



Louise Alder Soprano



One of the most in-demand artists today, British soprano Louise Alder has firmly established herself as “an instinctive singing-actress” (*The Arts Desk*) and “a terrific talent, combining a big, lustrous voice with flawless intonation and keen intelligence” (*The Times*). A hugely versatile artist, she is equally at home in the world’s most important opera, concert, and recital venues, such as the Royal Opera House, Covent Garden; Metropolitan Opera; Wiener Staatsoper; Glyndebourne Festival; Bayerische Staatsoper; Carnegie Hall; Wigmore Hall, where she held a widely acclaimed artistic residency in 2024; and the Royal Albert Hall, where she appeared as the star soprano soloist at the Last Night of the BBC Proms in 2025, becoming the first British soprano to perform at the event in over a decade.

Alder’s 2026–27 season highlights include her highly anticipated role debut as Violetta in *La traviata* at Glyndebourne and her returns to the Wiener Staatsoper as Fiordiligi in *Così fan tutte* and the Bayerische Staatsoper in the title role of *Semele*, as well as Fiordiligi in a new production of *Così fan tutte* at the Royal Opera House, Covent Garden. On the concert platform, Alder makes a number of anticipated company debuts, including Brahms’ *Ein deutsches Requiem* with the Chicago Symphony Orchestra; Bach’s *St Matthew Passion* with the Cincinnati Symphony Orchestra; Haydn’s *The Creation* with the Boston Symphony Orchestra and Philippe Jordan; Beethoven’s *Symphony No. 9* at the Teatro di San Carlo under Daniel Oren; and *Messiah* with the Toronto Symphony Orchestra and Ivor Bolton. Further highlights include *Messiah* with the Westdeutscher Rundfunk; Fauré’s *Requiem* with the London Philharmonic Orchestra and Edward Gardner; scenes from Strauss’ *Daphne* with the Rundfunk-Sinfonieorchester Berlin and Vladimir Jurowski; and Beethoven’s *Symphony No. 9* with the Bamberg Symphony Orchestra under Jakub Hrůša. In recital, Alder reunites with tenor Mauro Peter and pianist Joseph Middleton for Wolf’s *Italienisches Liederbuch* at Oper Frankfurt and also gives recitals with Joseph Middleton at Wigmore Hall, the Oxford International Song Festival, and for the Richmond Concert Society.

Last season, highlights included her highly anticipated appearance as the star soprano soloist at the Last Night of the BBC Proms. She also made her house and role debut at the Metropolitan Opera as Zdenka in *Arabella* and returned to the Royal Opera House, Covent Garden, as Susanna in David McVicar’s production of *Le nozze di Figaro*. On the concert platform, her many highlights included Mozart’s *Requiem* with the Monteverdi Choir and Orchestra and the Scottish Chamber Orchestra; Contessa in *Le nozze di Figaro* in concert at the Bayerische Staatsoper; Mahler’s *Symphony No. 2* with the Luxembourg Philharmonic Orchestra and the Symphonieorchester des Bayerischen Rundfunks under the baton of Sir Simon Rattle; Brahms’ *Requiem* with the Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari; Mozart arias with the Royal Northern Sinfonia; Haydn’s *Paukenmesse* with the Scottish Chamber Orchestra; Romilda in *Serse* with the Academy of Ancient Music and Laurence Cummings; Baroque arias at the Bayerische Staatsoper for its *Festspiele Barockkonzert*; and recitals with Joseph Middleton at Garsington and Leeds Lieder.

Recent operatic successes include her debut as Donna Anna (*Don Giovanni*) at the Wiener Staatsoper; Micaëla (*Carmen*) at San Francisco Opera; her first Contessa in a new production of *Le nozze di Figaro* at Glyndebourne; Cleopatra (*Giulio Cesare*) for Glyndebourne Festival Opera; Fiordiligi (*Così fan tutte*) at the Bayerische Staatsoper; Susanna for the Wiener Staatsoper, the Bayerische Staatsoper, and Opernhaus Zürich; Zerlina (*Don Giovanni*) for the Royal Ballet and Opera, Covent Garden, and Teatro Real in Madrid; Gretel (*Hänsel und Gretel*) and Marzelline (*Fidelio*) for the Bayerische Staatsoper; Sophie (*Der Rosenkavalier*) for the Wiener Staatsoper and the Glyndebourne Festival; Anne Truelove (*The Rake’s Progress*) for the Glyndebourne Festival; and Cleopatra (*Giulio Cesare*) for Theater an der Wien and Oper Frankfurt.

