

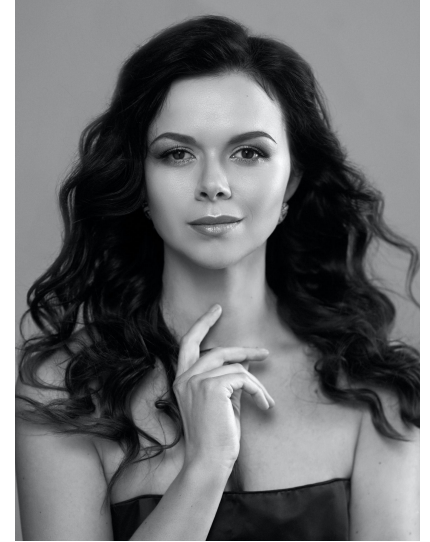
In her 2021/2022 season Nadezhda Karyazina will perform the role of Emilia *Otello* and Ninon *Die Teufel of Loudun* at the Bayerische Staatsoper, alongside her performances as a member of the soloist ensemble at the Zürich Opera where she takes on the roles of Orphee in *Orphee et Eurydice*, Isabella *L'italiana in Algeri*, Smeton *Anna Bolena*, Maddalena *Rigoletto*. Future seasons mark Nadezhda's appearances at Teatro Real Madrid, Palau de les Arts Valencia, on tour with Il Pomo d'Oro, returns to Bayerische Staatsoper, Staatsoper Hamburg and Zürich Opera.

2020/2021 Season saw Karyazina at Glyndebourne Festival as Federica *Luisa Miller*; at Bayerische Staatsoper as Carmen *The Seven Deaths of Maria Callas*. As a member of the soloist ensemble at Opernhaus Zürich Melibea *Il Viaggio a Reims* and the title part in *Orlando Furioso* at the Tchaikovsky Concert Hall Moscow under the musical direction of Federico Maria Sardelli.

Other recent career highlights include Nadezhda's Royal Opera House Covent Garden debut with the role of Maddalena in *Rigoletto* and Suzuki in *Madama Butterfly*, as well as her house debut at the Bolshoi Theater in Moscow as Marchesa Melibea in *Il Viaggio a Reims*.

As a former member of the Staatsoper Hamburg ensemble, Karyazina has appeared in roles such as Suzuki in *Madame Butterfly*, Mrs. Quickly in *Falstaff*, Fenena in *Nabucco* and Emilia in *Otello*, Rosina in *Il barbiere de Siviglia*, the title role in *Carmen*, Olga in *Eugene Onegin*, Federica in *Luisa Miller*, Orlofsky in *Die Fledermaus*, Hänsel in *Hänsel und Gretel*, Kotschakovna in *Prince Igor*, Pauline in *Pique Dame*, Cherubino in *Le nozze di Figaro*, Maddalena in *Rigoletto*, and Verdi's *Messa da Requiem*.

[*- cancelled]



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“Nadezhda Karyazina besticht nicht allein durch eine fast exotische Bühnenpräsenz, doch in erster Linie dadurch, dass ihre darstellerische Ausdruckskraft perfekt auch in der Modulationfähigkeit ihres warmen wohltönenden Mezzos, zeigt. Sie gibt sich der Rolle mit allen ihren Gefühlen und ihrem ganzen Können hin.”

Opern Magazin, Birgit Kleinfeld