

KATRINA THURMAN

SOPRANO

Soprano **Katrina Thurman** has been praised for her “*remarkably vibrant and flexible voice*” (Gramophone) and her “*wonderfully clear sound and natural warmth of character*” (Opera News). She is a versatile artist who has built a solid reputation performing traditional operatic repertoire while also specializing in contemporary opera and American musical theatre. Her repertoire encompasses over 45 roles in six languages and has taken her to theaters including the Metropolitan Opera, Opéra de Lyon and Festival Lyrique de Belle-Ile en Mer (France), Oper Bonn (Germany), Opera Philadelphia, The Dallas Opera, Glimmerglass Festival, Florentine Opera, Lyric Opera of Kansas City, New York City Opera, Florida Grand Opera, Opera Omaha, Utah Opera, Tulsa Opera, American Opera Projects, Syracuse Opera, Aspen Music Festival Sacramento Opera, Anchorage Opera, Shreveport Opera, Indianapolis Opera, and Center for Contemporary Opera.



Ms. Thurman is a noted specialist in contemporary opera and created the roles of Liz in Cummings’ *The Golden Gate* (American Opera Projects), Blanche Ingram in Karchin’s *Jane Eyre* (Center for Contemporary Opera), Isabella Beecher in Bond’s *Mrs. President* (Anchorage Opera), and Martha in Karchin’s *Romulus* (American Opera Projects) which was also recorded on the Naxos label. Other portrayals include Mrs. Naidoo in Glass’s *Satyagraha* (Oper Bonn), Amy in Adamo’s *Little Women* (Syracuse Opera), and Lightfoot McClendon in Floyd’s *Cold Sassy Tree* (Opera Omaha tour). Her 2019-2020 season saw the release of her Blanche Ingram in Karchin’s *Jane Eyre* on the Naxos label, her return to The Metropolitan Opera for *Akhnaten*, and her debut with Intermountain Opera as Lois Lane/Bianca in *Kiss Me, Kate*. This season’s engagements include digital appearances with Intermountain Opera and The Metropolitan Opera’s cancelled production of *Die Frau ohne Schatten*. The 2021-22 season sees her stage debut with The Metropolitan Opera as Meretaten in *Akhnaten*.

Ms. Thurman possesses an impressive resume in traditional opera roles including Adina in *L’elisir d’amore* (Lyrique en Mer, Sacramento Opera), Donna Anna cover in *Don Giovanni* (The Dallas Opera), Gilda in *Rigoletto* (Sacramento Opera), Musetta in *La bohème* (Florentine Opera, Lyric Opera of Kansas City, Piedmont Opera), Marzelline in *Fidelio* and the cover of Violetta in *La traviata* (Shippensburg Music Festival), the cover of Eurydice in Telemann’s *Orpheus* (New York City Opera), Erste Dame in *Die Zauberflöte* (Tulsa Opera), Belinda in *Dido & Aeneas* (The Yard), and Ninfa and the cover of La Musica in Monteverdi’s *L’Orfeo* (Glimmerglass Festival). Additionally, she joined the Metropolitan Opera roster in 2018 (*Suor Angelica*).

In lighter fare, Ms. Thurman has captivated audiences in operetta and musical theatre, beginning her foray into this repertoire at the Glimmerglass Festival where she went on with a few hours’ notice as Diana in Offenbach’s *Orpheus in the Underworld*. She returned to Glimmerglass as a soloist in concert with Steven Blier and to cover Bianca/Lois Lane in Cole Porter’s *Kiss Me, Kate* directed by Diane Paulus. She has since been seen as Maria in *The Sound of Music* (Anchorage Opera), Rosabella in *The Most Happy Fella* (Tulsa Opera), Hanna Glawari in *The Merry Widow* (Shreveport Opera), Sophie in *Master Class* (Alpine Theatre Company), Yum-Yum in *The Mikado* (Syracuse Opera), Gabrielle in *La vie parisienne* (First Coast Opera), Adele in *Die Fledermaus* (Syracuse Opera), and performing Gershwin standards in concert with the New Jersey Symphony Orchestra. Her one-woman show, *Once Upon a Date: A Lover’s Life*, has been seen at multiple venues, including the University Club of NY.

