

ACCORDONE

ROBERTA MAMELI – SOPRAN



Born in Rome, Roberta Mameli obtained a Singing Degree at the “Nicolini” Conservatoire in Piacenza and a Violin Degree at the Scuola Civica di Cremona.

She attended master classes with Sara Mingardo Bernadette Manca di Nissa, Ugo Benelli, Claudio Desderi and Enzo Dara. She made her debut at a very young age singing in Purcell’s Dido and Aeneas under the baton of Edoardo Müller and the direction of Graziella Sciutti at the Opera Theatre in Alessandria.

She is regularly invited to perform at prestigious theatres and music halls, working with such conductors as Claudio Abbado, Umberto Benedetti Michelangeli, Fabio Bonizzoni, Filippo Maria Bressan, Daniele Callegari, Claudio Cavina, Alan Curtis, Ottavio Dantone, Paul Goodwin, Christopher Hogwood, Corrado Rovaris, Federico Maria Sardelli, Jordi Savall and Jeffrey Tate.

Much in demand for the baroque repertoire, Roberta Mameli has worked with many specialized ensembles, including: Accademia Bizantina, Contrasto Armonico, Ensemble Inégal, Il Complesso Barocco, L’Arte dell’Arco, La Risonanza, La Venexiana, Le Concert des Nations and Modo Antiquo, performing in some of the most important European festivals.

Highlights of her successful activity include: Monteverdi’s *Il Combattimento di Tancredi e Clorinda* and *Il Ballo delle Ingrate* in Cremona and Regensburg; Stradella’s *San Giovanni Battista (Herodiade)* at the festivals of Utrecht, Viterbo and La Chaise-Dieu; Monteverdi’s *L’Incoronazione di Poppea (Nerone)* with Claudio Cavina in Hannover, Regensburg, Paris (Cité de la Musique), Milan and Perigueux; Fux’s *Orfeo ed Euridice (Proserpina)* with Le Concert des Nations and Jordi Savall at the Styriarte Festival in Graz; Monteverdi’s *L’Orfeo* at the Santander Festival; Pergolesi’s *L’Olimpiade (Aristea)* at the Opera Rara with Accademia Bizantina and Ottavio Dantone in Krakow.

Among her recent performances, it is worth mentioning: Handel’s *Athalia (Josabeth)* with Capella Cracoviensis and Paul Goodwin in Krakow; Vivaldi’s *Teuzzone (Cino)* with Le Concert de Nations and Jordi Savall in Versailles (recorded for Naïve); *Il Novello Giasone (Isifile)* by Cavalli/Stradella at the Festival della Valle d’Itria in Martina Franca; Mozart’s *Requiem* with the Choir and Orchestra of Maggio Musicale Fiorentino under Christopher Hogwood at the Anima Mundi Festival in Pisa; *Così fan tutte (Dorabella)* under Ryo Terakado in Tokyo at the Hokutopia International Music Festival; *Il Ritorno d’Ulisse in Patria (Minerva)* at the Concertgebouw in Amsterdam and Regensburg with La Venexiana and Claudio Cavina; Handel’s *Deidamia (Nerea)* at the Theater an der Wien and in Braunschweig, Handel’s *Ariodante (Ginevra)* in Turin and Bucharest, Handel’s *Orlando (Angelica)* in Versailles, all of them with Il Complesso Barocco and Alan Curtis; Scarlatti’s *La Giuditta* (title role) with La Venexiana and Claudio Cavina in Krakow; Handel’s *Agrippina (Poppea)* and Vivaldi’s *Orlando Furioso (1714)* (world premiere) at the Festival de Beaune with Modo Antiquo and Federico Maria Sardelli; Italian cantatas by Handel at the Styriarte Graz with Contrasto Armonico and Marco Vitale; concerts with La Venexiana in Halle (Händelfestspiele), Gdańsk, Wrocław, Krakow, Espinho, Korkyra and Bologna.

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Some of her future plans include:

Händel's Giove in Argo (Iside) with the Ensemble "L'Arte del Mondo" and W.Ehrhardt in Halle at Händel-Festspiele; Händel's Teseo (Agilea) with Modo Antiquo and Federico Maria Sardelli at the International Musique Baroque Festival de Beaune and Serse (Atalanta) with Pomo d'oro and Riccardo Minasi at the International Musique Baroque Festival de Beaune; Traetta's Armida (Armida) with the Orchestra Internazionale d'Italia and Diego Fasolis at the Valle d'Itria Festival; Händel's Alcina (Morgana) with Accademia Bizantina and Ottavio Dantone in Bremen at Glocke Saal; Monteverdi's SOLO Concert with Diego Cantalupi at Meckl-Vornpommern Festival; Händel's SOLO Concert with Kamerata Köln in Frankfurt; Monteverdi's Incoronazione di Poppea (Poppea) with La Venexiana in Tokyo and tournée in Japan; Sammartini's The judgment of Paris (Venus) with I Barocchisti and Diego Fasolis in Lugano and Ascona; Vivaldi's Mottets with Accademia Hermans and Fabio Ciofini in Perugia, Ancona, Aquila, Solomeo and Recording; Mozart's Nozze di Figaro (Susanna) with the Orchestra of the Opernhaus and Georg Fritzsich in Kiel.

She recorded for such labels as Naïve, Glossa, Nibiru, Bongiovanni, CPO, Ayros and RAI 3.

Her recent discography includes:

Vivaldi's Teuzzone, Orlando Furioso (1714) (world premiere) and Catone in Utica for Naïve; Monteverdi's L'Incoronazione di Poppea and Il ritorno d'Ulisse in patria as well as Cavalli's Artemisa for Glossa; Zelenka's Il Diamante for Nibiru; Solo album Lacrime Amoroze for Dowland and Company (Japanese label); Solo album Handel's Kantate for Ayros; her solo album Round M: Monteverdi meets Jazz, recorded for Glossa, has been one of 2010's best selling CDs.