

## Katja Lytting

Mezzo-Soprano



**Katja Lytting** began her singing studies in her native Sweden and continued them in Italy, where she graduated from the Conservatory in Bologna. As first prize winner in the Luciano Pavarotti Voice Competition, she performed *Luisa Miller* (Federica) in Philadelphia with Luciano Pavarotti.

Ms. Lytting made her operatic debut at La Scala in Milano in the title role in *Blimunda* by Azio Corghi, and has since then enjoyed an international career with engagements at some of Europe's most prestigious venues.

Upcoming engagements include *Waltraute (Götterdämmerung)* for New National Opera in Tokyo and in Petruzzelli di Bari; and *Cuniza (Oberto Conte di San Bonifacio)* in Berlin.

Some of her past engagements include: Principessa di Bouillon (*Adriana Lecouvreur*) in Torino; Leonora (*La Favorita*) in Bilbao; Maddalena (*Rigoletto*) at La Scala; Florinda (*Fierrabras*) at Maggio Musicale,

Firenze; Preziosilla (*La Forza del Destino*) in Amsterdam, Copenhagen and Tel Aviv; Fenena (*Nabucco*) in Nice and Paris; Amneris (*Aida*) at the Royal Opera House in Copenhagen, Köln, Hong Kong and Seoul; Santuzza (*Cavalleria Rusticana*) with Welsh National Opera and in Macau; Brangäne (*Tristan und Isolde*) at Teatro dell'Opera di Roma; Musetta (Leoncavallo's *La Boheme*) in Theater an der Wein; Maffio Orsini (*Lucrezia Borgia*) in Marseille; Fricka (*Die Walküre*) at Teatro della Maestranza in Seville, Gothenburg and in Mexico City; Marina (*Boris Godunov*) in Gothenberg; Fricka (*Das Rheingold*) in Rome and Bari; Waltraute (*Götterdämmerung*) in Mexico City; and Schumann's *Genoveva* in Teatro Massimo di Palermo; Neris (*Medea*) at the Taormina Festival; and Klytämnestra (*Elektra*) in Palermo.

On the concert platform Ms Lytting has sung numerous concerts throughout Europe. Highlights include Verdi's *Requiem* with Maestro Giulini (Salle Pleyel, Paris), Rossini's *Stabat Mater* with Maestro Muti (La Scala tour), Mahler's *2nd Symphony* (Cathedral of San Marco, Venice) and Mahler's *3rd Symphony* at the Teatro San Carlo, Naples.

Ms Lytting has worked with many more conductors who include: Aldo Ceccato, Asher Fisch, Marco Guidarini, Eliah Inbal, Riccardo Muti, Gianandrea Noseda, Carlo Rizzi and Giuseppe Sinopoli.

She has recorded *I Puritani* with Edita Gruberova for Nightingale and Mahler's *2nd Symphony* for Fonit-Cetra.

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### Repertoire

#### Opera

Bellini	<i>Norma</i>	<b>Adalgisa</b>
Berlioz	<i>La Damnation de Faust</i>	<b>Marquerite</b>
Bizet	<i>Carmen</i>	<b>Carmen</b>
Cherubini	<i>Medea</i>	<b>Neris</b>
Cilea	<i>Adriana Lecouvreur</i>	<b>Principessa di Bouillon</b>
Donizetti	<i>Anna Bolena</i>	<b>Giovanna Sevmour</b>
	<i>La Favorita</i>	<b>Leonora</b>
	<i>Lucrezia Borgia</i>	<b>Maffio Orsini</b>
	<i>Maria Stuarda</i>	<b>Elisabetta</b>
Leoncavallo	<i>La Bohème</i>	<b>Musetta</b>
Mascagni	<i>Cavalleria Rusticana</i>	<b>Santuzza</b>
Massenet	<i>Don Quichotte</i>	<b>Dulcinée</b>
Ponchielli	<i>La Gioconda</i>	<b>Laura</b>
R. Strauss	<i>Elektra</i>	<b>Klvtämnestra</b>
	<i>Der Rosenkavalier</i>	<b>Octavian</b>
Verdi	<i>Aida</i>	<b>Amneris</b>
	<i>Don Carlos</i>	<b>Eboli</b>
	<i>La Forza del Destino</i>	<b>Preziosilla</b>
Wagner	<i>Rheingold</i>	<b>Fricka</b>
	<i>Die Walküre</i>	<b>Fricka</b>
	<i>Götterdämmerung</i>	<b>Waltraute</b>
	<i>Tannhäuser</i>	<b>Venus</b>
	<i>Tristan und Isolde</i>	<b>Brangäne</b>

## Concert and Oratorio

Bach	<i>Magnificat</i> <i>Messa in si min</i> <i>Passione secondo san Giovanni</i> <i>Passione secondo san Matteo</i>
Beethoven	<i>9 Sinfonia</i>
Berlioz	<i>Les Nuits d'été</i>
Canteloube	<i>Chants d'Auvergne</i>
De Falla	<i>Siete canciones populares españolas</i>
Dvorak	<i>Requiem</i> <i>Stabat Mater</i>
Grieg	<i>Sange</i>
Händel	<i>Messiah</i>
Haydn	<i>Nelson-Messe</i> <i>Die Legende von der Heiligen</i>
Listz	<i>Elisabeth</i>
A. Mahler	<i>Lieder</i>
G. Mahler	<i>2, 3 ed 8 Sinfonie</i> <i>Das Lied von der Erde</i> <i>Des Knaben Wunderhorn</i> <i>Kindertotenlieder</i> <i>Lieder eines fahrenden Gesellen</i> <i>Rückert Lieder</i>
Mendelssohn	<i>Elias</i>
Mozart	<i>Requiem</i>
Pergolesi	<i>Stabat Mater</i>
Prokofiev	<i>Alexander Nevsky</i>
Respighi	<i>Il Tramonto</i>
Rossini	<i>Petite Messe Solennelle</i> <i>Stabat Mater</i>
Verdi	<i>Messa da Requiem</i>
Vivaldi	<i>Gloria</i>
Wagner	<i>Wesendonk-Lieder</i>

