

Edyta Kulczak

Mezzo-soprano



Following the Cardiff Singer of the World Competition, *Opera* magazine exclaimed, "In terms of dramatic intensity, there was perhaps no one who sang better or more consistently than the Polish mezzo Edyta Kulczak," and further praised her for her "full and rich voice and naturally elegant presence." In the 2009-10 season, she joins Boston Lyric Opera for Komponist in *Ariadne auf Naxos* and returns to the Metropolitan Opera to sing the Designer in *Lulu* and for other productions that include *Aida*, *Suor Angelica*, *Carmen*, and *Les Contes d'Hoffmann*. In the 2008-09 season, she made her debut with the Savonlinna Festival as Suzuki in *Madama Butterfly* and Marta in *Mefistofele*, and she returned to Opera Wroclawska in her native Poland as Dalila in *Samson et Dalila*. She also returned to the Metropolitan Opera for Grimgerde in *Die Walküre* as well as added productions of *Das Rheingold*, *Götterdämmerung*, *Il trovatore*, *Rigoletto*, and *Manon* to her repertoire with the company.

Ms. Kulczak has been a frequent guest at the Metropolitan Opera since the Grand Finals of the Metropolitan Opera National Council Auditions and her subsequent debut as Flora in *La traviata*. Her other previous engagements with the famed company include Kate Pinkerton in *Madama Butterfly*, Mercédès in *Carmen*, the Lady comme ci comme ca in *The Gambler*, Ninetta in *I vespri Siciliani*, the Priestess in *Aida*, Flowermaiden in *Parsifal* and Third Sprite in *Rusalka*. She has also joined the company for *Le nozze di Figaro*, *Kata Kabanova*, *Le Rossignol*, *Die Frau ohne Schatten*, *Moses and Aaron*, *L'italiana in Algeri*, *Don Carlo*, *Faust*, *Les Troyens* and *La clemenza di Tito* under such conductors as James Levine, Plácido Domingo, Lorin Mazel, Valery Gergiev, Marcello Viotti, Bernard de Billy, and Fabio Luisi. She has also sung the title role in *Carmen* with Opera Wroclawska and the Acadiana Symphony in Louisiana, Rosina in *Il barbiere di Siviglia* at the Santa Barbara Grand Opera, Flora in *La traviata* with Opera Theater of Saint Louis, and Preziosilla in *La forza del destino* under the direction of Carlo Bergonzi with the A. Toscanini Fondazione in Busseto, Italy.

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Edyta Kulczak, cont'd.

On the concert platform, Ms. Kulczak has sung Bach's *Magnificat* and Handel's *Alexander's Feast* with the Pacific Music Festival Orchestra in Sapporo, Japan; and Mozart's *Requiem* and *Cavalleria rusticana* at the Aegean Music Festival in Syros, Greece. Her repertoire also includes Szymanowski's *Stabat Mater*, Beethoven *Symphony No. 9*, Mozart's *Missa di Requiem*, and Mahler's *Lieder eines fahrenden Gesellen*; and she has sung many song recitals throughout the United States and Europe. Ms. Kulczak made her Carnegie Hall debut as part of the Leif Ove Andsnes Perspectives series in Zankel Hall.

She received her Master of Music in Vocal Performance from the Chopin Conservatory of Music in Warsaw and Artist Diploma from Northwestern University School of Music. With these institutions, she performed the roles of Suzuki in *Madama Butterfly*, Sesto in *La Clemenza di Tito*, and Frau Reich in *Die Lustigen Weiber von Windsor*. She received additional training at the Music Academy of the West where she sang Eduige in *Rodelinda*. Ms. Kulczak has also received first prizes with Barnett Foundation, the national competition of the National Association of Teachers of Singing, Society of American Musicians, and Bel Canto Foundation Opera Competition.

