

CATHERINE MARTIN

MEZZO-SOPRANO



Praised by *The Washington Post* for her “gorgeous, warm voice that you want to keep listening to,” American mezzo-soprano Catherine Martin continues to make an impact in repertoire ranging from Verdi and Wagner to Strauss and Bellini. In the 2022-2023 season, Ms. Martin makes her role debut as Fricka in Dayton Opera’s *Das Rheingold*, bows as Santuzza in *Cavalleria rusticana* with Opera Colorado, and returns to Lyric Opera of Chicago as Eboli (cover) in *Don Carlos*. The 2021-2022 brought Ms. Martin to Kentucky Opera for her role debut as Orfeo in *Orfeo ed Eurydice*, Opera Carolina as Amneris in *Aida*, Dallas Opera as the Minkswoman in *Flight*, Rochester Philharmonic Orchestra as the Witch in *Hansel and Gretel*, and Maryland Lyric Opera as Eboli in *Don Carlos*. In the previous season, Ms. Martin appeared as Waltraute in *Twilight: Gods* with Michigan Opera Theatre and Lyric Opera of Chicago, as Wellgunde in *Götterdämmerung* with the National Taichung Theatre in Taiwan, the cover of Sister Helen Prejean in *Dead Man Walking* and singing the 2nd Norn in *Götterdämmerung* and Waltraute in *Die Walküre* at Lyric Opera of Chicago, and covering Marguerite in Berlioz’s *Le damnation de Faust* with the Metropolitan Opera.

Highlights from recent seasons include Sister Helen Prejean in *Dead Man Walking* with Minnesota Opera and Dayton Opera as well as covering Sister Helen at Washington National Opera; performances in various roles from Wagner’s *Ring Cycle* with Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Boston Symphony Orchestra at Tanglewood, the Dallas Symphony, and National Taichung Theatre in Taiwan; Amneris in *Aida* with Houston Grand Opera, Opera Colorado, and Opera Santa Barbara; Adalgisa in *Norma* with Florida Grand Opera; Der Komponist in *Ariadne auf Naxos* at The Glimmerglass Festival; Hécube and covering Didon in *Les Troyens* with Lyric Opera of Chicago; Maddalena in *Rigoletto* with New Orleans Opera and Opera Santa Barbara; Herodias in *Salome* with Dayton Opera; Meg in *Falstaff* with Intermountain Opera; Leonora in *La favorita* with New Amsterdam Opera; Wowkle in *La fanciulla del West* with Maryland Lyric Opera; Annina and the cover of Octavian in *Der Rosenkavalier* with the National Symphony Orchestra; *Lieder eines fahrenden Gesellen* with the American Youth Philharmonic Orchestra; and *Messiah* with the Handel Oratorio Society.

Ms. Martin is also an avid interpreter of contemporary opera. She has appeared as Mary in the world premiere of *The Lion, the Unicorn, and Me* with Washington National Opera; Genevieve in *The Long Christmas Dinner* with American Symphony Orchestra; Tamara in *Enemies, A Love Story* with Kentucky Opera; Eva Crowley in *An American Dream* with Lyric Opera of Chicago; Sara Miller in *Approaching Ali* with Washington National Opera; and the world premiere of Angela Rice’s *Thy Will Be Done* with the National Chorale at Lincoln Center.

