

# Maria Laura Martorana

Soprano

Italian coloratura soprano Maria Laura Martorana pursued her studies at the Conservatorio di Musica of L'Aquila and Accademia Lirica in Osimo, and graduated with honors in Canto lirico. She studied with Margaret Baker Genovesi in Rome and Madame Henriette Dejean in Paris. Then she attended belcanto master classes by Mirella Freni, Raina Kabaivanska, Magda Oliviero and Mariella Devia, and improved the ancient style with Emma Kirkby and with the Centre de Musique Baroque de Versailles.

She excelled in International Competitions such as "Toti dal Monte", "Iris Adami Corradetti" and "De Nardis", where she won prizes by jury and audience.

Her main next engagements are concerts in Santa Cecilia-Rome and Wien, by singing the Queen of the Night.

Maria Laura's repertoire embraces more than 33 leading roles, including *Alcina*, the *Königin der Nacht*, *Konstanze*, *Drusilla*, *Lucia di Lammermoor*, *Olympia*, *Cunegonde*, *Lulu*, ranging from early Baroque music (Carissimi, Stradella - *Chapelle Royale di Versailles*, Rossi, Steffani, Monteverdi, Galimberti), to baroque and late baroque (Händel - *La Coruña*, *An der Wien*- Vivaldi, Bach, Porpora, Piccinni, Paisiello, Sarro - *Hermitage di San Pietroburgo*- Mozart, Salieri, Cherubini, Galuppi, Albinoni, Insanguine, Leo, Cimarosa, Haydn, Jommelli - *Santiago de Compostela*- Lucchesi, Pergolesi, Scarlatti), XIX century music (Rossini, Bellini, Donizetti, Offenbach, Rossini, Schumann, Verdi, Thomas) and 1900 music (Braunfels, Berg, Bernstein, Debussy, Ravel, Strauss).

A regular guest in international Festivals of modern and ancient music such as Puccini Festival in Torre del Lago, Händelfestspiel in Halle, Ambronay, Sagra Musicale Umbra, Maggio Musicale Fiorentino, Festival de Música de Compostela, Festival International Enescu, Womad in London, she collaborates with conductors such as R. Abbado, G. Antonini, G. Carella, A. Curtis, D. Fasolis, C. Goldstein, F. Guglielmo, D. Jurowski, A.

Marcon, S. Molardi, G. B. Rigon, C. Rizzi, C. Rousset, F. M. Sardelli, and with directors such as R. Carsen, G. Cobelli, M. Gandini, M. Gasparon, I. Kerkhof, D. Livermore, D. Michieletto, A. Pizzech, P. Pizzi.

In 2005 Maria Laura recorded for Sony BMG La Cenerentola (**Clorinda**) in München with Vesselina Kasarova directed by Carlo Rizzi and sang the title role in Cherubini's **Ifigenia** with the Orchestra Toscanini conducted by Tiziano Severini; in 2006 she was awarded the title of "Best Performer" at the 31th edition of Festival della Valle d'Itria in Martina Franca, where she debuted in 2003 as Cérés in Paisiello's Proserpine, and where she has been singing baroque operas in first execution on modern times, such as Achille in Sciro by Sarro, Lo sposo di tre by Cherubini, I giuochi di Agrigento by Paisiello, Il re pastore by Piccinni.

In 2006 she sang in the Magic Flute at teatro Olimpico of Vicenza and started a collaboration with Alan Curtis in Wien, Santiago de Compostela, La Coruña. In 2007 she took place in Mozart's Schauspieldirektor (**Mad. Herz**) in Sassari and Braunfels's Die Vögel in Cagliari (**Die Nachtigall**) under the baton of Roberto Abbado. In 2008 she took up an invitation by Andrea Marcon to sing the title role of **Alcina** in Potsdam, Halle and of **Andromeda** by Vivaldi in Ambronay and Venezia.

In 2009 she was awarded by Renata Scotto with the first prize of "Premio Nazionale delle Arti" at Accademia di Santa Cecilia, and took part in the title role of Händel's **Alcina** at Milano's La Scala with Robert Carsen and Giovanni Antonini.

In 2010 she sang the arduous role of **Marchesa** in Salieri's Il Mondo alla rovescia at Teatro Filarmonico in Verona and she also received the "Golden Opera Award" at the Arena di Verona with Mirella Freni, Desirée Rancatore and Celso Albelo.

In 2011-2012 she was **Alcina** at the Chemnitz Opernhaus, and she performed in the Incoronazione di Poppea at Maggio Musicale Fiorentino with Pizzi and Susan Graham. Than she was choosed by Christoph Rousset to sing **Eugenia** in San Carlo in Cimarosa's Il Marito disperato.

Other roles: **Damigella**, **Virtù** and **Pallade** in Monteverdi's *Incoronazione di Poppea* (**Maggio Musicale Fiorentino**), **Die Nachtigall** in *Die Vögel* by Braunfels (**Teatro Lirico di Cagliari**), **Aspasia** in *Mitridate* by Mozart, **Elvira** in *Italiana in Algeri*, **Elisa** in *Re Pastore* by Mozart, **Ifigenia** in *Ifigenia in Aulide* by Cherubini, **Lulu** by Bernstein.

