

Anna Voshege



*“Sparkling
coloratura that float
like pearls in the
air...”*

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Anna Voshege

The young Australian-German coloratura soprano made a sparkling debut at the Wiener Staatsoper in 2024 as Blondchen (*Die Entführung aus dem Serail*), and returns to the theatre for her second season in December. Anna Voshege studied at the Melbourne Conservatorium, before completing her Masters Degree in Vocal Performance with Honours at the Musik und Kunst Universität Wien in Vienna.

Anna Voshege won the 2023 Micheal Byrne Vienna State Opera Award from The Opera Foundation for Young Australians and the Richard Strauss Singing Competition, which was awarded by Brigitte Fassbaender and Gundula Janowitz. She also won the AME Opera Scholar of the Year.

Further engagements at the Wiener Staatsoper include: First Nymph (*Rusalka*); cover Zerbinetta (*Ariadne auf Naxos*); cover Mathilde (*Guillaume Tell*), and cover Clorinda (*La cenerentola*)

Further European engagements include: Galathée (*Die Schöne Galathée*) and Ernestine (*Salon Pitzelberger*) at the Sommeroperette Heldritt; Konstanze (*Die Entführung aus dem Serail*) at the Stadttheater Baden; Königin der Nacht (*Die Zauberflöte*) at the National Theatre of Opera & Ballet, Tirana; Eurydice (*Orphée aux enfers*) at the KLANG Bad Hall Festival; Semiramide at Operaviva Obersaxen, and First Lady/Witch (*Dido and Aeneas*) and Najade (*Ariadne auf Naxos*) at the Richard Strauss Richard Strauss Festival, in Garmisch. She originated the role of Griselda in Alma Deutscher's *Cinderella* at the Theater Baumgarten.

In her native Australia, she has sung Sophie (*Der Rosenkavalier*) with Melbourne Opera.

She most recently made a critically-acclaimed debut at the State Opera South Australia as the Controller in Jonathan Dove's *Flight*.

Anna Voshege carries both Australian and German passports, and resides in Vienna.



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Anna Voshege reviews

Flight, State Opera South Australia

The most striking vocal contribution of the night is that of Anna Voshege as the Controller. Looking down from the airport tower with serene indifference to all the shenanigans below, but herself falling into delirium when the stress gets too much, her coloratura singing is stunning. Her voice just keeps going higher into the stratosphere, and it takes one's breath away - **In Daily**

High above the action for most of the time is Anna Voshege as The Controller, surveying the vast arc of the set as if it were the globe, with her coloratura soprano ascending splendidly into the heavens as if she were the Queen of the Night - **British Theatre Guide**

Australian coloratura soprano Anna Voshege adds extraordinary power to the Controller's stiff posturing and officious veneer, soaring over any orchestral bursts and slicing the air with the greatest purity of tone - **Arts Review**

As the Refugee, James Laing's countertenor voice is magnificent. Beautifully matched to Laing's voice is Anna Voshege's soaring soprano voice as the Controller. Her range is phenomenal, and many times you felt that it was going to take off into the stratosphere. Both Laing and Voshege's characters shared a number of poignant moments together and their vocal duets had a warming blend - **Glam Adelaide**

Anna Voshege's Controller floats above the action in both literal and vocal terms, her crystalline soprano and commanding stage presence making her a magnetic, omniscient figure. Her interactions – especially her voyeuristic delight in the chaos below – are laced with a delicious mix of control and desire - **Lia Loves**

Anna Voshege sings The Controller and her gorgeous coloratura soprano voice rides high above the stage, literally! Voshege gives the character control, authority and compassion, but evokes isolation. Her obvious concern for The Refugee, especially towards the end of the opera, is quite affecting - **The Barefoot Review**

The Controller, coloratura soprano Anna Voshege, is in stratospheric territory in her first few phrases, in a most accomplished performance - **Arts Hub**

When the curtain rises, the airport is about to open for the day and the Controller, sung by coloratura soprano, [Anna Voshege](#), looks down god-like from her exalted position on her balcony, high above, ready for the hustle and bustle. She makes it clear that she would much prefer her job if it did not involve all of the people who were about to invade her concourse. Her clear diction and soaring high notes are a joy - **Broadway World**

He was matched by the Australian-German soprano Anna Voshege as the Controller, delivering stratospheric high notes while projecting an initially icy persona, at the last minute finally recognising the humanity of the stranded refugee - **Bach-track**

Anna Voshege's Controller is seemingly icy but human when she descends to the stage level, rather like Puccini's Turandot. Her last scene with the Refugee is heart breaking - **Stage Whispers**

Semiramide, Operaviva Obersaxen

Anna Voshege as the title heroine appeared heavenly and on high. No coloratura was too demanding for her, no leap too daring, no high note seemed to be unattainable. There was intermittent applause again and again at the premiere - after the wonderful duet of the two. [Voshege & Gémes] in the second act, there was a brief spirited silence before stormy applause broke out.- **Südostschweiz**

Anna Voshege in the role of Semiramide possesses a smooth soprano with brilliant high register.- **FMR, Quotidiana**