An alumna of the Houston Grand Opera Studio she has performed Dorabella in *Così fan tutte*, Suzuki in *Madama Butterfly*, Anna in *Maria Stuarda*, Flora in *La traviata*, Berta in *Il barbiere di Siviglia*, and Dryad in *Ariadne auf Naxos* with HGO. There, she worked extensively with conductor Patrick Summers and covered artists such as Susan Graham, Joyce DiDonato, and Michelle DeYoung in roles such as Der Komponist, Sister Helen, and the title roles of *Xerxes* and *The Rape of Lucretia*. She was a member of The Glimmerglass Festival Young Artists Program, where she made her role debut as Amneris, and was a Filene Young Artist with Wolf Trap Opera. Ms. Martin was a Grand Finalist, the sole mezzo soprano, and only female representing the United States in the 2017 International Viñas Competition held at Barcelona’s Gran Teatre del Liceu. She received Richard Tucker Award nominations in 2015, 2016, and 2017 and was 2nd Place winner of the 2016 Maryland Lyric Opera Competition, 2nd place winner in the 2013 Jensen Competition, a semi-finalist in the 2012 Metropolitan Opera National Council Auditions, a finalist in 2012 and an Encouragement Award winner in 2013 in the George London Competition, winner of the 2011 National Opera Association Competition, a semi-finalist in the Hans Belvedere Competition, and has won awards from the Eleanor McCollum Competition at Houston Grand Opera, The Dallas Opera Guild, and Annapolis Opera. She has received The Richard F Gold Career Grant at both Houston Grand Opera and Wolf Trap and the Catherine Filene Shouse Career Grant. A native of San Antonio, Texas, she holds a master’s degree from the University of Cincinnati College-Conservatory of Music and a bachelor’s degree from the University of North Texas.

CATHERINE MARTIN

MEZZO-SOPRANO

Opera

Fricka	<i>Das Rheingold</i>	Dayton Opera	2023
Eboli (cv)	<i>Don Carlos</i>	Lyric Opera of Chicago	2022
Santuzza	<i>Cavalleria rusticana</i>	Opera Colorado	2022
Eboli	<i>Don Carlos</i>	Maryland Lyric Opera	2022
Amneris	<i>Aida</i>	Opera Carolina; Houston Grand Opera; Opera Colorado; Opera Santa Barbara	2022; '20/15; '15; '15
Minkswoman	<i>Flight</i>	The Dallas Opera	2022
Orfeo	<i>Orfeo ed Euridice</i>	Kentucky Opera	2022
Witch	<i>Hänsel und Gretel</i>	Rochester Philharmonic Orchestra	2021
Waltraute	<i>Twilight: Gods</i>	Lyric Opera of Chicago; Michigan Opera Theatre	2021; '20
Sister Hellen Prejean (cv)*	<i>Dead Man Walking</i>	Metropolitan Opera	2021
Ortrud*	<i>Lohengrin</i>	The Dallas Opera	2020
Celeste*	<i>Castor and Patience</i>	Cincinnati Opera	2020
Fricka (cv)*	<i>Das Rheingold</i>	Lyric Opera of Chicago	2020
Norn/Waltraute*	<i>Götterdämmerung/ Die Walküre</i>	Lyric Opera of Chicago	2020
Marguerite (cv)	<i>Le damnation de Faust</i>	Metropolitan Opera	2020
Sister Hellen Prejean (cv)	<i>Dead Man Walking</i>	Lyric Opera of Chicago	2019
Wellgunde	<i>Götterdämmerung</i>	National Taichung Theater, Taiwan	2019
Grimgerde	<i>Die Walküre</i>	Boston Symphony Orchestra	2019
Herodias	<i>Salome</i>	Dayton Opera	2019
Maddalena	<i>Rigoletto</i>	New Orleans Opera; Opera Santa Barbara	2019; '14
Eva Crowley	<i>An American Dream</i>	Lyric Opera of Chicago	2019
Tamara	<i>Enemies, A Love Story</i>	Kentucky Opera	2018
Wowkle	<i>La fanciulla del West</i>	Maryland Lyric Opera	2018
Leonora	<i>La favorita</i>	New Amsterdam Opera	2018
Waltraute	<i>Die Walküre</i>	Dallas Symphony; Lyric Opera of Chicago	2018; '17
Meg	<i>Falstaff</i>	Intermountain Opera Bozeman	2018
Sister Helen Prejean	<i>Dead Man Walking</i>	Minnesota Opera; Dayton Opera	2018; '15
Wellgunde	<i>Götterdämmerung</i>	Houston Grand Opera	2017
Sister Helen Prejean (cv)	<i>Dead Man Walking</i>	Washington National Opera; Houston Grand Opera	2017; '11
Hecuba/ Didon (cv)	<i>Les Troyens</i>	Lyric Opera of Chicago	2016
Wellgunde	<i>Das Rheingold</i>	National Taichung Theater; Houston Grand Opera	2016; '14
Wellgunde/ Waltraute (cv)	<i>Götterdämmerung</i>	Washington National Opera	2016
Wellgunde; Waltraute	<i>Das Rheingold; Die Walküre</i>	Washington National Opera	2016
Adalgisa	<i>Norma</i>	Florida Grand Opera	2016
Waltraute	<i>Die Walküre</i>	Houston Grand Opera	2015
Komponist	<i>Ariadne auf Naxos</i>	The Glimmerglass Festival	2014
Amadora; Stelladora/Lucrezia	<i>Bastianello/Lucrezia</i>	UrbanArias	2014
Annina/Octavian (cv)	<i>Der Rosenkavalier</i>	National Symphony Orchestra	2014
Sarah Miller	<i>Approaching Ali (Premiere)</i>	Washington National Opera	2013
Mary	<i>The Lion, the Unicorn, and Me</i>	Washington National Opera	2013
Amneris (cv/1 perf)	<i>Aïda</i>	The Glimmerglass Festival	2012
Anna	<i>Maria Stuarda</i>	Houston Grand Opera	2012
Lucretia (cv)	<i>The Rape of Lucretia</i>	Houston Grand Opera	2012
Nicklausse	<i>Les contes d'Hoffmann</i>	Wolf Trap Opera	2011
Composer (cv)	<i>Ariadne auf Naxos</i>	Houston Grand Opera	2011
Dorabella	<i>Così fan tutte</i>	Houston Grand Opera Studio	2011
Suzuki	<i>Madama Butterfly</i>	Houston Grand Opera	2010
Hermia	<i>A Midsummer Night's Dream</i>	Wolf Trap Opera	2010
Xerxes (cv)	<i>Xerxes</i>	Houston Grand Opera	2010

