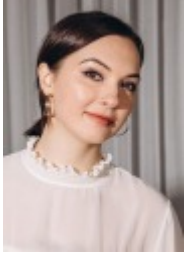


Thachuk, Alina - Soprano

Biography



Alina Tkachuk was born in 1989 in the city of Mykolaiv. She completed her master's and doctoral studies at the Odesa National Academy of Music named after A.V. Nezhdanova, specializing in solo singing (under prof. Honored Artist of Ukraine A.V. Dzhmagortsyan).

From 2018 to 2024 Alina worked at Odesa National Academic Theater of Opera and Ballet. Her repertoire included roles, such as **Gilda** (*Rigoletto*), **Rosina** (*Il barbiere di Siviglia*), **Leïla** (*Les Pecheurs di Perles*), **Adina** (*L'elisir d'amore*), **Eurydice** (*Orfeo ed Euridice*), **Donna Elvira** (*Don Giovanni*), **Nedda** (*Pagliacci*), **Serpina** (*La serva padrona* by Pergolesi), **Micaela** (*Carmen*), **Liù** (*Turandot*), **Musetta** (*La boheme*), **Oksana** (*Zaporozhets by the Danube* by S. Hulak-Artemovsky), **Annina** (*La traviata*).

Her **future engagements** include **Lucia** (*Lucia di Lammermoor*), **Manon** (Massenet's *Manon*), **Norina** (*Don Pasquale*), **Violetta** (*La traviata*), and **Norma** (*Norma*).

In 2024, Alina toured the Netherlands with the Maria Bieșu National Opera of Moldova, performing the role of **Rosina** from Rossini's *The Barber of Seville*. This summer of 2024, she will perform at Opera på Skäret in Sweden in the role of **Norma** from Vincenzo Bellini's *Norma*. In October of the same year, she is performing as **Gilda** in Verdi's *Rigoletto* at the Vincenzo Bellini Theater in Catania, Italy.

In 2023 she gave a solo concert with Spanish conductor Sergio Alapont in Portugal and had her **Gilda** debuted at the Odesa National Theater of Opera and Ballet. She had the Tbilisi Opera and Ballet Theatre debut with the same role. Additionally, she toured with the Odessa National Opera performing Orff's *Carmina Burana* in Netherlands, and received the best reviews for her role as **Gilda** role in Opera på Skäret Festival in Sweden. She also performed **Musetta** (*La boheme*) at the German State Theater in Cottbus until 2024.

As a **concert soloist** she performed Orff's *Carmina Burana*, Pergolesi's *Stabat Mater*, and Mozart's *Coronation Mass*.

Alina has participated and became a semi-finalist of several **international vocal competitions**, including the Second CLIP Vocal Competition in Portofino (Italy), the Thirteenth Ricardo Zandonai International Vocal Competition in Riva del Garda (Italy), the Otto Edelman International Opera Singing Competition in Vienna (Austria) and the First International Opera Singing Competition at the Tbilisi Opera House *Opera Crown*.

She actively participated in the master class of Luciana D'Intino and Beatrice Benzi (coach of the La Scala theater), after which she received favorable reviews and a letter of recommendation from the La Scala Theater, Italy.

Repertoire

Opera

Bizet, G.	Carmen	<i>Micaela</i>
	Les Pecheurs di Perles	<i>Leyla</i>
Donizetti, G.	L'elisir d'amore	<i>Adina</i>
Gluck, Ch.W.	Orfeo ed Euridice	<i>Euridice</i>
Hulak-Artemovsky, S.	Zaporozhets by the Danube	<i>Oksana</i>
Leoncavallo, R.	Pagliacci	<i>Nedda</i>
Mozart, W.A.	Don Giovanni	<i>Donna Elvira</i>
Pergolesi, G.B.	La serva padrona	<i>Serpina</i>
Puccini, G.	La boheme	<i>Musetta</i>
	Turandot	<i>Liu</i>
Rossini, G.	Il barbiere di Siviglia	<i>Rosina</i>
Verdi, G.	Rigoletto	<i>Gilda</i>
	La traviata	<i>Anina</i>

Symphonic/Oratorio

Mozart, W.A.	Coronation Mass
Orff, C.	Carmina Burana
Pergolesi, G.B.	Stabat Mater

Reviews

Rigoletto, The Opera på Skäret, 2023

It is also the experienced Italian baritone Stefano Meo as Rigoletto and the young Ukrainian soprano Alina Tkachuk as Gilda who dominate vocally in a generally very well-sung performance. In particular, the latter enchants from her first entrance with her pure, lyrical voice, so effortlessly employed and with such ethereal, weightless pianissimos in the highest register. And she is by no means a soulless nightingale, she expresses Gilda's differing feelings so sensitively: her vulnerability, having recently been taken away from the security of the convent, her devotion to her father, her amorous feelings towards a poor student, her shame after the abduction and her stubborn love of the count even after she has witnessed his unfaithfulness. What is more, she also had strong spinto tones in reserve for those powerful dramatic outbursts, and she was on a vocal and interpretative level the overshadowed her fellow singers.

- *seenandheard-international.com*

<https://seenandheard-international.com/2023/08/superb-gilda-elevates-rigoletto-at-skaret/>