

∞ Sempre Artists

HANNAH LUDWIG MEZZO - SOPRANO



The *New York Times* calls mezzo-soprano Hannah Ludwig “best in show” and further exclaims “Her tone chocolaty and large, yet with focus and agility, she captured the integral aspect of bel canto...expression emerging from a long, intelligently shaped musical line.” Her 2026–27 season begins with her Seattle Opera debut as the Page in **Salome**. Last season, she made her British debut, singing a program of Rossini’s **Stabat Mater** and *Andromaca* in **Ermione** with the Monteverdi Choir and Orchestra, as well as a return to the National Symphony Orchestra as Badessa in **Suor Angelica**. She also joined Orchestra 2001 for Ives’ **November 2, 1920 “An Election”** and Tan Dun’s **Prayer and Blessing**.

A prolific interpreter of the repertoire of Rossini, she made her European debut as Isabella in **L’italiana in Algeri** with Eroica Berlin—a recording of which is released on the Pan Classics label. She is a favorite at Teatro Nuovo, having joined the company as Calbo in **Maometto II**, Pippo in **La gazza ladra**, Isaura in **Tancredi**, and Rosina in **Il barbiere di Siviglia**. She sang further performances of Rosina in **Il barbiere di Siviglia** with Annapolis Opera and Opera Louisiane and, also in the bel canto realm, she sang her first performances of Giovanna Seymour in **Anna Bolena** with Baltimore Concert Opera, Alisa in **Lucia di Lammermoor** with Opera Philadelphia, and excerpts of Adalgisa in **Norma** with the Sacramento Philharmonic. She made her Dallas Opera debut as Dritte Dame in **Die Zauberflöte** and returned as Floßhilde in **Das Rheingold** and debuted at the Metropolitan Opera as the Third Servant in **Die Frau ohne Schatten**. She has sung Maddalena in **Rigoletto** with Utah Opera, the Page in **Salome** with the Houston Symphony, the District Attorney in Davis’ Central Park Five with Portland Opera, and Ljubica in Sokolović’s **Svadba** with Boston Lyric Opera.

On the concert stage, she has sung Handel’s **Messiah** with both the New York Philharmonic and National Symphony Orchestra, both with Fabio Biondi conducting. She sang Elgar’s **Sea Pictures** and Prokofiev’s **Alexander Nevsky** with the Colorado Symphony and Mozart’s **Requiem** with the Columbus Symphony, Beethoven’s **Symphony No. 9** with the Des Moines Symphony, Mahler’s **Symphony No. 2** with the Flint Symphony Orchestra, and Dvořák’s **Stabat Mater** with the Falmouth Chorale. Her other concert appearances include Handel’s **Messiah** with the Baltimore Symphony Orchestra as well as Mozart’s **Requiem** and Forrest’s **Requiem for the Living** with MidAmerica Productions at Carnegie Hall. She presented “Songs from a Distance,” a recital featuring Schubert, Argento, Boyle, and Musto as well as a series of outdoor concerts by Opera Delaware and Baltimore Concert Opera.

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Ms. Ludwig is a graduate of the prestigious Academy of Vocal Arts, at which she sang a host of roles that include Isabella in **L'italiana in Algeri**, Charlotte in **Werther**, Maddalena in **Rigoletto**, Fricka in **Das Rheingold**, Azucena in **Il trovatore**, Komponist in **Ariadne auf Naxos**, Dritte Dame in **Die Zauberflöte**, and the Nurse in **The Demon**. With the Aspen Music Festival, she performed Ursule in **Béatrice et Bénédict** conducted by Johannes Debus and Sesto in **La clemenza di Tito** led by Maestro Jane Glover. In her home state of California, she has sung Ruggiero in **Alcina** at the Napa Music Festival.

She recently won second place in the 2018 Loren L Zachary Society for the Performing Arts Vocal Competition. She has received encouragement awards from the James Toland Vocal Arts Competition, Jensen Foundation Vocal Competition, Metropolitan Opera National Council Auditions Gulf Coast Region, and the Licia Albanese-Puccini International Vocal Competition. She is also a grant winner of the Giulio Gari Vocal competition.

Prior to attending the Academy of Vocal Arts, Hannah Ludwig received her Bachelor of Music degree in vocal performance from the University of the Pacific.

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