

## KARIN WOLVERTON

### SOPRANO



Soprano **Karin Wolvertson** has been described by Opera News as “a young soprano to watch” having “a lovely warm tone, easy agility and winning musicality.” She took on the challenging role of Anna Sørensen in the world premiere of Kevin Puts’ Pulitzer Prize winning opera *Silent Night* with Minnesota Opera for which WQXR hailed “Karin Wolvertson, whose diamond-edged soprano shone in a sublime Act I “Dona Nobis Pacem” during mass, and sliced through the top notes of a second-act aria full of emotional turbulence.” The 2018-2019 season saw the reprise of her Anna Sørensen in *Silent Night* with Minnesota Opera, Tatyana in *Eugene Onegin* with Opera Santa Barbara, the Foreign Princess in *Rusalka* with Madison Opera, and Fiordiligi in *Così fan tutte* in her debut with Mill City Summer Opera. This season, she returns to Minnesota Opera as the Overseer in *Elektra*.

Continuing her passionate involvement in new works, Ms. Wolvertson recently returned to Arizona Opera for the world premiere of Bolmer’s *Riders of the Purple Sage*. Other recent engagements include a return to Minnesota Opera as Freia in *Das Rheingold*, the Jacksonville Symphony as the Mother in *Hansel and Gretel*, debuting with Opera Santa Barbara as Magda in *La rondine*, and a return to Angels & Demons Entertainment as Donna Anna in *Don Giovanni* and the Minnesota Orchestra to cover the title role in *Salome*. In addition, she has sung Mimi in *La bohème* with Tulsa Opera, Fiordiligi in Utah Opera’s *Così fan tutte*, the Mother in *Amahl and the Night Visitors* with Minnesota Orchestra, and made debuts with Arizona Opera as Micäela in *Carmen*, the South Dakota Symphony for another *La bohème*, the Jacksonville Symphony Orchestra for Beethoven’s *Ninth Symphony*, Angels & Demons Entertainment as the Countess in *Le nozze di Figaro*, and Austin Lyric Opera as Donna Elvira in *Don Giovanni*.

Previous roles include Pamina in *Die Zauberflöte*, Mimì in *La bohème*, the Mother in *Amahl and the Night Visitors* and the soprano soloist in Dvořák’s *Te Deum* with the Minnesota Orchestra; Donna Anna in *Don Giovanni* with Opera Omaha; and Mimì with Pensacola Opera. A favorite on Minnesota Opera’s main stage and a passionate exponent of its New Works Initiative, Ms. Wolvertson regularly participates in workshops shepherding new opera. Other engagements in Minnesota include Musetta in *La bohème*, the Wood Nymph in *Rusalka*, Donna Anna in *Don Giovanni*, Antonia in *Les contes d’Hoffmann*, Ines in Donizetti’s rarely performed bel canto masterpiece *Maria Padilla*, Micaëla in *Carmen*, Pamina in *Die Zauberflöte*, Countess Ceprano in *Rigoletto*, Praskowia in *The Merry Widow*, Clotilde in *Norma*, Moira in the American premiere of Poul Ruders’ *The Handmaid’s Tale*, Alisa in *Lucia di Lammermoor* and the Celestial Voice in Verdi’s *Don Carlos*. For the same company she has covered the demanding roles of Salome, Rusalka, and Sister Aloysius in *Doubt*, and sang Mimì for the hugely popular parks concert, Opera under the Stars. Having participated in the world premiere of Ricky Ian Gordon’s critically acclaimed *The Grapes of Wrath*, she was invited to reprise her role at Utah Opera and Pittsburgh Opera. In recent years, Ms. Wolvertson has also been seen as Micaëla in *Carmen* with Tulsa Opera, Anne Trulove in *The Rake’s Progress*, Micaëla, and Antonia at Des Moines Metro Opera; the Countess in *Le nozze di Figaro* and Fiordiligi in *Così fan tutte* with Piedmont Opera; the Mother in *Amahl and the Night Visitors* with Fargo-Moorhead Opera, and Mimì with Teatro Nacional de Managua in Nicaragua and the Huntsville Symphony Orchestra.

On the concert stage, Ms. Wolvertson made her Carnegie Hall debut with the Minnesota Orchestra in Nielsen’s *Symphony No. 3* and has appeared with the Orchestra Seattle and the Saint Cloud Symphony (Barber’s *Knoxville: Summer of 1915*), Chippewa Valley Symphony (Mahler’s *Symphony No. 2*; the Phoenix Symphony and the Eugene Symphony (Beethoven’s *Symphony No. 9*); the Discovery Ensemble (Esa-Pekka Salonen’s *Five Images after Sappho*); New Hampshire Music Festival (Poulenc’s *Gloria*); Wayzata Symphony Orchestra (*Carmina burana*); Saint Paul Chamber Orchestra Musicians (Handel’s *Messiah*); the Great Falls Symphony; and the Dayton Philharmonic for its gala performance of “Viva Italia!”