CATHERINE MARTIN

MEZZO-SOPRANO

Concert/Recital

Verdi: <i>Requiem</i>	Highlander Concert Series; El Paso Choral Society	2022; '19
Handel: <i>Messiah</i>	Handel Oratorio Society at Augustana College	2018
Mahler: <i>Lieder eines fahrenden Gesellen</i>	American Youth Philharmonic Orchestra	2018
Angela Rice: <i>Thy Will Be Done</i>	National Chorale (50 th anniversary concert at Lincoln Center)	2018
Pops Holiday Concert	San Antonio Symphony	2016
Hindemith: <i>The Long Christmas Dinner</i>	American Symphony Orchestra	2014
Schubert: <i>Mirjams Siegesgesang</i>	San Antonio Symphony	2013
Elgar: <i>The Dream of Gerontius</i>	New Haven Symphony Orchestra	2013

*Cancelled due to COVID-19

SELECT CRITICAL ACCLAIM

Highlander Concert Series (Dallas, TX) – Verdi Requiem

"The standout of the four soloists was mezzo Catherine Martin, whose tones could smolder or blaze thrillingly as required."
- Dallas Morning News

Maryland Lyric Opera – Don Carlo

"Mezzo-soprano Catherine Martin, remembered fondly from her time in WNO's Cafritz Young Artists program, made a fiery Princess Eboli. She was flirtatious in her "Veil Song" and then just as venomous when she learned she was not loved by Carlos, unleashing a wave of sound in the striking Act II scene with Carlo and Rodrigo. Her Act III showpiece, "O don fatale," featured blistering high notes of rage."
- Washington Classical Review

"Verdi's Don Carlo requires six strong soloists for the roles of Carlo, Elisabetta, Philip, Rodrigo, Eboli, and Grand Inquisitor. MDLO's six main soloists were stellar. . . Mezzo-soprano Catherine Martin provided perhaps the only light-hearted moment of the opera with her Act I aria about mistaken identities, which was a delight. She further impressed with a beautiful and emotionally searing aria in Act III expressing her shame and regret over her actions."
- OperaGene

