Anne Marie Stanley

Mezzo-Soprano

A Grand Finals Winner of the 2023 Metropolitan Opera Laffont Competition, American mezzo-soprano Anne Marie Stanley has made a series of impressive debuts in recent seasons, garnering attention for her “rich, deep, and powerful voice and superlative diction”.

Marking a Royal Ballet and Opera debut as Third Nymph in a new production of Dvořák's *Rusalka*, conducted by Semyon Bychkov, Stanley recently joined the Company on their tour to Japan, singing Maddalena in Verdi’s *Rigoletto* under the baton of Sir Antonio Pappano and will return to the Covent Garden stage in the 2025/2026 season.

Anne Marie Stanley’s unique instrument has allowed her to embrace a broad repertoire of roles across the bel canto, classical and contemporary styles, recently showcasing Adalgisa in Bellini’s *Norma* at Palm Beach Opera, Lucretia in Britten’s *Rape of Lucretia* at the Linbury Theatre, Covent Garden, both Léonor in Donizetti’s *La favorite* and Olga in Tchaikovsky’s *Eugene Onegin* at the Academy of Vocal Arts in Philadelphia, Kate Pinkerton in Puccini’s Madama Butterfly at Opera Philadelphia led by Corrado Rovaris and, under the mentorship of the renowned Marilyn, Dinah in Bernstein’s *Trouble in Tahiti* at Music Academy of the West.  The 2024/205 season sees Anne Marie Stanley’s debut as Oktavian in Strauss’ Der Rosenkavalier at Staatsoper Hannover, conducted by Stephan Zilias.

Anne Marie made her Carnegie Hall debut in Mozart's *Mass in C minor* with the Newfoundland Symphony Orchestra, joined The Princeton Symphony for Beethoven S*ymphony No 9*, and most recently appeared as the Austrian Woman in John Adam’s *The Death of Klinghoffer* with Radio Filharmonisch Orkest at Het Concertgebouw, led by the composer himself.

Anne Marie Stanley trained in Voice Performance at Westminster Choir College in Princeton and Shepherd School of Music at Rice University in Houston and has been the recipient of many awards and competition prizes.  She made her operatic debut at Spoleto Festival USA in a production of Giordano’s *Mese Mariano* and as a Santa Fe Opera Apprentice Artist, featured there as Concepción in Ravel’s *L’heure Espagnole*.