

“For me being a singer is not only a profession, it is the most human lifestyle. Our body is our instrument, our sound mirrors our soul. Our existence depends on our body and soul, so we have to take constant care of both. It’s a journey of getting to know and love ourself and to give love for others. I believe that love is the only reason for our existence and for that music keeps our mind awake and our soul harmonious and happy. As a singer I travel around the world, which means I must make many sacrifices, but it makes me learn different cultures and languages, each of which opens a world for me. For this I am very grateful.”

One of Hungary’s most outstanding sopranos. She is a two-time *Hattyú Award*-winning chamber singer of the Hungarian State Opera, recipient of the *Mária Sudlik* and *Bertalan Székely Awards*, and a holder of the *Hungarian Silver Cross of Merit*.

The beginning of her international career was marked by her overwhelming victory at the 2009 *Geneva International Singing Competition*. Since then, she has appeared on the most significant national and international stages in opera roles, concerts, and song recitals alike.

Her most important roles include the Italian Puccini and Verdi heroines: **Mimì, Liù, Magda, Desdemona, Violetta, Amelia** in Simon Boccanegra, as well as Leoncavallo’s **Nedda**. She is equally recognized for Mozart’s **Countess, Ilia, Donna Anna**, and **Pamina**, as well as Wagner and Strauss heroines such as **Arabella, Marschallin, Daphne, Eva, Gutrune, Dritte Norn, Woglinde**, Weber’s **Agathe**, and **Gänsemagd** in Humperdinck’s *Königskinder*. She has also performed with great success as Debussy’s **Mélisande**, Bizet’s **Micaëla, Dorotka** in Weinberger’s *Schwanda*, Gluck’s **Euridice**, Handel’s **Partenope**, and Purcell’s **Dido**.

At the heart of bel canto, in Modena at the *Pavarotti Theater*, she made her debut in 2007 as one of *Mirella Freni*’s most cherished students. She later refined her vocal technique in Hanover with *Carol Richardson-Smith* and *Jeffrey Smith*, expanding her German repertoire. *Júlia Bikfalvy* remains her mentor, coach, and spiritual support to this day, having launched her singing career in 2001.

She made her debut at *La Scala in Milan* in 2023 in Mahler’s *Symphony No. 8*, followed by Beethoven’s *Symphony No. 9* under *Riccardo Chailly*. In 2026, she returned as Woglinde in *David McVicar*’s *Ring* production with *Alexander Soddy* and *Simone Young*. She made a successful debut as Desdemona at the *Semperoper Dresden* in 2025. She is a regular performer at the *Budapest Wagner Days* under the musical direction of *Ádám Fischer*, where she has been heard in roles such as Gutrune and Eva. She considers both the *Hungarian State Opera* and the *Graz Opera* houses her artistic homes, where she has debuted her most significant roles and worked with directors such as *Georges Delnon, Kirsten Dehlholm, Miklós Szinetár, Frank Hilbrich, Dirk Schmeding*, and *Philipp Krenn*. With the *Freiburger Barockorchester* and *René Jacobs*, she has sung *Donna Anna, Ilia, Euridice*, and *Agathe* on numerous European tours.

Her concert repertoire has expanded through numerous performances of symphonic and chamber works, including **Beethoven’s Symphony No. 9** with *Ádám Fischer* and *Riccardo Chailly*, **Mahler’s Symphony No. 2** with *Gergely Madaras*, **Mahler’s Symphony No. 4** with *Henrik Nánási* and *Clemens Schuldt*, **Mahler’s Symphony No. 8** with *Ádám Fischer* and *Riccardo Chailly*, **Shostakovich’s Symphony No. 14** with *Michael Sanderling*, **Mendelssohn’s Symphony No. 2 “Lobgesang”** with *Thomas Dausgaard*, and **Górecki’s Symphony No. 3** with *Gergely Vajda*.

