ADA ARTIST MANAGEMENT

RAINELLE KRAUSE
SOPRANO

Known for her absolute precision and fiery coloratura, soprano Rainelle Krause is a versatile and compelling singer. She was recently seen as Die Königin der Nacht in Mozart's *Die Zauberflöte* with the Staatsoper Berlin and Deutsche Oper Berlin. Other engagements include Pat Nixon in the Princeton Festival's *Nixon in China*, the cover of Zerlina in *Don Giovanni* with The Dallas Opera, guest soloist with Voices of Change for their Holocaust memorial performance, featured artist for Opus Opera's event, *Mystique*, a circus and opera collaboration, Painted Sky Opera's production of the *The Medium* as Monica, Blonde in *Abduction from the Seraglio* and Belinda in *Dido and Aeneas* with Opera Piccola of San Antonio, Madame Herz with the New Hampshire Music Festival's concert version of Mozart's *Der Schauspieldirektor,* and in collaboration with San Antonio's SOLI ensemble as the Queen of the Night.

Performances for Ms. Krause in the 2019-2020 season included debuts with Theater Basel as Tania in *Al gran sole carico d'amore* and with the Staatsoper Berlin, Deutsche Oper Berlin, and North Carolina Opera as Die Königin der Nacht in Mozart's *Die Zauberflöte*. Performances for 2020-2021 include further engagements as Die Königin der Nacht in *Die Zauberflöte* with the Royal Danish Opera, Theater Basel, Staatsoper Berlin and Deutsche Oper Berlin.

Ms. Krause has been awarded First Place in the Fielder Grant Competition, Third Place and Audience Favorite in the Orpheus Competition, and has been chosen as one of four winners in the Texas Camerata's Baroque Aria Competition. She was a finalist in the Lois Alba Competition in Houston as well as the International Mildred Miller Competition in Pittsburgh, a Regional Finalist with the Metropolitan National Council Auditions in New Orleans and St. Louis, and a semi-finalist with the Licia Albanese Puccini Foundation and Gari Foundation competitions in New York City. Ms. Krause trained as young artist with the Sankt Goar International Music Festival and Academy in Germany, the OperaWorks Advanced Artist Program in Los Angeles in summer 2013, Opera Las Vegas in spring 2013, and the Taos Opera Institute and Opera Nova Costa Rica in 2012. In 2014, she was invited back to Taos as a guest artist, performing in venues all across Taos and Santa Fe.

Some Ms. Krause's concert credits include a concert version of *La Traviata* with the Irving Symphony Orchestra, Beethoven's *Ninth Symphony* with the Plano Symphony Orchestra, Bach's *Jauchzet Gott* with members of the Virginia Symphony Orchestra, Vaughan Williams' *Dona nobis pacem* and Haydn's *Paukenmesse* with the Amarillo Master Chorale, Orff's *Carmina burana* with the Plano Symphony, and Vivaldi's *Magnificat* with the Northminster Presbyterian Church in Indianapolis.

Ms. Krause has performed with Fort Worth's Casa Mañana Theatre in their production of *The Sound of Music*, as well as the Fort Worth Opera chorus in *Le pêcheurs de perles*, *La Traviata*, and *Hamlet*. She holds a Bachelor of Music (2010) and a Master of Music (2012) in Vocal Performance from Indiana University's Jacobs School of Music in her hometown of Bloomington, IN. She currently lives in the Dallas-Fort Worth area, and trains on aerial silks.

RAINELLE KRAUSE

Soprano

OPERA

Königin der Nacht	*Die Zauberflöte*	Deutsche Oper Berlin	2019-21
Königin der Nacht	*Die Zauberflöte*	Staatsoper Berlin	2021
Königin der Nacht	*Die Zauberflöte*	Theater Basel	2020-21
Königin der Nacht	*Die Zauberflöte*	Royal Danish Opera	2020
Königin der Nacht*	*Die Zauberflöte*	North Carolina Opera	2020
Musetta	*La bohème*	Imperial Symphony Orchestra	2020
Tania	*Al gran sole carico d'amore*	Theater Basel	2019
Pat Nixon	*Nixon in China*	Princeton Festival	2019
Violetta	*La Traviata*	Irving Symphony Orchestra	2019
Zerlina (cover)	*Don Giovanni*	The Dallas Opera	2018
Madame Herz	*The Impresario*	New Hampshire Music Festival	2017
Monica	*The Medium*	Painted Sky Opera (Oklahoma City)	2016
Blonde	*Die Entführung*	Opera Piccola San Antonio	2016
Despina	*Cosí fan tutte*	Spotlight on Opera (Austin, TX)	2015
Belinda	*Dido and Aeneas*	Opera Piccola San Antonio	2015
Cendrillon/Fée	*Cendrillon (adaptation)*	Opera for the Young (Madison, WI)	2013
Zerlina	*Don Giovanni*	Indiana University Opera Theater	2012

