



Rachel Cleland, Soprano

Soprano, **Rachel Cleland's** voice has been hailed as astonishing, florid, full and agile. Her 2012 season began singing Elsa in Wagner's *Lohengrin* with Opera by Request and will return in the fall to sing Brünnhilde in *Die Walküre*. She then made her debut with the Cambridge Symphony Orchestra in February singing opera and operetta excerpts and with Orchestra Toronto singing the soprano solo in Beethoven's 9th Symphony. She returned to the Cambridge Symphony to sing Violetta in *La Traviata*. This summer she will sing a recital with pianist, Sabatino Vacca for the Brott Summer Music Festival and will return to the roles of Donna Anna in *Don Giovanni* and Violetta in *La Traviata*.

Her 2011 season began with 2 Mozart opera – Marcellina in *Nozze di Figaro* and Fiordiligi in *Così fan tutte*. She then ventured into the world of Slavic art song with Off Centre Music singing the music of Janáček and Rachmaninov and sang her first Verdi Requiem. She also added a new role to her operetta repertoire when she sang the title role in *Princess Ida* with the KW Gilbert and Sullivan Society and made her Brott Summer Festival debut stepping in as Frasquita with a week's notice.

Ms **Cleland** started her 2010 season with a solo recital with pianist, James Cheung in London, England that featured the music of Schumann, Britten and Rachmaninov followed with the role of Musetta in *La Bohème* with Opera York. In the spring of 2009, she added Orff's *Carmina Burana* to her concert repertoire. Critics hailed her performance as astonishing, florid, full and agile. In August she participated in a Schumann lieder class with Malcolm Martineau and Susan Youens at the prestigious Britten-Pears Young Artist Programme (Snape, England) where she studied *Frauenliebe und Leben* and various other lieder.

Her operatic repertoire includes: Donna Anna in *Don Giovanni* (Mozart), Euridice in *Orfeo ed Euridice*, Pamina and Zweite Dame in *Die Zauberflöte* (Mozart), Nanetta in *Falstaff* (Verdi), Norina in *Don Pasquale*, Musetta in *La Bohème* (Puccini), Fiordiligi in *Così fan Tutte* (Mozart), Ophelie in *Hamlet* (Thomas), Cissie Woodger and Lady Billows in *Albert Herring*, Leonore in *Fidelio* (Beethoven).

Her Contemporary Opera repertoire is the title role in the world premiere of *The Last Wife* (Howard Alexander), the Lady in Waiting and Barbara Croft in the double bill of *The Fool* and *The Night Blooming Cereus* (Somers and Beckwith), *The Summoning of Everyman* (Cousin) and *Dream Play* (Agnes), and Carolyn Boulton in *The Last Duel* (Gary Kulesha).

Ms Cleland's operetta roles include Elsie Maynard in *Yeomen of the Guard*, YumYum in the *Mikado*, Countess Lisa in *Countessa Maritza* and Rosalinde in *Die Fledermaus*. She received critical acclaim for her portrayal of Sharon Graham singing Lady Macbeth's Entrance Aria and Cabaletta in Terrence McNally's play *Masterclass*.

Rachel is committed to music education and has worked with the Jane Austen Society of North America, the Alderburgh Connection, the Canadian Opera Company, Queen's University (Belfast), York University (Ontario), Gideon's International, and numerous other schools and charitable organizations across Canada. She has worked with DARE Arts for 10 years teaching music to underprivileged children.