



Rachel Hall, Soprano

Soprano **Rachel Hall** has been praised as "a force of nature... with a gracefully huge voice" (Berkshire Fine Arts) for her breakout performances in the title role in Janáček's *The Cunning Little Vixen* with New York's Dell'Arte Opera Ensemble. The habitually fastidious New York press lauded her as "simply astonishing... a warm soprano of full body, easily fluidity and perfectly consistent tone... completely alive to every moment on the stage" (New York Classical).

Most recently, Ms. Hall returned to the Opera Company of Middlebury as Diane in Offenbach's *Orphée aux Enfers* and the Canton Symphony to reprise the soprano soloist in Beethoven's *Symphony No. 9*.

In 2020, Ms. Hall was slated to make her role and company debut with the Princeton Festival, covering Violetta in their production of *La Traviata* (COVID19). Throughout the 2019-2020 season, Ms. Hall won an encouragement award winner from the *Lyra New York International Mozart Competition*, was a semifinalist for the *Premiere Opera Vocal Competition* and was a finalist in the *Mâcon Symphonies International Voice Competition* in Mâcon, France.

Ms. Hall made her contemporary opera debut in 2018 in the role of Madeline Usher in Philip Glass' *The Fall of the House of Usher*. This exciting new multi-media production was directed by Arthur Yorinks and Jim Simpson, under the musical direction of Michael Riesman at the iconic **MassMoCA**. Throughout the 2017-2018 season, Ms. Hall rejoined Opera Company of Middlebury to both perform Giannetta and cover Adina in *L'elisir d'amore*, made her role debut as Fiordiligi in Opera on the James' production of *Così fan tutte*, and rejoined the Canton Symphony as the soprano soloist in *Carmina Burana*.

Ms. Hall has also appeared in concert with American Lyric Theater for an Alumni Concert at Merkin Concert Hall, featuring excerpts from two new works by Ricky Ian Gordon and Royce Vavrek (*The House Without a Christmas Tree*) and Patrick Soluri and Deborah Brevoort (*Albert Nobbs*) and participated in a master class with Mark Adamo. In the 2016-2017 season, Ms. Hall joined the roster of the Jacksonville Symphony on short notice to cover the role of Gretel in the orchestra's winter holiday performances of *Hansel and Gretel*.

Additional recent stage performances include Ms. Hall's role debuts as Oscar in *Un ballo in maschera* and Adina in *L'elisir d'amore* (the latter with Shreveport Opera), her Lincoln Center debut as Gretel in a new production of *Hansel and Gretel* with the Little Orchestra Society at Avery Fisher Hall, and an eight-month stint as Adeline in the original off-Broadway production of *Serenade*. Other concert appearances include a Mostly Mozart program with Annapolis Opera, her Santa Fe Symphony debut as the soprano soloist for Mozart's *Exsultate jubilate*, her Canton Symphony debut as the soprano soloist for Brahms' *Deutsches Requiem* and her return to the Canton Symphony as the soprano soloist in Beethoven's *Symphony No. 9*.

Ms. Hall initially earned national attention for her mainstage debut as Barbarina in Santa Fe Opera's 2013 production of *Le nozze di Figaro*, for which she was hailed as a "musically nuanced, clear soprano with a perfectly charming stage presence" (Ionarts). Her repertoire in the Apprentice Scenes Showcases included Dalinda in Handel's *Ariodante*, Norina in *Don Pasquale*, Nella in *Gianni Schicchi*, and Miss Jessel in *The Turn of the Screw*. She also fulfilled a young artist residency with Shreveport Opera, performing Micaëla in *La tragédie de Carmen* and Valencienne in *The Merry Widow*. In 2015, Ms. Hall won an encouragement award from the Metropolitan Opera National Council Auditions (North Carolina district).

Ms. Hall earned her MM at Manhattan School of Music under the tutelage of illustrious soprano, teacher, and director Catherine Malfitano. She holds BM degrees in both Music Performance and Music Education from Appalachian State University in Boone, NC. In addition to her private studio, Ms. Hall is on faculty at the Long Ridge Music Center in Stamford, CT.