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### OPERA

Overseer	<i>Elektra</i>	Minnesota Opera	2019
Fiordiligi	<i>Così fan tutte</i>	Mill City Summer Opera	2019
Foreign Princess	<i>Rusalka</i>	Madison Opera	2019
Tatyana	<i>Eugene Onegin</i>	Opera Santa Barbara	2019
Anna Sørensen	<i>Silent Night</i> (Puts)	Minnesota Opera	2018
Salome (cover)	<i>Salome</i>	Minnesota Orchestra; Minnesota Opera	2017; '10
Magda	<i>La rondine</i>	Opera Santa Barbara	2017
Jane Withersteen	<i>Riders of the Purple Sage</i>	Arizona Opera (premiere)	2017
Mother	<i>Hansel and Gretel</i>	Jacksonville Symphony	2016
Freia	<i>Das Rheingold</i>	Minnesota Opera	2016
Countess	<i>Le nozze di Figaro</i>	Angels & Demons Entertainment, Piedmont Opera	2016, '09
Micäela	<i>Carmen</i>	Arizona Opera; Tulsa Opera; Des Moines; Minnesota	2016; '14; '07; '05
Mimi	<i>La bohème</i>	South Dakota Symphony; Tulsa Opera	2016; '15;
		Minnesota Opera; Teatro Nacional de Managua;	'13; '09;
		Pensacola Opera	'08
Donna Elvira	<i>Don Giovanni</i>	Austin Lyric Opera	2015
Fiordiligi	<i>Così fan tutte</i>	Utah Opera; Piedmont Opera	2015; '07
Sister Aloysius (cover)	<i>Doubt</i>	Minnesota Opera	2013
Anna Sørensen	<i>Silent Night</i> (Puts)	Minnesota Opera (premiere)	2011
Donna Anna	<i>Don Giovanni</i>	Opera Omaha; Minnesota Opera	2011; '06
Pamina	<i>Die Zauberflöte</i>	Minnesota Orchestra; Minnesota Opera	2011; '04
Musetta	<i>La bohème</i>	Minnesota Opera	2010
Mother	<i>Amahl &amp; the Night Visitors</i>	Fargo-Moorhead Opera	2009
Woman	<i>Grapes of Wrath</i>	Pittsburgh Opera; Utah Opera; Minnesota Opera	2008; '07
Rusalka (cover)	<i>Rusalka</i>	Minnesota Opera	2008
Antonia	<i>Les contes d'Hoffmann</i>	Minnesota Opera; Des Moines Metro Opera	2006; '05
Anne Trulove	<i>The Rake's Progress</i>	Des Moines Metro Opera	2006
Lady in Waiting	<i>Gloriana</i>	Des Moines Metro Opera	2005
Pat Nixon (cover)	<i>Nixon in China</i>	Minnesota Opera	2005
Ines	<i>Maria Padilla</i>	Minnesota Opera	2005
Giulietta (yp)	<i>Les contes d'Hoffmann</i>	Central City Opera	2004
Angel	<i>Le jongleur de Notre Dame</i>	Central City Opera	2004
Princess Margaret	<i>The Student Prince</i>	Central City Opera	2004
Female Chorus	<i>The Rape of Lucretia</i>	MN Opera (resident artist production)	2004
Countess Ceprano	<i>Rigoletto</i>	Minnesota Opera	2003
Moirä	<i>The Handmaid's Tale</i>	Minnesota Opera	2003
Marguerite (cover)	<i>Faust</i>	Des Moines Metro Opera	2003
Senta (understudy)	<i>The Flying Dutchmen</i>	Minnesota Opera	2003
Clotilde	<i>Norma</i>	Minnesota Opera	2003
Violetta (understudy)	<i>La Traviata</i>	Minnesota Opera	2003
Hanna Glawari (cover)	<i>The Merry Widow</i>	Minnesota Opera	2002

### CONCERT/ORATORIO

Soprano Soloist	Beethoven <i>Ninth Symphony</i>	Jacksonville, Phoenix, Eugene Symphonies	2016, '11, '06
Soprano Soloist	Strauss' <i>Four Last Songs</i>	Hill House Chamber Players	2015
Mother	<i>Amahl and the Night Visitors</i>	Minnesota Orchestra	2014, '04
Soprano Soloist	<i>Knoxville: Summer of 1915</i>	Orchestra Seattle, St Cloud Symphony	2014, '13
Soprano Soloist	<i>Carmina Burana</i>	Pennsylvania Ballet, Wayzata Symphony	2014, '13
Soprano Soloist	<i>Bohème &amp; Butterfly Highlights</i>	Rochester Symphony Orchestra	2013
Soprano Soloist	<i>Messiah</i>	St. Paul Chamber Orchestra Musicians	2012
Soprano Soloist	<i>Five Images after Sappho</i> (Salonen)	Discovery Ensemble	2012
Soprano Soloist	Mahler <i>2<sup>nd</sup> Symphony</i>	Chippewa Valley Symphony	2012
Soprano Soloist	Nielsen <i>3<sup>rd</sup> Symphony</i>	Minnesota Orchestra at Carnegie Hall	2011
Soprano Soloist	"Viva Italia!"	Dayton Philharmonic	2011
Soprano Soloist	<i>Poulenc Gloria</i>	New Hampshire Music Festival	2010

