

ANNIE ROSEN
MEZZO-SOPRANO

Mezzo-soprano Annie Rosen's performances have been acclaimed as "fearless," "intensely present," and "soul-crushingly vulnerable." Last season she made her role and company debut as Adalgisa in *Norma* with Utah Opera, sang her first Suzuki in *Madama Butterfly* with Central City Opera, and debuted with Chicago Opera Theater in *Iolanta* and *The Scarlet Ibis*. The 2019-2020 season included her debut live and in HD with The Metropolitan Opera as Ankhnesenpaaten in *Akhnaten*, appearing with the Chicago Symphony Orchestra, a reprise of her Adalgisa in *Norma* in her Calgary Opera debut, and a return to the Lyric Opera of Chicago as Wellgunde in her first complete *Ring* cycle. The 2020-21 season includes *Rimsky Rebooted* with Chicago Opera Theater as well as performances of Handel's *Messiah* with the Illinois and Rhode Island Philharmonic Orchestras, which were cancelled due to COVID-19.



An aficionado of new and experimental work, Ms. Rosen joined the Lyric Opera of Kansas City's Explorations series in 2019 to present a fully staged version of Sarah Kirkland Snider's one-woman song cycle *Penelope*. Previous fringe work has included a collaboration with L.A.-based director Annie Saunders and the International Contemporary Ensemble to co-create *The Wreck*, a site-specific devised opera based on the poetry of Anne Sexton and the compositions of Mariana Sadovska; a fully staged interpretation of Gyorgy Kurtag's *Kafka Fragments* for solo voice and solo violin in New York City, which Opera News hailed as "a flat-out triumph for its two fearless performers"; and a collaboration with the Hong Kong Ballet in Kurt Weill's *Die Sieben Todsünden*.

In 2016, Rosen began a two-year apprenticeship at the Lyric Opera of Chicago's Ryan Opera Center where she jumped in as Mélisande in *Pelléas et Mélisande* in rehearsal with the Chicago Symphony Orchestra conducted by Esa-Pekka Salonen; she then "knocked the ball out of the park" (Chicago Classical Review) in her Lyric Opera debut as Tisbe in *La Cenerentola*, conducted by Sir Andrew Davis. Additionally, Rosen created the role of Edith Thibault in the world premiere of *Bel Canto*, which aired on PBS's Great Performances series in January 2017. Other work as a Ryan Center artist included understudying Adalgisa in *Norma* and performing Ascagne in *Les Troyens*, Wellgunde in *Das Rheingold*, and Second Lady in *Die Zauberflöte*, all at the Lyric Opera. Her graduation performance at the Ryan Center's concert of arias was recognized as "the evening's tour-de-force" by the Chicago Tribune. Prior to the Ryan Center, Rosen spent the 2012-13 season under the auspices of the Opera Foundation's American Berlin Scholarship at the Deutsche Oper Berlin, where she performed roles including Mercédès in *Carmen* and Sméraldine in *L'amour des trois oranges*. Rosen then made her Italian debut as Giannetta in a new production of *L'elisir d'amore* at the Teatro Regio di Torino.

On the concert stage, Rosen enjoys a relationship with the New York Festival of Song, with whom she most recently performed highlights of Leonard Bernstein in New York City and Washington, D.C. She was a founding member of the New York City-based chamber ensemble Cantata Profana, with whom she has performed Berio's *Folk Songs*, Ligeti's *Nouvelles aventures*, and Thomas Adès' *Life Story*. Some of her other recital repertoire has included chants of Hildegard von Bingen, Handel solo cantatas, song cycles by Berlioz and Shostakovich, and world premieres of Hindi and Farsi songs by Indian-American composer Reena Esmail.

Rosen was a Semifinalist in the 2012 Metropolitan Opera National Council Auditions. She holds additional awards from the Gerda Lissner Foundation, Santa Fe Opera, Central City Opera, and the Connecticut Opera Guild. She is a recipient of the Shoshana Foundation's Richard F. Gold Career Grant and the Louis Sudler Prize in the Performing and Creative Arts. A New Haven, CT native, Rosen earned degrees in musicology and performance from Yale University and Mannes College.

