

December 2020, Opera de Dijon

Grigory Soloviov moves mountains with his titanic voice and expressive phrasing.

[Grigory Soloviov soulève des montagnes par son soutien titanesque et l'intelligibilité de ses lignes.]

Opera-online, Thibault Vicq

In the triple set of roles of Gigante/Sacripante/Gradasso the bass Grigory Soloviov is delightful and impressive.

Dans le triple rôle de Gigante/Sacripante/Gradasso, la basse Grigory Soloviov exulte et impressionne.

Olyrix, José Pons

Sacripante and Ferrau in search of Angelica, will appear throughout the book. Their extraordinary duet from the first act will be just a taste of what we have to offer Grigory Soloviov (Gradasso and the equally impressive giant, "Portalo, ché mi takes un'immensa pietà") and Valerio Contaldo, who will also sing Astolfo, insensitive to love.

[Sacripante et Ferrau à la recherche d'Angélique, apparaîtront tout au long de l'ouvrage. Leur extraordinaire duo du premier acte ne sera qu'un avant-goût de ce que nous offriront **Grigory Soloviov** (Gradasso et le géant non moins impressionnants, «Portalo, ché mi prende un'immensa pietà») et **Valerio Contaldo**, qui chantera aussi Astolfo, insensible à l'amour.]

Forumopera, Yvan Beuvar

October 2019, Helikon-Opera, Iolanta

King Rene, "overprotective" Iolanta's father shows no mercy or condescension, thanks to the acting of a wonderful bass Grigory Soloviov, the soloist of Helikon-Opera (where he sings a wide variety of roles...). His appearance is underlined by his height, straight posture and iron will.

[«Чрезмерно заботливый» отец Иоланты король Рене здесь подан без всякого снисхождения и милосердия, благодаря игре замечательного баса Григория Соловьёва, солиста Геликон-оперы (где он задействован в широком амплуа от Лепорелло до Мефистофеля). В его внешнем виде подчеркнут высокий рост, прямая осанка и железная воля.]

[Music Life Magazine](#), Mikhail Krivitsky

Grigory Soloviov was a distinctive King Rene: excellent singing and a very detailed acting, revealing the character outlined by the stage director.

[Григорий Соловьёв был замечательным Рене: отличный вокал и донесенная до мелочей заданная режиссером неоднозначность образа.]

[To See the Music](#), Nadezhda Kuzyakova

Grigory Soloviov appeared to be a very high-quality, true King Rene, his hefty and skillful bass sounded exciting...

Григорий Соловьёв оказался очень качественным, настоящим Рене, его увесистый и умелый бас прозвучал интересно...

[Musical Klondike](#), Alexander Matusevich

February 2019, Theater an der Wien, "Iolanta"

This shaman [Ibn-Hakia] was sung in a distinctive voice by Grigory Soloviov

[Gesungen wurde dieser Schamane [Ibn-Hakia] mit markanter Stimme von Grigory Soloviov]

[Online Merker](#), Elena Habermann

Bass Grigory Soloviov as Ibn-Hakia... mastered and sang his aria „Dva mira: plotskij i duhovnyj“ very confidently

[Bass Grigory Soloviov als Ibn-Hakia... meisterte seine Arie „Dva mira: plotskij i duhovnyj“ souverän]  
Bachtrack, Alexandra Richter

November 2018, Teatro Degollado, Orquesta Filarmónica de Jalisco, "Turandot"

Grigory Soloviov was an impeccable Timur

[Grigory Soloviov fue un impecable Timur]

Sotto Voce, Lázaro Azar

February 2017, Helikon-Opera, "Rasputin"

Grigory Soloviov's (Rasputin) deep booming bass is truly hypnotizing; it puts you into some kind of trance. It is chillingly beautiful.

[Глубокий раскатистый бас Григория Соловьёва (Распутина) воистину гипнотизирует и вводит в некий транс. Это до жути прекрасно.]

[Afisha.ru](#), Marina Pavlyuchenko

The character of Rasputin in this show was brilliantly portrayed by Grigory Soloviov, who joined the theatre this season. His splendid voice, rich in colors, and distinct, unique acting skills are already familiar to the regulars of Helikon-Opera. And now the artist enriched his repertory with a new significant role.