She enjoys exploring new and unusual repertoires covering different epochs and styles from oratorio and popular madrigals to actual styles via unconventional music theatre and modern genre, but especially enjoys the 17th century "recitar cantando" style, in which she is particularly interested in heightening the emotional impact of the text and music with the use of gesture, musical rhetoric and ornamentation.

Maria Laura Martorana records for **Sony BMG** (*Cenerentola* with Vesselina Kasarova), **Brilliant Classics** (*Ottone in Villa* by Vivaldi, *Cantate di Porpora* for soprano), **Dynamic** (*Proserpine* by Paisiello, *Lo sposo di tre* by Cherubini, *Achille in Sciro* by Sarro, *I giuochi di Agrigento* by Paisiello, *Il mondo alla rovescia* by Salieri), **CPO** (*Il Flauto Magico*), **Nuova Era** (*L'italiana in Algeri*), **Virgin Classics** (*Ariodante*, *Giove in Argo* by Händel).

Since 2011 she tours the worldwide with the amazing **Queen of the Night** in the Mozart's *Magic Flute* with the Orchestra di Piazza Vittorio (over 120 performances), with the enthusiastic applause of the audience and critics.

Keen on studying ancient music manuscripts, graduated in molecular biology and researcher at the Institut Curie for two years, Maria Laura teaches at the Conservatorio Tchaikovsky, loves portraiture photography and oil painting.

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## Press

"Ms Martorana is a very skilled singer in my opinion! She is musical, sensitive to the drama and creative in her ornamentation; her intonation is very nice fluidly organic. Passionate singing. Her early style is beautiful and I can well-understand why she has a wonderful career starting wonderfully expanding. Brava, Maria Laura" (**Beverly Hoch** 2014)

"Perfetta La Regina della notte di Maria Laura Martorana. Applaudita la sua celebre e impervia aria "Der Holle Rache" (**Oriano De Ranieri**, La Gazzetta di Lucca, 22 Gennaio 2017)

"Un vero tripudio per la Regina della Notte: gli acuti di Maria Laura Martorana hanno incantato tutti" (**Rob. Sal.**, Lucca in diretta, 22 gennaio 2017)

"Alcuni giorni fa ho laureato vincitrice del Premio Nazionale delle Arti una giovane strepitosa cantante italiana già in carriera, un soprano di coloratura, Maria Laura Martorana" (**Renata Scotto**, Premio Internazionale delle Arti 2009)

"Maria Laura Martorana, splendida Regina della notte nel Flauto Magico, ha dominato l'astrale tessitura sfoggiando agilità impeccabili" (**Gianni Villani**, L'Arena, Verona 1 sett 2010)

"La Martorana è esemplare nella sua adesione a tale magia del canto e si comprendono l'affetto e la dedizione che porta verso questo compositore" (**Claudio Strinati**, Il Venerdì di Repubblica luglio 2014, recensione del cd Porpora's Cantatas, Brilliant Classics)

"Maria Laura Martorana est une Cérés exemplaire et passionnante: voix de velours, diction d'une intelligibilité exceptionnelle, grande égalité d'émission vocale, et indéniable intelligence dramatique et musicale" (**Bertrand Bolognesi** [www.anaclase.com](http://www.anaclase.com) 2003, Proserpine by Paisiello, Martina Franca)

"Affronta con grande virtuosismo la più colorata delle parti il soprano Maria Laura Martorana" (**Paolo Isotta** Corriere della Sera 23/7/07-Achille in Sciro by Sarro, Martina Franca)

"Die erste Arie der Königin der Nacht klang so, als würde Milva eine sinnliche Jazzballade singen. Aber die Koloratusängerin Maria Laura Martorana versteht ihr Handwerk und kann auch anders, wie sie in der Rachearie bewies.

Diese wurde schnippend und mit Schubidu wie ein Grand-Prix-Hit bebleitet und machte wie alles hier viel Laune" (**Reiner Köhl**, Die Rheinpfalz, Die Zauberflöte, Die Königin der Nacht, Mannheimer Mozart Festival)

"Emerge il valore di Maria Laura Martorana, Marchesa di classe, con la sua vocalità timbrata e non scevra di nobiltà pur nella difficile tessitura alta, di trasparente agilità, tesa nei recitativi quanto sovrana nelle due grandi arie irte di arditezze" (**Umberto Padroni**, Music@ 2010, Il mondo alla rovescia by Salieri, Filarmonico di Verona)

"Maria Laura Martorana charakterisiert die Alcina in einem grossen, beeindruckenden Gestaltungsbogen" (**Von Jens Daniel Schubert**, SAECHSZEITUNG-KULTUR 2010, Alcina by Händel, Chemnitz Opernhouse)

"In palcoscenico Maria Laura Martorana è magnifica, in grado di imprimere alla parte il suggello della propria personalità. La Martorana è strepitosa nelle agilità, anzi ancor più nei recitativi, in quanto la varietà dei colori, l'aderenza al momento scenico, la fantasia, il gusto, la misura che essa esprime non sono intesi come un fine bensì come espressione teatrale" (**Dino Foresio**, Il marito disperato by Cimarosa, San Carlo 2011, Napoli)

"...grazie all'abilità accanita di Maria Laura Martorana" (**Giorgio Gualerzi**, Il Giornale, 24 luglio 2007)