



## ***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**

### **Britten:**

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

### **Mozart:**

Fioridiligi – Così fan tutte  
Donna Elvira/Donna Anna – Don Giovanni

### **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

### **Strauss:**

Ariadne – Ariadne auf Naxos

### **Verdi:**

Aida – Aida  
Elizabeth – Don Carlo  
Alice Ford – Falstaff  
Leonora – La Forza del Destino  
Desdemona – Otello  
Leonora – Il trovatore

### **Wagner:**

Elsa – Lohengrin  
Elisabeth – Tannhäuser

## **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



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## **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

## **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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