



KATE FRUCHTERMAN, SOPRANO

Kate Fruchterman, soprano, is based in New York City. Ms. Fruchterman will be returning to the role of **Monica** in *The Medium* with Buffalo Opera Unlimited this summer. *OperaWire* described her role debut of **Mimi** (*La Bohème*) with Mercury Opera as "consistently endearing... Fruchterman displayed a demure bearing which was belied by her lovely, bolder vocal approach." In the spring of 2021, she sang the roles of **Young Micol/Adriana** in the workshop of Ricky Ian Gordon's new opera, *The Garden of the Finzi Contini* with New York City Opera. This winter she covered the roles of **Adriana/Christina/Aunt Bella/Cousin Hannah** for the world premiere of *Garden of the Finzi Contini* with New York City Opera. She made her London debut performing the **Soprano Solo** in the *Lord Nelson Mass* and *Vivaldi Gloria* with the Cantamus Bach Choir & Orchestra of London.

She was praised for her "beautiful voice and acting finesse" portraying **Anne Frank** in Frid's monodrama *The Diary of Anne Frank* with Opera Pomme Rouge, which was later revived at the Austrian Cultural Forum of New York. In her "appealing" role debut of **Marzelline** (*Fidelio*) at West Bay Opera, she was acclaimed as "an outstanding soprano... she offered a flawless vocal performance." She recorded two new works by composer Mark Fish, *Womanwork*, and *Wage Peace*, with the San Francisco Ballet Orchestra, available on their website.

Recipient of the Amber Capital Scholarship through the Opera Foundation, she sang at the Teatro Regio di Torino for the 2015-16 season. In her professional debut, she sang a "gentle and graceful" **Sacerdotessa** in William Friedkin's production of *Aida* under the baton of Gianandrea Noseda, a production which streamed online with the Opera Platform project. She made her on-stage debut as **Second Woman** in Julien Lubek and Cecile Roussat's production of *Dido and Aeneas* under the baton of Federico Maria Sardelli

During her time at the Teatro Regio, she performed the roles of **Chocholka** and **Woodpecker** (*Cunning Little Vixen*), **Clorinda** in the outreach production of *La Cenerentola raccontata ai ragazzi*, and the **Soprano Solo** in a staged production of *Carmina Burana*. To close out the season, she gave a "definitively interesting" performance in the role of **La Fatina Smeraldina** in Casella's rarely performed *La Donna Serpente*, and her performance of the more serious role of **Mother** in Henze's fairy tale children's opera *Pollicino* was hailed as "corretta e precisa" by *GBOpera Magazine*. In the opening performance of the 2016 Torino Classical Music Festival, she performed the role of **Kate Pinkerton** (*Madama Butterfly*) in Piazza San Carlo.

Ms. Fruchterman holds a Master of Music from the Mannes College of Music at the New School and a Bachelor of Music from the Thornton School of Music at the University of Southern California. In her time with Mannes Opera, she was seen as **Suor Genovieffa** in their production of *Suor Angelica* and **Corinna** in *Il Viaggio a Reims*. Other roles include **Cleopatra** (*Giulio Cesare*), **Despina** (*Così fan Tutte*), and **Pamina** (*Die Zauberflöte*).



MIA Artists Management

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OPERATIC REPERTOIRE

Adamo:

Amy – *Little Women*

Beethoven:

Marzelline – *Fidelio*

Bizet:

Frasquita – *Carmen*

Britten:

Miss Wordsworth – *Albert Herring*

Tytania – *A Midsummer Night's Dream*

Donizetti:

Norina – *Don Pasquale*

Adina – *L'elisir d'amore*

Handel:

Cleopatra – *Giulio Cesare*

Alcina, Morgana – *Alcina*

Dalinda – *Ariodante*

Humperdinck:

Gretel, Dew Fairy – *Hänsel und Gretel*

Massenet:

Sophie – *Werther*

Menotti:

Monica – *The Medium*

Mozart:

Barbarina, Susanna – *Le nozze di Figaro*

Despina – *Così fan tutte*

Pamina, Papagena – *Die Zauberflöte*

Zerlina – *Don Giovanni*

Ilia – *Idomeneo*

Puccini:

Lauretta – *Gianni Schicchi*

Mimì, Musetta – *La bohème*

Suor Genovieffa – *Suor Angelica*

Purcell:

Second Woman, Belinda – *Dido and Aeneas*

Rossini:

