Katharina Konradi

Soprano

Katharina Konradi’s artistic versatility is showcased through her thriving international career as an operatic performer, her sought-after presence on both concert and recital stage, and her already extensive and varied discography. Her soprano voice, described as “crystal-clear” by Bachtrack and possessing a “fascinating palette of colour shades” according to Das Opernglas, has delighted audiences in roles like Sophie (*Der Rosenkavalier*), Gilda (*Rigoletto*), and Susanna (*Le Nozze di Figaro*).

A former member of Staatsoper Hamburg, Katharina Konradi has debuted several of her now sought-after roles there, such as Ännchen (*Der Freischütz*), Nannetta (*Falstaff),*Susanna (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), Marzelline (*Fidelio)*, Gretel (*Hänsel und Gretel*) and, most recently, Gilda (*Rigoletto),*all to great critical acclaim.  A dedicated stage performer, Konradi has cultivated strong artistic partnerships with many of today’s leading stage directors, including Barrie Kosky with whom she collaborated on new productions of Der Rosenkavalier and *Die Fledermaus* at Bayerische Staatsoper, both under the baton of Vladimir Jurowski, *Die Lustige Witwe* at Opernhaus Zürich, conducted by Patrick Hahn and *Das Rheingold* at Royal Ballet & Opera, conducted by Sir Antonio Pappano.  Her extensive operatic experience also includes Oscar (*Un ballo in maschera)*at Opernhaus Zürich, Susanna at Wiener Staatsoper, Zdenka (*Arabella*) at Semperoper Dresden, Morgana (*Alcina*) at Hessisches Staatstheater Wiesbaden, and Woglinde (*Das Rheingold*and *Götterdämmerung*) at Bayreuther Festspiele.

Highlights of Katharina Konradi’s 2025/2026 season see her join Wiener Staatsoper on their Japan tour as Sophie in Otto Schenk’s historic production of *Der Rosenkavalier*under Philippe Jordan before reprising the role in concert performance at Festspielhaus Baden-Baden with SWR Symphonieorchester under François-Xavier Roth, and she returns to Semperoper Dresden as Pamina. She joins London Symphony Orchestra for the opening of their season under Sir Antonio Pappano in Bernstein, Symphony No.3*,* Accademia Nazionale di Santa Cecilia and Daniel Harding for Haydn, *Die Schöpfung*, Wiener Symphoniker under Adám Fischer for Haydn *Nelson Mass*at Vienna’s historic Musikverein and she returns to Deutsches Symphonie-Orchester Berlin for Mahler, Symphony No.4 under Kent Nagano. In recital, Katharina Konradi appears in Stockholm, Valencia, Amsterdam, Stuttgart and Bonn.

Katharina Konradi's reputation as a highly sought-after concert performer is evidenced through her collaborations with renowned conductors and orchestras. Her notable performances span a variety of significant works and prestigious venues including Beethoven, Symphony No.9 with Berliner Philharmoniker and Kirill Petrenko at Festspiele Baden-Baden, Mozart, *Mass in C minor* with Philharmonisches Staatsorchester Hamburg, conducted by Kent Nagano at the Elbphilharmonie and Mozart, *Requiem* with Camerata Salzburg at Salzburger Festspiele, conducted by Mafred Honeck. In Mahler, Symphony No.2, she performed with Symphonieorchester des Bayerischen Rundfunks under Daniel Harding and in Bruckner, *Mass in F minor* with Münchner Philharmoniker and Thomas Hengelbrock.  Konradi joined the Mahler Chamber Orchestra, conducted by Gustavo Dudamel, at the UNESCO heritage site of Burgos Cathedral for performances of Mozart, *Coronation Mass* and, as part of the Cultural Olympiad of the Paris Olympic Games, Orchestre de Chambre de Paris and Thomas Hengelbrock for Fauré, *Requiem* at the city’s historic Panthéon.

An esteemed recitalist, Katharina Konradi's "Liederabende" form a core component of her annual schedule. She collaborates with distinguished pianists such as Malcolm Martineau, Helmut Deutsch, Daniel Heide, and Ammiel Bushakevitz and is a frequent guest at prominent venues including Kölner Philharmonie, Wigmore Hall, Konzerthaus Wien, Elbphilharmonie, and the Schubertiade of both Hohenems and Schwarzenberg. Her passion for curating thematic programmes is evident in her extensive repertoire, which spans both well-known and lesser-known composers and she holds a particular affinity for the works of Franz Schubert.

Katharina Konradi, an already prolific recording artist, has her “dazzling vocal technique” (Bachtrack) captured in numerous orchestral works, highlights including Mendelssohn, *A Midsummer Night’s Dream* with Tonhalle Orchester Zurich, conducted by Paavo Järvi, Mozart, *Coronation Mass*with Akademie für Alte Musik Berlin under Howard Arman, Haydn, *Die Schöpfung*under Hans-Christoph Rademann and Mozart, Mass in C-minorwith Cologne Chamber Orchestra under Christoph Poppen.  Konradi's talent further shines in several critically acclaimed lieder recordings, her latest release, *Echoes*, showcases duets by Schumann, Brahms, Gounod and Fauré with mezzo-soprano Catriona Morison and features Ammiel Bushakevitz at the piano. Her earlier collections, which include both piano and chamber accompaniment, highlight the music of Strauss, Mozart, Schubert, Wolf, Clara and Robert Schumann.  Her collaboration with Trio Gaspard on *Russian Roots*delves into chamber music by Weinberg, Gubaidulina, and Shostakovich.

Born in Kyrgyzstan, Katharina Konradi moved to Germany with her family as a teenager and pursued her musical training at the Universität der Künste Berlin, and the Hochschule für Theater und Musik München.  She was the winner of the 2016 International ARD Competition and was a BBC Radio 3 New Generation Artist from 2018 - 2021.