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Allison Cook

Mezzo-soprano

Allison Cook’s reputation as one of today’s foremost exponents of contemporary and 20th century repertoire has been firmly established through her creation of a range of formidable characters. Dramatic versatility and an extensive vocal range have shaped a unique career which incorporates roles from both the soprano and mezzo-soprano repertoire including Judith (*Bluebeard’s Castle*), Miss Jessel (*The Turn of the Screw*), Salome, Foreign Princess (*Rusalka*), Marie (*Wozzeck*), Saariaho’s *Émilie* and Schoenberg’s *Erwartung*.

Last season included role debuts as Foreign Princess in Bastian Kraft’s new production of *Rusalka*for Staatstheater Stuttgart under Oksana Lyniv, and as Venus in Wagner’s *Tannhäuser* at Wuppertaler Bühnen under Patrick Hahn. The current season marks Cook’s first Kundry (*Parsifal*) with Orquesta de Extremadura under Pablo Heras-Casado and she returns to Foreign Princess both in Stuttgart and for Bergen Opera under Eivind Gullberg Jensen.  Following her ‘spellbinding’ (*Opera Magazine)* debut portrayal of Miss Jessel in Kasper Holten’s production of *The Turn of the Screw* for Teatro alla Scala conducted by Christoph Eschenbach, she reprises the role in the current season with  Budapest Festival Orchestra and Iván Fischer in Budapest and on tour in Vicenza.

Other significant highlights have included Allison’s role debut as Salome in Adina Jacobs’ new production for English National Opera, garnering praise for her committed performance and “gleaming tone” (*Opera Magazine),* Judith in Mariusz Treliński’s pivotal production of *Bluebeard’s Castle* for Teatr Wielki and at the Enescu Festival, and her debut with Berliner Philharmoniker in *The Diary of One Who Disappeared*. At the Royal Opera House, Covent Garden, Cook has appeared in *Wozzeck*, Turnage’s *Anna Nicole* and in Krzysztof Warlikowski’s new production of Janáček’s *From the House of the Dead*.

Contemporary creations are at the heart of Cook’s most exceptional accomplishments including the Marquise de Merteuil in Luca Francesconi’s *Quartett*. This particular role has earned her unanimous critical acclaim as an unmatchable energy on stage, from the world premiere performances at Teatro alla Scala to subsequent productions at Gran Teatre del Liceu, Théâtre Royal de la Monnaie, Teatr Wielki, Teatro Colón, Buenos Aires, as well as at Wiener Festwochen, La Cité de la Musique, and both the Holland and Strasbourg Festivals. Finding an equally special place in her repertoire is the Duchess in Thomas Adès’ *Powder Her Face*, which has brought tour-de-force debuts in New York, Québec, Warsaw and Brussels. Other highlights have included the world-premiere of Casablancas’ *L’Enigma De Lea*for Gran Teatre del Liceu, Gerald Barry’s *Alice’s Adventures Underground*at the Walt Disney Concert Hall in Los Angeles, London’s Barbican, and latterly in its first ever staging at the Royal Opera House Covent Garden under Thomas Adès, Saariaho’s *Émilie Suite* with Gävle Symphony Orchestra, and Errollyn Wallen’s *Dido’s Ghost* with the Dunedin Consort at the Barbican and Edinburgh International Festival.