

MÉDÉE: "Oxana Arkaeva gives in the principal role of Medea quite a strong debut: reasonably dramatic between abysmal depth and flittingly belcanto singing". J. Kanold, "Südwest Presse", 07.02.2015

"Soprano Oxana Arkaeva delights in this dominant role and delivers a brilliant performance...with the voice that gets under your skin". SWR-Radio, 06.02.2015

"The figure of Medea is completely comprehensible in her actions...Extremely prominent Oxana Arkaeva could scarcely act more diverse and compelling...and portrayed Medea not as a Fury, but as narcissistically aggrieved woman." D. Hub, "Augsburger Allgemeine", 07.02.2015



"Médée" by L. Cherubini
Foto: I. Mess



Hanna Glawary in "The Merry Widow",
by F. Lehár. Foto: Privat

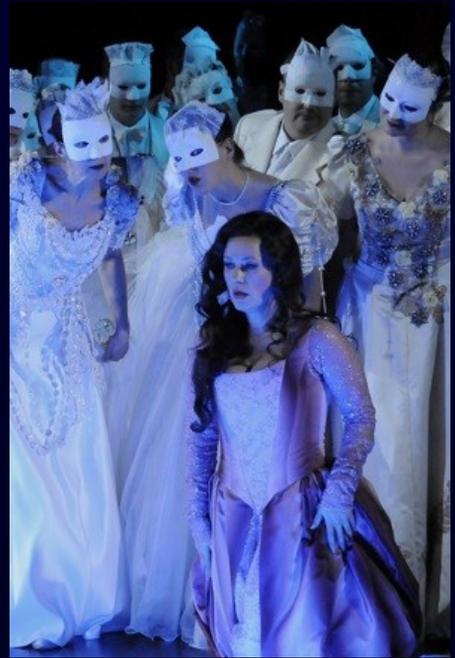
THE MERRY WIDOW (Open-air): "Of all the singers Oxana Arkaeva could primarily please the best. Soprano came strongly across with her intense play and has absorbed fully in her role. She also was able to score sustainably vocally. The greatest impact was achieved in particular at the top notes and through passages, where she could let her soprano flow freely and elegant". L. Steinbach, „Der Opernfreund“, 21.07.2014

"Convincingly casted: Oxana Arkaeva as a mermaid on two legs and one with the beautifully blooming soprano at the top". J. von Sternburg, "Frankfurter Rundschau", "scenically as well as vocally sovereign sung and performed", G. Schrott, „FAZ“, 14. 07. 2014

"Soprano Oxana Arkaeva – a lucky grip of this production, was capable to enchant with her voice, acting at the same time in hearty smart cabaret style: well-balanced in every moment". S. Michalzik, „Offenbacher Post“, 13.07.2014

UN BALLO IN MASCHERA: *"With Oxana Arkaeva the house has since a long while about a real dramatic soprano. Her dark voice, closer to the Mezzo, allows both lyricism and clearness of carrying capacity top notes paired with impressive acting abilities."* G. Buhles
 "Schwäbische Zeitung" 05.12.2009

DON CARLOS (Open-Air): *"Vocally excellent, despite the cold wind, Oxana Arkaeva (with knee-length red-gold hair) embodies devout, renouncing and at the same passionately loving Elisabetta "*
 D. Hub. „Augsburger Allgemeine“, 11.07.2011



Amelia in "Un Ballo in Maschera"
 Foto: M. Kaufhold



Angelica in "Suor Angelica"
 Foto: M. Kaufhold

IL TRITICO: *"The fact that this evening has become a thrilling experience is foremost achievement of Oxana Arkaeva in the role of Suor Angelica - who offered vocally, with her young dramatic soprano, as well as through visual aspects of shattering empathy - more than an impressive performance".*

U. Packolt, „Der neue Mertker“, Vienna, 02.11.2012

"A captivating trio ... especially Kwang-Keun Lee as Michele in" Il Tabarro" and Oxana Arkaeva, who sung two main roles this evening, knew well to excite the audience with expressive acting". "Opernglas", 5.2013



Emilia Marty in „The Makropulos Case“
Foto: M. Kaufhold

MAKROPOULOS CASE:

“In the principal role of famous singer Emilia Marty excelled soprano Oxana Arkaeva, who brilliantly understood to furnish this obscure role with many visual facets, while mastering well an expressive and extremely demanding

German Sprechgesang“.

