

INSIGNIA

A R T I S T S

KATHERINE PRACHT

Mezzo-Soprano



The 2022-23 season featured several premieres for the busy mezzo. Pracht performed Madeleine in Jake Heggie's **Three Decembers** with Opera on the Avalon, returned to West Edge Opera as Cornelia in **Giulio Cesare**, and also workshopped a new opera, **Bulrusher**. She debuted Beethoven's **Ninth Symphony** with the Quad-City Symphony, and sang the role of Mary Johnson in **Fellow Travelers** at Virginia Opera. Later this season Pracht will perform the role of Helen in the world premiere of Laura Kaminsky's new opera **February** at Opera on the Avalon.

2021 engagements include a world premiere and cast recording as Horatio in Joseph Summer's **Hamlet** at the Dohodno Zdanie Theater in Ruse, Bulgaria, and a reprisal of the title role in Kevin Puts' opera, **Elizabeth Cree** with West Edge Opera. Katy also won outstanding reviews as Miss Jessel in Britten's **The Turn of the Screw** with IlluminArts in Miami. The 2019 season also had important role debuts: Charlotte in **A Little Night Music** with Madison Opera, Ottavia in **L'incoronazione di Poppea** with Florentine Opera, Kate Julian in Britten's rarely heard **Owen Wingrave** with Little Opera Theatre of NY, Duruflé's **Requiem** with the Washington Chorus, and Prokofiev's **The Love for Three Oranges** with Opera Philadelphia.

Other recent credits are Glenda (cover) in **We Shall Not Be Moved** with Opera Philadelphia; Philip Glass' **Symphony No. 5** for Trinity Wall Street; Lady Wang in Bright Sheng's **Dream of the Red Chamber** in Changsha, Beijing, and Wuhan, China; Prokofiev's **Alexander Nevsky** with York Symphony and her premiere as **Elizabeth Cree** with Chicago Opera Theater, where the Chicago Tribune said "*Katherine Pracht brought a mezzo of size and quality, and confident dramatic presence, to the complicated title role.*"

Ms. Pracht appeared as Mariam in the AOP-sponsored workshop of Sheila Silver's opera, **A Thousand Splendid Suns**, sang **A Bernstein Marathon** and **Arias & Barcarolles** with Steven Blier and Michael Barrett (New York Festival of Song) at the Lyric Opera of Kansas City' Karl Jenkins' **The Armed Man** and the premiere of **Sing!**

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The Music Was Given at Carnegie Hall, and Stravinsky's ***Requiem Canticles*** with The Orchestra NOW at the Bard Festival under the baton of Leon Botstein. She returned to that Festival in Rimsky-Korsakov's ***From Homer*** with the American Symphony Orchestra, and as Dunyasha in ***The Tsar's Bride***. Katy performed Bernstein's ***Arias and Barcarolles*** with Bright Sheng and Michael Barrett for The Intimacy of Creativity 2017 Festival in Hong Kong. Her Kennedy Center debut was as Mezzo soloist in Philip Glass' ***Symphony No. 5*** with the Washington Chorus.

Katy has created many roles in new works: Florence Williams in Susan Kander's ***The News From Poems***, Hester Prynne in Eric Sawyer's ***The Scarlet Professor***; Eve in Julian Wachner and Cerise Jacobs' ***Rev 23*** for the Prototype Festival, Sharon Falconer in ***Elmer Gantry*** with Florentine Opera and Ariel in the world premiere of Joseph Summer's ***The Tempest*** for The Shakespeare Concerts in Boston recorded by Albany Records. In concert she sang Mahler's ***Das Lied von der Erde*** with the York Symphony, and Lieberson's ***Neruda Songs*** with Grand Rapids Symphony. Pracht made her Carnegie Hall debut as Alto soloist in Verdi's ***Requiem***, her debut with Opera Philadelphia as Third Lady in ***Die Zauberflöte***, twice sang Der Trommler in ***Der Kaiser von Atlantis*** for Central City Opera with the Colorado Symphony and for Chicago's New Millennium Orchestra. She also sang Meg in ***Little Women*** directed by David Gately for Opera on the James, and two concerts with the Georgia Symphony Orchestra and Chorus singing John Corigliano's ***Fern Hill*** and Prokofiev's ***Alexander Nevsky***.