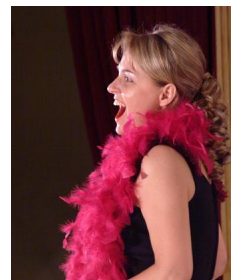




Opera roles performed on stage & selected other appearances

2011	Bellini	Bellini Gala	Soloist
	Szymanowski	Krol Roger	Roksana
	Donizetti, Verdi, Szymanowski	Love Duets & Arias	Soloist
	Verdi	Aida	Aida
2010	Bellini	I puritani	Elvira
	Strauss	Die Fledermaus	Rosalinde
	Jozef Elsner	Echo w lesie	Rozyna
	Chopin	18 Songs	Soloist
2009	Donizetti	Don Pasquale	Norina
	Bellini	I Capuleti e i Montecchi	Giulietta
	Donizetti	Concert of Arias	Soloist
	Mascagni	L'amico Fritz	Suzel
2008	Donizetti	Lucia di Lammermoor	Lucia
	Rameau	Pygmalion	L'amour
	Szymanowski	Stabat Mater	Soloist
	Mozart	Requiem	Soloist
	Mozart	Le nozze di Figaro	La Contessa
2007	Verdi	Rigoletto	Gilda
	Szymanowski	Poetics of Szymanowski	Soloist
	Mozart	Die Zauberflöte	Königin der Nacht
	Various	Polish & Greek Gala	Soloist
	Donizetti	Linda di Chamounix	Linda
2006	Verdi	La traviata	Violetta
	El-Dabh/Mozart	Thamos, King of Egypt	Princess Saïs
	Pergolesi	Stabat Mater	Soloist
	Henry Purcell	Dido & Aeneas	Belinda
2005	Bellini	Bellini Gala	Soloist
	Mozart	Il sogno di Scipione	La Costanza
	El-Dabh	Yulei	Yulei
2004	Bellini	Il pirata	Imogene
	Mozart	Così fan tutte	Fiordiligi
2003	Bellini	La straniera	Alaide
	Mozart	Zaide	Zaide
2002	Bellini	Norma	Norma
	Polish Renaissance	Land of Winged Horses	Anna
	Mozart	Il re pastore	Elisa
2001	Bellini	I Capuleti e i Montecchi	Giulietta
	Moniuszko	Letters of Love	Maid
	Maklakiewicz & Schiller	Pastoralka	Maria (annually till 2006)
2000	Bellini	I puritani	Elvira
	Polish Renaissance	Land of Winged Horses	Anna
1999	Moniuszko	Verbum Nobile	Zuzia
	Bellini	La sonnambula	Amina
1998	Humperdinck	Hansel & Gretel	Fairies
	Mozart	Die Entführung aus dem Serail	Konstanze
1997	Serocki	Oczy powietrza	Soloist



Upcoming

2012	Rollin Verdi Haydn Bellini Donizetti	Three Songs Il trovatore L'isola disabitata Norma L'elisir d'amore	Soloist with YSU Orchestra Leonora Costanza Norma Adina
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Performed opera with

Opera Circle Cleveland Women's Orchestra/Opera Lakeside Symphony Orchestra/Opera Musiktheater Lodz Stara Zagora Opera House	Cleveland - presently the largest opera company in NE Ohio Cleveland, Ohio Lakeside, Ohio Germany Stara Zagora, Bulgaria – upcoming
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Solo recitals

Carnegie Hall: Zankel Hall Pazardzhik Symphony Orchestra Contemporary Music Festival Celebration of Halim El-Dabh Ingenuity Festival Cleveland Women's Orchestra Lakeside Symphony Orchestra	New York City Pazardzhik, Bulgaria Youngstown, Ohio Kent State Auditorium Cleveland, Ohio Cleveland, Ohio Lakeside, Ohio
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Numerous recitals with piano





