



JURATE ŠVEDAITĖ, SOPRANO

Possessing a vocal artistry and stage presence capable of “transfixing audiences with moments of opera magic,” Lithuanian soprano, Jūratė Švedaitė, has performed throughout Europe and the United States with the Lithuanian National Chamber Orchestra, Connecticut Lyric Opera, Eastern Connecticut Symphony Orchestra, Connecticut Virtuosi Chamber Orchestra, Kaunas (Lithuania) Chamber Orchestra, Classical Orchestra of Piła (Poland) and the Lithuanian National Ensemble "Lietuva" among others.

Ms. Švedaitė has appeared in venues as varied as Carnegie Hall, the Lithuanian National Opera and Ballet Theatre and Foxwood’s Resort and Casino.

On the operatic stage, Ms. Švedaitė has performed more than 20 leading roles including Cio-Cio San in *Madama Butterfly*, the diva *Tosca*, Violetta in *La Traviata*, Mimi in *La bohème*, Contessa in *Le nozze di Figaro*, Donna Anna in *Don Giovanni*, Desdemona in *Otello*, Senta in *Die Fliegende Holländer*, Marguerite in *Faust* and Micaela in *Carmen*.

An active performer of sacred works and oratorios as well, her credits include Bach’s *Mass in B minor*, Mozart’s *Requiem*, Brahms’s *Ein Deutsches Requiem*, Verdi’s *Requiem* and Orff’s *Carmina Burana*.

The granddaughter of one of Lithuania’s most revered composers and arrangers of traditional music, Jonas Švedas, Ms. Švedaitė attended the Lithuanian Music Academy where she earned Bachelor and Master Degrees in Opera Performance and Vocal Instruction.

Ms. Švedaitė resides in Southeastern Connecticut where she is an Assistant Professor at Connecticut College.



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OPERATIC REPERTOIRE

Bizet:

Micaela – Carmen

Floyd:

Susannah – Susannah

Gounod:

Marguerite - Faust

Leoncavallo:

Nedda – I Pagliacci

Mozart:

Contess – Le nozze di Figaro

Donna Anna – Don Giovanni

Pamina – Die Zauberflöte

Offenbach:

Antonia, Giulietta – Les contes
d'Hoffmann

Puccini:

Mimi – La bohème

Cio Cio San – Madama Butterfly

Tosca – Tosca

Tchaikovsky:

Tatyana – Eugene Onegin

Verdi:

Desdemona – Otello

Violetta – La traviata

Gilda - Rigoletto

Wagner:

Senta – Der Fliegende Holländer



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ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

Messe b-moll
Christmas Oratorio

Barber:

Knoxville, Summer of 1915

Brahms:

Ein Deutsches Requiem

Faure:

Requiem

Handel:

Messiah

Mahler:

Lieder eines fahrenden Gesellen

Monteverdi:

Magnificat

Mozart:

Exsultate Jubilate
Requiem
Missa Brevis

Orff:

Carmina Burana

Pergolesi:

Stabat Mater

Strauss:

Vier letzte Lieder

Verdi:

Requiem

Vivaldi:

Magnificat



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REVIEWS

“Madama Butterfly flies on the wings of Svedaite’s title role” (Headline) ...Connecticut Lyric Opera staged a most satisfying, and at times deeply moving, “Madama Butterfly,” thanks largely to that single performer: soprano Jurate Svedaite in the title role and her assured and powerful vocal performance... The best qualities of her voice were showcased in the opera’s showstopper, the Act 2 “Un bel di,”... In the aria, her remarkable evenness of power and character throughout her wide range, in full voice and half, was in full display... Hers is a beautiful instrument and it carried the 2½-hour production.

Milton Moore, *The New London Day*

Floria Tosca is the ultimate glamour-goddess role -- a prima donna portraying a prima donna. Rising to the daunting task was Jurate Svedaite, resident diva of CLO. Predictably, she reveled in the lyric aspects of the part -- the tender love duets with Mario and the beautiful "Vissi d'arte" aria. What was not expected was the gutsy tigress she became onstage in her powerful confrontations with Scarpia in Act 2. Those high C's were all bullseyes, the chest voice had just the right cutting impact, she scorched and she sizzled in probably the best performance she has ever given anywhere to date, one that can only get even better with repetition.

Larry Kellum, *The Town Times (Middletown, CT)*

The Eastern Connecticut Symphony Orchestra ended its season with a concert centered on Richard Strauss’ personal farewell and that swan song of Romanticism itself, his Four Last Songs for orchestra and soprano, with a triumphant performance by guest soloist Jurate Svedaite... Svedaite is known to local audiences as the star of the Connecticut Lyric Opera, but her performance of the Strauss songs took her into new territory, material as seated at the bottom of the soprano tessitura as the top, with testing low entrances against a full, big orchestra. This is difficult material, and she was masterful. Shimada took the songs at a brisk pace, and Svedaite fronted the extravagant orchestration with a golden, round sound, focused without sharp edges, at times appearing from thin air like a low woodwind with virtually no attack. She produced spine-tingling moments of sheer beauty (are there four more beautiful songs?), languorously shaping “Langsam tut er” in the second song “September” or soaring in “Und die Seele” in the third, “Beim Schlafengehen.”