[Образ Распутина в спектакле блестяще воплотил бас Григорий Соловьёв, работающий в театре с нынешнего сезона. Его великолепный, богатый оттенками голос и яркая актерская индивидуальность уже запомнились постоянным зрителям «Геликона». А теперь артист пополнил свой репертуар новой значительной ролью.]

[Gor-r.ru](#)

November 2016, Teatro Degollado, Orquesta Filarmónica de Jalisco, "Otello"

...bass Grigory Soloviov was a commanding vocal and stage presence as Lodovico.

[OperaClick](#), Ingrid Haas

May 2016, Opéra de Tours, "Eugene Onegin"

We discovered Grigory Soloviov, a young singer that we had not known before, Russian, as his name suggests, and all the qualities that come with this one of the most popular arias of the bass repertoire... The youth of the performer gives him the unusual vitality. This is no more a representative of the high society of Saint Petersburg, draped in his dignity and his social stature, that is usually expressed with the dim velvety voice, but a young happy rival of Onegin.

[Découvrir Grigory Soloviov, un jeune chanteur que l'on ne connaissait pas, russe comme son nom l'indique, avec ce que cela signifie d'affinités pour un des airs de basse les plus populaires du répertoire... La jeunesse de l'interprète lui confère une vitalité inhabituelle. Ce n'est plus un haut représentant de la société pétersbourgeoise, drapé dans sa dignité et sa position sociale, qui s'exprime d'une voix de satin noir mais le rival heureux d'Onéguine.]

[ForumOpera.com](#), Christophe Rizoud

November 2015, Teatro Degollado, Orquesta Filarmonica de Jalisco, "Rigoletto"

And speaking of Sparafucile, the interpretation of this character made by the Russian bass Grigory Soloviov was a soothing balm. The homogeneity throughout the whole range of his voice, a round, bright timbre coupled with a good acting, the singer received a good applause and a deserved recognition in this review.

[Y a propósito de Sparafucile, la interpretación de este personaje realizada por el bajo ruso Grigory Soloviov fue un bálsamo reconfortante. Con la homogeneidad a lo largo de todo el registro de su voz, un

timbre redondo y brillante sumado a una buena actuación, el cantante se ganó un buen aplauso y un merecido reconocimiento en esta crítica.]

[Lenouscultura.com](http://Lenouscultura.com), Alfredo Rossetti

#### **April 2015, Opéra de Monte-Carlo, "Lady Macbeth of Mtsensk"**

...the wonderfully pompous police officer Grigory Soloviov...

[...le policier merveilleusement pompeux de Grigori Soloviov...]

[Podcastjournal.net](http://Podcastjournal.net), Christian Colombeau

Feb-Mar 2015, Sarasota Opera, "The Golden Cockerel"

Grigory Soloviov and Timur Bekbosunov were the two Russians in principal parts and they seemed born to the music. Soloviov gave us an unflinching King Dodon with a powerful baritone verging on the bass.

[YourObserver.com](http://YourObserver.com), June LeBell

Soloviov, as Dodon, done up with an imposing Czarish beard, did well vocally and in putting across the comedy of the king who just wants to stay in bed but must get out with the rest of the older men in order to try to correct the failed military mission of the two princes against an unknown enemy.

[Hawkfell](http://Hawkfell), Peter O'Mailey

May 2014, Opéra de Montréal, "Turandot"

Grigory Soloviov is the singer that should be rehired immediately. In a few phrases he conveys with authority the image of the fallen king (Timur, Calaf's father).

[Le chanteur à réinviter d'urgence est Grigori Soloviov. Son autorité en roi déchu (Timur, père de Calaf) s'impose en quelques phrases.]

[Le Devoir](http://LeDevoir), Cristophe Huss

The other performers made the most of [their] roles. Of those one is to be remembered – the solid bass of the Russian Grigory Soloviov.

[Les autres interprètes tirent le maximum de [ses] rôles... On en retiendra la solide bass du Russe Grigori Soloviov.]

[La Presse](http://LaPresse), Claude Gingras

The Russian bass Grigory Soloviov possesses the voice and all the characteristics of the blind fallen king. His timber is exemplary and his acting skills are remarkable.

[La basse russe Grigori Soloviov possède la voix et les caractéristiques du roi déchu et aveugle. Le timbre est exemplaire et les moyens remarquables.]

[ResMusica](http://ResMusica), Jaques Héту

Grigory Soloviov is a deep bass-baritone, who impersonates blind Timur very convincingly; both his singing and acting create a genuine image of a broken old man in front of our eyes.

