

DEAN



ARTISTS
MANAGEMENT

**EMILIA BOTEVA
MEZZO-SOPRANO**

Reviews

“The other smaller parts contributed significantly to the overall effect of the production: ... Emiliya Boteva is suitably comic as the nanny... “ - **Eugene Onegin, Calgary Opera**
Calgary Herald, Kenneth Delong

“As Kostelnicka, mezzo-soprano Emilia Boteva is exceptional in building from restraint to boiled-over raw emotion.” - **Jenůfa, Pacific Opera Victoria**
Times Colonist, Sarah Petrescu

“Emilia Boteva, sang the sympathetic role of Brigitta with a richly focused tone and a fine understanding of the dramatic element.” - **Die Tote Stadt, Calgary Opera**
Calgary Herald, Kenneth Delong

“The emotional heart of this work is its fourth movement. The wonderful Boteva imbued her ethereal solo *Urlicht (Primal Light)* with a sense of gravitas and world-weary hope that prevails against all odds. She projected benevolence with her richly coloured vocals giving rise and fall to her German text...” - **Mahler Symphony No. 2, Winnipeg Symphony**
Winnipeg Free Press, Holly Harris

“The performance also gained by having a terrific soloist....mezzo-soprano Emilia Boteva made it a highlight of the evening. The Bulgarian-born singer’s deep Slavic timbre proved ideal in this brooding music, her sensitive vocalism casting a spell in the mournful elegy for the battlefield dead.” - **Alexander Nevsky, Grant Park Festival**
Chicago Classical Review, Lawrence A. Johnson

“Mezzo-soprano Emilia Boteva was in outstanding voice in the beautiful Field of the Dea', and sang a moving elegy.” - **Alexander Nevsky, Grant Park Festival**
Calgary Herald, Stephen Bonfield

“Emilia Boteva’s portrayal of Tatiana’s nurse, Fillipnevya, was a delight.”
- **Eugene Onegin, Opera Lyra**
Ottawa Citizen, Richard Todd

Continued ...

“... the phenomenal *Azucena* of Emilia Boteva. The voice is absolutely huge, though also very capable of softer more gentle passages...her high notes as well as her low ones, are thrilling. She sang a fantastic ‘*Stride la vampa*’...she held the last note of ‘*Condotta ell’era in ceppi*’ for an almost indecently long time.” - **Trovatore, Royal Theatre Carre**

“...mezzo-soprano Emilia Boteva was a powerhouse.”

The Buffalo News, Garaud ManTaggart

“The star was undoubtedly mezzo Emilia Boteva. Her voice has a freshness about it that does not change with the register or volume that she might be singing in. It is clear and strong and retains its smooth velvety quality in all its ranges, particularly in her transitions from one register to the other. Above all her performance was extremely musical.” - **Verdi: Requiem**

Malta, Cecilia Xuereb

“Emilia Boteva...sonorité raffinée dans l’aigu, timbre lumineux et puissant dans le grave, ce mezzo dispose de beaucoup de ressources.”

Le Soleil, Richard Boisvert

“The most successful performance came from the *Amneris* of **Emilia Boteva**. From both a vocal and dramatic point of view, she delivered a sublime performance.” **(Translation)**

Leeuwarder Courant – Rudolf Nammensma

“...pero a su vez Emilia Boteva resultó una extraordinaria *Suzuki*, de gran empaque vocal, especialmente en el hermoso dúo de las flores con la soprano.”

La Provincia/Diario de las Palmas – Rodrigo Barbosa

“L’*Ulrica* de Emilia Boteva è stata, appunto una strega da favola nordica; bella voce, capace di realizzare sempre un espressivo fraseggio, alonandolo con misteriosi accenti innervati da una sincera apprensione per i funesti presagi che è chiamata a dare.”

La Gazzetta del Mezzogiorno – Nicola Sbisà