

Radoslava Vorgić – Soprano

Radoslava Vorgić is a Serbian soprano renowned for her refined interpretations of Baroque and early music, as well as for her sensitive artistry in the Lied, chamber and contemporary music repertoire. A versatile and expressive performer, she brings intellectual depth, emotional nuance, and technical mastery to every project she undertakes.

Radoslava began her musical journey in Novi Sad, Serbia, where she initially studied music pedagogy and classical voice at the **Academy of Arts**, under the mentorship of the soprano **Milica Stojadinović**. Her passion for historically informed performance led her to Germany, where she pursued advanced studies at the **Johannes Gutenberg University in Mainz**, completing her Master's and Concert Diploma under the tutelage of the celebrated mezzo-soprano **Claudia Eder**.

Radoslava holds a **Doctorate in Performing Arts**, awarded by the **University of Novi Sad**, where her research focused on *Baroque singing and interpretation, with special emphasis on the vocal artistry and historical significance of Francesca Cuzzoni*. Her doctoral work investigates the stylistic, rhetorical, and expressive elements of 18th-century vocal technique and aesthetics, and continues to inform her performance practice with authenticity and depth.

Her artistic development has been shaped by masterclasses and collaborations with some of the most influential figures in early music and art song, including **Emma Kirkby**, **Andreas Scholl**, **Ton Koopman**, **Anna Bonitatibus**, **Elisabeth Scholl**, **Dame Felicity Lott**, **Martin Gester**, **Julius Drake**, and **Helen Donath**. These encounters further deepened her commitment to vocal integrity, musical rhetoric, and poetic expression.

Radoslava is a laureate of several international competitions, including the **Rheinsberg Chamber Opera Singing Competition**, the **IBLA Grand Prize** in Italy (Special Prize for Handel), and the **International Mastersinger Course** in Neustadt an der Weinstraße. She was also awarded at the **TAMIS Baroque Competition** in Saarbrücken, affirming her place among the most compelling Baroque voices of her generation.

Her operatic and concert career has brought her to notable venues and festivals across Europe. She was a member of the **Junge Ensemble** at the **Staatstheater Mainz**, a guest soloist at the **Staatstheater Wiesbaden**, and performs regularly with the **New Belgrade Opera**. Her collaborations include performances with the **Rheingau Musik Festival**, **Liederabende**, and numerous early music ensembles in both Western and Eastern Europe.

Radoslava's operatic repertoire demonstrates remarkable stylistic breadth, spanning **Baroque**, **Classical**, **Romantic**, and **contemporary works**. In the Baroque repertoire, she has brought to life characters such as Angelica in Handel's *Orlando* and Armida in *Rinaldo*, Abel in Scarlatti's *The First Murder or Cain*, Judith in Scarlatti's *Judith*, and Vespeta in Telemann's *Pimpinone*, all celebrated for their rhetorical intensity and historical authenticity. Her Mozart interpretations include the virtuosic role of Aspasia in *Mitridate, re di Ponto*, while in bel canto she has portrayed Rosina in Rossini's *Il barbiere di Siviglia*, a performance acclaimed for its agility and dramatic charm. She has also appeared as Lucia in Britten's *The Rape of Lucretia*,

Koskoletto in Offenbach's *Koskoletto*, and Maria Belacanta in Peter Lund's *Witch Hillary Goes to the Opera*, highlighting her versatility and theatrical intelligence. Known for her fearless embrace of new music, she frequently collaborates with living composers and has created roles in contemporary opera, further expanding the expressive possibilities of the soprano voice.

In addition to opera, Radoslava has a deep affinity for chamber music and Lied. Together with pianist **Nevena Sovtić**, she co-founded **ArtSong Novi Sad**, the first Serbian association dedicated to promoting art song. The duo has premiered works by contemporary Serbian composers and explored thematic recital programs such as "*Who is Ophelia?*" and "*Shakespeare in Song.*"

She is currently a **lecturer at the Academy of Arts in Novi Sad**, where she teaches within the Department of Music. In this role, she contributes to the academic and artistic development of young musicians, focusing on interdisciplinary and stylistically informed approaches to performance and music interpretation.

Looking ahead, Radoslava's upcoming season is marked by ambitious and wide-ranging projects that bridge performance, education, and artistic creation. Highlights include the concert performance of Enescu's monumental opera *Œdipe* — conducted by the acclaimed maestro Gabriel Bebeșelea — in Timișoara and Novi Sad, a new recital program "Fairytale in Art Song" with Duo Vorgić–Sovtić, and the medieval music project *Lux Aeterna* with her ensemble Musica Antiqua Neoplantensis. She will lead a masterclass on Baroque vocal rhetoric in Belgrade, serve as a mentor at the Belgrade Baroque Academy for Handel's *Alcina*, and appear in a special concert "Russian Soul" alongside soprano Sonja Šarić and pianist Rita Kinka. Towards the end of the year, she will record the new CD *Untranslatable Songs*, a collaboration that celebrates contemporary Serbian art song and its poetic resonance.

Whether on stage, in recital, or in the classroom, Radoslava Vorgić is driven by a singular goal: to give voice to music in its most profound and human form.