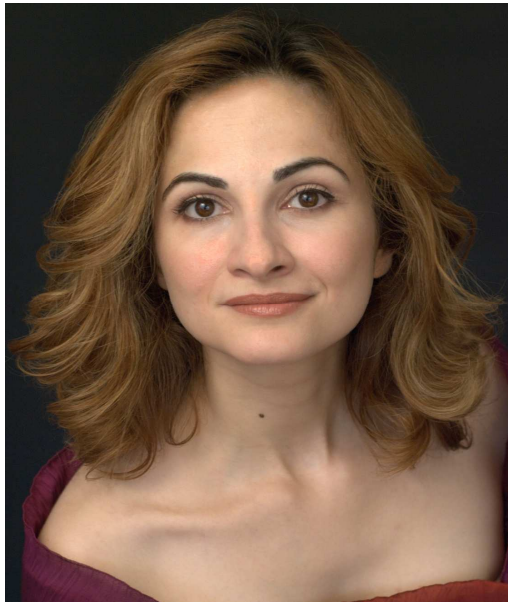


Veronica Mitina

Soprano



"Soprano Veronica Mitina, a St. Petersburg (Russia) native, was a vocalistic jewel as Tatiana. Her clear tones, range and impeccable stage presence were delightful."

-- *Richmond Times-Dispatch*

Veronica Mitina recently returned to Virginia Opera to reprise her portrayal of the fragile Mimì in *La Bohème*. Earlier this summer she returned to France's Lyrique-en-Mer Festival to sing Cio-Cio San in their production of *Madama Butterfly*. Last year she made her Carnegie Hall - Weill Concert Hall debut singing Act II of *Tosca* under the auspices of the Italian Academy Foundation, followed by debut appearances as a guest soloist with Charlottesville Symphony and Annapolis Opera singing Nedda in *I Pagliacci*. In 2007-08 season she triumphed as Tatiana in Virginia Opera's new production of *Eugene Onegin*, followed by singing Minnie in *La*

Fanciulla del West with Opera New England, as well as making her European debut in France singing *Tosca* at the Lyrique-En-Mer Festival. She will continue the 2009-10 season by making her debut with Anchorage Opera in their production of *Eugene Onegin* and then a return to Opera North to reprise her Mimì. Other recent appearances include Cio-Cio San in *Madama Butterfly* with Center City Opera of Philadelphia, *Tosca* with Opera North, and Mimì in *La Bohème* with Opera Theater North of Chicago. Ms. Mitina also appeared in recitals with Lyric Opera of Chicago Guild, Virginia Opera and Sarasota Opera.

She was heard as the Lady-in-Waiting in Verdi's *Macbeth* with Sarasota Opera and First Collecting Sister in *Suor Angelica* with Opera Theatre of Saint Louis. She also covered the title roles in *Suor Angelica* and *Tosca* while with Opera Theatre of Saint Louis. Other opera roles include Fiordiligi, Marcellina, Lady Blemmley in Martin's *Tobermory*, and Trommler in Ullmann's *The Kaiser from Atlantis*.

Ms. Mitina has been a member of the Opera Theatre of Saint Louis, Des Moines Metro Opera, Opera North, and Sarasota Opera apprentice programs, where she performed in *Norma*, *Les Pêcheurs de Perles*, *Nixon in China*, *Orpheus in the Underworld* and *Die Fledermaus*.

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Veronica Mitina, cont'd.

She made her American concert debut as soloist in the Verdi *Requiem* with Boston ProMusica and is an active recitalist on the East Coast and is a specialist in Russian song and chamber music repertoire.

Ms. Mitina studied voice at Herzen University in her native St. Petersburg, Russia before coming to the United States to complete a Masters degree at the University of Northern Iowa. An accomplished pianist, she also holds degrees from the Mussorgsky College and Herzen University in St. Petersburg.

