

Gretchen Krupp *mezzo-soprano*

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With a voice and delivery described as “show-stopping”, “ripe, round” and “searing”, Gretchen Krupp is quickly building a reputation for extraordinary vocalism and theatricality. Her repertoire is wide-ranging and eclectic, encompassing old and new, dramatic and comic. Hers is a talent firmly coming into its own.

Gretchen’s 2024/2025 season includes her debut with **York Symphony Orchestra** as the mezzo soloist in Verdi’s *Messa da Requiem*. She will also return to **Santa Fe Opera** to sing Waltraute and cover Fricka in a new production of Wagner’s *Die Walküre* under the baton of James Gaffigan. Future seasons include multiple return engagements to **The Dallas Opera**.

During the 23/24 season, Ms. Krupp joined **The Dallas Opera** for the premiere of Joby Talbot and Gene Scheer’s *The Diving Bell and the Butterfly*. She jumped in last minute for her debut with **Pittsburgh Opera** as Mary in *Der fliegende Holländer*. She then returned to The Dallas Opera to make her debut as Erste Magd in *Elektra*, in addition to performing as a soloist in The Hart Institute for Women Conductors Showcase Concert. Gretchen’s season ended with her role debut as Fricka in *Die Walküre* with **The Atlanta Opera**.

In 2023, she debuted as Mary in *Der fliegende Holländer* and Ježibaba (cover) in *Rusalka* at **Santa Fe Opera**. She is a recent alumna of The Atlanta Opera’s Glynn Studio Artist Program where she sang Flosshilde and Fricka (cover) in *Das Rheingold*, Judith (cover) in *Bluebeard’s Castle*, Paquette in *Candide*, Kate Pinkerton in *Madama Butterfly*, and Edith in *The Pirates of Penzance*.

Ms. Krupp has made concert appearances with **The Dallas Opera** and **Baltimore Concert Opera**. In summer 2021, she returned to **Wolf Trap Opera** as a Filene Artist where she performed Armeline in Viardot’s *Cendrillon* and Dorothee in Bologne’s *L’Amant Anonyme*. She also gave her first performance of Wagner’s *Wesendonck Lieder* in recital and was a soloist in concert with the **National Symphony Orchestra**.

Prior to the pandemic, she reprised the role of Samira in Corigliano’s *The Ghosts of Versailles* in her European debut at the **Château de Versailles Spectacles**. She was additionally awarded the prestigious **Georgina Joshi International Fellowship** and spent time studying in Berlin. The 2018-2019 season included Gretchen’s return to the **Glimmerglass Festival** where she made role debuts as Samira in *The Ghosts of Versailles* and Mrs. Noye in Britten’s *Noye’s Fludde*, along with her mainstage debut with **Greensboro Opera** as the Witch in *Hansel and Gretel*. Other notable roles include Cornelia in *Giulio Cesare*, Principessa in *Suor Angelica*, Mère Marie in *Dialogues des Carmélites*, Mistress Quickly in *Falstaff*, Chocholka/Woodpecker/Innkeeper’s Wife in *The Cunning Little Vixen*, Auntie in *Peter Grimes*, Marcellina in *Le nozze di Figaro*, Alisa in *Lucia di Lammermoor*, and the Marquise in *La fille du régiment*.

Ms. Krupp was a 2018 Grand Finalist in the **Metropolitan Opera National Council Auditions** (newly renamed the Eric and Dominique Laffont Competition) and a Finalist in the 29th Annual **Eleanor McCollum Competition for Young Singers**, culminating in the 2017 Concert of Arias with Houston Grand Opera. She is a proud alumna of prestigious programs at **Santa Fe Opera**, **Wolf Trap Opera**, **The Glimmerglass Festival**, **Des Moines Metro Opera**, and Dolora Zajick’s **Institute for Young Dramatic Voices**.

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