



# MARYNA ZUBKO

## Soprano

The young German-Ukrainian soprano Maryna Zubko can be heard as a soloist in numerous opera and operetta productions at the Theatre Ulm, the Staatstheater Darmstadt and the Immling Opera Festival. In concert, Maryna Zubko performs with the German State Philharmonic Orchestra of Rhineland-Palatinate and the Johann Strauss Orchestra Frankfurt, among others. Her interests range from baroque to modern works, including the lied and oratorio repertoire.

In 2025/2026, Maryna Zubko can be heard in the roles of *Elettra* in *Idomeneo*, *Mimi* in *La Bohème* and *Eva* in *Die Meistersinger* at the Theatre Ulm. In the 2024/2025 season, Maryna Zubko brilliantly continued Donizetti's Tudor cycle as *Maria Stuarda* and confidently debuted as Weber's *Agathe* and Verdi's *Desdemona* at the Theatre Ulm. The world premiere of Charles Tournemire's opera "Le petit pauvre d'Assise", still blessed by Pope Francis, with Maryna Zubko as *Claire d'Assise*, was named Premiere of the Year 2025 by the "Opernwelt" magazine.

In the 2023/24 season, Maryna Zubko celebrated extraordinary success with *Anna Bolena* and was named Upcoming Artist of the Year 2024 by the Opernwelt magazine. In the 2021/2022 season, the versatile singer was awarded the Ulm Theatre Prize and was named Singer of the Season by the Südwest Presse for her roles of Zerbinetta, Gilda and Rosina. She was also a prize winner and finalist at the Meistersinger Competition in Rhineland-Palatinate, the ARD Music Competition, the Hans Gabor Belvedere Singing Competition as well as the International Competition Franz Schubert und die Musik der Moderne in Graz, among others, and received scholarships from the Richard Wagner Society (Ulm), the Istituto Italiano di Cultura (Stuttgart) and the Frankfurt Bach Concerts, among others.

Maryna Zubko graduated her Master of Music art with honour at the National Academy of Music of Ukraine Pyotr Tchaikovsky with Iryna Semenenko, her Master in Opera with distinction and her concert exam at the Frankfurt University of Music and Performing Arts with Ursula Targler-Sell. As a stipendiary of the International Vocal Studio Berlin under the patronage of Eva Wagner-Pasquier, she was mentored by Césaire Colona. She has been perfecting her vocal art with Elena Pankratova since 2018. Master classes with Ivan Konsulov, Helmut Deutsch, Claudia Eder and Mariella Devia completed her education.

The soprano works with conductors such as Felix Bender, Panagiotis Papadopoulos, Timo Handschuh, Michael Weiger, Nikolaus Henseler, Nikolai Petersen, Levente Török, Walter Althammer, Cornelia von Kerssenbrock, Evan Alexis Christ, Otto Honeck and Volker Christ as well as with directors such as Anthony Pilavachi, Hinrich Horstkotte, Wolf Widder, Kobie van Rensburg, Dietrich Hilsdorf, Ansgar Haag, Kay Metzger, Benjamin Künzel, Annette Wolf and Ludwig Baumann.

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## Repertoire

### Sung Roles

Beethoven Fidelio MARZELLINE  
Donizetti Anna Bolena ANNA BOLENA  
Donizetti Lucia di Lammermoor LUCIA  
Donizetti Maria Stuarda MARIA STUARDA  
Gluck Orfeo ed Euridice EURIDICE  
Handel Amadigi di Gaula MELISSA  
Janáček The Cunning Little Vixen VIXEN, SHARP EARS  
Künneke Der Vetter aus Dingsda JULIA DE WEERT  
Leoncavallo I Pagliacci NEDDA  
Mozart Idomeneo ELETTRA  
Mozart Le nozze di Figaro CONTESSA  
Offenbach Les contes d'Hoffmann OLYMPIA, GIULIETTA, ANTONIA, STELLA  
Puccini Gianni Schicchi LAURETTA  
Puccini La Bohème MIMI  
Strauss, J. Die Fledermaus ROSALINDE  
Tournemire Le petit pauvre d'Assise CLAIRE D'ASSISE  
Verdi La Traviata VIOLETTA  
Verdi Otello DESDEMONA  
Verdi Rigoletto GILDA  
Verdi Un giorno di regno MARCHESA DEL POGGIO  
Wagner Parsifal 1. FLOWERMAIDEN  
Weber Der Freischütz AGATHE  
Zimmermann Weiße Rose SOPHIE SCHOLL

