

Chautauqua Opera | 2025  
 Festival Napa Valley | 2023  
 Opera Theatre of St. Louis | 2023  
 The Glimmerglass Festival | 2021, 2022  
 Banff Centre | 2020, 2021  
 Curtis Institute Summerfest | 2020  
 Aspen Opera Theatre | 2019, 2020  
 Ad Astra Music Festival | 2018  
 Songfest | 2017

MM Vocal Arts | USC Thornton 2020-  
 BM Vocal Performance | Boston University 2018

#### AGMA MEMBER



### ENGAGEMENTS

#### OPERA

**Mrs. Hodge - Lincoln in the Bardo (Workshop)**  
 The Metropolitan Opera / Chautauqua Opera | 2025

**Musetta - La Boheme**  
 Chautauqua Opera | 2025

**Mariana - Frida and the Bravest Niña in El Mundo**  
 Opera Saratoga | 2

**Mary Johnson - Fellow Travelers**  
 Opera Parallèle | 2024

**The Rooster - The Cunning Little Vixen**  
 Detroit Opera | 2024

**Norina (cover) - Don Pasquale**  
 Festival Napa Valley | 2023

**Treemonisha/Freddie Alexander (cover) - Treemonisha**  
 Opera Theatre of St. Louis | 2023

**High Priestess - Aida**  
 Tulsa Opera | 2023

**Musetta - La Bohème**  
 (C-19) Tulsa Opera | 2023

**Queer Kid (cover) - Taking up Serpents**  
 The Glimmerglass Festival | 2022

**Micaëla (cover) - Carmen**  
 The Glimmerglass Festival | 2022

**Musetta - La Bohème**  
 Opera Birmingham | 2022

**Marzelline - Fidelio**  
 Heartbeat Opera x MetLiveArts | 2022

**Erste Dame - Die Zauberflöte**  
 The Glimmerglass Festival | 2021

#### THEATRE

**Isabelle - The Passion of Mary Cardwell Dawson**  
 The Glimmerglass Festival | 2022

WORLD PREMIERE  
**Isabelle - The Passion of Mary Cardwell Dawson**  
 The Glimmerglass Festival | 2021

#### FILM

WORLD PREMIERE  
**Soprano # 2 - The Knock**  
 The Glimmerglass Festival | 2021

#### CONCERT

**Operatic Excerpts - Magda (Puccini)  
 Lucrezia Borgia (Donizetti) Contessa (Mozart)**  
 Festival Orchestra Napa | 2023

**Centre Stage - Mrs. Fiorentino (Weill), Lisa (Tchaikovsky)**  
 St. Louis Symphony Orchestra | 2023

**Soloist - Vaughan Williams' Dona Nobis Pacem**  
 Angeles Chorale | 2019

#### TEACHERS

Elizabeth Hynes  
 Penelope Bitzas  
 Corinne Winters\*

\*Current

#### CONDUCTORS

Joseph Colaneri  
 Lidiya Yankovskaya  
 Daniela Candillari  
 Roberto Kalb  
 George Manahan

#### DIRECTORS

Candace Evans  
 Denyce Graves  
 Rajendra Ramoon Maharaj  
 Yuval Sharon  
 Brian Staufenbiel

#### COACHES

Christopher Devlin  
 Nathalie Doucet  
 Kevin Miller  
 Rachelle Jonck  
 Russell Thomas

#### MASTERCLASS

Renée Fleming  
 Lisette Oropesa  
 Sanford Sylvan

## RECENT ACCLAIM

“Victoria Lawal, as a friend torn by her loyalty to both Hawk and Timmy, nails her tormented, soaring number in the second act.”

Steven Winn, **The San Francisco Chronicle**

“Soprano Victoria Lawal sang gorgeously as Mary Johnson, a close friend to both Hawkins and Timothy who sees and understands their situation.”

Lisa Hirsch, **San Francisco Classical Voice**

“Victoria Lawal fared best among the women. She brought tenderness and softness to the role of Mary Johnson, Hawk’s assistant and Tim’s confidante.”

Michael Anthonio, **Parterre Box**

“Soprano Victoria Lawal is a sympathetic Mary Johnson, Hawk's assistant. Her Southern accent comes through nicely and her voice is smooth and resonant.”

Charlise Tiew, **The Opera Tattler**

“[Marzeline is] smooth-voiced, yet strong in the soprano Victoria Lawal's portrayal...”Victoria Lawal’s portrayal...”

Joshua Barone, **The New York Times**

“Marzeline, hardly the innocent, duped soubrette of the original, was sung by the stunning Victoria Lawal...”

Robert Levine, **Opera Gazet**

“Lawal [is] confident and charismatic.”

Kurt Gottschalk, **Bachtrack**

“Soprano Victoria Lawal is beautifully adept at making [Marzeline]’s aria emblematic of her character...” -

Jon Sobel, **Blogcritics**

“Victoria Lawal as [Marzeline] is a bright, effervescent presence on stage, who effectively gives voice to the young woman’s professional and personal dilemmas. [Marzeline] is front-and-center for the first few scenes but then disappears from the stage, which is a shame: there was unfinished business that deserved to be explored in Lawal’s [Marzeline].

Rick Perdian, **Seen and Heard International**

“Victoria Lawal is a full-voiced [Marzeline]...”

