

ALEXANDRA NOWAKOWSKI, soprano

Biography



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Praised by Opera News for her “impassioned singing”, coloratura soprano Alexandra Nowakowski is first-generation Polish-American, fluent in Polish. She recently won 1st Prize at the Opera Columbus Cooper-Bing Competition and captured First Prize the Marcella Sembrich International Voice Competition with the Kosciuszko Foundation, and is a winner of the 2019 Astral National Auditions. She is a recent graduate of the Cafritz Young Artist at Washington National Opera.

In previous seasons, Ms. Nowakowski sang Nannetta in scenes from Falstaff with the WNO Orchestra under Joseph Colaneri, performed works of Richard Strauss with the Apollo Orchestra, and debuted with the Columbus Symphony, in Mozart’s Requiem under the baton of Rossen Milanov. She was also broadcast live on medici.tv in Joyce DiDonato’s Masterclass at Carnegie Hall. As the First Prize winner of

the Vocal Arts D.C. Art Song Discovery Competition, she was presented in solo recital at The Phillips Collection.

Washington Classical Review said of Ms. Nowakowski’s recent portrayal of Zerbinetta in Ariadne auf Naxos with Wolf Trap Opera that she “brought strength and sincerity” and “finessed the coloratura demands of the aria ‘Grossmächtige Prinzessin’ with panache and airy nuance, as refreshing as a gin fizz.” She also recently debuted as Gilda in Rigoletto with the Verbier Festival under the baton of Stanislav Kochanovsky, broadcast live on medici.tv, and debuted with The Philadelphia Orchestra under Stéphane Denève, for which she was praised by Philadelphia Magazine for the “command [of] her warm upper range.” She also recently gave her debut performance of Bach’s b minor Mass, with the Bach Society Houston.

Ms. Nowakowski is a First Prize winner of the Gerda Lissner Foundation Competition and the Violetta DuPont Competition. She won Second Prize in the James Toland Vocal Arts Competition, the Gerda Lissner Lieder/Song Competition, FAVA’s Grand Concours de Chant, and the Dorothy-Lincoln Smith Voice Competition. She has garnered other significant top awards from the Loren L. Zachary Society Vocal Competition and the Giulio Gari Foundation Competition, and was a 2019 Encouragement Award winner from Metropolitan Opera National Council Auditions in the Middle Atlantic Region. She has also been a scholarship recipient from the Kosciuszko Foundation and the Bel Canto Vocal Scholarship Foundation, and received a Kate Neal Kinley Memorial Fellowship. Next season, Ms. Nowakowski will be featured in a New Year’s Eve concert with Opera Baltycka in Gdansk, Poland.

An alumna of the Academy of Vocal Arts, at AVA Ms. Nowakowski performed Zerbinetta and Najade in Ariadne auf Naxos, the title role in Lucia di Lammermoor, Pamina in Die Zauberflöte, Gilda in Rigoletto, Sophie in Werther, Zerlina in Don Giovanni, Lauretta in Gianni Schicchi, and Musetta in La bohème. Other roles include Gretel in Hänsel und Gretel with the Philadelphia Sinfonia, Susanna (cover) in Le nozze di Figaro for Wolf Trap Opera, and Dido in Dido and Aeneas with the Baroque Artists of Champaign-Urbana.

Alexandra Nowakowski also holds a Bachelor’s degree from the University of Illinois at Urbana-Champaign.

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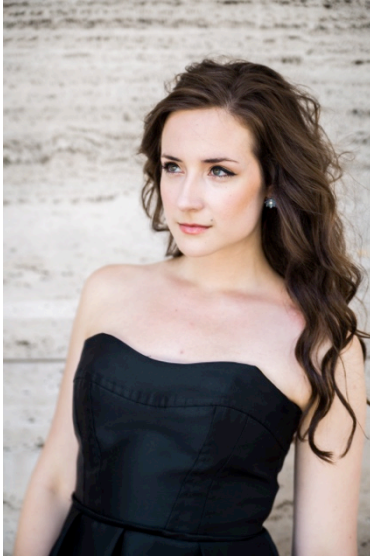


