Julie Roset

Soprano

As Grand Winner of the 2022 Metropolitan Opera Laffont Competition, it came as little surprise when French soprano Julie Roset took First Prize at Plácido Domingo’s Operalia in 2023 and was crowned 'Révélation Lyrique' at Les Victoires de la Musique Classique in 2025. Breakthrough performances as Zémire (*Zémire et Azor*) at Opéra Comique brought unanimous acclaim, with *Le Figaro*writing “the young soprano catches the light with her singing, as natural as it is intelligent”.

Making an impressive debut at Opéra National de Paris as Amour (Médée) in David McVicar’s new production of Charpentier’s opera under William Christie, Julie Roset went on to join Raphaël Pichon and Claus Guth in an acclaimed staging of Rameau’s Samson at Festival d’Aix-en-Provence and subsequently at Opéra Comique.  Additional highlights include Euridice and La Musica (L’Orfeo) in Sasha Waltz & Guests’ widely appreciated production at Teatro Real Madrid, and Ted Huffman’s inspired staging of L’incoronazione di Poppea at Festival d’Aix-en-Provence, both conducted by Leonardo García Alarcón.

Across a glittering 2025/26 season Julie Roset demonstrates her innate versatility in a series of significant debuts, notably at the Metropolitan Opera as Fiakermilli (*Arabella*) under Nicholas Carter, at Opéra Comique as Sophie (*Werther*) in a new staging by  Ted Huffman and conducted by Raphaël Pichon and as Blonde (*Die Entführung aus dem Serail*) at Glyndebourne Festival Opera under Louis Langrée.  She also joins Rotterdam Philharmonic Orchestra as Waldvogel (*Siegfried*) led by Yannick Nézet-Séguin, debuts with Handel and Haydn Society as Michal (*Saul)*under Jonathan Cohen, performs Carmina Burana with Toronto Symphony Orchestra under Gustavo Gimeno, and sings L’enfant et les sortilèges with Frankfurt Radio Symphony Orchestra under Alain Altinoglu. Her debut solo recital disc, *M’a dit amour* (Alpha Classics), with pianist Susan Manoff, will be launched with performances in Paris, Prague, Nantes, and Barcelona.

Julie Roset made her debut with Orchestre de Paris in Romeo Castellucci’s deeply felt staging of Mahler, Symphony No.2 under Esa-Pekka Salonen, making her Salzburg Easter Festival debut in the same work, and further building her concert repertoire with performances of Händel, *Messiah,* Bach, *Weihnachtsoratorium*, Haydn, *Die Schöpfung* and Bach, *St Matthew Passion*. In concertante performance she has twice appeared at Salzburger Festspiele with Adam Fischer and Mozarteum Orchester, as Tamiri in *Il re pastore* and as Ismene in *Mitridate, re di Ponto*and as Belinda (*Dido and Aeneas)*with Danish National Symphony Orchestra and in *Acis and Galatea* with l’Orchestre Philharmonique de Radio France.

At the same time, her close collaborations with leading baroque ensembles have helped shape her artistic identity, and she maintains enduring ties with Cappella Mediterranea, Le Concert de la Loge, Les Arts Florissants, and Twelfth Night, with whom she made her Carnegie Hall debut in *Elemental*, a curated programme of baroque arias.  With her own ensemble, La Néréide, she features on *Luzzaschi: Il concerto segreto* (Ricercar, 2023) and the forthcoming *Le cœur et la raison* (Alpha Classics) due for release this season.

Julie Roset’s musical education began at the Conservatoire du Grand Avignon, followed by a degree with honours from the Haute École de Musique de Genève. She went on to gain an Artist Diploma in Opera Studies at the Juilliard School in 2022, laying the foundation for a career that has already recognised her unique artistry, intelligence, and emotional depth.