Opera Carolina – Aida

"the scintillating debut of mezzo-soprano Catherine Martin as Amneris, the cunning, jealous, amorous, and conflicted princess of Egypt. The smoothness of her arias, particularly the "Vieni amor mio" anticipating Radames's arrival in Act 2, nicely chimed with her cool and confident manner, for once making the prospect of someday reigning with her over Egypt worth considering for the undeniably ambitious Radames."
- Classical Voice North Carolina

The Dallas Opera – Flight

"Mezzo-soprano Catherine Martin as the pregnant wife ("Minskwoman") brought the show to a halt Friday night, as the audience broke into cheers after her deeply passionate rendition of the aria "It's Mine." Here, Martin impressively explores the mixed emotions at that eternal centerpoint of human existence: the young woman about to become a mother for the first time. Martin ranges from anticipation to fear to sacrifice and, finally, to acceptance with a rich timbre and perfect timing; in her rendition, this piece seems a good possibility as a stand-alone aria and showpiece for mezzo-sopranos."
- Onstage NTX

Kentucky Opera – Orfeo ed Euridice

"...Catherine Martin took the role of Orfeo and just absolutely ran with it. Yes, it is true that Orfeo is commonly performed by a male, but Ms. Martin's rich and balanced mezzo was made for this role and her acting was just as enjoyable as her sound."
- Arts-Louisville.com

Twilight: Gods

Lyric Opera of Chicago

"The experience of hearing some of the foremost Wagnerians in the world singing three paces from one's vehicle was often overwhelming. Catherine Martin delivered an exceptionally moving account of Waltraute's urgent warning."

- Opera News

Michigan Opera Theatre

"...Catherine Martin, as Waltraute, detailed Wotan's deterioration in her buttery, rich mezzo-soprano. . . Martin sang with fearless intimacy, masterful vocal integrity and the flawless diction that was this production's hallmark." - Opera News

New Amsterdam Opera – La favorite

"In the title role as Leonora, Catherine Martin brought a lush mezzo voice with agility in the coloratura and an even line. . . she quickly warmed up to showcase a rich timbre moving through the music with ease. . . And it all climaxed in her Act three scene with the aria "O Mio Fernando." This was perhaps the highlight for Martin. The mezzo gave the aria a yearning quality that expressed Leonora's suffering and shaped each line with a delicate legato. This was in stark contrast to her cabaletta "Scritto e in ciel," which not only showcased the soprano's virtuosic agility, but also the fierceness in the voice and her dramatic weight. What made the cabaletta even more potent was Martin's growing intensity and the fact that she never indulged in unnecessary coloratura. She sang each phrase with immediacy, giving the final moments force. In Act four one finally saw the dramatic voice that Martin has. There was conflict, torment, and desperation within each of her phrases. But as the final duet built toward the climax in which the first act duet is repeated, Martin brought a bright color to her timbre. There was a moment of ecstasy as she unleashed her full vocal power. As Leonora sings her final dying phrases, Martin gave off a pure piano sound with such finesse that it was arguably the most heartbreaking moment of the evening. . . Martin perfectly suited for this role and one hopes to see this mezzo get a fully staged production in the future." - Opera Wire

Minnesota Opera – Dead Man Walking

"Catherine Martin has a clear, powerful mezzo-soprano voice and offered a disarmingly natural characterization as Sister Helen."

- TwinCities.com

"It's hard to imagine a stronger or more dramatically apt cast. . . Catherine Martin's Sister Helen displays a similar kaleidoscope of emotions in a thoroughly convincing and beautifully sung performance." - Minneapolis Star Tribune

"In a superb and soulful lead portrayal. . . Catherine Martin reaches deep within to find the inner space where one must enter to forgive the unforgivable. She is also the audience's mystic guide."

