

Dramatic soprano Svetlana Sozdateleva's recent and upcoming performances feature her in the roles of Santuzza in *Cavalleria Rusticana* with the Helikon Opera Stravinsky Hall Moscow, *Katerina* in *Lady Macbeth of Mtsensk* with the Greek National Opera and the New National Theatre Tokyo, *Brünnhilde* in *Götterdämmerung* with the London Philharmonic Orchestra, *Emilia Marty* in *The Makropulos Affair* and *Madame Lidoine* in *Dialogues des Carmélites* with the Helikon Opera Moscow.

Sozdateleva's previous seasons were highlighted by her highly anticipated debut at The Metropolitan Opera in the role of *Katerina* in *Lady Macbeth of Mtsensk*. She also portrayed *Fata Morgana* in *L'amour des trois oranges* at Staatsoper Stuttgart, *Brünnhilde* in *Götterdämmerung* and *Die Walküre*, *Madame Lidoine* in *Dialogues des Carmélites*, *Anna* in *Die 7 Todsünden* at Deutsche Oper Berlin, Komische Oper Berlin, the Finnish National Opera, the Moscow State Symphony Orchestra and the Norwegian National Opera.

Additionally, she made her debut as *Santuzza* in Mascagni's *Cavalleria Rusticana* at the Helikon Opera in Moscow. Other noteworthy engagements include her return to London's Royal Festival Hall, her debut as *Brünnhilde* in *Götterdämmerung* conducted by V. Jurowski and her role as *Katerina Izmailova* in *Lady Macbeth of Mtsensk* at the Greek National Opera. Sozdateleva's international career commenced in 2006 with her triumphant debut as *Renata* in Prokofiev's *The Fiery Angel* at La Monnaie in Brussels.

Since then, *Renata* has become her signature role and she has performed it at the Bayerische Staatsoper, Komische Oper Berlin,



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"as Renata, Svetlana Sozdateleva marshalled an array of colors, her soprano warm and elegantly contoured whenever she reminisced about the angel, shrill and cutting when her hysteria reached fever pitch. "
- The New York Times

"Svetlana Sozdateleva ist nicht nur ein wunderbarer Sopran, der zwischen Himmel und Hölle sämtliche Register zu ziehen weiß, sie zeigt uns auch die Verbissenheit der Renata beeindruckend."
- RP (Rheinische Post) Online

Deutsche Oper am Rhein and the Scottish Opera in Glasgow.

Other notable past engagements include *Lady Macbeth* in Verdi's *Macbeth* at the Glyndebourne Festival, *Abigaille* in Verdi's *Nabucco* at the Mariinsky Theatre, *Katerina Izmailova* in Shostakovich's *Lady Macbeth of Mtsensk* at Deutsche Oper Berlin, with reprisals of the role at Den Norske Opera Oslo, the Finnish National Opera Helsinki and Stadttheater Klagenfurt, as well as *Tosca* at the Latvian National Opera. Since 1999 she has been the leading soloist at Helikon Opera in Moscow.