



KARIN WOLVERTON **SOPRANO**

Soprano Karin Wolverson has been described by Opera News “a young soprano to watch”, having “a lovely warm tone, easy agility and winning musicality”. In 2010-11, Karin joined the Dayton Philharmonic for their gala performance of “Viva Italia!,” sang the role of Pamina with the Minnesota Orchestra in *Die Zauberflöte*, and performed Donna Anna in *Don Giovanni* with Opera Omaha. She recently took on the challenging role of Anna Sörensen in the world premier of Kevin Put’s *Silent Night* with the Minnesota Opera, made her Carnegie Hall debut with the Minnesota Orchestra in Nielsen’s *Symphony No. 3*, and will soon perform Mahler’s *Symphony No 2* with the Chippewa Valley Symphony.

Her engagements for 2009-2010 included Musetta in *La bohème* with Minnesota Opera, as well as covering the title role of Salome with the company, and a concert appearance with Great Falls Symphony. Recently she sang

the role of Mimi in *La bohème* with Pensacola Opera and sang the Spirit as well as covering the title role in *Rusalka* with Minnesota Opera. Previous engagements for 2008-2009 included a reprisal of her role in *The Grapes of Wrath* with Pittsburgh Opera, the Countess in *Le nozze di Figaro* with Piedmont Opera, and Mimi in *La bohème* with Teatro Nacional de Managua in Nicaragua. Ms. Wolverson has been seen as Micaëla in *Carmen* with Des Moines Metro Opera, where in previous seasons she was seen in the roles of Anne Trulove in *The Rake’s Progress*, and Antonia in *Les Contes d’ Hoffmann*.

Engagements for 2006-2007 included a return to Minnesota Opera for Antonia in their *Les Contes d’ Hoffmann*, participation in the World Premiere of *The Grapes of Wrath* with both Minnesota Opera and Utah Opera and a soloist engagement with the Eugene Symphony in Beethoven’s Ninth Symphony. She has performed the role of Donna Anna in *Don Giovanni* at Minnesota Opera where she dazzled audiences as Ines in Donizetti’s rarely performed bel canto masterpiece *Maria Padilla*, and sang Micaëla in *Carmen* to a warm reception. In recent years she has appeared as Pamina in *The Magic Flute*, the Countess Ceprano in *Rigoletto*, Praskowia in *The Merry Widow*, Clotilde in *Norma*, Moira in *The Handmaid’s Tale*, Alisa in Donizetti’s *Lucia di Lammermoor* and as the Celestial Voice in Verdi’s *Don Carlos*. Ms. Wolverson was a featured soloist in the Minnesota Orchestra’s performances of Dvorak’s *Te Deum* and singing Mimi in excerpts from *La bohème*.

Ms. Wolverson spent two summers as an apprentice with the Des Moines Metro Opera, covering the role of Marguerite in *Faust*. With a Masters of Arts in Vocal Performance at the University of Minnesota, she has performed several roles as part of its Opera Theatre: Madame Lidoine in *Dialogue of the Carmelites*, the Countess in *The Marriage of Figaro* and Nero in *The Coronation of Poppea*.

Ms. Wolverson was invited to participate in Central City Opera’s Young Artist Program in Colorado where she covered Giulietta in *The Tales of Hoffmann* and appeared in *The Student Prince*. She has also sung the role of the Mother in the Minnesota Orchestra’s production of *Amahl and the Night Visitors*.

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OPERA

Anna Sorenson	Silent Night (Putts)	Minnesota Opera (premier)	2011
Donna Anna	<i>Don Giovanni</i>	Opera Omaha	2011
Pamina	<i>Die Zauberflöte</i>	Minnesota Orchestra	2011
Salome (cover)	<i>Salome</i>	Minnesota Opera	2010
Musetta	<i>La bohème</i>	Minnesota Opera	2010
Mimi	<i>La bohème</i>	Teatro Nacional de Managua	2009
Countess	<i>Le nozze di Figaro</i>	Piedmont Opera	2009
Woman	<i>Grapes of Wrath</i>	Pittsburgh Opera	2008
Mimi	<i>La bohème</i>	Pensacola Opera	2008
Rusalka(cover)	<i>Rusalka</i>	Minnesota Opera	2008
Micaela	<i>Carmen</i>	Des Moines Metro Opera	2007
Woman	<i>Grapes of Wrath</i>	Utah Opera	2007
Woman	<i>Grapes of Wrath</i>	Minnesota Opera	2007
Antonia	<i>Les Contes d'Hoffmann</i>	Minnesota Opera	2006
Anne Trulove	<i>The Rake's Progress</i>	Des Moines Metro Opera	2006
Donna Anna	<i>Don Giovanni</i>	Minnesota Opera	2006
Antonia	<i>Les Contes d'Hoffmann</i>	Des Moines Metro Opera	2005
Lady in Waiting	<i>Gloriana</i>	Des Moines Metro Opera	2005
Pat Nixon (cover)	<i>Nixon in China</i>	Minnesota Opera	2005
Micaëla	<i>Carmen</i>	Minnesota Opera	2005
Ines	<i>Maria Padilla</i>	Minnesota Opera	2005
Giulietta (yp)	<i>Les Contes d'Hoffmann</i>	Central City Opera	2004
Angel	<i>Le Jongleur de Notre Dame</i>	Central City Opera	2004
Princess Margaret	<i>The Student Prince</i>	Central City Opera	2004
Pamina	<i>Die Zauberflöte</i>	Minnesota Opera	2004
Female Chorus	<i>The Rape of Lucretia</i>	MN Opera (resident artist production)	2004
Countess Ciprano	<i>Rigoletto</i>	Minnesota Opera	2003
Moira	<i>The Handmaids Tale</i>	Minnesota Opera	2003
Marguerite(cover)	<i>Faust</i>	Des Moines Metro Opera	2003
Senta (understudy)	<i>The Flying Dutchmen</i>	Minnesota Opera	2003
Clotilde	<i>Norma</i>	Minnesota Opera	2003
Violetta (understudy)	<i>La Traviata</i>	Minnesota Opera	2003
Hanna Glawari (cover)	<i>The Merry Widow</i>	Minnesota Opera	2002
Slave	<i>Salome</i>	Des Moines Metro Opera	2002
Celestial Voice	<i>Don Carlo</i>	Minnesota Opera	2002
Madame Lidoine	<i>Dialogues of the Carmelites</i>	University of Minnesota	2000
Countess	<i>The Marriage of Figaro</i>	University of Minnesota	1999