- Lavender Magazine

Tanglewood – Das Rheingold

"The three Rhinemaidens blended and contrasted exquisitely as they rode the swells of the rolling river. Catherine Martin's seductive mezzo suggests that she's long due for promotion to dry land and a place in Valhalla." - BachTrack.com

"Catherine Martin (a singer of particular promise)"

- The New York Times

Houston Grand Opera – Götterdämmerung

"The three Rhine Maidens in this production not only sing but swim underwater (each in her own tank). These bravura assignments were nicely achieved by American sopranos Andrea Carroll and Catherine Martin and by American mezzo-soprano Renee Tatum."

- Opera Warhorses

"How could I not be happy in the sweet and exhilarating vocal presence of Andrea Carroll, Catherine Martin, and Renée Tatum who reprise their roles from the 2014 Das Rheingold? It's no small thing to sing these roles. To do so suspended in a tank of water over the stage while periodically submerging oneself underwater is miraculous. How could anyone say no to these haunting creatures who sing with such pure voices?"

- Culture Map Houston

Dallas Opera—Institute for Women Conductors Concert

"Nisticò and mezzo Catherine Martin were the real standouts among the singers, with powerful and expressive voices and utter command of the stage."

- Dallas Morning News

"mezzo Catherine Martin as they gave the aria "Who Will Walk with Me" from Jake Heggie's Dead Man Walking. Martin has a gorgeous instrument and sure dramatic inclinations."
- Theater Jones

Washington National Opera – The Ring Cycle

"The Rhinemaidens (Jacqueline Echols, Catherine Martin and Renee Tatum) set a high standard for the evening with a consistently beautiful opening trio, a hint of the strength up and down the roster to come." -Parterre.com

"The loveliest scene of the opera was the first one. The river maidens, Jacqueline Echols (Woglinde), Catherine Martin (Wellgunde), and Renée Tatum (Flosshilde) all had such wonderfully unique voices, yet blended so beautifully with rich harmonies to create a shimmering river scene. As they effortlessly floated across the stage, there were billows of fog creating a cool and calming effect, which brought the audience deep into the river valleys of this mythical world. One can't help but feel the intensely thick waves of music wash over you."
- MD Theater Guide

"Jacqueline Echols, Catherine Martin, and Renée Tatum move and sing delightfully. Their beauty in the first scene did not prepare me for the stunning last image in the opera, where the three crawl on stage, draped in black, begging with their extended arms to be saved and ascend with the Family Wotan. They resonate as not only people who were broken and left behind in the economic crash but as victims of the desecration of nature."
- DC Theatre Scene

"As the three river maidens, Renee Tatum, Jacqueline Echols and Catherine Martin offer a blend of exquisite, lush, and otherworldly sound"
- Metro Weekly

Opera Colorado – Amneris in *Aida*

"But the most revelatory performance came from mezzo-soprano Catherine Martin as the Egyptian princess Amneris, who is also desperately in unrequited love with Radames. Martin is both radiant and commanding, and her passion, both vocally and dramatically, sustains the tension-filled first half of Act IV. In fact, Martin succeeds in making Amneris the most interesting character in the opera."
- Daily Camera

"The singing was roundly aggressive and pin-point sharp in that way that plays up Verdi's high-emotions. . . Catherine Martin, singing Amneris, the pharaohs's daughter and Aida's rival, balanced the love triangle with well-acted passion and warm, human tones."
- Denver Post

American Symphony Orchestra – *The Long Christmas Dinner*

". . .mezzo] soprano Catherine Martin was an exceptional talent whose lush overtones gave rise to a sound that resonated to all parts of the hall. Undoubtedly capable of doing great justice to Wagner, Martin carried her part tastefully in the more intimate setting."
- BachTrack.com

Glimmerglass Festival – Composer in *Ariadne auf Naxos*

". . . she was balanced by the terrific Catherine Martin, a mezzo familiar to Washington audiences who sang with assurance and a firm, golden voice."
- The Washington Post

