

Hailed by the *New York Times* for her “technically accomplished coloratura” as well as, “floating lyricism,” soprano Nicole Haslett makes her Opera Hong Kong debut as Gilda in **Rigoletto**, and later this season returns to the company for her role debut as Ophélie in Thomas’ **Hamlet** in the 2019/20 season. She also returns to the role of Zerbinetta in **Ariadne auf Naxos** with Arizona Opera, makes her role debut as Ännchen in **Der Freischütz** with Heartbeat Opera, and returns to the Deutsche Oper Berlin as the Shephard in **Dinorah**. Last season, Ms. Haslett created the role of Kristina in the world premiere of Detlev Glanert’s **Oceane** with Deutsche Oper Berlin, in addition to joining the company for the 4th Blumenmädchen in **Parisifal** and Hirt in **Tannhäuser**. She also made her Toronto Symphony debut in performances of **Carmina Burana** under Maestro Donald Runnicles, and returned to the Metropolitan Opera for their production of Nico Muhly’s **Marnie**.

A frequent presence at Deutsche Oper Berlin, her recent roles with the company have included Adele in **Die Fledermaus** under Maestro Donald Runnicles, Berthe in **Le prophète**, Semele in **Die Liebe der Danae**, Papagena in **Die Zauberflöte**, First Niece in **Peter Grimes**, and Frasquita in **Carmen**. Other recent performances include her role debut as Zerbinetta in **Ariadne auf Naxos** with the Berkshire Opera Festival, her first performances of Gilda in **Rigoletto** in her company debut with the Lyric Opera of Kansas City, Adele in **Die Fledermaus** with Cincinnati Opera, Chloé in Offenbach’s **Daphnis et Chloé** with Heartbeat Opera, and Sophie in Picker’s **Emmeline** and Echo in Smetana’s **The Kiss** with Opera Theater of Saint Louis. She also joined the roster of the Metropolitan Opera for their production of **Iolanta** and the Lyric Opera of Chicago for **Lucia di Lammermoor**. As a young artist, she sang Nannetta in **Falstaff** with Martina Arroyo’s Prelude to Performance, Sarah and the cover of the title role of **The Ballad of Baby Doe** with Chautauqua Opera, and Susanna in **Le nozze di Figaro** with Opera in the Ozarks. She is also a former Resident Artist of Portland Opera. In the summer of 2012, she spent six weeks in Beijing with the I SING BEIJING program and in the following spring, she was presented by the program as a featured singer in a concert of Yan Jinxuan’s **白毛女 (The White-Haired Girl)** at New York’s Alice Tully Hall. Recent concert performances include Handel’s **Messiah** with the New Choral Society.

She was a 2014 Metropolitan Opera National Council Auditions grand finalist and sang excerpts of Zerbinetta from **Ariadne of Naxos** and Nannetta from **Falstaff** conducted by Marco Armiliato on the famed company’s stage. She is a 2015 second place winner of the Gerda Lissner International Vocal Competition and Encouragement Award winner of the George London Foundation Competition. In 2012, she was Alan M. and Joan Taub Ades Vocal Competition winner and Career Bridges Grant winner. She holds a Master of Music in vocal performances from the Manhattan School of Music, at which she sang Florestine in Corigliano’s **The Ghosts of Versailles** as well as Eva in Haydn’s **Die Schöpfung** conducted by Kent Tritle. Her performance credits at New York University, from which she earned her Bachelor of Music, include Despina in **Così fan tutte** and Jennie Parsons in Weill’s **Down in the Valley** in addition to winning the Excellence in Vocal Performance Award.