Richard Sasanow, **Broadway World**

## REPERTOIRE

Beethoven	Marzelline	<i>Fidelio</i>
Bizet	Micaëla	<i>Carmen</i>
Britten	Helena	<i>A Midsummer Night's Dream</i>
Mark Campbell	Mariana	<i>Frida and the Bravest Nina in el mundo</i>
Donizetti	Norina	<i>Don Pasquale</i>
Floyd	Mrs. Hayes	<i>Susannah</i>
Geter	Azraele	<i>Holy Ground</i>
Joplin/Sneed	Treemonisha	<i>Treemonisha</i> <sup>^</sup>
Mazzoli	Mrs. Johannes "Ma" Zegner Mrs. Hodge	<i>Proving Up Lincoln in the Bardo</i>
Mozart	Contessa Donna Anna Erste Dame Despina	<i>Le nozze di Figaro Don Giovanni Die Zauberflöte Così fan tutte</i>
Puccini	Musetta	<i>La Bohème</i>
Sankaram	Queer Kid	<i>Taking Up Serpents</i>
Seaton/Simon	Isabelle	<i>The Passion of Mary Cardwell Dawson</i> <sup>^</sup>
Spears	Mary Johnson	<i>Fellow Travelers</i>
Verdi	High Priestess	<i>Aida</i>
Vrebalov	Soprano #2	<i>The Knock</i> <sup>^</sup>

## IN PREPARATION

Britten	Governess	<i>Turn of the Screw</i>
Floyd	Susannah	<i>Susannah</i>
Gounod	Juliette	<i>Roméo et Juliette</i>
Rossini	Berta	<i>Il Barbiere di Siviglia</i>
Stravinsky	Anne Truelove	<i>The Rake's Progress</i>
Verdi	Violetta Gilda	<i>La Traviata Rigoletto</i>

<sup>^</sup> World Premiere

## BIOGRAPHY



"Hailed as "smooth-voiced, yet strong" (The New York Times), Nigerian American soprano Victoria Laval's recent engagements include a House and Role debut at Detroit Opera as the Rooster in The Cunning Little Vixen. Additionally, Victoria debuted the role of Mary Johnson in Opera Parallèle's Fellow Travelers in which she "[nailed] her tormented, soaring number in the second act" (The San Francisco Chronicle). This spring, Victoria debuts with Opera Saratoga as Mariana in Frida Kahlo and the Bravest Girl en el Mundo, celebrating the life and work of the influential artist. Later in the season, Victoria will join the Chautauqua Opera Company as an Apprentice Artist. There, Victoria will sing the role of Mrs. Hodge in the first-ever Orchestrated workshop of Lincoln in the Bardo, commissioned by The Metropolitan Opera. A collaboration between Missy Mazzoli, and Royce Vavrek, based on the Booker-prize winning novel will receive its premiere at The Met in 2026. Victoria will also reprise the role of Musetta in Puccini's La Bohème, and sing Mrs. Talbot in Jeremy Gill's Ida by Lamplight, commissioned in celebration of the 150th Anniversary of the Chautauquan Daily.

In the 2022-2023 season, Victoria debuted the role of the High Priestess in Aida with Tulsa Opera led by Maestro Francesco Milioto. On hours notice, Victoria jumped in for opening night and subsequent performances of Heartbeat Opera's critically acclaimed Lady M. Victoria then joined Opera Theatre of St. Louis for the summer season. Victoria covered the roles of Despina (Cosi fan tutte), Mrs. Hayes (Susannah), and the title role of Treemonisha. With the St. Louis Symphony Orchestra, Laval was heard in scenes as Liza in Pique Dame and Mrs. Fiorentino in Street Scene.

In the 2021-2022 season Laval was seen in recital, joined by pianist Mark Robson in a versatile program featuring songs by Julianna Hall, Respighi, Chabrier, Barber and Theodosia Roussos. On Film, Victoria starred in The Knock, a world premiere, commissioned by The Glimmerglass Festival. Hailed as "Smooth-voiced yet strong" (The New York Times), Laval debuted the role of Marzelline (Marcy) in Heartbeat Opera's touring production of Fidelio. Victoria then enjoyed a house and role debut as Musetta with Opera Birmingham. After a company debut as Erste Dame in Mozart's Die Zauberflöte, Victoria returned to Glimmerglass to reprise her role in the 2022 expansion of The Passion of Mary Cardwell Dawson, which features both excerpts from Carmen, and original music by Carlos Simon. Victoria performs as Isabelle/Micaëla alongside Denyce Graves, in the titular role. In tandem, Laval covered the role of Micaëla in what marks Graves' directorial debut.

Engagements impacted by the global pandemic include Beethoven's Mass in C, Mozart's Requiem, and two World Premieres. With Beth Morrison Projects, Victoria was engaged to workshop the role of Sabine in Adoration and was to join Helsinki's Sibelius Academy, creating the role of Svitlana in All the truths we cannot see, depicting the 1986 Chernobyl Crisis.

Highlights of the 2019-2020 season included debut with the Angeles Chorale singing Ralph Vaughan Williams' Dona Nobis Pacem, a role debut as Helena in Britten's A Midsummer Night's Dream and originating the role of Opal in the World Premiere of The Body Female, commissioned by LA Opera.

Victoria has trained at the Opera Theatre of St. Louis, The Glimmerglass Festival, The Banff Centre, The Aspen Music Festival, SongFest, Boston University and the University of Southern California. Victoria is currently based in Detroit, with her Tenor partner, River Guard and their cat Bijou.





