

**Luciana Mancini**  
Mezzo Soprano



Chilean-Swedish mezzo soprano Luciana Mancini holds a Master's degree from the Royal Conservatoire in The Hague, where she studied with Rita Dams, Jill Feldman, Michael Chance, Peter Kooij and Diane Forlano.

Most recent appearances include the title role in Handel's *Serse* at Theater Bonn, New Year's concerts with the Oslo Philharmonic, Bach's *Messe* in h-moll at the Elbphilharmonie Hamburg with Collegium 1704 and Vaclav Luks, Berio's *Folk Songs* with the Melbourne Symphony Orchestra and at Musikfestspiele Sansoucci Potsdam, concerts with Ensemble Pygmalion and Raphaël Pichon at the Festivals Chaise-Dieu and Sablé, Handel's *Messiah* with the Orchestra of the 18th Century in Spain and Portugal as well as with the Melbourne and Queensland Symphony Orchestras, Bach's *Matthäus Passion* with the Residentie Orkest, 2nd Woman in Sasha Waltz' production of *Dido and Aeneas* at the Teatro Real Madrid, Galatea in Handel's *Acis, Galatea e Polifemo* at the Händelfestspiele Halle and the title role in Piazzolla's *Maria de Buenos Aires* at Theater Bonn.

Elsewhere, she has performed the roles of Vita Mondana and Prudentio in Cavalieri's *Rappresentazione di Anima et di Corpo* at Staatsoper Berlin, conducted by René Jacobs, Amastre in Handel's *Serse* at Theater an der Wien, conducted by Jean-Christophe Spinosi, Annio in Mozart's *La Clemenza di Tito* at the Drottningholm Festival, Zaida in Rossini's *Il Turco in Italia* at De Nationale Opera Amsterdam, Panthalis in Boito's *Mefistofele* at Festspielhaus Baden-Baden, Volupia and Didone in Cavalli's *Egisto* at l'Opéra-Comique in Paris with Le Poème Harmonique, Messaggiera in Monteverdi's *Orfeo* at the Gulbenkian Foundation in Lisbon and with the Chœur de Chambre de Namur at the Festival Baroque de Pontoise, in Bilbao and Warsaw, Haydn's *Die sieben letzten Worte unseres Erlösers am Kreuze* with the Bergen Philharmonic and Juanjo Mena, and Proserpina in Sasha Waltz's staging of Monteverdi's *Orfeo* with the Freiburger Barockorchester and Pablo Heras-Casado, at the De Nationale Opera in Amsterdam, the Grand Théâtre de Luxembourg, in Baden-Baden, Bergen, Opera

de Lille and the Staatsoper Berlin.

Her wide repertoire also includes the roles of Bradamante in the opera *Il palazzo Incantato* by Luigi Rossi, Dafne in G. Peri's *L'Euridice*, the main oratorios by J.S. Bach and several Handel parts such as Matilde in *Lotario* and Cleofe in the Oratorio *La Resurrezione*.

With Christina Pluhar and her ensemble *L'Arpeggiata* she has performed at the Musikfestspiele Sanssouci, the Early Music Festival of Brugge, Festival de Música Sacra in Cuenca, Festival de Semana Santa in Valladolid and Festival de Sablè and in Poissy.

Engagements in 2019/20 include Messagiera in Monteverdi's *Orfeo* with the Budapest Festival Orchestra and Iván Fischer in Vicenza, Budapest and Geneva, works by Bach and Zelenka with the Nederlandse Bachvereniging and Vaclav Luks, concerts with the Norwegian Wind Ensemble and O/Modernt, La Musica/Messagiera/Proserpina in *Orfeo* for Nationale Reisopera in a new production by Monique Wagemakers and Handel's *La Resurrezione* with Les Nouveaux Caractères in Lyon.

August 2019 **NOT TO BE ALTERED WITHOUT PERMISSION.**

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