Rachel Hall, Soprano | CV

Opera/Musical

Diane	<i>Orphée aux Enfers</i>	Opera Company of Middlebury	2022
Violetta^	<i>La Traviata</i>	Princeton Festival (COVID-19)	2020
Lauretta	<i>Gianni Schicchi</i>	Social Distance Opera	2020
Madeline	<i>The Fall of the House of Usher</i>	MASS MoCA, Philip Glass/Arthur Yorinks Theater Group	2018
Fiordiligi	<i>Così fan tutte</i>	Opera on the James	2018
Giannetta/Adina^	<i>L'elisir d'amore</i>	Opera Company of Middlebury	2017, 2018
Vixen Sharp-Ears	<i>The Cunning Little Vixen</i>	Dell'Arte Opera Ensemble	2017
Gretel^	<i>Hansel and Gretel</i>	Jacksonville Symphony	2016
Oscar	<i>Un ballo in maschera</i>	Atlantic Coast Opera Festival	2016
Adeline	<i>Serenade</i>	Off-Broadway Production, New York	2015
Gretel	<i>Hansel and Gretel</i>	Little Orchestra Society	2014
Ilia+	<i>Idomeneo</i>	Mostly Mozart Concert, Annapolis Opera	2014
Susanna+	<i>Le nozze di Figaro</i>	Mostly Mozart Concert, Annapolis Opera	2014
Barbarina	<i>Le nozze di Figaro</i>	Santa Fe Opera	2013
Adina	<i>L'elisir d'amore</i>	Shreveport Opera	2013
Norina+	<i>Don Pasquale</i>	Santa Fe Opera Apprentice Scenes	2013
Dalinda+	<i>Ariodante</i>	Santa Fe Opera Apprentice Scenes	2013
Micaëla	<i>La tragédie de Carmen</i>	Shreveport Opera	2012
Miss Jessel+	<i>The Turn of the Screw</i>	Santa Fe Opera Apprentice Scenes	2012
Valencienne	<i>The Merry Widow</i>	Shreveport Opera	2011
Lisette	<i>La rondine</i>	Opera Company of Middlebury	2011
Pamina	<i>Die Zauberflöte</i>	New York Lyric Opera Theatre	2011
Nella	<i>Gianni Schicchi</i>	Martha Cardona Theater, NYC	2010
Noémie	<i>Cendrillon</i>	New York Lyric Opera Theatre	2010
Papagena	<i>Die Zauberflöte</i>	Bay View Music Festival	2010
Contessa Ceprano	<i>Rigoletto</i>	Manhattan School of Music	2010

Oratorio/Concert

Soprano Soloist	<i>Symphony No. 9 (Beethoven)</i>	Canton Symphony Orchestra	2022, 2015
Soprano Soloist	<i>Carmina Burana (Orff)</i>	Canton Symphony Orchestra	2018
Soprano Soloist	<i>Blood, Sweat and Tears</i>	Howland Chamber Music Circle	2018
Scullery Maid 1	<i>Albert Nobbs (Soluri)</i>	American Lyric Theater at Merkin Concert Hall	2018
Soprano Soloist	<i>Exsultate Jubilate (Mozart)</i>	Santa Fe Symphony	2014
Soprano Soloist	<i>Ein deutsches Requiem (Brahms)</i>	Canton Symphony Orchestra	2014

Competitions/Awards

Semifinalist	Premiere Opera Foundation	International Vocal Competition	2020
Finalist	Mâcon Symphonies, France	International Voice Competition	2019
Encouragement Award	Lyra New York	International Mozart Competition	2019
Encouragement Award	Metropolitan Opera	National Council Auditions	2015

Training

Apprentice Artist	Apprentice Singer Program	Santa Fe Opera	2012, 2013
Resident Artist	Resident Artist Program	Shreveport Opera	2011
Young Artist	Young Artist Institute	Emerald City Opera	2009

Education

MM – Vocal Performance		Manhattan School of Music	2010
BM – Vocal Performance		Appalachian State University	2008

* Upcoming Performance ^ Cover Role + Scenes

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Rachel Hall, Soprano | Critical Acclaim

Orphée aux enfers (Offenbach), Opera Company of Middlebury

"The voices and singing were excellent throughout. Among the outstanding performances were soprano Carina DiGianfillipo as Cupid, tenor Cameron Steinmetz as Mercury and soprano Rachel Hall as Diana."

Jim Lowe, *Times Argus/Rutland Herald*, 06/22/22

Symphony No. 9 (Beethoven), Canton Symphony Orchestra

"Then came the colossal, episodic final movement, a sumptuous regale in itself...The combined choruses repeated the baritone's words with utterly breath giving power, and joining the exultant proceedings were the other members of the superb vocal quartet: Rachel Hall, soprano, Diane Fox, mezzo-soprano, and John Pickle, tenor. Their singing — crystalline and radiant — was enough to make angels jealous."

Tom Wachunas, *Cleveland Classical*, 05/11/22

Carmina Burana (Orff), Canton Symphony Orchestra

"Additionally, the three excellent soloists provided savory passages, ranging from unabashed bawdiness to sensual gracefulness...Later still, in 'This is a joyful time', soprano Rachel Hall, accompanied by the youth chorus, was an elegant embodiment of conflicted emotions as she struggled to choose between chastity and physical love. In finally choosing the latter, her voice soared to stratospheric limits: "My sweetest one, I give myself to you completely!"

