

Katharina Morin is a German conductor who has been appointed Kapellmeister this season at the Badisches Staatstheater Karlsruhe, where she conducts productions including Prokofiev's *Romeo and Juliet*, Tchaikovsky's *The Nutcracker*, and Britten's *A Midsummer Night's Dream*.

She has rapidly established an international profile, making her debut in prestigious venues such as the Philharmonie de Paris and the Elbphilharmonie Hamburg. She has conducted renowned orchestras including the Orchestre National Avignon-Provence, the Gulbenkian Orchestra in Lisbon, the Orquestra Sinfónica do Porto Casa da Música, Ensemble Reflektor, and the Opéra Orchestre National Montpellier, among others.



During the 2025/2026 season, Morin will make important debuts with the Nordwestdeutsche Philharmonie Herford, the Philharmonie Südwestfalen, the Orquesta de Córdoba, the Orchestre Pasdeloup, and the MDR Choir, further strengthening her presence on the European musical scene.

In 2024, she was awarded Third Prize as well as the Génération Opéra Prize at the international conducting competition *La Maestra*. In October of the same year, she received First Prize at the Deutscher Preis für Chordirigieren, conducting the prestigious RIAS Kammerchor. Her dual scholarship at the renowned Forum Dirigieren, in both orchestral and choral conducting, has led to collaborations with leading ensembles such as the WDR Rundfunkchor and Chorwerk Ruhr.

Among her assistantships, she has worked with Robin Ticciati at the Orchestre de Paris and with Georg Fritzsche at the Badisches Staatstheater Karlsruhe, where she was involved in the production of *Der Rosenkavalier* by Richard Strauss. She was previously assistant at the Deutsche Oper Berlin (2023) and the Staatstheater Darmstadt (2022).

In addition to completing her studies in choral conducting, Morin is currently pursuing a Master's degree in orchestral conducting with Marcus Bosch and Georg Fritzsche at the University of Music and Performing Arts Munich. Historically informed performance plays an important role in her artistic development, and she has taken part in masterclasses with Thomas Hengelbrock and Ensemble Balthasar Neumann, as well as interpretation seminars with Kai Köpp.