Julie Roset

Soprano

As the First Prize winner at Operalia 2023 and Grand Winner of the 2022 Metropolitan Opera Laffont Competition, Julie Roset has quickly established herself as one of the finest coloratura sopranos of her generation. Her performances as Zémire (*Zémire et Azor*) at Opéra Comique in 2023 garnered unanimous acclaim, *Le Figaro*writing “the young soprano catches the light with her singing as natural as it is intelligent”.

Highlights of Roset’s 2024/25 season include debut appearances with both

Royal Scottish National Orchestra and Orchestre de Paris in performances of Mahler Symphony No.2 conducted by Thomas Søndergård and Esa-Pekka Salonen, respectively,

her debut in Copenhagen with Danish National Symphony Orchestra as Belinda in concert performances of *Dido and Aeneas* under Geoffrey Paterson and a first appearance at the Musikverein in a performance of *Messiah* with Lautten Compagney Berlin and Arnold Schoenberg Chor conducted by Erwin Ortner. On the opera stage, she returns to Opéra Comique as Timna in Rameau’s *Samson,* directed by Claus Guth and conducted by Raphaël Pichon, and to Teatro Real in choreographed performances of *Les Indes galantes* with Cappella Mediterranea under Leonardo Garcia Alarcón.

Already making her mark on the operatic landscape, Julie Roset’s 2023/24 season included her debut at Opéra de Paris as Amour in a new staging by David McVicar of Charpentier’s *Médée* under William Christie, staged performances of *Die Schöpfung* at Opéra de Lorraine with Music Director Marta Gardolińska, and a return to Festival d’Aix-en-Provence singing the role of the Angel in Rameau’s *Samson* under Pichon. Other recent operatic successes include Euridice and La Musica in Sasha Waltz & Guests’ acclaimed production of *L’Orfeo* at Teatro Real Madrid and the roles of Valletto and Amore in Ted Huffmann’s inspired staging of *L’incoronazione di Poppea* at Festival d’Aix-en-Provence both conducted by Alarcón and Amore in Gluck’s *Orfeo ed Euridice* with Les Arts Florissants conducted by Paul Agnew.

As a concert performer, Julie Roset is in high demand with recent debuts including concert performances of *Il re pastore* at Salzburg Festival with Mozarteum Orchestra conducted by Adam Fischer, *Christmas* *Oratorio* with Stavanger Symphony Orchestra under Ottavio Dantone, *Acis and Galatea* with l’Orchestre Philharmonique de Radio France under Alarcón, a curated programme of baroque arias entitled *Elemental* with ensemble Twelfth Night at Carnegie Hall and Mendelssohn’s *Elijah* with Ensemble Pygmalion (Pichon). Julie Roset has formed strong connections with several ensembles including Leonardo Garcia Alarcón’s Cappella Mediterranea with whom her performances include Sacrati’s *La Finta Pazza*at Concertgebouw Amsterdam and Le Concert de la Loge with Julien Chauvin in critically acclaimed performances of Haydn’s *La création* and Handel’s *La resurrezione*both at Festival de Saint-Denis.

On disc Julie Roset can be heard in her solo recording of works by Handel entitled *Salve Regina*, with Millenium Orchestra and released on the Ricercar label. Other recent recordings include Sigismondo d’India’s *Lamenti e Sospiri* with Capella Mediterranea on Ricercar, *Brabant* with Holland Baroque released on Pentatone and *Dido and Aeneas* with Les Argonauts released on the Aparté label.

Julie Roset began her vocal studies at an early age joining the Conservatoire du Grand Avignon going on to graduate with honours from the Haute Ecole de Musique de Genève and she was awarded her artist diploma in Opera Studies from the Juilliard School in 2022.