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Künstlermanagement Oper, Konzert und Lied



NINA VAN ESSEN **MEZZO-SOPRANO**

Nina van Essen has a ravishingly beautiful, voluptuous mezzo-soprano, ideal for the role of Orfeo. Opera & Opera News, August 2024

The 2024/25 season will see Nina van Essen's debuts at Det Kongelige Teater København, Teatro alla Scala Milano, Theater an der Wien, her return to Nationale Opera in Amsterdam, a tour with Les Talens Lyriques under the baton of Christophe Rousset and her Japan debut.

From 2019 until 2024, the mezzo-soprano is a member of Staatsoper Hannover, where her repertoire includes Romè in Bellini *I Capuleti e i Montecchi*, Orfeo in Gluck's *Orfeo ed Euridice*, Ruggiero in Handel's *Alcina*, Dorabella in Mozart's *Così fan tutte* and Cherubino in Mozart's *Le nozze di Figaro*, 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*.

The Dutch 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. At the 52nd Internationaal Vocalisten Concours 's-Hertogenbosch 2018, Nina van Essen was awarded both the Annett Concert Prize and the Audience Prize. In 2023, she was awarded the First Prize and the Best Female Voice Award at Concorso Lirico Internazionale di Portofino in Italy.

In addition, Nina van Essen took part in master classes with Meinard Kraak, Alain Garichot, Ilmo Ranta, Marjan Kuiper, Angelika Kirchschlager, Maurice Lammerts van Bueren, Nadine Secunde, Roberta Cunningham, Claron McFadden and Ira Siff. Since 2010, she works with Neil Semer.

She performed Hansel in Humperdinck's *Hansel and Gretel* at Amsterdam's Grachtenfestival 2017, Staatsoper Hannover and Oper Leipzig (2022). 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. During the 2016/17 season, she performed the Madrigal Singer in Puccini's *Manon Lescaut* at Dutch National Opera. In 2017, she has sung Masha in Shostakovich's Moscow *Cheryomushki* in Fribourg and Paris.

In 2018, Nina van Essen performed several parts in Delius' *A Village Romeo and Juliet* at Amsterdam's Concertgebouw; earlier that year she was starring the title role in Britten's *The Rape of Lucretia*. She worked with directors including Andrea Breth, Julien Chavaz, Tatjana Gürbaca, Barbora Horáková, Nicola Hümpel, Immo Karaman, Béatrice Lachaussee, Lydia Steier, Elisabeth Stöppler, and Michael Talke.

As a concert soloist, Nina van Essen's concert repertoire includes Bach's *Matthäus-Passion*, 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*.

She has performed under the baton of conductors including David Bates, Giulio Cilona, Karel Deseure, Mark Elder, Hartmut Haenchen, Antony Hermus, Boudewijn Jansen, Alexander Joel, Reinbert de Leeuw, Andrea Sanguineti, Michele Spotti, Jan Willem de Vriend as well as Stephan Zilias - and with orchestras including Gewandhausorchester Leipzig, Het Residentie Orkest, L'Orchestra dell'Opera Carlo Felice Genova, Nederlands Philharmonisch Orkest, Philharmonie Zuidnederland, Radio Filharmonisch Orkest, and Toonkunstkoor Amsterdam.