

Kolgatin, Pavel - Tenor

Biography



With his stunning vocal range and deep acting skills, **Pavel Kolgatin** has been hailed by international critics as a discovery of modern bel canto. At the age of 18, Pavel began his collaboration with one of the best opera agencies and keeps performing at the most prestigious venues of the world.

After winning the *Neue Stimmen* competition, where Pavel also received the audience award, his international career began to develop rapidly. At the age of 21, Pavel made his **debut** as **Tamino** in the opera *Die Zauberflöte* at the Bolshoi Theater. He is a soloist of the Vienna Opera since 2012.

The highlights in recent years include **Lensky** (*Eugene Onegin*), **Innocent** (*Boris Godunov*) and **Elvino** (*La sonnambula*) at the New National Theater in Tokyo, **Ferrando** (*Così fan tutte*) at Teatro di San Carlo, **Tamino** (*Die Zauberflöte*), **Nemorino** (*L'elisir d'amore*), **Don Ramiro** (*La Cenerentola*) and **Conte d'Almaviva** (*Il barbiere di Siviglia*) at Teatro dell'Opera di Roma, **Brighella** (*Ariadne auf Naxos*) at Teatre alla Scala, **Conte d'Almaviva** (*Il barbiere di Siviglia*) at Semperoper Dresden, **Don Narciso** (*Il Turco in Italia*) at the Bolshoi Theatre in Warsaw, **Don Ramiro** (*La Cenerentola*) at the Mannheim National Theatre and Basel Theatre, **Nemorino** (*L'elisir d'amore*) and **Elvino** (*La Sonnambula*) at Salzburg Opera House.

Pavel has participated in many Opera Festivals, including Rossini Opera Festival, Salzburger Festspiele, Suntory Hall, Tongyeong International Music Festival, Festival d'Aix en Provence, Kissinger Sommer, Classics at the Palace Square Gala, Classic Open Air am Gendarmenmarkt, Festival in Bad Wörishofen, and Easter Fest in Vatikan.

He has worked with **conductors such as** Riccardo Muti, Marco Armiliato, Franz Welser-Möst, Adam Fischer, Carlo Rizzi, Donato Renzetti, Marco Boemi, Christopher Moulds, Vladimir Spivakov, Nikolay Nekrasov, Alexander Sladkovsky, Vasily Sinaisky, Christophe Rousset, Louis Langrée, amongst others.

Pavel also appears on television in programs such as *Stars von Morgen* with Rolando Villazon, with solo performances and galas, which are broadcast on ORF, ArteTV, ZDF2, DW, PULS4, 3sat TV, Rai TV. He regularly sings at government and charity events, including the Claudio Abbado Memorial Concert (2014) and the Aids Gala.

Among the **awards** Pavel has received are *The Best Young Artist at the Year* (2010) in Bad Wörishofen, Audience Prize and Prize Winner at Neue Stimmen (2009) in Gütersloh, First Prize at the Hariclea Darclée International Voice competition held in Brăila, Romania in 2015. He is Laureate of the Academy of Mozart in Aix-en-Provence and First Prize winner at the International Feodor Chaliapin Competition (2010), the 21-st Century Art International Competition (2006) in Ukraine and the National Competitions in Ryazan and Moscow (2005).

Repertoire

Opera

Bellini, V.	La Sonnambula	<i>Elvino</i>
Donizetti, G.	L'elisir d'amore	<i>Nemorino</i>
	Don Pasquale	<i>Ernesto</i>
Gluck, Ch.W.	Orfeo ed Euridice	<i>Orfeo</i>
Monteverdi, C.	Il ritorno d'Ulisse in patria	<i>Telemach</i>
Mozart, W.A.	Così fan tutte	<i>Ferrando</i>
	Don Giovanni	<i>Ottavio</i>
	Die Entführung aus dem Serail	<i>Belmote</i>
	Die Zauberflöte	<i>Tamino</i>
Mussorgsky, M.	Boris Godunov	<i>The Innocent</i>
		<i>Simpleton</i>
Rimsky-Korsakov, N.	Snow Maiden	<i>Tsar Berendey</i>
	Sadko	<i>Kaufmann aus Indien</i>
Rossini, G.	Il barbiere di Siviglia	<i>Count Almaviva</i>
	La Cenerentola	<i>Don Ramiro</i>
	L'equivoco stravagante	<i>Ermanno</i>
	Il turco in Italia	<i>Don Narciso</i>
	Il viaggio a Reims	<i>Cavaliere Belfiore</i>
Strauss, R.	Ariadne auf Naxos	<i>Brighella</i>
	Capriccio	<i>Italian Tenor</i>
	Der Rosenkavalier	<i>Italian Tenor</i>
Tchaikovsky, P.I.	Eugene Onegin	<i>Lensky</i>
	Falstaff	<i>Fenton</i>
	La traviata	<i>Alfredo</i>

