KünstlerSekretariat am Gasteig oHG

Elisabeth Ehlers - Lothar Schacke - Verena Vetter

Montgelasstraße 2
81679 München

Tel.: +49 (0)89 4448879-0
Fax: +49 (0)89 4489522
E-Mail: team@ks-gasteig.de

Biography - Liv Redpath, Soprano.pdf

Hailed as possessing “such a radiant voice, effortless even in the highest register with breathtaking coloratura, the likes of which have not been heard for a long time” (Berliner Umschau), Liv Redpath is a leading soprano leggero who is quickly establishing herself in diverse operatic and symphonic repertoire around the world.

In the 2025/26 season, Ms. Redpath made debuts at Teatro Real in the new Deborah Warner production of *A Midsummer Night’s Dream* as Tytania under the baton of Ivor Bolton and at Semperoper Dresden as Pamina in *Die Zauberflöte* led by Giulio Cilona. She returned to the Glyndebourne Festival for her role debut as Konstanze in the David McVicar production of *Die Entführung aus dem Serail* led by Evan Rogister and to Staatsoper Hamburg as Pamina in *Die Zauberflöte* with conductor Keren Kagarlitsky in Jette Steckel’s production. Orchestral engagements included return appearances with the Berliner Philharmoniker to sing Mater Gloriosa in Mahler’s *Symphony No. 8* at the Salzburg Easter Festival under the baton of Kirill Petrenko; LA Phil for Debussy’s *La damoiselle élue* with Esa-Pekka Salonen on the podium; Orchestra of St. Luke’s at Carnegie Hall in Beethoven’s *Symphony No. 9* with Raphaël Pichon at the helm; and Danish National Symphony Orchestra in Copenhagen for Mahler’s *Symphony No. 8*, led by principal conductor Fabio Luisi. Concert debuts included the Orchestra Sinfonica Nazionale della RAI for Hans Abrahamsen’s *Let me tell you*, conducted by Thomas Dausgaard; Barcelona Symphony Orchestra for performances and a recording as Le feu/La princesse/Le rossignol in Ravel’s *L’enfant et les sortilèges* with Music Director Ludovic Morlot, a work she also performed earlier with the San Diego Symphony and their Music Director, Rafael Payare; and Phoenix Symphony for Mahler’s *Symphony No. 4* and Mozart’s *Exsultate, jubilate* with conductor Alex Amsel. During the holidays, Ms. Redpath performed Handel’s *Messiah* alongside the Cleveland Symphony Orchestra with Bernard Labadie; The Saint Paul Chamber Orchestra with Dinis Sousa; and American Bach Soloists with Jeffrey Thomas. Her calendar was completed by recitals at Wigmore Hall in London and the Park Avenue Armory in New York City with pianist Harry Rylance.

In the 2024/25 season, Ms. Redpath returned to Bayerische Staatsoper as Sophie in Barrie Kosky’s stunning *Der Rosenkavalier* under the baton of Vladimir Jurowski and Santa Fe Opera as Susanna in *Le nozze di Figaro* with Harry Bicket and Laurent Pelly. She debuted as Agnès in George Benjamin’s *Written on Skin* with the Orchestra dell’Accademia Nazionale di Santa Cecilia and as Anne Trulove in *The Rake’s Progress* with Opera Omaha in the storied David Hockney production. Ms. Redpath also joined La Monnaie / de Munt’s ring cycle as the Waldvogel in Pierre Audi’s new *Siegfried* with Alain Altinoglu.

In concert, she joined The National Danish Symphony Orchestra and Manfred Honeck for Mozart: *Mass in C Minor*; Bernard Labadie for Handel: *Messiah* with Les Violons du Roy and Mozart: *Requiem* with Kansas City Symphony; Radio Filharmonisch Orkest and Stéphene Denève for Grieg: *Peer Gynt*; Kazuki Yamada for Fauré: *Requiem* with San Francisco and Seattle Symphonies; NDR Vokalensemble, Klaas Stok, and Kammerakademie Potsdam for

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Mozart: *Davide penitente* at the Elbphilharmonie; Ilya Ram and Chattanooga Symphony for Poulenc: *Gloria* and Barber's *Knoxville: Summer of 1915*; and L.A. Master Chorale and Grant Gershon for the American premiere of Rufus Wainwright's *Dream Requiem*.

On the recital stage she had the honor to sing the opening night of the Santa Fe Chamber Music Festival, join Orchestra of St. Luke's at Carnegie's Weill Hall for Fauré's string quintet arrangement of *La bonne chanson* and Schubert's *Dem Hirt auf dem Felsen* and present a dramatic recital of Wolf and Schumann with Samuel Hasselhorn at La Monnaie / de Munt in conjunction with their *Siegfried*.

In 2023/24, Ms. Redpath debuted at Royal Opera House and Staatsoper Hamburg as Lucia in *Lucia di Lammermoor* in productions by Katie Mitchell and Amélie Niermeyer, conducted by Giacomo Sagripanti and Lorenzo Passerini, respectively. She debuted at The Metropolitan Opera as Oscar in David Alden's *Un ballo in maschera*, conducted by Carlo Rizzi, returning for Pamina in *The Magic Flute*. Ms. Redpath reprised Tytania in *A Midsummer Night's Dream* for The Atlanta Opera, and spent the summer with Santa Fe Opera as Zerlina in *Don Giovanni* and Sophie in *Der Rosenkavalier*. She enjoyed concert collaborations with Kirill Petrenko and Berliner Philharmoniker on Schoenberg: *Die Jakobsleiter*, Harry Bicket and The English Concert on *L'incoronazione di Poppea*, Bernard Labadie and Orchestra of St. Luke's on Bach's *Christmas Oratorio*, Daniel Harding and The Cleveland Orchestra on Mahler's *4th Symphony*, Federico Cortese and Harvard Radcliffe Orchestra on Strauss' *Brentano Lieder*, François López-Ferrer and the Cincinnati Symphony Orchestra on Fauré's *Requiem*, as well as concerts at Wigmore Hall and The Church in Sag Harbor.