Ms. Thurman’s international debut as Venus in Rameau’s *Dardanus* with Opera Bonn was noted by Theater Rundschau as “vocally brilliant.” She returned to Bonn for performances as Mrs. Naidoo in Philip Glass’s *Satyagraha* and Aljeja in Janacek’s *From the House of the Dead*. Other international engagements include her French opera debut as Najade in *Ariadne auf Naxos* with Opéra de Lyon, Adina in *L’elisir d’amore* with Lyrique en Mer, and principal soloist in *The Opera Show*, which toured Spain, Italy, and England.

Thurman made her Carnegie Hall debut in 2016 in Rutter’s *Magificat* with Manhattan Concert Productions and has since returned for Mozart’s *Requiem*, Gounod’s *St. Cecilia Mass*, and Haydn’s *The Creation*. She has been a soloist with Indianapolis Opera, Cincinnati Symphony Orchestra, Utah Symphony, and Omaha Symphony. She has received awards from the Classical Singer Competition, American Traditions Competition, the Jensen Foundation, National Opera Association, Connecticut Opera Guild, William C. Byrd Foundation, Anna Sosenko Assist Trust, and Schuyler Foundation. She holds a Master of Music from the Cincinnati College-Conservatory of Music and a Bachelor of Music from Oklahoma City University.

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ROLES

Meretaten	Akhnaten	The Metropolitan Opera	2022
Unborn 2, Servant 2 (cover)*	Die Frau ohne Schatten	The Metropolitan Opera	2021
Lois Lane/Bianca	Kiss Me, Kate	Intermountain Opera Bozeman	2020
Meretaten (cover)	Akhnaten	The Metropolitan Opera	2019
Suor Dolcina (cover)	Suor Angelica	The Metropolitan Opera	2018
Donna Anna (cover)	Don Giovanni	The Dallas Opera	2018
Berta	Il barbiere di Siviglia	Florentine; Opera Omaha; Opera Philadelphia	2017; '15; '14
Blanche Ingram	Jane Eyre (Karchin)	Center for Contemporary Opera, NY	2016
Violetta (cover)	La Traviata	Shippensburg Music Festival	2016
Giannetta	L'elisir d'amore	Opera Philadelphia	2016
Gabrielle	La vie parisienne	First Coast Opera	2016
Adele	Die Fledermaus	Syracuse Opera	2014
Marzelline	Fidelio	Shippensburg Music Festival	2014
Musetta	La bohème	Florentine; Lyric Opera Kansas City; Piedmont	2014; '08; '06
Mrs. Naidoo	Satyagraha	Oper Bonn, Germany	2013; 2004
Rosabella	The Most Happy Fella	Tulsa Opera	2013
Isabella Beecher	Mrs. President (Victoria Bond)	Anchorage Opera	2012
Sophie de Palma	Master Class	Alpine Theatre Project	2012
Eurydice (cover)	Orpheus (Telemann)	New York City Opera	2012
Maria	The Sound of Music	Anchorage Opera	2012
Gilda	Rigoletto	Sacramento Opera	2012
Hanna Glawari	The Merry Widow	Shreveport Opera	2011
Adina	L'elisir d'amore	Lyrique en Mer, France; Sacramento Opera	2011; 2009
Yum-Yum	The Mikado	Syracuse Opera	2010
Liz	The Golden Gate (Cummings)	American Opera Projects	2010
Belinda	Dido & Aeneas	The Yard	2009
Amy	Little Women	Syracuse Opera	2009
Barbarina	Le nozze di Figaro	Florida Grand Opera	2009
Ellen	Lakmé	Florida Grand Opera	2009
Lois Lane/Bianca (c)	Kiss Me, Kate	Glimmerglass Opera	2008
Erste Dame	Die Zauberflöte	Tulsa Opera	2008
Ninfa; La Musica (c)	L'Orfeo	Glimmerglass Opera	2007
Diana	Orpheus in the Underworld	Glimmerglass Opera	2007
Martha	Romulus	American Opera Projects	2007
Bianca	La rondine	Utah Symphony & Opera	2006
Najade	Ariadne auf Naxos	Opéra de Lyon, France	2005
Aljeja	From the House of the Dead	Oper Bonn, Germany	2004
Vénus	Dardanus	Oper Bonn, Germany	2004
Lightfoot McClendon	Cold Sassy Tree	Opera Omaha Heartland Opera Theater	2003