She has also performed **Beethoven’s Missa Solemnis** with *René Jacobs* and *András Keller*, **Beethoven’s Egmont** with *Nikolai Alexeev*, **Dvořák’s Te Deum** and **Stabat Mater** with *Florian Helgath*, **Fauré’s Requiem** at the *Grand Théâtre de Genève*, **Janáček’s Glagolitic Mass** in *St. Michael’s Church in Hamburg*, **Bruckner’s Te Deum** with *János Kovács*, **Rossini’s Petite Messe Solennelle** and **Stabat Mater** with *Riccardo Frizza*, **Vivaldi’s Gloria** with *Manfred Huss*, **Haydn’s Die sieben letzten Worte unsers Erlösers** with *Gergely Dubóczky*, **José Cura’s Te Deum** conducted by the composer at the *Enescu Festival*, **Bach’s Johannes Passion** with *Tibor Bogányi*, **Mendelssohn’s Paulus** and **Elijah** with *György Vashegyi*, as well as **Psalm 42** with *János Kovács*, **Verdi’s Requiem** with *Francesco Angelico*, **Donizetti’s Messa di Requiem** with *Speranza Scappucci*, **Brahms’ Ein deutsches Requiem** with *Péter Dobszay*, **Handel’s Brockes**

Passion with *Howard Arman*, **Liszt's Missa Solemnis** with *Róbert Farkas*, and **Arvo Pärt's Como cierva sedienta**, performed in the presence of the composer on the occasion of his 80th birthday at the *Manchester Chamber Festival* with *Gábor Takács-Nagy*.

Her vocal symphonic concert experiences includes **Debussy's Le Martyre de Saint Sébastien** with *Csaba Somos* and **La voix humaine** with *Máté Szabó-Sípos* **Ravel's Shéhérazade** with *Vasily Sinaisky*, **Britten's Les Illuminations**, **Berlioz's Les nuits d'été** with *Francesco Angelico*, **Gyöngyösi Levente's Istenkép** and **Illés szekerén** with *Gergely Kesselyák*, **Mahler songs from Des Knaben Wunderhorn** with *Gergely Dubóczky*, **Strauss' Four Last Songs** with *János Kovács* and *Alejo Perez*, **Mosolov's Four Newspaper Announcements and Three Children Pieces** with *Francesco Bossaglia*, and **Shostakovich's Seven Romances on poems of A. Blok** at *Festival Academy*.

Her song recitals with pianist Jan Philip Schulze include programs such as "*Orient Express*," "*Songs from the Red October Revolution to Perestroika*," "*Flower Power*," and "*Dans le salon de Pauline Viardot*," performed at venues including *Teatro Bibiena in Mantua*, *Radio France*, *Davos Festival*, *Tonhalle Zurich*, the *Louvre Museum in Paris*, *Budapest Music Center*, the *Stanislavsky Theatre in Moscow*, the *Capitole de Toulouse*, and the *Budapest Spring Festival*.

The *Hungarian Radio* among others preserves her recordings of **Mussorgsky's song cycle "Detskaya"**, as well as **Purcell** and **Dowland songs**.

She is also devoted to operetta, a genre in which she has performed in productions with the *WDR Cologne* and *Helmuth Froschauer*, at the *Concertgebouw* in Amsterdam with *Marc Albrecht*, with the *Tatarstan Symphony Orchestra* and *Alexander Sladkovsky*, at the *Gstaad Menuhin Festival*, and in the "*Salute to Vienna*" concert series in Toronto.

She has appeared in gala concerts alongside star partners such as *Elīna Garanča* at *Müpa Budapest*, *José Carreras* and *Plácido Domingo* at the *Papp László Budapest Sport Arena*, *José Cura* at the *VeszprémFest*, and *Erwin Schrott* at the *Margaret Island Open-Air Stage*.

Recordings:

Polina Pastirchak – *Strauss, Shostakovich, Bartók, Kodály*. Musikkollegium Winterthur, Alexander Rahbari – 2010, La Dolce Volta

Mozart Arias with Sabine Meyer. Basel Chamber Orchestra, Andreas Spering – 2013, Sony Classical

Mahler: Symphony No. 8. Tonhalle Düsseldorf, Ádám Fischer – 2018, Deutschlandfunk

Shostakovich: Symphony No. 14. Dresden Philharmonic, Michael Sanderling – 2019, Sony Classical

Beethoven: Missa Solemnis. Freiburg Baroque Orchestra, René Jacobs – 2021, Harmonia Mundi

Weber: Der Freischütz. Freiburg Baroque Orchestra, René Jacobs – 2022, Harmonia Mundi

Dvořák: Stabat Mater. Bochum Symphony Orchestra, Florian Helgath – 2024, Coviello Classics