[Grigori Soloviov ist ein profunder Bassbariton und gestaltet den blinden Timur sehr überzeugend, sowohl stimmlich und auch szenisch führt er uns den gebrechlichen Greis authentisch vor Augen.]

[Der Opernfreund](http://DerOpernfreund), Maria Sullivan

Russian Grigory Soloviov's gravely bass was perfect for the blind, enfeebled Timur.

[ConcertoNet](http://ConcertoNet), Earl Arthur Love

March 2014, Boston Youth Symphony Orchestra, "The Magic Flute"

Grigory Soloviov sang Sarastro with a voice and physical stature that were as deep, stately, and golden as the Queen of the Night was ethereal, graceful, and silvery. Of glittery golden hue from head to toe including face makeup, he delivered full and warm bass notes, and his stature towered regally over all.

[The Boston Musical Intelligencer](http://TheBostonMusicalIntelligencer), Janine Wanée

### July 2013, Central City Opera, "Il Barbiere di Siviglia"

The role of Don Basilio, a sort of straight man to Dr. Bartolo, could easily become thankless, but bass Grigory Soloviov imbued him with considerable character, especially in the wonderful "Buona sera" ensemble.

[Daily Camera](#), Kelly Dean Hansen

### January 2013, Boston Youth Symphony Orchestra, "Rigoletto"

The second scene introduced the menacing murderer-for-hire, basso profundo Sparafucile, portrayed with gravitas by Grigory Soloviov. His famous self-introduction, outlining a descending octave, was framed by one of the shockingly blue doorways, and emphasized Soloviov's intense dramatic and vocal presence.

[The Boston Musical Intelligencer](#), Laura Stanfield Prichard

### September 2012, Chicago Opera Theater, "The Magic Flute"

Russian bass Grigory Soloviov made a dignified Sarastro...

[Chicago Tribune](#), John von Rhein

Russian bass Grigory Soloviov, also making his Chicago debut, is a lustrous Sarastro...

[Newcity Stage](#), Dennis Polkow

Finally, in a part that, as George Bernard Shaw said, should be sung by God, Grigory Soloviov made a magisterial Sarastro...

[Chicago Stage Style](#), Lawrence Bommer

Grigory Soloviov as Sarastro has a commanding physical presence and a rich bass voice.

[www.lasplash.com](#), Toby Nicholson

As Sarastro, bass Grigory Soloviov cuts an imposing figure physically and delivers a solidly rooted sound to match.

[www.chicagoontheaisle.com](#), Lawrence B. Johnson

Grigory Soloviov proved a dignified and sonorous Zen Master Sarastro.

[www.chicagoclassicalreview.com](#), Lawrence A. Johnson

### May 2012, Oceanography Institution, Moscow, recital

G. Soloviov performed art songs by Russian composers: Rachmaninov and Glinka, Gremin's aria from Eugene Onegin. The audience was enthralled with his luscious and very agile bass.

[Г. Соловьев исполнил романсы русских композиторов: Рахманинова и Глинки, арию Гремина из «Евгения Онегина». Его роскошный и очень подвижный бас привел зрителей в восторг].

[www.vniro.ru](#)

### November 2011, Princeton Symphony Orchestra, "The Bells"

Nobody takes on The Bells – especially sung in Russian – without the proper resources. So success was expected: From the chorus to the orchestra to the vocal soloists (especially bass-baritone Grigory Soloviov), the performances were accomplished, even thrilling.

[Philadelphia Inquirer](#), David Patrick Stearns

### October 2011, Gran Teatro La Fenice, "Acis and Galatea"

Der Russe Grigory Soloviov spielt einen imposanten Polyphem, ist wie ein Batman in schwarzem Leder kostümiert, und wartet mit einem gut geführten hellen und lyrisch timbrierten Bass auf.

[Russian-born singer Grigory Soloviov plays an imposing Polypheme, clad in black leather like a Batman, and treats the audience with his very well positioned bright lyric bass.]

Der Neue Merker, Klaus Billand

Il basso russo Grigory Soloviov è un Polifemo dalla voce sonora e brunita, volutamente rozzo e ridicolo nella tuta di lattesca nera, ma lo stile vocale è sorvegliatissimo.

[The Russian Bass Grigory Soloviov is a Polypheme of sonorous and burnished voice, deliberately brutal and buffoonish in his black latex suit, but the vocal style is impeccable.]

