

# BALMER & DIXON MANAGEMENT AG

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**KATRIN WUNDSAM, Mezzosoprano**

Katrin Wundsam has already made a name for herself at first-class opera houses, concert halls and international festivals. The Austrian singer has made guest appearances at the Staatsoper Unter den Linden in Berlin, the Semperoper Dresden, the Hamburg State Opera, the Elbphilharmonie Hamburg, the Vienna Musikverein, the Bregenz Festival, the Salzburg Easter Festival, the Innsbruck Festival and Grafenegg, just to name a few.

She studied singing at the Anton Bruckner Private University as well as at the Mozarteum Salzburg. She also took lessons in lied and oratorio and attended masterclasses with KS Robert Holl and Kurt Widmer.

As a permanent member of the Cologne Opera ensemble between 2009 and 2016, she was able to acquire a wide range of roles and prove herself to audiences in such diverse roles as *Penelope* (IL RITORNO D'ULISSE IN PATRIA), *Sesto* (LA CLEMENZA DI TITO), *Ascanio* (BENVENUTO CELLINI), *Nicklausse* (LES CONTES D'HOFFMANN), *Preziosilla* (LA FORZA DEL DESTINO), *Prince Orlofsky* (DIE FLEDERMAUS), *Hänsel* (HÄNSEL UND GRETEL), *Suzuki* (MADAMA BUTTERFLY), *Concepcion* (L'HEURE ESPAGNOLE) and *Martuccia* (DIE GEZEICHNETEN). She appeared as *Flosshilde* (DAS RHEINGOLD), *Grimgerde* (DIE WALKÜRE) and *Zweite Norn* (GÖTTERDÄMMERUNG) in a guest performance in China with the Cologne Opera with Wagner's DER RING DES NIBELUNGEN. Other highlights included her Cologne debut as *Carmen* and Georg Kreisler's singspiel HEUTE ABEND: LOLA BLAU.

Katrin Wundsam also remains associated with Cologne Opera as a guest soloist and has recently appeared there as the *Pilgrim* in Kaija Saariaho's L'AMOUR DE LOIN and as *Hänsel* in Humperdinck's HÄNSEL UND GRETEL in two new productions.

This was followed by *Stranger Princess* in Antonín Dvořák's RUSALKA, another important role debut in a more dramatic direction. With this role, she also made her house debut at the Hessisches Staatstheater Wiesbaden. This was followed by another role debut as *Magdalene* in Wagner's DIE MEISTERSINGER VON NÜRNBERG under Marek Janowski at the Spring Festival in Tokyo.

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As *Gymnasiast/Garderobiere* in Alban Berg's LULU, Katrin Wundsam also appeared for the first time on the opera stage of the MusikTheater an der Wien, where she had previously performed a solo evening with Georg Kreisler's Singspiel HEUTE ABEND: LOLA BLAU in a scenic arrangement by Eicke Ecker and accompanied by pianist Rainer Mühlbach.

At the Dresden Music Festival in 2023, she made her role debut as *Fricka* in Wagner's DAS RHEINGOLD with Concerto Köln under Kent Nagano.

Katrin Wundsam also made guest appearances at the Hamburg State Opera as *Dorabella* in Mozart's COSÌ FAN TUTTE and as *Rosina* in Rossini's IL BARBIERE DI SIVIGLIA - in the latter role, she also made her debut at the Dresden Semperoper, where she subsequently appeared again as *Hänsel*, which was also at the centre of a collaboration with the Berlin State Opera as part of a new production staged by Achim Freyer and conducted by Sebastian Weigle.

As part of the Salzburg Easter Festival, Katrin Wundsam was heard as *Grimgerde* in Richard Wagner's DIE WALKÜRE under Christian Thielemann, a role that she subsequently sang in a concert performance under Jaap van Zweden at the Amsterdam Concertgebouw.

Katrin Wundsam has also enjoyed a successful and fruitful collaboration with the Bregenz Festival, where she has appeared on the lake stage in Mozart's DIE ZAUBERFLÖTE and Verdi's RIGOLETTO, while at the Festspielhaus she sang in Ernst Křenek's KARL V, Igor Stravinsky's LE ROSSIGNOL, Simon Laks' L'HIRONDELLE INATTENDUE and Arrigo Boito's NERONE. At the Festwochen der Alten Musik in Innsbruck, Katrin Wundsam appeared on stage as *Enea* in Saverio Mercadante's rarely heard DIDONE ABBANDONATA under the direction of Alessandro de Marchi - a recording of the production is available on the Naxos label.

Katrin Wundsam recently appeared on the concert stage with the Düsseldorfer Symphoniker in Mozart's REQUIEM under Adam Fischer and in Mendelssohn's DIE ERSTE WALPURGISNACHT under David Reiland, as well as with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern under Kazuki Yamada in Ravel's SHÉHÉRAZADE and selected orchestral songs by Richard Strauss. In the Hamburg Elbphilharmonie, she performed Mark-Anthony Turnage's dramatic scene TWICE THROUGH THE HEART together with the Hamburg Philharmonic State Orchestra under the direction of Markus Poschner.

Other significant highlights of her concert career to date include Stravinsky's LES NOCES at the Vienna Musikverein, Luciano Berio's FOLK SONGS with the WDR Symphony Orchestra and Jukka-Pekka Saraste, Mozart's VESPERAE SOLENNES and KRÖNUNGSMESSE KV 317 with the Tonkünstler-Orchester Niederösterreich under Ivor Bolton, Beethoven's MISSA SOLEMNIS conducted by Andrés Orozco-Estrada at the Rheingau Music Festival, the world premiere of Gerald Wirth's cantata CARMINA AUSTRIACA at the Grafenegg Festival, Mahler's SECOND SYMPHONY at the International Bruckner Festival Linz and his EIGHTH SYMPHONY at the Tonhalle Düsseldorf under Adam Fischer.

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In the current 2023/2024 season, Katrin Wundsam had huge success with her first staged *Fricka* in DAS RHEINGOLD and DIE WALKÜRE at Staatstheater Wiesbaden. She also returned to the MusikTheater an der Wien for a version of Oliver Knussen's WO DIE WILDEN KERLE WOHNEN staged by Nikolaus Habjan.

Katrin Wundsam is regularly working with some of the world's most renowned conductors, including Daniel Barenboim, Alfred Eschwé, Adam Fischer, Markus Poschner, Francois Xavier Roth and Christian Thielemann. Under the direction of Marek Janowski, she has also recorded *Hansel* in HANSEL AND GRETEL in the Berlin Philharmonie for Pentatone.

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