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ALISSA ANDERSON

CONTRALTO

Contralto Alissa Anderson wields her comic prowess, striking features, and powerful vocalism to great acclaim on opera and concert stages worldwide. Ms. Anderson achieved a considerable success and was celebrated for being “*impeccably prepared*” and “*splendid in every way*” when she stepped in as Florence Pike in Santa Fe Opera’s **Albert Herring** under the baton of Sir Andrew Davis. In 2020, Ms. Anderson made a lauded début as Mrs. Lovett at Royal Danish Opera. Opera News raved, “...it was left to an American Mrs. Lovett, Alissa Anderson, to show the natives how it should be done... Anderson was the best of all of them. She has a true contralto voice... her comic timing was exemplary.”



In the 2025 -2026 season, Ms. Anderson sings Albine in **Thaïs** with the Spoleto Festival USA, Baba in **The Medium** and Zita in **Gianni Schicchi** with Anchorage Opera, and makes her return to the Alabama Symphony for Handel’s **Messiah**. Her busy 2024-2025 season saw returns to Opera Philadelphia for a role début as Mrs. Moreno in Mazzoli/Vavrek’s **The Listeners**, company and role débuts with The South Florida Symphony as the Old Lady in **Candide**, and her début with the Alabama Symphony in Debussy’s **La Dame à la Lampe**. She also originated the role of Lola Allen Loving in the world premiere of Damien Geter and Jessica Murphy Moo’s **Loving v. Virginia**.

Additional recent engagements include her Virginia Opera début as Erda in **Siegfried**, her return to Opera Company of Middlebury for a hilarious turn in her role début of the Marquise of Berkenfield in **La fille du Régiment**, soloist in Dvorak’s **Stabat Mater** Highland Park Presbyterian, her début at Hawaii Opera Theatre as Mrs. Medlock in **The Secret Garden** and her role and company début at Nashville Opera as Baba in **The Medium**. She also debuted at Chicago Opera Theatre as the Deaconess in **Krol Roger** and as Florence Pike in **Albert Herring** and with Pacific Symphony as Maddalena in **Rigoletto**.

Anderson joined The Metropolitan Opera roster in 2021 as Nurse (cover) in **Boris Gudunov**. Other recent engagements include her début with Angers-Nantes Opera as Mother Goose in **The Rake’s Progress**, a reprise of her Marcellina at Austin Opera, Dame Quickly in **Falstaff** with Berkshire Opera Festival, Mama in **Why I Live at the Post Office** with UrbanArias, Erda in **Das Rheingold** with Opera Santa Barbara, and alto soloist with Heartbeat Opera’s popular “Messy Messiah” concert.

Other notable engagements for Ms. Anderson include Maddalena in **Rigoletto** (San Diego Opera, Opera in the Heights), Marthe in **Faust** (Opera San Antonio), Marcellina in **Le nozze di Figaro** (Utah Festival Opera, North Carolina Opera, Opera Santa Barbara), Mrs. Andrews/The Bird Woman in **Mary Poppins** (Utah Festival Opera), the Witch in **Into the Woods** (Utah Festival Opera), **La tragédie de Carmen** (Opera Birmingham, Opera Louisiana), Frugola/La Zia Principessa in **Il tritico** (Opera Delaware), Tisbe in **La Cenerentola** (San Diego Opera), La Zia Principessa/Ciesca in **Il tritico** (Opera Company of Middlebury), La Zia Principessa/Zita in **Suor Angelica/Gianni Schicchi** (Opera Santa Barbara), Cleo in **The Most Happy Fella** (Tulsa Opera), Mother Goose in **The Rake’s Progress** (Utah Opera), Lampito in **Lysistrata** (Fort Worth Opera), Emilia in **Otello** (Opera Southwest), Zulma in **L’italiana in Algeri** (Opera Southwest), Madame de la



Haltiere in ***Cendrillion*** (Santa Fe Concert Association), Mother in ***Hansel and Gretel*** (Santa Fe Concert Association), and her return to Santa Fe Opera where she sang the Society Woman in ***The Last Savage***. In addition, she made her “*comically perfect*” début as Mistress Quickly in ***Falstaff*** with Opera in the Heights and her Houston Grand Opera début in their *East + West* series production, ***River of Light***, by Jack Perla and Chitra Divakaruni.

Recent concert engagements have included John Adams’ ***Grand Pianola Music*** with the Dallas Symphony Orchestra, Haydn’s ***Lord Nelson Mass*** with Concordia University Symphony Orchestra, her European début as mezzo soloist in the Verdi ***Requiem*** with performances throughout Germany and France and her Lincoln Center début as the mezzo soloist in Mahler’s ***2nd Symphony***.

At Sarasota Opera, Ms. Anderson performed the roles of Dritte Dame in ***Die Zauberflöte***, Sandman in ***Hansel and Gretel***, and Flora in ***La Traviata***. As a resident and principal artist with Fort Worth Opera she performed the roles of Tisbe in ***La Cenerentola***, Mother in ***Amahl and the Night Visitors***, Alisa in ***Lucia di Lammermoor***, and the Angel Trio in ***Angels in America***. Scott Cantrell of the Dallas Morning News praised her 2010 performance of the Verdi ***Requiem*** with the University of North Texas Symphony Orchestra stating, “*Mezzo Alissa Anderson supplied aptly rich tones and an awesome chest voice.*”

As a young artist, Ms. Anderson performed with the Santa Fe Opera, Des Moines Metro Opera, and Ashlawn-Highland Opera, and Seagle Music Colony. She received the Kathryn Tyrell Award in the Shreveport Opera Competition, the Agnes M. Canning Award from Santa Fe Opera, and the Stuart R. Silver Award from Sarasota Opera. She holds her Master of Music from The University of Maryland and her Bachelor of Music in Vocal Performance from the University of North Texas.

Current as July 13, 2025