

# APRILE MILLO

*Press Materials and Biography*



Columbia Artist Management

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# APRILE MILLO

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The beloved soprano has for over twenty eight years been a beacon of style, authentic Verdi sound and idiomatic phrasing; the genuine article lirico-spinto soprano del agilita'. Millo has been thrilling audiences at the historic Metropolitan Opera. Her voice, **“ruby rich and velvet”** has been compared with some of the greatest voices who have ever lived, like legendary sopranos, Renata Tebaldi, and Zinka Milanov, who became her friends and mentors, Rosa Ponselle and Claudia Muzio. Millo made a Cinderella-like debut in December, 1984 in Verdi's *Simon Boccanegra* 1984 causing literally a sensation. **“Birth of a New Verdi Star!”** read the **New York Times**. - In performances of a startling variety - **from a prodigy to a prodigious artist capable of stunning versatility and golden age vocal glamour**, Millo literally grew up in front of the New York public in unforgettable nights of music and excitement. Millo has sung over 162 Galas, concerts and performances in her artistic home at the Metropolitan Opera, going on to acclaimed appearances in Vienna, Rome, Bologna, Verona, Paris, Rio de Janeiro and Sao Paulo, Hong Kong, Berlin Karlsruhe, Milan, San Francisco Opera, Lyric Opera of Chicago, at The Washington National Opera, The Canadian Opera, Munich, Buenos Aires, Barcelona, Japan and Seville among the many world theaters where she is a popular favorite in opera and in concerts and recital.

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**The winner of numerous awards**, by unanimous decision, the prestigious **Primo Premio-First Prize at the Voci Verdiane Concorso in Busetto, Italy, the Montserrat Caballe-Bernabe'Merti Special Verdi Prize- Francisco Vinas, The Voce D'Oro, The Richard Tucker Foundation Award, and the coveted Maria Callas Foundation Award, NIAF Renata Tebaldi Award**, only to name a few.

Her best selling debut album with **ANGEL/EMI Presenting Aprile Millo** with famed Italian maestro, Giuseppe Patané and the London Philharmonic was released in 1986 and climbed to the top of the Billboard charts.

Cheering publics and sold out houses heard Bellini's **IL PIRATA** and Rossini's **WILLIAM TELL**; Catalani's **LA WALLY**, Giordano's **ANDREA CHENIER**, Cilea's **ADRIANA LECOUVREUR**, Leoncavallo's rarely heard **ZAZÁ**; Verdi masterpieces of **LA BATTAGLIA DI LEGNANO** and **I LOMBARDI, AIDA, OTELLO, LUISA MILLER, DON CARLO, II TROVATORE, UN BALLO IN MASCHERA**, her Met Opera debut in **SIMON BOCCANEGRA**, Ponchielli's **LA GIOCONDA**, both Margherita / Elena in Boito's **Scapigliatura** masterpiece, **MEFISTOFELE** and Puccini's towering, **TURANDOT** as both Liu and Turandot and most recently **LA FANCIULLA DEL WEST**; Beloved and well known operas as well as often neglected masterpieces.

She has collaborated with such great conductors as **Herbert von Karajan, Leonard Bernstein, Riccardo Muti**, her great friend and mentor, **James Levine, Giuseppe Sinopoli, Myung-whun Chung, Semyon Bychkov, Christoph Eschenbach, Nicola Luisotti, David Stivender, Bruno Bartoletti, Giuseppe Patané and Nello Santi, and James Conlon and Mark Elder**.

She has collaborated with some of the greatest stage directors, **Luca Ronconi, Piero Faggioni, Robert Carsen** and collaborating with legendary stage and film and opera director, **Franco Zeffirelli** fro her debut as **Liu** in **Puccini's Turandot**.

**Luciano Pavarotti** and **Placido Domingo** have been long time friends and partners on the stage for many unforgettable performances. In the world wide broadcast televised on PBS **Live From Lincoln Center: Great Performers Series in Un Ballo in Maschera** with Luciano Pavarotti and James Levine and the Emmy-Winning *Aida* with James Levine and Placido Domingo for **Deutsche Grammophon**.

