

LEIA LENSING, mezzo-soprano

Leia Lensing was lauded by *Houstonia* magazine for her “clarity and opulent color” in her Houston Grand Opera debut as Mary in **Der fliegende Holländer**. In the 2025-26 season she returns to Houston Grand Opera as Badessa in **Suor Angelica** and Glyndebourne Festival Opera as Prosperina—whilst also being responsible for Messagera—in Monteverdi’s **Orfeo**. Last season, she made her Metropolitan Opera debut as the Fifth Unborn in **Die Frau ohne Schatten** and joined the company for its production of **Pique Dame**. She also returned to Staatsoper Stuttgart to reprise the Third Wood Nymph in **Rusalka**.

Ms. Lensing made her debut at the Staatsoper Stuttgart as Waltraute in **Die Walküre** and returned to the company to sing her first performances of the Third Wood Nymph in **Rusalka** and the Third Secretary in **Nixon in China**.

She first joined Glyndebourne Festival Opera as Dritte Dame in **Die Zauberflöte**. She joined Ars Lyrica Houston for Bach’s **Vergnügte Ruh’, beliebte Seelenlust**, BWV 170 and **Ein Herz, das seinen Jesum lebend weiß**, BWV, 134 as well as for a program of Handel and Bach centered upon Hercules. She sang the title role of Holst’s **Savitri** with Wolf Trap Opera and previously joined the Metropolitan Opera roster for its productions of **Die Zauberflöte** and **La traviata**.

Her reprisal of Mary in **Der fliegende Holländer** and Ruth in **The Pirates of Penzance**, both with Utah Opera; Maman, La tasse chinoise, Un pâtre, and La libellule in **L’enfant et les sortilèges** with Florentine Opera; and her return to Houston Grand Opera as a Flowermaiden and Voice from Above in **Parsifal** were cancelled due to COVID-19, as were her scheduled performances of the Page von Herodias in **Salome** and Dritte Dame in **Die Zauberflöte** with the company, Beethoven’s **Choral Fantasy** with the Houston Symphony, and her role debut as Olga in **Eugene Onegin** with Wolf Trap Opera as a Filene Artist in the previous season.

She recently completed her tenure as a member of Houston Grand Opera’s prestigious Studio, where her performances also included excerpts of Clarice in **La pietra del paragone**, Juno in **Semele**, and Madame de la Haltière in **Cendrillon** in addition to covering David in **Saul**. She is a former two-time member of the Santa Fe Opera Apprentice Singer program at which she sang Vaughn Williams’ **Serenade to Music** opening the company’s concert feature Renée Fleming, performed scenes of the Orfeo in **Orfeo ed Euridice** and Zita in **Gianni Schicchi**, and covered Pasqualita in Adams’ **Doctor Atomic** and Grandmother Buryjovka in **Jenufa**. Upon the culmination of her work with Santa Fe Opera, she won the Campbell/Wachter Scholarship Award. She is also a former Apprentice Artist of Des Moines Metro Opera.



On the concert stage, she has also sung Haydn's **Theresienmesse** with the Waterloo/Cedar Falls Symphony and holds in her repertoire Handel's **Messiah**, de Haan's **Nervaal's Poems**, Berlioz's **Les nuits d'Ete**, Copland's **Old American Songs**, Elgar's **Sea Pictures**, and Mahler's **Des Knaben Wunderhorn**.

Ms. Lensing was the 2018 first prize winner of Houston Grand Opera's Eleanor McCollum Competition. Most recently in 2020, she won first prize in Shreveport Opera's Mary Jacobs Smith Singer of the Year Competition and second place in the Gulf Coast Region of the Metropolitan Opera National Council Auditions. She earned both her Master of Music and Bachelor of Music degrees from the University of Northern Iowa, at which she sang Maurya in **Riders to the Sea**.

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