

Official Biography

KATHRYN HARRIES IS internationally renowned for the extraordinary breadth of her repertoire and for the dramatic intensity of her performances. She studied singing and piano at the Royal Academy of Music with Constance Shacklock and Flora Nielsen.

After leaving the Royal Academy, Kathryn Harries spent some years dividing her time between presenting the award-winning Television series 'Music Time' (of which she recorded over 60 programmes and an associated LP) and a developing concert career. She made her Royal Festival Hall debut in 1977 since when she has been in considerable demand in repertoire ranging from Monteverdi to the 20th Century.

Kathryn Harries made her operatic debut in 1983 as **Leonore** (*Fidelio*) for Welsh National Opera. Operatic engagements in the UK since then have included **Gutrune** (*Götterdämmerung*) and **Protagonista** (*Un Re in Ascolto*) at Covent Garden; **Sieglinde** (*Die Walküre*), **Gutrune**, **Adalgisa** (*Norma*), and **The Composer** (*Ariadne auf Naxos*) for Welsh National Opera; **Irene** (*Rienzi*), **Katya Kabanova**, **Donna Anna** (*The Stone Guest*), **Leonore**, **Kundry** (*Parsifal*), **A Lady** (*From Morning to Midnight* by David Sawer), **Valerie von Kant** (*The Bitter Tears of Petra von Kant* by Gerald Barry), all for English National Opera, **Dido** (*The Trojans*), **Senta** (*Der Fliegende Holländer*), **Leonore**, **Judith** (*Duke*

Bluebeard's Castle), **Emilia Marty** (*Makropulos Case*), **Hedda Gabler**, **Brangäne** (*Tristan und Isolde*) and **Kabanicha** (*Katya Kabanova*) for Scottish Opera, **Donna Elvira** (*Don Giovanni*) for Opera North, **Countess Geschwitz** (*Lulu*) and **Clairon** (*Capriccio*) at Glyndebourne.

Kathryn Harries made a sensational US debut in 1986 as **Kundry** under James Levine at the Metropolitan Opera New York, and has since returned as **Gutrune** (also under James Levine) and **Clairon** (*Capriccio*). For the Lyric Opera of Chicago she has sung **Marie** (*Wozzeck*), **Protagonista**, **Kostelnicka** (*Jenufa*) and most recently the world premiere of Bolcom's *A Wedding*. In San Francisco she has sung **Kostelnicka**. She is a regular visitor to France where her many engagements have included **Dido** in the first complete performances in France of *Les Troyens* at the Berlioz Festival in Lyon, **Carmen** at the Orange Festival, **Sieglinde** in Paris and Nice, **Protagonista**, **Carmen**, **Kundry** and **Begbick** (*Mahagonny*) and **Mère Marie** (*Les Dialogues des Carmelites*) at the Bastille in Paris, **Giulietta** (*Hoffman*) at the Châtelet, the title role in *Herodiade* in Liège, and **Kabanicha** and **Kostelnicka** in Lyon. For the Netherlands Opera in Amsterdam she has appeared as **Senta**, **Mère Marie**, **Kostelnicka**, in the title role of *Ariane et Barbe-Blue*, and in *Marco Polo* (by Claude Vivier). In Brussels she has enjoyed great success as **Carmen**

and **Dido** (*Les Troyens*). For Geneva Opera she sang **Gertrude** (*Hamlet*). In Germany and Austria engagements have included **Donna Elvira**, the title role in Shostakovich's *Lady Macbeth of Mtsensk*, and Nono's *Intolleranza* for the Stuttgart Opera, **Madame Croissy** (*Les Dialogues des Carmelites*) for the Hamburgische Staatsoper, and concert performances of *Der Fliegende Holländer* in Linz and Bamberg. In Israel she has sung **Santuzza** (*Cavalleria Rusticana*) and **Carmen** for the New Tel Aviv Opera. For the Easter Salzburg Festival and in Berlin she sang **Mrs Sedley/Peter Grimes** with Sir Simon Rattle and the Berlin Philharmonic, and had an enormous success singing **Kostelnicka** at the 2004 Glyndebourne Festival.

Kathryn Harries also appears regularly on the concert platform, with recent engagements including Mahler's *Kindertotenlieder*, concerts with the English Northern Philharmonia, a recording of Brahms songs for BBC Radio 3, *Der Neue Orpheus* in the BBC Symphony Orchestra Weill weekend at the Barbican, and **Begbick** (*Mahagonny*) at the BBC Proms, in Bremen and Luzern with the BBC Philharmonic.

Future commitments include *Carmélites* in Bilbao and Hamburg, Zimmerman's *Die Soldaten* for the 2006 Ruhr Triennale, **Mrs Grose** (*The Turn of the Screw*) in Oviedo, and **Kostelnicka** (*Jenufa*) for the Angers Nantes Opera.