Education

Artist Diploma in Voice	F. Chopin Conservatory of Music, Warsaw, Poland 5-year program in voice and theory. Voice teachers: Hanna Rejmer (from Olga Olgina) Bogna Sokorska (from Ada Sari) Zofia Bregy
Voice studies after graduation	Patricia Berlin (2 years) Dale Fundling (present)
Ph.D in Philosophy of Art	Kent State University Dissertation: <i>The Greater Lyrical Form: An Inclusive Formalist Study</i> structural comparison of the sonata form and the greater Romantic lyric in the context of formalist aesthetics and idealist philosophy of F.W.J von Schelling

Other degrees and studies

Violin	several years of private lessons prior to voice
M.A. in English	University of Warsaw
M.A. in English	Kent State University
Executive Program for Nonprofit Leaders: Art	Stanford University
2-year individual administrative training	Ohio Arts Council

Selected Awards

<i>Toerne Dissertatin Award</i> of the year 2000	Kent State University
Distinguished Polonia Leader 2010	Kosciuszko Foundation, NE Ohio Chapter
All education above sponsored by grants	

Other professional

Executive Director	Opera Circle of Cleveland
Pringle Fellow	Kent State University



In reviews

"Sobieska, singing the title role for the first time in her career, is an impeccable artist with keen awareness of bel canto style. She joined long phrases into meaningful statements and easily floated the florid material... her portrayal was committed and intensely musical." The review concludes: "the production had its heart in the right place, and Sunday's appreciative audience knew it."

Donald Rosenberg on *Lucia di Lammermoor* The Plain Dealer

"She possesses a graceful coloratura soprano that negotiated Linda's music with technical aplomb and winsome personality."

Donald Rosenberg on *Linda di Chamounix* The Plain Dealer

"Dorota Sobieska, as the central character Elvira, negotiated the elaborate coloratura with grace, and attractive flair. She had a lovely uniform vocal quality over the part's requisite wide melodic span, and conveyed a remarkably expressive range."

Robert Rollin on *I puritani* clevelandclassical.com

Sobieska "possesses a light lyric soprano that floats in the softest music and travels easily in florid passages... she conveyed the mix of girlish fervor and madness that make Elvira so fascinating."

Donald Rosenberg on *I puritani* The Plain Dealer

"Dorota Sobieska was exceptional as Elvira, the opera's busiest and most challenging role. She has a lovely light soprano voice. Her seemingly effortless ability to execute the highest and most difficult bel canto passages was matched by a tasteful and sensitive musical interpretation."

Robert Rollin on *I Puritani* The Vindicator

"At the heart of the performance was Sobieska herself, a soprano with a voice of utmost delicacy and beauty who has mastered Bellini style. She was in superb form Saturday as Giulietta, sustaining lines exquisitely and traversing the florid demands with remarkable elegance. What's more, Sobieska revealed the passions that motivate the girl to bestow all of her love on a family enemy."

Donald Rosenberg on *I Capuleti e i Montecchi* The Plain Dealer

Sobieska "put her silvery soprano, agility and delicacy to affecting use. Bellini's opera is more a potpourri of vocal showcases than a dramatic enterprise, but Righter and Sobieska managed to depict a touching pair of doomed lovers."

Donald Rosenberg on *I Capuleti e i Montecchi* The Plain Dealer

"Sobieska's light lyric soprano is so ravishing, her phrasing so fine and her coloratura so right that the character's psychological challenges come beautifully across."

Donald Rosenberg on *Norma* The Plain Dealer

“Imogene [is] one of those killing soprano parts that requires force, delicacy and agility in equal measure. Dorota Sobieska filled the lyric passages with glowing tenderness and manages the florid lines deftly... the beauty of her singing and the honesty of her portrayal made the character a deeply affecting figure.”

Donald Rosenberg on *Il pirata* The Plain Dealer

“our local Bellinienne Dorota Sobieska, who, in my opinion, has a feel for this composer's style that deserves a wider hearing. Her Elvira and Giulietta were deeply moving and as valid as anything I've heard from the more famous practitioners.”

Steve Charitan previewing *La straniera* OPERA-L

“Sobieska, a beautiful singer with the vocal technique to meet the substantial challenge of the title role... produced glorious tones and performed coloratura passages with extraordinary skill.”

