

# APA Artists' Management



## EVGENIYA SOTNIKOVA – Soprano

Born in Kurgan, she studied at the Rimsky-Korsakov State Conservatory in St Petersburg and was prizewinner of many competitions. In 2009 she was awarded the special *Oscar und Vera Ritter-Stiftung Prize* at the International Singing Contest of Italian Opera in Dresden. This led to her joining the opera studio of the Bayerische Staatsoper in Munich going on to join the ensemble of the Bayerische Staatsoper. She went on to make her UK debut with the Glyndebourne Touring Company, singing the role of **First Wood Sprite RUSALKA**, following this with **Ilia IDOMENEO** and **Leïla LES PECHEURS DE PERLES** for the Stadttheater Klagenfurt. At the Zurich Tonhalle she sang soprano solo in Stravinsky's **LES NOCES**, conducted by David Zinman and made a most successful return to the Bayerische Staatsoper as **Jemmy GUILLAUME TELL** for which she was awarded the Festspielpreis of the Festspiele 2014. In that same year she was successfully nominated for *the beauty of her voice* to win the Children's Award for her performances at the Ruhrtriennale as **Hadewijch** in Louis Andriessen's **DE MATERIE**. She returned to Moscow to take part in Sergei Skripka's Birthday Celebration at the Tchaikovski Concert Hall, sang the title role of Rimsky-Korsakov's **SNOW MAIDEN** for Estonian National Opera and appeared as **Soeur Constance LES DIALOGUES DES CARMELITES** at the Stadttheater Klagenfurt. She also returned to the Bayerische Staatsoper for both **Jemmy GUILLAUME TELL** and **Giannetta L'ELISIR D'AMORE**. She made her Italian debut in **Stravinsky's LES NOCES** with the Accademia di Santa Cecilia, conducted by Pablo-Heras Casado and her United States debut as **Hadewijch DE MATERIE** both with great success. Her role debut as **Contessa LE NOZZE DI FIGARO** was in concerts at the Copenhagen Opera Festival and at the Malmöfestivalen. She then repeated the role in a staged production for the Malmö Opera and most recently was invited to sing it again at the Estonian National Opera. Her Bolshoi Theatre debut was as **Despina COSI FAN TUTTE** and she returned to the Bayerische Staatsoper for **Aljeja FOR THE HOUSE OF THE DEAD**.

Opera News - Jeffrey A. Leipsic – July 2014

*Soprano Evgeniya Sotnikova was an enchanting Jemmy...*

Skånska Dagbladet - Lars-Erik Larsson - 14th November 2016

*Evgeniya Sotnikova gör ett rent underbart porträtt av Grevinnan, fyllt med känslor och en uttrycksfull sopran med intressant timbre.*

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*(Evgeniya Sotnikova makes a clean wonderful portrait of the Countess, filled with emotion and an expressive soprano with interesting timbre.)*

## **Online Merker - Martina Bogner 17.05.2017**

*"Mit großer Spielfreude und ebensolcher Bühnenpräsenz gestaltete Evgeniya Sotnikova – wie bereits in der Premierenserie – die Rolle des Jemmy. Sie beeindruckte zum einen mit ihrer insbesondere auch in der Körpersprache absolut glaubwürdigen Darstellung eines aufmüpfigen, frechen, von den Worten und dem Verhalten seines Vaters angestachelten, pubertierenden Jungen. Zum anderen begeisterte die zierlich gebaute Sopranistin mit ihrer voluminösen, leuchtenden Stimme".*

## **Roles performed:**

**CARMEN: Frasquita** ~ Bayerische Staatsoper

**COSI FAN TUTTE: Despina** ~ Bolshoi Theatre

**LES DIALOGUES DES CARMELITES: Soeur Constance** ~ Stadttheater Klagenfurt

**DON CARLO: Voce dal Cielo** ~ Bayerische Staatsoper

**L'ELISIR D'AMORE: Giannetta** ~ Bayerische Staatsoper

**L'ENFANT ET LES SORTILEGES: Une Pastorelle/La Chouette** ~ Bayerische Staatsoper

**EUGENE ONEGIN: Tatyana** ~ Novaya Opera Moscow

**LA FEDELTA' PREMIATA: Nerina** ~ Bayerische Staatsoper

**FROM THE HOUSE OF THE DEAD: Aljeja** ~ Bayerische Staatsoper

**GUILLAUME TELL: Jemmy** ~ Bayerische Staatsoper

**HÄNSEL UND GRETEL: Taumännchen** ~ Bayerische Staatsoper

**IDOMENEO: Ilia** ~ Stadttheater Klagenfurt

**IOLANTA: Title role** ~ Opera and Ballet Theatre at St Petersburg Conservatory

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**MACBETH: Dama di Lady Macbeth** ~ Bayerische Staatsoper

