



### **KAREN HUFFSTODT - Soprano**

Karen Huffstodt has enjoyed a long and distinguished career in a diverse repertoire that has encompassed the leading soprano roles of Mozart, Verdi, Wagner, and Strauss. Her performances have consistently been characterized by great intensity, an extraordinary stage appearance, and a voice that perfectly embodies the heroines she portrays on the stage.

She has graced the stages of all of the leading opera houses of the world, including La Scala, the Vienna Staatsoper, Opéra National de Paris (Bastille), the Salzburg Festival, and the Royal Opera House, Covent Garden. In addition, she has performed in Germany at the Berliner Staatsoper, Hamburg State Opera, and the Semperoper in Dresden. In Italy, she has appeared at the Teatro Comunale in Florence, Teatro Carlo Felice in Genoa, Teatro Massimo, Palermo and Teatro Massimo Bellini in Catania. In the U.S.A., she has sung at the The Metropolitan Opera, San Francisco Opera., Washington National Opera., Houston Grand Opera, Los Angeles Opera, Santa Fe Opera and the Florida Grand Opera. Other notable theaters include the Théâtre Royal de La Monnaie in Brussels, plus the Opera de Lyon and Théâtre du Capitole in Toulouse.

Ms. Huffstodt recently gave her role debut as *Elektra* in a new production at the Baadische Staatstheater in Karlsruhe. The press commented: *The hour of Elektra became the hour of Karen Huffstodt. Like a blazing flame she threw herself into the mad role. She has at her disposal completely astounding vocal reserves, that leave her fresh and unspent through to the murderous climactic final scene – a fantastic, rightly celebrated accomplishment.*”

Other recent engagements include appearances as Kundry in *Parsifal* with **Placido Domingo** in Washington and in Wels at the prestigious Wagner Festspiele, Katerina Ismailova in *Lady Macbeth of Mtsensk at the Baltimore Opera*, Chrysothemis in *Elektra in Pittsburgh*, Lady Billows with the Gotham Chamber Opera, the title role in *Turandot* with Hawaii Opera Theater, Begbick in *Mahagonny* in a new production at the Spoleto Festival, and Klementia in Hindemith’s *Sancta Susanna* in Montpellier.

A role with which she is particularly identified is Strauss’ *Salome*, which she has performed at the Bastille, Berliner Staatsoper, Théâtre Royal de la Monnaie in Brussels, Lyon, the Vienna Staatsoper, San Francisco Opera, Hamburgische Staatsoper, the Rotterdam Festival, as well as in Genoa, Lyon, and Seoul, Korea, accompanied by such conductors as **Chung, Mehta, Bychkov, Pappano**, and **Gerghiev**. She has also recorded the rarely performed French version of Strauss’s opera (based on the original text of Oscar Wilde) under the baton of **Kent Nagano** for Virgin.

Other roles with which she has been identified over the years include Donna Anna in *Don Giovanni* (Munich, Paris, Vienna, Toulouse, Zurich, Los Angeles, Miami, and Tel-Aviv, among others), Giulia in Spontini's *La Vestale*, (with which she opened the 1993 **La Scala** season under **Riccardo Muti** and recorded for Sony), the title role in Puccini's *Tosca*, Sieglinde in *Die Walküre* in Paris, Covent Garden (with **Placido Domingo**) and La Scala, Chrysothemis in *Elektra* in Salzburg, Paris, Berlin, Hamburg, Washington, and Pittsburgh, Minnie in *La Fanciulla del West* at the Teatro Comunale in Florence, Isolde in Monte Carlo and Genoa, the title role of Shostakovich's *Lady Macbeth of Mzensk* at the Florence Maggio Musicale under **Semyon Bychkov** and at the Semperoper in Dresden, Elisabeth in *Tannhäuser* in Palermo, Leonore in *Fidelio* at the Salzburg Festival and in Bonn, Brünnhilde in *Die Walküre* in Toulouse and Geneva, Brünnhilde in *Siegfried* in Trieste, Odabella in *Attila* at Covent Garden, the title role in *Thais* (Paris, Nancy, and Toulouse), and Chrysothemis in *Elektra* (Salzburg, Paris, Hamburg, Berlin, Washington, and Pittsburgh), the title role of *Ariadne auf Naxos* in Nice and at the Opéra Comique in Paris, Arabella and Agatha in *Der Freischütz* in Catania, Senta in *Der Fliegende Holländer* at the Netherlands Opera, Roselinde in *Die Fledermaus* at the Metropolitan Opera and the prestigious New Year's performances at the Vienna Staatsoper, and the Kaiserin in *Die Frau ohne Schatten* and Marie in *Wozzeck* at the Grand Théâtre de Genève.

Ms. Huffstodt is equally at home on the concert stage in repertoire which includes Strauss's Vier Letzte Lieder and Hölderlin Hymnen, Wagner's Wesendonck Lieder, Berg's Sieben frühe Lieder and Schönberg's Gurrelieder, to name a few

She presently serves on the Voice Faculties of Rowan, Monmouth, and Lehigh Universities and maintains active private studios in New York City, New Jersey, and Pennsylvania.