



MARYNA ZUBKO

Soprano

VITA

Ukrainian-German soprano Maryna Zubko, named **Young Singer of the Year 2024** in a critics' poll conducted by the trade journal *Opernwelt*, winner and finalist in many international singing competitions, has been celebrated by the regional and international press and acclaimed by audiences for her roles as Anna Bolena, Maria Stuarda, Agathe and Desdemona. In the 2025/2026 season, Maryna Zubko will be heard in the roles of Elettra in *Idomeneo*, Mimi in *La Bohème* and Eva in *Die Meistersinger* at the Theatre Ulm. Solo roles in numerous opera and operetta productions have also taken Maryna Zubko to the stages of the Staatstheater Darmstadt, the Musiktheater im Revier Gelsenkirchen, the Theater Heidelberg and the Immling Opera Festival, among others. Maryna Zubko has performed in concert with the German State Philharmonic Orchestra Rhineland-Palatinate, the Prague Royal Philharmonic, the Thuringia Philharmonic Orchestra Gotha-Eisenach and the Frankfurt Symphony Orchestra. Her artistic activities have taken her to Belgium, France, Italy, Spain, Austria and Switzerland, among other countries. Maryna Zubko's interests range from Baroque to modern works, including the song and oratorio repertoire.

The world premiere of Charles Tournemire's opera *Le petit pauvre d'Assise*, blessed by Pope Francis and featuring Maryna Zubko as Claire d'Assise, was voted **Premiere of the Year 2025** by the trade magazine *Opernwelt* and broadcast on *ARD Opera*. 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* newspaper for her roles as Zerbinetta, Gilda and Rosina. She is also a prize winner of the *Meistersinger Competition* in Rhineland-Palatinate, the *International Lions Singing Competition*, the *Oksana Petrusenko Singing Competition*, and a finalist of the *ARD Music Competition* and the *International Competition Franz Schubert and Modern Music* in Graz. She has received scholarships from the Richard Wagner Society (Kyiv and Ulm), the Istituto Italiano di Cultura (Stuttgart) and the Frankfurt Bach Concerts.

Maryna Zubko completed her postgraduate studies in *Advanced Studies: Solo Voice* at the University of Music and Performing Arts Graz with Elena Pankratova. She completed her *Master's degree in Opera* with distinction and her *Concert Exam* at the Frankfurt University of Music and Performing Arts with Ursula Targler-Sell. She received her *Master of Music art* with honour from the National Music Academy of Ukraine under Iryna Semenenko and her *Bachelor's degree* in German Studies from the Kyiv National Linguistic University. As a scholarship holder of the International Vocal Studio Berlin under the patronage of Eva Wagner-Pasquier, she was mentored by Césaire Colona. Saverio Suarez, Ivan Konsulov, Helmut Deutsch, Claudia Eder and Mariella Devia provided her with important input.

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

Contact



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Opera Repertoire

Performed Roles (selection)

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

Prepared Roles

Bizet Carmen MICAËLA
Gounod Faust MARGARETHE
Puccini Turandot LIÙ
Strauss The Knight of the Rose SOPHIE
Wagner Die Meistersinger von Nürnberg EVA

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Oratorio / Concert Repertoire

Sung Soprano Solo Parts

- Bach Cantata, BWV 49
Bach Cantata, BWV 89
Bach Hunting Cantata, BWV 208
Bach St John Passion
Bach St Matthew Passion
Beethoven Symphony No. 9
Brahms A German Requiem
Bruckner Mass in F minor
Bruckner Te Deum
Dvořák Requiem
Fauré Requiem
Glière Concerto for Soprano and Orchestra
Handel The Messiah
Handschuh Magnificat
Handschuh *Messa Fede raggiante*
Haydn The Creation
Mahler Symphony No. 2
Mendelssohn Elijah
Mozart Great Mass in C minor
Mozart Motet: Exsultate, jubilate
Mozart Requiem
Orff Carmina Burana
Weiger Chamber cycle *Spiritual Cantilenas*

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Press Reviews (selection)

MIMI

LUDWIGSBURGER KREISZEITUNG: The German-Ukrainian soprano Maryna Zubko, celebrated in the opera world in 2024 as 'Young Singer of the Year', performs the lyrical role of Mimi in an extraordinary manner.

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.