## Katja Lytting

### Press Reviews

#### **Neris in *Medea***

"Stupenda la Neris di Katja Lytting, bel colore, splendido legato, interpretazione intensa."  
-www.operaclick.com, August 2007

*(Stupendous was the Neris of Katja Lytting, with beautiful color, splendid legato, and intense interpretation.)*

#### **Margarethe in *Genoveva***

"Katja Lytting é una strega Margaretha di notevole aplomb scenico e recitativo e di vivida vocalità."  
-Pietro Misuraca, *La Repubblica - Palermo*, November 2006

*(Katja Lytting is a bewitching Margaretha of considerable self-possession on stage and recitative and of vivid vocality.)*

#### **Mahler's 2nd with the Orchestra del San Carlo**

"Impeccabile l'apporto delle due voci soliste: Katja Lytting è un contralto ricco di calore..."  
-Stefano Valanzuolo, *Il Mattino*, June 2004

*(The contribution of two vocal soloists was impeccable: Katja Lytting is a contralto rich in heat...)*

#### **Fricka in *Die Walküre***

"Sorprendente fue también la Fricka de Katja Lytting, voz plena de matices, de amplia sonoridad y buenas dotes dramáticas en su antipático papel, una circunstancia similar a la del Hunding de Hans Tschammer..."

-Andrés Moreno Mengíbar, *Diario de Sevilla*, 2002

*(Surprising also was the Fricka of Katja Lytting, a voice full of shades, of ample sound and a good endowment of dramatics in its unpleasant role...)*

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## Bel Canto Global Arts

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*Katja Lytting, Press Reviews, cont'd.*

"Espléndida la mezzo sueca Katja Lytting... pero sí la fuerza y el dramatismo requeridos en su patética defensa de su divina condición."

-Ramón María Serrera, *ABC*, November 2002

*(Splendid was the Swedish mezzo Katja Lytting... it [her voice] has the force and the drama required in her pathetic defense of her divine condition.)*

### **Orsini in *Lucrezia Borgia***

"... aux côtés de son ami Orsini incarné par la charmante, et vocalement séduisante, Katja Lytting. L'ambiguïté des sentiments exprimés par les deux frères d'armes n'en est que plus importante et troublante."

-Michel Egea, *La Provence*, October 2002

*(... alongside his friend Orsini portrayed by the charming, and vocally enticing, Katja Lytting. The ambiguity of the feelings expressed by the two brothers in arms is only more important and troubling.)*

### **Musetta in *La Bohème***

"Mit Ausnahme der tadellosen Katja Lytting (Musetta) passt sich auch das musikalische Niveau der Inszenierung an."

-Von Stefan Musil, *Die Presse*, August 2002

*(With exception of the faultless Katja Lytting (Musetta), the musical level of the production also adapts itself.)*

"Katja Lytting, die beste Stimme des Abends..."

-Von Gert Korentschnig, *Kurier*, August 2002

*(Katja Lytting, the best voice of the evening...)*

"Mikhail Davidoff und Katja Lytting singen diese partien mit aller kraft, Lytting bleibt stimmlich stets souverän..."

-Von Rainer Elstner, *Wiener Zeitung*, August 2002

*(Mikhail Davidoff and Katja Lytting sing these parts with all their kraft, Lytting remains always vocally sovereign...)*

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*Katja Lytting, Press Reviews, cont'd.*

"Die Mezzosopranistin Katja Lytting brillierte als Musette - und liess endlich alle quengeligen Fragen nach dem Sängernachwuchs verstummen."

-*Der Tagesspiegel*, August 2002

*(The mezzosoprano Katja Lytting is brilliant as Musetta - and she finally took away all doubts about where the singers of the future are.)*

### **Laura in *La Gioconda***

"The real discovery for Opera North is the young Swedish mezzo-soprano, Katja Lytting as Laura... Vocally, Lytting is superb, her flawless intonation shaping every phrase with an inborn musicianship."

-David Denton, *Yorkshire Post*, May 2000

"Katja Lytting fields a nicely contrasting warm mezzo for Gioconda's glamorous rival, Laura."

-Richard Fairman, *Financial Times*, May 2000

"As his beloved Laura... the Swedish mezzo Katja Lytting offered keen Italianate tone and brilliant attack."

-Hugh Canning, *Sunday Times*, May 2000

"...the Swedish mezzo Katja Lytting sings firmly and glowingly as Laura."

-John Allison, *The Times*, May 2000

### **Santuzza in *Cavalleria Rusticana***

"There is a new Santuzza in the Scandinavian mezzo Katja Lytting, who has a warmly coloured lower register and a brightly shining top with no perceptible join. She brings a thoughtful interpretation that didn't shirk the 'Fatal Attraction' element; there's a hint of the stalker in the character as well as the girl betrayed."

-*The Times*, May 1999

"Surely one of the great voices of the season must belong to Katja Lytting as Santuzza."

-*South Wales Echo*, May 1999

"...the brilliant debut of the Swedish singer Katja Lytting as the rejected Santuzza. She showed her class on stage with a compelling vocal and dramatic presence and got a justifiably ecstatic reception from the New Theatre audience."

-*The Western Mail*, May 1999

"In her British debut, Swedish mezzosoprano Katja Lytting gives a compelling portrayal of bitter intensity as the wronged Santuzza, quite beautifully sung."

-*The Stage*, May 1999

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*Katja Lytting as Fricka from Die Walküre*