Ms. Redpath opened her 2022/23 season singing the title role in the new Simon Stone production of *Lucia di Lammermoor* at Los Angeles Opera with Lina González-Granados on the podium. She made debuts at Komische Oper Berlin as Ophélie in a new production of *Hamlet* by Nadja Loschky with Marie Jacquot and Erina Yashima sharing conducting duties; La Monnaie/De Munt in Brussels where she returned to the role of Sophie in *Der Rosenkavalier* working with director Damiano Michieletto and conductor Alain Altinoglu; and at the Glyndebourne Festival as Tytania in Britten's *A Midsummer Night's Dream* in director Peter Hall's iconic production with Dalia Staseveska conducting the London Philharmonic Orchestra. Concert appearances included Handel's *Messiah* with National Symphony Orchestra and Fabio Biondi; Nielsen's *Symphony No. 3* with The Cleveland Orchestra and Alan Gilbert; Beethoven's *Symphony No. 9* with the Boston Philharmonic Orchestra; Nielsen's *Hymnus Amoris* and *Symphony No. 3* with Danish National Symphony Orchestra and Fabio Luisi; and later, Beethoven's *Missa Solemnis* at Festival d'Aix en Provence with Balthazar Neumann Ensemble and Choir led by Thomas Hengelbrock. Ms. Redpath also joined the Chamber Ensemble for the Orchestra of St. Luke's to sing the music of Fanny Mendelssohn and presented a recital at Oscarshall Palace for Her Majesty Queen Sonja of Norway.

During the 2021/22 season, Ms. Redpath made her Bayerische Staatsoper debut singing the

role of Sophie in *Der Rosenkavalier* under the baton of Vladimir Jurowski in a production by Barrie Kosky and returned to the Deutsche Oper Berlin to make her debut in the title role of *Lucia di Lammermoor*. Ms. Redpath also stepped into the role of Zenobia in Handel's *Radamisto* to debut with Philharmonia Baroque Orchestra under the baton of Richard Egarr. Her concert performances included Michal in Handel's *Saul* at The Edinburgh Festival with John Butt leading The English Concert; a debut at Carnegie Hall's Weill Recital Hall to sing a new arrangement of arias from Matt Aucoin's *Eurydice* with Nézet-Séguin leading the MET Orchestra Chamber Ensemble; an all-Schubert program of chamber ensembles and songs with members of the Orchestra of St. Luke's with guest pianist Pedja Mužijević; a chamber music gala concert in honor of Martin Chalifour's 25th anniversary organized by the Los Angeles Philharmonic; and a Mozart *Requiem* with the Long Beach Symphony. Highlights of previous seasons include Mahler's *Symphony No. 4* with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl for their presentation of *Icons on Inspiration* with introduction by Julie Andrews; debuts with the Radio Filharmonisch Orkest in a program comprised of the Saint-Saëns' *Oratorio de Noël* and Schubert's *Mass in G* under Vasily Petrenko as well as the Bregenzer Festspiele as Woglinde in *Das Rheingold* with the Wiener Symphoniker led by Andrés Orozco-Estrada; a return to Edinburgh International Festival to sing Naiad and cover Zerbinetta in concert performances of *Ariadne auf Naxos*; her role and house debut at Deutsche Oper Berlin singing Marguerite de Valois in David Alden's production of *Les Huguenots* under the baton of Alexander Vedernikov; Crobyle in concerts of *Thaïs* with Toronto Symphony Orchestra conducted by Sir Andrew Davis and recorded for release on the Chandos label, subsequently winning a 2021 Juno Award for Classical Album of the Year.

Ms. Redpath has been engaged by The Santa Fe Opera, Opera Theatre of Saint Louis, Seattle Symphony, Cincinnati Opera, Aspen Music Festival, Scottish Opera, New York Festival of Song, Wolf Trap Opera, Pacific Symphony, Tesserae Baroque, Saint Paul Chamber Orchestra, and Los Angeles Master Chorale. Conductors with whom she has collaborated include William Christie, James Levine, James Conlon, Emmanuel Villaume, Christophe Rousset, James Gaffigan, and Barbara Hannigan, as well as stage directors Tim Albery, Mark Lamos, James Robinson, Francesca Zambello, Paul Curran, Ed Berkley, John Neumeier, Omer Ben Seadia, Louisa Muller, and Thaddeus Strassberger. Her wide-ranging operatic repertoire includes *Le nozze di Figaro*, *Hänsel und Gretel*, *Ariadne auf Naxos*, *Béatrice et Bénédict*, *Orphée et Eurydice*, *Dido and Aeneas*, *Cendrillon*, *Die Zauberflöte*, *Lakmé*, *Les contes d'Hoffmann*, *Die Fledermaus*, *Les mamelles de Tirésias*, *The Golden Cockerel*, *A Midsummer Night's Dream*, *Candide*, and *L'enfant et les sortilèges*. Her orchestral and chamber assignments have included *Messiah* (Handel), *Choral Fantasy* (Beethoven), *Nelson Mass* (Haydn), *Mass in C major* (Beethoven), *Songs of Ascent* (Kirchner), *Requiem* (Mozart), *La resurrezione* (Handel), *String Quartet No. 2* (Schoenberg), *Philomel* (Babbitt), *Gloria* (Poulenc), and *Hodie* (Vaughan-Williams).

A graduate of Harvard University and The Juilliard School, Ms. Redpath is a former Domingo-Colburn-Stein Young Artist with the Los Angeles Opera.

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