**DE MATERIE: Hadewijch** ~ Ruhr Triennale

**NABUCCO: Anna** ~ Bayerische Staatsoper

**LE NOZZE DI FIGARO: Contessa** ~ Copenhagen Opera Festival; Malmöfestivalen; Malmö Oper; Estonian National Opera

**LE NOZZE DI FIGARO: Barbarina** ~ Bayerische Staatsoper

**PARSIFAL: Blumenmädchen II** ~ Bayerische Staatsoper; Aalto Theater Essen; Théâtre des Champs-Élysées

**LES PECHEURS DE PERLES: Leïla** ~ Stadttheater Klagenfurt

**RUSALKA: First Wood Sprite** ~ Bayerische Staatsoper; Glyndebourne Touring Opera; Theater Basel.

**SNOW MAIDEN: Snegúrochka** ~ Estonian National Opera

**IL TROVATORE: Ines** ~ Opéra de Lille; Grand Théâtre de Luxembourg; Théâtre de Caen

## Concerts include:

Bach **WEIHNACHTS-ORATORIUM**; Bruckner **TE DEUM**;  
Bruckner **D-MOLL MESSE**; Mozart **Vesperae Solennes de Confessore**; Mozart:  
**Exsultate, Jubilate**; Stravinsky **LES NOCES**; Louis Andriessen **DE MATERIE**

## Conductors and opera directors with whom she has worked include:

Paolo Carignani; Constantinos Carydis; Karel Mark Chichon; Teodor Currentzis; Dan Ettinger; Vladimir Fedoseyev, Asher Fisch; Tomáš Hanus; Jakub Hrůša; Thomas Hengelbrock; Kent Nagano; Vello Pähn; Kirill Petrenko, Evan Rogester; Peter Rundel; Sergey Skripka; Stefan Soltesz; Massimo Zanetti; David Zinman; Árpád Schilling; AntúRomero Nunes; Martin Kušej; Heiner Goebbels.

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## Reviews:

### The Snow Maiden (Estonian National Opera)

Sirp – Raili Sule 28th November 2014 –

*The ensemble of soloists was a wise choice: everyone had had more or less some experience with the Russian singing school and culture in their past... The current soloist of the Bayerische Staatsoper, Evgeniya Sotnikova, is a graduate of the St. Petersburg Conservatory. The childish world of the protagonist culminated in a melting scene, showing a soulful and lyric colouring of the voice*

### Guillaume Tell - Bayerische Staatsoper

Bachtrack -By Ilana Walder-Biesanz / 20 January 2015

*As Jemmy, Evgeniya Sotnikova showed off a clear soprano voice and boundless energy. Her contagious enthusiasm and courage made me smile every time she sang.*

Abendzeitung – 7th August 2014 - Robert Braunmüller, 29.06.2014

*Evgeniya Sotnikova singt und spielt Tells Sohn Jemmy als szenisch-musikalisches Gesamtkunstwerk eines pubertierenden Kindes. Es ist kaum zu glauben, dass da eine Frau in den Hosen steckt.*

FT.com - Shirley Apthorp / 8 July, 2014

*The diminutive Evgeniya Sotnikova is utterly plausible as Jemmy, looking and acting the passionate, precocious boy but sounding very much the young adult.*

In Franken.de - Monika Beer -30th June 2014

*Die Sopranistin Evgeniya Sotnikova ist nicht nur klein, zierlich und sängerisch erstklassig, sondern ihre exakt einstudierte und konsequent durchgehaltene Körpersprache ist tatsächlich so kindlich-jungenhaft, dass man über weite Strecken vergisst, dass dahinter eine 30-jährige Frau steckt.*

KlassikInfo.de - Klaus Kalchschmid 28. Juni 2014)

*Mit dem berühmten Apfelschuss – effektiv als coup des théâtre mit einer wie bei einem echten Treffer explodierenden Frucht inszeniert – endet in München der erste Teil mitten im Finale des dritten Akts, bevor zur nachgeholt, mehrteiligen Ouvertüre nach der Pause Jemmy, der Sohn Tells (zierlich, aber mit intensiv leuchtendem Sopran: Evgeniya Sotnikova) wieder an der Rampe kauert*

www.Opernnetz.de - Andreas M. Bräu - 28th June 2014

*Was wäre das für eine Micaela. Bald vielleicht auch die reizende Evgeniya Sotnikova, dem Opernstudio entwachsen, die als klarer Jemmy zurückkehrt. Szenisch zum enfant terrible überzeichnet und ebenfalls in der Darstellung an zu langer Leine, bietet sie trotz ihrer zierlichen Gestalt stimmlich eindruckliche Momente.*

