

Koutcher, Nadine - Soprano

Biography



Nadine Koutcher was born in Minsk. In 2003 she graduated from Minsk State Musical College, the Department of Musical Theory. Also in 2007 she had opera debut in the Opera and Ballet Theatre of St. Petersburg Conservatory, she sang **Marfa** in the opera *The Tsar's Bride* by Rimsky-Korsakov. In 2011 she graduated from the Saint Petersburg Conservatory with a Vocalist Diploma (the class of a Distinguished Artist, professor Tamara Novichenko, and the chamber class of Kira Izotova). In August 2011 she won the 1st Prize in Mikhailov's Young Opera Singers' Contest (Cheboksary, Russia).

Among her recent engagements is her Italian debut with role of **Marfa** in *The Tsar's Bride* by Rimsky-Korsakov (with Valentin Uryupin conducted) in Teatro Regio di Torino in 2023, and her role of **Cecília** (Ceci) in *Il Guarany*, by Carlos Gomes, at the Teatro Municipal de São Paulo, Brazil.

In 2012 Nadine Koutcher **won** the *International Vocal Competition 's-Hertogenbosch*, and in 2015 she became the main **Prize winner** in the competition *Cardiff Singer of the World*.

In 2015 Nadine sang the role of **Violetta** in a new production of *La Traviata* staged by Dieter Dorn at the Berlin State Opera conducted by Daniel Barenboim. From 2016 until 2019 she made her wonderful debuts at several European opera houses like Warsaw Teatr Wielki - **Mathilde** in Rossini's *Guillaume Tell*, Teatre Capitole de Toulouse - **Contessa Almaviva** in Mozart's *Le Nozze di Figaro* and **Lucia** in Donizetti's *Lucia di Lammermoor*, Opera de Paris (Bastille) - **Olympia** in *Les Contes d'Hoffmann*, Teatro Municipal Santiago Chile - **Amenaide** in Rossini's *Tancredi* also as **Contessa Almaviva**, Teatro Municipal de Sao-Paulo - **Violetta** in Verdi's *La Traviata*, etc.

In 2014 Nadine has debuted in Bellini's *I Puritani* (**Elvira**) at the Teatro Municipal de Santiago de Chile (with the conductor José Miguel Pérez-Sierra and the director Emilio Sagi).

In 2013, on the stage of the Concertgebouw in Amsterdam, Nadine sang soprano in the *9th Symphony* of Beethoven (conductor Conrad van Alphen), soprano in Verdi's *Requiem* with the London Symphony Orchestra and David Perry during Norwich Norfolk Festival. Also in 2013, Nadine took part in staging the world premiere of Henry Purcell's opera *The Indian Queen* in the new edition of one of the most popular directors - Peter Sellars - joint co-production of the Perm Opera and Madrid's Teatro Real, conducted by Teodor Currentzis. And she debuted at the Teatro Real in the role of **Dona Isabel** in the same year. For this role Nadine also received the Golden Mask (The Best Female performance of a Year) in Moscow in 2015.

In 2012 she was invited by Teodor Currentzis to the ensemble of soloists of The Perm State P.I. Tchaikovsky Opera and Ballet Theatre. In May 2012 she took part in the International Diaghilev Festival and was given the role of **Medea** in the Russian premiere of Pascal Dusapin's opera *Medea Material*. For this role, she was awarded the Golden Mask (The Best Female performance of a Year) in Moscow in April 2013.

In 2012 she recorded a CD with the Music Aeterna Orchestra conducting by Currentzis, they performed Rameau's works for Sony Music.

In 2009 she started performing in The Mikhailovsky Theatre in St. Petersburg, her debut role was **Violetta** in Verdi's *La Traviata*. In the same theatre she performed other roles for lyrical and coloratura soprano, such as **Princess Eudoxie** in Halevy's *La Juive*, **Oscar** in Verdi's *Un ballo in maschera*.

