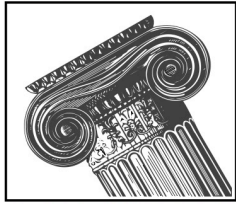


# DEAN



ARTISTS  
MANAGEMENT

## CLAIRE DE SÉVIGNÉ SOPRANO

### **Hermione in Orest for Opernhaus Zurich February 2017**

"Bright as a bell soprano voice from Claire de Sévigné"

Neue Musikzeitung, Georg Rudiger

"Light, bright, bird-like singing, from the coloratura soprano Claire de Sévigné as Hermione, who mastered the overly challenging and difficult large interval jumps."

Oper Aktuell, Kaspar Sannemann

"The young Canadian soprano startled with the breadth of her range, and her silvery voice and ballerina-like costume made the perfect delicate counterpart to the wight of the other characters"

Bachtrack, Sarah Batschelet

### **Blonde in Die Entführung dem Serail for Opernhaus Zurich/Théâtre des Champs-Élysées November 2016**

"The young soprano Claire de Sévigné integrates her role as Blonde with brilliance. The voice is deliberately fragile. It ensures the treble with a lightness and a transparent finesse. The intentions and rebellious expressions are mastered by the singer, who embodies a Blonde sometimes petty but also sensitive and cute."

Olyrix, Marjorie Cabrol - Translated from French.

"The soprano Claire de Sévigné depicts a spicy Blondchen, borrowing little energy from a bland romanticism. Her vocal flexibility and the intense clarity with which she approaches the character of Blondchen reveals all her independence... Very expressive and able to execute high ornate treble, Claire de Sévigné seems to fully flourish in this role."

Bachtrack, Maeva Da Cruz - Translated from French.

"Claire de Sevigné is a very vocally convincing Blonde...She is exciting in her two arias and impressive in her Duet with Osmin, especially in her unexpected bass singing."

Operaphile Blog - Translated from French.

### **Angelica in Orlando Paladino for Zurich Opera**

"The role of Angelica was performed with distinction by Canadian coloratura soprano Claire de Sévigné... de Sévigné was an arresting presence as the self-absorbed Angelica, impressive from her enchanting first aria *Palpita ad ogni istante* through her introspective final act aria *Dell'estreme sue voci dolenti*."

Opera Warhorses

" First there is Canadian Claire de Sévigné as Queen Angelica, whose beautiful sounding, precise, endless breath-full phrasing brings out the expressiveness and depth of Haydn's music in a touching and sparkling way through her brilliant high coloratura."

Wintherthur News, Herbert Battier

"Claire de Sévigné allowed us to take a full bath in her self inflicted heartache, full of fervour, which was demonstrated in the extensive and highly demanding coloratura."

Bündner Tagblatt News, Simone Bittermann

"An exceptional vocal contribution was delivered by the Canadian soprano Claire de Sévigné as Angelica.

Place de L'Opera Magazine, Alessandro Anghinoni

### **Salzburg Festival**

"The enchanted, technically overwhelming, confident and musical singing of Claire de Sévigné will stay in our memory" [Mozart's concert aria *Vorrei spiegarvi, oh Dio!*]

Salzburg Festspiele DrehPunktKultur Blog

"The young artist could not only convince vocally with the Gilda aria but also created a touching human fate on stage." [YSP Gala Concert]

Salzburg Festspiele DrehPunktKultur Blog

"de Sevigne sang "Mozart's concert aria *Vorrei spiegarvi, oh Dio!* with ripe timber, firework ornamentation and poised stage presence" [Mozart's concert aria *Vorrei spiegarvi, oh Dio!*]

Opera Canada Magazine: On Stage Feature, Rebecca Schmid

### **Naxos recording of Vivaldi Sacred Music with the Aradia Ensemble conducted by Kevin Mallon**

"Claire de Sévigné's singing in *In turbato mare irate* is spectacular - effortlessly virtuosic throughout the wide range it demands and beautifully sweet-toned."

EarlyMusicReview.com

"Claire de Sévigné is a soprano of whom I hope to hear more of in future, with plenty of power to hit the top notes. She by no means neglects the dramatic import."

Music Web- International, Classical Music Reviews

"De Sévigné handles the florid writing with ease, even more impressive in her da capo section. It's a clear, pinpoint soprano sound, with vibrato used sparingly at the ends of phrases or to colour held notes. Her musicality is illustrated by her attention to texts and her shapely phrasing. She is equally captivating in "O qui coeli terreque serenitas". In the opening aria, Vivaldi keeps the singer up high as a metaphor for the "eternal stars" that appear in the text. She excels in this upper range with pitch accuracy, security and expression."

Opera Canada, Rick Phillips

### **The Queen of the Night in Mozart's The Magic Flute with the Opera Theater of St. Louis**

"Claire de Sévigné as a striking Queen of the Night"

Los Angeles Times, Mark Swed

"dispatched the high-flown coloratura with laserlike precision — and tonal beauty."

Dallas News, Scott Cantrell

"The Queen of the Night, hauntingly beautiful and haughty, was mesmerizing in a purple satin outfit with a flowing train that received its own ovation. Claire de Sévigné looked like a cross between Norma Desmond and Greta Garbo, and carried herself with the aura of a major screen star."

News Democrat, BND.com, Lynn Venhaus

"There's nothing silly, though, about Canadian de Sévigné's soaring soprano, which defies belief while you hear her crisply and deliberately pierce a series of singular notes in the Queen's aria, Hell's Vengeance Boils in My Heart (English translation)....In her OTSL debut de Sévigné possesses the show's best voice..."

laudenews.com, Mark Bretz

"The Queen of the Night—sung with great aplomb by Claire de Sévigné—makes an entrance wearing an incredible gown with an enormous train (managed by 20 or so attendants) that, when spread out, nearly covers the entire stage. It's a lovely effect."

Alive Mag St. Louis, Christopher Reilly

"Grand and glamorous she masters the role. Her vengeance aria is full of those amazing coloratura fireworks that dance among the scattered notes with laser-like precision."

operaworld.com

"The vocal marvel of the night, who received sustained ovations after each of her major arias, was Claire de Sévigné, dashing off her precision coloratura cadenzas with seeming effortlessness, with excursion into the stratosphere of notes above high C."

operawarhorse.com

### **First Niece in Britten's Peter Grimes with the Canadian Opera Company**

"Soprano Claire de Sévigné excelled as the First Niece. Throughout the year she's been in the ensemble Studio this young woman has developed formidable mastery of adding small nuances to her gestures to make her presence noticeable without drawing attention away from where the action is centrally focused."

norules-nolight.com, Brian Hay

**Queen of the Night in Mozart's Die Zauberflöte with Music Academy of the West**

"The Queen of the Night is not strictly a comic role, but rather a genre-bending, mind-boggling piece of Mozartian musical mischief, and de Sévigné made splendid sense out of her notoriously difficult arias."  
Santa Barbara Independent, Charles Donelan

"As a crowd-pleasing Queen of the night, Claire de Sévigné effectively projected the grandeur and indignation required by the role."  
Opera News, Edmond Johnson