**Recording with James Levine a critically acclaimed Verdi series for Sony Classical, Millo has AIDA, IL TROVATORE, LUISA MILLER and DON CARLO on disc.** Millo's debut album eith Angel EMI was a best seller made available in 1986, and became an instant cult disc, heading to the top of the Bill-board charts and featuring Giuseppe Patenw', wolrd famous conductor and authority of all Italian works, with The London Philarmonic.

She was the voice of **Elizabeth Taylor** for **Franco Zeffirelli's "Young Toscanini"**. They went on to become fast friends and she sang at Elizabeth's last wedding to Larry Fortensky at **Michael Jackson's** Never-Never Land in front of a glittering group of world and political stars that included former **First Lady, Nancy Reagan, Merv Griffin and Zza-Zza Gabor** among hundreds of celebrated guests.

**Miss Millo added to her repertoire with an acclaimed role debut in the atmospheric Puccini master-piece "Il Tabarro" with Maestro Donato Renzetti and a distinguished cast at the historic Teatro Carlo Felice in Genoa, Italy in Feb.2014.**

*A Christmas Medley speciality 15 minute disc "Christmas Through the Ages!"* on CD baby, Amazon and iTunes was released with all proceeds benefitting Mme. Millo's fund for **saving animals from Kill Shelters and to help Rescues** named after her beloved Yorkshire Terrier, Jesse James. **"Jesse Sent Me"**.

**Two recitals in Toronto on Nov 15 and Nov. 17, 2015** in the Trinity-St.Paul Centre Sanctuary in Toronto, and selections from two verismo rarities, **"Zaza"** and Refice's **"Cecilia"** for the **20th Anniversary Gala** for **The Teatro Grattacielo** in New York, Nov.18th, 2014. She was scheduled for performances of **Tosca** in December as a return to Genoa, opposite Gregory Kunde and Carlos Alvarez as **Scarpia**.

**To celebrate in Italy the life of Renata Tebaldi, the Genius of Giuseppe Verdi and Giacomo Puccini for the Milano Expo 2015,** Millo in association with the fabulous young soprano with a PhD, **Dr. Mary-Lou Vetere** and **Mr. Giovanni Pasotto** and the **Centro Studi Italiani** in Urbania, Italy inaugurated a highly successful Summer Intensive in opera called **The Operavision Academy - L'Accademia Millo Vetere**.

**On July 12th, 2015 in Carrara, for the breathtaking Marble Festival, Millo gave a mega-concert with many Italian stars and young artists for the Amici della Lirica of Carrara at the Il Duomo in Carrara, Italy.**

The Operavision Academy opened in Urbania, 2015 and during its first week saw a Master Class by a great friend and legendary champion of Bel Canto, **Richard Bonyng**. July 24 and 25 in Busseto, Italy at the **Tebaldi Museum** in a concert with young singers from the Operavision Academy, **Miss Millo and Operavision** paid homage to the great Italian soprano **Renata Tebaldi** and gave the first of three donations to historical centers of music on behalf of Operavision Academy and **Luigi Caiola**. “**The Donazione Speranza**”(Hope) went to the **MRT Museo Tebaldi**.

On August 1, 2015, she joined forces with the famed **Circolo Carrarese Amici della Lirica “A. Mercuriali”** and **Carlo Menconi**, for a **Gala Concert** attended by the granddaughter of **Puccini**, the fabulous **Dottressa Simonetta Puccini** in the historic, **Castello di Malaspina di Massa** presenting a donation, “**Donazione L’Alba**”(Sunrise) in support of **Simonetta Puccini** and the restoration of the **Villa Puccini in Torre del Lago**.

Finishing the inaugural session with her beloved Verdi in a concert at the **Casa di Riposo per Musicisti of Giuseppe Verdi in Milano** and the presentation of “**Donazione Ali’D’Oro**”(Wings of Gold) in support of The Casa Verdi and the Maestro’s great legacy to his singers in compassion and love and support for them.

**Miss Millo and Operavision Academy** returns in **2016** by special invitation to officially move the Academy to Busseto, as the official **Opera Summer Program** in a collaboration with the **Comune di Busseto, Teatro Verdi, Casa Barezzi** and the **MRT Museo Renata Tebaldi**.

