

Werle, Anna - Mezzo Soprano

Biography



Quickly developing into dramatic repertoire like Wagner's Brangäne und Fricka, Anna's repertoire still ranges from Baroque through Donizetti to Strauss and Wagner as well as to modern operas from Henze and Benjamin.

In the **season 2024/25** Anna debuted as **Fenena** (*Nabucco*) at the *Arena di Verona* under the baton of Pinchas Steinberg, as **Prinz Orlofsky** (*Die Fledermaus*) at the *NCPA Beijing* under the baton of Marc Minkowski, as **3.Magd** (*Elektra*) at the *Teatro Filarmonico di Verona* under the baton of Michael Balke and as Mezzosoprano-Soloist in Mahler's *Das Lied von der Erde* at the *Opernhaus Stuttgart* with the Stuttgart Ballett. Moreover, she is returning to the Deutsche Oper Berlin as **2.Angel/Marie** (*Written on Skin*). On the **concert stage** she debuted with Bruckner's *Te Deum* with the Beethoven Orchester Bonn under the baton of Dirk Kaftan and with the Singakademie Berlin at the Berliner Dom. Moreover, Anna was a soloist at the Christmas concerts of the Philharmonie Südwestfalen under the baton of Constantin Trinks.

Her other recent important debuts include Cover for **La Cieca** (*La Gioconda*) under the baton of Antonio Pappano at the Osterfestspiele Salzburg, **Adalgisa** (*Norma*) at the Opera på Skäret, **Waltraute** (*Die Walküre*) under the baton of Gianandrea Nosedà at the Opernhaus Zürich, **Angelina** (*La Cenerentola*) at the Sofia Opera, **Brangäne** (*Tristan und Isolde*) at the Sofia Opera under the baton of Constantin Trinks, at the Teatro Petruzzelli Bari the under the baton of Marc Piollet and at the Oper Leipzig (Cover) under the baton of Ulf Schirmer.

Anna's other roles include **Charlotte** (*Werther*), **Marcellina** (*Le Nozze di Figaro*) as well as **Prinz Orlofsky** (*Die Fledermaus*) at the Theater Regensburg. Moreover, she returned to the Staatsoper Stuttgart as **Fricka** (Cover) and **Rossweiße** (*Die Walküre*) under the baton of Cornelius Meister as well as to the Tiroler Festspiele Erl as **Siegrune** (*Die Walküre*). On the concert stage Anna performed the *Oratorio de Noël* (C. Saint-Saëns) with the Württembergische Philharmonie under the baton of Ariane Matiakh, *Messa da Requiem* (G. Verdi) with the Vogtlandphilharmonie, *Weihnachtsoratorium* (J. S. Bach) with the Berliner Bachgesellschaft, *Mozart-Requiem* with the Staatsphilharmonie Rheinland Pfalz and *New Years's concerts* with the Berliner Symphoniker at the Berliner Philharmonie.

Anna has worked with **conductors such as** Antonio Pappano, Gianandrea Nosedà, Cornelius Meister, Constantin Trinks, Marc Albrecht, Marc Minkowski, Marc Piollet, Thomas Guggeis, Ivan Fischer, David Crescenzi, Pavel Baleff, Ariane Matiakh, Erik Nielsen, Marcus Bosch and Rossen Gergov. And she've worked with **stage directors such as** Oliver Mears, Andreas Homoki, Brigitte Fassbaender, Yannis Kokkos, Nicola Raab, Stephan Kimmig, Arila Siegert, Valentin Schwarz, Hinrich Horstkotte, Axel Köhler and Marco Štorman.

Anna Werle is also a sought after **concert and Lied singer**. Her vast repertoire ranges from Bach Oratorios to Mozart, Beethoven, Mendelssohn, Dvorak and Verdi. Recitals and concerts led her to the Gewandhaus Leipzig, the Konzerthaus Berlin, the Berliner Dom, the Yuri Bashmet Festival during the Olympic games in Sochi, the Rbb-Sendesaal, the Festival Klosterneuburg, to a concert tour as contralto soloist of J.S.Bach's *Missa si minore* under the baton of Hellmuth Rilling in Italy (Teatro San Carlo Genova, Auditorium Manzoni Bologna, Teatro comunale Vicenza, Teatro comunale Siena, Castel S'Elmo Napoli). She regularly performs Mahler's orchestral songs like *Lieder eines fahrenden Gesellen* and *Das Lied von der Erde* as well as *Biblische Lieder* by Antonin Dvorak, Wagner's *Wesendoncklieder* and Verdi's *Messa da Requiem*.