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OPERA

Wellgunde	Der Ring des Nibelungen	Lyric Opera of Chicago	2020
Adalgisa	Norma	Calgary Opera	2020
Ankhesenpaaten	Akhnaten	The Metropolitan Opera	2019
Suzuki	Madama Butterfly	Central City Opera	2019
Adalgisa	Norma	Utah Opera	2019
Penelope	Penelope (S. K. Snider)	Lyric Opera of Kansas City	2019
Brother	The Scarlet Ibis	Chicago Opera Theater	2019
Dorothee (cover)	Cendrillon	Lyric Opera of Chicago	2019
Laura	Iolanta	Chicago Opera Theater	2018
Anna I	Die Sieben Todsünden	Wolf Trap Opera	2018
Stéphano	Roméo et Juliette	Wolf Trap Opera	2018
Ariodante	Ariodante	Opera Omaha ONE Festival	2018
Sea Woman	The Wreck (premiere)	Opera Omaha ONE Festival	2018
Siébel	Faust	Lyric Opera of Chicago	2018
Eve	Rev 23 (premiere)	White Snake Projects	2017
Stepmother	The Juniper Tree (Glass/Moran)	Wolf Trap Opera	2017
Adalgisa (cover)	Norma	Lyric Opera of Chicago	2017
Ascagne	Les Troyens	Lyric Opera of Chicago	2017
Zweite Dame	Die Zauberflöte	Lyric Opera of Chicago	2016
Wellgunde	Das Rheingold	Lyric Opera of Chicago	2016
Edith Thibault	Bel Canto (premiere)	Lyric Opera of Chicago	2015
Tisbe	La Cenerentola	Lyric Opera of Chicago	2015
Mélisande (cover)	Pelléas et Mélisande	Chicago Symphony Orchestra	2015
Soloist	Kafka-Fragmente (G. Kurtág)	Heartbeat Opera	2015
Ni Gui-zhen (cover)	Dr. Sun Yat-Sen (U.S. premiere)	Santa Fe Opera	2014
Sixth Unborn (cover)	Die Frau ohne Schatten	The Metropolitan Opera	2013
Giannetta	L'elisir d'amore	Teatro Regio di Torino	2013
Mercédès	Carmen	Deutsche Oper Berlin	2012
Zweite Dame	Die Zauberflöte	Deutsche Oper Berlin	2012

CONCERT & RECITAL

Soloist	Rimsky Rebooted	Chicago Opera Theater	2020
Soloist	A Female Force: Ana Mendieta	IlluminArts Miami	2018
Soloist	Take Care of This House: Bernstein 100	New York Festival of Song	2017
Susie	Bernstein: A Quiet Place	Orchestre symphonique de Montréal	2017
Alto soloist	Handel: The Messiah	Virginia Symphony Orchestra	2015
Alto soloist	Mahler: Symphony #2	New Haven Symphony Orchestra	2011

AWARDS AND COMPETITIONS

Nominee	Sara Tucker Study Grant	2017
Donald Gramm Memorial Award	Santa Fe Opera	2014
American Berlin Scholarship	The Opera Foundation	2012-13
National Semifinalist	The Metropolitan Opera National Council Auditions	2012
Richard F. Gold Career Grant	The Shoshana Foundation	2010

Education and Training

Ryan Opera Center Ensemble	Lyric Opera of Chicago	2015-17
Apprentice Artists Program	Santa Fe Opera	2012; 2014
Apprentice Artists Program	Central City Opera	2011
Young American Artists Program	Glimmerglass Opera	2010
M.M. in Voice	Mannes College of Music	2010
B.A. in Music with Distinction; M.M. in Opera	Yale University	2008; 2012

