

Katherine Lerner
Mezzo



Hailed for her voice of „gleaming black lacquer," and „unbelievable power," American mezzo-soprano Katherine Lerner wields her richly hued instrument with sensitivity and expression.

In 2017, she joined the ensemble at the Landestheater Linz (Austria) as a Dramatic Mezzo, where in her house debut as the Amme, in a new production of *die Frau ohne Schatten*, she received rave reviews. During her five years in the ensemble, she went on to sing roles such as Kundry/*Parsifal*, Azucena/*Il Trovatore*, Fidès/*le Prophète*, Klytämnestra/*Elektra*, and Brängane/*Tristan und Isolde* among others.

The 2014 season brought her to the Metropolitan Opera, where she covered the roles of Olga in *Eugene Onegin* and Bersi in *Andrea Chénier*. In 2016, she appeared with the Knoxville Opera as the Witch in *Hansel and Gretel*, and in 2017 she sang the role of Erna in Haas' *Morgen und Abend* with the Theater und Orchester Heidelberg.

Prior to that, Ms. Lerner cut her teeth as a member of the Ryan Opera Center, where during her three years in the program (2008-2011), and after, as an alumna, she sang 3rd Lady/*Die Zauberflöte*, Rosette/*Manon*, Lola/*Cavalleria rusticana*, Wowkle/*La fanciulla del West*, and Siébel/*Faust*, among other roles and covers (Suzuki, Mercedes, Dryade, etc).

Upcoming engagements include Klytämnestra in *Elektra* at the Badisches Staatstheater Karlsruhe in the 2022/23 season.

The mezzo is an accomplished recitalist, having honed her skills at the Music Academy of the West and the Steans Institute at Ravinia. She has performed with top-tier orchestras around the country, including the San Francisco Symphony, the Chicago Symphony Orchestra, the Philadelphia Orchestra, and the Cleveland Orchestra.

Ms. Lerner received her Masters in Opera from the Curtis Institute of Music, and her Bachelors in Voice from the Oberlin Conservatory of Music. She is the proud recipient of a Richard F. Gold Career Grant, as well as awards from the Opera Columbus, Opera Birmingham, and Florida Grand Opera competitions. Most recently, she was nominated for the Österreichische Musiktheaterpreis two years in a row for her work in Linz („Best Female Lead"/Azucena/*il trovatore*/ and „Best Supporting Female Role"/Woman in Turnage's *Twice Through the Heart*).