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Repertoire

Bellini	<i>I Capuletti e Montechi</i>	Romeo
	<i>Norma</i>	Adalgisa
Berlioz	<i>La Damnation de Faust</i>	Marguerite
Bizet	<i>Carmen</i>	Carmen
Donizetti	<i>Anna Bolena</i>	Giovanna
	<i>La Favorita</i>	La Favorita
Handel	<i>Xerxes</i>	Xerxes
Humperdinck	<i>Hänsel und Gretel</i>	Hänsel
Janáček	<i>Kat'a Kabanova</i>	Varvara
Mascagni	<i>Cavalleria Rusticana</i>	Santuzza
Massenet	<i>Werther</i>	Charlotte
Mozart	<i>Così fan tutte</i>	Dorabella
	<i>Don Giovanni</i>	Donna Elvira
	<i>Idomeneo</i>	Idamante
	<i>La Clemenza di Tito</i>	Annio
	<i>Le Nozze di Figaro</i>	Cherubino
Mussorgsky	<i>Boris Godunov</i>	Marina
Offenbach	<i>Les Contes d'Hoffman</i>	Julietta
Ponchielli	<i>La Gioconda</i>	Laura
Saint-Saëns	<i>Samson et Dalila</i>	Dalila
Ponchielli	<i>La Gioconda</i>	Laura
Strauss, R.	<i>Ariadne auf Naxos</i>	Composer
	<i>Der Rosenkavalier</i>	Octavian
Tchaikovsky	<i>The Queen of Spades</i>	Paulina
Verdi	<i>Aida</i>	Amneris
	<i>Don Carlo</i>	Eboli
	<i>Falstaff</i>	Meg Page
	<i>La Forza del Destino</i>	Preziosilla
Wagner	<i>Tannhäuser</i>	Venus

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Press Reviews

Title role in *Samson et Dalila* - Wroclaw Opera

"With great delight Polish audiences made the discovery of a new Polish star, mezzo soprano Edyta Kulczak who arrived directly from New York where she performs with the Metropolitan Opera. Kulczak performed the part of Dalilah with aplomb... It is astonishing that Ms. Kulczak, a graduate of the class of professor Szostek Radkova of Warsaw Music Academy, isn't being mentioned together with Beczala, Kwiecien, Kurzak and Dober, all internationally accomplished artists. On the Wroclaw Opera stage, Kulczak, with her magnificent voice, not only dominated an orchestra of 100 musicians and a large choir, but also created a convincing character of a cruel seductress." (Trans.)

- Boguslaw Tumilowicz, *Weekly Review*, April 2009

"When we heard the aria "Mon coeur s'ouvre a ta voix" it all became clear -- it was Dalilah. Edyta Kulczak will drive every Samson to betrayal; she is beautiful, blessed with a full, tender mezzo soprano. Resplendent in her magnificent costume, she shone on the Wroclaw stage." (Trans.)

- Anita Tyszkowska, *Wroclawianin*, April 2009

***Aida* - The Metropolitan Opera**

"Edyta Kulczak was a strikingly dark-toned Priestess."

- *New York Times*

BBC Singer of the World Competition

"It's a musicality and the ability to communicate that sets apart the true performers, and here the 32-year-old mezzo Edyta Kulczak impressed with real dramatic fire."

- *The Guardian*

"... In terms of dramatic intensity, there was perhaps no one who sang better or more consistently than the Polish mezzo Edyta Kulczak. Blessed with a full and rich voice and naturally elegant presence. Kulczak pleased audiences."

- *Opera*

***La Traviata* - The Metropolitan Opera**

"Edyta Kulczak stood out as a stylish, unusually accomplished Flora."

- *Opera News*

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Edyta Kulczak, Press Reviews, cont'd.

La Forza del Destino - Toscanini Fondazione

"The attractive mezzosoprano, Edyta Kulczak delivered a captivating performance showing a great confidence and outstanding vocal abilities." (Trans.)

- *Gazzetta Estate di Reggio*

"She has a great deal of personality and fills the stage with brilliance and vivacity and artistic gifts which are decidedly promising." (Trans.)

- *L'Opera Magazine*

Il Barbiere di Siviglia - Santa Barbara Opera Theatre

"Her Rosina isn't hurt by her million dollar smile and overall good looks, but what ultimately wins the audience's heart is her unforced vocalism and ability to sing in character."

- *Santa Barbara News-Press*

"...as Rosina, in black curls ...shows off a pure soprano, hitting her high notes robustly."

- *Santa Barbara Independent*

"Edyta Kulczak, who began her career in Poland, is a delightful Rosina, full of spunk and possessing a rich and free-flowing voice, especially endearing in her Una voce poco fa..."

- *Ventura County Star*

La Traviata - Opera Theatre of St. Louise

"Edyta Kulczak's Flora was precisely sung and dramatically captured the artificially gay social facade of this character."

- *Classical Singer*

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