Natalia Rubis, soprano

Opera magazine has described her as a sensuous actress and a virtuosic singer. She is consistently building a lirico spinto repertoire. She sings the title roles in *Salome*, *Aida*, *Halka*, and *Madama Butterfly*, as well as Ariadne and Benigna.

In November 2025 she made her debut as Salome at the Wrocław Opera in a production by Mariusz Treliński, conducted by Yaroslav Shemet. Her interpretation was acclaimed for its powerful stage presence, intense dramatic focus, and striking vocal freedom in one of the most demanding roles of the Richard Strauss repertoire. One month earlier she debuted as Ariadne in *Ariadne auf Naxos* at the Kraków Opera under José Maria Florêncio, following her role debut as Aida in March 2025, which she reprised in 2025 and 2026 at the Kraków Opera Summer Festival at Wawel Castle.

In May 2026 she sang the title role in the world premiere of the Italian version of Moniuszko's *Halka* at the Podlasie Opera under Fabio Biondi. The production drew enthusiastic notices from the Italian press, with Paolo Patrizi writing in Drammaturgia that she is "a dramatic soprano of agility who, in Donizetti and Bellini, would do honour to any theatre." In September 2026 she made her role debut as Cio-Cio-San in *Madama Butterfly* at the Baltic Opera.

In April 2026 she returned to the Polish National Opera to debut as Alice Ford in Verdi's *Falstaff*, conducted by Patrick Fournillier. Her first appearance there came in 2024, when she created the role of Benigna in Penderecki's *Die schwarze Maske*, directed by Sir David Pountney and conducted by Bassem Akiki. For this portrayal she was nominated for a Polityka Passport 2025, one of Poland's most prestigious cultural awards.

Her forthcoming engagements include role debuts as Maddalena in *Andrea Chénier* at the Baltic Opera, as Alzira in Verdi's *Alzira* at the Beethoven Easter Festival under Łukasz Borowicz, in concert and for a CD recording, and as Leonore in Beethoven's *Fidelio* at the Teatro Petruzzelli in Bari in November 2027.

She began her career in the music of Mozart, Handel, and Haydn. She has appeared at Teatro Real Madrid and Gran Teatre del Liceu Barcelona in Haydn's *Orlando paladino* with Il Giardino Armonico under Giovanni Antonini, and sang Almirena in Handel's *Rinaldo* at the Händel-Festspiele Halle, where she had made her operatic stage debut in 2014 as Calisto in *Giove in Argo*. Her Mozart roles include Vitellia in *La clemenza di Tito*, sung at the Warsaw Chamber Opera under Benjamin Bayl, as well as Elettra, Donna Elvira, Fiordiligi, and the Countess. She recorded the role of Cristallina in Salieri's *La fiera di Venezia* for Deutsche Harmonia Mundi.

She collaborates regularly with the Beethoven Easter Festival, where she appears in the Unknown Operas series conducted by Łukasz Borowicz with the Poznań Philharmonic Orchestra, singing the title role in Cherubini's *Faniska* as well as Gazzaniga's *Don Giovanni*, Milhaud's *Le pauvre matelot*, and Martinů's *Alexandre bis*. She closed two consecutive editions of the festival: the 29th with the Kaddish settings of Penderecki and Bernstein under Christoph König, and the 30th with the *St Luke Passion* at the Polish National Opera under Maciej Tworek. She also appears at the Chopin and His Europe Festival. Many of these performances have been released on CD.

Her oratorio and symphonic repertoire includes Bach's *St John Passion* at the Musikverein Vienna, Penderecki's *St Luke Passion* and *Credo*, Szymanowski's *Stabat Mater*, Haydn's *The Creation* and *The Seasons*, Dvořák's *Requiem* and *Te Deum*, Rachmaninov's *The Bells*, and Kilar's *Missa pro pace*,

including performances with the Chicago Philharmonic during the centenary celebrations of Poland’s independence.

Natalia Rubis holds a Master of Musical Arts from the Yale School of Music and is a laureate of several international competitions, including the Maria Malibran Competition in Milan (Special Prize), the Antonina Campi Competition (Second Prize), and Musica Sacra Rome (Giovane Promessa Award).