Concert & Other

Soloist	Poulenc: Gloria	Greater Dallas Youth Symphony	2019
Soloist	Verdi: *La traviata*	Irving Symphony Orchestra	2019
Featured Artist-aerial/opera	*Mystique* (circus/opera event)	Opus Opera (New Orleans, GD Bryan Hymel)	2019; '18
Soloist	Concert	Texas Camerata	2019
Soloist	*Ein Deutsches Requiem*	Christ and St. Luke's Church (Norfolk, VA)	2018
Soloist	Vivaldi: *Gloria*	Texas Camerata	2018
Soloist	*Carmina burana*	Plano Symphony Orchestra	2018
Soloist	*River of Honey*(Sargon,world premiere)	Voces Intimae, Dallas	2018
Featured Soloist	*Der Hölle Rache*	Dallas Symphony Orchestra	2017
Featured Soloist	*Barber of Seville Fundraiser*	Opera San Antonio	2017
Soloist	*BWV 51, Jauchzet Gott*	Trinity Lutheran Church (Newport News, VA)	2017
Featured Soloist	*The Land of the Magic Flute*	Opera San Antonio/ SOLI ensemble	2017
Soloist	*Producing for a While*	Voices of Change, Dallas	2016
Soloist	Beethoven: *Symphony No. 9*	Plano Symphony Orchestra	2016
Collaborative Singer	*Frontiers*	Fort Worth Opera	2016
Featured Artist	*Aerial Aria Showcase*	Opera San Antonio/Aerial Horizon	2015
Soloist	Haydn: *Paukenmesse*	Amarillo Master Chorale	2014
Soloist	Vaughan Williams: *Dona nobis pacem*	Amarillo Master Chorale	2014

Awards

Winner	Baroque Aria Competition (Fort Worth, TX)	2017
First Place	Fielder Grant Competition (Austin, TX)	2017
Third Place	Orpheus Competition (Murfreesboro, TN)	2017
Young Artist Award, Audience Favorite	Orpheus Competition (Murfreesboro, TN)	2016

*cancelled due to COVID-19

RAINELLE KRAUSE
SOPRANO

CRITICAL ACCLAIM

Königin der Nacht – Die Zauberflöte – Theater Basel
“Her energy seems to concentrate on the famous aria of revenge in the second act, which she then actually delivers with great verve: an aria sung out of affect, which, despite all the noticeable anger, develops an enigmatic beauty - right through to the sparkling clean, curved coloratura.” (translated from German)
– Basler Zeitung

“The Queen of the Night, sung by Rainelle Krause, not only proved to be sure of stratospheric notes and coloratura, but also put a lot of cutting edge into her revenge aria." (translated from German)
– Basellandschaftliche Zeitung

“In Rainelle Krause's Queen of the Night, the coloratura is particularly impressive - the top tones are crystal clear.” (translated from German)
– Badische Zeitung

Königin der Nacht – Die Zauberflöte – Royal Danish Opera
"The Queen of the Night, with the iconic aria "Der Hölle Rache," is sung by the American coloratura soprano Rainelle Krause. Krause. . . is therefore a sought-after artist in the field. . . the part of the Queen of the Night is enormously demanding, as she is only on for a short time, but in return has to deliver a colossal performance purely in terms of singing, it is clear that Opera Director Fulljames has chosen her for this reason. And Rainelle Krause certainly does not disappoint her audience, who also loved her at the premiere. Krause performed wonderfully and we got the coloratura exactly as it should be delivered. As she herself says: Talent is not enough - you have to stand out! - and it must be said that she does." (translated from Danish)
– Sceneblog.dk

"The Queen of the Night - sung excellently at the premiere by Rainelle Krause" (translated from Danish)
– KULTURTID

Tania – Al gran sole carico d’amore – Theater Basel
"Rainelle Krause as Tania creates such crystalline tones"
– Badische Zeitung

"The female roles of the revolutionaries in "Al gran sole" demand from the sopranos the highest virtuosity in the highest possible tessitura over wide-ranging phrases. Rainelle Krause fascinates as a frightened, dying Tania Bunke"
– Deutschlandfunk

Pat Nixon – Nixon in China – The Princeton Festival
"Rainelle Krause is a catalog of facets as she presents a diverse Pat Nixon, at once deferent and astute, aloof and canny, and ready for any role presented to her. Best of all is how Krause finds the hominess in Mrs. Nixon while honing in on her skillful intelligence."
– PrincetonInfo.com

"Soprano Rainelle Krause effectively looked the part of Pat Nixon, capturing an often worn and weary woman whose husband was the principal focus of her life. Krause sang in a consistently lyrical style, especially in her Act II soliloquy reflecting on her own good fortune.”
– Town Topics

"For the sake of the opera, we see more human links than perhaps reality would have found between him and the weary Pat Nixon of Rainelle Krause. A certain unsteadiness of her large and well-focused soprano in the opening scene of Act II hinted at this insecurity, this false note, this wonder at finding herself, with her lack of pretension, in so aristocratic a situation, being gracious to peasants, pigs, small children, unable to restrain her sympathy for the peasant girl raped in a ballet. Hers is a voice of considerable lyric power." – Parterre

"Yuk has also assembled the most vocally consistent cast I've heard at the Festival. . . Rainelle Krause brought a plangent lyric soprano to Pat Nixon; better yet, she provided a necessary sense of dignity whenever possible."
– Broad Street Review

Queen of the Night – The Land of the Magic Flute live animation – SOLI Ensemble
"Soprano Rainelle Krause impressed with her sure aim in the stratospheric reaches of both Queen of the Night arias" – Classical Voice North America

Blondie (Blondchen) – The Abduction from the Seraglio – Opera Piccola (now Alamo City Opera)
"Crystalline-voiced coloratura Rainelle Krause was charming as mossy-toned Blondie"
– Incident Light

Blondie (Blondchen) – The Abduction from the Seraglio – Opera Piccola (now Alamo City Opera)
"The best pure singer was soprano Rainelle Krause" – San Antonio Express-News

Soloist – Carmina burana – Indiana University Philharmonic
"Soprano Krause [soars] gorgeously in songs given to amours; the voice was pure, the intonation absolute. She was a pleasure to hear." – The Bloomington Herald-Times