



Kathrin Walder

Mezzo-soprano

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After her doctorate in psychology (Dr.rer.nat., with “summa cum laude”) and being trained in dancing and acting, Kathrin Walder got her musical theater degree in Vienna.

Contemporary classical music always has been her big passion. Kathrin Walder performed in several world premieres, including the operas *Cadence Macbeth* (*Wyrd*) and *A Strange Meeting* (Mother/Fiancee) by Norbert Zehm and Peter Wolf. *Cadence Macbeth* was commissioned by the Tiroler Landestheater under the direction of KS Brigitte Fassbaender. During her musical education in London (Baylis Programme, ENO), Kathrin Walder acted in the world premiere of *Pierrot: A biography* composed by Orlando Gough. The most recent project of this kind was the solo part of “Dritte Verwundung” in *Transformation* by Konstantia Gourzi in cooperation with the Bavarian State Opera which was performed in Rome, Sant' Ignazio di Loyola, 2018.

Kathrin Walder additionally sang and acted as Carmen and Mercédès in *Carmen*, Ježibaba in *Rusalka*, Polina in *Pique dame*, Flora in *La Traviata*, Hänsel in *Hänsel und Gretel*, Agnes in *Die verkaufte Braut*, Zweite Dame and Dritte Dame in *Die Zauberflöte*, Paquette in *Candide*, Mrs. Pearce in *My fair lady*, Washington Otis in *Das Gespenst von Canterville* and many others.

Repertoire in preparation includes the parts of Waltraute, Fricka, Brangäne, Amneris, Charlotte, Octavian and concert repertoire of Prokofiev, Rossini and Mahler.

In the period from 2020 until today, Kathrin Walder also repeatedly participates in the vocal ensemble/chorus in projects at the Bavarian State Opera, for example in the 12-member women's ensemble (3-4 voices) in the German premiere of *7 Deaths of Maria Callas* with Marina Abramović and in *Krieg und Frieden* under the musical direction of Vladimir Jurowski.

Her music-dramatic education was supplemented by masterclasses with KS Giacomo Aragall, Sabine Lahm, Prof. Josef Loibl, KS Anna Tomowa-Sintow, Laurent Pillot, KS Grace Bumbry a.o.

Kathrin Walder received a scholarship from the government of Tyrol for the three-week opera course “TOP Opera”, managed by Elizabeth Bachmann, USA, and a scholarship of the Eduard-Wallnöfer-Stiftung for her educational year in London: “The Knack”, Baylis Programme at the English National Opera.

Directors and conductors, she worked with include Mary King, Konstantia Gourzi, Alonso Barros, Maxine Braham, Piet Drescher, Leah Hausmann, Rufus Norris, Achim Plato, Nicola Raab and Georg Staudacher.