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Anna Voshege reviews

Royal Melbourne Philharmonic

This year's featured soloist was Australian-German coloratura soprano Anna Voshege, now based in Vienna, and praised for her debut in MP's recent performance of Handel's Messiah, and tonight owning a popular and powerful rendition of Schubert's "Ave Maria." The audience was treated with the true vision of a beautiful angel in fine white satin, who impressed us with a strong and operatic agility, much resonance and fine breath control. A further Christmas present came to us with the surprise that Anna's husband Elson would join her in a gorgeous duet: the well-loved "Panis Angelicus" by Cesar Franck. - **Classic Melbourne**

Die Schöne Galathee/Monsieur choufleur! restera chez lui le Sommeropерette Heldritt

As Galathée the young Australian-German coloratura soprano Anna Voshege is in her element. Seductive, passionate with pearly bright, clear and beautiful soprano which she presents soulfully, tenderly and full of sparkling coloratura that float like pearls in the air, she rightly receives cracking applause from the audience. Being also pretty and attractive allows for some male audience members to only dream of such a statue-although such a transformation would be difficult to achieve at home. As [...] Ernestine, who's vocal expression becomes more and more powerful, who's coloraturas are even more glittering, pearly and as if floating than before the intermission. It is simply a pleasure to watch and listen to her. - **Der Opernfreund**

With delicious comedy Anna Voshege satisfies the lust of the lively Galathée. The powerful voiced [...] Anna Voshege celebrates the Italian opera with such fervor that there is not a dry eye left in the house: colossal coloratura and tumultuous trios escalate to the finest Belcanto slapstick. - **Neue Presse**

Der Rosenkavalier, Melbourne Opera

Anna Voshege, who brought a nightingale's dulcet finery to Sophie - **Herald Sun**

In a classy piece of casting, young soprano Anna Voshege shows great promise, giving a lovely performance as Sophie...her vocal tone is a pleasure to hear, and

she proves a most capable actress in balancing romance and comedy - **Man in Chair**

Anna Voshege (Sophie)...her voice has a pure, delicate quality that's a pleasure to hear. Together, in duets and the bittersweet Act III trio, the triumvirate of sopranos deliver the night's most sublime moments - **Limelight**

Sophie the young girl to be wed to Baron Ochs is sung by Anna Voshege, who also sings superbly and acts with flair. In that magical moment when Octavian presents the rose to Sophie, and they fall in love, there's no doubt about the emotion, from the orchestra, or from the singers/actors - **Classic Melbourne**

The main cast is rounded out by Australian-German coloratura soprano Anna Voshege who was most recently awarded the esteemed 2017 Richard Strauss Singing Competition in Munich, Germany, along with the Australian Music Events Opera Scholar of the Year and the The Armstead Singing Award - **Arts Review**

Lee Abrahamson, Danielle Calder and Anna Voshege are equally brilliant as The Marschallin, Octavian and Sophie respectively - **Arts Hub**

Her duets with the young Anna Voshege as Sophie were lovely - **Stage Whispers**

Orpheus in der Unterwelt, KLANG Bad Hall

There were also some remarkable achievements within the ensemble. Anna Voshege was a playful Eurydice with enormous vocal capacity with which she led the ensemble. - **OÖNachrichten**

Cinderella, Theater Baumgarten

Australian-German coloratura soprano Anna Voshege is as step sister Griselda an effervescent, hilarious, "Stage Bimbo" with a fantastic voice. [With] her sister Zibaldona (Katrin Koch)...the two delivered diaphragm shattering fight scenes.- **Neue Merker**

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Ana Voshege repertoire

Composer	Opera	Role
Bizet	Carmen	Frasquita
Dove	Flight	Controller
Dvorak	Rusalka	First Nymph
Händel	Alcina	Morgana la Fey
Humperdinck	Hansel und Gretel	Sandman, Dew Fairy
Mozart	Die Entführung aus dem Serail Die Zauberflöte	Blondchen Konigin der Nacht/Pamina/Papagena
Offenbach	Orphée aux enfers Salon Pitzelberger	Eurydice (German) Ernestine
Puccini	La bohème	Musetta
Rossini	La cenerentola Le compte d'Ory Semiramide Il viaggio a Reims	Clorinda Adele Semiramide Contessa di Folleville

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Composer	Opera	Role
Strauss, J	Die Fledermaus	Adele
Strauss, R	Arabella Ariadne auf Naxos Der Rosenkavalier	Fiakermilli Zerbinetta, Nayade Sophie
Von Suppé	Die Schöne Galathée	Galathée
Wagner	Parsifal Siegfried	Blumenmädchen Waldvögel

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RECORDINGS & VIDEOS

Videos

[Dove, Flight, Controller's Entrance](#)

[Delibes, Lakmé, Où va la jeune Hindoue?](#)

[Mozart, Die Entführung aus dem serail, Durch
Zärtlichkeit und Schmeicheln](#)

[Bernstein, Candide, Glitter and Be Gay](#)

[Vivier, Hymnen an die Nacht](#)



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