



KATRIN BULKE, ***SOPRANO***

Soprano Katrin Bulke is known for” electrifying the audience with the famous Queen of the Night aria [... and] for pinpoint accuracy “. She is quickly establishing herself as a strong and talented Soprano in the world of opera and operetta. The popularity of her voice and her thrilling operatic performance brought her the audience award, by landslide, in the Caruso Competition (2019 & 2017) in NYC and the Grand Prix at the Concert Festival International Competition (2018).

Ms. Bulke, as a proud graduate of *Mozarteum in Salzburg* (Austria), has worked under supervision of masters such as *Helmut Deutsch, Andreas Macco, Valentin Peytchinov* and *Carmela Altamura*.

Since her arrival to NYC in 2016, Ms. Bulke has performed with many different stage companies in roles such as: Violetta (*La traviata*), Gilda (*Rigoletto*), Amina (*La Sonnambula*), Madame Goldentrill (*The Impresario*), Rosina (*Il Barbiere di Siviglia*), Queen of the night (*Zauberflöte*), Donna Anna (*Don Giovanni*), Frasquita (*Carmen*), Elizabeth (*Roberto Devereux*), Blonde (*The abduction of the Serail*) and Musetta (*La boheme*).

Ms. Bulke has been involved in projects around the globe such as: Soloist in the Gala for Dvoraks anniversary at *Carnegie Hall* (NYC), Soloist in “Symphonic Concert of Centennial Classics” 2019 and “Spring Blossom 2018 Grand Gala” in *David Geffen Hall* (NYC), Soloist in the concert “Verdi s Recommendation” in the *Nuova Fenice Opera House of Osimo* (It) and Operetta concerts in *Augsburg* (D) and in *St. Wolfgang* (A).



MIA Artists Management

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OPERATIC REPERTOIRE

Bellini:

Elvira – *I Puritani*
Amina - *La sonnambula*

Bernstein:

Cunegonde – *Candide*

Bizet:

Leila – *Les pêcheurs de perles*
Frasquita - *Carmen*

Braunfels:

Nachtigall – *Die Vögel*

Britten:

Tytania – *A Midsummer Night's Dream*

Delibes:

Lakmé - *Lakmé*

Donizetti:

Norina – *Don Pasquale*
Elisabetta - *Roberto Devereux*
Lucia – *Lucia di Lammermoor*
Marie – *La fille du régiment*

Gluck:

Pallade – *Paride ed Elena*

Golmark:

Sulamith – *Die Königin von Sab*

Händel:

Rodelinde – *Rodelinde*
Deidamina - *Deidamina*
Rosmene, Clomiri – *Imeneo*

Haydn:

Baronin – *La vera costanza*
Faminia & Clarice – *Il Mondo della Luna*

Humperdinck:

Gretel – *Hänsel und Gretel*

Korngold:

Marie – *Die tote Stadt*

Krenek:

Girl – *Dark Waters*

Meyerbeer:

Marguerite - *Les Huguenots*
Dinorah - *Dinorah*

Mozart:

Fiordiligi - *Così fan tutte*
Elisa – *Il re pastore*
Venus – *Ascanio in Alba*
Königin der Nacht, Pamina - *Die Zauberflöte*
Madame Herz (M. Goldentrille) - *Der Schauspieldirektor*
Constanze & Bolde - *Die Entführung aus dem Serail*
Susanna & Contessa - *Le nozze di Figaro*
Donna Anna - *Don Giovanni*
Vitellia - *La clemenza di Tito*
Ilia - *Idomeneo*
Zaide - *Zaide*



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OPERATIC REPERTOIRE (Cont.)

