

# Spilger, Dorothea - Mezzo Soprano

## Biography



Mezzo-soprano Dorothea Spilger, born in Landshut, Germany, graduated from the University of Music and Performing Arts in Munich in 2013. There she studied under the tutelage of Prof. Fenna Kügel-Seifried, earning a degree in both opera and concert-singing.

Her **recent and future engagements** include **La Ciesta** (*Gianni Schicchi*) at Copenhagen Opera Festival and **Amneris** (*Aida*) at Den Jyske Opera.

**In 2019** she performed **Lisa** in *Die Passagierin* by Weinberg and **La Serveuse** in *L'Invisible* by Reimann at the Staatstheater Braunschweig, and also sang Wagner's *Wesendonck-Lieder* and performed **Tisbe** (*La cenerentola*) at National Theatre Prague.

During previous seasons she sang **Fenena** in *Nabucco*, **Olga** in *Eugene Onegin*, **Suzuki** in *Butterfly*, **Mezzo soprano** in Marc-Anthony Turnage's opera for mezzo soprano solo *Twice Through the Heart*, **Maddalena** in *Rigoletto* and **Scaramouche** in Schiebeck's *Fetes Galente*, also **Lisa** in Weinberg's *The Passenger* at Danish National Opera and **Amalia** in Giordano's *Mala Vita* at the Wexford Festival Opera in Ireland.

In the 2014/15 season she sang **Nerone** in *L'incoronazione di Poppea* and **Siébel** in *Faust* at the Theater Erfurt (Germany). In 2015/16 she worked as a guest-singer at Staatstheater am Gärtnerplatz in Munich, the National Theatre Prague and Tiroler Festspiele Erl. In 2016/17 she performed as a soloist at Teatro alla Scala in Milano, where she could be seen in *Die Meistersinger von Nürnberg* and as the alto-soloist in Bach's *Weihnachtsoratorium* under the baton of Fabio Luisi. In September 2017 she gave her debut as **Hänsel** in Humperdinck's *Hänsel und Gretel* at the Teatro alla Scala.

Some of her highlights on the opera-stage have been **Prinz Orlofsky** in *Die Fledermaus*, **Ruggiero** in *Alcina*, **Ramiro** in *La finta giardiniera*, **Dorabella** in *Così fan tutte* and **Sesto** in *La clemenza di Tito*. She has performed at Opéra National de Lyon where she gave her debut as **Lapak** in Janáček's *Cunning little Vixen* and also sang the **3rd Lady** in Mozart's *Die Zauberflöte*.

During her studies, Dorothea Spilger has been a scholar of the Hanns-Seidel-Stiftung and received a scholarship from Yehudi Menuhin Live Music Now, in 2014. She is a laureate of the competition Kammeroper Schloss Rheinsberg, the Competizione dell'opera, the International Johannes-Brahms Competition for Song, and the International Antonín-Dvořák-competition for Opera and Song.

[www.dorotheaspilger.com](http://www.dorotheaspilger.com)

## Repertoire

### Opera

<b>Bayreuth, W.von</b>	Argenore	<i>Martesia</i>
<b>De Falla, M.</b>	La vida breve	<i>Carmela</i>
<b>Giordano, U.</b>	Mala Vita	<i>Amalia</i>
<b>Gounod, Ch.</b>	Faust	<i>Siébel</i>
<b>Händel, G.F.</b>	Alcina	<i>Ruggiero</i>
<b>Humperdinck, E.</b>	<i>Hänsel und Gretel</i>	<i>Hänsel</i>
<b>Janáček, L.</b>	The cunning little vixen	<i>Lapal</i>
<b>Monteverdi, C.</b>	L'Incoronazione di Poppea	<i>Nerone</i>
<b>Mozart, W. A.</b>	Cosí fan tutte	<i>Dorabella</i>
	La clemenza di Tito	<i>Sesto</i>
	La finta giardiniera	<i>Ramiro</i>
	Die Zauberflöte	<i>2nd Lady</i>
		<i>3rd Lady</i>
<b>Puccini, G.</b>	Edgar	<i>Tigrana</i>
	Gianni Schicchi	<i>La Ciesca</i>
	Madama Butterfly	<i>Suzuki</i>
<b>Reimann,</b>	L'Invisible	<i>La Servante</i>
<b>Rossini, G.</b>	La Cenerentola	<i>Tisbe</i>
<b>Strauss, J.</b>	Die Fledermaus	<i>Prinz Orlofsky</i>
<b>Schierbeck, P.</b>	La Fête Galante	<i>La Scaramouche</i>
<b>Tchaikovsky, P.</b>	Eugene Onegin	<i>Olga</i>
<b>Turnage, M.A.</b>	Twice Through the Heart	<i>Mezzo soprano</i>
<b>Verdi, G.</b>	Aida	<i>Amneris</i>
	Nabucco	<i>Fenena</i>
	Rigoletto	<i>Maddalena</i>
<b>Weinberg, M.</b>	Die Passagierin	<i>Lisa</i>

