

Bakhritdinova, Kseniya - Soprano

Biography



Ukrainian soprano Kseniya Bakhritdinova (1988) is the laureate of the All-Ukrainian singing competitions and International Christmas Competition in Belarus (2017). She received her musical education at Mykola Lysenko Lviv National Music Academy (2008-2013, MA) Department of solo singing (prof. A. Dashak) and Department of solo piano (prof. Maria Krushelnyska).

From 2016 Kseniya is the soloist of the National Opera of Ukraine (Kiev), where she sang **Cio-Cio-San** (Puccini's *Madama Butterfly*), **Fiordiligi** (Mozart's *Così fan tutte*), **Micaela** (Bizet's *Carmen*), **Mimi** (Puccini's *La bohème*), **Juliet** (Offenbach's *Les contes d'Hoffmann*).

Her **future engagements** include **Donna Anna** (Mozart's *Don Giovanni*), **Aida** (Verdi's *Aida*) on the stage of Lithuanian National Opera and Ballet Theatre and **Liu** (Puccini's *Turandot*) at the Opera på Scäretin Sweden in 2025. Among her **recent works** is **Minnie** (*La fanciulla del West*) at the Opera Hedeland - she was awarded as the *Singer of the year'24* by CPH Culture for that role, and brilliant debut at Opera på Scäret as **Amelia** (Verdi's *Un ballo in Maschera*, 2022), also collaborations with the Swedish Chamber Orchestra and A.L. Weber's *Requiem* with Kaunas Symphony Orchestra (Lithuania) led by Konstantin Orbelyan.

In parallel with her work on the Ukrainian opera stage, Kseniya actively performs on European stages: Austria, Germany, Poland, Sweden, Denmark, Switzerland, Norway, Finland, Kazakhstan and Lithuania.

In 2018 she've collaborated with Ricardo Mutti, taking part in Ravenna Festival (Italy), have represented Ukraine at the International music festival in Algeria and have debuted on stage in Israel as **Tatyana** (Tchaikovsky's *Eugene Onegin*).

During previous seasons Kseniya took part in Mozart Opera Festival in China (2016), performed as **Cio-Cio-San** (Puccini's *Madama Butterfly*) in the Maria Biesu Festival (Moldova), sang *The Bells* of S. Rachmaninov in the *Contrasts* festival in Poland (2017).

From 2013 to 2016 she worked at the Kharkiv National Opera and Ballet Theatre where she has prepared roles of **Donna Anna** (Mozart's *Don Giovanni*), **Desdemona** (Verdi's *Otello*), **Iolanta** (Tchaikovsky's *Iolanta*), **Tatyana** (Tchaikovsky's *Eugene Onegin*), **Liu** (Puccini's *Turandot*) and **Cio-Cio-San** (Puccini's *Madama Butterfly*).

Repertoire

Opera

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

Symphonic/Oratorio

Beethoven, L.van	Symphony No. 9
Britten, B.	Les Illuminations
Dvorak, A.	Te Deum
Gounod, Ch.	Mors et vita
Mahler, G.	Symphony No. 2 <i>Resurrection</i>
	Symphony No.8 (1st soprano)
Mozart, W.A.	Coronation mass (alto)
	Requiem
Ravel, M.	Sheherazade
Schubert, R.	Messa in G Major
Silvestrov, V.	Cantata
Verdi, G.	Requiem
Weber, A.L.	Requiem
Weinberg, M.	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/2022/08/spectacular-verdis-ballo-with-glorious-singing-at-opera-pa-skaret/>

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/culture/opernaja-geroinja-novogo-pokolenija/>