Offenbach:

Olympia – Les contes d'Hoffmann

Piccinni:

Silvia – La pescatrice

Puccini:

Musetta - La boheme

Liu – Turandot

Rossini:

Rosina - Il barbiere di Siviglia

Strauss:

Zerbinetta – Ariadne auf Naxos

Zdenka - Arabella

Sophie – Der Rosenkavalier

Stravinsky:

Le Rossignol - Le Rossignol

Tchaikovsky:

Tatyana – Eugen Onegin

Iolanta - Iolanta

Verdi

Violetta - La traviata

Gilda - Rigoletto

Wagner:

Waldvögelein – Siegfried



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OPERETTA

Benatzky:

Josepha - *Im weißen Rössel*

Kalman:

Odette - *Die Bajadere*

Sylva Varesku - *Die Csárdásfürstin*

Maritza - *Gräfin Maritza*

Lehar:

Zorika - *Ziegeunerliebe*

Giuditta - *Giuditta*

Elisabeth - *Schön ist die Welt*

Hanna - *Die lustige Witwe (The merry widow)*

Anna Elisa - *Paganini*

Strauss:

Rosalinde, Adele - *Die Fledermaus*

Baronin - *Frühlingsluft*

Fanny - *Die Tänzerin Fanny Essler*

ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

Weihnachts Oratorium / Christmas oratorio
Cantatas

Brahms:

Ein deutsches Requiem

Glière:

Op. 82 Concerto

Haydn:

Die Schöpfung (The Creation)

Die Jahreszeiten (The Seasons)

Mendelssohn:

Elias

Mozart:

KV 368, KV 369, KV 416, KV 528

Great mass in C minor

Die Schuldigkeit des ersten Gebotes

Vorrei spiegarvi, o Dio! (KV 418)

Motette Exultate, Jubilate

Pergolesi:

Stabat Mater

Rachmaninov:

Op. 34 (Vocalise)

Yang:

Yellow River Cantata



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CONDUCTORS

Gernot Sahler
Josef Wallnig
Baldur Pauß
Walter Erla
Viesturs Gaillis
Yao Xue-Yan

Predrag Vasic
Marc Douglas
Richard Cordova
David Maiullo
Francisco Miranda
Scott Jackson Wiley

OPERA HOUSES/THEATERS

Teatro Communale di Firenze (It)
Arena di Fiesole (It)
Teatro la nuova fenice (It)
Großes Studio Salzburg (A)
The Riverside Theatre (USA)
Symphony Space (USA)
Sheen Center (USA)
Carnegie Hall (USA)
(Stern Auditorium, Weill Recital Hall)

David Geffen Hall (USA)
Opernloft Hamburg (G)
Kleiner Goldener Saal (G)
Solitär (A)
Theaterhaus im Kurpark (A)
De l'Europe (A)
Wiener Saal Salzburg (A)
Trinkhalle (A)
Michael Pacher Haus (A)



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REVIEWS

Gilda – Rigoletto

“Soprano Katrin Bulke [...] playing the jester’s love-struck daughter Gilda, given with her lovely crystalline voice [...]. And although [...] of Bulke’s Bel Canto’ esque ornamentations (As they did with Joan Sutherland in this role) [...] be touched by her innocence and subsequent wisdom which was at it’s best in the duet “V’ho ingannato”, as Bulke performed a heart melting farewell to her father as she dies in his arms.”

<https://meetmeattheopera.com/amore-opera-rigoletto/>

Queen Elisabetta - Roberto Devereux

“Katrin Bulke, a youthful-appearing Queen [...] gave us bright vocalism, with sometimes surprising, ringing interpolated high notes and apt ornamentation, and captured Elizabeth’s hopefulness in Act One, fury in Act Two, and angry, hurt, and haunted blend in the third act finale, capping cavatina “Vivi, ingrato” with a floated piano high D and climactic cabaletta “Quel sangue versato” with a formidable full-voice top D.“

<http://www.qonstage.com/2017/02/deveraux/>

German Forum

“Ms. Katrin Bulke who electrified the audience with the famous Queen of the Night aria from Mozart's *Die Zauberflote*. “*Der Holle Rache*” is known for it's high-lying *tessitura* and need for pinpoint accuracy. Ms. Bulke fulfilled every requirement, as she did with Amina's sleepwalking aria from Bellini's *La Sonnambula*, “*Ah non credea mirarti*” with its stunning *cabaletta* “*Ah non giunge*”.”