[www.teatro.org](http://www.teatro.org), Ilaria Bellini

Il Polypheme di Grigory Soloviov è... la voce più importante di questa produzione. E abbina momenti di grande appeal (l'accompagnato "I rage" e il terzetto)... Sproporzionato, nero, monocolo in tutina di luresca, è risultato ideale dal punto di vista visivo.

[The Polypheme of Grigory Soloviov was noted... to be the most important voice of this production. He combined moments which were greatly appealing (especially in recitative accompagnato "I rage" and in trio)... Larger than life, black, one-eyed, clad in latex, he was perfect from a visual standpoint.]

Il Corriere Musicale, Elena Filini

Bene anche il Polypheme innamorato come un adolescente e insieme rozzamente brutale di Grigory Soloviov, basso dalla cavata ampia e potente oltretutto padrone di un fraseggio autorevole.

[Excellent as well was the Polypheme, madly in love like an adolescent and at the same time extremely brutal, of Grigory Soloviov, a bass of huge range and power as well as a master of authoritative phrasing.]

[www.operaclick.com](http://www.operaclick.com), Alessandro Camarato

July 2011, Festival d'Aix-en-Provence, "Acis and Galatea"

Le Polyphème de la basse russe Grigory Soloviov n'est pas en reste avec une voix sonore et une forte présence dramatique... Il se tire avec beaucoup de style et d'émotion, sans jamais l'aboyer, de ce rôle de « méchant », certes un peu grave pour lui.

[The Polypheme of the Russian Bass Grigory Soloviov is constantly moving with a sonorous voice and strong dramatic presence... He draws with great style and emotion, but never forcing the voice in this role of a villain.]

[www.classiqueinfo.com](http://www.classiqueinfo.com), Emmanuel Andrieu

Tuvieron que luchar con la falta de proyección de la voz al actuar al aire libre sin ninguna pantalla acústica, con una única pared lateral. Pese a este inconveniente, destacó el bajo Grigory Soloviov (Polifemo).

[In order to be heard, the singers had to fight with total lack of projection of the voice in the open air, with no acoustical support, except the only one wall on the side. Despite this inconvenience most notable was Grigory Soloviov (Polypheme).]

<http://www.momentos.elperiodico.com>, Rosa Massagué

And now to Mr. Grigory Soloviov. COMMANDOpera noticed the young Russian Basso last December, and was completely taken aback by this vocal instrument. To understand what Mr. Soloviov uniquely represents, one has to go back to the most glorious days of Mr. Samuel Ramey. A distinctive diamond resonance was only known to this instrument in all of recorded operatic history. No one else had it, up until Mr Soloviov appeared. Beyond this, Mr. Soloviov is one of the most extraordinarily compelling artist's visually on the stage today where sheer artistry is concerned. The eye simply directs towards him whenever he moves a finger, or shifts his gaze. His reputation as a definitive Häendelian was sealed with the release of a live recital on disc in 2006 (at the age of 25), rendering supreme assumptions of one air and one duet by the great composer. This Acis and Galatea however would mark the first time COMMANDOpera would actually hear the artist in live performance: a great deal was at stake for this artist.

SENSATIONAL

About two weeks ago COMMANDOpera was able to clandestinely listen in on a live rehearsal of Mr. Soloviov essaying "O ruddier than the cherry". Perfect Häendelian style was clearly in evidence: the embellishments were florid and highly stylised. One was salivating at the prospect of this Polyphemus. This however was not the entire story it would seem. The portrayal of Polyphemus last evening was nothing short of a revolution on how to interpret Häendel for modern audiences. For COMMANDOpera to illuminate to readers the commensurate achievement of Mr. Soloviov's Polyphemus, one is obliged to note only one singular artist. There can be no question modern opera is measured before and after Maria Callas for she returned Opera to its rightful place as musical theatre of the greatest dramatic works. Although she would follow the intent of scores precisely, her art would out of necessity, caress or harshen any note if it more correctly suited the moment in the drama vocally for her instrument. The depth of intellect required to pull off such vocal feats correctly is given to only the rarest and greatest. This is where we walk into the world of this Polyphemus.

