



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Kathryn Bowden

Soprano

Soprano Kathryn Bowden is making her mark in the fiendish role of the Queen of the Night (Königin der Nacht) in Mozart's *Die Zauberflöte*, for which she has become highly in demand. In October 2017 Ms. Bowden made her Metropolitan Opera debut as the Queen in the company's German language mainstage production and covered the role during the Met's English language family performances later in the season. She also made her 2017 Baltimore Symphony Orchestra debut performing the Queen's famous "Der Hölle Rache" in the concert program *Heroes and Villains*. The role of the Queen has served as Ms. Bowden's 2015 San Francisco Opera debut vehicle and her entry onto the Metropolitan Opera roster as cover for the 2016 family performances of *The Magic Flute*. Ms. Bowden reprised the role making her Symphony Hall (Boston) debut with the Boston Youth Symphony Orchestra in March 2019 and with Opera Maine in July 2019. Ms. Bowden also rejoined the Metropolitan Opera roster in 2019 covering the Queen of the Night in the English language family performances and will perform the role for her Pittsburgh Opera debut in the fall of 2020 (COVID19), now rescheduled for the fall of 2021. In the fall of 2022, Ms. Bowden will debut at Opera Orlando as the Queen of the Night in *Die Zauberflöte*.

In 2018, Ms. Bowden made her debut with Houston's Opera in the Heights as Cunegonde in *Candide*. Additional roles include Drusilla (*L'incoronazione di Poppea*), the Coloratura (*Postcard from Morocco*), Anne Trulove (*The Rake's Progress*), and Greta Fiorentino (*Street Scene*). In the spring of 2019, Ms. Bowden will make her Carolina Philharmonic debut in the annual Opera Gala, singing some of the artform's most iconic arias and duets and will make her Carnegie Hall debut with MidAmerica Productions as the Soprano Soloist in Haydn's *Mariazeller Mass* and Vivaldi's *Gloria*.

An alumna of San Francisco Opera's prestigious Merola Opera Program, Ms. Bowden performed the roles of Mrs. Gobineau (*The Medium*) and Nella (*Gianni Schicchi*) and excerpts from the role of Amina (*La sonnambula*). She has also participated in the voice program of the Chautauqua Music Festival.

Ms. Bowden has been a District Winner of the 2016 and 2014 Metropolitan Opera National Council Auditions in Florida and Winner of the 2013 Jenny Lind Competition for Sopranos. She earned her Performer's Certificate and Bachelor of Music in Vocal Performance from the University of Connecticut, and is a current Masters candidate at Florida State University.

Kathryn Bowden, Soprano



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Opera/Musical

Königin der Nacht	<i>Die Zauberflöte</i>	Opera Orlando	2022
Queen of the Night	<i>The Magic Flute</i>	Pittsburgh Opera	2021
Queen of the Night+	<i>The Magic Flute</i> (family series)	The Metropolitan Opera	2019
Königin der Nacht	<i>Die Zauberflöte</i>	Opera Maine	2019
Queen of the Night	<i>The Magic Flute</i>	Boston Youth Symphony Orchestra	2019
Cunegonde	<i>Candide</i>	Opera in the Heights	2018
Queen of the Night+	<i>The Magic Flute</i> (family series)	The Metropolitan Opera	2017
Königin der Nacht	<i>Die Zauberflöte</i>	The Metropolitan Opera	2017
Queen of the Night+	<i>The Magic Flute</i> (family series)	The Metropolitan Opera	2016
Drusilla	<i>L'incoronazione di Poppea</i>	Florida State University Opera	2016
Queen of the Night	<i>The Magic Flute</i>	San Francisco Opera	2015
Mrs. Gobineau	<i>The Medium</i>	Merola Opera Program	2015
Nella	<i>Gianni Schicchi</i>	Merola Opera Program	2015
Coloratura	<i>Postcard from Morocco</i>	Florida State University Opera	2015
Anne Trulove	<i>The Rake's Progress</i>	Florida State University Opera	2015
Greta Fiorentino	<i>Street Scene</i>	Florida State University Opera	2014
Queen of the Night	<i>Die Zauberflöte</i>	University of Connecticut Opera	2013
Josephine	<i>H.M.S. Pinafore</i>	Connecticut Gilbert & Sullivan Society	2012
Cunegonde	<i>Candide</i>	University of Connecticut Opera	2011
Adele+	<i>Die Fledermaus</i>	University of Connecticut Opera	2010