Among her many awards and honors, Ms. Mitina won the Metropolitan Opera National Council District Auditions, the Bel Canto Foundation of Chicago, the International Czech and Slovak Voice, and the Greek Women's University Club competitions. She is the recipient of a Metropolitan Opera National Council Career Development Award, a MacAllister Foundation Grant, and Sarasota Opera Guild's Leo Rogers Scholarship Ms. Mitina has also been a finalist with the Liederkrantz and Connecticut Opera Competitions, as well as a finalist for the Lyric Opera of Chicago's Ryan Opera Center.

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Operatic Repertoire

Bizet	<i>Carmen</i>	Micaëla
Boito	<i>Mefistofele</i>	Margherita
Cilea	<i>Adriana Lecouvreur</i>	Adriana
Dvořák	<i>Rusalka</i>	Rusalka
Gounod	<i>Faust</i>	Marguerite
Janáček	<i>Jenůfa</i>	Jenůfa
Lehar	<i>The Merry Widow</i>	Hanna
Leoncavallo	<i>I Pagliacci</i>	Nedda
Mozart	<i>Così fan tutte</i>	Fiordiligi
	<i>Le Nozze di Figaro</i>	The Countess
Poulenc	<i>Dialogues des Carmélites</i>	Blanche
Puccini	<i>Gianni Schicchi</i>	Lauretta
	<i>La Bohème</i>	Mimì
	<i>La Fanciulla del West</i>	Minnie
	<i>Madama Butterfly</i>	Cio-Cio San
	<i>La Rondine</i>	Magda
	<i>Suor Angelica</i>	Suor Angelica
	<i>Tosca</i>	Tosca
	<i>Turandot</i>	Liù
Tchaikovsky	<i>Eugene Onegin</i>	Tatyana
	<i>Iolanta</i>	Iolanta
	<i>Pique Dame</i>	Lisa
Verdi	<i>Aida</i>	High Priestess
	<i>Falstaff</i>	Alice Ford
	<i>Simon Boccanegra</i>	Amelia

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Veronica Mitina Repertoire, cont'd.

Concert and Oratorio

Barber	<i>Knoxville, Summer of 1915</i>
Beethoven	<i>Prayers of Kierkegaard</i> <i>Choral Fantasy</i> <i>Mass in C</i> <i>Symphony No.9</i>
Berlioz	<i>Les Nuits d'Été</i>
Brahms	<i>Deutches Requiem</i>
Britten	<i>War Requiem</i>
Fauré	<i>Requiem</i>
Mahler	<i>Symphonies No. 2 & 4</i>
Mendelssohn	<i>Elijah</i> <i>Hymn of Praise</i> <i>"Hear my prayer"</i> <i>"Infelice"</i>
Mozart	<i>Requiem</i>
Poulenc	<i>Gloria</i>
Shostakovich	<i>Symphony No. 14</i>
Strauss	<i>Four Last Songs</i>
Vaughan Williams	<i>Dona Nobis Pacem</i> <i>Hodie</i> <i>Mass in g minor</i>
Verdi	<i>Requiem</i>

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Press Reviews

Mimi in *La Bohème*

"The glory of lyric soprano Veronica Mitina lies in her ability to bind the complexities into a unified vocal line with fresh and vibrant voice."

-- Roy Proctor - *Richmond Times-Dispatch* - October 25, 2009

"Soprano Veronica Mitina - the fragile, dying Mimi - made fine musical impressions. Her warm voice had a youthful freshness."

-- Lee Teply - *The Virginian-Pilot* - October 4, 2009

"The ladies were the powerhouses of the day, however, with sopranos Veronica Mitina as Mimi and Elizabeth Andrews Roberts as Musetta. Both, though very different in their roles and deliveries, brought something wonderful and different to their performances. Ms. Mitina though strong vocally portrayed the ill Mimi wonderfully. Her Act III duet with Rodolfo was especially well done and moving."

-- Joseph Giannino - *OperaOnline.us* - October 18, 2009

"Soprano Veronica Mitina has a sweetness of demeanor and her soprano vocal lines soar with emotional force when called for and she can shift to delicate, gentle tones as well when needed."