Neuer Zürcher Zeitung - Marco Frei Montag, 30. Juni 2014

*Dagegen konnten von den Solisten leider nur Marina Rebeka als Habsburger Prinzessin Mathilde und Evgeniya Sotnikova als Tells Sohn Jemmy rundum überzeugen. Sie schenken der Inszenierung von Nunes Geist und Seele.*

merkur-online.de - Markus Thiel 29th June 2014

*Zum Beispiel Evgeniya Sotnikova als aufgekratzt höhensicherer Jemmy*

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**Die Welt - Manuel Brug- 29th June 2014**

*Evgeniya Sotnikova als anrührend unschuldiger, freilich auch mit der Pistole spielender Jemmy,*

**Die Presse.com - Walter Dobner - 30.06.2014 | 18:24**

*Ungleich prägnanter im Ausdruck und in der Phrasierung sang Evgeniya Sotnikova den Tell-Sohn Jemmy.*

**BR Klassik - Stand: 30.06.2014**

*Glücklicherweise unterbrechen die Szenen mit Marina Rebeka als virtuoser und außergewöhnlich timbrierter Mathilde und die überzeugende Evgeniya Sotnikova in der Rolle des Jemmy...*

**ft.com Life & Arts - Shirley Apthorp - July 8, 2014**

*The diminutive Evgeniya Sotnikova is utterly plausible as Jemmy, looking and acting the passionate, precocious boy but sounding very much the young adult.*

**Opera News - Jeffrey A. Leipsic - July 2014**

*Soprano Evgeniya Sotnikova was an enchanting Jemmy...*

**De Materie at Ruhrtriennale**

**Opera - Xavier Cester - December 2014**

*Evgeniya Sotnikova sang her song in a crystal-clear soprano.*

**De Materie at Drill Hall, Park Avenue Armory, New York, USA**

**New York Classical Review - George Grella, March 23 2016**

*Part II was beguiling, beautiful, and wholly successful. Soprano Evgeniya Sotnikova, as the poetess Hadewych, sang luminously, ICE's accompaniment was graceful, and the staging was simple and effective.*

**The New York Times - Anthony Tommasini - March 23, 2016**

*Part 2, the slow movement of this operatic symphony, features a soprano (Evgeniya Sotnikova) singing with warmth and tenderness as Hadewych, a 13th-century Dutch mystic nun and poet. In ravishing music, thick with shimmering orchestral harmonies, calmly oscillating figures and long, expansive vocal phrases, she sings of an ecstatic vision of Christ.*

**Timeout - New York - Helen Shaw - 30th March 2016**

*The singers, particularly Evgeniya Sotnikova as Hadewych, invest the material with terrific passion.*

**The Wall Street Journal - Heidi Waleson - April 4, 2016**

*The excellent 55-member orchestra (ICE), heavy on winds, brass and percussion, under the direction of Peter Rundel, could pound out the 144 hammer-blow chords that opened the piece, underpin the ecstatic, erotic vision of a 13th-century mystic (sung exquisitely by soprano Evgeniya Sotnikova)...*

**Le Nozze di Figaro - Malmö Opera - Season 2016-2017**

**Skånska Dagbladet - Lars-Erik Larsson 14th November 2016**

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## **Operalogg - Mogens H Andersson 1st December 2016**

*Bäst på plan bland damerna var utan tvekan grevinnan som sjöngs av den ryska sopranen Evgeniya Sotnikova. Hon sjöng sina två stora arior, Porgi amor i andra akten och Dove sono i tredje akten med all önskvärd bravur och inlevelse!*

## **Sydsvenskan - Carlhåkan Larsén - 13 November 2016**

*En som tar chansen är Jevgenija Sotnikova som Grevinnan Almaviva. Rollen är sångligt tacksam. Mozart har skänkt den besvikna och bedragna kvinnan sin skönaste melodik, och den flödar nu med fullödlig nyansering*

## **Svenska Dagbladet - Bo Löfvendahl - 13th November 2016**

*...och Evgeniya Sotnikova gjorde starka insatser som greveparet*

## **MånssonsKultur.se - Johnny Månsson - 15th November 2016**

*Evgeniya Sotnikova som Grevinnan Almaviva hade kvällens vackraste aria. Hennes sopran ljud genom teaterns väggar tills applåderorna smattrade fram.*

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