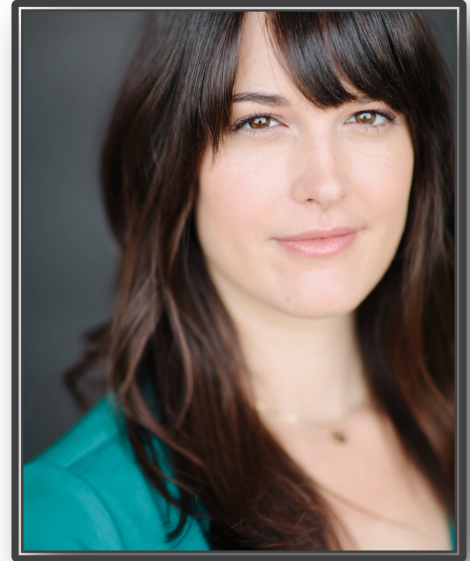


LAURA KRUMM
MEZZO-SOPRANO

Praised for her “exceptionally beautiful mezzo,” Iowa native Laura Krumm is a recent graduate of the prestigious Adler Fellowship at the San Francisco Opera. The 2018-2019 season saw her as Lola in *Cavalleria rusticana* and the Kitchen Boy in *Rusalka*, both with San Francisco Opera as well as covering Annino in *La clemenza di Tito* with the Metropolitan Opera. Her 2019-2020 season includes a return to the Metropolitan Opera as Javotte in *Manon* and the cover of Cherubino in *Le nozze di Figaro* and a debut with the Santa Rosa Symphony for Mozart’s *Requiem*.



In the 2017-2018 season, Laura returned to San Francisco Opera for several projects including Javotte in Vincent Boussard’s production of *Manon* and Siegrune in Francesca Zambello’s production of *Die Walküre*. In the 2016-2017 season, she made role and company debuts performing Zerlina (*Don Giovanni*) for Nashville Opera, Mrs. Webb (*Our Town*) with Fresno Grand Opera, and Meg in Mark Adamo’s *Little Women* for Michigan Opera Theater for which her performance was lauded as “exquisitely sung” and a “highlight of the evening” (Encore Michigan). On the concert stage, she sang the Soprano II solos in Bach’s *B Minor Mass* with the Luther College Symphony and joined American Lyric Theater in a recital of new opera at the Morgan Library.

In recent seasons Laura returned to the Lyric Opera of Chicago and San Francisco Opera to cover Angelina in *La Cenerentola* and made her role debut as Sister Helen Prejean in *Dead Man Walking* with Fresno Grand Opera. Additionally, she joined the roster of The Dallas Opera where she covered Jan Arnold in the world premiere of Joby Talbot’s *Everest*. She made her Skagit Opera debut as Angelina (*La Cenerentola*) and sang Rosina (*Il barbiere di Siviglia*) with Opera Idaho. In concert, Laura joined the Alexander String Quartet for performances of Jake Heggie’s *Camille Claudel: Into the Fire* as part of the Chamber Music at Kohl Mansion Concert series. Ms. Krumm debuted with the internationally renowned Berkeley Symphony in a performance of Kaija Saariaho’s *Adriana Songs*, and joined the UC Davis Symphony for performances of Peter Lieberman’s *Neruda Songs*. She also joined choreographer Alonzo King’s LINES Ballet in their Brazil tour of *Constellation* where she sang the works of Handel, Vivaldi, and Strauss in collaboration with a performance by the ballet corps.

During her time as a San Francisco Opera Adler Fellow, Laura was heard in several roles on the company’s mainstage including Rosina in the family performances of *The Barber of Seville*, Countess Ceprano and the Page in Verdi’s *Rigoletto*, and a Maid in the world premiere of Tobias Picker’s *Dolores Claiborne*. Ms. Krumm also added several roles to her repertoire while with the company including Roméo in *I Capuleti e i Montecchi* and Dorabella in *Così fan tutte*. She created the role of Martha in the world premiere of Nolan Gassers’ *The Secret Garden* for the San Francisco Opera Center and she sang Laura in Jack Perla’s *Love/Hate* at the ODC Theater.

Laura earned a Master of Music from the University of North Texas in 2011 and is a 2009 graduate of Luther College in Decorah, Iowa.

LAURA KRUMM
Mezzo-Soprano

OPERA

Cherubino (cover)	Le nozze di Figaro	Metropolitan Opera	2020
Javotte	Manon	Metropolitan Opera	2019
Kitchen Boy	Rusalka	San Francisco Opera	2019
Annino (cover)	La clemenza di Tito	Metropolitan Opera	2019
Lola	Cavalleria rusticana	San Francisco Opera	2018
Siegrune	Die Walküre	San Francisco Opera	2018
Wellgunde (cover)	Das Rheingold/ Götterdämmerung	San Francisco Opera	2018
Javotte	Manon	San Francisco Opera	2017
Maidservant	Elektra	San Francisco Opera	2017
Meg	Little Women	Michigan opera Theatre	2017
Mrs. Webb	Our Town	Fresno Grand Opera	2017
Zerlina	Don Giovanni	Nashville Opera	2016
The Maid	Jenufa	San Francisco Opera	2016
Sister Helen Prejean	Dead Man Walking	Fresno Grand Opera	2016
Angelina (cover)	La Cenerentola	Lyric Opera of Chicago	2015
Rosina	Il barbiere di Siviglia	Opera Idaho	2015
Angelina	La Cenerentola	Skagit Opera	2015
Jan Arnold (cover)	Everest	The Dallas Opera	2015
Angelina (cover)	La Cenerentola	San Francisco Opera	2014

