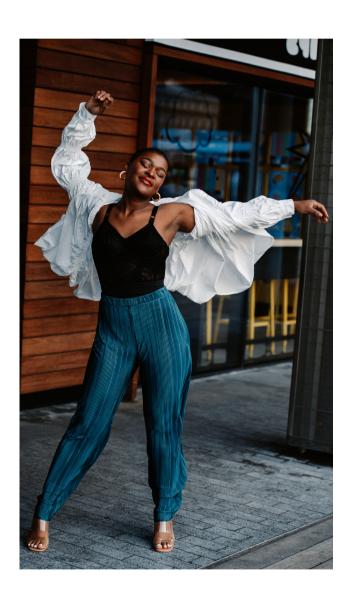
SOPRANO

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) - Cosi 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 Ionck Allen Perriello **Russell Thomas**

MASTERCLASS

Renée Fleming Lisette Oropesa Sanford Sylvan



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REPERTOIRE

PERFORMED

BeethovenMarzellineFidelioBizetMicaëlaCarmen

Britten Helena A Midsummer Night's Dream

 Floyd
 Mrs. Hayes^
 Susannah

 Geter
 Azraele
 Holy Ground

 Joplin
 Treemonisha^
 Treemonisha

 Mazzoli
 Mrs. Johannes "Ma" Zegner
 Proving Up

Mozart Contessa Le nozze di Figaro

Despina^ Così fan tutte
Donna Anna^ Don Giovanni
Erste Dame Die Zauberflöte

Puccini Musetta La Bohème

Sankaram Queer Kid Taking Up Serpents

Verdi High Priestess^ Aida

Vrebalov Soprano #2 The Knock

IN PREPARATION

Bizet Leïla Les Pêcheurs de Perles

Britten Governess Turn of the Screw

DonizettiNorinaDon PasqualeAdinaL'Elisir d'amore

Lucia Lucia di Lammermoor

Handel Cleopatra Giulio Cesare in Egitto

Armida Rinaldo

HumperdinckGretelHansel und GretelGounodJulietteRoméo et Juliette

Mozart Ilia Idomeneo

Susanna Le nozze di Figaro Pamina Die Zauberflöte

Puccini Lauretta Gianni Schicchi

Stravinsky Anne Truelove The Rake's Progress

Strauss Sophie Der Rosenkavalier

Verdi Gilda Rigoletto
Nannetta Falstaff

Nannetta Falstaff
Violetta La Traviata



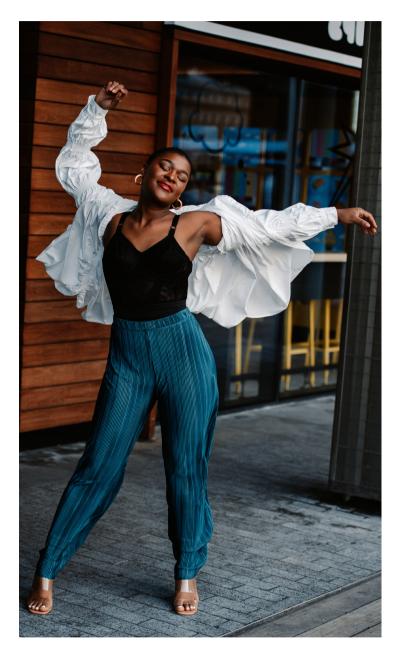


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BIOGRAPHY



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 Roussos. 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 Marzelline (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.



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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







