**﻿Markella Hatziano, mezzo-soprano**

One of the most versatile artists of our age, Markella Hatziano, with her 3-octave tessitura, is equally at home in the dramatic mezzo and soprano roles of Verdi and Berlioz as she is in popular genres such as hip-hop, electronica and new age. She is well-known for frequently combining multiple highly-contrasted vocal identities within the same song, such as the electronic dance tunes OpeRADical and Ellada.

Markella Hatziano was born in Athens, Greece and entered the National Conservatory at the age of 13 as a scholarship student. She studied with Georgia Georgilopoulou, graduating summa cum laude at the age of 18. She studied drama for three years with Tito Gobbi in Rome.

﻿She was the winner of the first Tito Gobbi International Competition, the second prize winner in the Cardiff Singer of the World Competition and first prize winner in the American-Israel Competition.

﻿She made her operatic debut at the National Opera of Greece at the age of 23 singing Eboli in Don Carlos. She debuted on the international stage at the Opera Company of Boston under Sarah Caldwell singing Suzuki in Madama Butterfly, Neris in Medée, Amneris in Aida and Azucena in Il Trovatore.

﻿She achieved international fame in December of 1993 when she stepped in at the last minute to sing the gargantuan role of Didon in Les Troyens in concert performances with the London Symphony Orchestra and Sir Colin Davis. “On this evening a star was surely born” Opera Magazine

﻿Since then, she has appeared with virtually every major symphony orchestra in the world, including the Chicago Symphony Orchestra, the Vienna Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the New York Philharmonic, the London Symphony Orchestra, Orchestre de Paris, the BBC Symphony Orchestra, BBC Symphony Orchestra of Wales, Mozarteum Salzburg Orchestra, Royal Philharmonic, the Philharmonia Orchestra, Oslo Philharmonic, Orchestre Philharmonique de Luxembourg, Orchestra della RAI, Orquesta Nacionales de España, the Orchestra of Valencia, the Orquesta Sinfónica de Bilbao, the Orchestre Symphonique de la Monnaie, the Staatskappelle Berlin, the Orchestre de Lyon, the Melbourne Symphony Orchestra, the Tasmanian Symphony Orchestra, the Thessalonika State Symphony Orchestra and major opera houses including Liceo in Barcelona, Teatro Real in Madrid, Teatro Colón in Buenos Aires, Covent Garden, Teatro alla Scala, Salzburg Festival, San Francisco Opera, Baltimore Opera, Opera Company of Boston, Bayerische Staatsoper, Trieste, Deutsche Staatsoper, New Israeli Opera, Teatro Sao Carlos in Lisbon, Norwegian Opera, the Festival de Radio France in Montpelier and Teatro Comunale di Firenze.

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Markella Hatziano's discography includes the Verdi Requiem with the London Symphony Orchestra: Gramophone Magazine "The best of the quartet is undoubtedly Hatziano who, in her first major recording, fulfills all the hopes one has for her, singing with firm tone, warm, well-schooled style, no mannerisms - her 'Liber Scriptus' cannot be faulted"; and the Macbeth of Ernst Bloch with the Orchestre de Montpelier which was awarded the Grand Prix de l'Académia Charles Cros. Midi Libre "superb voice, both brutal and sensual, very Shakespearean."

Markella has participated in numerous benefit concerts around the world for various causes including the Hellenic Society for Disabled Children, HOPE and Water for Africa.

﻿She has collaborated with many of the great artists of our times including, Jóse Carreras, Robert Wilson, Franco Zeffirelli, Jessye Norman, Montserrat Caballe, Zubin Mehta, Mariss Jansons, Bernard Haitink, Christoph von Dóhnanyi, Seiji Ozawa, Kent Nagano, and Semyon Bychkov.

Additionally active as a pop artist under the name ‘Markella,’ she has released numerous singles including the iconoclastic OPERADICAL, a dance/hip-hop song poking fun of pop culture (operadical.com), the love song IN LOVE WITH LOVE, CELEBRATION, a duet with her daughter, violinist Alexandra Larson, and the EP THE TWO OF US AGAINST THE WORLD. Her voice may also be heard in the song GLORIANNA, on the DIRECT album by Vangelis, the composer of Chariot’s of Fire.