



Katy Lindhart • soprano

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Lauded for her "large, robust, and flexible voice" (Bachtrack) and "sparkling stage presence" (St. Louis Dispatch), Katy Lindhart has delighted audiences across the United States in repertoire ranging from Mozart to Sondheim.

In the 2018 season, Katy made a role and house debut as Fiordiligi in *Così fan tutte* for Opera in the Heights and returned to Raylynmor Opera as Micaela in *La Tragédie de Carmen*. She also returned as a soloist with the New York Choral Society for Britten's *A Ceremony of Carols*, Mechem's *The Seven Joys of Christmas*, and Brahms' *Ein Deutsches Requiem*.

In 2017 Katy sang Older Alyce in *Glory Denied* with Opera Upper West, debuted as Marguerite in *Faust* for Summer Garden Opera, and returned to Salt Marsh Opera to sing Donna Elvira in *Don Giovanni*. She also debuted with the New York Choral Society, singing the soprano solo in Haydn's *Creation*. In 2016, Katy made a widely lauded debut with Boston's Odyssey Opera, singing Giunia in Mozart's rarely-performed masterpiece, *Lucio Silla*. Later that year also sang the diva Daria Garbinatti in Donizetti's wildy funny *Viva la Mamma!* with Florida Lyric Opera.

Other recent engagements include *The Rape of Lucretia* for Loft Opera, *Ainadamar* with the Lexington Philharmonic, and *Le nozze di Figaro* for Opera Columbus and Winter Opera Saint Louis. Katy has apprenticed with Opera Theatre of Saint Louis, Kentucky Opera, Dayton Opera, and Central City Opera. Katy holds a Bachelor of Music from Simpson College and a Master of Music from the University of Missouri - Kansas City Conservatory of Music and Dance.

When she's not singing, Katy is a voracious reader who enjoys watching horror movies, needlepoint, and painting watercolors. An Iowa native, Katy now makes her home in New York City with a cranky cat named Love.



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Opera & Musical Theater

Fiordiligi	<i>Così fan tutte</i>	Opera in the Heights	2018
Micaëla	<i>La Tragedie de Carmen</i>	Raylynmor Opera	2018
Donna Elvira	<i>Don Giovanni</i>	Salt Marsh Opera	2017
Marguerite	<i>Faust</i>	Summer Garden Opera	2017
Older Alyce	<i>Glory Denied</i>	NY Opera Fest/Opera Upper West	2017
Giunia	<i>Lucio Silla</i>	Odyssey Opera	2016
Daria Garbinati	<i>Viva la Mamma</i>	Lyric Opera Florida	2016
Female Chorus	<i>The Rape of Lucretia</i>	LoftOpera	2015
Pamina	<i>The Magic Flute</i>	Salt Marsh Opera	2015
Niña I	<i>Ainadamar</i>	Lexington Philharmonic	2015
Susanna	<i>Le Nozze di Figaro</i>	Opera Columbus	2015
Marzelline	<i>Fidelio</i>	Kentucky Opera	2014
Susanna	<i>Le Nozze di Figaro</i>	Winter Opera Saint Louis	2014
Nannetta	<i>Falstaff</i>	Winter Opera Saint Louis	2014
Micaëla	<i>Carmen: Redux</i>	Cincinnati Opera (tour)	2014
Mlle. Silverpeal	<i>The Impresario</i>	Clifton Cultural Arts Center	2013
Isabel (cover)	<i>The Pirates of Penzance</i>	Opera Theatre of Saint Louis	2013
Zerlina	<i>Don Giovanni</i>	Kentucky Opera	2013
Noémie	<i>Cendrillon</i>	Kentucky Opera	2012
Little Red Riding Hood	<i>Little Red Riding Hood</i>	Cincinnati Opera (tour)	2012
Mlle. Silverpeal	<i>The Impresario</i>	Midwest Opera Works	2012
Royal Wife	<i>The King & I in Concert</i>	Carnegie Center	2012
Marzelline	<i>Fidelio</i>	Dayton Opera	2011
Rona Peretti	<i>The 25th Annual Putnam County Spelling Bee</i>	Covedale Arts Center	2011
Marie (cover)	<i>La Fille du Regiment</i>	Dayton Opera	2011
Gianetta	<i>L'elisir d'amore</i>	Dayton Opera	2009
Adina (cover)	<i>L'elisir d'amore</i>	Dayton Opera	2009
Sylviane	<i>The Merry Widow</i>	Dayton Opera	2009
Semele	<i>Semele</i>	Midwest Opera Works	2008
Claire Holmes	<i>The Secret Garden</i>	Metropolitan Ensemble Theater	2008
La Fée	<i>Cendrillon</i>	Central City Opera	2007
Young Woman	<i>The Saint of Bleecker Street</i>	Central City Opera	2007