Clorinda – *La cenerentola*

Corinna – *Il viaggio a Reims*

Strauss:

Sophie – *Der Rosenkavalier*

Verdi:

Sacerdotessa – *Aida*

Nanetta – *Falstaff*

Oscar – *Un ballo in maschera*

Weber:

Ännchen – *Der Freischütz*



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ORCHESTRAL/ORATORIO REPERTOIRE4

Handel:

Messiah

Haydn:

Lord Nelson Mass

Vivaldi:

Gloria

Orff:

Carmina Burana

CONDUCTORS

Joseph Colaneri
Jan Loetham-Koenig
Brent McMunn
Jose Luis Moscovich
Gianandrea Noseda

James Richman
Federico Sardelli
Stephen Stubbs
Scott Wiley
Martin Yazdzik

OPERA HOUSES/THEATERS

Teatro Regio di Torino
West Bay Opera
Long Island Lyric Opera
Opera Pomme Rouge

Gramercy Opera
Mercury Opera
New York City Opera



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KATE FRUCHTERMAN, ***SOPRANO***

REVIEWS

Anne Frank in Frid's *The Diary of Anne Frank*

Opera Pomme Rouge

Shukan NY Seikatsu:

"lead soprano Kate Fruchterman's beautiful voice and acting finesse expressed a remarkable range of emotions: an average day in a girl's life, the fear of being discovered by the Gestapo, the terror of the prospect of concentration camps and the desire to be a part of a better future."

KAORU KOMI (English Translation)

Marzeline in Beethoven's *Fidelio*

West Bay Opera

San Francisco Classical Voice:

"Kate Fruchterman's appealing Marzeline ... [were] excellent individually and their ensemble blend was exemplary"

JANOS GEREBEN

Mountain View Voice:

"Kate Fruchterman was excellent as Marzeline, who falls in love with Fidelio. An outstanding soprano who is also making her West Bay debut, she offered a flawless vocal performance in a highly demanding role."

RENEE BATTI

Repeat Performances:

"But her [Leonore] duets with Kate Fruchterman, who sang the delicate and enchanting soprano role of Marzeline, had something more. Leonore was disguised as a man to infiltrate the jail and search for her husband, Florestan, and when Marzeline falls in love with there was some real chemistry on stage."

ADAM BRONER

Mother in Henze's *Pollicino*

Teatro Regio di Torino

GBOpera Magazine:

"Nelle parti adulte la coppia seria dei genitori di Pollicino vede il solido Padre di Michele Govi e Kate Fruchterman corretta e precisa nel ruolo della Madre."/In the adult roles, the serious parents of Pollicino we see the solid father of Michele Govi and Kate Fruchterman, correct and precise in the role of the mother."

GIORDANO CAVAGNINO



***KATE FRUCHTERMAN,
SOPRANO***

REVIEWS (Cont.)

Fata Smeraldina in Casella's *La Donna Serpente*

Teatro Regio di Torino

Scritti d'Arte:

"Sicuramente interessanti ... Smeraldina - Kate Fruchterman."/ "definitively interesting... Smeraldina - Kate Fruchterman"

RENZO BELLARDONE

Second Woman in Purcell's *Dido and Aeneas*

Teatro Regio di Torino

GBOpera Magazine:

"Molto buone le numerose parti di fianco con la seconda donna, Kate Fruchterman, particolarmente presente anche per scelta registica."/ "Very good the numerous parts on the side with the Second Woman, Kate Fruchterman, particularly present also for directorial choice."

GIORDANO CAVAGNINO

Sacerdotessa in Verdi's *Aida*

Teatro Regio di Torino

Opera Libera:

"Soave e leggiadra la Sacerdotessa di Kate Fruchterman."/ "Gentle and graceful the Sacerdotessa of Kate Fruchterman."

MARGHERITA PANARELLI

"Buone la prova...della Sacerdotessa di Kate Fruchterman."/ "Good proof the Sacerdotessa of Kate Fruchterman."

WILLIAM FRATTI

MTG Lirica:

"Brava e delicata la sacerdotessa Kate Fruchterman."/ "Good and delicate the Sacerdotessa of Kate Fruchterman."

MARIA TERESA GIOVAGNOLI

Scritti d'Arte:

"un apprezzamento anche per In-Sung Kim, Dario Prola, e Kate Fruchterman."/ "An appreciation also for In-Sung Kim, Dario Prola, and Kate Fruchterman."

RENZO BELLARDONE



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