Keenly aware of passing on the traditions to a new generation and sharing her voice and love for the divine world of opera, Mme. Millo receives numerous requests for Master Classes and Private sessions from all over the world and has granted **AVA in Philadelphia, the University of Toronto**, as well as her continued patronage of **The Vetere Studio in Niagara Falls, Ontario** offering these rare opportunities to work one on one with her.

Millo is a rare throwback to another age of singing. A voice of quality and extension, able to do Bel Canto, Verdi, as well as the demanding rigors of the Puccini and Verismo school.

Committed to the "authentic" message and tradition Millo continues to win audiences over to the world of opera, and keep the "faith" with all the long time fans.

**The "old" flame still burns bright with Aprile Millo's ruby rich voice, gleaming high notes and passionate thoroughly Italianate phrasing wed to a riveting dramatic presence .**

**“AN AUDIENCE REMAINS HUNGRY FOR THE GRANDEUR AND A STYLE OF MUSIC THAT MILLO SUPPLIES.”**

**"Never having sung out of her repertoire, the voice remains remarkable and brilliant with rich warm middle tones, the most rare today, and such gleaming true spinto-high notes."**

**Michael Scott** British musicologist and author of “**Record of Singing**”.



# APRILE MILLO

*“She drove the audience wild with delight.....”*

“The recital was like Ms. Millo herself, simultaneously contemporary and a throw-back to another era: Her gestures noble and slow, are classic, but she also blogs and tweets. Her banter was informal, but she is deadly serious about singing which she views as a sacred calling... the big aria “L’altra notte in fondo al mare” from Boito’s Mefistofele she delivered truthful and passionate, her voice big and sure, gleamed up to a dazzling high B. I had never seen a standing ovation interrupt a recital before. People were literally screaming. Aprile Millo stood, a bit shocked, tears streaming down her face... My favorite operatic moment of 2009!”  
Zachary Woolfe, NY Observer

**“She gave a voice lesson to all the young singers and anytime she sings it should be packed with those that want to know how it should be sung. Don’t miss her?”  
Schmopera Online**

## **RECENT PRESS:**

### **An Acclaimed return to the Italian stage in debut of Giorgetta, for Genoa Tabarro with Simonetta Puccini in the house:**

"E ora veniamo a Il Tabarro, la pagina truce del trittico pucciniano. Siamo rimasti piacevolmente sorpresi, una volta di più, da Aprile Millo. Per carità, conoscevamo già la sua arte e non avevamo dubbi sulla sua interpretazione. Ma ci ha colpito la sua voce ancora così corposa, così sonora, quella facilità nel gestirla nei vari cambiamenti di registro, la sua eleganza e musicalità nel porgere le frasi, nel modularle con differente intensità, "servendo" con pertinenza e prontezza il momento drammatico. Accennando pure i brillanti movimenti di danza, giocando con il corpo e con l'espressione del viso: ci ha fatto sorridere più volte con la sua arguzia scenica. Ha sveltato sul cast. Un debutto nel ruolo di Giorgetta di tutto rispetto, una scuola di teatro ricca e preziosa che speriamo sia stimolo per tutti i giovani interpreti presenti, cui sembra mancare, oggi, un "melodrammatico" argento vivo" Operaclick 2014 Genoa Italy

"The highlight of the evening was surely Cecilia's Death Scene from the opera Cecilia by Refice. Over the last century, the piece has been performed by no less than Olivero, Scotto, Tebaldi and Muzio (for whom the role was written) but it would be difficult to imagine a more ravishing version than the one presented by Aprile Millo. The rapturous beauty of sound that poured forth as Cecilia's spirit leaves her earthly bonds behind was nothing short of divine. Millo's ability to spin a phrase from the depths of her soul upwards to infinity remains something to be marveled at. It was the kind of performance that reminds us why we go to the opera, and the kind that audiences in New York see all too infrequently these days." Peter Danish BWWClassical.com 2014

"From the very first notes the audience knew they were in for something special. Hers is the kind of sound that envelopes the listener in a mental of sensuality, a voice not so much heard as experienced on a physical level"  
Doug de Lisle, Concert Debut Recital

Schomopera from Canada writes: in "He Said/She Said Review" of Aprile Millo Live in Toronto 2014

"Millo showed off a voice that had been meticulously maintained; she had a warm sound that was always spinning through really satisfying legato. When she rose into her top range, it was that really thrilling thing where smart singing gets you the best result; she nearly tore the roof off above the staff, and I loved it so much.