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“the sparkly Zerbinetta of soprano Alexandra Nowakowski...also stood out in the WNO Domingo-Cafritz Young Artist program in the last two years. She finessed the coloratura demands of the aria ‘Grossmächtige Prinzessin’ with panache and airy nuance, as refreshing as a gin fizz....Nowakowski also brought strength and sincerity to the touching duet with the Composer in the first act.”—Washington Classical Review

“Alexandra Nowakowski possesses a meatier sound than one normally hears from Zerbinetta — a welcome change in a role than can easily turn squally. She shows no trouble reaching the aria’s stratospheric (and sustained) Es and Fs, finishing the showpiece with stamina to burn. — Broad Street Review

“The light comes due to the illusive, magical gorgeous unicorn sung with dazzling virtuosity by Alexandra Nowakowski, whose airy notes turn into gossamer and disappear, as she does, into the atmospheric night.”
—DC Theatre Scene

“Soprano Alexandra Nowakowski...was appropriately demure as the mystical Unicorn. Her entrance delighted the children in the house, a disco ball illuminating her white costume and the whole theater with sparkling flecks of light. Her coloratura exploits in the second act were a vocal highlight.”—Washington Classical Review

“...Alexandra Nowakowski’s lovely Gilda...Delicate, fresh, pure as an angel in heaven as the Duke says, the young woman seduced us with her voice, her musicality, her tender acting, and her class.”—Concert Classic

“Gilda, played by Alexandra Nowakowski, delivers a very good, distinct performance. The young American singer has a voice with an exquisite timbre, capable of delicious vocalises (‘Gualtier Malde’)...she finds her place in the charming duos with Rigoletto...but also in the ravishing quartet of Act 3.”—Olyrix

“The young Alexandra Nowakowski...is an assured Gilda. The voice is well placed and projects well, with impeccable breath control that assures accurate high notes (the ‘Caro nome’ is executed with clear diction, and the voice remains in the same placement). It is without a doubt that of the three protagonists she is the one who possesses the most vocal maturity. A beautiful Gilda.”—Wanderer

“Alexandra Nowakowski more than filled out the demands of this exhilarating stretch — trills, runs, its own cadenza, and a spectacular high D near the end.”—The Philadelphia Inquirer

“Alexandra Nowakowski is delightful as the salacious Zerbinetta, tossing off her high E’s and her trills with aplomb.”—The Cultural Critic



“Alexandra Nowakowski (Zerbinetta) has a lovely lyric soprano with the top notes and flexibility this fiendishly difficult role requires; she’s also an engaging actress...she shaped the line very gracefully.”
–Philadelphia Magazine

“Alexandra Nowakowski’s Zerbinetta offered some lovely vocalism. Impressive.”–Opera News

“Alexandra Nowakowski – a lyric soprano with a remarkable range of dynamic shadings – was a dark-voiced, attractive heroine, thoroughly admirable vocally and dramatically.”–Opera UK

“Nowakowski commanded with her warm upper range.”–Philadelphia Magazine

“Nowakowski in particular gave a searching, dramatic interpretation of every phrase, culminating in ‘Dulcissime’: ‘Sweetest one, I give myself to you totally!’ This has to be one of the most passionate utterances in great music, and Nowakowski delivered with pure, splendid perfection.” –Broad Street Review

“[Nowakowski] sang with both power and lyricism.”–Chestnut Hill Local

“Well-cast Alexandra Nowakowski (Sophie) was a vocally bright presence.”–The Philadelphia Inquirer

“Soprano Alexandra Nowakowski did vibrant work as the unfulfilled, hopeful wife.”–Opera News

“In the fact-based drama 75 Miles, Nowakowski provided incisive vocalism and acting as Avery, an unexpectedly pregnant sixteen-year-old.”–Opera News

“Nowakowski did impassioned singing as Marina’s exasperated sibling Jessie.”–Opera News