Oratorio/Concert

Soprano Soloist	<i>Gloria</i> (Vivaldi)	MidAmerica Productions at Carnegie Hall	2019
Soprano Soloist	<i>Mariazeller Mass</i> (Haydn)	MidAmerica Productions at Carnegie Hall	2019
Soprano Soloist	Opera Gala	Carolina Philharmonic	2019
Soprano Soloist	<i>Heroes and Villains</i>	Baltimore Symphony Orchestra	2017
Sophie ^	<i>Der Rosenkavalier</i> excerpts	Florida State University Symphony Orchestra	2016
Amina ^	<i>La sonnambula</i> excerpts	Merola Opera Program, Grand Finale	2015
Soprano Soloist	<i>Messiah</i>	Tallahassee Music Guild	2013
Soprano Soloist	<i>Serenade to Music</i>	University of Connecticut Concert Choir	2010
Soprano Soloist	<i>Paukenmesse</i> (Haydn)	University of Connecticut Concert Choir	2009

Competitions/Awards

Finalist	Sara Tucker Study Grant	2017
Florida District Winner	Metropolitan Opera National Council Auditions	2016
Finalist	Sara Tucker Study Grant	2016
Florida District Winner	Metropolitan Opera National Council Auditions	2014
Winner	Jenny Lind Competition for Sopranos	2013

Training

Young Artist	Merola Opera Program	2015
Studio Artist	Chautauqua Music Festival, Vocal Program	2010

Education

MM - Vocal Performance	Florida State University	2017
Performance Certificate - Vocal Performance	University of Connecticut	2011
BM - Vocal Performance	University of Connecticut	2010

* Upcoming Performance + Cover Role ^ Partial Role

The Magic Flute, Pittsburgh Opera

"Kathryn Bowden was a youthful and pleasant-looking Queen of the Night. She sang with a silvery sweet soprano capable of firing off the role's famous staccato pyrotechnics with great ease and abandon."

George B. Parous, *Onstage Pittsburgh* 11/07/21

Die Zauberflöte, Opera Maine

"Kathryn Bowden, as Queen of the Night, made "O zittre nicht" a melancholic delight, with rich legato and sweet-and-solid tone from top to bottom; in "Der Hölle Rache," she showed elegance and facility, effortlessly dispatching the impossible coloratura fireworks ... her sheer technical ability deservedly brought down the Merrill Auditorium."

Henry Stewart, *Opera News* 07/26/19

"Bowden's performances of the Queen's arias were extraordinary; in her second act showpiece, "Der Hölle Rache" ("Hell's Vengeance"), she sang the stratospheric Ds and Fs as if hitting them was the easiest thing a soprano could be asked to do."

Allan Kozinn, *Portland Press Herald* 07/25/19

Candide, Opera in the Heights

"As mentioned above, Bowden, as Cunegonde, is beyond reach. A fine comic actress, her voice is pure crystal. She makes the fiendishly difficult 'Glitter' sound as easy as inhaling. Like Candide, who wouldn't traverse the world and brave any danger to find her? Apparently the Metropolitan Opera has found her, too, where she spelled Kathryn Lewek last season as Mozart's Queen of the Night in *The Magic Flute*. She's a special talent and any operaphile should rush to OH to hear her."

D.L. Groover, *Houston Press* 04/14/18

Die Zauberflöte, Metropolitan Opera

"The singer who won the biggest applause of the evening was coloratura soprano Kathryn Bowden, making her Met debut, filling in for the ill Kathryn Lewek. She won over the audience with the difficult aria [of the] Queen of the Night, 'Der Hölle Rache kocht in meinem Herzen' (Hell's vengeance boils in my heart). She knocked out stratospheric high notes and conveyed the character's demonic rage. Bowden deserves to get a role of her own next season."

Barry Bassis, *The Epoch Times* 10/14/17

The Magic Flute, San Francisco Opera

"By the time she faced those famous high Fs in the second act, she had taken full command of the stage. I was impressed by her performance in last summer's Merola production of Menotti's *The Medium*, and it is gratifying to see SFO management took notice as well. She was rewarded with a great challenge, and responded with triumphant assurance."

Phillip Campbell, *Bay Area Reporter* 11/01/15

"The soprano's voice opened up nicely and she was in full imperious flower in Act II, delivering her role's signature fireworks with flair while hitting all her top notes."

James Ambroff-Tahan, *San Francisco Examiner* 10/21/15

"Bowden came through even more powerfully in the Act II aria, 'Der Hölle Rache' (to give the piece its familiar German title), with its pinpoint coloratura and grueling high Fs. Some sopranos squeak those passages, but Bowden sang them out fully and precisely; the tumultuous applause that greeted her bore no trace of indulgence."

Joshua Kosman, *San Francisco Chronicle* 10/21/15