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### SOPRANO

### CRITICAL ACCLAIM

#### **Mill City Summer Opera – *Così fan tutte***

"Soprano Karin Wolverton dazzled in Minnesota Opera's "Silent Night" and shines as Fiordiligi." -MinnPost

"Soprano Karin Wolverton and mezzo-soprano Sarah Larsen made a strong impression as Fiordiligi and Dorabella, deftly balancing the occasional frivolity of the characters with their deeper emotional complexities." -Star Tribune

"And how splendidly sung that music is in Mill City's production. I've been experiencing soprano Karin Wolverton's artistry in productions for years, and I've never heard her sound better than in her portrayal of the older sister, Fiordiligi."

-Twin Cities

#### **Madison Opera – *Rusalka***

"Karin Wolverton delivered a terrific Foreign Princess with a big, refulgent soprano voice that dominated proceedings with her every utterance."

-Opera News

"But the stage belonged to the women. . . The villainous Foreign Princess portrayed by Karin Wolverton. . . seemed to be the only sensible character in the opera. She likewise commanded the stage and displayed a powerful voice with passionate commitment to her role."

-Well Tempered Ear

#### **Opera Santa Barbara – *Eugene Onegin***

"As Tatiana, soprano Karin Wolverton sang with a lustrous, meaty voice. Her dynamics were wide ranging and her phrasing had a pleasant linear flow. Although her Act I Letter Scene was intense and boiled with frenetic emotion, at the opera's finale, she was cool and in total command of herself when she told Onegin she was not going to leave her husband."

-Broadway World

#### **Minnesota Opera – *Silent Night***

"Wolverton, a Minnesota native who originated the role in 2011, was impressive as the dignified and fiercely protective Anna. Her warm tone and precision was just right in the a capella "Dona nobis pacem" that ends Act I."

-Opera News

"While few operas so depend upon being an ensemble piece, all of the principals are exceptional. Karin Wolverton debuted the role of a Norwegian soprano and she outdoes herself seven years later, soaring on a romantic duet and offering salve for the soldiers' souls with a tender a cappella "Dona Nobis Pacem"

-Pioneer Press

"As his partner Anna Sørensen, Karin Wolverton reprised the part she sang in 2011, including an impassioned account of her anguished Act Two aria."

-Star Tribune

#### **World premiere performance:**

"Benoit and Burden paired artfully with soprano Karin Wolverton, whose diamond-edged soprano shone in a sublime Act I "Dona Nobis Pacem" during mass, and sliced through the top notes of a second-act aria full of emotional turbulence as she realizes the beauty of her art is no match for the horrors of war."

- WQXR

#### **Don Giovanni**

##### **Skylark Opera**

"And Karin Wolverton made Donna Anna a powerful vocal presence, hitting high notes that may have shattered glass (although an audience member may have just dropped a glass)."

-Pioneer Press

##### **Opera Omaha**

"Standouts included soprano Karin Wolverton, who sang the role of Donna Anna with warm, controlled passion."

- Omaha World Herald

#### **Arizona Opera – *Riders of the Purple Sage***

"On opening night in Tucson, the lead roles of Jane and Lassiter were sung by soprano Karin Wolverton and baritone Morgan Smith, who both deliver memorable arias."

-AZCentral.com

"Saturday night's cast included standout performances from Dennis, Smith, soprano Karin Wolverton in the role of Jane Withersteen"  
-Tucson.com

### **Minnesota Opera – *Das Rheingold***

"Karin Wolverton was a properly agitated and agitating Freia; one wished that Wagner had given her more to do"  
-Opera News

"Karin Wolverton a smartly vocalized Freia"  
- Minneapolis Star Tribune

"Karin Wolverton is utterly stunning as Freia"  
- Twin Cities Arts Reader

### **Arizona Opera – *Carmen***

"Karin Wolverton brought a stunning tenderness to the role of Micaëla."  
-The Daily Wildcat

### **Utah Opera – *Così fan tutte***

"Karin Wolverton and Leah Wool, who play the sisters Fiordiligi and Dorabella, not only deliver their big arias with panache, their voices are compatible enough to make you believe they could be sisters."  
-Salt Lake Tribune