CONCERT WORK, RECITALS, & RECORDINGS

Soloist	Haydn: <i>The Creation</i>	Carnegie Hall- Manhattan Concert Productions	2018
Blanche Ingram	<i>Jane Eyre</i> by Louis Karchin	Naxos Label	2018
Soloist	Mozart: <i>Requiem</i> ; Gounod: <i>St Cecilia</i>	Carnegie Hall- Manhattan Concert Productions	2017
Soloist	Rutter: <i>Magnificat</i>	Carnegie Hall- Manhattan Concert Productions	2016
Soloist	<i>Crescendo Concert</i>	Indianapolis Opera	2015
Soloist	<i>Gershwin!</i>	New Jersey Symphony Orchestra	2013
Soloist	<i>Knoxville: Summer of 1915</i>	Danbury Symphony Orchestra	2011
Soloist	<i>The Opera Show</i>	Kilworth House Theater, UK/Barcelona/Milan	2010
Martha	<i>Romulus</i> by Louis Karchin	Naxos Label	2009
Recital	<i>We Open in Paris</i> w/Steven Blier	Glimmerglass Opera	2008
Soloist	Choral Collaborative Concert	Omaha Symphony	2003

*cancelled due to Covid-19

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REPERTOIRE

Adamo	Little Women	Amy*, Beth
Adams	Nixon in China	Pat Nixon
Beethoven	Fidelio	Marzelline*
Bizet	Les pêcheurs de perles	Leïla
Britten	A Midsummer Night's Dream	Helena
Britten	The Turn of the Screw	Governess
Cummings	The Golden Gate	Liz*
Donizetti	L'elisir d'amore	Adina*, Giannetta*
Floyd	Cold Sassy Tree	Lightfoot McClendon*
	Of Mice and Men	Curley's Wife
	Susannah	Susannah
Glass	Satyagraha	Mrs. Naidoo*
Gordon	The Grapes of Wrath	Rosasharn
	The House w/o a Xmas Tree	Adelaide/Helen/Miss Thompson*
Gounod	Roméo et Juliette	Juliette
Heggie	Three Decembers	Bea
Janáček	From the House of the Dead	Alyeya*
	Jenufa	Jenufa
Karchin	Jane Eyre	Blanche Ingram*
	Romulus	Martha*
Léhar	The Merry Widow	Hanna*, Valencienne*
Loesser	The Most Happy Fella	Rosabella*
Massenet	Manon	Manon
Monteverdi	L'Orfeo	La Musica*, Ninfa*
Mozart	Die Zauberflöte	Pamina*, Erste Dame*
	Don Giovanni	Donna Anna*, Zerlina
	Idomeneo	Ilia
	Le nozze di Figaro	Susanna, Barbarina*
Offenbach	La vie parisienne	Gabrielle*
Poulenc	Les mamelles de Tirésias	Thérèse
Puccini	La bohème	Musetta*
	Gianni Schicchi	Lauretta*
	Suor Angelica	Suor Genovieffa*, Suor Dolcina*
Purcell	Dido & Aeneas	Belinda*
Puts	Silent Night	Anna Sørensen
Rameau	Dardanus	Venus*
Rodgers	The Sound of Music	Maria*
Stravinsky	The Rake's Progress	Anne Trulove
Sullivan	HMS Pinafore	Josephine
	Mikado	Yum-Yum*
	The Pirates of Penzance	Mabel
J. Strauss	Die Fledermaus	Adele*, Rosalinde
R. Strauss	Arabella	Arabella, Zdenka
	Ariadne auf Naxos	Najade*, Echo*
Telemann	Orpheus	Eurydice*
Verdi	La Traviata	Violetta*
	Rigoletto	Gilda*