CONCERT

Soloist	Mozart: Requiem	Santa Rosa Symphony	2019
Soloist	Bach: B Minor Mass	Luther College Symphony	2017
Soloist	Heggie: Camille Claudel	Alexander String Quartet	2015
Soloist	Lieberson: Neruda Songs	UC Davis Symphony	2014
Soloist	Mozart: Requiem	New York City Chamber Orchestra	2014
Soloist	Saariaho: Adriana Songs	Berkeley Symphony	2014

TRAINING

Adler Fellow	San Francisco Opera	2012-13
Merola Opera Program	San Francisco Opera	2011
Advanced Opera Program	Opera Works	2010

EDUCATION

Master of Music	University of North Texas	2012
Bachelor of Music	Luther College	2009

LAURA KRUMM
MEZZO-SOPRANO

CRITICAL ACCLAIM

Lola – Cavalleria rusticana – San Francisco Opera

"“Cavalleria” also featured a gorgeous contribution by mezzo-soprano Laura Krumm as Lola, the focus of all the men’s desires. Krumm has been a strong, reliable presence on local opera stages since her time as an Adler Fellow several years ago, but I’ve never before heard her sing with such a combination of force, rich vocal color and sheer self-assurance. This performance – brief but entrancing – felt like a major step forward.”

- Joshua Kosman, Datebook

Soloist – Alt Alumni Concert – American Lyric Theater

“Baritone Joseph Lattanzi and mezzo Laura Krumm didn't originate at the roles of Jack and Jackie Kennedy when JFK--the new opera by David T. Little and Royce Vavrek--premiered in Fort Worth a year ago...But they certainly owned them in the excerpts presented in the most daring of the four excellent works...”

- Richard Sasanow, Broadway World

Meg – Little Women – Michigan Opera Theater

“In “Things Change, Jo,” Meg explains what it’s like to be in love. This aria was exquisitely sung by mezzo-soprano, Laura Krumm, and was a highlight of the evening.”

- Graham Mitchell, Encore Michigan

Zerlina – Don Giovanni – Nashville Opera

“Laura Krumm as Zerlina was perhaps my favorite, with her technically solid, beautiful sound and excellent acting skills giving Zerlina the most human, natural arc of the night.”

- Tracy Monaghan, Schmopera

Sister Helen Prejean – Dead Man Walking – Fresno Grand Opera

“Laura Krumm, who played Sister Helen, offered a soaring and emotionally fierce performance...”

- Donald Munroe, Fresno Bee

Angelina – La Cenerentola – Skagit Opera

“Laura Krumm is simply brilliant in the title role...”

- Christopher Key, IMHO

Angelina – La Cenerentola – Bar Harbor Music Festival

“But no one could have stolen the show from Krumm’s Angelina, who was as delicious to look upon as to hear. She brought a plucky charm to her role as the despised third sister.... Her arias were filled with trills, chirps, warbles, breath-taking glissandos, deep cello-like lows and soaring viola highs that must have ranged at least two octaves, all of which Krumm handled with the ease and confidence of a Ninja warrior princess.”

- Nan Lincoln, MSIslander.com

Elena – Anya 17 – Opera Parallèle

“With one notable exception - a shapely, heart-tugging solo for the blind girl, exquisitely sung by mezzo-soprano Laura Krumm - the melodies meander aimlessly.”

- Joshua Kolman, SF Gate

Soloist – Adriana Songs – Berkeley Symphony

“Mezzo-soprano Laura Krumm did a fine job on very short notice to replace an ailing Kelley O’Connor as Adriana. . . she conveyed the contradictory emotions in the work well.”

- Jeff Dunn, San Francisco Classical Voice

Recitalist – San Francisco Performances Salon Series

“The warm sultry tones of Krumm’s mezzo voice were perfectly suited to Hahn’s rhetorical approach to these songs. Not only could she capture the poignant sensuousness of the text through her secure command of the score; but also she reinforced her musical interpretation with body language that kept her “in character” from one song to the next. These were performances that communicated, even for those who could not follow Krumm’s solid command of her diction in French.”

-Stephen Smoliar, San Francisco Examiner

Angelina, Adler Fellow Gala Concert, San Francisco Opera

“Beautiful mezzo-soprano Laura Krumm, always a delight onstage, shone in Rossini’s great closing aria from *La Cenerentola*, “Nacqui all’affanno ... Non più mesta.” Her tone was handsome, the coloratura fluent...”

- Jason Victor Serinus, San Francisco Classical Voice

Countess Ceprano – Rigoletto – San Francisco Opera

“...present and former Adler Fellows...acquitted themselves quite well. Standouts were Kang...and Krumm, who was fetchingly beautiful in both voice and countenance.”

-Jason Victor Serinus, San Francisco Classical Voice

Laura – Love/Hate – San Francisco Opera Center

“Krumm’s smooth, exceptionally beautiful mezzo and equally smooth stage persona seems tailor-made for Laura...”

-Jason Victor Serinus, San Francisco Classical Voice

“As the two lovers, baritone Ao Li and mezzo-soprano Laura Krumm moved deftly from crisp, jazzy patter to long-breathed lyricism and back again.”

- Joshua Kosman, San Francisco Chronicle

Martha – The Secret Garden – San Francisco Opera

“...mezzo-soprano Laura Krumm gave a lovely lyric cast to Martha...” - Harvey Steinman, Seen and Heard International

“Adler Fellows Marina Harris, Erin Johnson and Laura Krumm sing beautifully in the smaller roles, with Krumm a particularly charming Martha Sowerby.”

- Lisa Hirsch, The Classical Review