Greg: She took the stage with Linda Ippolito (who was phenomenal all night!!!) at the piano for the first half and from the very first note she sang, I knew I was in the presence of what I like to call "The Real Effing Deal". Full sound, flawless technique and OMG the diction! I felt like I was chewing through every consonant along with her, and for a concert laden with foreign language works (to anglophones) the lack of translations was no issue. Her communication was so clear and focused; I had no trouble following the narrative of some of the pieces with which I was less familiar (here's looking at you, Rachmaninoff, and believe you me - for a guy from Cape Breton Island to understand a story in operatic Russian is a big deal).

**Jenna:** Aprile really does come from that school of singers who simply feed us sound, relentlessly. She sang every single letter with what felt like endless sound. It reminded me what it meant to be drawn in by a human voice; I couldn't tear my eyes or ears away from her.

**Greg:** I don't want to talk about technique or selection or anything like that. I'd like to talk about Ms. Millo as a treasure we should be mining. Her breadth of experience (predominantly at, oh, nowhere huge, just the Metropolitan Opera). This woman was a tour de force, singing with a quality of voice that harkens back to a bygone era of glorious soaring voices that sung for the rafters. I felt like I was being transported back to the glory days of the 70s. Her colours, her timbre and her extreme facility throughout her entire vocal range, tell the story of a true, seasoned professional with years of hard-work and top notch technique. I was floored by her Verdi, and her La fanciulla del West did not disappoint.

**Greg:** Millo showed she's more than just a cannon ready to fire off massive dramatic rep, but also an intelligent and artistic singer who really makes music with compatriots on the stage - and I'm a tough sell on "Danny Boy" (Irish heritage, learned it at 6 years old, have to sing it for Mom every time I'm home, grew up with hardworking men singing this song - which is how I believe it should be heard), but I tell you, I was back on the cliff overlooking Sydney Harbour watching the caribou sail off to Newfoundland for about 4 minutes during the piece, and I can't thank Ms. Millo enough for that.

**Greg:** I believe we need to make an effort to celebrate treasures like this in our operatic community. It may be too late for us to hear Pavarotti sing live, but make sure you hear her before she retires - not that it sounds likely anytime soon - you'll be the better for it." Greg and Jenna at Schomopera 2014

**PRESS:**

"In an age of bland operatic Heather Locklear's, the American soprano Aprile Millo has dared to adopt the scale and individuality of a Bette Davis or Joan Crawford. The results aren't always perfect, but they are always informed by an awareness of a pre-cd-era operatic tradition and she is never dull to watch or hear...Her pulsing "red-sauce" Italianate spinto instrument and interpretive flair have made the New York born, Hollywood-raised Diva a leading light in opera...." David Shengold

"The audience reaction was explosive; I was half-prepared for a frenzied rush to the stage at her curtain calls....a white-hot performance by Millo!!!" wrote Brian Kellow for Opera News.

See what is said by the NY POST, 2009

Old-school diva Aprile Millo celebrates her 25-year partnership with Opera Orchestra of New York on Nov. 17 with a solo recital at Frederic P. Rose Hall. The soprano, perhaps the world's foremost stylist of Italian romantic vocal music, always draws an audience of hard-core cognoscenti, who are practically an opera in themselves. James Jorden



**Must See! 2009**

**New York Observer: FALL Preview**

**When the Opera Orchestra of New York canceled the Medea in which Aprile Millo was supposed to star because of the recession, we were a little depressed. Consolation is offered in the form of a one-night recital from Ms. Millo at Rose Hall on Nov. 17. In some ways, this may be better: a more intimate setting in which to catch one of the last of the great old-school divas."**

