



## Noa Frenkel

A versatile artist at home in many musical styles and with an extensive vocal range, Noa Frenkel is a genuine contralto, whose repertoire reaches from the Renaissance to contemporary music.

Focusing on contemporary music, the season 2023-24 includes performances of Rebecca Saunders' *Us Talk Dead Love* with Ensemble Nikel at Huddersfield Contemporary Music Festival and allerArt Bludenz, *Subnormal Europe* at Wien Modern, Chaya Czernowin's *Prima* at Staatstheater Darmstadt, Nono's *Il canto sospeso* at Elbphilharmonie Hamburg with the NDR Sinfonieorchester as well as the world premiere of a new piece by Kai Kobayashi at the Münchener Biennale and at Deutsche Oper Berlin.

Many composers have written works for Noa Frenkel. She has performed the world premiere of Rebecca Saunders' *Us Talk Dead Love* at the Donaueschinger Musiktage and Luigi Nono's *Guai ai gelidi mostri* with the Remix Ensemble at the Casa da Musica Porto. She regularly performs at the main festivals in Europe with renowned ensembles such as Ensemble Modern, The Schönberg Ensemble, Klangforum Wien, L'Ensemble Intercontemporain, MusikFabrik, Ensemble Variances, The Israeli Contemporary Players, as well as the SWR Experimental Studio.

Most recent opera appearances include the world premieres of *Welcome To Paradise Lost* by Jörn Arnecke

and Falk Richter at Theater Weimar, Thierry Pécou's *Until the Lions* at Opéra national du Rhin and Johannes Kalitzke's *Kapitän Nemos Bibliothek* at the Schwetzingen Festspiele, which was also presented at the 2022 Bregenzer Festspiele. She performed Luigi Nono's *Al gran sole carico d'amore* at Theater Basel, the role of Her Inner Voice in the world premiere of *Heart Chamber* by Chaya Czernowin at the Deutsche Oper Berlin, *Subnormal Europe* by Óscar Escudero at the Munich Biennale, at Gare du Nord and at the Philharmonie de Luxembourg, Gubaidulina's *Stunde der Seele* with Windkraft Tirol at the Konzerthaus Wien, the world premiere of Thierry Pécou's *Nahasdzáán* with Ensemble Variences at the Opéra de Rouen, Chaya Czernowin's *Infinite Now* at Vlaamse Opera and Nationaltheater Mannheim and Hans Zender's *Don Quijote de la Mancha* with Klangforum Heidelberg at the Frankfurt LAB.

Other opera roles include Woman in *Zaide/Adama* by Mozart/Czernowin at the Salzburg Festival, Frau Ocholowska in the world premiere of Johannes Kalitzke's *Die Besessenen* at Theater an der Wien, La révérende Mère in François Parls' *Maria Republica* for Angers Nantes Opera, Third Lady in Mozart's *Die Zauberflöte* at the Angers Nantes Opera, Madame Flora in Menotti's *The Medium* and Philip Glass' *Akhmaten* in Rotterdam, the madrigal opera *La Barca* for the Nationale Reisopera, Stockhausen's *Sonntag aus Licht* at Oper Köln, conducted by Peter Rundel, *Prima* by Chaya Czernowin at Oper Stuttgart.

In concert, she has collaborated with the Orchestre de Paris, MDR Sinfonieorchester, the Flemish Radio Choir, SWR Sinfonieorchester Freiburg/Baden-Baden, the Orchestre Symphonique de Mulhouse, Israel Chamber Orchestra and Jerusalem Symphony Orchestra performing works like Handel's *Dixit Dominus*, Beethoven's *Symphony No. 9*, Brahms' *Alto Rhapsody*, Mahler's *Das Lied von der Erde* or Verdi's *Requiem*. Ms Frenkel has furthermore appeared with Baroque ensembles such as Les Arts Florissants, Elyma Ensemble, Combattimento Amsterdam, and the Utrecht Baroque Consort. She is a co-founder of the Kassiopeia quintet, an A-cappella group, which has recorded the complete madrigal books of Carlo Gesualdo. Constantly pursuing new ways to perform, Ms Frenkel has created the solo programme *Solitude in the Age of Mass Media*, which she has presented in the Netherlands, Tel Aviv and Madrid.

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