"Martin is strong and impassioned as a composer that is being forced to compromise her art for the wealthy, but uncultured, patron."
- Syracuse.com

". . . Catherine Martin expertly limns the composer's neurotic fussiness and her infatuations with Zerbinetta."
- TheaterLife.com

"Catherine Martin acted the naive, young, self-absorbed Composer quite effectively, and sang quite beautifully. Her bio lists roles much heavier and lower than those associated with women who sing the Composer, so she deserves additional kudos for successfully negotiating this fiendishly high mezzo role. "
- Taminophile.com

UrbanArias – Stelladora/Amadora in *Basianello & Lucrezia*

DC Metro Theater Arts 5 Top Scene Stealers of the Week:

"Martin delivers angelic vocals, perfect facial expressions, spot-on comic timing, and yet just enough real sadness to be relatable. Soon joined by Luciano's mother and father . . .this is one of the most funny and touching moments in the show, and heavenly sung by this group of exceptional singers."
- DC Metro Theater Arts

"Catherine Martin's voice is warm, gorgeous as always (you may have seen her recently at Washington National Opera), and often jazzy – her role in Lucrezia provides her with endless opportunities to use her "mezzo sass". . ." - DCMetro Theater Arts

". . . with Catherine Martin offering a big, warm mezzo as the young bride and in various other parts . . ." -The Washington Post

Houston Grand Opera – Wellgunde in *Das Rheingold*

"Andrea Carroll, Catherine Martin and Renée Tatum deserve special credit for brightly singing the Rhinemaidens' music while gamely performing underwater somersaults." - Wall Street Journal

"Soprano Andrea Carroll and mezzos Catherine Martin and Renée Tatum are the sporty aquatic trio, who have absolutely no problem singing radiantly while repeatedly bobbing under water." - Houston Press

"Happily, the Rhinemaidens . . . Catherine Martin as Wellgunde. . . voices gleamed." - Classical Voice North America

Washington National Opera – Mary in Tesori's *The Lion, the Unicorn, and Me*

"Catherine Martin used her mellow mezzo expressively as Mary . . ." - Opera News

"The music beautifully captures the essence of these characters as does a later number in the second act for Mary and are expertly sung by Howard, Orduña, and Martin. . . Martin's crystal clear mezzo-soprano voice is certainly going to serve her well in the opera world, but I can also see it working for more legit roles in musical theatre as well." - Broadwayworld.com

San Antonio Symphony – Soloist in Schubert's *Mirjam's Siegesgesang*

"The Mastersingers and mezzo soprano Catherine Martin joined the orchestra for the vivid musical imagery of the sea opening for Moses and his followers and then the sea swallowing up the pursuing Egyptians. Martin is a San Antonio native who now is a global opera star. The Schubert work requires strength and stamina to be heard over the orchestra and choir, plus a wide vocal range. Martin checked off on all of those, adding her beautiful, rich voice." - MySanAntonio.com

Opera Santa Barbara – Amneris in *Aida*

"Martin's Amneris took on enough depth of feeling to ultimately, and unexpectedly, make her the standout of the performance. . . Catherine Martin, who was Amneris, has a full, rich voice . . ." - Los Angeles Times

Houston Grand Opera – Anna in *Maria Stuarda*

"More excellence came Saturday night, as well, with mezzo-soprano Catherine Martin, who gives a stalwart and praiseworthy performance as Anne." - Culture Map Houston

Wolf Trap Opera – Nicklausse in *Les Contes d'Hoffmann*

"The evenings standout was Catherine Martin as Nicklausse, Hoffmann's muse, who appears in the guise of a trusted (male) companion for most of the evening. Martin has a gorgeous, warm voice that you want to keep listening to (no small achievement in a role that often seems tiresome), and she's a big talent." - The Washington Post

Wolf Trap Opera– Hermia in *A Midsummer Night's Dream*

". . . offering a particularly well-burnished tone, Catherine Martin (Hermia) were likewise well matched in voice and dramatic flair" - Opera News Online