



DIANE KALINOWSKI, SOPRANO

Diane Kalinowski is an artist that “stands out, possessing an enormous voice of fine quality” (Patrick C. Byrne; Belgian Opera Guide). She recently performed the title role of *Tosca* with Opera Connecticut to enthusiastic acclaim including a review from Larry Kellum of Town Times applauding “...her voice is gorgeous, her high Bs and Cs (she has many) were gigantic bullseyes, her acting was sensitive, and her beautiful long pianissimo ending “Vissi d’arte” instantly showed this critic that she is a major talent in the making!”

Ms. Kalinowski has performed the roles of Marguerite in an adaptation of *Faust*, Lady Billows in *Albert Herring*, the New Prioress in *Dialogues of the Carmelites*, the title role in *Suor Angelica*, Gretel in *Hansel and Gretel*, Frasquita in *Carmen*, and Yum Yum in *The Mikado*. In addition to Opera Connecticut, she has been seen on the stages of the Lyric Opera of Kansas City, Annapolis Opera, New Jersey State Opera, and Rochester Lyric Opera.

No stranger to the concert stage, Ms. Kalinowski has performed numerous scenes and arias from *Madama Butterfly*, *Norma*, *La Forza del Destino*, *Aida*, Boito’s *Mefistofele*, *Der Rosenkavalier*, and *Così fan tutte*. She has been the soprano soloist in Handel’s *Messiah*, the Poulenc *Gloria*, the Mozart *Requiem*, and the Vivaldi *Gloria* and also sang Strauss’s *Vier letzte Lieder* with the University of Kansas Symphony Orchestra at the beautiful Lied Center.

Ms. Kalinowski is the recipient of numerous awards including the Top 3 of 9 possible awards at the Annapolis Opera Voice Competition; Top Prize in the American Opera Idol Competition at Opera Connecticut; and Grand Prize in the LaDue Professional Recital Competition at Rochester Lyric Opera. She was selected as one of five finalists in the inaugural Elizabeth Connell Prize, an international competition for aspiring dramatic sopranos, in conjunction with the Joan Sutherland/Richard Bonyngé Foundation, in Sydney, Australia.



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OPERATIC REPERTOIRE

Boito:

Margherita - Mefistofele

Britten:

Lady Billows – Albert Herring
Ellen Orford – Peter Grimes
Miss Jessel – The Turn of the Screw

Cilea:

Adriana - Adriana Lecouvreur

Massenet:

Salomé - Hériodiade

Mozart:

Fioridiligi – Così fan tutte
Donna Elvira/Donna Anna – Don Giovanni
Elettra – Idomeneo
Countess – Le nozze di Figaro

Poulenc:

New Prioress – Dialogues des Carmélites

Puccini:

Mimi – La bohème
Minnie – La fanciulla del West
Turandot – Turandot
Cio-Cio San – Madama Butterfly
Tosca – Tosca
Suor Angelica – Suor Angelica
Giorgetta – Il tabarro

Strauss:

Ariadne – Ariadne auf Naxos

Verdi:

Aida – Aida
Amelia – Un ballo in maschera
Elizabeth – Don Carlo
Lucrezia – I due Foscari
Alice Ford – Falstaff
Leonora – La Forza del Destino
Luisa – Luisa Miller
Desdemona – Otello
Leonora – Il trovatore

Wagner:

Elsa – Lohengrin
Elisabeth – Tannhäuser



MIA Artists Management

DIANE KALINOWSKI, SOPRANO

ORCHESTRAL/ORATORIO REPERTOIRE

Beethoven:

Symphony No. 9
Missa Solemnis

Handel:

Messiah

Mahler:

Symphony No. 4

Mendelssohn:

Elijah

Mozart:

Requiem

Strauss:

Vier letzte Lieder

Verdi:

Messa da Requiem

CONDUCTORS

Ward Holmquist
Doris Lang Kosloff
Ron Spigelman
Vera Volchansky

Joe Illick
Hugh Keelan
Frank Collura
Stephen Collanti

OPERA HOUSES/THEATERS

Lyric Opera of Kansas City
Opera Connecticut
Rochester Lyric Opera

D'Angelo Opera Theatre
Annapolis Opera
New Jersey State Opera



DIANE KALINOWSKI, SOPRANO

REVIEWS

TownTimes.com Review

Tosca - Opera Connecticut

In the title role, **Diane Kalinowski** is, and looked, younger than the norm (her wig perhaps?), and thus, a little more guttural thrust from the chest register a la Tebaldi would have been welcome. That said, her voice is gorgeous, her high Bs and Cs (she has many) were gigantic bullseyes, her acting was sensitive, and her beautiful long pianissimo ending “Vissi d’arte” instantly showed this critic that she is a major talent in the making!

Larry Kellum

Carmen - Lyric Opera of Kansas City

Of the gypsy friends surrounding *Carmen*, **Diane Kalinowski**, as *Frasquita*, stood out. She possesses an enormous voice of fine quality, and frequently dominated the ensembles. A good-sized figure did not hamper her intention to convey her seductive designs on several of the soldiers.

Patrick C. Byrne



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