<http://www.vocedimeche.reviews/2017/03/eine-uberraschung.html?m=1>

Mozart Solo Concert

“The glamorous coloratura soprano Katrin Bulke impressed [us] highly. [...] Ms. Bulke, choosing material that would show off her artistry and versatility, used her vocal and dramatic assets well to illuminate each character. With consummate versatility “*Der Hölle Rache*” [...] was the aria that so riveted our attention at the German Forum; the perfect accuracy of the coloratura passages and the brilliance of her upper register have only improved with time. [...] Ms. Bulke again showed her versatility by performing the Countess' aria “*Dove sono*” with dignity and despair but with a change of color for the hopeful ending. [...] We applaud Ms. Bulke for her expressive melismatic singing and the crystalline texture of her instrument”

<http://www.vocedimeche.reviews/2018/10/friday-night-date-with-mozart.html>



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REVIEWS (Cont.)

Vocal Productions

“Soprano Katrin Bulke seems to know what her voice is suited for. [...] We loved the bit of "fluff" she brought in, both singing and dancing in the delightful *"Heia Heia in den Bergen"* from Imre Kalman's *Die Csárdásfürstin*. She performed [...] with spontaneous charm.”

<http://www.vocedimeche.reviews/2019/01/very-very-verdi.html>

Concert

“Ms. Bulke made a splendid Violetta, leaving no doubt about the character's ambivalence. [She] was able to limn this characterological growth through vocal coloration as well as by acting. Ms. Bulke [...] has an engaging stage presence and a versatile instrument that is dazzling in its *coloratura* [and] substantial enough for [...] the heavier repertory.”

<http://www.vocedimeche.reviews/2019/02/opera-in-village.html>

French-German collaboration

“Ms. Bulke and Ms. Lavandier harmonized perfectly in *"Viens Malika...Dôme épais"* (from *Lakmé*). The "Flower Duet" has transcended its popularization and the two singers managed to create the verdant scene without any sets. They seem to add up to even more than the sum of their parts as overtones meet overtones and create ear-tickling delights. It was a great evening in the presence of 3 fine artists.”

<http://www.vocedimeche.reviews/2019/04/a-french-german-night-at-st-johns-in.html>

GetClassical and The Foundation of the Revival of Classical Culture

“What makes a great recital? To listen to a voice that stirs us. [...] Soprano Katrin Bulke, in partnership with pianist Pavel Nersessian, put us well over the moon in a program we couldn't have enjoyed more. Ms. Bulke has appeared [with] her impressively clarion tone, musical phrasing, and impeccable linguistic ability. [...]

Listening to perfect Schubert music, sung as only a native speaker of German can [...] Ms. Bulke gave us every emotion of the poor girl. In *"Gretchen am Spinnrade"*, one can almost hear what came before and what will come after [...] whilst Ms. Bulke's voice floated above the piano line, we thought of the transitory nature of life. Ms. Bulke's operatic interpretations are as artistic as those for *lieder*. We were so enthralled with *"Ah, non credea mirarti"* from Bellini's *La Sonnambula* that we recorded it on our cell phone and posted it.

Ms. Bulke's talent for lighthearted fun was exhibited in [...] Adele's "Laughing Song" from Johann Strauss'. [...] Ms. Bulke's dramatic artistry utilizes not just vocal coloration but the generous use of gesture and facial expression. The overall effect is deliciously involving.”

<http://www.vocedimeche.reviews/2019/09/pavel-nersessian-and-katrin-bulke-what.html>



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205 W. 88th St., Suite 13A*New York, NY*10024*646-620-1313*305-259-4398(fax)*Email: Info@MIAArtists.com
www.mia-artists.com