

Sonja Runje

alto

“Stagione, the magazine of the MusikTheater an der Wien, describes Sonja Runje in its issue 4/23 as one of the most beautiful baroque voices of our days.”

Exciting engagements await Sonja Runje in the 2024/25 season, Sonja will stand out in the role of Erenice in the concert of ***Il Venceslao*** in Warsaw together with Max Emanuel Cencic and {oh!} Orkiestra conducted by Martyna Pastuzska. Furthermore, Sonja will interpret the role of Farnace in Mozart’s ***Mitridate, re di Ponto*** in Lausanne, the title role in ***Griselda*** at the MusikTheatre an der Wien together with Max Emanuel Cencic and Wrocław Baroque Orchestra conducted by Benjamin Bayl, the title role of Cesare in Händel’s ***Giulio Cesare*** in Egitto at the Oper Köln with Gürzenich Orchestra Cologne conducted by Rubén Dubrovsky. Moreover, Sonja will sing Händel’s oratorio ***The Triumph of Time and Truth*** at the Musiktheatre an der Wien, J. S. Bach ***St John Passion and Elias*** in Zagreb, a concert of Hrvatska Misa at the Prinzregententheater Munich.

Most recent engagements include the role of Egeo in ***Teseo*** at the Handel Festival Halle, and the role of Bradamante in Vivaldi’s ***Orlando Furioso*** at Bayreuth Baroque Opera Festival. As Erenice in Caldara’s ***Il Venceslao*** Sonja performed at the Tage der Alten Musik Herne and at the Eufomia Festival Warsaw, as Angelo di Giustizia in Galuppi’s ***Adamo*** at the MusikTheater an der Wien and at the Musiikkitalo Helsinki.

The versatile contralto frequently collaborates with esteemed conductors, including **George Petrou, Christian Curnyn, Ruben Dubrovsky, Benjamin Bayl, Martyna Pastuzska, Francesco Corti** and **Aapo Häkkinen**.



Sonja Runje graduated with honors from the Academy of Music at the University of Zagreb, earning a master’s degree in opera singing under Martina Gojčeta Silić. She continues to refine her artistry through regular collaboration with Professor Eva Blahová in Bratislava.

Her contralto opera repertoire includes the title roles in G. F. Händel’s ***Amadigi***, ***Giulio Cesare in Egitto*** and G. Bononcini’s ***Griselda***, furthermore Orfeo in Ch. W. Gluck’s ***Orfeo ed Euridice***, Disinganno in G. F. Handel’s ***Il Trionfo del Tempo e del Disinganno***, Cornelia and Tolomeo in G. F. Handel’s ***Giulio Cesare in Egitto***, Calipso in N. Porpora’s ***Polifemo***, Bradamante and Alcina in A. Vivaldi’s ***Orlando Furioso*** under the baton of Francesco Corti and Il Pomo d’Oro, Acheloo in A. Steffani’s ***La lotta d’Ercole con Acheloo***, Sorceress in H. Purcell’s ***Dido and Aeneas***, Erenice in A. Caldara’s ***Il Venceslao***, Isabella ***L’Italiana in Algeri*** by G. Rossini, Sesto in W. A. Mozart’s ***La clemenza di Tito***, Orlofsky

in J. Straus's *Die Fledermaus*, Smeraldina in S. Prokofiev's *The Love for Three Oranges*, Frugola, Badessa and Zita in G. Puccini's *Il Trittico*, Olga in P. I. Tchaikovsky's *Eugene Onegin*, Mércèdes in G. Bizet's *Carmen*, Maddalena in G. Verdi's *Rigoletto*,

Runje is a sought-after oratorio and concert singer. Previous performances include J. S. Bach's oratorios *B minor Mass* (BWV 232), *Christmas Oratorio* (BWV 248), *St. Matthew Passion* (BWV 244) and cantatas *Wiederstehe doch der Sünde* (BWV 54), *Lobet Gott in seinen Reichen* (BWV 11), *Süßer Trost, mein Jesu kömmt* (BWV 151), G. F. Handel's *Messiah*, *Dixit Dominus* and *Il dolce tempo*, A. Vivaldi's *Gloria* and *Stabat Mater*, G. B. Pergolesi's *Stabat Mater*, J. C. Bach's *Ach, dass ich Wassers gnug hätte*, J. Haydn's *Nelson Mass*, W. A. Mozart's *Requiem* and *Missa Brevis in B*, F. Mendelssohn-Bartoldy's *A Midsummer Night's Dream* and *Elijah*, J. Brahms' *Alto Rhapsody*, M. Duruflé's *Requiem*, G. Rossini's *Le Petite messe solennelle*, C. Saint-Saëns *Oratorio de Noël*, G. Mahler's *Symphony No.2*, L. van Beethoven's *Symphony No. 9*, B. Papandopulos *Croatian Mass*, F. Schubert's *Winterreise*, L. Brouwer's *Canciones Amatorias*, M. de Falla's *Sietes canciones populares espanolas*.

(2024/25. Please use this resume exclusively.)

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