"The attractive, young cast were dramatically apt and created cohesive tonal blend during the work's many ensembles. As Fiordiligi, soprano Karin Wolverton displayed a pliant voice with a silvery top and mustered steely determination during "Per pietà, ben mio, perdona." The aria ended with Wolverton in near fetal position on the stage floor."  
-Opera News

"The two sisters, Fiordiligi and Dorabella, were well cast. Soprano Karin Wolverton (Fiordiligi) and mezzo-soprano Leah Wool (Dorabella) were delightful. It was a pleasure watching Fiordiligi waver before finally giving in to the attentions of Ferrando. . . Both sang their parts with conviction and they sounded fabulous together in duet." - Reichel Recommends

### **Tulsa Opera – *La bohème***

"Chief among these is Karin Wolverton as Mimi, whose rich, expressive and powerful voice makes every note compelling. Wolverton made this apparent with her opening aria, "Mi chiamano Mimi," using a light, crisp, coquettish tone when Mimi is talking about her everyday life, but when the subject turns to Mimi's dreams and desires, Wolverton's voice opens up and soars thrillingly. Even an aside, as in Act Three when Mimi realizes her ultimate fate, the haunted quality Wolverton invested into a few simple phrases were devastating in their emotional power"  
-Tulsa World

### **New Hampshire Music Festival – Poulenc's *Gloria***

"Wolverton brought just the right sense of color and drama to Poulenc's curious and interesting score, balancing very well with the orchestra and chorus. It is impressive to hear a chorus this good up in "them thar woods," and I do not mean that condescendingly at all: it struck me that these fine and loyal singers come from towns all over the state."  
- The Boston Musical

### **Minnesota Orchestra– *The Magic Flute***

"Most met the challenge impressively, particularly the romantic leads, Sean Panikkar and Karin Wolverton, he possessing a tenor voice of sweet power, she a heart-melting soprano with a velvet smoothness ideal for Mozart."  
- Pioneer press

"Karin Wolverton's Pamina delivered a melting "Ach, ich fühls."  
-Star Tribune

### **Minnesota Opera – *La bohème***

"Karin Wolverton is that rare thing, a believable Musetta, integrating the calculated coquetry of the operetta-like Act 2 with the compassion of the pathos-filled Act 4."  
- Star Tribune

"And Karin Wolverton's Musetta was a well-balanced blend of cattiness and vulnerability, her flirtatious second-act aria a joy."  
-Pioneer press

### **Des Moines Metro Opera – *Carmen***

"...soprano Karin Wolverton deserves kudos for her portrayal of sweet young thing Micaëla. Her dynamic range and heartfelt phrasing keep things interesting during the third act when the overall story lacks a little steam."  
- Des Moines Register

### **Pensacola Opera – *La boheme***

"Wolverton will steal your heart in the role of Mimi. She conveys the very soul of vulnerability and impending tragedy that draws audiences into the beautiful yet flickering light that is Mimi."  
- Pensacola News Journal

### **Des Moines Metro Opera – *The Rake's Progress***

"Karin Wolverton made a vital creature of the potentially two-dimensional Anne.."  
- Opera News

"As Anne Truelove, the sweet and dismally forgiving heroine, Minnesota soprano Karin Wolverton sings with exceeding beauty. Her rendition of the cavatina at the end of Act 1 is powerful."  
-Des Moines Register

### **Minnesota Opera – *Maria Padilla***

"The important role of Ines, Maria's sister, was sung by Karin Wolverton, a young soprano to watch. She showed a lovely warm tone, easy agility and winning musicality. Her Act II duet with Maria, "A figlia incauta" was exquisitely sung."  
-Opera News

"Her Act II duet with the excellent Karin Wolverton. . . was especially affecting."  
-The Wall Street Journal

"As Maria's sister, Inez, soprano Karin Wolverton showed that she, too, has an affinity for early 19th-century music and the flexibility to sing it well. She excelled in the above mentioned duet with Maria. Raymond Ayers, Theodore Chletsos, Seth Keeton and Anna Jablonski were strong interpreters of the smaller parts and each of them added measurably to the value of the performance."  
- operajaponica.org

"Karin Wolverton brought a crystalline, agile soprano to Ines, the seconda donna role."  
-Gay City News

"This duet, a popular concert piece in the nineteenth century, is evocative and the singing by Wolverton and Harris is both supple and sure."  
-Aisle Say Twin Cities

### **Des Moines Metro Opera - *Les Contes d' Hoffmann***

"Karin Wolverton sang a radiant Antonia, the portrait trio a highlight of the evening..."  
-Opera News

"Soprano Karin Wolverton's Antonia, whose character's illness is made worse by her singing, was some of the best singing of the evening."  
-Des Moines Register