



# **OLGA ORLOVSKAYA,**

## **SOPRANO**

Russian born soprano Olga Orlovskaya, inherited her talent from her great grandfather famous Russian bass Fedor Shalyapin. Ms. Orlovskaya graduated with honors from the Russian Academy of Music. In 2008 she won First Prize in the International Competition, Operetta Land, for Best Performance of Kalman in Moscow.

Ms. Orlovskaya started her opera singing career in Russia as a principal soloist in several major and prestigious theaters of Moscow, such as Helicon Opera Theater, New Opera Theater and Amadey Theater. One of Ms. Orlovskaya's best performance was the role of Katerina in Lady Macbeth of Mtsenk by Shostakovich. She performed this role multiple times with several opera companies and famous stage directors, including such as S. Gritzay, G. Baranovsky and D. Bertman. The production of Lady Macbeth in the Novosibirsk State Opera and Ballet Theater conducted by well-known conductor, Theodor Kurentzis, with Ms. Orlovskaya as Katerina, was nominated for the prestigious Golden Mask award.

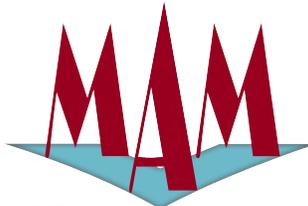
Olga Orlovskaya has collaborated with the Foundation "Talents of the World" since its inception in the year 2002. Ms.Orlovskaya is the founder and artistic director of the quartet "The Russian Sopranos".

Ms. Orlovskaya's career has taken her throughout many of the main opera houses and concert stages across Europe and the United States. She debuted in US in 2006. Olga performed Adel in the Die Fledermaus production of Helicon Opera Theater by Dimitry Bertman in fifty cities of the continental USA to great success.

She has inaugurated the season opener for the concert series National Museum of Women in the Arts in Washington DC since 2010. In 2011 her performance of Lucia in Lucia di Lammermoor with Teatro Lirico D'Europa was warmly welcomed by the American public and media. In 2012 she performed with great success Mimi (La Boheme) and Violetta (La Traviata) with Baltimore Opera Theater.

Future engagements include concerts throughout Europe and the United States, a series of concerts "Tribute to Pavarotti, Tosca in Tosca, Madame Butterfly in Madame Butterfly and Violeta in La Traviata with Teatro Lirico D'Europa.

Ms. Orlovskaya is a United States citizen and lives in Maryland.



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# **OLGA ORLOVSKAYA,**

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### **OPERATIC REPERTOIRE**

Madame Butterfly – Madame Butterfly

#### **Donizetti:**

Lucia – Lucia di Lamermoor  
Norina – Don Pasquale  
Maria Stuarda – Maria Stuarda

#### **Dvorak:**

Rusalka – Rusalka

#### **Giordano:**

Stephana – Siberia

#### **Mozart:**

Queen of the Night – The Magic Flute  
Madam Herz – Der Schauspieldirektor

#### **Puccini:**

Tosca – Tosca  
Mimi – La Boheme

#### **Rossini:**

Rosina – Il Barbiere di Siviglia

#### **Shostakovich:**

Katerina – Lady Macbeth of Mtsenk

#### **Strauss:**

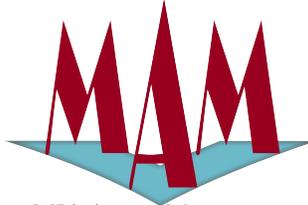
Adele – Die Fledermaus

#### **Tchaikovsky:**

Tatiana – Eugene Onegin  
Maria – Mazeppa  
Liza – Queen of Spades  
Iolanta - Iolanta

#### **Verdi:**

Violeta – La Traviata  
Leonora – Il Trovatore



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# **OLGA ORLOVSKAYA, SOPRANO**

## **CONCERT/ORATORIO REPERTOIRE**

### **Beethoven:**

Symphony No. 9

### **Mendelssohn:**

Elijah

### **Mozart:**

Vesperae Solennes de Confessore K.399

### **Orff:**

Carmina Burana

### **Pergolesi:**

Stabat Mater

### **Shostakovich:**

Symphony No.14

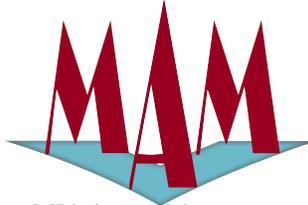
### **Verdi:**

Requiem

## **CONCERTS/FESTIVALS**

Great Lakes Chamber Music Festival  
Great Moments of Opera Concert  
Russian Art Songs Recital  
Golden Mask Festival  
Opera Ischia Festival  
Modern Opera Festival  
Norway Cultural Festival  
Etoiles de Noel Concert Tour  
St. Petersburg Palaces Festival

Seligman Performing Art Center – Detroit, MI  
Kaufman Center, Foundation “Talents of the World” NYC  
National Museum of Women in the Arts – Washington, DC  
Stanislavsky Theater – Moscow  
Fiorio, Italy  
Mierkhhold Theater – Moscow  
Europe House – Moscow  
Paris, Lyon, Geneva, Dresden, Luxemburg, Brussels  
St. Petersburg



