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# Biography

of the soprano  
**Ursula Prem**



The soprano Ursula Prem was born in Nuremberg, where she studied voice from 1985 – 1991 at the Meistersinger Conservatory, in addition to taking private instructions. She successfully completed master courses with Birgit Nilsson and Ingrid Bjoner.

She debuted on the stage in 1990 at the Nuremberg Opera House in the Graf Mirabeau / Siegfried Matthus.

In 1991, Ursula Prem was a finalist in the 1<sup>st</sup> International Lake Constance Music Competition in Bregenz, after which she received a beginners contract at the Stuttgart State Opera under the direction of Klaus Zehelein and Pamela Rosenberg.

Her roles there included the 1<sup>st</sup> Lady / Zauberflöte, Echo / Ariadne, 4<sup>th</sup> Maiden / Elektra, Flower Girl / Parsifal, Berta / Il Barbiere di Siviglia and Countess Ceprano in the Rigoletto adaption from Johannes Schaaaf.

During this time the artist was guest performer at the Kaiserslautern Pfalztheater in the opera L'Amore dei tre Re, by Italo Montemezzi, where she assumed the role of Fiora under the direction of Ulrich Peters.

With the role of Leonore / Fidelio in 1994, Ursula Prem's fulltime engagement at the Anhaltische Theater Dessau began, where she had the opportunity to debut in the central roles of her profession; Elsa / Lohengrin, Desdemona / Otello, Mother / Hänsel und Gretel and Lucrezia / I due Foscari, frequently under the direction of Johannes Felsenstein.

Since the 1996 / 97 season, Ursula Prem has chosen to work free – lance.

She achieved vocal and thespian success respected beyond regional boundaries in 1996 as she appeared in the leading role in Johannes Felsenstein's new production of Salome in Dessau, making a spectacular appearance.

1997 followed in Dessau with Madeleine / Andrea Chénier, and brought Senta / Holländer, also in Dessau.

Ursula Prem sang in the role of Marie / Die verkaufte Braut at the Eutiner Sommerspiele in July of 1997.

In October 1997, she debuted as Eva / Meistersinger at the Badische Staatstheater Karlsruhe, laying the foundation for continued fruitful collaboration with this opera house. Afterward she appeared there as Anita / Jonny spielt auf, / Krenek, Senta / Holländer, Guttrune and 3<sup>rd</sup> Norm / Götterdämmerung, followed in 2000 as Isolde / Tristan und Isolde, and in 2001 as Salome.

In March of 1998 Ursula Prem enjoyed outstanding success with her premier at the Komische Oper Berlin, where she appeared as Puccini's Turandot in the highly regarded production by Christine Mielitz.

In 1999 she sang in Meiningen for the first time in the role of Katerina Ismailova in Shostakovich's Lady Macbeth of Mzensk.

In the meantime she appeared in Augsburg, Wuerzburg and Wuppertal as Elsa / Lohengrin, in Schwerin, Flensburg and Bielefeld as Salome, as Desdemona / Otello in Prague and Eisenach, as the 1<sup>st</sup> Lady / Zauberflöte in Stuttgart and Magdeburg and also as Isolde / Tristan und Isolde in Saarbruecken along with other roles.

Following in 2001 was the debut role of all three Brunnhildas / ( Walküre – Siegfried – Götterdämmerung ) in the Meiningen – based Christine Mielitz production of Der Ring des Nibelungen.

Additional engagements led Ursula Prem to Freiburg, where she sang Leonore in the Uwe Eric Laufenberg production of Fidelio, and to Chemnitz, where she appeared as all three Brunnhildas and also as Senta in both productions by Michael Heinicke.

In the Schwerin Schlossfestspiele in 2003, she sang the role of Elisabetta / Don Carlo for the first time.

2004 followed an appearance as Brunnhilde / Walküre in Wroclaw.

In March / April 2005 she created the role of Lady Billows in Benjamin Britten's opera Albert Herring at the Komische Oper Berlin by the production of Willy Decker.

In the same month she sang the role of Brünnhilde / Siegfried at the XXI. Festival de México in México City.

Also in México City she sang the title part of the opera Turandot in June 05 and in spring 06 the part of Brünnhilde / Götterdämmerung.

In the concert sector, Ursula Prem has appeared with Verdi's Requiem, Paulus, Die Schöpfung, Beethoven's 9<sup>th</sup> Symphony and in opera galas with Bernd Weikl and Franz Grundheber, among others.

Worthy of special mention are three concerts with the Bamberg Symphony Orchestra which took place in September of 2000 at Neuschwanstein Castle, featuring large portions of Tristan und Isolde.

Various recitals in Stuttgart, Dessau and others round out her repertoire.

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