

## KATHERINE WHYTE

SOPRANO

**Katherine Whyte** has performed on opera and concert stages across her native Canada, the United States and Europe. Opera Today has hailed her for her “keen artistic sensibility” while the San Francisco Classical Voice has praised her “her glamorous, vibrato-rich voice”. Recent seasons included her return to the Metropolitan Opera to cover Despina in *Così fan tutte*, her debut with Heartbeat Opera as Agathe in *Der Freischütz*, and Fiordiligi in *Così fan tutte* with Opera Grand Rapids. The 2021-22 season sees her debut with Intermountain Opera Bozeman as the Countess in *Le nozze di Figaro*.

The 2018-19 season for Ms. Whyte included Beethoven’s *Ninth* with the Louisiana Symphony, joining Opera Hong Kong as Donna Anna in *Don Giovanni*, Adina in *L’elisir d’amore* with Grand Junction Symphony Orchestra, and returning to the Metropolitan Opera for productions of *Suor Angelica* and *Don Giovanni*. The 2017-2018 season saw her return to the Metropolitan Opera for *Parsifal* as well as appearing in concert with the Mountain View International Festival of Song and the Orquesta Sinfonica Mineria for Beethoven’s *Ninth Symphony*. Additionally, she appeared with both Charlottesville Opera and the Norwalk Symphony as the Countess in *Le nozze di Figaro*. The 2016-2017 season included her return to the Metropolitan Opera for productions of *Jenufa* and *Rigoletto*, a debut with the Edmonton Symphony for Handel’s *Messiah*, Fauré’s *Requiem* with Manhattan Concert Productions at Carnegie Hall, and her debut with the Qingdao Symphony Orchestra in China. The 2015-2016 season saw her debut with the Dallas Opera as Pousette in *Manon*, a return to the Metropolitan Opera Company for their production of *Rigoletto*, the Countess in *Le nozze di Figaro* with Opera Saratoga, and concerts with the Kaohsiung Symphony Orchestra and the Orchestra of China’s National Opera at the Meet in Beijing Arts Festival.



Following her Metropolitan Opera debut in 2007 in Strauss’ *Die ägyptische Helena*, she has returned to the company for productions of *Iolanta*, *Rigoletto*, *Jenufa*, *The Gambler*, *The Enchanted Island*, *Two Boys*, and *Parsifal*. Her other recent operatic appearances include the title role of *Iphigénie en Tauride* and Iris in *Semele* with Canadian Opera Company, the Countess in *Le nozze di Figaro* with the Princeton Festival, her Vancouver Opera debut as Donna Anna in *Don Giovanni*, Gilda in *Rigoletto* with English National Opera, the Countess in *Le nozze di Figaro* with Virginia Opera and Opera Hamilton, Pamina in *Die Zauberflöte* with Michigan Opera Theatre, Euridice in Gluck’s *Orfeo ed Euridice* with Atlanta Opera, and Iphis in Handel’s *Jephta* with Opéra National de Bordeaux.

Ms. Whyte’s appearances on the concert stage include Beethoven’s Mass in C Major, Stravinsky’s *Pulcinella*, Mozart’s Requiem, and Handel’s *Messiah* with the Houston Symphony, Nielsen’s Symphony No. 3 with the San Francisco Symphony, *Carmina burana* and Beethoven’s Symphony No. 9 with the National Chorale, Beethoven’s Symphony No. 9 with the Arkansas Symphony Orchestra, Mozart’s Mass in C-minor with the Vancouver Symphony, Brahms’ *Ein deutsches Requiem* with the Orquesta Sinfónica Nacional de Costa Rica, Mendelssohn’s *A Midsummer Night’s Dream* with the Colorado Symphony, Handel’s *Messiah* with the National Symphony Orchestra, Beethoven’s *9th Symphony* with the Orquesta Sinfonica Nacional, Mozart’s Requiem with the Alabama Symphony Orchestra, and Handel’s *Messiah* with the New Choral Society. The winner of the 2007 Alice Tully Recital Competition, Ms. Whyte made her Carnegie Hall debut in Solo recital at Weill Hall in 2008.

