



MIA Artists Management

ANNA KOŹLAKIEWICZ,
SOPRANO

Anna Koźlakiewicz is a young Polish soprano who has been recognized for her clear and ringing tone, rich vocal color and her vibrant, elegant stage presence. Recent engagements include the role of Musetta in *La Bohème* with the Missouri Symphony, Pamina in *Die Zauberflöte* in Prague and Salzburg at the Prague Summer Nights International Festival, Cleopatra in *Giulio Cesare* with The Red River Lyric Opera, Lauretta in *Gianni Schicchi* at La Musica Lirica Festival, Italy, the title role in *Rodelinda* at the Indiana University Opera Theater, and a full season Artist Residency at The Atlanta Opera.

Other performance highlights include engagements at National Opera in Warsaw, Warsaw Chamber Opera, Collegium Nobilium in Warsaw, Amphitheater Bemowo and Our Savior Jesus Christ Church in Warsaw in the roles of Susanna in *Le nozze di Figaro*, Gianetta in *L'Elisir d'amore*, Peaceblossom in *A Midsummer Night's Dream*, Virtù in *L'Incoronazione di Poppea*, Zerlina in *Don Giovanni* and the soprano Soloist in *Coronation Mass* and *Mass of children* by J. Rutter.

A winner of the Medallion International Concerto Competition in Atlanta, the Golden Voices of Mazovia Award, and an Encouragement Award at The Metropolitan Opera National Council Auditions, Indiana District, Anna started her musical adventure at the age of six, studying piano and voice at the Mława conservatory of music. She continued her higher education at The Fryderyk Chopin University of Music in Warsaw where she received her Master of Music Degree in Voice Performance, studying under Małgorzata Marczevska. Nurturing her interests in the clash between different art forms she continued her artistic development studying Classical Art at the Cardinal Stefan Wyszyński University in Warsaw where she received a Bachelor Degree in Art History while maintaining her active performing schedule. The following season she continued her music education at Indiana University Jacobs School of Music, earning her Performance Diploma studying with Carol Vaness.

Upcoming engagements include the role of Zerlina in *Don Giovanni* at the F. X. Salda Theater, Liberec, Czech Republic and concert and recital performances in Warsaw, Berlin and New York City.



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OPERATIC REPERTOIRE

Boguslawski:

Dorota – *Krakowiacy I Gorale*

Britten:

Peaceblossom – *Midsummer Night's Dream*

Donizetti:

Ginnetta – *L'elisir d'amore*

Lucia – *Lucia di Lammermoore*

Handel:

Cleopatra – *Giulio Cesare*

Rodelinda – *Rodelinda*

Heggie:

Sister Catherine – *Dead Man Walking*

Massenet:

Manon - *Manon*

Monteverdi:

Virtu – *Coronation di Poppea*

Mozart:

Zerlina – *Don Giovanni*

Pamina, First Lady – *Die Zauberflote*

Susanna – *Le nozze di Figaro*

Offenbach:

Denise – *Le mariage aux lanterns*

Ernestina - *Choufleri*

Puccini:

Mimi, Musetta – *La boheme*

Lauretta – *Gianni Schicchi*

Purcell:

Amphitrite – *The Tempest*

Rossini:

Rosina – *Il barbiere di Siviglia*

Tchaikovsky:

Tatiana – *Eugene Onegin*

Verdi:

Annina – *La traviata*

Gilda - *Rigoletto*

ORCHESTRAL/ORATORIO REPERTOIRE

Mozart:

Coronation Mass

Requiem

Rutter:

Mass of Children



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CONDUCTORS

Arthur Fagen
Gary Thor Wedow
Piotr Wisniewski

Tyson Deaton
Joseph Mechavich
Kirk Trevor

OPERA HOUSES/THEATERS

F. X. Salda Theater
Atlanta Opera
Sandy Springs Performing Arts Center
Cobb Energy Center
Missouri Symphony
Red River Lyric Opera

La Musica Lirica Music Festival
Amfiteatr Bermowo
Warsaw Chamber Opera
Theatre Collegium Nobilum
The Grand Theatre



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REVIEWS

OPERAWIRE

Kozlakiewicz possesses a rich lyric soprano with a strong top. When we first see her Pamina, she is a woman suffering as she has been imprisoned by Sarastro. Her voice emphasized this suffering with a darker quality. However, once Tamino arrived, her singing obtained a brighter color and she shaped each phrase with even more elegance. Her duet with Veilleux was a stand-out as both singers played each other and created dynamic comic timing. But it was during the second act that she displayed her tremendous promise. In the aria “Ach ich fühl’s,” Kozlakiewicz shaped each phrase as a lament. Each time her singing was more intense and the high register bloomed with greater power over the orchestra. As she sung the aria, the soprano also evolved her character from a strong woman to a frail and tortured one. For this writer, it was the moment that stole the show.

Francisco Salazar



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