



## **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 2019/20 season, Nina van Essen has been a member of Staatsoper Hannover, where her repertoire includes Dorabella in Mozart's *Così fan tutte*, Rosina in Rossini's *Il barbiere di Siviglia* and *Il piacere* in an adapted version of Handel's *La bellezza ravveduta nel trionfo del tempo e del disinganno*. In 2019, the mezzo-soprano performed Gwendolen Fairfax in the Swiss premiere of Barry's *The Importance of Being Earnest* at Théâtre Equilibre Fribourg, followed by the French premiere at Théâtre de l'Athénée in Paris. Her creation of De mol in the world premiere of Wantenaar's *Een lied voor de maan* at Dutch National Opera was cancelled due to COVID-19.

Born in 1994, the Nederlandse mezzo-soprano completed her studies at Koninklijk Conservatorium Den Haag with summa cum laude. She worked with Sasja Hunnago at Dutch National Opera Academy with a scholarship from the Miluška Duffková Foundation. As an Erasmus exchange student, she studied at the Conservatoire national supérieur de musique et de danse de Lyon in 2014-15, working with Isabelle Germain, Françoise Pollet and coach Fabrice Boulanger. She also took part in the "Junge Talente" programme at the Koninklijk Conservatorium Den Haag, masterclasses and summer courses. At the 52nd Internationaal Vocalisten Concours 's-Hertogenbosch 2018, Nina van Essen was awarded both the Annett Concert Prize and the Audience Prize.

During the 2016/17 season, the Dutch artist performed the Madrigal Singer in Puccini's *Manon Lescaut* at Dutch National Opera in a production by Andrea Breth. In 2017, she sang Hänsel in Humperdinck's *Hänsel und Gretel* at Amsterdam's Grachtenfestival and made her debuts at Théâtre Equilibre Fribourg and Théâtre de l'Athénée in Paris singing Masha in Shostakovich's *Moscow Cheryomushki*. In 2018, Nina van Essen performed the title role in Britten's *The Rape of Lucretia* at the Dutch National Opera Academy, followed by Mercedes in Bizet's *Carmen* at the Bredeweg Festival and Dorabella in Mozart's *Così fan tutte* at Muziekzomer Gelderland as well as several parts in Delius' *A Village Romeo and Juliet* at Amsterdam's Concertgebouw.

As a concert soloist, Nina van Essen has performed with Krashna Musika under the baton of Ruben de Grauw at Salone dell'Opera. Her concert repertoire includes Bruckner's *Requiem*, Franck's *Die sieben Worte Jesu am Kreuz*, Mozart's *Mass in c*, Palmeri's *Misa Buenos Aires*, Rossini's *Petite messe solennelle* and Saint-Saëns' *Christmas Oratorio*.

Nina van Essen has performed under the baton of conductors such as Mark Elder, Hartmut Haenchen, Antony Hermus, Alexander Joel, Reinbert de Leeuw, Andrea Quinn and Servaas Schreuders and with orchestras including Het Residentie Orkest, Nederlands Philharmonisch Orkest, Philharmonie Zuidnederland and Radio Filharmonisch Orkest.

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