

Internationally acclaimed soprano, Katharine Gunnink has quickly made a specialty of some of opera's most demanding roles. She soared through the challenge of singing both Santuzza and Nedda in Opera San Luis Obispo's double bill, *Cavalleria Rusticana* and *Pagliacci*, and looks forward to returning this fall to perform one of her favorite roles, Mimi, in their production of *La Bohème*. Other performances on her schedule include Lady with a Cake Box for Argento's *Postcards from Morocco* with Sin City opera in Las Vegas, and a series of concerts performing *La Voix Humaine* across the US this spring.

Katharine has enjoyed singing challenging works such as the title role in Janacek's *Jenůfa* with Opera Slavica, and covering Senta in *Der fliegende Holländer*, as well as covering Tosca, Donna Anna and Elvira from *Don Giovanni*, and Hanna Glawari in *The Merry Widow* with Utah Festival Opera.

In past seasons, Katharine has sung Rosalinda in *Die Fledermaus* with Center Stage Opera in LA, covered Suor Angelica and performed Suor Osmina with Opera San Jose. The New York Times said she "sang expressively as Cathleen" in Vaughan Williams' *Riders to the Sea*. She performed Nella in *Gianni Schicchi* with Winter Opera Saint Louis, the Countess in her Rome debut, where TeatriOnline said of her performance, "Katharine Gunnink stands out above all in the role of the unhappy Countess: having been given a beautiful voice she also has a very good interpretation of the character." With The Aspen Summer Music Festival Katharine covered her dream role of Marie Antoinette in the *Ghost of Versailles*. Other favorites include Mimi in *La Bohème*, Fiordiligi in *Così fan tutte*, and Helena in *A Midsummer Night's Dream*.

A native of Sonoma County, California, she completed her master's degree and post-graduate work in Opera Performance at the San Francisco Conservatory of Music. Katharine studies with soprano, Nova Thomas.