* performed, covered, or contracted

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CRITICAL ACCLAIM

Blanche Ingram in *Jane Eyre*

Naxos Recording

"Other high points include a passage for Blanche, the snobbish beauty Rochester has no intention of marrying, who can scarcely disguise her class condescension when referring to Jane. Katrina Thurman leaps through this bouncy aria with enjoyably imperious agility."
-Opera News

"Among the many secondary roles, Katrina Thurman's somewhat frivolous Blanche Ingram deserves a mention"
- GB Opera Magazine

Center for Contemporary Opera

"Outstanding in a smaller role was Katrina Thurman, another soprano, who played Blanche Ingram: bitchy, catty, well-nigh villainous. The soprano sang with confidence and lyric power."
- New Criterion

"As Rochester's matrimonially minded friend Blanche Ingram, soprano Katrina Thurman was appropriately highhanded and domineering."
- Opera News

Adina in *L'elisir d'amore*

Lyrique en Mer, France

"Feast for the eyes and ears, slender soprano Katrina Thurman sings and dances the role of Adina with agility and humor."
- Ouest France

Sacramento Opera

"Vania and Thurman give impressive vocal performances, living up to the task of filling the large Community Center Theater with their voices. . . The statuesque Thurman, who in this production looks more like a Hollywood starlet than a Napa Valley landowner, uses her strong and youthful soprano to great effect. The sense of comic spontaneity and sexual brio she brought to the role of Adina makes this production a must-see."
- The Sacramento Bee

Musetta in *La bohème*

Florentine Opera

"Katrina Thurman brought a bright, facile sound to the role of Musetta, along with the theatrical depth to create a character that was both insufferable in her behavior and deeply loyal and compassionate with her friend Mimi."
- Milwaukee Journal Sentinel

"All four principals and the two comprimario players harmonized throughout under the watch of conductor Joseph Rescigno and stage director William Florescu. ... Katrina Thurman makes an attractive Musetta, but Thurman and Florescu chose to accent her cleverness and force of personality rather than her flirty sexuality. She's brisk and clear in her singing and acting and not at all kittenish. She knows the score and plays by her own rules; I like this Musetta a lot, and I like Thurman."
-Tom Strini Writes

Lyric Opera of Kansas City

"Thurman and Belcher are great fun throughout this scene, each smoldering with jealousy and desire, and each determined not to reveal it. Thurman plays well the part of the Parisian fashion plate, enjoying the attentive stares of the crowd and hoping to attract the one pair of eyes determined not to be seen watching her. . . equally earning the spotlight are Belcher and Thurman, as Marcello and Musetta, truly the "Benedict and Beatrice" of this work. They sparkle in their scenes together, truly capturing the passion of this tempestuous relationship."
- A 'n' E Vibe

"Katrina Thurman played the flirtatious and independent Musetta. . . her soprano voice is appealing and matches her character well. Thurman also proved to be a fine actress in one of the opera's most comic moments. She kept lifting her skirt to show her leg while her embarrassed lover Alcindoro attempted to pull the skirt down."
- Kansas City Star

Piedmont Opera

"Katrina Thurman as Musetta was perfect in both voice and in her depiction of 19th-Century sluttiness, all the more appropriate for her later transformation to an empathetic, caring person during Mimi's death scene." - Classical Voice of NC

"The singing is first-rate. . . Bojan Knezevic as Marcello and Katrina Thurman as Musetta make another fine pair of singing lovers. . . Thurman also succeeds in tickling the collective funny bone in the way she complains about that "pain" in her foot."
- Winston-Salem Journal

Maria in *The Sound of Music* with Anchorage Opera

"it isn't necessary to splice in high notes sung by another singer, as it was in the movie. Thurman's clear soprano nails each note nicely, thank you. All of the principals, in fact, are to be commended for their accuracy and much-welcome diction."

