

WENDY BRYN HARMER, soprano

The *Seattle Times* heralded Wendy Bryn Harmer as “a standout Senta with a big, radiant voice” in her first performances of **Der fliegende Holländer** with Seattle Opera. In the 2025-26 season, she returns to Leonore in **Fidelio** with Utah Opera and Boston Baroque to debut Elettra in **Idomeneo** in addition to singing Vaughan Williams’ **Sea Symphony** with the Oregon Symphony and Cornelius’ **Stabat Mater** with the American Symphony Orchestra. She also returns to the Metropolitan Opera roster for its production of **Turandot**. Future seasons include a role debut as Isolde in **Tristan und Isolde** with Opera North, Chrysothemis in **Elektra** in a return to Teatro Municipal de Santiago, and Senta in **Der fliegende Holländer** with Atlanta Opera. Last season she made both her European and South American debuts as Senta in **Der fliegende Holländer** at Staatsoper Hamburg and the Teatro Municipal de Santiago, respectively. She made role debuts as **Turandot** with the Lyric Opera of Kansas City and Miss Jessel in **The Turn of the Screw** in a return to Santa Fe Opera—in addition to singing Ortlinde whilst also being responsible for Brünnhilde in **Die Walküre**. She also joined the Metropolitan Opera for its production of **Fidelio** and sang her first performances of Verdi’s **Requiem** with Orlando Opera.



Sought-after in German repertoire, she has recently excelled as Chrysothemis in **Elektra** with the Metropolitan Opera, Senta in **Der fliegende Holländer** with Seattle Opera and Utah Opera, Leonore in **Fidelio** with Opera Omaha and Boston Baroque, the title role of **Ariadne auf Naxos** with Palm Beach Opera, and Eglantine in von Weber’s rarely-performed **Euryanthe** at the Bard Music Festival. She previously joined Seattle Opera as well as the Metropolitan Opera, San Francisco Opera, Detroit Opera, Montreal Symphony Orchestra, and the Boston Symphony Orchestra at the Tanglewood Music Festival for operas that comprise Wagner’s **Ring Cycle**. Her countless previous performances within the epic work encompass the roles of Sieglinde, Gerhilde, and Ortlinde in **Die Walküre**; Freia in **Das Rheingold**; and Gutrune and Third Norn in **Götterdämmerung**.

In other repertoire, Ms. Harmer has sung Adalgisa in **Norma**, also at Palm Beach Opera, Kitty Hart in **Dead Man Walking** at the Metropolitan Opera, Rosalinde in **Die Fledermaus** with Houston Grand Opera, Fata Morgana in **The Love for Three Oranges** with Opera Philadelphia, Desdemona in **Otello** with the Kalamazoo Symphony, Marilyn in Gregory Spears and Tracy K. Smith’s **The Righteous** with Santa Fe Opera, Susan B. Anthony in **The Mother of Us All** at Chautauqua Opera, Wanda in **La Grande-Duchesse de Gérolstein** and Vitellia in **La clemenza di Tito** with Opera Boston, Elle in **La voix**

humaine with Utah Opera, and Mimì in **La bohème** at the Utah Festival Opera.

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she has returned to the company's famed stage countless other times in **Parsifal**, **Die Ägyptische Helena**, **War and Peace**, **Khovanshchina**, and **Le nozze di Figaro**. Her performances in **Die Zauberflöte**, as well as the **Ring Cycle**, have been released on DVD by Deutsche Grammophon following the company's Live in HD broadcasts. She has also joined the company for its productions of **Ariadne auf Naxos**, **Iolanta**, **Lohengrin**, **Der fliegende Holländer**, **Norma**, **Jenůfa**, **Rusalka**, **Pique Dame**, **La clemenza di Tito**, and **Don Giovanni**.

On the concert stage, Wendy Bryn Harmer has sung Vaughan Williams' **A Sea Symphony** with the Milwaukee Symphony Orchestra, Beethoven's **Symphony No. 9** with the San Francisco Symphony and Tulsa Symphony Orchestra, and Ravel's **Shéhérazade** with the Utah Symphony. With Gemma New conducting the Chautauqua Symphony Orchestra, she sang Beethoven's **Ah! Perfido** and Barber's **Knoxville: Summer of 1915**. She joined the Mormon Tabernacle Choir for its Schubert Festival and, at Lincoln Center, performed as a soloist in its Tribute to Renata Tebaldi. She made her New York recital debut under the auspices of The Marilyn Horne Foundation, and was presented by the George London Foundation in a recital with Ben Heppner at the Morgan Library.

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