaching and mentoring, with a particular focus on the dynamic relationship between theatre and music.

She regularly conducts masterclasses at some of the most prestigious institutions in the operatic world: **Opernstudio of the Bavarian State Opera** in Munich, **Theaterakademie August Everding** in Munich, **Escuela Superior de Canto** in Madrid, **Fundación Internacional Alfredo Kraus** in Las Palmas de Gran Canaria, **Accademia del Maggio Musicale Fiorentino** in Florence.

From 2013 to 2018, Nicola was the **artistic director** of the summer workshop InCanto Tignano – Sing & Act near Florence. In 2019, she founded **LIBERAINCANTO, itinerant stage masterclass for opera singers**.

Directing Work

Nicola Beller Carbone's transition to directing marks a natural extension of her creative evolution. In **September 2024**, Nicola directed the chamber opera *Domitila* by João Guilherme Ripper at the **Fundación Juan March** in Madrid, in a co-production with the **Teatro de la Zarzuela**. The production was restaged at the **Teatro Mayor** in Bogotá in **February 2025**. Further directing engagements are already scheduled for the coming seasons.

Language skills

Nicola Beller Carbone speaks five languages fluently: Spanish, German, Italian, French, and English.