
Venera Gimadieva

Selected Reviews

Violetta *La traviata*, Royal Opera House, cond. Yves Abel, dir. Richard Eyre (January 2016)

"Her Covent Garden performance was acted and sung with rare intensity, making one eager to hear her in other major parts. The voice, though not exceptionally large, is clearly focussed, and her command of dynamics imparted variety and sparkle to the duets and solos of Acts 2 and 4. The lightly touched high notes in the Act 1 duet with Alfredo were uncommonly delicate and true, she dispatched the coloratura demands of 'Sempre Libera' without strain, and yet she also soared over the brass in 'Amami, Alfredo'. These musical talents are enhanced by theatrical acumen. With a face signalling tragic resignation, she looked very beautiful in Bob Crowley's costumes..." - Russ McDonald, *Opera*

"Even an earthquake could not have dislodged the extraordinarily powerful Venera Gimadieva from her richly toned sonorities, expressive penetration and superb stagecraft. ...the heart of this solid, enjoyable show remains the thrilling Venera Gimadieva." - *Times*

"Her vibrato and coloratura are excellent, and her voice constantly carries an air of lightness about it. She very much looks the part, and has a natural presence meaning that she never has to indulge in histrionics in order to portray the social butterfly. She conveys all of the requisite emotions sensitively and effectively."
- *Music OMH*

"Violetta, and I've been busting to tell you this, is the glorious Russian soprano Venera Gimadieva who sang the same role with such radiance at Glyndebourne a year or two back. Here on her Royal Opera debut she surpasses even that achievement with a voice that blends Rossinian warmth and late-Verdian power, rock-solid technique and perfect intonation, together with a riveting stage presence. Gimadieva is the most moving Violetta I can recall: she inhabits the heroine's story arc with total commitment from her first-act set piece "È strano! È strano!" to her devastating death scene." - *What's On Stage*

"Anyone who had seen the Russian soprano Venera Gimadieva in the role of Violetta at Glyndebourne a couple of years ago will have known they were in for a treat. Her good looks, great acting and magnificently full voice make her perfect for the role and this time she was even better than ever."
- *Daily Express*

"...cut glass coloratura and superb intonation in 'Sempre libera' and wonderful ease at the top. However, Gimadieva also has the lyric soprano qualities to tackle Act II... There was initial vehemence in her response to Salsi's bullish Germont, but she collapsed to deliver a moving 'Dite alle giovine' from the floor. In the final act, 'Addio del passato' was hauntingly fragile." - *Bachtrack*

Violetta *La traviata*, LA Philharmonic, cond. Diego Matheuz (August 2015)

"On Sunday she brought an opulence and vocal security to the consumptive Violetta as advertised... Gimadieva's dark, resonant yet capably agile soprano must be appreciable." - *Los Angeles Times*

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DVD: Violetta *La traviata*, Glyndebourne Festival Opera, cond. Sir Mark Elder, dir. Tom Cairns , Opus Arte (August 2015)

"Venera Gimadieva is a real find: attractive and a good actress with an agile voice absolutely even and appealing, of good size and capable of expressing grand emotion... But she gets both verses of 'Addio del passato', happily, and her pianissimos are lovely, well-judged, and always in tune. She is a big star at the Bolshoi." - *Classics Today*

"Venera Gimadieva's highly intelligent portrayal of Violetta suggests that happiness might yet be possible. Sumptuous of voice at every turn of this supremely challenging role, she looks wonderful... Violetta's 'Dite alla giovine'... offers further evidence of Gimadieva's formidable vocal and dramatic talents"

- *Classical Source*

Juliette in Gounod *Roméo et Juliette*, Grand National Theater Lima, cond. Manuel Lopez-Gomez, dir. Jean-Louis Pichon (November 2014)

"Gimadieva captivated the theater right from the first scene, combining her beauty with the delicacy of her voice, which perfectly matched Florez's in the four most harmonious and romantic duets of the opera, in which Romeo and Juliet declare their undying love for each other." - *Latin American Herald Tribune*

Violetta *La traviata*, Glyndebourne Festival Opera (July 2014)

"There was a commendable sense of identity and power to her warmly lyrical vocal approach, with the bigger phrases vividly and expressively shaped... she created a seriously positive impression and was rapturously received at her curtain call." - *Opera News*

"Russian soprano Venera Gimadieva is a beguiling and utterly believable Violetta... Only Ermonela Jaho has come close in recent memory to Gimadieva's spontaneous warmth, and she has a vocal ease and facility that's all her own. Gimadieva also has that rarest of instincts that sees her risk virtuosity and power for the drama of the moment." - *Independent*

