

VMC

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Stephanie Houtzeel Mezzo-Soprano



Stephanie Houtzeel is a soloist at the Vienna State Opera where she regularly sings roles such as **Octavian**, **der Komponist**, **Dorabella**, **Orlofsky**, **Nicklausse**, **Kreusa** (Medea/ Reimann), **Jenny Hill** (Mahagonny) or **Miranda** (The Tempest/Adès). In 2016 she created the role of **La Haine** in the opening premiere *Armide* (Gluck), as well as **Vera** in the world premiere of *Patchwork*, a new opera for children.

Im Jahr 2020 verkörperte sie an der Züricher Oper **Adelaide** („Strauss“, *Arabella*), unter der Leitung von Fabio Luisi, (Inszenierung: Robert Carsen) und nahm Teil an der Schubertiade im Rahmen des Styriarte Festivals in Graz. Als **Prinz Orlofsky** in einer Inszenierung von Jean Lacorniere und musikalische Leitung von Claude Schnitzler gastierte sie in Frankreich (Opera Rennes, Opera de toulon, Avignon). Beim Enescu Festival in Bukarest sang sie unter der Leitung von Frederic Chaslin Lucciene in einer konzertanten Fassung von Korngolds „Die tote Stadt“.

Stephanie Houtzeel's extensive repertoire has taken her to the Salzburger Festspiele, the Semperoper Dresden, Opéra de Lyon and Paris Opéra, the Royal Danish Opera, the New York City Opera, Theater an der Wien, Opera Zurich, the Kennedy Center Washington, Opéra National du Rhin, the New Israeli Opera, the Oper Graz, Concertgebouw Amsterdam or the Vlaamse Opera. Her performances in upcoming seasons include **Herodias** at the Vienna State Opera, **Prinz Orlofsky** in Angers, **Waltraute** in La Scala, and her appearance at the Bayreuth Festival in 2024.

She also appears on several recordings: the title roles in both Lully's *Armide* (Naxos) and von Suppé's *Fatinitza* (CPO) and the alto solos in Mozart's *Requiem* (Currentzis/Alpha Records). 2016 marked the highly-acclaimed release of her solo Lieder CD *Nostalgia* with pianist Charles Spencer.

Press:

“The outstanding performance of the afternoon was that of mezzo-soprano Stephanie Houtzeel in the role of Armide... At its best, her Armide seemed life itself, with its messy joys, sorrows, hungers and contradictions, and the role was sung with all the ardor, intelligence and vocal luster at Houtzeel's command, which was plenty. This was the sort of daring, impassioned performance that can make a career...”

“In the title role, Stephanie Houtzeel, a late substitution in the cast, enjoyed quite a triumph. The mezzo proved capable of effortless vocal power as well as the finest dynamic shadings. The richly stylish musicality was matched by terrific stage presence; her portrayal of the in-love-with-love Octavian could not have been more alive with personality.”

“This performance will not be forgotten in years: Stephanie Houtzeel wavers and wanders around the stage as if she has elastic in her hips and knees—it is probably not a coincidence that her Xerxes imitates Johnny Depp's performance in 'The Pirates of the Caribbean.' Her Persian king is a braggart, a narcissistic superstar and a slightly degenerate aristocrat who likes to receive homage but finds amorous adventures a hundred times more captivating than any boring business of state or battle...”

Highlights in past and upcoming seasons:

“Ariadne auf Naxos”	(Tokyo Bunka Gaikan)
Recital “Nostalgia”	(Altes Rathaus, Vienna)
“Medea” (A. Reimann)	(Vienna State Opera)
“Arabella”	(Zürich Opera)
“Götterdämmerung”/	
“Das Rheingold”/ “Die Walküre”	
“Der Ring des Nibelungen”	(Bayreuth Festival)
“Götterdämmerung”	(Hong Kong Philharmonic)
“Salome”	(Vienna State Opera)
Mozart's Requiem	(Musikverein, Vienna)
“Die Fledermaus”	(Opera de Rennes, Angers)

CDs:

NOSTALGIA (Capriccio)
Piano: Charles Spencer



Liszt: *Orchestral Songs*
w/ Martin Haselböck &
Orchester Wiener Akademie