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### Opera

Countess	Le nozze di Figaro	Intermountain Opera Bozeman	2022
Fiordiligi	Così fan tutte	Opera Grand Rapids	2020
Despina (cv)*	Così fan tutte	Metropolitan Opera	2020
Agathe	Der Frieschütz	Heartbeat Opera	2019
Adina	L'elisir d'amore	Grand Junction Symphony Orchestra	2019
Donna Anna	Don Giovanni	Opera Hong Kong	2019
Zerlina (cv)	Don Giovanni	Metropolitan Opera	2019
Novice (cv)	Suor Angelica	Metropolitan Opera	2018
Countess	Le nozze di Figaro	Charlottesville Opera; Opera Saratoga; Princeton Festival; Virginia Opera; Hamilton Opera Company	2018; '16; '15; '13; '10
Flower Maiden/Esquire	Parsifal	Metropolitan Opera	2018
Countess Ceprano (cv)	Rigoletto	Metropolitan Opera	2017
Karolka (cv)	Jenufa	Metropolitan Opera	2016
Pousette	Manon	Dallas Opera	2016
Countess Ceprano	Rigoletto	Metropolitan Opera	2015
Iris	Semele	Canadian Opera Company @ BAM	2015
Brigitte	Iolanta	Metropolitan Opera	2015
Donna Anna	Giovanni	Vancouver Opera	2014
Rebecca (cv)	2 Boys	Metropolitan Opera	2013
Flower Maiden	Parsifal	Metropolitan Opera	2013
Iris	Semele	Canadian Opera Company	2012
Iphigenie	Iphigenie en Tauride	Canadian Opera Company	2011
Pamina	Die Zauberflöte	Michigan Opera Theatre	2011
Iphis	Jeptha	Opera National de Bordeaux	2010
Euridice	Orfeo ed Euridice	Atlanta Opera Company	2009
Gilda	Rigoletto	English National Opera	2009

### Concert

Fauré	Requiem	Manhattan Concert Productions- Carnegie Hall	2017
Various	Concert	Qingdao Symphony Orchestra (China)	2017
Handel	Messiah	Edmonton Symphony; Pacific Symphony; New Choral Society; National Symphony; Houston Symphony; Kitchner Waterloo Symphony	2016; '14; '13; 2012; '10; 2009
Various	Meet in Beijing Arts Festival	Orchestra of China's National Opera	2016
Various	New Year's Eve Concert	Kaohsiung Symphony Orchestra	2016
Various	Recitalist	Canadian Embassy in Beijing; Yellowknife; Gordon College	2015; '15; 15;
		Thousand Islands Series	2012
Beethoven	Symphony 9	Mexican National Symphony; National Chorale; Arkansas Symphony	2014; ' 11/12; 2012
Various	Met Rising Star Concert	NJ Performing Arts Center	2014
Stravinsky	Pulcinella	Houston Symphony	2014
Beethoven	Mass in C	Houston Symphony	2014
Mozart	Requiem	Alabama Symphony	2014
Orff	Carmina burana	National Chorale; South Dakota Symphony	2013; '10
Mozart	Mass in C minor	Vancouver Symphony	2012
Mahler	Symphony 8	American Symphony Orchestra	2012
Saint-Saens	Christmas Oratorio	New Choral Society	2012
Berg	Seven Early Songs	Music at Menlo	2011
Nielsen	Symphony No 3	San Francisco Symphony	2008

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#### CRITICAL ACCLAIM

##### Der Freischütz – Heartbeat Opera

"And Agathe's aria "Leise leise fromme Weise" was just stunning, filled with successive eruptions of different emotions. It blossomed in Katherine Whyte's performance into an absolute joy to ride through. In fact, Whyte was absolutely superb throughout." -BlogCritics.org

"...Katherine Whyte's touching portrayal of Agathe. Whyte's lyric soprano filled out Weber's melodies beautifully" -Seen and Heard International

##### Elettra – afterWards – Bare Opera

"Elettra, powerfully sung by soprano Katherine Whyte . . . Her rage aria is chilling, with wild flights of *coloratura*, but she also has moments of tenderness and beauty when she begs Idamante for his love." -Voce di Meche

##### Soloist – concert with Cathedral Arts, Ottawa

"Of the two singers, Whyte had the more impressive and reliable instrument. The voice is large and brilliant, edging into dramatic *coloratura* territory with a full, expressive vibrato, excellent extension above high C, tightly handled runs, and a smoldering, sensual chest register. Whyte certainly set off all the requisite Verdian fireworks in *Sempre Libera* (Traviata) and *Caro Nome* (Rigoletto) and her *Chi bel sogno* from Puccini's *La Rondine* offered luscious lines and exquisitely floated high notes." -ArtsFile

##### Le nozze di Figaro

###### **Opera Saratoga**

"If you are looking for emotional depth as well as beautiful singing you will find it in the female roles. Katherine Whyte shows the Countess as an elegant woman with the patience of an angel and the voice to match. Her songs of despair are tender and her moments of forgiveness are touching. Her performance is wonderful." -Troy Record

"Katherine Whyte's lustrous soprano shone in her few arias as Countess Almaviva" -Daily Gazette

"What really made this performance special were the magical singers who could entrance with their voices while being excellent actors and comedians. . . Two sopranos duetting can be charming, but when Katherine Whyte as Countess Almaviva and Chelsea Basier as her maid-servant Susanna sang together it was thrilling. Several arias stood out for their excellence: the Countess' (Whyte) solo "Where are those lovely moments of happiness.." -Albany Times Union