Tom Wachunas, *Seen and Heard International*, 04/27/18

The Cunning Little Vixen (Janáček), Dell'Arte Opera Ensemble

"As the Vixen, Rachel Hall commanded the stage brilliantly with a plush, juicy soprano, fully invested physical and emotional responses, and such confidence with the language that she was able to use the words for maximum expressivity. Although this Vixen emerged as a feminist icon, Hall didn't shy away from creating a flawed, relatable character whose pride often ran away with her."

Joanne Sydney Lessner, *Opera News*, 8/21/17

"In the title role, Rachel Hall was simply astonishing. She sported a warm soprano of full body, easy fluidity, and perfectly consistent tone, wonderfully liquid in her middle range, and just as comfortable ranging freely at her top. There was an admirable self-assurance in her portrayal of the vixen, with an endearing playful side to match. She was completely alive to every moment on the stage—one of those rare actors who are a treat to watch even when they're on the sidelines. As she observed her fellows, her subtle reactions and facial expressions portrayed a world of thoughts and emotions."

Eric C. Simpson, *New York Classical Review*, 08/20/17

"As the Vixen, Manhattan School of Music graduate Rachel Hall gave a breakout performance, meeting the stiff vocal and dramatic demands of this high-lying role [...] Ms. Hall was the right mix of funny fox and serious heroine. She invigorated the show from her entrance, giving a rich and complex portrait of a young idealist (in this version, she frees the Forester's chickens instead of slaughtering them), a woman in love and at the end, a tragic heroine as she is killed in the third act."

Paul J. Pelkonen, *Superconductor*, 08/24/17

"We haven't heard soprano Rachel Hall since her apprenticeship at Santa Fe Opera four years ago when we applauded her Norina. Her artistic growth is notable and we enjoyed her warm and rich soprano in the title role. Her phrasing honored the sound of the language and her acting was completely committed."

Meche Kroop, *voce di meche*, 08/24/17

"Rachel Hall in the role of the vixen is a force of nature. She has a gracefully huge voice, which she can use to invoke the vixen's will, and also transform into a coquette."

Susan Hall, *Berkshire Fine Arts*, 08/26/17

Rachel Hall, Soprano | Critical Acclaim

Symphony No. 9 (Beethoven), Canton Symphony Orchestra

"The choral finale was initiated by the wondrously ethereal voices of sopranos Rachel Hall and Maribeth Crawford, along with mezzo-soprano Kathryn Findlen, tenor Timothy Culver, baritone Britt Cooper, and bass Nathan Stark (the quartet of Hall, Findlen, Culver, and Stark would return for the fourth movement of Symphony No. 9)... This marvelous gathering of blissful, inspired voices paved the way to the evening's most lofty summit."

Tom Wachunas, *ArtWatch BlogSpot*, 04/29/15

Ein deutsches Requiem (Brahms), Canton Symphony Orchestra

"The singing by both guest artists — baritone Brian Keith Johnson and soprano Rachel Jeanne Hall — was wholly impressive... The text for the soprano soloist is from Isaiah, promising the bereaved child the kind of comfort that a mother would offer. Befitting the image, Hall's achingly sweet soprano tonality, warm and full, was a moving embodiment of maternal consolation."

Tom Wachunas, *Cleveland Classical*, 02/18/14

Le nozze di Figaro (Mozart), Santa Fe Opera

"Kittenish apprentice Rachel Hall was the perfect mate for 'him' as she sang her simple aria with a clear, sweet voice."

Maria Nockin, *Opera Today*, 08/19/13

"As Barbarina, Rachel Hall displays a clear soprano with deeper overtones that foretells a fine career. She plays her as more innocent, maybe clueless, than as a scheming coquette."

Gregory Sullivan Isaacs, *Theater Jones*, 08/10/13

"Of course, one of the purposes of mounting *Figaro* is to give one of your apprentices a shot at the role of Barbarina, with its gorgeous little aria, and second-year apprentice Rachel Hall acquitted herself beautifully with a charming stage presence and musically nuanced, clear soprano."

Charles T. Downey, *Ionarts*, 08/05/13

"Soprano Rachel Hall made an alluring and devious Barbarina."

James M. Keller, *Santa Fe New Mexican*, 06/30/13

"Apprentice Rachel Hall was just as adorable as Barbarina should be and has a promising voice. We hope to hear more of her."

Meche Kroop, *voce di meche*, 08/24/13

"To end on an upbeat note, soprano Rachel Hall was a perfectly charming Barbarina."

David Gregson, *Opera West*, 08/14/13



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