- Alaska Dispatch News

Gilda in *Rigoletto* with Sacramento Opera

This production . . . has two things going for it: a winning set from the Utah Opera and the vocal charms of soprano Katrina Thurman in the role of Rigoletto's chaste daughter Gilda. With her Gilda, Thurman offered a radiant soprano. . . Thurman gave the innocence of her characterization a sense that, despite her inexperience at love, she knew better but chose not to do better. Her performance of "Caro nome" saw her use her supple but strong voice to good effect with clarity and emotion. She had no trouble filling the large hall with her voice and she managed to transit the higher notes demanded by this aria"

- The Sacramento Bee

Rosabella in Loesser's *The Most Happy Fella* with Tulsa Opera

"Thanks to . . . a fine cast that seemed to tap directly into the spirit of the show, Tulsa Opera's 'The Most Happy Fella' made its opening night audience quite happy. . . Thurman sang well - her rendition of 'Somebody, Somewhere' was especially good."

- The Tulsa World

Martha in Louis Karchin's *Romulus*

Naxos Recording

"The cast is led by soprano Katrina Thurman who soars, exclaims and declaims as necessary. Hers is a remarkably vibrant and flexible voice . . . "

- Gramophone

"Soprano Katrina Thurman as Martha stands out for her wonderfully clear, pointed sound and the natural warmth she brings to her character."

- Opera News

American Opera Projects

"Katrina Thurman, a soprano, was perky as Martha . . . All of these performers sang excellently, their clear diction a particular boon . . . "

- The New York Times

Mozart: *Requiem* and Gounod: *St. Cecilia Mass* with Manhattan Concert Productions at Carnegie Hall

"Katrina Thurman's pure, fluttering soprano well opposed the percussive movement of the ensemble."

- NY Theatre Guide

Giannetta in *L'elisir d'amore* with Opera Philadelphia

"a uniformly wonderful cast, led by a spiritedly comic Dimitri Pittas, provide bright, sunshiny fun. . . Katrina Thurman joins her castmates in giving a large, vibrant performance that still defines Giannetta's character."

- Phindie.com

" . . . the engaging cast of this cleverly reimagined version embraces the lighthearted wit and romantic sentimentality of the bel canto classic, displaying both their acting skills in the updated sight gags and their vocal talents in the familiar score. . . soprano Katrina Thurman amuses as the village gossip Giannetta."

- DC Metro Theater Arts

"Katrina Thurman is a lively Gianetta, well-paired with Shafer"

- PhillyMag.com

"Katrina Thurman's attractive Giannetta"

- Opera News

Guest Soloist in the *Crescendo Concert* with Indianapolis Opera

"Thurman (in a slinky, sparkly red rose gown) gave "Popular" a spunky sheen and brought the winsome, dreamy "Ain't It a Pretty Night" through her full vocal range. She followed the playful "By Strauss" (by the Gershwins), which pans Broadway of Berlin, Porter and Kern and begs for waltz oom-pa-pah, with a show-stopping rendition of "Sempre Libera."

- NUVO Magazine

Adele in *Die Fledermaus* with Syracuse Opera

"The two female leads. . . Katrina Thurman as Adele, were in fine vocal form throughout the evening. Thurman's light lyric soprano. . . is perfectly suited to the role of the maid, Adele. She has an immediately attractive bright and warm vocal timbre. . . During Thurman's Broadway-like number If I were a Country Girl, where her character is asked to prove she has sufficient talent to be an actress, it became abundantly clear that this is a singer equally at-home with musical theater and opera. Thurman's signature second-act number, the Laughing Song, was for my tastes the standout number of the production. . . her delivery was picture perfect. Thurman is also a fine comedic actor who several times nearly stole the show with her onstage antics and gesticulations. Her whining and maudlin tears over her "sick aunt" were a constant source of belly laughs throughout the first act."

- Opera Today

"Soprano Katrina Thurman as Rosalinde's maid, Adele, sparkles in Act II with her aria known as the "Laughing Song," and she is vibrant when convincing the jailer that she is an actress."