### Symphonic/Oratorio

<b>Bach, C.Ph.E.</b>	Magnificat
<b>Bach, J.S.</b>	Christmas-oratorio
	Johannes-Passion
	Matthäus-Passion
	Various cantatas
<b>Beethoven, L.van</b>	Mass in C major
	Missa Solemnis
	Symphony No. 9
<b>Berlioz, H.</b>	L'enfance du Christ
<b>Dvorak, A.</b>	Stabat Mater
<b>Elgar, E.</b>	The Dream of Gerontius
	Sea Pictures
<b>Händel, G. F.</b>	Judas Maccabäus
	The Messiah
<b>Haydn, J.</b>	Missa in Angustiis (Nelson-Mass)
<b>Hindemith, P.</b>	Requiem
<b>Mahler, G.</b>	Das Lied von der Erde
	Rückert-Lieder
	Symphony No 2
<b>Mendelssohn, F.</b>	Elias
<b>Monteverdi, C.</b>	Vespro della beata Vergine
<b>Mozart, W. A.</b>	Mass in c minor
	Requiem
	Various concert-arias
	Various masses
<b>Pergolesi, G.B.</b>	Stabat Mater
<b>Rossini, G.</b>	Petite messe solenne
	Stabat Mater
<b>Ryba, J.J.</b>	Missa pastoralis bohémica
<b>Schnittke, A.</b>	Requiem
<b>Verdi, G.</b>	Requiem
<b>Wagner, R.</b>	Wesendonck-Lieder

## Reviews

### Wilhelmine von Bayreuth - Argonore, Das Theater Münster 2021

Dorothea Spilger gives the role of mere companion the depth it needs, the emotional strength, great, heartbreaking arias, which is what brings me to the music in the first place.

- Burkard Knöpker, *erlesenesmuenster.de*, 12.06.2021

<https://erlesenesmuenster.de/so-viele-tote-gabs-noch-nie/>

The same applies to Dorothea Spilger as Martesia, who unfortunately cannot present the information that would have prevented the catastrophe until too late. With a full mezzo-soprano, she lets Martesia's desperation run free, who on the one hand loves Leonida and on the other hand wants to save her supposed brother Ormondo.

- Thomas Molke, *omm.de*, 09.06.2021

<http://www.omm.de/veranstaltungen/musiktheater20202021/MS-argonore.html>

### M.-A. Turnage - Twice Through the Heart, Braunschweig Staatstheater 2019

...and despite this, the careworn delinquent manages to quickly direct all attention to herself. With a dark lamentation, a confession in expressionistic lyric highlights. Not oversensitive, mostly with cool composure, but still far from cold. Dorothea Spilger creates this with her vivid, distressfully glowing mezzosoprano. Quite impressive.

- Braunschweiger Zeitung, 29.10.2019

However, this did not meaningfully impact the performance of Dorothea Spilger. She delivered an immensely gripping psychogram of the woman who reflected on her story of suffering in nine non-chronological parts. There were many quite piercing sequences of notes, but also - especially for positive memories - wonderfully calm and lyrically coloured passages. All of this was created with distinctively complex expression by the mezzosoprano who had already left a resounding impression in the "Passagierin" at the beginning of the year.

- [www.deroperfreund.de](http://www.deroperfreund.de), 28.10.2019

### U. Giordano - Mala Vita, Wexford Festival Opera 2018

Spilger was a powerful presence especially in Act 2, which Amalia dominates, communicating all of Amalia's selfishness, recklessness and wilfulness. Her mezzo-soprano is powerful and focused, and in the lunchtime recital which she gave the following day, in St Iberius's Church, she revealed its full range of colour, vibrancy and intensity, the dense layers of the bottom being complemented by strikingly intense and pure top notes. Spilger moved effortlessly between high and low, too, and her presentation of songs by Brahms, Schumann and Richard Strauss, and an aria from Lehár's *Zigeunerliebe*, confirmed her flawless technique and assurance, and dramatic range.

- Opera Today, 24.10.2018

There was power and brilliance to mezzo soprano Dorothea Spilger's Amalia. Her encounter with Cristina at the clothes-line was delightfully shrewish while her winning back of Vito was forcefully passionate.

- [bachtrack.com](http://bachtrack.com)

Dorothea Spilger glänzt als Amalia mit farbigem und verführerischem Mezzosopran und überzeugt auch darstellerisch als Femme fatale, die keine Grenzen akzeptiert. Ein musikalischer Glanzpunkt ist ihr Schlagabtausch mit Tiburzi im zweiten Akt, wenn Amalia auf ihre Rivalin Cristina trifft. Hier punkten Tiburzi und Spilger mit dramatischen Höhen und intensivem Spiel.

- Online Musik Magazin

Dafür sind die Mezzosopranistin Dorothea Spilger als eifersüchtige Amalia und die Sopranistin Francesca Tiburzi

als leidgeprüfte Cristina umso authentischer. Sie kämpfen um den geliebten Mann mit allen einer Frau zur Verfügung stehenden Mitteln. Wenn beide ihrem vulkanischen Temperament freien Lauf lassen, dann ist das atemberaubend spannend.

- *Kieler Nachrichten*, 22.10.2018

### **E. Humperdinck - Hänsel und Gretel, Teatro alla Scala 2017**

Sara Rossini, che ormai è una conferma più che una promessa, Gretel e Dorothea Spilger, Hansel. Voci duttile e ben assortite tra loro. La prima ritratto dell'ingenuità, ma anche con un corpo vocale consistente e tutt'altro che sbiancato, la seconda irruente nel tratto adolescenziale, dotata di bello e schietto colore di mezzosoprano. Come interpreti entrambe irresistibili, abili pure nel ballo e sciolte nei movimenti.

- *L'Impiccione Viaggiatore*

Le due protagoniste, Dorothea Spilger nel ruolo di Hänsel e Sara Rossini nel ruolo di Gretel, ci hanno presentato una coppia di bambini perfettamente credibili, in particolare la Spilger che ha interpretato il monello Hänsel, regalando sincero divertimento al pubblico. Padrone della voce, dei fraseggi e di tutti i registri le due cantanti lavorano in un perfetto unisono.

- *teatrionline.com*