Repertoire

Opera

Bellini, V.	I puritani	<i>Elvira</i>
Donizetti, G.	Lucia di Lammermoor	<i>Lucia Ashton</i>
Dusapin, P.	Medea Material	<i>Medea</i>
Glinka, M.	Ruslan and Ludmila	<i>Ludmila</i>
	Ivan Susanin	<i>Antonida</i>
Massenet, J.	La Sendrillon	<i>La Fee</i>
Mozart, W.A.	Le nozze di Figaro	<i>Contessa Almaviva</i>
Offenbach, J.	Les Contes d'Hoffmann	<i>Olympia</i>
Purcell, H.	The Indian Queen	<i>Dona Isabel</i>
Rimsky-Korsakov, N.	The Tsar's Bride	<i>Marfa</i>
Rossini, G.	William Tell	<i>Mathilde</i>
	Tancredi	<i>Armenaide</i>
	La Juive	<i>Eudoxie</i>
Verdi, G.	La traviata	<i>Violetta</i>

Symphonic/Oratorio

Bach, J.S.	Magnificat
Beethoven, L.van	Christ on the Mount of Olives
	Symphony No. 9
Berg, A.	Sieben Frühe Lieder
Brahms, J.	Deutsches Requiem
Haydn, J.	Die Schöpfung
	Die Jahreszeiten
Händel, G.F.	Dixit Dominus
Mahler, G.	Symphony No. 4
Meyerbeer, G.	Geli amori de Teolinda
Mozart, W.A.	Requiem
Orf, C.	Carmina Burana
Stravinsky, I.	Noces
Strauss, R.	Vier letzte Lieder
Verdi, G.	Requiem

Reviews

The exceptional technique of Nadine Koutcher, from Belarus, had created the strongest of impressions in her concert round, so it mattered less that her fine, stratospheric soprano betrayed the strain in this final. To borrow diving terms, her arias had carried the highest possible tariff in difficulty and, appropriately, it was for her precision in Olympia's aria from The Tales of Hoffman by Offenbach that she will be remembered. Her instinctive musicality, meanwhile, shone in the more lyrical context of Marfa's aria from The Tsar's Bride by Rimsky-Korsakov. The emotion of winning broke through her steely calm...

- Rian Evans, *The Guardian*

[Rian EvansThe Guardian](#)

As Gilda, 2015 Cardiff Singer of the World 2015 Nadine Koutcher captured the virginal naivety of her character with childlike-innocence. Throughout her performance she was technically perfect, top notes were executed with complete precision. The chemistry between her and Catana was engaging and intense, which made one feel as if one was intruding on that special relationship between father and daughter. By the final scene this had grown to such a depth, one felt the virtual hammer blows of the curse as she died in his arms.

- Leighton Jones, *Bachtrack*

[Leighton JonesBachtrack](#)

Nadine Koutcher, the Belarusian winner of the 2015 BBC Cardiff Singer of the World competition, was the evening's other standout performance, her soft, throaty soprano melting perfectly into Osborn's tenor. Meanwhile, the handsome Jean-François Lapointe made for a perfect Guillaume Tell: noble and tender, with a buttery baritone one could easily imagine persuading a nation to revolt. Franco Pomponi's Gesler was the only weaker link in the cast, although his slightly reedy baritone did strengthen from act to act. (It must be said that the pompous villain is hardly a leading role.) One final mention for Enea Scala's high notes as Ruodi: I'd have quite liked to see him take his turn as Arnold!

- Elodie Olson-Coons, *Bachtrack*

[Elodie Olson-CoonsBachtrack](#)

Leider nur drei Mal trägt Nadine Koutcher mit ihrem schlackenlosen hellen Sopran eine Arie aus dem reichen 1/4uvre Rameus bei. Auch diese aber einen weiten Bogen schlagend von der feierlichen Ruhe der Auftrittsarie der Priesterin Aricie (Hippolyte et Aricie) bis zur vokalen Verrücktheit in der Air de la Folie aus Platée, in der es die Sängerin mit brillanter Koloraturakrobatik nur so lachen, kichern und gackern lässt. Aber auch instrumental lässt Currentzis keine Gelegenheit zu musikalischer Klangmalerei aus, sei es das Huhn (La poule) oder der Schüchterne (Le timide) in seinen furchtsam tastenden Bewegungen.

- Christoph Wurzel, *Online Music Magazin*

[Christoph WurzelOnline Music Magazin](#)