**Millo at 25 years!!! (BlogRadio: September 18th,2009 2 million subscribers)**

**"But Millo is in her own way as out-of-the-mainstream singer as Ponselle. A "natural" talent like that comes along once in a generation if one is lucky, and the home theater's responsibility is not so much to train as to groom and to try to prevent the prodigy from going utterly insane. (That is, without completely curing her and leaving her without that glint of madness necessary for a great diva.) There is no one else like her in front of the public, and the public goes crazy!"**

**"To many, Millo is considered the last of the Golden Age sopranos....."**

**New York Times of November 2006 Anne Midgette**

**As Adriana in ADRIANA LECOUVREUR at Carnegie Hall:**

**"Aprile Millo had a triumph. The final tableau of the dead Adriana flanked by the two men who love her was very effective. It was all the more effective because Ms. Millo had risen to such heights in the monologue immediately before. Her vocal performance was magnificent: firm and exciting. A vivid figure in a landscape dominated by anemic dramatic sopranos, Ms. Millo embodies divahood, and she is a big enough personality to carry it off. Opera would be the poorer without it."**

**The New York Times, March 9, 2002**

**"The undoubted takeaway memory was her knockout version of the "Suicidio" from the Orfano Canal act of Amilcare Ponchielli's "La Gioconda," which she is currently singing at the Met. This is properly classified as a dramatic soliloquy, and never have I heard it sung quite this dramatically. Ms. Millo, in addition to possessing all of the requisite vocal tools, has a highly developed sense of acting. Her little pauses and flashes of the eyes were mesmerizing. This was one of those rare performances at which I heard a loud exhalation of breath at its conclusion, and realized it was mine." New York Sun 2006**

**As Minnie in LA FANCIULLA DEL WEST:**

**"The audience reaction was explosive; I was half-prepared for a frenzied rush to the stage at her curtain calls.....a white-hot electrifying performance by Millo!!!" wrote Brian Kellow for Opera News.**

**As Gioconda in LA GIOCONDA:**

**"Millo is the high priestess of that old time operatic religion, she brought the audience to a foot stomping frenzy!" Newsday 2004**

**As Desdemona in OTELLO:**

**"Millo's Desdemona was richly voiced and convincingly acted in a regal but warm manner. The long arias 'The Willow Song' and 'Ave Maria' were meltingly sung, touching and supremely beautiful."**

**The Washington Post, March 25, 2002**

**"Aprile Millo gave the character a telling combination of innocence and strength, and filled the theater with her ample, warm voice, paying keen attention to the shape of Verdi's melodic line."**

**The Baltimore Sun, March 18, 2002**

**As Amelia in UN BALLO IN MASCHERA:**

**"Aprile Millo lived up to her reputation as our leading Verdi soprano. Amelia's poignant plea, 'Morrò, ma prima in grazia,' was beautifully sung, rich in her warm lower register with those characteristic gleaming, brilliant top notes. The love duet proved a thrilling highlight, with [Richard] Leech and Millo pouring out reams of expansive tone."**

**Opera Magazine (UK), April, 2001**

**"There is no mistaking the real thing. Millo is all about communication, immediate and intense, a beguiling mix of the spiritual and the carnal.....breathtaking piani and gorgeous sounds become a bridge on which the public is transported to another place and time....."**  
**ABC Spain**

**As Tosca in Cincinnati 2006**

**"...her voice--which is the opera's point, after all—emerges with bottomless support all across her register with seeming reserves to spare and seemingly without effort." —**  
**Citybeat**

**"Aprile Millo was diva Floria Tosca — and did she deliver! The soprano's rich, plummy voice went from murmur and purr to hefty and hearty with all stops of vocal opulence in between. Her restrained acting allowed the audience to bask in her subtle articulation of text and character." --Opera News**

Of her debut recording of 1986 re-released on Archiv Records:

**“One of the finest Verdi recitals from the final quarter of the 20th century should be in every opera collection. Super!”**

The liner-notes for this reissue quote Richard Dyer of the Boston Globe, saying that during most of last century there has been only one great Verdi soprano at a time: Rosa Ponselle in the 1920s and 1930s, Zinka Milanov in the 1940s and 1950s; when she withdrew, Leontyne Price was there to take over. In 1985, when Dyer wrote this, Ms Price withdrew from opera and at that very moment Aprile Millo was the rising star. The present disc was practically universally praised when it was first issued more than twenty years ago. Ms Millo took part in a couple of complete Verdi opera recordings for Sony: Luisa Miller, *Il Trovatore* and *Aida*, in all three singing opposite Plácido Domingo. But for many years now she has been absent from the recording studios, even though she is still singing.