Anna Werle studied singing with Robert Gambill at the University of Arts in her hometown Berlin. In addition she attended master classes with Brigitte Fassbaender, Montserrat Caballé, Grace Bumbry, Lorenzo Regazzo and Hedwig Fassbender. She has won numerous competitions including Concorso Bellini and International Concert Competition of VdKC and has been finalist in the Montserrat Caballé Competition, the Richard Strauss Competition and the Marie Kraja Competition.

Repertoire

Opera

Bellini, V.	Norma	<i>Adalgisa</i>
Benatzky, R.	Meine Schwester und Ich	<i>Dolly Fleuriot</i>
Benjamin, G.	Written on Skin	<i>2.Angel</i>
		<i>Marie</i>
Bizet, G.	Carmen	<i>Carmen</i>
		<i>Mercedes</i>
Glück, Ch.W.	Orpheo ed Euridice	<i>Orfeo</i>
Henze, H.W.	Der Prinz von Homburg	<i>2.Hofdame</i>
Hindemith, P.	Sancta Susanna	<i>Klementia</i>
Humperdinck, E.	Hänsel und Gretel	<i>Hänsel</i>
		<i>Knusperhexe</i>
Mascagni, P.	Cavalleria Rusticana	<i>Lola</i>
Massenet, J.	Werther	<i>Charlotte</i>
Menotti, G.C.	The Consul	<i>Secretary</i>
Mozart, W.A.	Così fan tutte	<i>Dorabella</i>
	Don Giovanni	<i>Donna Elvira</i>
	Le nozze di Figaro	<i>Marcellina</i>
	Die Zauberflöte	<i>2.Dame, 3.Dame</i>
Offenbach, J.	Les Brigands	<i>Fragoletto</i>
Ponchielli, A.	La Gioconda	<i>La Cieca</i>
Poulenc, F.	Dialogues des Carmelites	<i>Mère Marie</i>
Puccini, G.	Madama Butterfly	<i>Suzuki</i>
	Gianni Schicchi	<i>La Ciesca</i>
	Sour Angelica	<i>La suora zelatrice</i>
Rossini, G.	Il barbiere di Siviglia	<i>Rosina</i>
	La Cenerentola	<i>Angelina</i>
	Semiramide	<i>Semiramide</i>
Smetana, B.	Prodana Nevesta	<i>Ludmila</i>
Strauss, R.	Salome	<i>Herodias</i>
		<i>Ein Page der Herodias</i>
Strauss, J.	Die Fledermaus	<i>Prinz Orlofsky</i>
Suppé, F.von	Die schöne Galathée	<i>Ganymed</i>
Verdi, G.	La traviata	<i>Flora Bervoix</i>
	I Lombardi	<i>Vicinda</i>
	Nabucco	<i>Fenena</i>
	Otello	<i>Emilia</i>
	Rigoletto	<i>Maddalena</i>
Wagner, R.	Götterdämmerung	<i>1.Norn, Waltraute</i>
	Parsifal	<i>3.Blumenmädchen</i>
		<i>Kundry</i>
	Tristan und Isolde	<i>Brangäne</i>
	Die Walküre	<i>Fricka</i>
		<i>Waltraute</i>
		<i>Rossweiße</i>
		<i>Siegrune</i>

