

# Metzger, Marlene - Soprano

## Biography



The Berlin-based soprano studied her bachelor's degree at the Berlin University of the Arts and completed her master's degree in June 2023 at the Royal Danish Academy of Music in Copenhagen.

Marlene is part of the Royal Danish Opera's Young Artist Program where she made her debut as **Servilia** in *La clemenza di Tito* in September 2023, among other roles such as **First Lady** in *Die Zauberflöte*, **Najade** in *Ariadne auf Naxos*.

This season 2024/25 she does **Tebaldo** in *Don Carlo*, is covering **Susanna** in *Le Nozze di Figaro*, singing **Sour Dolcissima** in *Sour Angelica*, and she will be **Ottone** in Vivaldi's *Griselda*.

During her master's studies, on engagements she was singing **Pamina** in *Die Zauberflöte* and **Gretel** in *Hänsel und Gretel*, which took her to Lübeck, the Rheingau Music Festival, Lucerne Festival, the Bremen Music Festival. In 2022 she sang the female lead composed especially for her by Frank Schwemmer in a children's opera *Atlantis code* at the Luxembourg Philharmonie.

In Copenhagen she was part of various Masterclasses with Concerto Copenhagen, Linda Watson, Audrey Saint-Gil and she was part of the Copenhagen Opera Festival.

In 2020, she was a finalist in the German Bundeswettbewerb Gesang.

Growing up in a musical household, Marlene started singing very early and after 10 years in the children's choir of the Komische Oper Berlin, there was no other way for her than to become a singer herself.

She is passionate about rediscovering opera and the world of classical singing and sharing her passion with others. Together with her singer friend Marie Sofie Jacob, she founded the podcast *Die Enkelinnen der Oper* (The granddaughters of opera), in which they examine opera for its relevance and talk about the often striking discrepancy between this traditional art and their everyday, modern lives.

<https://www.marlene-metzger.de/>

## Repertoire

### Opera

<b>Britten, B.</b>	The Rape of Lucretia	<i>Lucia</i>
<b>Donizetti, G.</b>	Don Pasquale	<i>Norina</i>
<b>Humperdinck, E.</b>	Hänsel und Gretel	<i>Gretel</i>
		<i>Sandmännchen</i>
		<i>Taumännchen</i>
<b>Menotti, G.C.</b>	The Telephone	<i>Lucy</i>
<b>Mozart, W.A.</b>	La Clemenza di Tito	<i>Servilia</i>
	La Finta Giardiniera	<i>Sandrina</i>
	Idomeneo	<i>Ilia</i>
	Le nozze di Figaro	<i>Barbarina</i>
		<i>Susanna</i>
	Zauberflöte	<i>Pamina</i>
		<i>Papagena</i>
<b>Ravel, M.</b>	L'enfant et les sortilèges	<i>La princesse</i>

### Symphonic/Oratorio

<b>Bach, J.S.</b>	Johannes-Passion
	Matthäus-Passion
	Weihnachtsoratorium
<b>Brahms, J.</b>	Ein Deutsches Requiem
<b>Haydn, J.</b>	Die Schöpfung
<b>Händel, G.F.</b>	Messias
	Saul
	Theodora
<b>Mozart, W.A.</b>	Messe C-moll
<b>Pergolesi, G.B.</b>	Stabat Mater
<b>Rossini, G.</b>	Petit messe solenne

## Reviews

### **Das magische Game, Luzern Festival, 2022**

Marlene Metzger's Pamina: beautiful musicality, beautiful phrasing, impeccable diction and a certain intensity in the singing which makes her a very seductive Pamina. These two performances show us the need to offer quality young voices to this audience.

- Luzerner Zeitung

<https://wanderersite.com/opera/lucerne-festival-2022-la-flute-enchantee-comme-videogame/>