### Roles in preparation

Bizet Carmen MICAËLA  
Gounod Faust MARGARETHE  
Puccini Turandot LIÙ  
Wagner Die Meistersinger von Nürnberg EVA

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## Concert Repertoire

### Sung Soprano Solo Parts

Bach St. John Passion  
Beethoven Symphony No. 9  
Bruckner Mass in F minor  
Bruckner Te Deum  
Brahms A German Requiem  
Glière Concerto for Soprano and Orchestra  
Handel The Messiah  
Haydn The Creation  
Mahler Symphony No. 2  
Mendelssohn Elijah  
Mozart Great Mass in C minor  
Mozart Motet: Exsultate, jubilate  
Mozart Requiem  
Orff Carmina Burana

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## Press Reviews

### **ELETTRA**

SWR: Maryna Zubko's Elettra captivates with her warm, glowing voice. Finally, not a fury, but a tragic heroine.

**CLAIRE D'ASSISE** (World premiere of the opera *Le petit pauvre d'Assise* by Charles Tournemire)

OPERNWELT Juli 2025: In the large ensemble, Maryna Zubko as Claire d'Assise makes a strong impression with her slightly soaring soprano - a cast that would grace the very first houses.

nmz - neue musikzeitung: But Maryna Zubko as his companion Klara also cuts an exceptionally good figure with her dramatically powerful soprano and also shows dramatic weight.

### **MARIA STUARDA**

DER NEUE MERKER 04/2025: With Maryna Zubko, the Ulm Theatre also had a guarantee of success; she was the ideal cast for Maria, as she had been for Anna Bolena. Not only does she have the perfect voice, her colouratura soprano is ravishing in all registers, virtuosic and yet powerful and flourishing, she is also an impressive actress, so absorbed in her role that one suffers with her at every stage and is captivated by her.

SÜDWEST PRESSE: Maryna Zubko sings the title role to great acclaim. Plenty of space for the music. Maryna Zubko makes full use of it: emotional, demonstratively overwhelming top notes. But also lyrical feelings in the cantilenas. Prima donna-like strength. A performance acclaimed by the audience.

### **DESDEMONA**

ORPHEUS März/April 2025: Desdemona tears it up. If there is one fixed Ulm parameter that really makes this new production attractive, it is – for the umpteenth time – Maryna Zubko as Desdemona. She grows to the heavens – and plucks even the most glamorous fruits of sound with ease at the very top, with a rich depth and a gripping middle register.

### **AGATHE**

DER OPERNFREUND: Zubko has a free and expressive, yet not forcing treble; the sensitivities inherent in the opera since the spectacular premiere of the work in Berlin in 1821, when Mad. Seidler sang Agathe, is also present in the Ulm performance: not least due to Maryna Zubko.

### **ANNA BOLENA**

ORPHEUS März/April 2024: Magnificent performance: Maryna Zubko in the title role. She has at her command everything that makes an outstanding belcanto soprano. Purity of tone. Smoothness. Piano culture. Fade in and out. Furore. Great. Any state theatre and its audience would be delighted with her.

### **OLYMPIA, ANTONIA, GIULIETTA, STELLA**

SCHWÄBISCHE ZEITUNG: Maryna Zubko performs all four female roles and masters the enormous vocal and acting challenge with an agile soprano and effortlessly controlled top notes. She convinces with her circus-like brilliance as the doll Olympia, touchingly as the young Antonia, who dies by singing, with seductive tones as the dangerous courtesan and finally confidently as the exasperated Stella.