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# **OLGA ORLOVSKAYA,**

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### **CONDUCTORS**

Krassimir Topolov  
Theodor Kurentzis  
Denis Kirpanev  
Stefano Vignati  
Andrey Mitrofanov  
Murad Annamedov

Tatiana Grindenko  
Evgeny Kolobov  
Yuri Speransky  
Igor Dronov  
Maria Safarians

### **OPERA HOUSES/THEATERS**

Palmetto Opera  
Ft. Pierce Sunrise Theater  
Beaver Creek Vilar Performing Arts Center  
Palm Desert McCallum Theater  
Boston Majestic Theater  
Baltimore Gordon Center for Performing Arts  
Palm Beach Eissey Campus Theater  
Gold Coast Opera  
Wichita Grand Opera  
St. George Cerritos Center for Performing Arts  
Moscow Stanislavsky Opera Theater  
Novosibirsk State Opera and Ballet Theater  
Moscow Helicon Theater  
Rome New Opera Festival di Roma

Lebanon Opera House  
New Jersey State Theater  
The Grand 1894 Opera House  
Spencer Theater  
The Lensic Santa Fe Performing Art Center  
Moscow Amadeus Theater  
Yaroslavi Sobinov Festival  
Moscow Small World Theater  
Moscow New Opera Theater  
Moscow's Gnesin Academy of Music  
Seligman Performing Art Center  
Kaufman Center of NYC  
Mierkhhold Theater - Moscow



# **OLGA ORLOVSKAYA,**

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### **REVIEWS**

#### **Berkshire Fine Arts –Lucia di Lammermoor at Emerson’s Cutler Majestic Theatre:**

Lucia was fearlessly sung by **Olga Orlovskaya**, a young Russian soprano. A glamorous redhead, she suggested Lucia’s emotional fragility from her first appearance. **Orlovskaya** excelled at coloratura. She totally nailed the mad scene, however, negotiating the perilous changes in tempo and dynamics and hitting all the high notes without apparent effort. Her performance was heartbreaking.

**David Bonetti**

#### **Star News Online:**

**Olga Orlovskaya** sang the demanding title role with courage and admirable musicianship. Her interpretation of Lucia as an emotionally fragile person came through in coloratura – passages of fast notes covering a wide vocal range – possessed of a slippery dream-like quality. **Orlovskaya’s** best singing came in duets, first with tenor Igor Borko (Edgardo) in act one’s love scene, with baritone Plamen Dimitrov (Enrico) in the act-two letter scene.

**Bob Workmon**

#### **Daytona Beach Symphony Society:**

**Olga Orlovskaya’s** Violetta exhibited an exuberance and a vocal vitality quite beyond the usual, while her interpretive sensitivity reminded the listener of performances by the great Maria Callas herself.

#### **The Wichita Eagle:**

Russian soprano **Olga Orlovskaya** was a bright spot in an otherwise dreary production Friday night of Donizetti's tragic opera "Lucia di Lammermoor," presented by Wichita Grand Opera. Though only in her 20s, **Orlovskaya** performed the title role with style, confidence and an admirable grasp of the technically demanding coloratura passages. Especially thrilling was her understated yet fluid etching of the famously melodic "Mad Scene." What she lacked in dramatic interpretation of Lucia's descent into madness and, finally, death, she made up for with sweetly trilling vocals. Her audience hung on every note as she traded melodies with the orchestra's phantom flute and ended the scene on a dazzling high note.

**Lori Linenberger**

#### **Wilmington Concert Series:**

Lucia, **Olga Orlovskaya**, was unbelievable!

**Risa Kell**



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### **REVIEWS(Cont.)**

#### **Keenan Auditorium:**

Everybody raved about Lucia last night, not just the wonderful **Olga Orlovskaya**, but the whole production! I introduced the evening with a paragraph about how wonderful LIVE opera is, and the audience proved it --warm bursts of applause throughout the evening. Thank you so much!"

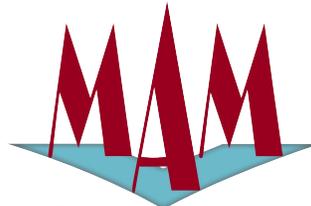
#### **June Davison**

#### **The Star News:**

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#### **Opera-L**

A very welcome debut with TLE this season as Lucia is Russian soprano **Olga Orlovskaya**, aptly dubbed in the program "dramatic coloratura." Her solid, round-toned voice beamed in the first-act duet with Edgardo and second-act duet with Enrico, soared where it should in the sextet, and thrilled with nimble fioriture, clearly placed high notes, and acceptable trills in the mad scene. She acted all moods of her role most convincingly: deep affection with Edgardo, consternation with Enrico, and derangement in the mad scene and even in the first act "Regnava del silenzio," where she was clearly frightened by her vision of the ghost of the slain woman in the well. Her looks are as lovely as her voice. **Orlovskaya's** coloratura di forza would serve well for roles like Rossini's Armida, Konstanze in ENTFUEHRUNG, and Lulu. She has already sung Violetta, Queen of the Night, and Katerina in LADY MACBETH OF MTSENSK



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