-- Edgar Loessin - *WHRO-FM public radio* - October, 2009

"Mitina started out projecting more like a Tosca, or even a Turandot, but captured the physical and emotional fragility of Mimi where it really counted, in her Act 3 parting with Rodolfo and her death scene in Act 4."

-- Letter V *The Virginia Classical Music Blog* - October 23, 2009

Nedda in *I Pagliacci*

"Canio's wife, Nedda, was played by soprano Veronica Mitina, whose sweet tones and captivating manner gave us a very vulnerable and tragic Nedda. Her little song about how birds symbolize her desire to be free ("Oh! Che volo d'augelli") was beautifully nuanced and created a powerful and immediate impression of the character."

-- David Lindauer - *The Capital* - Apr 19, 2009

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Veronica Mitina, Press Reviews, cont'd

Minnie in *La Fanciulla del West*

"Hats off to a fine ensemble cast, that managed to make it all believable, without seeming caricaturist. One, in particular, the dynamic soprano Veronica Mitina, delivered a brilliant stage and vocal performance that was captivating. Her Minnie was hypnotic in every way. Indeed, trim and fit, as most young singers are today, Ms. Mitina is gifted with an elegant and smooth vocal delivery and easy range that packs enough punch to keep a room fool of cowboys and those of us in the audience fixed on her words and glorious sound when she sings. Brava!"

-- Paul Joseph Walkowski - *OperaOnline.us* - Apr 27, 2008

"One of the (many) difficulties in presenting 'Fanciulla' is finding a soprano capable of singing the title role of the heroine, Minnie, who, besides appearing young, lithe and attractive, has to have an almost Wagnerian size or, at the very least, a uniquely penetrating voice that can cut through the often tumultuous orchestration, which emphasizes brass, percussion and lively woodwind passages. Russian-born soprano Veronica Mitina, a svelte, lissome strawberry blonde, also filled the bill musically with her amply sized, brightly colored voice. Her character continued to develop charisma and authenticity as the opera progressed. She seemed to charm the audience in much the same way she held most of the opera's male characters in her sway. Hers was the success story of the afternoon."

-- Anne Crebo - *Cape Cod Times* - Apr 29, 2008

Tatiana in *Eugene Onegin*

"The primary force on stage was Veronica Mitina, an assured actress who created a multi-dimensional, thoroughly believable portrayal of Tatiana, from the charming, naïve creature so easily blinded by Onegin's visit to the resigned woman summoning the will power to reject his belated declaration of love. Mitina's singing proved equally memorable. She delivered the letter scene with myriad tone colors and vivid phrasing and used her particularly rich low register to keen effect later in the opera."

-- Tim Smith - *Opera News* - May, 2008

"Of the principals, the strongest was Mitina, a lovely singer who was convincing as both the young girl and the more mature woman in the final scenes, and whose voice had most of the lyricism that the tricky role of Tatiana (both virginal and strong) requires."

-- Anne Midgette - *Washington Post Staff Writer* - Feb 26, 2008

"As Tatiana, soprano Veronica Mitina was clearly the star of the show. Her phrasing and pitch were near-perfect, and her 'letter writing' aria, the opera's most famous and most difficult, flowed naturally and affectingly."

-- T. L. Ponick - *Washington Times* - Feb 22, 2008

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Veronica Mitina, Press Reviews, cont'd

"Veronica Mitina is wonderful as Tatiana, who falls in love with Onegin when she is young and rejects him years later after she has married someone else and he belatedly (if unconvincingly) falls in love with her. Mitina's soprano is high, clear, and girlish at first, with excellent durability evident in her famous letter-writing scene; then her voice is enhanced with warmth when she reappears as a married woman; and then it reverts to its previous sound as she contemplates recapturing what she and Onegin once had, or could have had. This is remarkable vocal acting - and excellent singing, too."

-- *INFODAD* - Feb 24, 2008

"Mitina is impressive as Tatiana. A major first act highlight was Tatiana's twelve minute letter aria effortlessly sung by Mitina. We really get a sense of her naivety and what first love is."

-- Stephen Mason - Feb 14, 2008

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Veronica Mitina as Tosca