U. Packolt, “Der neue Merker“
Vienna, 9.07.2012

“Oxana Arkaeva embodies the principal role with supreme elegance, shaping the character with warm timbre in the middle voice, brightness on the top, clear diction, expressiveness without any exaggeration“. G. Buhles
“Schwäbische Zeitung“, 21.04.2012

MADAMA BUTTERFLY: *Soprano Oxana Arkaeva sung Cio Cio San with a shattering intensity“.* K. F. Schuster, “Opernglas“
11. 2011

„Naturally, the focus of the evening was directed towards Oxana Arkaeva, who was celebrated in the title role of the Cio Cio San. All the way through performance soprano succeeds in convincingly drawing the portrait of this captured soul with flowing high notes and pain expressed middle voice“. J. Kanold, “Südwestpresse“
26.9.2011

DIALOGUES OF CARMELITES:

“Oxana Arkaeva’s successful portrayal of the role of new prioress was particularly evident in the safe management of the treacherous top register“. K. F. Schuster
“Opernglas“, 04.2013



Cio Cio San in „Madama Butterfly“.
Foto: H. Dotzauer

SALOME: *"Impressive the soprano of Oxana Arkaeva as Salome and in general the vocal power of the singer. When she dances the famous veil dance for her stepfather, she shows the naive but at the same time dangerous, thirsting for revenge girl".*
 A. Schlesak SWR 2, 24.04.2010

"Oxana Arkaeva sings the disturbed girl with all facets of her voice, consuming and succeeding in an intensive play as ill-bred child between innocence, beadily desires and insanity. Whereby she succeeds in drawing this role with her voice: from childlike beep tone and puberty complaining, to shrew, hardy and luckily-sensuous light, clear singing." F. Pascher
 "Der Neue Merker", Vienna, 5.2010



Prinzessin Salome in „Salome“
 Foto: J. Klenk



Desdemona in „Otello“
 Foto: H. Dotzauer

OTELLO: *"But above all, this was the evening of Oxana Arkaeva as Desdemona. Wonderfully lyrically she sang not only in the love duet of the first act, but even more beautifully and intimately gallant the song of the willow: With almost breathless listening audience ... In the highly dramatic moments soprano showed their potency for the biggest games the operatic repertoire".*
 G. Buhles, „Schwäbische Zeitung“, 28.09.2013

"Oxana Arkaeva's soprano could in particular impress by exemplary supported, soulful Piani. Her wonderfully performed song of the willow was one of the highlights of the evening." L. Steinbach, "Opernfreund"
 27.10.2013

IL TRITICO: *"Oxana Arkaeva as Giorgetta, marks, with her meditation over the Seine, one of the highlights of the evening and equally powerful, impressive and credible is her acting as Suor Angelica". R. Bittner, "NWZ", 13.01.2013*

"Giorgetta (Oxana Arkaeva), already impressive by immense range and strong expression (of her voice) ... becomes in "Suor Angelica" another opportunity to convey through impressive in large-scaled lines, another large role full of suspense, powerful and desperate rearing up and resignation that has its "coronation" of her mother's love culminates in the hopeless suicide by poison herbs." C. Rick, „NWZ“, 13.05.2014



Giorgetta in "Il Tabarro" (with K. K. Lee).
Foto: M. Kaufhold

LA BOHEME: *"Soprano gives the role of Mimi a charming and discreet profile full of compelling personality. Sung with a big voice, but almost childish, yet wordily wise in acting, this unconditionally loving Mimi, deeply touched our hearts on this evening". D. Hub, „Augsburger Allgemeine“ 29.09.2010*

SANCTA SUSANNA: *"The opening night with such excellent soloists ... like Oxana Arkaeva in the role of the exalted Susanna met all the requirements of this opera to an impressive and compelling way". U. Schweikert „Opernwelt“, 08.2011*



Mimi in „La Bohème“
Foto: J. Klenk