The buildup to the entrance of Polyphemus is through a chorus written in a manner which provokes great fear

("Behold the monster Polypheme"). The first words uttered are "I rage, I melt, I burn!" Mr. Soloviov repeats "I rage" three times, taking the final through one and a half octaves in triplets with extreme ferocity, where he immediately descends upon "I melt" which is caressed and finishes in the sheerest and most luminescent pianissimo which floats to thin air, then spits out "I burn" with the same fury known in "I rage". Three words. COMMANDOpera can only attempt to illustrate through words for global readers the visceral impact of this entrance. Polyphemus dominates the stage for the entire first half of the second act (It is a big sing. One can only imagine the pacing required to cope with any scene this extensive, but compound it with Häendelian style? The difficulty is unimaginable). Mr. Soloviov begins "O ruddier than the cherry, o sweeter than the berry" with a lascivious turn perfectly suited to what the air is really about. Mr. Soloviov imbues the final repetition of the air with numerous embellishments, once again through two octaves, adding a darkened, aggressive tone throughout. This airy yet sexually suggestive foray, continues through to his first encounter with Galatea. The words "Whither fairest, art thou running, still my warm embraces shunning" are riven with intent and expectation. After Galatea initially shuns him, Polyphemus continues with "Thee Polyphemus, great as Jove" which takes on an understated tone of harshness throughout. The words following are intentionally clipped to underline Polyphemus' impatience, yet all done with a clear belief Galatea may yet be won. Mr. Soloviov's rendition of "Cease to Beauty" is a breath taking masterpiece in Häendel style for the Basso instrument, with the last repetition taking on endless intricate embellishment and decoration. The final appearance of Polyphemus takes place in trio with Acis and Galatea. Polyphemus has now found out about the romance between Acis and Galatea, and Mr. Soloviov imbues this part with colour and shades that surpass what is permitted to Polyphemus earlier. The words "Torture! Fury! Rage! Despair!" rise over the refrains of Acis and Galatea dripping in the emotion and volume of a crazed killer. "I cannot cannot bear! no! no!" and "Die presumptuous Acis, die!" are infused with a hardcore resolve which would make any listener blanch with extreme, palpable fear.

[www.COMMANDOpera.com](http://www.COMMANDOpera.com), Crew Mantle

Joelle Harvey (Galatea), Pascal Charbonneau (Acis) et Grigory Soloviov (Polypheme) y exposent un talent prometteur... On se contentera de souligner la consistance des voix qui trop souvent dans le répertoire baroque pèchent par excès de modestie. Grigory Soloviov est un Polypheme sonore,...

[Joelle Harvey (Galatea), Pascal Charbonneau (Acis) and Grigory Soloviov (Polypheme) exposed talents of great promise... To our contentment, we noticed very good consistency of voices, that too often in Baroque repertoire err on the side of modesty. Grigory Soloviov however, was quite a sonorous Polypheme,...]

[www.forumopera.com](http://www.forumopera.com), Christophe Rizoud

March 2011, Opéra National de Lyon, "Don Giovanni"

Son amoureux du soir, Masetto, la jeune basse russe Grigory Soloviov est à surveiller de près! ...il a de très belles bases, timbre, projection, assise vocale.

[Her lover of the evening, Masetto, the young bass Grigory Soloviov, is to be watched for! ...his voice has excellent qualities – beautiful colour, projection and strong vocal support.]

[www.odt-opera.com](http://www.odt-opera.com), Perrine

...Masetto existe pleinement avec Grigory Soloviov, véritable rival de Don Giovanni.

[...Masetto's character was fully revealed by Grigory Soloviov; a true rival of Don Giovanni.]

[www.classiquenews.com](http://www.classiquenews.com), Nicolas Grienberger

Immense Masetto, typiquement russe, de Grigory Soloviov.

[Fabulous Masetto characterized in typically Russian style by Grigory Soloviov.]

[www.forumopera.com](http://www.forumopera.com), Elisabeth Bouillion

December 2010, Opera de Montreal, "Le Gala"

Equally impressive was Grigory Soloviov with "Il lacerato spirito" from Verdi's Simon Boccanegra. His deep bass was well-centered and vocally poised.

[www.concertonet.com](http://www.concertonet.com), Earl Arthur Love

La basse russe Grigory Soloviov, voix impressionnante dans l'aria Il lacerato spirito avec cœur, dans Simon Boccanegra.

[Russian bass Grigory Soloviov showed a very impressive voice in the aria Il lacerato spirito, from Simon Boccanegra.]

