

# Bakhritdinova, Kseniya - Soprano

## Biography



Ukrainian soprano Kseniya Bakhritdinova is a laureate of several prestigious competitions, including the All-Ukrainian Singing Competitions and the International Christmas Competition in Belarus (2017). She studied at the Mykola Lysenko Lviv National Music Academy (2008-2013, MA), graduating from both the Department of Solo Singing (class of Prof. A. Dashak) and the Department of Solo Piano (class of Prof. Maria Krushelnyska).

From 2016 to 2025, Kseniya has been a soloist of the National Opera of Ukraine in Kyiv, where she has appeared in leading roles such as **Cio-Cio-San** (Puccini's *Madama Butterfly*), **Fiordiligi** (Mozart's *Così fan tutte*), **Micaëla** (Bizet's *Carmen*), **Mimi** (Puccini's *La bohème*), and **Juliet** (Offenbach's *Les contes d'Hoffmann*).

Since autumn 2025 she is a soloist of the Lithuanian National Opera and Ballet Theatre.

Her **recent and upcoming** engagements include **Tosca** in concert with the Lithuanian State Symphony Orchestra, **Senta** in Wagner's *Der fliegende Holländer* at Opera Hedeland, **Elisabetta** in Verdi's *Don Carlo* and **Giorgetta** in Puccini's *Il tabarro* at the Lithuanian National Opera, as well as **Violetta** in Verdi's *La traviata* at Kaunas State Musical Theatre.

She has also performed **Donna Anna** (Mozart's *Don Giovanni*), **Aida** (Verdi's *Aida*) at the Lithuanian National Opera, and **Liù** (Puccini's *Turandot*) at Opera på Skäret in Sweden (2025). Among her recent successes are **Minnie** in Puccini's *La fanciulla del West* at Opera Hedeland — an interpretation that earned her the 2024 *Singer of the Year* award from CPH Culture — and her acclaimed debut as **Amelia** in Verdi's *Un ballo in maschera* at Opera på Skäret (2022). She has also collaborated with the Swedish Chamber Orchestra and performed Andrew Lloyd Webber's *Requiem* with the Kaunas Symphony Orchestra under the baton of Konstantin Orbelyan.

Alongside her work in Ukraine, Kseniya maintains an active **international career** with performances across Austria, Germany, Poland, Sweden, Denmark, Switzerland, Norway, Finland, Kazakhstan, and Lithuania. In 2018 she collaborated with Riccardo Muti at the Ravenna Festival (Italy), represented Ukraine at the International Music Festival in Algeria, and made her Israeli debut as **Tatyana** in Tchaikovsky's *Eugene Onegin*.

Earlier engagements include the Mozart Opera Festival in China (2016), **Cio-Cio-San** at the Maria Bieșu Festival in Moldova, and Rachmaninov's *The Bells* at the Contrasts Festival in Poland (2017). From 2013 to 2016, she was a soloist with the Kharkiv National Opera and Ballet Theatre, where she performed roles such as **Donna Anna** (*Don Giovanni*), **Desdemona** (*Otello*), **Iolanta** (*Iolanta*), **Tatyana** (*Eugene Onegin*), **Liù** (*Turandot*), and **Cio-Cio-San** (*Madama Butterfly*).

## Repertoire

### Opera

<b>Bizet, G.</b>	Carmen	<i>Micaela</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>Fiordiligi</i>
	Don Giovanni	<i>Donna Anna</i>
<b>Offenbach, J.</b>	Les contes d'Hoffmann	<i>Julietta</i>
<b>Puccini, G.</b>	La bohème	<i>Mimi</i>
	Madama Butterfly	<i>Cio-Cio-San</i>
	Tosca	<i>Tosca</i>
	Turandot	<i>Liu</i>
<b>Verdi, G.</b>	Otello	<i>Desdemona</i>
	Un ballo in maschera	<i>Amelia</i>

### Symphonic/Oratorio

<b>Beethoven, L.van</b>	Symphony No. 9
<b>Britten, B.</b>	Les Illuminations
<b>Dvorak, A.</b>	Te Deum
<b>Gounod, Ch.</b>	Mors et vita
<b>Mahler, G.</b>	Symphony No. 2 <i>Resurrection</i>
	Symphony No.8 (1st soprano)
<b>Mozart, W.A.</b>	Coronation mass (alto)
	Requiem
<b>Ravel, M.</b>	Sheherazade
<b>Schubert, R.</b>	Messa in G Major
<b>Silvestrov, V.</b>	Cantata
<b>Verdi, G.</b>	Requiem
<b>Weber, A.L.</b>	Requiem
<b>Weinberg, M.</b>	Symphony No. 21 <i>Kadish</i>

## Reviews

### Un ballo in maschera, Opera på Skäret

She has a wonderful lyrical voice that sounds great with dramatic intensity, but also expresses soft feelings with a wonderful pianissimo. Her two arias were masterfully performed, and her touching *Morrò, ma prima in grazia* did not leave anyone in the audience indifferent. She was also wonderful in the scene on the gallows hill, which here resembled more of a Greek temple. Passion exploded, and Amelia almost overshadowed Gustav with her vocal power - but that was all. She is also a convincing actress, and her stage presence captivated the entire audience.

- [seenandheard-international.com](https://seenandheard-international.com)

<https://seenandheard-international.com/2022/08/spectacular-verdis-ballo-with-glorious-singing-at-opera-pa-skaret/>

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One of the best parts of the soloist is Desdemona, in her performance not only convincingly young next to the courageous Othello, but also full of harmonious femininity and self-esteem. That is why the pinnacle of Xenia as an actress, creating an image by stage-vocal means, is the third act in this role - the scene of desecration of Desdemona.

[...]

As already mentioned, Bakhritdinova has a bright talent on stage: texture, voice, personality content and acting abilities.

- [izvestia.kharkov.ua](https://izvestia.kharkov.ua)

<https://izvestia.kharkov.ua/culture/opernaja-geroinja-novogo-pokolenija/>