"Venera Gimadieva and Michael Fabiano, as Violetta and Alfredo, both sing with an almost languid, big-voiced ease that's a pleasure to witness. Her sound is creamy and penetrating, with Act I's fireworks cleverly and convincingly negotiated... More than ever, the extended duet between Germont and Violetta exists as the opera's emotional heart, as well as its turning point" - *Spectator*

"Verdi's great weepy ... needs a star turn and Glyndebourne has found one in young Russian Venera Gimadieva. Her voice is exquisite, thrillingly secure across the range, her top notes floated with beguiling purity. And she is also a compelling actress, bringing the necessary passion, despair and fragile vulnerability to the part." - *Daily Mail*

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"As Violetta, the doomed heroine, the Russian soprano Venera Gimadieva was a real find. Her voice was full of power and emotion, from the joyousness of the opening party scene to her soft and pitiful end and she acted the part to perfection." - *Daily Express*

"Russian soprano Venera Gimadieva of the Bolshoi Opera is memorable in the title role. Her voice is thrilling, wonderfully controlled and expressive. She is also physically ideal, having a dark fragile beauty that recalls the real Lady of the Camellias, Marie Duplessis, immortalised by the Alexandre Dumas novel on which Verdi based his opera." - *Sunday Express*

"[Gimadieva] has all the makings of an outstanding interpreter of this star soprano role... by "Alfredo, Alfredo" at Flora's soirée she was spinning ear-caressing pianissimo; and in Addio del passato, tinged with regret and nostalgia, she had found her stride and her conquest of the audience was complete."
- *Sunday Times*

"Venera Gimadieva is thrilling in this elegant update... She is a soprano of huge presence, compelling to watch, with a voice of thrilling security and range, and a special quality to her quieter singing that makes you hang on every note. It's a remarkable, touching Glyndebourne debut." - *Guardian*

"The alluring Venera Gimadieva, based at the Bolshoi, makes a most impressive Violetta, singing with a vibrant clarity that never wobbles, even at pianissimo – inevitably, she puts one in mind of Netrebko, but her musical discipline is superior." - *Daily Telegraph*

"Glyndebourne's got talent... an unusually gifted young Russian called Venera Gimadieva... Her soprano is bright, even, fresh, shapely. She meets with effortless ease the exacting vocal demands set by Verdi for his leading lady in La traviata – and has a matching stage confidence." - *Financial Times*

"In the star role of Violetta, Russian soprano Venera Gimadieva makes a definite splash in her Glyndebourne debut. She looks absolutely convincing as a call girl to high-society, and acts as capably as she sings" - *The Stage*

"This production has a sensation in Venera Gimadieva, whose voice seems limitless in its range of colour, from declamatory fortissimo to wafer-thin, consumptive pianissimo. And she looks fabulous." – *Observer*

"The other reason for joy is Gimadieva's Violetta. In looks, acting ability and vocal timbre the young Bolshoi soprano inevitably invites comparison with Anna Netrebko...she sings with ravishing lyricism, has a pianissimo that could melt glaciers, the boldness to deploy it at crucial moments, and the intelligence to make every phrase convey expression." – *Times*

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Opera Ball, Badische Staatskapelle, cond. Justin Brown (May 2013)

"... soprano Venera Gimadieva infatuated audiences with Juliet's aria "Je veux vivre" from Gounod's opera Romeo and Juliet. Considered the new voice of Russia... her performance was celebrated as a sensational success." - *Badisches Tagblatt*

Violetta La traviata, Opéra de Rheims (May 2012)

"Venera Gimadieva's Violetta is devastatingly beautiful, both to the ears and to the eyes. Her voice has a velvety richness, and her expressiveness and temperament are already very established for this young soprano from Russia, whose future looks highly promising." - *Concert Classic*

Violetta La traviata, Opéra de Limoges (April 2012)

"The production was made extraordinary by Venera Gimadieva's Violetta. This very young singer, house artist at the Bolshoi since 2010, was a revelation. With her captivating timbre, her flexible yet powerful voice, her strong stage presence, and her true physical beauty (which never hurts), she will be a star before long ... This production will be revived in Reims and in Rennes. It's really worth the detour".

- *Opéra magazine n°74,*

"Aix-en-Provence may have adored Natalie Dessay, but Limoges now venerates Venera Gimadieva... Neither Callas nor Sutherland could have done a better job. There are many who bewail in specialist music publications that there are no more true Violettas, but Venera Gimadieva proves them all wrong."

- *Le Populaire du Centre*