

Artistainternational

Künstlermanagement Oper, Konzert und Lied



NINA VAN ESSEN **MEZZO-SOPRANO**

Nina van Essen, in what is, remarkably, her role debut as Rosina, makes the part sound as if it was written for her, with clarity, wit, lyricism and charm. Financial Times, 20 January 2020

Since the 2019/2020 season, Nina van Essen is a member of Staatsoper Hannover, where her repertoire includes Hansel in Humperdinck's *Hansel and Gretel*, Dorabella in Mozart's *Così fan tutte*, Rosina in Rossini's *Il barbiere di Siviglia*.

Born in 1994, the Nederlandse mezzo-soprano finished her studies at Koninklijk Conservatorium te Den Haag with summa cum laude. Nina van Essen worked with Sasja Hunnago at Dutch National Opera Academy for which she received a scholarship by Miluška Duffková Foundation. As an erasmus exchange student, she studied at Lyon am Conservatoire national supérieur de musique et de danse de Lyon from 2014 to 2015 working with Isabelle Germain, Françoise Pollet and coach Fabrice Boulanger. She took part in the program "Junge Talente" at Koninklijk Conservatorium Den Haag. Master classes and summer courses with Meinard Kraak, Alain Garichot, Ilmo Ranta, Marjan Kuiper, Angelika Kirchschrager, Maurice Lammerts van Bueren, Nadine Secunde, Neil Semer, Roberta Cunningham, Claron McFadden and Ira Siff refined her studies. At the 52e Internationaal Vocalisten Concours 's-Hertogenbosch 2018, Nina van Essen was awarded the Annett Concert Prize as well as the Audience Prize.

In 2018, she made her debuts in the title role in Britten's *The Rape of Lucretia* at Dutch National Opera Academie, as Mercedes in Bizet's *Carmen* and Dorabella in Mozart's *Così fan tutte*. She performed Masha in Shostakovich's *Moskwa, Tsjeremusjki* at Théâtre Equilibre Fribourg, Théâtre de L'Athénée in Paris, as well as at L'opéra de Clermont-Ferrand and Théâtre Le Reflet de Vevey in 2017 and 2018. In 2019, she performed Gwendolyn Fairfax in Harry's *The Importance of Being Earnest* at Théâtre Equilibre Fribourg and Théâtre de L'Athénée Paris.

At Dutch National Opera Amsterdam, Nina van Essen performed Madrigalist in Puccini's *Manon Lescaut* in 2016 and was to create the part of De mol in the world premiere of Wantenaar's *Een lied voor de maan* in March 2020, which was cancelled due to CORVID-19.

She worked with producers including Andrea Breth, Julien Chavaz, Nicola Hümpel and conductors including Walter Althammer, Sir Mark Elder, Ruben de Grauw, Hartmut Haenchen, Antony Hermus, Alexander Joel, Reinbert de Leeuw, Andrea Quinn, Servaas Schreuders, Stephan Zilias. In performances, she was accompanied by orchestras including Netherlands Philharmonic Orchestra, Niedersächsisches Staatsorchester Hannover, Orchestre de chambre fribourgeois, philharmonie zuidnederland, Radio Filharmonisch Orkest, Residentie orchestra.

Nina van Essen works closely with pianist Harimada Kusuma, with whom she recorded her first CD in 2013 CD "Maintenant Ici". Besides her intense work as Lied- and opera soloist, she also loves the ensemble work and enjoyed a project in 2014 "Masters and companions" with Kaspars Putnins and Coach Geert Bergs. She also took part in a *Medee*-Produktion with OPERA2DAY.

As solist, Nina van Essen performed with Krashna Musika under the baton of Ruben de Grauw, Salone dell'Opera. She appeared at Concertgebouw, Muziekgebouw aan het IJ, Tivoli Vredenburg and de Doelen. In 2018, she returned to Concertgebouw Amsterdam for Delius' *A Village Romeo and Juliet* with Radio Filharmonisch Orkest.