



## KATHARINE TIER

*Mezzo Soprano*

Chosen to represent her native Australia in the prestigious **BBC CARDIFF SINGER OF THE WORLD** competition (2009), mezzo-soprano **Katharine Tier** has established herself as a prodigiously gifted young singer with important experiences on the operatic, concert and recital stages. Ms Tier has sung with **San Francisco Opera, Opera North (USA), Opera Australia, State Opera of South Australia, Deutsche Oper Berlin, the Sydney Symphony, Berkeley Symphony Orchestra, the American Philharmonic, the UC Davis Symphony, Napa Valley Symphony, Melbourne Symphony, Western Australia Symphony, the Empyrean Ensemble, Macquarie Singers, and Earplay**, and she looks forward to company debuts with **Virginia Opera (USA), Opera Australia, the Saito Kinen Festival of Japan, and Badisches Staatstheater Karlsruhe.**

A former member of the distinguished **Adler Fellowship program** of the **San Francisco Opera**, Ms. Tier made her mainstage opera debut with the company as the **Third Lady** in Mozart's *Die Zauberflöte*. She performed **Suzy** in *La Rondine* and **Kate Pinkerton** in *Madame Butterfly* for the company, and she was seen as **Brigitta** in *Die Tote Stadt* in performances which were met with great acclaim. Ms. Tier added significant roles to her repertoire during her tenure in the Adler Fellowship program comprising **Flosshilde** (*Das Rheingold*), **Polinesso** (*Ariodante*), **Idamante** (*Idomeneo*), **Dalila** (*Samson et Dalila*) and **Octavian** in *Der Rosenkavalier*. **MOST RECENT AND UPCOMING NEW ROLES** for Ms. Tier include **Carmen** (*Carmen*) for Opera North, **Charlotte** cover (*Werther*) for Opera Australia, **Mary** (*The Flying Dutchman*) for State Opera of South Australia, **Dorabella** (*Così fan tutte*) for Virginia Opera, **Annina, Erda, Third Lady** and a reprise of **Flosshilde** for Deutsche Oper Berlin, **Herodias's Page** in *Salome* for the Saito Kinen Festival under the direction of Seiji Ozawa and various role assignments for Badisches Staatstheater Karlsruhe.

Recognized for her significant vocal gifts and exceptional musical instincts, the young mezzo-soprano was invited to join the Merola Opera Program in 2006 where she sang **Lenore** in excerpts from Donizetti's *La Favorite* at Yerba Buena Gardens and covered **Fidalma** in *Il Matrimonio di Segreto*. Other roles for Ms. Tier comprise **Tancredi** in Rossini's Opera of the same name for Teatro dell' Opera di Roma, **Amaranta** in Haydn's *La Fedeltà Premiata* performed while a student at the Sydney Conservatory and **Nicklausse, The Muse, and The Voice of Antonia's Mother** in Offenbach's *The Tales of Hoffman* with the University of Sydney.

An avid concert performer and recitalist, Ms. Tier has performed the Shostakovich song-cycle *From Jewish Poetry, Op. 79*; *Beethoven's Symphony No. 9*; the Duruflé *Requiem, Op. 9*; Bach's *St. Matthew Passion*; Handel's *Israel in Egypt*; *Mozart's Requiem in D minor*; George Crumb's song cycle, *Night of the Four Moons*, written to the text of the pre-eminent Spanish poet and dramatist Federico Garcia Lorca; James H. Carr's song-cycle for Mezzo-Soprano and Clarinet, *Four Wilde Aphorisms*; and concert performances of Puccini's *La Rondine* and Ravel's *L'enfant et les Sortilèges*. Ms. Tier has given recitals for the **National Lieder Society** and the **Joan Sutherland Society**, and can be heard in a recording of the acclaimed contemporary oratorio, *Hallel for Our Times*, by American composer Shelley Olson.

Ms. Tier was designated Australian Finalist in Neue Stimmen International Singing Competition and she received the Mezzo-Soprano Award at the Sydney Opera Awards . Other scholarships and awards include the distinguished Marianne Mathy Scholarship, the Barilla Opera Scholarship Award, and the Joan Sutherland Society Scholarship. Ms. Tier holds a Bachelor of Music degree from the University of Sydney and completed the Diploma of Opera course at the Sydney Conservatory.

**“Katharine Tier sings with power and authority...” “Tier added a theatrical touch to Gordon’s I’m Open All Night...” “Tier sang beautifully... with an understanding of [the song’s] subtle catharsis...”**