CONCERT/ORATORIO

Soprano Soloist	Mahler 2 nd Symphony	Chippewa Valley Symphony	2012
Soprano Soloist	Nielsen 3 rd Symphony	Minnesota Orchestra at Carnegie Hall	2011
Soprano Soloist	"Viva Italia!"	Dayton Philharmonic	2011
Soprano Soloist	Concert	Great Falls Symphony	2010
Soprano Soloist	Beethoven Ninth Symphony	Eugene Symphony	2006
Mother	<i>Amahl and the Night Visitors</i>	Minnesota Orchestra	2004
Soprano Soloist	Dvorak's <i>Te Deum</i>	Minnesota Orchestra	2002

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Critical Acclaim

Minnesota Opera – *Silent Night*

Benoit and Burden paired artfully with soprano Karin Wolverton, whose diamond-edged soprano shone in a sublime Act I “Dona Nobis Pacem” during mass, and sliced through the top notes of a second-act aria full of emotional turbulence as she realizes the beauty of her art is no match for the horrors of war.

- WQXR

Opera Omaha – *Don Giovanni*

“Standouts included soprano Karin Wolverton, who sang the role of Donna Anna with warm, controlled passion.”

- Omaha World Herald

New Hampshire Music Festival – Poulenc’s *Gloria*

“Wolverton brought just the right sense of color and drama to Poulenc’s curious and interesting score, balancing very well with the orchestra and chorus. It is impressive to hear a chorus this good up in “them thar woods,” and I do not mean that condescendingly at all: it struck me that these fine and loyal singers come from towns all over the state.”

- *The Boston Musical*

Minnesota Orchestra– *The Magic Flute*

“Most met the challenge impressively, particularly the romantic leads, Sean Panikkar and Karin Wolverton, he possessing a tenor voice of sweet power, she a heart-melting soprano with a velvet smoothness ideal for Mozart.”

– *Pioneer press*

“Karin Wolverton's Pamina delivered a melting "Ach, ich fühls."

-*Star Tribune*

Minnesota Opera – *La boheme*

“Karin Wolverton is that rare thing, a believable Musetta, integrating the calculated coquetry of the operetta-like Act 2 with the compassion of the pathos-filled Act 4.”

– *Star Tribune*

“And Karin Wolverton's Musetta was a well-balanced blend of cattiness and vulnerability, her flirtatious second-act aria a joy.”

-*Pioneer press*

Des Moines Metro Opera – *The Rake’s Progress*

“...soprano Karin Wolverton deserves kudos for her portrayal of sweet young thing Micaëla. Her dynamic range and heartfelt phrasing keep things interesting during the third act when the overall story lacks a little steam.”

- *Des Moines Register*

Pensacola Opera – *La boheme*

“Wolverton will steal your heart in the role of Mimi. She conveys the very soul of vulnerability and impending tragedy that draws audiences into the beautiful yet flickering light that is Mimi.”

- *Pensacola News Journal*

Des Moines Metro Opera – *The Rake’s Progress*

“Karin Wolverton made a vital creature of the potentially two-dimensional Anne..”

- *Opera News*, 2006

“As Anne Truelove, the sweet and dismally forgiving heroine, Minnesota soprano Karin Wolverton sings with exceeding beauty. Her rendition of the cavatina at the end of Act 1 is powerful.”

-*Des Moines Register*

Minnesota Opera – *Maria Padilla*

“The important role of Ines, Maria's sister, was sung by Karin Wolverton, a young soprano to watch. She showed a lovely warm tone, easy agility and winning musicality. Her Act II duet with Maria, "A figlia incauta" was exquisitly sung.”

-*Opera News*

“Her Act II duet with the excellent Karin Wolverton (as her sister Ines), in which the two commiserate about their father who feels that Maria has dishonored the family by becoming Pedro's mistress, was especially affecting.”

-*The Wall Street Journal*

“As Maria's sister, Inez, soprano Karin Wolverton showed that she, too, has an affinity for early 19th-century music and the flexibility to sing it well. She excelled in the above mentioned duet with Maria. Raymond Ayers, Theodore Chletsos, Seth Keeton and Anna Jablonski were strong interpreters of the smaller parts and each of them added measurably to the value of the performance.”

- *operajaponica.org*

“ Karin Wolverton brought a crystalline, agile soprano to Ines, the seconda donna role.”

-*Gay City News*, David Shengold

“This duet, a popular concert piece in the nineteenth century, is evocative and the singing by Wolverton and Harris is both supple and sure.”

-*Aisle Say Twin Cities*

Des Moines Metro Opera - *Les Contes d’ Hoffmann*

“Karin Wolverton sang a radiant Antonia, the portrait trio a highlight of the evening...”

-*Opera News*

“Soprano Karin Wolverton's Antonia, whose character's illness is made worse by her singing, was some of the best singing of the evening.”

-*Des Moines Register*