

*“The soprano’s intense lyricism, masterful tonal modulation
and bewitching urgency are thrilling.”*

(Karl Haxel, Rhein-Lahn Zeitung)

With a voice of rare richness, remarkable range, exceptional musicianship and blessed with delightful acting talent, lirico-spinto soprano Marina Russmann has earned critical acclaim for her work on the operatic and concert stage.

Since making her professional debut nearly a decade ago, Ms Russmann has been a guest artist with such leading theaters as the State Operas of Wiesbaden and Mainz, the Nibelungen Festival in Worms and the Chamber Opera of Rheinsberg. A full schedule of concert, symphonic and recital appearances has rounded out her artistic finish.

Ms Russmann’s operatic repertoire includes Mozart’s Pamina (Magic Flute) Donna Elvira (Don Giovanni,) and Countess (Figaro;) as well as Puccini’s heroines Mimi (Bohème), Manon Lescaut, Tosca and Liu (Turandot.) Moreover, alongside Bizet’s Michaela, the soprano’s notably resonant lower register makes her an ideal Carmen. Likewise true for Massenet’s Charlotte (Werther.) Verdi’s bel canto heroines are certainly in her future, including roles already prepared: Desdemona (Otello,) Leonora (Forza) and Luisa Miller. Wagner’s lyric protagonists - Eva (Meistersinger) and Elisabeth (Tannhäuser) are well within her ambit - as confirmed by her being awarded a Wagner Society study grant. And, Russian repertoire, as for example Tatjana (Oenegin) and Lisa (Pique Dame) already feature in her concerts.

Ms Russmann likewise has an enormous body of sacred repertoire, having appeared with the finest Central German choral ensembles and chamber orchestras in the sacred masterworks of Bach, Beethoven, Brahms, Britten, Mendelssohn & Co. Indeed, for many years she was a principal vocal mentor for the internationally renowned Wiesbadener Knabenchor. Today alongside her singing career, she remains a passionate pedagogue with the Evangelical Singing Academy in Wiesbaden. Her young students are regular prize winners in young artist competitions and successful applicants to leading university and conservatory vocal studies.

Russmann’s remarkable talent was first discovered while still a child in her native Russia. After migrating with her family to Germany as a young teen, she began formal vocal studies of operatic and concert literature, as well as vocal pedagogy at the universities of Mainz and Cologne, Germany. Following graduating with distinction, she was encouraged by professors and colleagues - in view of her distinctly Italianate vocal character - to continue postgraduate, master studies in Bologna, Italy.

Notable among the conductors Marina Russmann has worked with are maestros Siegfried Koehler, Frieder Bernius and Michael Hofstetter; masterwork with singers including Edda Moser, Christoph Preopardien and Felice Venanzoni have nurtured her artistic development. Her career has been supported by grants and awards from the Villa Musica, the Camerata Nuova, Erasmus and the Wiesbaden Wagner Foundation.

At present, the soprano is in Neustadt-an-der-Weinstraße, preparing the role of Parsja for the first ever production of Mussorgsky's complete opera "Der Jahrmarkt von Sorotschinzy." And, since 2012, Ms Russmann has been a leading soloist with the outstanding ensemble "Opera et Cetera," under the musical direction of internationally celebrated tenor, Keith Ikaia Purdy. In addition to the innumerable concerts she has performed alongside the tenor - she was selected by him to make her debut in Hawaii as "Tosca" to his Cavaradossi. And rounding out her increasingly busy calendar, these days, the soprano is often heard in the company of concert pianist, Christian Strauss. Their years of concertizing together have made them a perfectly balanced team, earning them popular and critical acclaim:

*"Marina Russmann sang with pure eloquence." (While the)
"sensitive accompaniment and pianistic skill of Christian Strauss
wonderfully topped off the evening's concert."*

(Nikolas Furch - [The Kirner Wochenspiegel](#))