

German contralto Lena Sutor-Wernich is an example of diversity in artistic creation: she is equally enthusiastic about the different varieties of musical theater as well as sacred music, romantic art songs, contemporary works and experimental border crossings between the arts.



She has been a soloist at the Staatstheater Darmstadt since the 2019/20 season and has appeared, among others, as **Dulcinée** in Massenet's "Don Quichotte", as **Olga** in Tchaikovsky's "Eugene Onegin", as **Bradamante** in Handel's "Alcina", as **Muse/Nicklausse** in Offenbach's "Les contes d'Hoffmann" and in several performances of Mahler's "Song of the Earth". Recent engagements include **Orphée** in Gluck's "Orphée et Euridice", **Bradamante** in the revival of Alcina, **Fox** in Valtinoni's "Il piccolo Principe", **Angelina** in Rossini's "La Cenerentola", and the mezzo-soprano solo in Verdi's Requiem.

Guest engagements have taken her to the Zurich Opera House (**Second Norn** in Wagner's "Die Götterdämmerung"), to the Stuttgart State Theater, the Schwetzingen Festival and to the Göttingen Handel Festival, where she was invited back to sing the title role in Händel's **Solomon** in May 2025 with performances in Göttingen and the Hamburg Elbphilharmonie. This season she will be heard as **Angelina** in Rossini's „La Cenerentola“ and as **Dulcinée** in Massenet's „Don Quichotte“ at the Darmstadt Staatstheater.

Since 2012, she has been pursuing her passion for oratorio and song through active freelance concert work throughout Germany and abroad.

Lena Sutor-Wernich repeatedly realizes her own artistic projects. The musical theater project "The Thinking Heart," which she co-conceived and composed in 2019 is based on the diaries of the Dutch Jew Etty Hillesum during the Third Reich, and was shown in Berlin and Luxembourg. During the Corona period, she launched the so-called "Coronades", open-air concerts that were played for social institutions and in public places.

From 2007 to 2011, she studied opera and concert singing as well as vocal pedagogy at the Freiburg University of Music with Prof. Angela Nick. Additionally she received valuable inspiration from master classes and private studies with Elisabeth Glauser, Ann Hallenberg, Hedwig Fassbender, René Jacobs, Michael Gees, Sonia Prina and Kurt Widmer.

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