

VICTORIA LAWAL

SOPRANO

HELLO@VICTORIALAWAL.COM

VICTORIALAWAL.COM

@VICTORIALAWAL

TRAINING & EDUCATION

Festival Napa Valley | 2023
Opera Theatre of St. Louis | 2023
The Glimmerglass Festival | 2021, 2022
Banff Centre | 2020, 2021
Aspen Opera Theatre | 2019, 2020
Ad Astra Music Festival | 2018
Songfest | 2017

MM Vocal Arts | USC Thornton 2020-
BM Vocal Performance | Boston University 2018



ENGAGEMENTS

OPERA

Norina (cover) - Don Pasquale
Festival Napa Valley | 2023

Treemonisha (cover) - Treemonisha
Opera Theatre of St. Louis | 2023

Despina (cover) - Così fan tutte
Opera Theatre of St. Louis | 2023

Mrs. Hayes (cover) - Susannah
Opera Theatre of St. Louis | 2023

Donna Anna - Don Giovanni
Gulfshore Opera | 2023

High Priestess - Aida
Tulsa Opera | 2023

Musetta - La Bohème
(C-19) Tulsa Opera | 2023

Queer Kid (cover) - Taking up Serpents
The Glimmerglass Festival | 2022

Micaëla (cover) - Carmen
The Glimmerglass Festival | 2022

Musetta - La Bohème
Opera Birmingham | 2022

Marzelline - Fidelio
Heartbeat Opera x MetLiveArts | 2022

Erste Dame - Die Zauberflöte
The Glimmerglass Festival | 2021

THEATRE

Isabelle - The Passion of Mary Cardwell Dawson
The Glimmerglass Festival | 2022

WORLD PREMIERE

Isabelle - The Passion of Mary Cardwell Dawson
The Glimmerglass Festival | 2021

FILM

WORLD PREMIERE

Soprano # 2 - The Knock
The Glimmerglass Festival | 2021

CONCERT

Soloist - Song Recital
Pasadena Conservatory | 2021

Soloist - Vaughan Williams' Dona Nobis Pacem
Angeles Chorale | 2019

TEACHERS

Elizabeth Hynes
Penelope Bitzas
Corinne Winters*

*Current

CONDUCTORS

Joseph Colaneri
Kirill Kuzmin
Brent McMunn
Lidiya Yankovskaya

DIRECTORS

Garnett Bruce
Candace Evans
Eric Sean Fogel
Denyce Graves
Nathan Troup

COACHES

Christopher Devlin
Kevin Miller
Rachelle Jonck
Allen Perriello
Russell Thomas

MASTERCLASS

Renée Fleming
Lisette Oropesa
Sanford Sylvan



REPertoire

PERFORMED

Beethoven	Marzelline	<i>Fidelio</i>
Bizet	Micaëla	<i>Carmen</i>
Britten	Helena	<i>A Midsummer Night's Dream</i>
Floyd	Mrs. Hayes^	<i>Susannah</i>
Geter	Azraele	<i>Holy Ground</i>
Joplin	Treemonisha^	<i>Treemonisha</i>
Mazzoli	Mrs. Johannes "Ma" Zegner	<i>Proving Up</i>
Mozart	Contessa Despina^ Donna Anna^ Erste Dame	<i>Le nozze di Figaro</i> <i>Così fan tutte</i> <i>Don Giovanni</i> <i>Die Zauberflöte</i>
Puccini	Musetta	<i>La Bohème</i>
Sankaram	Queer Kid	<i>Taking Up Serpents</i>
Verdi	High Priestess^	<i>Aida</i>
Vrebalov	Soprano #2	<i>The Knock</i>