Coming back to this recital after so long a time was like witnessing again a volcanic eruption.

Here was a singer at the beginning of her career and already fully fledged. Her's was a true spinto voice with shining top notes and an ability to expand dynamics seemingly forever. When Maestro Patanè lets loose the London Philharmonic in this impressively recorded recital Ms Millo is still there, on top of the orchestra. It is not just a matter of volume and stamina. What is most stunning about her is her truthful obedience to Verdi's dynamic markings.

This is felt in every part of this taxing program. Leonora's Act 1 aria from *Il Trovatore* has some ravishing soft singing and a superb crescendo followed by a diminuendo in one long phrase. Lady Macbeth's aria is even more sensational. She manages to wring every drop of emotion out of this bleak music and colours the voice impressively. The long scene from *Otello* is soft and inward but so intense that one sits glued to the chair. Her sudden outbreak of terror on Ah, Emilia, addio comes as an explosion straight out of nowhere. The arias from *Forza, Ballo and Don Carlo* are all superbly executed and she is not for a second hampered by Patanè's rather measured tempos. *Aida* was one of her great roles and she sang it in Verona in 1989 when I was there but unfortunately not in the performance I saw; something I regretted even more when listening to her readings here. Her magical final note in *O patria mia* is something to return to over and over again.

It is a shame that this disc has been out of circulation for so long and lovers of great singing should be deeply grateful to ArkivCD for bringing it back to the catalogue. There are full texts and translations and moreover a short introduction to each aria, giving some historical background and placing the aria in its context. Super!

One of the finest Verdi recitals from the final quarter of the 20th century. It should be in every opera collection.

-- Göran Forsling, MusicWeb International



**" Aprile Millo attracts the eye inexorably, as if by ocular magnet. There is something epic in her movements, an unabashed grandeur.. The voice glows rich and red like a ruby..."**

**The London Times**

**" From her first aria the audience knew they were in the presence of an artist of the old school.....the beautiful timbre recalls Tebaldi, the seductive legato and richness of Ponselle and the floating soft notes of the formidable Gencer.....a charismatic and torrential artist"**

**ABC Spain**

**" Millo is all communication, immediate and intense.....Her voice is an intriguing blend of the spiritual and the carnal....ravishing ..."**

**La Vanguardia Spain**

**" Millo is Magic ! A true Verdi spinto, no other soprano comes close to matching her in this demanding repertoire..."**

**San Francisco Chronicle**

**" The voice is a surprise, a real authentic voice in the rarest of forms, a Verdi soprano with a nobility of sound, the right Verdian attack, phraseology, she combines it all."**

**R. Celletti, La Musica Italy**

**" Millo returned to Vienna in sublime form, perhaps even more beautiful than last recalled and gave an account of Amelia in Verdi's Un Ballo in Maschera that shall be remembered for years..... Millo's performance are a must see....better yet, must hear"**

**Kultur Vienna**

**" La Scala finally has something to cheer about...a real Tosca. Millo's Tosca is the real thing and the audience cheered and threw flowers for the most Italianate Tosca at La Scala in the last 25 years....."**

**Corriere della Sera**

**" Millo's back and the Met's got her ! Sounding gorgeous and acting with more conviction and intensity, Millo brought to the Met a stunning Tosca of rich dynamic hues and surprising dramatic integrity..... What phrasing ! Welcome back"**

**New York Times**

**" ..... Above them all reigns the splendid Alda, Aprile Millo. This young American singer, whose voice recalls the luxuriant and flashing timbre of Renata Tebaldi, offers in the garb of the Ethiopian princess, a superlative performance for it's beauty of sound, richness of shading, emotional involvement, and for the magnificent color of the voice. Together they make her, without fear of exaggeration, the best Verdi soprano of today....."**

**L'Opera Italia**

**on the reissue on Arkiv Music of her EMI Debut Disc.**