- Syracuse Post-Standard

Isabella Beecher in Bond's *Mrs. President* with Anchorage Opera at NYC's Symphony Space

"Ms. Bond . . . did provide a Micaëla of sorts in Woodhull's acolyte, Isabella Beecher, whose innocent intensity was captured sweetly by the soprano Katrina Thurman." - The New York Times

Berta in *Il barbiere di Siviglia*

Opera Philadelphia

"herein lay a castwide problem: So much theatrical multitasking in a production like this is going to take its toll somewhere, especially early in the run, and here it was the singing. . . except for Katrina Thurman's Berta (who made her often-cut aria pull its comic weight)." - Philadelphia Inquirer

"I cannot fail to mention the delightful Berta of Katrina Thurman. Berta is more an acting role than a singing one, although Miss Thurman sang and acted beautifully." - BachTrack

"...soprano Katrina Thurman's Berta, who took what might be considered a cameo or throwaway role and transformed it into a lustrous showcase of all her assets." - Operatoonity

Opera Omaha

"The success of the evening was due to an incredible cast. . . Bass Peter Volpe and soprano Katrina Thurman were delightful as Basilio and Berta, providing further hilarity." - Opera News

"Peter Volpe (dishonest music instructor, Don Basilio) and Katrina Thurman (Berta, the maid) are both fine character actors who are a joy to hear sing. Thurman in particular had the audience in stitches several times." - The Daily Nonpareil

Soloist in *S'Wonderful, S'Marvelous, Gershwin!* with the New Jersey Symphony Orchestra

Soprano Katrina Thurman and baritone Jim Weitzer captivated the audience with Gershwin gems including "I Got Rhythm", "Embraceable You", "Someone to Watch Over Me" and "S Wonderful." - Time Square Chronicles

Soloist in Barber's *Knoxville: Summer of 1915* with the Danbury Symphony Orchestra

"Soprano Katrina Thurman won everyone over in her nostalgic return to childhood in "Knoxville: Summer 1915," . . . Thurman had a dramatically endearing presence as her luxurious voice gave life to the lyric rhapsody based on a prose poem written by James Agee. As she sang of her losses with tenderness, her delivery was impeccable... she gave a dreamlike quality to Barber's music." - Danbury News Times

Yum-Yum in *The Mikado* with Syracuse Opera

" . . . the performers breathed life into each scene by making every line count and every song important. The ensemble work was stunning, with nice chemistry among Yum-Yum, Pitti-Sing and Peep-Bo on "Three Little Maids from School are We," . . . Act II gives Katrina Thurman opportunity to take the spotlight when her aria "The Sun Whose Rays Are All Ablaze" signals Yum-Yum's transformation from innocent school girl to vain young woman." - Syracuse Post-Standard

Alyeya in Janáček's *From the House of the Dead* with Oper Bonn, Germany

"The hopes of the young Tartar Alyeya were transported by the round voice of Katrina Thurman." - Das Opernglas

"Katrina Thurman as a young Alyeya was a highlight in this somber opera without women and heroes." - Cologne Rundschau

"...Katrina Thurman as Alyeya shares moments of most tender intimacy." - Bonn General-Anzeiger

Vénus in Rameau's *Dardanus* with Oper Bonn, Germany

"Katrina Thurman sang the divine interludes of the goddess Venus with a light, vocal elegance." - Frankfurter Rundschau

"Venus frees him from the prison moving gracefully through the scene in her Baroque costume. Katrina Thurman appears with her silvery, floating soprano." - Bonn General-Anzeiger

"One should note Katrina Thurman's vocally brilliant European debut." - Theater Rundschau

Liz in Conrad Cumming's *The Golden Gate* with American Opera Projects

"The singers — Katrina Thurman, a soprano . . . offered rich, engaged performances. Constantly shifting between firsthand declamation and third-person observation, they achieved a gabby intensity more often encountered in Stephen Sondheim's musicals than in the opera house." - The New York Times