Wilma Salisbury on *La sonnambula* The Plain Dealer

“Sobieska had a triumph in Princess Sais' twisting Act II aria.”

Donald Rosenberg on *Thamos, King of Egypt* The Plain Dealer

“As the Countess, Sobieska revealed firm Mozart credentials in a glowing account of 'Dove sono'.”

Donald Rosenberg on *Le nozze di Figaro* The Plain Dealer

“Dorota Sobieska's golden tones and world-weary persona made the Contessa shine.”

Linda Eisenstein on *Le nozze di Figaro* Cool Cleveland

“Sobieska plays a stellar Konstanze. The demanding nature of this role cannot be underestimated. Sobieska conveys a variety of emotions quite movingly: profound melancholy and staunch resolution in the face of danger—not to mention the joy of traditional happy ending. Her soprano voice flutters with apparent ease through the many difficult passages, coloring each phrase delightfully.”

Zachary Lewis on *The Abduction from the Seraglio* Sun Post

“Sobieska, a tall and slender Polish beauty, sang the abducted heroine Konstanze in a heady soprano that was securely focused in the upper register... she created a convincing and sympathetic character who was willing to die for love.”

Wilma Salisbury on *The Abduction from the Seraglio* The Plain Dealer

Sobieska “not only was the heart and soul of this production, but also sang the role of Aida. It was magical to hear her spun, lyrical soprano sound in the gentle love arias. Her many high notes were unforced and impressive.”

Pam Hardy on *Aida* Sun

“As Aida, Dorota Sobieska had moments of glory, especially in soft, high passages that allowed her delicate soprano to float. Sobieska's innate musicality was evident even in dramatic passages.”

Donald Rosenberg on *Aida* The Plain Dealer

“Aïda, as portrayed by soprano Dorota Sobieska, was of a more tender and gentle nature emphasizing the emotional more than the dramatic. Ms. Sobieska relies on a great deal of expressionism in her singing style.”

J.D. Goddard on *Aida* clevelandclassical.com

“The trio [of soloists including Sobieska] sang with graceful assurance and vocal beauty. They savored the finesse of Elsner’s writing even as they maintained a light-hearted sense of interplay.”

Donald Rosenberg on *Echo in the Woods* The Plain Dealer

“Sobieska and Biernacki brought fine vocal and acting values to their roles.”

Daniel Hathaway on *Echo in the Woods* clevelandclassical.com

“Soprano Dorota Sobieska, standing before candles far from the string quartet and clarinet, sang ‘Ah! Non credea mirarti’ from *La sonnambula* with soaring vibrancy.”

Donald Rosenberg on *Chopin tribute* The Plain Dealer

“Among the production's striking aspects was Sobieska... who sang the roles of the Sandman and Dew Fairy and danced as one of the guardian angels. Sobieska's soprano sounded lovely and free in her short duties, and she seemed eminently comfortable in Kathryn E. Mihelick's ethereal choreography.”

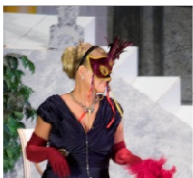
Donald Rosenberg on *Hansel & Gretel* The Plain Dealer

“The first half concluded with an opera whiff of grand proportions when... Dorota Sobieska appeared on stage, gliding in, unearthly, as tells an authentic diva apart, amazing the audience with her aria from Bellini’s *Norma*.”

Michal Osiecimski on *Carnegie Hall: Zankel Hall Concert* Kurier Plus

“I compliment you on your performance. Your singing was quite lovely, with good phrasing and legato. In addition you were quite poised on stage.”

Daniel Ferro on *Carnegie Hall: Zankel Hall Concert (Bellini, Donizetti, Szymanowski)* Message



Donald Rosenberg is Music Critic for *The Plain Dealer*, the largest Ohio Newspaper; the President of *Music Critics' Association of North America*; as well as the author of *The Cleveland Orchestra Story "Second to None"* 2000.

Robert Rollin is Professor of Composition at Youngstown State University and Music Critic for *The Vindicator*, the largest newspaper in the Youngstown area (1.5 million population) & clevelandclassical.com