Education & Training Programs

Gerdine Young Artist	Opera Theatre of Saint Louis	2013
Studio Artist	Kentucky Opera	2012
Artist-in-Residence	Dayton Opera	2011, 2009
Apprentice Artist	Central City Opera	2007
Master of Music	University of Missouri-Kansas City	2007
Bachelor of Music	Simpson College	2005

Conductors

Keith Chambers
Joseph Mechavich
Gil Rose
Steven Jarvi
Scott Tyrell
Sean Kelly
Eiki Isumora

Directors

John de los Santos
David Ward
Kristine McIntyre
Josh Shaw
Kathleen Clawson
Isabel Mllenski
Sarah Fraser



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As Giunia in Lucio Silla

"Katy Lindhart excelled in the punishingly difficult role of Giunia, singing with an impressive combination of accuracy, musicality, and sheer stamina." - The Boston Globe

"...This is a Donna Anna/Donna Elvira caliber voice, large, robust, and flexible... Her voice flexed to the emotional demands of the drama - indomitable and defiant in her rejections of Silla's advances, consumed by grief at the thought of her father's murder at his hands, tender and devoted in her interactions with Cecelio." - Bachtrack

"The biggest voice was that of Katy Lindhart, in keeping with her heroic role as the steadfast and courageous Giunia. In her Act I aria, she shifted in a moment from the reverential tone displayed in her recitative exchange with Silla to heroic defiance in a bravura aria in which her powerful soprano was bolstered by oboes, horns, and trumpets. Act II featured an aria in the heroic mode for Cecelio and a corresponding aria for Giunia with the same orchestration... here Lindhart outdid herself, in command of her full range as she tossed off extended roulades." - Boston Musical Intelligencer

"As Giunia, soprano Katy Lindhart brought a tinge of anger and palpable sorrow to the role. Giunia has a deep hatred for Silla, yet she is also consumed by grief. Lindhart's most sweetly sorrowful singing came with "Fuor di queste urne dolente," her aria at her father's grave." - Boston Classical Review

As Fiordiligi in Così fan tutte

"As Fiordiligi pines so exquisitely in her showstopper "Come scoglio" ("Like the rock"), only death should alter her constancy. But it's futile; after all, everyone's only human. Mozart gives her a seria aria to rival the best, full of sturm und drang and the type of introspection only Mozart could so securely capture. Lindhart, roaming the platform stage, tears into this concert piece with tempered steel and filigreed resolve. Needless to say, she succumbs soon after her impassioned outburst.

Everyone has something to say in this ensemble piece, and all voices are important. Lindhart supplies creamy tone and oomph..." - Houston Press

As Female Chorus in The Rape of Lucretia

"Certain moments stuck with me: ...the despair with which Katy Lindhart, as the Female Chorus, ended her part, wondering whether the story meant as little as it seems to have. (She, especially, tailored her voice to the room, singing easily when the moment—and the space—called for it.)... It wasn't just an excellent evening of music—it was a profound one." - Opera News

"The highest praise I can give LoftOpera's presentation of this problematic work is that they made of it something not only profound but also shattering.... Best of all was the "chorus" couple of sideline narrators, in this production deeply enmeshed in the action. Katy Lindhart's big, glacial soprano radiated moral authority." - NY Observer

"Katy Lindhart has a sensual tug that she used, with a toss of her head, to imply a cynical wink at her own moralizing. Her plush sound made a fine contrast with the similar range of Lucretia and Bianca." - Parterre

As Susanna in Le nozze di Figaro

"A case could be made that instead of Figaro, his fiancé Susanna's name should be in the title: She has the most stage time and is the catalyst that brings order out of chaos. Katy Lindhart has just the right voice and personality for that kind of role. Her Susanna bounced merrily about the stage, tossing off difficult high notes and rapid vocal lines without strain or struggle. Her expert acting turned a role that could easily devolve into slapstick into something substantial and believable." – St. Louis Dispatch

"Katy Lindhart is a spirited, saucy Susanna with a sweet, true soprano. Her duet with the Countess is sublime." – Broadway World

"Katy Lindhart fills Susanna with plenty of spunk and sassiness as well as a fine voice." – Ladue News

