



Kathrin Walder

Mezzo-soprano

www.kathrinwalder.at
kathrin@kathrinwalder.at
+49 157 73528520

After training in dance and acting and completing her doctorate in psychology (Dr. rer. nat), Kathrin Walder turned to classical singing in her late twenties. To date, she has appeared in over 75 different productions on stage or in front of the camera, including 15 world premieres.

Contemporary music has been a great passion from the very beginning. As a singer alone, Kathrin Walder has taken part in over fifteen world premieres, including the operas *Cadence Macbeth* (role of Wyrd) and *A Strange Meeting* (Mother/Fiancee) by Norbert Zehm and Peter Wolf. The opera *Cadence Macbeth* was commissioned in 2010 by the Tiroler Landestheater under the artistic direction of KS Brigitte Fassbaender. As part of her training in London (Baylis Program, English National Opera), she took part in the work *Pierrot: A biography* by Orlando Gough, which was composed especially for the final performance. Another project of this kind was the role of the Third Wound in a work commissioned by the Archdiocese of Munich/Freising in collaboration with the Bavarian State Opera: *Transformation* by Konstantia Gourzi, which was premiered to great media interest in the Jesuit church of Sant'Ignazio di Loyola in Rome in 2018.

Kathrin Walder has sung and performed as a soloist in classical roles including *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*, *Paquette* in *Candide*, the Second and Third Ladies in *Die Zauberflöte* and *Barbara Delaqua* in *Eine Nacht in Venedig* (Felsenstein edition).

Her career went steadily uphill and in 2020 she was able to perform *Carmen* in an open-air production in Switzerland before the coronavirus brought the world to a standstill.

In the period from 2020 until today, Kathrin Walder has had the opportunity to participate in the newly founded format of a project choir at the Bavarian State Opera, for example in the 12-member women's ensemble (four-part) in the German premiere of *7 Deaths of Maria Callas* with Marina Abramović (2021/2022), which could take place as streaming without an audience and later with a limited audience, and *Pelléas et Mélisande* (2024) at the Prinzregententheater as a 16-member (and eight-part) ensemble.

Engagements as a professional substitute in the Bavarian State Opera Chorus included the award-winning productions *War and Peace* with Vladimir Jurowski and Dmitri Tcherniakov (2023), and *The Devils of Loudun* (2022 and 2023) with Vladimir Jurowski and Simon Stone. Concerts have included Mahler's *Symphony No. 8* in E flat major conducted by Kirill Petrenko (2024), and the memorial concert in honor of Sir Peter Jonas under the musical direction of Zubin Mehta (2022).

Another of Kathrin Walder's passions is singing in small formations. Among other things, she has premiered chamber music pieces by Norbert Zehm (for violin, cello, piano, vocals and sound recordings) with musicians from the London Symphony Orchestra.

A project close to his heart will be realized in February 2025: A song recital with dance, accompanied by pianist and song accompanist Sophie Raynaud. The program includes works by Mahler, Berg, Zemlinsky, Prokofieff, Dorati, Britten, Weir and others.

Projects before her time as a classical singer include engagements as a dancer, for example in a production at the Theater an der Wien, as part of the Schwäbisch-Hall Open Air Theatre, in the world premiere of the Otto Dix dance theater with Marie Stockhausen in the title role, as an actress in Soko Kitzbühel, Der Bergdoktor, and various appearances as a singer in the jazz octet Die Tempelsänger.

Her musical-dramatic training in London, Vienna and Munich is rounded off by master classes with KS Giacomo Aragall, Prof. Josef Loibl, Prof. Maria Venuti, KS Anna Tomowa Sintow and KS Grace Bumbry.

Kathrin Walder received a scholarship from the Tyrolean state government for the three-week opera course "TOP-Opera" (director: Elizabeth Bachmann, USA) and a scholarship from the Eduard-Wallnöfer Foundation for her year of training in London - "The Knack": Baylis Program at the English National Opera.

Well-known directors and conductors have included Alonso Barros, Maxine Braham, Piet Drescher, Leah Hausmann, Konstantia Gourzi, Mary King, Rufus Norris, Achim Plato, Leopold Huber, Nicola Raab and Georg Staudacher.

In addition to future engagements in the Bavarian State Opera's project choir, Kathrin Walder would like to devote more time to solo roles. Parts in development include Erda, Waltraute, Fricka, Sigrune, Octavian, Charlotte, Dalila, Olga and others.