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CRITICAL ACCLAIM

Adalgisa – Norma – Calgary Opera

"Fortunata is wonderfully matched with an excellent vocal and dramatic companion in Annie Rosen as Adalgisa. Hers is a naturally warmer sound than Fortunata's, but hardly less brilliant when needed, and she sang the arias and duets to perfection, not the least the Miro, o Norma duet in the second act, a highlight of the production. Dramatically, she conveyed the fragile, sensitive side of her character well, a perfect foil for the more assertive Norma." -Calgary Herald

Suzuki – Madama Butterfly – Central City Opera

"Suzuki is an absolutely vital role that is too easy to take for granted. Annie Rosen was exemplary as Butterfly's servant, her warm sound as comforting and reliable as Suzuki's love and support for her mistress. In the context of Butterfly's Japanese environment, she is the understanding common woman who observes Butterfly's unwavering love for an American with sympathy and apprehension. She was in fact the ideal comprimario, as roles are called that are identified as being "with the primary" characters—musically supportive, solid as a duet partner, never outshining the star." -Sharps and Flat Irons

Adalgisa – Norma – Utah Symphony & Opera

"Also making her Utah Opera debut is mezzo-soprano Annie Rosen as Adalgisa. She captured the conflicted nature of her character perfectly. She brought depth to her portrayal as she sways between her love for Pollione and her vows as a young priestess. Rosen blended well with Burton and Owens in the duets and trio, and she is a vocally assured singer, holding her own in ensembles with the two." -Utah Arts Review

"As Adalgisa, Rosen joins Owens in several duets that are comprised of perfectly-timed and -harmonized runs and trills that leave the audience with chills as they blaze across the stage, taking control of their destinies. The absolute perfection of their two voices is a spiritual experience. Rosen plays the sweet, innocent Adalgisa with a devoted friendship and heart-breaking kindness." -Front Row Reviewers

Brother – The Scarlet Ibis – Chicago Opera Theater

"Annie Rosen has been superb in virtually every local appearance she has made on the opera stage or in concert since her time as a Ryan Opera Center young artist. It was high time this greatly gifted mezzo-soprano was given a leading part, and Rosen is absolutely sensational in the challenging trousers role of Brother. With short hair and clad in bulky overalls, Rosen was aptly androgynous and remarkably convincing as a rambunctious young boy. Onstage for virtually the entire 95-minute opera, she wholly embodied the complex persona of this conflicted older sibling: loving and supportive to Doodle as she teaches him to walk, yet at other times harsh and cruel in her sibling jealousy—calling him a "crippled runt"—and even sadistic and dangerous. Watching Rosen staring unsmiling at Doodle, one felt Brother was capable of anything in moments of anger. Vocally, Rosen was just as outstanding, wielding her flexible voice with great skill, with powerful top notes at dramatic climaxes and singing with tender sensitivity in her final duet with Doodle." -Chicago Classical Review

"Annie Rosen as Brother from the very opening scene is the hyperkinetic boy of her role." -Picture this Post

"Memorable and remarkable is Annie Rosen as big Brother, challenging and subversive in a role that incarnates an athletic boy's shallow concept of masculinity. Everything that Brother couldn't know at the time the audience feels in his place." -Stage and Cinema

"In the hands of Annie Rosen and Jordan Rutter, both fine actors and singers, this approach worked abundantly well, with Rutter managing to convey both the outer fragility and the inner strength of Doodle as well as the sense of "otherness" that hung over him. At the same time, Rosen was completely convincing as a boy and terrific at conveying both the "Aw, shucks!" sense of this character as well as his deeper, conflicted feelings. The two together just clicked, and they were completely believable as siblings." -Chicago on the Aisle

Susie – A Quiet Place – Decca Classics, Orchestre symphonique de Montréal and Kent Nagano

"The vocal acting of intrepid mezzo-soprano Annie Rosen amplifies the importance of Susie's every word and note, lending the character added substance." -Voix des Arts