IN PREPARATION

Bizet	Leïla	<i>Les Pêcheurs de Perles</i>
Britten	Governess	<i>Turn of the Screw</i>
Donizetti	Norina Adina Lucia	<i>Don Pasquale</i> <i>L'Elisir d'amore</i> <i>Lucia di Lammermoor</i>
Handel	Cleopatra Armida	<i>Giulio Cesare in Egitto</i> <i>Rinaldo</i>
Humperdinck	Gretel	<i>Hansel und Gretel</i>
Gounod	Juliette	<i>Roméo et Juliette</i>
Mozart	Ilia Susanna Pamina	<i>Idomeneo</i> <i>Le nozze di Figaro</i> <i>Die Zauberflöte</i>
Puccini	Lauretta	<i>Gianni Schicchi</i>
Stravinsky	Anne Truelove	<i>The Rake's Progress</i>
Strauss	Sophie	<i>Der Rosenkavalier</i>
Verdi	Gilda Nannetta Violetta	<i>Rigoletto</i> <i>Falstaff</i> <i>La Traviata</i>

^ Upcoming

BIOGRAPHY



In the 2022-23 season, Nigerian-American Soprano Victoria Lawal debuts the role of the High Priestess in *Aida* with Tulsa Opera led by Maestro Francesco Milioto. A passionate Mozart interpreter, Victoria then debuts the role of Donna Anna in *Don Giovanni* with Gulfshore Opera. Victoria then looks forward to joining the Opera Theatre of St. Louis for the summer season. Victoria will cover the roles of Despina (*Così fan tutte*), Mrs. Hayes (*Susannah*), and the title role in *Treemonisha*. With the St. Louis Symphony Orchestra, Lawal will be heard in scenes as Liza in *Pique Dame* and Mrs. Fiorentino in *Street Scene*. Victoria will then end the season covering Norina in *Don Pasquale* at Festival Napa Valley as a Maria Manetti Shrem Fellow.

In the 2021-2022 season Lawal was seen in recital, joined by pianist Mark Robson in a versatile program featuring songs by Julianna Hall, Respighi, Chabrier, Barber and Theodosia Rousos. On Film, Victoria starred in *The Knock*, a world premiere, commissioned by The Glimmerglass Festival. Hailed as "Smooth-voiced yet strong" (The New York Times), Lawal debuted the role of Marzeline (Marcy) in Heartbeat Opera's touring production of *Fidelio*. Victoria then enjoyed a house and role debut as Musetta with Opera Birmingham. After a company debut as Erste Dame in Mozart's *Die Zauberflöte*, Victoria returned to Glimmerglass to reprise her role in the 2022 expansion of *The Passion of Mary Cardwell Dawson*, which features both excerpts from *Carmen*, and original music by Carlos Simon. Victoria performs as Isabelle/Micaëla alongside Denyce Graves, in the titular role. In tandem, Lawal covered the role of Micaëla in what marks Graves' directorial debut.

Engagements impacted by the global pandemic include Beethoven's *Mass in C*, Mozart's *Requiem*, and two World Premieres. With Beth Morrison Projects, Victoria was engaged to workshop the role of Sabine in *Adoration* and was to join Helsinki's Sibelius Academy, creating the role of Svitlana in *All the truths we cannot see*, depicting the 1986 Chernobyl Crisis.

Highlights of the 2019-2020 season included debut with the Angeles Chorale singing Ralph Vaughan Williams' *Dona Nobis Pacem*, a role debut as Helena in Britten's *A Midsummer Night's Dream* and originating the role of Opal in the World Premiere of *The Body Female*, commissioned by LA Opera.

RECENT ACCLAIM

"[Marzelline is] smooth-voiced, yet strong in the soprano Victoria Lawal's portrayal..."

Joshua Barone, **The New York Times**

"Marzelline, hardly the innocent, duped soubrette of the original, was sung by the stunning Victoria Lawal..."

Robert Levine, **Opera Gazet**

"Lawal [is] confident and charismatic."

Kurt Gottschalk, **Bachtrack**

"Soprano Victoria Lawal is beautifully adept at making [Marzelline]'s aria emblematic of her character..." -

Jon Sobel, **Blogcritics**

"Victoria Lawal as [Marzelline] is a bright, effervescent presence on stage, who effectively gives voice to the young woman's professional and personal dilemmas. [Marzelline] is front-and-center for the first few scenes but then disappears from the stage, which is a shame: there was unfinished business that deserved to be explored in Lawal's [Marzelline]."

Rick Perdian, **Seen and Heard International**

"Victoria Lawal is a full-voiced [Marzelline]..."

Richard Sasanow, **Broadway World**







