



Catherine Carby Mezzo Soprano

Don Giovanni, Opera Australia
...Catherine Carby's Donna Elvira was the work's most interesting character in her comic, self-humiliating obsession with Giovanni, and she rose to the challenge with humour and poignancy. Her beautifully phrased and coloured Act II aria, *Mi tradi*, was a musico-dramatic turning.

Peter McCallum
Sydney Morning Herald, July 2008

I Capuleti e i Montecchi, Opera Australia
Carby combined wonderfully flexible vocal expressiveness with a haughty stage swagger so that her pluck, statuesque carriage and fragility amid the realism of guns and knives created a genuine frisson.

Peter McCallum
Sydney Morning Herald, August 2009

Leading Australian mezzo soprano, Catherine Carby, studied at the Canberra School of Music and the Royal College of Music, London.

In Australia she has performed with the major opera companies including the Victoria State Opera, Opera Australia, OzOpera and Opera Queensland in roles which include Mallika (*Lakmé*), Carmen and Mercedes (*Carmen*), Rosina (*The Barber of Seville*), Bersi (*Andrea Chénier*), Countess Geschwitz (*Lulu*), for which she was nominated for a Green Room Award, Octavian (*Der Rosenkavalier*), Smeraldina (*The Love for Three Oranges*), Orlofsky (*Die Fledermaus*), and Fenena (*Nabucco*).

While residing in the UK, Catherine was a finalist in several major competitions – the Kathleen Ferrier Award, the Richard Tauber Award and the Young Concert Artists Trust. She also made debuts with English National Opera as Kate Pinkerton (*Madame Butterfly*), with Scottish Opera as Octavian, with British Youth Opera in the title role of Britten's *Rape of Lucretia* at the Queen Elizabeth Hall (subsequently issued on CD), and sang Vitige in *Flavio* and the title role in *Muzio Scaevola* for the London Handel Festival.

International concert and recital engagements have included a Verdi concert for the Hallé Orchestra under Mark Elder, a solo recital at St James' Piccadilly, Berlioz's *L'Enfance du Christ* and Bach's *St Matthew Passion* at Southwark Cathedral, Flora in Albinoni's *Il Nascimento dell'Aurora* for Spitalfields Festival, concert performances of *The Marriage of Figaro* for London Mozart Players, Mahler's *Das Lied von der Erde* for Cambridge University Music, Bach's *B Minor Mass* at Exeter Cathedral, and *Das Lied von der Erde* with the Gardner Chamber Orchestra in Boston.

In Australasia, Catherine has performed Elgar's *Sea Pictures* with the Queensland and Melbourne Symphony Orchestras, Mozart's *Requiem*, Haydn's *Nelson Mass* and the Superdome Spectacular with the Sydney Symphony, Haydn's *Arianna auf Naxos* with the New Zealand Symphony Orchestra and she has appeared as soloist in Opera Australia's New Year's Eve Gala Concert, and in Opera Under The Stars in Broome.

Recent roles with Opera Australia include Baba the Turk (*The Rake's Progress*), for which she won a Helpmann Award, Mallika, Ruth (*The Pirates of Penzance*), Maddalena (*Rigoletto*), Cornelia (*Giulio Cesare*), for which she received a Green Room Award, Ruggiero (*Alcina*), the title role in *Carmen*, Donna Elvira (*Don Giovanni*), Kristina (*The Makropulos Affair*), Heavenly Being and Madam By-Ends (*The Pilgrims Progress*), Suzuki (*Madama Butterfly*), Second Lady (*Magic Flute*), Romeo (*I Capuleti e i Montecchi*) and Auntie (*Peter Grimes*).

Recent concert engagements include *Messiah* for the Sydney Philharmonia Choirs, concert performances for Opera Australia including excerpts of Mozart's *Mitridate*, the Classic 100 Opera concert and in their 50th Anniversary Gala, Mozart's *Requiem*

Catherine Carby's Manager in Australasia is Graham Pushee: graham@artsmanagement.com.au
May 2011

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Telephone (+61 2) 9211 9422 Facsimile (+61 2) 9211 9466

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with both the Tasmanian Symphony Orchestra and Sydney Philharmonia and Haydn's *Missa in Tempore Belli* for Tasmanian Symphony Orchestra.

In 2010 Catherine's operatic roles included Hippolyta (*A Midsummer Night's Dream*), Orlofsky (*Die Fledermaus*) and Octavian (*Der Rosenkavalier*), all for Opera Australia.

Her 2011 engagements include Arsace in *Partenope* for Opera Australia, Nicklausse in *The Tales of Hoffmann* for West Australian Opera and concert performances of Octavian in *Der Rosenkavalier* with the West Australian Symphony Orchestra under Paul Daniel.

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