



Askonas Holt

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Oksana Volkova

SELECTED REVIEWS

06 Jan 18 BIZET Carmen, Latvian National Opera

"Latvian National Opera's unique twist on Bizet's magnificent opera starred Oksana Volkova; mesmerising with her rich mezzo voice which possesses all the haunting seduction and attitude of Carmen's gone by." [Klára Árgenta](#)

08 Dec 17 VERDI Rigoletto CD

"Oksana Volkova's ripe mezzo makes her Maddalena aurally embody carnality." Fred Cohn, [operanews.com](#)

"As Maddalena, Oksana Volkova brings vocal allure, making her both a match and contrast for Mastroni's suave but brusque Sparafucile." David Salazar, [operawire.com](#)

16 Oct 16 BIZET Carmen, Teatru Aurora, Malta

"Oksana Volkova's Carmen at the Aurora Opera House was the best I have seen since Christa Ludwig's to Domingo's José in Vienna some 40 years ago. She has it all: an absolute command of the stage, a richly seductive and polychromatic voice, her sinuous and voluptuous physique yet never vulgar mien, the never-changing fiery, free spirit which underlines the role, evident when she emerged from the cigarette factory. It was a superbly unforgettable experience which will be regretted no end by those who missed it. The audience was hers from the start. To think that Volkova was an almost last-minute replacement for the mezzo-soprano originally cast for the role and who fell ill. To think too, that for a number of days rehearsals had to go on without a mezzo-soprano. Yet there was no trace of that because the interaction between Oksana Volkova and the rest of the cast was as smooth as could be."
Albert Storace, [Times of Malta](#)

20 Dec 15 TCHAIKOVSKY Eugene Onegin, Royal Opera House, Covent Garden

"Oksana Volkova's ripe mezzo gave us a real shot of vodka as Olga, flirting outrageously with Hvorostovsky's Onegin at the ball to fire Lensky's jealousy."
Mark Pullinger, [Bachtrack](#)

"Oksana Volkova was a dark-voiced, yet lively Olga, clearly very much a party animal." Robert Hugill, [Planet Hugill](#)

"Oksana Volkova also makes her ROH debut as Olga, and her mezzo-soprano proves rich and full." Sam Smith, [Music OMH](#)

30 Oct 15 BIZET Carmen, Salzburg Landestheater

"Die junge Russin Oksana Volkova kann nicht nur unendlich lange Beine ins Treffen führen – die Bürossessel-Nummer hat was, mit der sie Don José rumkriegt. Die Vorzüge dieser Mezzosopranistin aus Weißrussland liegen im samtweichen Timbre." [Traunsteiner Tagblatt](#)



12 Jun 15 MASCAGNI Cavalleria Rusticana, Teatro alla Scala

"Riesce ad ottenere un successo personale anche Oksana Volkova (Lola), dotata di una voce che sa essere sensuale e pungente allo stesso tempo, con fraseggio chiaro e ricercato che ben esprime la figura di una donna frivola e leggera." Francesco Castelli, [GB Opera](#)

"Seducătoarea Lola, mezzosoprana din Belarus Oksana Volkova, a arătat așa cum trebuie, 'femme-fatale' și a expus un glas frumos colorat și senzual." Costin Popa, Bloguri

10 Nov 14 SHOSTAKOVICH Lady Macbeth of Mtsensk, Metropolitan Opera, New York

"Oksana Volkova as Sonyetka brought a husky and seductive tone to her characterization." Chris Browner, Columbia Spectator

"But in a cast where everyone stands out, Very, Mikhail Kolelishvili as the priest, Vladimir Ognovenko, Dmitry Belosselskiy and Oksana Volkova as Sonyetka, a saucy convict who catches Sergei's ceaselessly roving eye, demand mention." David Finkle, [Huffington Post](#)

26 Apr 14 VERDI Rigoletto, Bayerische Staatsoper

"Erwähnenswert ist zudem die starke Maddalena und Giovana von Oksana Volkova, die im dramatischen Ah, Più Non Ragiono des dritten Aktes Eindruck hinterlässt." Andreas M. Bräu, [Opennetz.de](#)

"De Wit-Russische mezzo Oksana Volkova vertolkte Gilda's verzorgster Giovanna en Maddalena. Het verschil in uitmonstering was zo groot dat ik haar aanvankelijk niet herkende toen ze in de derde akte opkwam. Haar prachtige lage stem kwam in het reeds genoemde kwartet uitstekend tot zijn recht." Peter Franken, [OperaMagazine.nl](#)

20 Sep 13 TCHAIKOVSKY Eugen Onegin, Metropolitan Opera, New York

"Oksana Volkova proved to be a fine Olga. She radiated with energy from her first entrance and throughout the ball scene. In early scenes she jested with the timid Tatiana and pranced about as Lenski flirted with her. The character's happy-go-lucky nature matched perfectly with Kwiecien's relaxed temperament in the early acts and contrasted well with the more introspective Netrebko and Bezcala. The lower range of her voice shone brilliantly at the end of the character's brief aria." David Salazar, [Latinos Post](#)

"Most of the cast excels, especially Oksana Volkova as Tatiana's sister Olga and Piotr Beczala as her fiancé, and Onegin's friend and later enemy, Lenski. Both sang vibrantly and effortlessly and they were completely in character, with no sense that they were self-conscious about performing." George Grella [New York Classical Review](#)

02 May 13 BIZET Carmen, Teatro Colon Buenos Aires

"Volkova quien es una especialista en el papel llevó adelante un trabajo digno de destacar, un ejercicio analítico de su voz nos devuelve firmeza en las notas graves y vibrato seguro con un tono sombrío y natural a lo que debemos sumarle una pareja emisión. Volkova sumó a su cantó una acertada actuación que conjugó provocativa seducción, conocimiento del poder que ejerce sobre los demás personajes y seguridad escénica en cada pasaje. "Habanera", la sencilla y provocativa melodía que Bizet reservó para Carmen es su carta de presentación: describe un carácter fuerte e indomable que Volkova encarnó a la perfección, sus líneas vocales exaltaron a lo largo de toda la ópera los más oscuros y temperamentales sentimientos de la gitana." Alejandro César Villarreal, [Opera World](#)

28 Jan 13 VERDI Rigoletto, Metropolitan Opera, New York

"...and Oksana Volkova, a supple mezzo, lend strong support as his whorish sister." Joe Dziemianowicz, [New York Daily News](#)

"Oksana Volkova sings well and vamps and sways predictably as a tiki-lounge-style Maddalena—in this show". Marion Lignana Rosenberg, [Classical Review](#)

01 Sep 11 BERLIOZ Damnation de Faust, Nice Opera

"Membre de la troupe du célèbre Théâtre Bolchoï de Moscou, la mezzo russe Oksana Volkova est une révélation. Dotée d'une plastique de rêve (elle fait penser immédiatement à sa célèbre consœur et compatriote Anna Netrebko), elle interprète une Marguerite d'une incomparable intensité, à la fois douce et radieuse; son mezzo de velours donne un sens à chaque mot, mais la voix est aussi d'une belle ampleur, dotée de graves profonds et sa prononciation du français excellente – fait suffisamment rare chez les chanteuses russes pour être souligné. Elle délivre une «Ballade du roi de Thulé» mais surtout le fameux air «D'amour, l'ardente flamme» avec une maîtrise qui suscite l'admiration au regard de son jeune âge et il n'y a guère que le manque de stabilité de son registre médium que l'on pourra lui reprocher. Une belle découverte." Emmanuel Andrieu, [ConcertoNet.com](#)