Symphonic/Oratorio

Bach, J.S.	Cantatas BWV 33,39, 106,110,161,148, 193,1083 Johannespassion Matthauspassion Messe h-moll Weihnachtsoratorium
Beethoven, L.van	Messe C-dur Symphony No. 9
Bruckner, A.	Te Deum
Charpentier, M.A.	Te Deum
Dvorak, A.	Biblische Lieder op. 99 Messe D-dur Requiem
Falla, M.de	El Amor Brujo
Goldschmidt, A.von	Die sieben Todsünden
Händel, G.F.	Messiah
Haydn, J.	Missa in Tempore Belli Nicolaimesse G-dur
Hasse, J.A.	Misere c-moll
Mahler, G.	Das Lied von der Erde Lieders eines Fahrenden Gesellen
Mendelssohn, F.	Elias Paulus Symphony No. 2
Mengewein, C.	Deutsches Requiem Zur Todtenfeier
Mozart, W.A.	Requiem Krönungsmesse Grosse Messe Missa Brevis C-dur Missa Solemnis Vesperae Solennes de Confessore Grosse Credomesse
Pergolesi, G.B.	Stabat Mater
Reger, M.	Choralkantate O Haupt voll Blut und Wunden
Rheinberger, J.G.	Messe C-dur
Saint-Saëns, C.	Oratorio de Noël
Schubert, F.	Winterreise
Telemann, G.Ph.	Kantate TVWW 1, 389
Verdi, G.	Requiem
Vivaldi, A.	Magnificat g-moll Stabat Mater

Reviews

Anna Werle's Brangäne was convincing with a warm, round and balmy mezzo, which was able to convey the warning cries most satisfactorily.

- *Das Opernglas*

Nabucco, Arena di Verona, 2025

...there's even a beautiful and talented Fenena, Anna Werle.

- *Francesco Meli, La Stampa*

https://www.lastampa.it/spettacoli/2025/08/01/news/nabucco_arena_di_verona_opera_festival_2025-15255267/

Das Lied von der Erde, Staatsoper Stuttgart, 2025

Anna Werle mit klar artikulierendem, lyrisch beseeltem Mezzosopran.

- *Online Merker*

Umso mehr überzeugte die Mezzosopranistin Anna Werle mit hoher Textdeutlichkeit und warmblütigen Bögen.

- *Klassikkritik*

Götterdämmerung, Sofia Opera, 2024

An unexpected bonus was the First Norn of the German mezzo-soprano Anna Werle, who was the Brangäne in Tristan und Isolde here last year. Her singing was sublime, and her movement was excellent as she played with the rope until its breaking, her depth of expression was especially enhanced by her stunning black costume.

- *seenandheard-international*

Tristan und Isolde, Sofia Opera, 2023

Werle's Brangäne was the finest performance of the night with her intricate facial and body movements and her dulcet-toned mezzosoprano voice... the Brangäne of Anna Werle through her precise facial movements, demonstrated great acting.

- *seenandheard-international.com*

Tristan und Isolde, Teatro Petruzzelli, 2022

Die Brangäne von Anna Werle überzeugte mit warm, rund und balsamisch austariertem Mezzo, der die warnenden Rufe mehr als zufriedenstellend zu vermitteln verstand.

- *Das Opernglas*

Le Nozze di Figaro, Theater Regensburg, 2021

Von Anna Werles flotter Anwaltsgehilfin Marcellina hätte man gerne die Arie im vierten Akt gehört (...)

- *nmz*

Neujahrskonzerte, Apollotheater Siegen, 2020

Das Engagement von Anna Werle ist ein wahrer Glückgriff: Stark in den Spitzentönen, mit beeindruckender Präsenz in der Tiefe füllt sie ihre sehr unterschiedlichen Rollen im Neujahrskonzert auch schauspielerisch großartig aus.

- *Westfalenpost*

La Cenerentola, Stadttheater Bremerhaven, 2019

In der Titelpartie kann Gastsängerin Anna Werle mit einem sehr sinnlichen, warm timbrierten Mezzo überzeugen. Ihre Stimme ist sehr beweglich und zu feinsten Nuancen fähig. Mit dem finalen Rondo *Nacqui all'affanno* setzt sie einen Glanzpunkt.

- *Der Opernfreund*

The Consul, Theater Görlitz, 2017

All die Namen - es sind die gleichen Geschichten singt Anna Werle. Sie wird für ihren Part der strengen Beamtin, die sich dann doch vom schicksal der Wartenden erweichen läßt, vom Publikum gefeiert.

- *Sächsische Zeitung*