Symphonic/Oratorio

Bach, J.S.	Magnificat
Beethoven L.van	Messe C-dur
	Missa solemnis
	Symphony No. 9
Bizet, G.	Agnus Dei
Dvorak, A.	Messe D-dur
	Stabat Mater
Franck, C.	Panis Angelicus
Gounod, Ch.	Messe solenne de Saint-Cécile
Haydn, J.	Die Jahreszeiten
	Stabat Mater
Mozart, W.A.	Coronation Mass
	Messe c-moll
	Requiem
Rachmaninov, S.	The Bells
Rossini, G.	Petite Messe
	solenelle
	Stabat Mater
Schubert, F.	Messe As-dur
	Messe C-dur
	Messe Es-dur
	Messe G-dur
Verdi, G.	Requiem

Reviews

La Cenerentola, Petruzzelli Theatre, 2022

The Prince Don Ramiro by Pavel Kolgatin is excellent: ringing and clear voice, able to rise high while maintaining a uniform color, soft phrasing, very natural, elegant and impeccable, phisique du rôle, which never hurts, and a convincing theatrical interpretation, awkward or altered as needed, make it one of the strengths of the staging.

- Pasquale Attolico, *ciranopost.com*

<https://bit.ly/41Qe1UN>

Die Zauberflöte, St. Gallen, 2021

Pavel Kolgatin, a Tamino in a tartan skirt, with a heroic, but also lyrical tenor...

- Bettin Kugler, *Tagblatt*

The solos of the premiere cast are of the highest level: «...Pavel Kolgatin's tenor flows brilliantly.

- Peter, Surber, *Saiten*

<https://www.saiten.ch/mann-und-weib-und-weib-und-mann/>

Pavel Kolgatin (in a kilt) sang Tamino with a beautiful voice.

- Kaspar Sannemann, *Opera Aktuell*

<https://www.oper-aktuell.info/kritiken/artikel/stgallen-die-zauberfloete-23102021.html>

Il barbiere di Siviglia, Wiener Staatsoper, 2020

For the Russian super-lyrical tenor Pavel Kolgatin, who appeared as Count Almaviva on the evening under discussion, this most fertile part is one of the basic components of the repertoire, and in it, as a true perfectionist, he was able to impress with the highest level of musical and stylistic culture. But getting an applause after the first aria of Almaviva is always problematic, because this difficult number is not among the hits, and the public, having not really "warmed up", with great impatience always waits for the textbook aria of Figaro after it. And yet this time the singer managed to break the applause! Noble-sensual vocal message and excited passion, captivating sincerity of reincarnation and artistic aristocracy of the performer easily showed through the whole part - both in the subsequent lyrical serenade and in numerous vocal-playing ensemble episodes. So, this role of the singer with good reason can be called the crown!

- Igor Kryavin, *Belcanto.ru*

<https://www.belcanto.ru/20012901.html>

L'equivoco stravagante Rossini Opera Festival, 2019

...sang a very successful *Sento da mille furie* in the second act, an aria where he could display coloratura, legato, very high notes, in a great performance.

- Laura Servidei, *Bachtrack*

<https://bachtrack.com/review-equivoco-stravagante-leiser-caurier-rizzi-rossini-festival-pesaro-august-2019>

The most engaging passage, however, is beyond this scene, when after the highly acclaimed duet between Ernestina and Buralicchio, the curtain closes. On the stage there is only Ermanno, Kolgatin, who gives the public, like a diamond among many more-or-less precious stones, his aria *Sento da Mille Furie*.

