

∞ Sempre Artists

KATRINA GALKA SOPRANO



Opera magazine praises soprano Katrina Galka as a “thoroughly lovely, perfectly cast Marie” and goes on to rave of her performance in **La fille du régiment** that she is, “Youthful, slender, bubbly and possessing an easy, expressive supple soprano that never faltered...a joy to watch and hear every minute she was onstage.”

Upcoming engagements for her include Glière’s virtuosic **Concerto for coloratura and orchestra, Op. 82**, a return to Musetta in **La bohème** with Opera Omaha, Handel’s **Messiah** with the Santa Fe Symphony as well as leading roles debuts with the Metropolitan Opera and Dallas Opera as well as return engagements with the Teatro Carlo Felice and Oregon Symphony. Last season, she made a debut at the Semperoper Dresden as Adele in **Die Fledermaus** as well as sang Adina in **L’elisir d’amore** in a return to Utah Opera, Musetta in **La bohème** with Portland Opera, and Clara in **A Light in the Piazza** in a return to Opera Theatre of Saint Louis. She also sang her first performances of Orff’s **Carmina Burana** with the Oregon Symphony and repeated the piece at the Teatro Carlo Felice.

Ms. Galka has twice joined the Opernhaus Zürich as Olympia in **Les contes d’Hoffmann** and made debuts San Francisco Opera as Janine-Ofwarren in Rouders’ **The Handmaid’s Tale** and Wiener Staatsoper debut as Fritzli in the world premiere of Staud’s **Die Weiden** and was immediately reengaged for the following season. She returned to the Teatro alla Scala as La ragazza del villaggio and Statua della Vergine in the world premiere of Filidei’s **Il nome della rosa** following previous performances of the First Niece in **Peter Grimes**. She has sung Blondchen in **Die Entführung aus dem Serail** in her debut with the Bayerische Staatsoper and in returns to the Opernhaus Zürich and Staatsoper Hamburg as well as with Atlanta Opera, New Orleans Opera, and Opera San Jose. She sang her first performances title role of **Lucia di Lammermoor** with New Orleans Opera, Marie in **La fille du régiment** with Opera Colorado, Königin der Nacht in **Die Zauberflöte** with Arizona Opera, Adele in **Die Fledermaus** with the Staatsoper Hamburg, and returned to the roles Cunegonde in **Candide** with Glimmerglass Opera, Musetta in **La bohème** and Frasquita in **Carmen** with Staatsoper Hamburg, and Gilda in **Rigoletto** with Intermountain Opera. She added the role of Zerbinetta in **Ariadne auf Naxos** for performances with Arizona Opera that were cancelled by the COVID-19 pandemic.

She made further role and company debuts as the Controller in Dove’s **Flight** with Minnesota Opera, Atalanta in **Xerxes** at the Glimmerglass Festival, the Charmeuse in **Thais** with Utah Opera, and Serpetta in **La finta giardiniera** with On Site Opera at the Caramoor International Music Festival, Aithra in **Die ägyptische Helena** with Odyssey Opera, and Julie Jordan in **Carousel** with Pensacola Opera.

She sang her first performances of Gilda in **Rigoletto** in a return to Portland Opera, where she was previously a resident artist and host of role debuts that include Adina in **L’elisir d’amore**, Johanna in **Sweeney Todd**, Elvira in **L’italiana in Algeri**, Papagena in **Die Zauberflöte**, and Frasquita in **Carmen**.

With Arizona Opera, she sang Cunegonde in **Candide**, Rosina in **Il barbiere di Siviglia**, Woglinde

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in **Das Rheingold**, and a quartet of roles in Morganelli's **Hercules vs Vampires**, the First Wood Nymph in **Rusalka** and Clorinda in **La Cenerentola** while a resident artist. She joined the Seiji Ozawa Music Academy as a guest artist for Frasquita in **Carmen** and sang prior performances of Papagena in **Die Zauberflöte** with Opera Theatre of Saint Louis at which she was both a Festival Artist and a Gerdine Young Artist.

On the concert stage, she has twice joined the Las Vegas Philharmonic for Handel's **Messiah**, the Florida Orchestra for Mozart's **Requiem** and an evening of Bernstein favorites, and the Rhode Island Civic Chorale for **Messiah** and the Angel in Respighi's **Laude to the Nativity**. She sang Elvira in excerpts of **L'italiana in Algeri** with the Oregon Symphony and Violetta in excerpts of **La traviata** with the Metropolitan Youth Symphony. With various Dallas-based chamber ensembles and orchestras, she has sung **Fauré's Requiem**, **Mozart's Exsultate Jubilate**, and Bach's **St. John Passion**. In 2011, Katrina performed in the East Coast premiere of **Jake Heggie's Pieces of 9/11** as the Girl Soprano, with Mr. Heggie at the piano.

Ms. Galka is a three-time regional award winner in the Metropolitan Opera National Council Auditions. She is the first-place winner of the Mario Lanza Scholarship and has received further awards from the National Opera Association Vocal Competition, Marcello Giordani International Vocal Competition, and the Heida Hermanns International Vocal Competition. She holds a Master of Music from Boston University, at which she sang Servilia in **La clemenza di Tito** and Carolina in **Il matrimonio segreto**, and her Bachelor of Music from Southern Methodist University, from which she graduated summa cum laude.

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