



brennecke
art



Catherine Hunold – *Soprano*

Catherine Hunold has established herself as a worthy successor of the great French soprano Régine Crespin. She is enjoying an international career debut, gaining recognition at an early age for the power of her voice and her keen and deeply felt musicianship. Jumping in her first **Isolde** at the Praha State Opera, she is now turning to some of the most demanding roles of the dramatic soprano literature.

Her recordings include **Le Mage** by Massenet, **Les Barbares** by Saint-Saëns (International Opera Awards) and **Semele** by Dukas with the Brussels Philharmonic released on the Palazetto Bru Zane label. Catherine Hunold takes part in the classical TV show "The Music Box" devoted to women's voices, released on Naïve, and also features as **Madame Lidoine** in **Dialogues des Carmélites** on french TV.

She recently has scored notable personal success as **Ortrud** in **Lohengrin** acclaimed by the press and by the public. Engagements this season and beyond include **Ortrud** with the Angers Nantes Opera, with the Korean National Opera and with the Saint-Etienne Opera, **Wesendonck Lieder** with the Limoges Opera, Schubert/Mahler concert with the Rouen Opera, Beethoven's **Symphony N° 9** with the Mulhouse Symphonic Orchestra, **Harawi** with the Messiaen Festival, her first **Marguerite** in **Damnation de Faust** with the ONPL in September 2017.

Her debut in **Brünnhilde** in Wagner's **Die Walküre** at Rennes Opera alongside Willard White as Wotan was a huge triumph and it was a precursor to her return to Rennes as **Ortrud**, the title role in Puccini's **Turandot**, **Leonore** in Beethoven's **Fidelio** and **Wesendonck Lieder** in recital. Highlight of Catherine Hunold's 2015 season included her house debut at Paris Bastille National Opera as **Brünnhilde** in "Siegfried ou l'anneau maudit".

Also revered for her interpretations of French romantic works, Miss Hunold was highly acclaimed in **Penelope** by replacing Anna Caterina Antonacci at very last minute in Rhin National Opera. Performances have included **Anahita** in **Le Mage** for the Massenet Biennale at Saint-Etienne Opera, as well as **Floria** in **Les Barbares** by Saint Saens, the title role of **Berenice** by Magnard at Tours Opera, the title role of **Francesca da Rimini** by Ambroise Thomas and **Pepa** in **Mateo Falcone** by Theodore Gouvy in Metz Opera, **Agnès** in **La Nonne sanglante** by Berlioz under Alain ALTINOGLU for the Radio France Festival.

Miss Hunold has made numerous concert and recital appearances in Europe. Her concert credits include recital at the Vlaasme Opera with Graham Johnson around Mahler's **Knabenwunderhorn**, and most of the major works for the dramatic soprano including Mahler's **Symphony No. 8** with the Trondheim Symfoniorkester led by his music director Eivind Aadland, Verdi **Requiem** with the Het



brennecke
art

Brabants Orchestra, at the Eindhoven Muziekgebouw and Rotterdam De Doelen, Beethoven's **Symphony No. 9** under Jonathan Schiffman at Avignon and Toulon Opera.

She has performed in international opera and concert houses including, amongst others Theatre des Champs Elysees, Vlaasme Oper, Théâtre du Châtelet, Praha State Opera, Theater an der Wien, Opera de Nice, Opera d'Avignon, Opera de Toulon, Opera National de Montpellier, International Maifestspiele the Wiesbaden Opera, Salle Gaveau, Cité de la musique, Festival de Radio France Montpellier, Teatro Malibran, Opera- Théâtre de Metz-Métropole, Atelier Lyrique de Tourcoing.

Her concert and opera activities have brought her together with an array of respected conductors including Michael Schonwandt, Eivind Aadland, Philippe Auguin, Alain Altinoglu, Jan Latham Koenig, Walter Kobera, Jacques Lacombe, Jérémie Rhorer, Jacques Mercier, Kees Bakels, Paul-Emmanuel Thomas, Rudolph Piehlmayer, Pascal Rophé. She sung with ORF Radio-Symphonieorchester Wien, Spectra Ensemble, Ensemble Modern of Frankfurt, Trondheim Symfoniorkester, Het Brabant Orchestra, Orchestre de la Grande Ecurie et de la Chambre du Roy, Orchestre National de Montpellier, Orchestra dell Accademia Filarmonica di Saluzzo, Orchestre Philharmonique de Nice, Orchestre National de Lorraine...

Past operatic credits include among others **Lady Macbeth** from Verdi's **Macbeth** in Paris, **Bessie** with Angelika Kirschlager in Kurt Weill's **Mahagonny Songspiel** at the Theatre de Champs Elysees and the Theater an der Wien, a **Blumenmädchen** and **Kundry** understudy in **Parsifal** in Nice Opera, the **5 Magd** and **Elektra** understudy at the Montpellier Opera, **Ilsa** in **Hercules Haché** world premiere by Lucien Posman at the Vlaasme Opera, **Clorinda** in **Il Combattimento di Tancredi e Clorinda** by Monteverdi, **Electre** in **Idomenée** by Campra at the Hessisches Staatstheater Wiesbaden.

Miss Hunold worked with stage directors as Philippe Sireuil, Carlos Wagner, Alain Garichot, Marcelo Lombardero, Juliette Deschamps, Roland Aeschlimann and choreographer Lucinda Childs... Prize winner of several international competitions, Catherine Hunold was finalist of the famous WAGNERVOICES 2006, awarded the Grand Prize at the European Competition in Arles, the 2nd prize of the Maria Kraja competition in Tirana, the Gold Medal of the Young Soloists International Competition in Luxembourg and the SACEM prize for her interpretation of songs by Francis Poulenc.

A Paris born, Catherine Hunold made her first opera steps at the age of 11 at the Opera Comique in **L'écume des jours** by Anton Denisov. Early recognized by the elders, she works with such distinguished musicians as the french coloratura soprano Mady Mesple in Paris, Dame Margaret Price at the Vlaasme Operastudio, Graham Johnson, Christa Ludwig, Malcolm King. At the personal invitation of Christa Ludwig, she follows her masterclass around the Strauss, Wagner and Puccini heroines at the Villecroze Academy of Music expanding her repertoire to **Ariadne**, **Elsa**, **Tosca** and the **Marschallin** as well as being the recipient of the Villecroze Foundation Career Grant to prepare her future role with Christa Ludwig in Vienna. In Paris, with the bass- baritone Malcolm King she turns definitively into the dramatic soprano repertoire.