

Martyniuk, Anastasiya - Mezzo Soprano

Biography



Ukrainian mezzo-soprano Anastasiya Martyniuk was born in Moldova and gained her musical education in Zaporozhye Musical College and Chisinau Academy of Music, Theater and Fine Arts. In 2005-2007 she was a fellow of the *Central & Eastern European Musiktheater* in Vienna Opera, Austria.

From 2006 until 2018 she was staff member of the National Opera of Moldova. While working in Moldova, she actively collaborated with the National Philharmonic and the Organ Hall. He is a diploma recipient the international competition Maria Biesu (Chisinau, 2012), semifinalist Belvedere 2012, and diploma recipient of the Minsk International Christmas Competition (Minsk, 2017).

Since 2018, she has been a soloist of the Odessa National Opera and Ballet Theatre, where she performed the leading parts of the mezzo-soprano repertoire, such as **Amneris**, **Carmen**, **Fenena**, etc. Also she began collaborating with the National Theater Brno, where in seasons 2021/22 and 2022/23 she performed the role of **Fenena** in *Nabucco* (director- Jiří Heřman, conductor- Pavel Šnajdr), as well as the title role in the opera **Carmen** by Bizet (director- Tomáš Pilař, conductor- Ondrej Olos).

She also began collaborating with the Olomouc Opera House, where in the season 2022/23 she took part in the opera *Nabucco* as **Fenena** (director- Jana Andělová - Pletichová, conductor- Petr Šumník).

In the season of 2025/26, she returns to the National Theatre Brno to take part in the production of *Aida* in the role of **Amneris**.

Repertoire

Opera

Bizet, G.	Carmen	<i>Carmen</i>
Blodek, V.	V studni	<i>Veruna</i>
Cimarosa, D.	Il matrimonio segreto	<i>Fidalma</i>
Mascagni, P.	Cavaleria Rusicana	<i>Lola</i>
		<i>Santuzza*</i>
Puccini, G.	Madama Butterfly	<i>Suzuki</i>
Rimsky-Korsakov, R.	Tsar's Bride	<i>Lyubasha</i>
Rodin, A.	Katherina	<i>Shinkarka</i>
Sibelius, J.	The Tempest	<i>Ariel</i>
Tchaikovsky, P.	Eugene Onegin	<i>Larina</i>
		<i>Nyanya</i>
		<i>Olga</i>
	Iolanta	<i>Martha</i>
	The Queen of the Spades	<i>Countess</i>
		<i>Governess</i>
		<i>Milovroz</i>
		<i>Polina</i>
Verdi, G.	Aida	<i>Amneris</i>
	Nabucco	<i>Fenena</i>
	Rigoletto	<i>Maddalena</i>
	La traviata	<i>Flora</i>
	Il trovatore	<i>Azucena*</i>

Symphonic/Oratorio

Bach, J.S.	Magnificat
Haydn, J.	Nelson-Messa
Händel, G.F.	Messiah
Mozart, W.A.	Mass in C-dur
	Requiem
Pergolesi, G.B.	Stabat Mater
Schubert, F.	Messe in As-dur
Verdi, G.	Requiem

*studied

Reviews

Carmen, Immling Festival, 2025

Anastasiya Martyniuk clearly relishes the opportunity to play against outdated clichés in this signature role. And although she naturally pulls out all the stops with her sensuously timbred mezzo-soprano in the catchy tunes like the Habanera and the Seguidilla, her greatest moments lie in the dialogue. In the cool flirtation with bullfighter Escamillo, as well as in the fiery confrontations with Don José.

- Tobias Hell, *Oberbayerisches Volksblatt App*.

Anastasiya Martyniuk embodies the perfect Carmen, appearing erotically self-assured in her red high heels and Spanish bolero jacket, yet not overly lascivious. With her captivating stage presence and vocally assured performance, she coquettishly raises a leg in the air, depending on the weather, sometimes sensual, then impulsive, unscrupulous, but also gentle and idealistic.

- Denise Maurer, *br-klassik.de*

<https://www.br-klassik.de/aktuell/news-kritik/kritik-carmen-gut-immling-premiere-2025-100.html>