##### **The Princeton Festival**

"Katherine Whyte was both girlish and dignified as the Countess, informing every phrase with emotional intent. The runs to high C in "Susanna, or via sortite," usually tossed off, became her only weapons against her increasingly violent husband." -Opera News

"Katherine Whyte, as his wife, the long-suffering Countess, is every bit his match, in terms of creating a three-dimensional presence, which is even more impressive, since she isn't given much more than some meltingly gorgeous arias and duets to make her mark. (She sings them beautifully, by the way.) Not only does Whyte bestow every phrase with conviction, her acting, of a subtlety too rarely seen in opera, especially of the comic variety, registers every nuance of vulnerability, tenderness and hope. . ." -NJTimes.com

"Canadian soprano Katherine Whyte portrayed the Countess Almaviva as a deeply passionate woman. She demonstrated a keen artistic sensibility throughout, for example with lovely pianissimo phrasing in the second verse of "Dove sono." . . ." -Opera Today

"Ms. Hong's voice was particularly well suited to sing with soprano Katherine Whyte as the Countess, and their "Letter Duet" was full of Viennese sweetness. Ms. Whyte . . . brought out particular drama in her Act III aria "Dove sono," and found a great deal of expressiveness in "Porgi amor," which opens the second act." -TownTopics.com

### **Virginia Opera**

"Ms. Whyte's Countess Rosina was surprisingly cool and elegant. Her phrasing was impeccable, her honey like soprano voice conveying considerable emotional depth and understanding as she expressed again and again the quiet sorrow of a faithful wife who still genuinely loves her philandering husband. Her quiet, gently emotional delivery of Mozart's heartbreaking yet ravishing "Dove sono i bei momenti" grounded the opera's largely comic tone in the genuine spiritual impulse that provides it with its real heart and soul."

- The Washington Times

"Katherine Whyte, as the countess, puts her pure and soaring soprano to particularly good use."

- The Richmond Times Dispatch

### **Soloist- Meet in Beijing Arts Festival Concert**

"Pero la ovación fue, sin dudas, para la actuación de la soprano Katherine Whyte, que además de deleitar al auditorio con "Glittler and be Gay" de Bernstein, interpretó impecablemente y con majestuoso donaire "China, te amo", en nítido mandarín / But the ovation was, without a doubt, to celebrate soprano Katherine Whyte, who not only delighted the audience with "Glitter and be Gay" by Bernstein, but interpreted impeccably and majestically "China, I love you" in perfect mandarin"

-SpanishPeopleDaily.com

### **Semele – Canadian Opera Company @ BAM**

"soprano Katherine Whyte as an energetic, quirky Iris, her earthy coloratura contrasting nicely with Archibald's ethereal tone."

-Opera News

### **Don Giovanni - Vancouver Opera**

"Her singing was doubly impressive, given the fact that...Ms. Whyte had to sing this demanding—at times almost spinto—role two nights running. ...she sang beautifully and her vocal acting (as well as physical) was outstanding. Her sad reassurances to Don Ottavio that she loves him ('*Non mi dir, bell'idol mio*') were poignantly sung."

- vanclassicalmusic.com

### **Liebeslieder Walzer – Music@Menlo**

"As youthful, fresh, and optimistic as Whyte appeared, her glamorous, vibrato-rich voice spoke of a vocally mature woman grounded in heartbreak. The emotional import of her beautiful instrument seemed ideal for her first mournful solo in the "Spanische Liebeslieder."

- San Francisco Classical Voice

### **Seven Early Songs – Music@Menlo**

"The Berg songs were highlights. Whyte...was as confident and present as if she'd planned this concert for months, her voice shimmering...Whyte also has the storytelling sensibility of a natural actress. Her open face offers an emotional subtext to every line of text."

- Palo Alto Online

### **Orfeo ed Euridice – Atlanta Opera**

"Canadian Soprano Katherine Whyte made a stunning debut in Atlanta Opera's "Orfeo ed Euridice" Nov. 14, more than holding her own in a cast that included the inimitable American countertenor, David Daniels, as Orfeo and mezzo Deanne Meek as Amore. A compelling vocal and dramatic presence, Whyte was particularly affecting in Euridice's moments of incomprehension while being led out of the underworld by her seemingly indifferent husband."

- Opera Canada

### **Jephta – National Opera de Bordeaux**

"Katherine Whyte was a delicious Iphis, with a beautiful voice and a real discovery for this kind of role".

- Seen and Heard International

### **Die Zauberflöte – Michigan Opera Theatre**

"Pamina was sung by Katherine Whyte in one of the memorable outings of the 2010-11 season so far. Her lithe soprano caressed the notes and her second act aria on her mortality was so beautifully shaded with plangent emotion that it was worth an encore."

- Encore Michigan