[www.resmusica.com](http://www.resmusica.com), Jacques Héту

October 2010, Washington National Opera, "Salome"

Grigory Soloviov (First Soldier)... sang robustly.

Opera News, Tim Smith

January 2010, Palm Beach Opera, "Otello"

...special mention to Grigory Soloviov quite a sonorous Ludovico.

Opera L, Sergio da Silva

...bass Grigory Soloviov sang the role of the Venetian ambassador, Ludovico, very well.

Palm Beach ArtsPaper, Rex Hearn

October 2009, Washington National Opera, "Falstaff"

Vivid contribution came from Grigory Soloviov (Pistola).

The Baltimore Sun, Tim Smith

I was most impressed, however, with young Grigory Soloviov as Pistola. His booming basso voice is of prime quality, and he has a handsome and commanding stage presence. I predict a major career for him as a principal artist in the bass repertoire of Italian, French, and Russian operas.

[www.concertonet.com](http://www.concertonet.com), Micaele Sparacino

March 2009, Waterford Series Domingo-Cafritz Young Artists' concert

Mr. Soloviov has always been a success and I must admit his "Calunnia" was one of the best I have heard in a long time. It is a shame he won't sing the role in the DC production this fall (or maybe he will after yesterday!). New Yorkers will get to see him in the Met's new NOSE next season.

Opera L, Alan Savada

January 2009, Strathmore Concert Hall, Domingo-Cafritz Young Artists in concert

Bass Grigory Soloviov was particularly impressive with a Don Juan aria by Tchaikovsky.

AllartsReview

January 2009, The Russian Chamber Arts Society "Fairy Tale Operas" at Austrian Embassy

Bass Grigory Soloviov had a sublimely intense voice which leapt confidently into his lowest range.

AllartsReview

The young Russian basso Grigory Soloviov is a truly impressive young artist, both in voice and stature. He will be making his Metropolitan Opera debut next season. Keep your eyes out for this gentleman. He has all the makings of the next Ghiaurov or Nesterenko. Judging by audience response, he was clearly the favorite vocalist of the evening. Not only is Mr. Soloviov a classically tall basso, he is strikingly handsome. Mr. Soloviov is the winner of the Rising Star prize at the Tchaikovsky competition in Moscow. His deep voice is "profondo" and resonant. Everything he sings is commanding and possessed of authority. Also a member of the Domingo-Cafritz young artist program, he is featured this season in La Traviata as Marchese D'Obigny and as Gazella in Lucrezia Borgia. He immediately brought down the house with his exciting delivery of King René's aria from Iolanta. As the Varangian guest from Sadko he received an equally loud and approving ovation from the [Austrian] Embassy audience. I must confess that I was rather dazzled by his singing, and this in an evening full of great singing!

[www.concertonet.com](http://www.concertonet.com), Micaele Sparacino

December 2008, Palm Beach Opera, "Rigoletto"

Bass Grigory Soloviov played Sparafucile, the toughened, cynical assassin for hire. He projected hard-edged evil with a cold and calculating attitude toward his chosen profession. His deeply resonant bass was superb and suitably sinister.

Palm Beach Daily News, R. Spencer Butler

Grigory Soloviov was a strong Sparafucile, with a fine instrument with firm bottom notes. His was a finely drawn cynical and menacing performance.

Luis Angel Catoni

Vocally, few were as consistently smooth as bass Grigory Soloviov as Sparafucile, the dagger-wielding murderer-for-hire. Soloviov's velvety legato at such a low range is as lovely as it is unexpected. The young singer... won the Palm Beach Vocal Competition in April 2008.

South Florida Classical Review, Sharon McDaniel

Grigory Soloviov proved a worthy Sparafucile,... chillingly believable as the assassin.

South Florida Classical Review, Lawrence R. Johnson

September 2008, Kennedy Center for Performing Arts, Domingo-Cafritz Young Artists in concert

...returning bass GRIGORY SOLOVIOV gave us a taste of that with the "je bois" aria from La Jolie Fille de Perth. He can also be seen as the Marquise in Traviata, Gazella in Borgia and Zuniga in Carmen this fall.

Opera-L, Alan Savada

July 2008, Philadelphia Orchestra, "La Boheme"

Russian bass Grigory Soloviov's big moment, as Colline, was his Act IV aria about pawning his winter coat; its quiet intensity registered well thanks to his sense of dramatic purpose.

