

Georgia Jarman

Soprano

Vocal dexterity aligned with a strong theatrical instinct have been key to Georgia Jarman’s numerous successes, in roles spanning lyric and bel canto repertoire alongside a growing reputation in new commissions.

Of those which hold special significance are the landmark compositions of George Benjamin – *Written on Skin* and *Lessons in Love and Violence* which Ms Jarman has debuted at Venice Biennale Musica – under the composer’s baton – Staatsoper Hamburg, Gran Teatre del Liceu, Opera National de Lyon and at the Beijing Music Festival with the Mahler Chamber Orchestra under Lawrence Renes.

Her breakthrough performance and debut at The Royal Opera House, Covent Garden, came as Roxana in Kasper Holten’s spectacular production of Krol Roger – seen in cinemas and subsequently released on DVD – and further debuts include Musetta *(La bohème*) for Opernhaus Zurich; Helena (*A Midsummer Night’s Dream)* for Opera Philadelphia, Lucia (*Lucia di Lammermoor*) for Opéra National de Bordeaux, Gilda (*Rigoletto*) for her Santa Fe Festival debut, all four heroines in Richard Jones’ production of *The Tales of Hoffmann* for English National Opera, Maria Stuarda for Washington Concert Opera and Manon at Malmö Opera.

Exploring neglected bel canto repertoire, she has made numerous critically acclaimed appearance at the former Caramoor Summer Music Festival with the Orchestra of St. Luke’s including, most recently, Zenobia in Rossini’s rarely performed *Aureliano in Palmira*, alongside Norina (*Don Pasquale*) and Amina (*La sonnambula).*

Jarman opens 20/21 in Zurich, where she sings her debut performances of Britten’s *War Requiem* as part of the celebrations to inaugurate the city’s new Grosse Tonhalle under Kent Nagano and the Tonhalle Orchestra; and her further plans include Berg’s *Sieben Frühe Lieder* with the Oregon Symphony under David Danzmayr, and Haydn’s *Scena di Berenice* with the Atlanta Symphony Orchestra under Dimitry Sinkovsky.