Siébel – Faust – Lyric Opera of Chicago

- "Annie Rosen was a pert Siébel who soared above the staff with ease." -Opera News
- "Annie Rosen was a worthy Siebel, well earning her usually cut second aria." -Chicago Classical Review
- "Annie Rosen brought a sweet, agile mezzo-soprano to the role of Siebel." -Musical America
- "Annie Rosen was a pert Siébel who soared above the staff with ease." -Opera News
- "As the lovesick adolescent Siébel, who moons over Marguerite but also falls victim to Mephisto's machinations, mezzo-soprano Annie Rosen sang with equal parts of technical finesse and emotional vulnerability." -Classical Voice America
- "Mezzo-soprano Annie Rosen was a sprightly Siebel, who not only showed poise and bright sound in the flower song...but who also sympathetically sang Siebel's second aria...she is another artist in the cast who has an important operatic career ahead of her." -operawarhorses.com

Stepmother – The Juniper Tree – Wolf Trap Opera

- "Mezzo-soprano Annie Rosen had bone-chilling vocal power as the Stepmother." -Washington Classical Review

Soloist – Rising Stars in Concert 2017 – Ryan Opera Center, Lyric Opera of Chicago

- "Rosen's charismatic way with Charlotte's letter scene, from Massenet's 'Werther,' made it the evening's tour de force." -Chicago Tribune

Ascagne – Les Troyens – Lyric Opera of Chicago

- "Adding to the beauty here is...a most winning portrayal of Aeneas' son, Ascanius (mezzo soprano Annie Rosen, ideal in a "pants" role)." -Chicago Sun-Times
- "Mezzo-soprano Annie Rosen was charmingly believable in the trouser role of Ascanius, Aeneas's son, and sang beautifully." -St. Louis Post-Dispatch

Wellgunde – Das Rheingold – Lyric Opera of Chicago

- "Woglinde (Diana Newman), Wellgunde (Annie Rosen) and Flosshilde (Lindsay Ammann) arrive perched on steely cranes from which they not only sing with great beauty, but move seductively like veteran aerial dancers as they teasingly flirt with the Nibelung dwarf Alberich...(Take that, Cirque du Soleil!)" -Chicago Sun-Times

Soloist – Rising Stars in Concert 2016 – Ryan Opera Center, Lyric Opera of Chicago

- "The show stealing scene, my opinion and based on the audience response, was the powerful act two scene from Poulenc's Dialogues des Carmélites with Annie Rosen delivering the night's most soul-crushingly vulnerable performance as Blanche." -Vocal Arts Chicago

Soloist – Kafka Fragments – Heartbeat Opera

- "Extraordinary...a flat-out triumph for its two fearless performers. For her part, Rosen deployed her rich, vibrant tone to fill even the most jagged vocal lines with shape and allure." -Opera News
- "The athletic music [of Kafka Fragments] ranges from the fiercest dissonances to bits of lyric nostalgia, and the totally committed performers made it savage, moving, and - when appropriate - funny." -The Wall Street Journal
- "Mezzo-soprano Annie Rosen and violinist Jacob Ashworth commanded the stage in a gripping and imaginative new production by co-artistic director Ethan Heard...Rosen and Ashworth showed uncommon stage chemistry, maintaining a musical and dramatic authority adequate to the demands of a fiendishly difficult score. ...They fully inhabited their musical parts: hers, a frenetic monodrama of enormous range...and fearlessly put across every musical gesture, never interrupting the flow of an utterly convincing stage performance that ranged in emotional state from playful to histrionic." -Musical America
- "Rosen...resisted the urge to scream or bellow so alluring to singers of this sort of music: Her phrasing was mellow, her belief in the fragmentary and symbolic phrases assured. She can fade in and out of character at will, impassioned or spiritually crushed by quick turns. She and the various violins played by Ashworth had an intense and even physical, relationship. Both performers acted to the hilt...Rosen was never less than intensely present, and her voice is very attractive. I can see why she enjoyed this chance to demonstrate what she can do." -parterre box