In concert, highlights include Strauss’ *Vier Lieder*, Op. 27, with the Finnish Radio Symphony Orchestra; a concert of Mozart arias at the Royal Danish Theatre; Haydn’s *The Creation* with the Gulbenkian Orchestra; *Alexander’s Feast* at the Mozartwoche in Salzburg; *L’Allegro, il Penseroso ed il Moderato* with Arcangelo; a tour of *Giulio Cesare* with The English Concert at the Barbican

Contact:

Maria Mot (Director MWA)

Number: +44 7747 487997

Email:

maria@mwamanagement.com

Charlotte Firth (Senior Artist Manager)

Number: +44 7827 028791

Email:

charlotte@mwamanagement.com

Emily Braganza (Associate Artist Manager)

Number: +44 7593 454903

Email:

emily@mwamanagement.com



and across North America, culminating at Carnegie Hall; Mahler's *Symphony No. 2* with the London Symphony Orchestra and Sir Simon Rattle, and his *Symphony No. 4* with the Bayerisches Staatsorchester and Vladimir Jurowski; Haydn's *The Creation* with the London Philharmonic Orchestra and Edward Gardner; Janáček's *The Cunning Little Vixen* with the Accademia Nazionale di Santa Cecilia and Jakub Hrůša; Mozart's *Exsultate, jubilate* with the Berlin Philharmonic Orchestra and Kirill Petrenko; Strauss' *Four Last Songs* with the Ulster Orchestra and Daniele Rustioni at the BBC Proms; Mozart concert arias with the Orchestra of the Age of Enlightenment; arias by Mozart and Rossini with the Czech Philharmonic Orchestra; the title role in Schumann's *Das Paradies und die Peri* with the Royal Northern Sinfonia; Canteloube's *Chants d'Auvergne* with the Symphonieorchester des Bayerischen Rundfunks; Brahms' *Ein deutsches Requiem* with the Accademia Nazionale di Santa Cecilia and Philippe Jordan; the title role in *Theodora* at the BBC Proms and the Konzerthaus in Vienna with Arcangelo and Jonathan Cohen; the title role in *Semele* on tour with the Monteverdi Choir and Sir John Eliot Gardiner; Schumann's *Szenen aus Goethes Faust* with the Royal Concertgebouw Orchestra; *Messiah* with the New York Philharmonic and Harry Bicket; Beethoven's *Symphony No. 9* with the Tokyo Philharmonic; and Mozart arias at the Salzburg Mozartwoche with the Mahler Chamber Orchestra and Daniel Harding.

A hugely acclaimed recitalist, Alder joined tenor Mauro Peter and pianist Joseph Middleton for Wolf's *Italienisches Liederbuch*, which they presented at Leeds Lieder, Wigmore Hall, and the Musikverein in Vienna. Further appearances include the Musikverein in Graz; Madrid's Fundación Juan March; Fundación Privada Victoria de los Ángeles in Barcelona; Snape Maltings; the Oxford International Song Festival; and performances in Schwarzenberg, Vienna, Helsinki, and Stockholm, as well as a recent season-long residency at London's Wigmore Hall.

Her extensive discography includes *Chère Nuit: French Songs*, featuring works from Ravel to Yvain (Chandos); *The Russian Connection*, featuring songs by Rachmaninov, Sibelius, Tchaikovsky, Grieg, Medtner, and Britten (Chandos); a disc of Strauss Lieder, *Through Life and Love* (Orchid Classics), with pianist Joseph Middleton; *Theodora* (title role, Arcangelo/Alpha Classics); Lucia (*The Rape of Lucretia*, Opus Arte/Glyndebourne); and Silandra in Cesti's *L'Oronteia* (OEHMS Classics/Oper Frankfurt).

A former member of the ensemble at Oper Frankfurt, Alder studied at the Royal College of Music's International Opera School, where she was the inaugural Kiri Te Kanawa Scholar. She is the winner of the Young Singer Award at the 2017 International Opera Awards, the Dame Joan Sutherland Audience Prize at the 2017 Cardiff Singer of the World Competition, and the inaugural 2015 Young British Soloists' Competition, and is the recipient of Glyndebourne's 2014 John Christie Award.

Louise Alder is represented by MWA worldwide.
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