Milton Moore, *The New London Day*

Soprano Jurate Švedaite effectively transitioned between moments of dramatic explosiveness and delicate richness. She performed “Vissi d’arte (I lived for art)” with an elegant combination of these qualities in a scene that broke away from the second act to create a memorable sonic oasis

Jeffrey Johnson, *The Hartford Courant*

Above all, it was a triumph for soprano Jurate Svedaite...From the Act 1 vocal showpiece “E strano/Sempre libera” to her achingly drawn final scene, Svedaite commanded the stage... The night really belonged to Svedaite, whose Violetta was a fully committed performance - vocally thrilling and emotionally wrenching. Her transformation from party girl to victim felt complete, and she carried the opera's tragic closing pages with a conviction that erased the melodrama.

Milton Moore, *The New London Day*



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REVIEWS(Cont.)

The evening's finest moments belonged to Jurate Svedaite in the role of the wistful Contessa. The role is graced with two gorgeous moments, the Act 2 cavatina “Porgi, amor, qualche ristoro” and the Act 3 “Dove sono,” both full of longing and sorrow. In both, Svedaite employed a gorgeous messa di voce to subtly taper long, fluid lines and transfix the audience. Her heart-wrenching “Dove sono” was one of those moments of opera magic, when a palpable electricity filled the room.

Milton Moore, *The New London Day*

However, any Traviata stands or falls on the charisma of its protagonist. It's not quite a one-woman show, but the courtesan Violetta is one of the most daunting roles in the entire soprano canon. Here, in Middletown, we lucked out, with Jurate Svedaite's heroine... She came with all the technical requisites for the part — the many high Cs and Ds of “Sempre Libera” the vocal weight for Act II, and plenty of Italianate tonal warmth in the middle register — a rarity for northern European singers.

Larry Kellum, *The Town Times*

As Senta, CLO prima donna soprano Jurate Svedaite, fresh off her role as soloist in Strauss' "The Four Last Songs" with the Eastern Connecticut Symphony Orchestra in April, proved again her versatility and her flair for plumbing deep emotion in duets. Her Act 2 duets with her frustrated suitor, Erik, sung by tenor Daniel Juarez, and with the Dutchman were the vocal high points of the performance. As she and Fredericks circled each other warily, lost in their doubts - "Is this a dream?" she sings - her lyricism turned the grand stage drama into musical intimacy.

Milton Moore, *The New London Day*

Svedaite was a fine Tatiana... Her letter scene, one of the great soprano tours de force in all opera, was unhurried and sung with knowing, fluid dynamics. The effect was riveting as she traveled its emotional landscape, and she had the same vocal and emotional sensitivity in the final scene.

Milton Moore, *The New London Day*

CLO relied on its prima donna, Jurate Svedaité for the soprano leads [in *Les Comtes d'Hoffmann*], and she did not disappoint... The powerful trios and quartets of the act hit those emotional peaks opera audiences long for, and Svedaité artfully crafted the heart-wrenching twist from dramatic spinto to fading pianissimo as she falls and dies.

Milton Moore, *The New London Day*

The voices this evening were magnificent... The prima donna for both works was Jurate Svedaite, star of *La Traviata* last year. Once again, she displayed the same attributes - a warm middle register, a soaring top (in *Pagliacci*), and idiomatic phrasing.

Larry Kellum, *The Town Times (Middletown, CT)*



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REVIEWS(Cont.)

And at the center of it all was soprano Jurate Svedaite.. Utterly comfortable in the role's tessitura and hitting all the octaves for a big finish in the set pieces, Svedaite was in fine voice, especially lovely in the lyrical moments of the second act's duet with Dulcamara "Quanto amore" and her beautifully drawn "Prendi; prendi, per me sei libero."

Milton Moore, *The New London Day*

The gentle Pamina, was sung by Lyric Opera's resident diva Jurate Svedaite. Like the young Mirella Freni, she refreshingly brings to Mozart the same buttery, creamy sound that she brings to her Puccini and Verdi.

Larry Kellum, *The Town Times*

Notable were the beautifully paired voices of Jurate Svedaite (Pamina) and Micahel Lee (Tamino) in both their duets and arias.

Milton Moore, *The New London Day*

Svedaite possesses a soaring, but emotionally colored, soprano voice.

Sharma Howard, *The Norwich Bulletin*

Jurate Svedaite as Valencienne also comes into her own in the second and third acts, her pretty soprano proving a nice complement to Krajewska's mellower tone in one duet and soaring in another duet with tenor Jonathan Taylor.

Lee Howard, *The New London Day*

Svedaite, Carmen's competitor for the lowly soldier Don Jose, truly inspires with her interpretation of Micaela. Her crystalline voice portends the tragedy yet to come with delicate clarity and sumptuous phrasing.

Lee Howard, *The New London Day*



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