

Maryna Zubko

Soprano



In a survey of critics conducted by the international trade journal **OPERNWELT** (Yearbook 2024), Maryna Zubko was the only singer to be chosen by two critics as an upcoming artist in the evaluation period from July 2023 to July 2024: by Werner Grimmel (Schwäbische Zeitung, FAZ) - "Maryna Zubko as Anna Bolena in Ulm", and by Stephan Mösch

(Opernwelt) - "Maryna Zubko in various roles in Ulm".

The young German-Ukrainian soprano Maryna Zubko graduated her master's degree in opera at the National Academy of Music of Ukraine Pyotr Tchaikovsky with honours as well as her concert exam at the University of Music and Performing Arts Frankfurt am Main. As a stipendiary of the International Vocal Studio Berlin under the patronage of Eva Wagner-Pasquier, she was mentored by Césaire Colona. Since 2018, she has been perfecting her vocal art with Elena Pankratova. Master classes with Ivan Konsulov, Helmut Deutsch, Claudia Eder and Mariella Devia completed her education.

In recent years, Maryna Zubko has won numerous prizes and awards, including the Song Prize at the 9th International Lions Singing Competition of the Immling Festival and the 1st Prize and Audience Award at the 32nd International Meistersinger Competition in Neustadt an der Weinstraße. She has also received scholarships from the Richard Wagner Society (Ulm), the Istituto Italiano di Cultura (Stuttgart), the Frankfurt Bach Concerts, the Peter Fuld Foundation and the Da Ponte Foundation, among others.

Since the 2018/2019 season, the singer has been engaged in the ensemble at the Theatre Ulm. She has also appeared as a soloist in a number of opera productions and projects at the Music Theatre in the Ruhr Gelsenkirchen, the Staatstheater Darmstadt, the Theatre Heidelberg, the Theatre Coburg, the Theatre Pforzheim, the Theatre Regensburg and the Immling Festival. In concert, Maryna Zubko has performed with the German State Philharmonic Orchestra of Rhineland-Palatinate and the Johann Strauss Orchestra Frankfurt, among others.

In the 2021/2022 season, the versatile soprano was awarded the Ulm Theatre Prize for her roles of **ZERBINETTA**, **GILDA** and **ROSINA** and was honored by the SÜDWEST PRESSE as »The Singer of the Season«. In the 2022/2023 season she was hailed by press and audience for the roles of **OLYMPIA**, **ANTONIA** and **GIULIETTA** in »LES CONTES D'HOFFMANN«. From January 2024 to February 2025, Maryna Zubko made her debut with extraordinary success in the **TITLE ROLES** in Donizetti's »**ANNA BOLENA**« and »**MARIA STUARDA**« as well as **AGATHE** in »**FREISCHÜTZ**« and **DESDEMONA** in Verdi's »**OTELLO**« (see press reviews). Her interests also include the lied and oratorio repertoire.

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, Dietrich Hilsdorf, Ansgar Haag, Kay Metzger, Benjamin Künzel, Annette Wolf and Ludwig Baumann.

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Maryna Zubko - Soprano

Opera 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
Massenet	Cendrillon	La Fée
Mozart	The Magic Flute	Queen of the Night
Mozart	Le nozze di Figaro	Contessa
Offenbach	Les contes d'Hoffmann	Olympia, Giulietta, Antonia
Puccini	Gianni Schicchi	Lauretta
Rossini	Il barbiere di Siviglia	Rosina
Strauss, J.	Die Fledermaus	Adele
Strauss, R.	Ariadne auf Naxos	Zerbinetta
Verdi	La Traviata	Violetta Valéry
Verdi	Otello	Desdemona
Verdi	Rigoletto	Gilda
Verdi	Un giorno di regno	Marchesa del Poggio
Wagner	Parsifal	1. Flowermaiden
Weber	Der Freischütz	Agathe
Zimmermann	Weißer Rose	Sophie Scholl

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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 (Choice)

Maria Stuarda: 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.

Otello: 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.

Der Freischütz: 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:

DER NEUE MERKER 04/2024

In the Ukrainian singer **Maryna Zubko**, the ideal cast has been found. She effortlessly manages the high notes, has no coordination problems, easily manages the arioso passages and lends her character the passion and dramaturgy required. She presents her perfect bel canto soprano with her mad aria, in which she has to go through three phases at once – love, prayer and anger.

ORPHEUS 02/2024

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

Les contes d'Hoffmann: SCHWÄBISCHE ZEITUNG

Maryna Zubko takes on all four female roles and masters the enormous vocal and acting challenge with an agile soprano and effortlessly controlled top notes. She is brilliantly convincing as the doll Olympia, touching as the young Antonia who dies through her singing, with seductive tones as the dangerous courtesan and finally sovereign as the enervated rushing off Stella.

Rigoletto: AUGSBURGER ALLGEMEINE

Maryna Zubko shined in the role of Gilda as both singer and actor, singing with dreamlike confidence – all the while, singing in a wheelchair or lying on the floor.

Ariadne auf Naxos: SÜDWEST PRESSE

Spectacular coloratura! Maryna Zubko earned well-deserved applause for her sensational coloratura in her role of Zerbinetta – not with a chirping carelessness, but solid virtuosity.

Lucia di Lammermoor: SpaZz Magazin

And above it all floats Maryna Zubko, who celebrates a vocal firework as Lucia. A Lucia that is simply breathtaking!