- Micaela Vitri, *Il resto del Carlino*

<https://www.ilrestodelcarlino.it/pesaro/cronaca/rossini-opera-festival-2019-l-equivoco-stravagante-1.4737550>

The tenor Pavel Kolgatin (...) is heroic and furious in the second act aria and in the scene in prison, with a fluid

voice and rich colors.

- Elisabeth Schneiter, *ResMusica*

<https://www.resmusica.com/2019/08/27/perfection-comique-de-lequivoco-stravagante-a-pesaro/>

A delicious Ermanno (the heartbroken tutor) from Pavel Kolgatin...

- *Avant Scène Opéra*

<https://www.asopera.fr/fr/productions/3647-l-equivoco-stravagante.html>

...the part of Ermanno was perfect! His amazingly beautiful lyrical tenor just found his part, conquering everybody with the feeling, the technique, and the highest singing culture!

- Igor Kryabin, *Belcanto.ru*

<https://www.belcanto.ru/19091502.html>

Capriccio, Wiener Staatsoper, 2018

Pavel Kolgatin was an impressive Italian Tenor with plenty of humor and energetic characterization. The mock Metastasio heroic *Addio* duet sung in gondolas moved around the stage by hefty stage-hands was a delicious parody of verismo excess with both vocalists trying to out-sing and upstage each other at every opportunity.

- Jonathan Sutherland, *Operawire*

<https://operawire.com/vienna-state-opera-2017-18-review-capriccio-a-win-for-the-words-when-m-sic-misses-the-mark/>

Bad Kissingen Sommer International Music Festival, 2016

...gut sitzende, sehr bewegliche, höhensichere Stimme, die dem kammermusikalischen Aspekt der Lieder bestens gerecht wurde. Er bediente mit Verdis "Ad una stella", "Deh, pietoso, oh Adolorata" oder Bellinis "Ma rendi pur contento" in großen dynamischen Bögen die starke emotionalen Wendungen nach außen.

- Thomas Anher, *Main Post*

Boris Godunov, Wiener Staatsoper, 2016

Nicht zu vergessen auch Pavel Kolgatin in der Rolle des Gottesnarren, der am Ende der vorletzten Szene in der Urfassung der Oper das kommende Leid Russlands mit sehr gut geführtem Tenor und vielleicht fast schon zu schön beschwor.

- Simon Haasis, *Bachtrack*

<https://bachtrack.com/kritik-boris-godunow-pape-rdyl-unterreiner-kolgatin-wiener-staatsoper-mai-2016>

Il barbiere di Siviglia, Wiener Staatsoper, 2016

Conte Almaviva ist bei Pavel Kolgatin in sicherer Kehle. Auch spielt der junge Russe, der schon sehr international, speziell in Italien, unterwegs ist, sehr gut.

- Elena Habermann, *Online Merker*

La Sonnambula, Salzburger Landestheater, 2015

Maybe the highlight of the evening was 27-year old tenor Pavel Kolgatin in the role of Elvino. What a lovely lyric tenor voice! But also, his physical appearance was really nice and the female part of the audience surely would have loved to be his beloved. He gave a really great performance with clear and tasteful singing.

- Daniel Url, *The Operatic Musicologist*

http://operaticmusicologist.blogspot.com/2015_02_01_archive.html

The Russian is an Italian tenor par excellence, meaty, bright strong, always present and confident.
- Reinhard Kreichbaum, *Dreh Punkt Kultur*

He grasped the audience from the first minute with his warm and incredibly clear timbre. Despite his young age, Kolgatin has a very prominent and diverse voice, and it is especially the piano passages in which the tenor demonstrated his variety of timbres.

- Larissa Schütz

https://bachtrack.com/de_DE/kritik-sonnambula-lavinia-bini-pavel-kolgatin-lorenzo-coladonatao-sa-zburger-landestheater-februar-2015

Boris Godunov, Wiener Staatsoper, 2014

Die für mich ergreifendste Szene war die zwischen dem Boris und dem Gottesnarren, der von Pavel Kolgatin einfach großartig gesungen und besonders gespielt wurde. Ein vom Schicksal gebeutelter, der zum Opfer der „Maltchiki (kleinen Buben)“ wurde – und als einziger den Mut hat, dem Zaren das ins Gesicht zu sagen, was andere nur hinter dessen Rücken munkeln. Kolgatin war für mich die Entdeckung des Abends.

- Kurt Vlach, *Online Merker*