



# NATALYA GENNADI SOPRANO

## REVIEWS

### **As Adriana in *Adriana Lecouvreur* with VoiceBox:Opera in Concert –**

"A successful Adriana needs a really charismatic performer in the title role and here, OIC delivers. The role, with its relatively low tessitura, seems to sit comfortably for Natalya Gennadi and she produces some really fine singing especially in the lower half of her range. She's also a very convincing actress."

**John Gilks, Opera Canada**

### **In "*Verbotenlieder*" with Tongue in Cheek Productions –**

"Natalya Gennadi sang *Lensky's Aria* from Eugene Onegin, and if you missed it, I'm sorry for you. I'd say it was some of the best singing I heard this year, not just this night."

**Gregory Finney, Schmopera.com**

### **As Mimi in *La Bohème* with Highlands Opera Studio –**

"Natalya Gennadi was a gorgeous Mimi; not only did she look the part of the consumptive heroine, she allowed her powerful voice to ebb and flow producing gorgeously rich tones in Act I and sweeter, melodic phrases in Act IV."

**Dawn Martens, Opera Canada**

### **As Oksana G with Tapestry Opera –**

"...this is an involving, important work featuring some very fine performances, with soprano Gennadi giving a star-making turn in the lead."

**Catherine Kustanczy, Toronto Star**

"Natalya Gennadi committed to the role of Oksana heart and soul through every note. When she pleads in vain for help over the din of a nightclub where she and other women are being sold, it is devastatingly believable and painful to watch. Her voice is equipped with a powerful core surrounded by endearing sweetness that soared effortlessly through the vocal ups and downs that mirrored the turbulence taking place on stage."

**Keira Grant, Mooney on Theatre**

"Cast in the headliner role of Oksana, Ukrainian Canadian soprano Natalya Gennadi brings a boundless depth of pathos to her character, a naïve, innocent country girl savagely trapped, her body hurled into hell. This is an exceptionally young artist, a singer actor glimpsed at the outset of her career, fresh, spontaneous, exploding with energy, her voice sparkling and bright with a remarkable loft that belies its lightness. Tracking Oksana's journey from innocence to terror to catharsis and self-belief, Gennadi flings herself headlong into the darkness, carrying us with her, in a brave, uplifting performance. We listen and watch and we are shattered."

**Ian Ritchie, Opera Going Toronto**

"Gennadi, who is of Ukrainian background, delivers a stunning performance that is piercing in its openness and vulnerability."

**Glenn Sumi, NOW Toronto**

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## REVIEWS (CONTINUED)

### **As Oksana G with Tapestry Opera (Continued) –**

"Natalya Gennadi puts in a fine performance as the title character, who begins as a young naive girl, hardening as the evening progresses but never ossifying, her heart retaining some pliability throughout. Gennadi's lyric soprano was a pleasure to listen to, and she tried, mainly successfully, to modulate her performance as the story progressed."

**Robert Harris, Globe and Mail**

"Natalya Gennadi makes a very convincing Oksana. She looks the part, sings well and is a very accomplished actress."

**John Gilks, OperaRamblings**

"Natalya Gennadi, a young Ukrainian-Canadian is ideal for the role of Oksana. With a pure, strong, liquid soprano, Gennadi describes Oksana's wide dramatic arc from youthful happiness to betrayal, despair and, most movingly, the recovery of her sense of self-worth."

**Christopher Hoile, Stage Door**

### **As Oksana G with Tapestry Opera –**

"As the titular Oksana G., Natalya Gennadi embodies the character's tragic journey wholly and honestly from start to finish. Even in her darkest moments, she still manages to let Oksana's positive lights shine through. Her strength is palpable."

**Schmopera.com**

### **As Anna Bolena –**

"Natalya Gennadi offered Anna's mad scene aria from Anna Bolena. There was some real acting here and some really nice singing with unusual colours ... reminiscent of Radvanovsky. One of the evening's highlights."

**John Gilks, OperaRamblings**

"Soprano Natalya Gennadi brought us an Anna Bolena that was nuanced, and beautifully delivered."

**Greg Finney, Schmopera.com**

### **As The Countess in Le Nozze di Figaro with Brott Opera, Hamilton –**

"The Countess was exquisitely portrayed by Natalya Gennadi. Regal and restrained but deeply wounded, her 'Dove sono...' was a highlight of the evening."

**Hugh Fraser, Hamilton Spectator**

"Like Cherubino, it was almost impossible not to fall in love with the Countess!"

**David Goodings**

"...Natalya Gennadi Matyusheva and her rendering of the heartbreakingly wretched plea 'porgi amor' certainly touched every audience member."

**Ontario Arts Review**

### **As Suor Angelica with Oshawa Opera –**

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## REVIEWS (CONTINUED)

### **As Zemfira in Aleko with Opera 5, Toronto –**

"Soprano Natalya Matyusheva is excellent as Zemfira, the adulterous wife."

*Musical Toronto*

"The Rachmaninov was musically the highlight of the night with solid and very Russian singing from soprano Natalya Matyusheva as Zemfira"

*John Gilks, OperaRamblings*

"Natalya Matyusheva as Zemfira, and Joshua Whelan as Aleko were wonderfully intense..."

*barczablog.com*

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