[www.philly.com](http://www.philly.com), David Patrick Stearns

The other male singers also impressed. Singing sensitively, Grigory Soloviov filled out Colline's "Coat" Song with his suave-toned bass.

[www.concertonet.com](http://www.concertonet.com), Robert Dexter

June 2008, National Symphony Orchestra, "Eugene Onegin"

Basses Nathan Herfindahl as the Captain and Grigory Soloviov as Zaretsky were both vocally impressive in their brief but notable appearances.

[www.concertonet.com](http://www.concertonet.com), Micaele Sparacino

April 2008, Renwick Portrait Gallery, "Domingo-Cafritz Young Artists present 'American opera scenes'"

The Graveyard Scene from The Rake's Progress (two graveyard scenes in a row!) was excellently sung by bass Grigory SOLOVIOV and tenor Yingxi ZHANG

Opera-L, Alan Savada

April 2008, Washington National Opera, "Rigoletto"

The young Russian bass Grigory Soloviov delivered the small role of Count Ceprano with a distinction that suggests a larger career in the near future.

[www.operacritic.com](http://www.operacritic.com)

February 2008, Opéra de Monte-Carlo, "Don Giovanni"

Mention très bien... pour le Leporello du russe Grigory Soloviov.

[a noteworthy mention... for the Leporello sung by Russian singer Grigory Soloviov.]

Nice Matin, André Peyregne

Parmi les «performers» qui ont enchanté l'assistance, nous avons particulièrement remarqué Grigory Soloviov, qui a tiré le meilleur parti du livret de Lorenzo da Ponte dans le rôle de Leporello.

[Among the performers who have captivated the audience, we particularly noticed Grigory Soloviov, who pulled out the best parts of the libretto of Lorenzo da Ponte in the role of Leporello.]

Continuum II, Manuel M. Martin

June 2007, XIII International Tchaikovsky Competition

Григорий Соловьев удивил зрителей ярким артистизмом.

Телеканал "Культура"

[Grigory Soloviov surprised the audience with his vivid artistry.]

Kultura TV channel

January 2007, Anniversary recital of Y. Turkina

Большой интерес вызвал лауреат международных конкурсов Григорий Соловьев – очень красивый бас, напомнивший голос великого Ф. Шаляпина.

Журнал "Музыкант–Классик"

[A winner of international competitions, Grigory Soloviov enraptured the audience with a very beautiful bass that reminded us of the voice of the great Chaliapine.]

Classical Musician Magazine

Студент консерватории Григорий Соловьев (бас) был третьим нелишним в «Сомнении» М. Глинки. Публика всколыхнулась: неужели новый Шаляпин?

Газета "Культура", Людмила Осипова

[The Conservatory student Grigory Soloviov (bass) was a perfect addition to the trio in "The Doubt" by Glinka. The audience was excited: is this a next coming of Chaliapine?]

Kultura newspaper, Lyudmila Osipova

March 2006, Connecticut Grand Opera, "Heroes, Monsters and Myths: Handel's Greatest Scenes"

If some listeners were surprised to hear Julius Caesar sung by a shining young Russian basso, Grigory Soloviov, instead of by the requisite mezzo, it will be good to remember here, that it wasn't so long ago that the New York City Opera's "Giulio Cesare" starred basso Norman Triegle in the title role opposite Beverly Sills as Cleopatra. Soloviov gave a firm, masculine presence to the Roman hero's lines; his love duet with Cleopatra (sung by Moriya) was sincerely felt as was Moriya's rendering of Cleopatra's responsive "V'adoro, pupille".

The Advocate, Jerome R. Schulster

September 2005, Opernwerkstatt Laubach Konzert

...während der Bass Soloviov einen hinreissenden Banco gab und im Duett mit der stimmlich grazil-agilen Lavinia Bocu als Zerlina einen fröhlichen Masetto.

[...while the bass Grigory Soloviov presented a fascinating Banco and a happy Masetto in the duet with very gracious Lavinia Bocu as Zerlina.]

Giessener Anzeiger, Tanja Löchel

Unglaublich sonor, mit enormen dynamischen Reserven und in existentieller Tiefe sang der Bass Grigory Soloviov (Russland) die Arie des Banco aus Verdis Musikdrama Macbeth.

[Bass Grigory Soloviov (Russia) sang Banco's aria from Verdi's music drama Macbeth with unbelievably resonant sound, huge dynamic range and existential depth.]

Sascha Jouini