



Arianna Vendittelli

Soprano

Born in Rome, Arianna Vendittelli showed a great interest in music from a very young age. She first studied violin before focusing exclusively on singing. She graduated with highest honours from the Conservatorio Antonio Buzzolla in Adria, perfecting her singing with Mariella Devia.

Arianna made her debut at the Salzburg and Ravenna Festivals as Carmi in Mozart's *Betulia liberata* under Riccardo Muti with whom she also sang Paisiello's *Missa Defunctorum* in Salzburg and Vivaldi's *Magnificat* in Lourdes and Loreto.

Since her debut at the Innsbrucker Festwochen der Alten Musik in the world premiere of Cesti's *Nozze in sogno* led by Enrico Onofri, Arianna has appeared regularly with the festival and was heard, under Alessandro De Marchi, in the title role of Bernardo Pasquini's *Idalma*, as Argia in the first modern representation of the opera *Merope* by Riccardo Broschi and as Vagaus in Vivaldi's *Juditha triumphans*.

With Alessandro De Marchi she also gave a Mozart recital at the Prinzregententheater in Munich and embodied the role of Eurydice in Gluck's *Orphée et Eurydice* for the Baden-Baden Autumn Festival.

Arianna starred as Susanna (*Le Nozze di Figaro*) and Donna Elvira (*Don Giovanni*) in the Da Ponte Trilogy Marc Minkovsky and Ivan Alexandre presented in the 2022/2023 season at Liceu Barcelona, Opéra national de Bordeaux and Opéra Royal de Versailles. She appeared as Fiordiligi in Pier Luigi Pizzi's staging of *Così fan tutte* in several Italian theatres as well as for the Opéra de Lausanne under Diego Fasolis.

She has been highly acclaimed for her interpretations of Rossini singing the title role in *Ermione* (Alessandro De Marchi/Jacopo Spirei) and Amaltea in *Mosè in Egitto* (Stefano Montanari/David Pountne) both for the Naples Teatro di San Carlo, and Matilde in *Elisabetta Regina d'Inghilterra* with Jean-Christophe Spinosi. Arianna was Giovanna in Donizetti's *Anna Bolena* in a new Diego Fasolis/Carmelo Rifici production in Lugano, Reggio Emilia, Modena and Piacenza.

Recognized for her work in the Baroque repertoire, Arianna Vendittelli performed the title role in Hasse's *Semele* at both the Theater an der Wien and Wigmore Hall, Alessandro in Handel's *Berenice* with Francesco Corti and Il Pomo d'Oro at Théâtre des Champs-Élysées in Paris, Armida in Handel's *Rinaldo* led by Andrea Marcon at Opéra de Lausanne, and the Angel in Pergolesi's *Conversione di San Guglielmo d'Aquitania* with Christophe Rousset for the Festival Pergolesi Spontini.

Under the conduction of Ottavio Dantone, Arianna mastered the title role in Handel's *Serse* in several Italian theatres and performed Minerva in Monteverdi's *Ritorno di Ulisse in patria* in a Robert Carsen production in Florence, and Idaspe in Vivaldi's *Tamerlano*, issued on Naïve's Vivaldi Edition, at Theater an der Wien.

Other past highlights include a new production of Luigi Cherubini's *Sposo di tre e marito di nessuna* paced by Diego Fasolis for the Florence Opera and the title role in Sartorio's *Orfeo* under Philippe Jaroussky for the Opéra de Montpellier.

Arianna's recent solo album dedicated to Vivaldi's cantatas for soprano and released in the Naïve Vivaldi Edition was designated "5 Classical Music Albums to hear right now" by The New York Times.

In the 2024/2025 season, Arianna will bring to life the title role in Geminiano Giacomelli's *Cesare in Egitto* in a new Ottavio Dantone/Leo Muscato production at the Innsbruck Festival and Angelica in Vivaldi's *Orlando furioso* under Francesco Corti at the Baroque Opera Festival in Bayreuth.

With the complicity of Ottavio Dantone and Pier Luigi Pizzi, Arianna will appear as Minerva in Monteverdi's *Ritorno di Ulisse in patria* and as Dido in Purcell's *Dido and Aeneas* at the Ravenna Teatro Alighieri. She will headline *I Grotteschi*, a new twofold performance distilled from the Monteverdi trilogy conducted by Leonardo García Alarcón and directed by Rafael R. Villalobos at Brussels La Monnaie.