

DEAN



ARTISTS
MANAGEMENT

CLAIRE DE SÉVIGNÉ SOPRANO

REVIEWS

“But ‘Carmina Burana’ depends on the strengths of its vocal soloists as well, and in this regard soprano Claire de Sevigne created the most rapturous moments of the night, by far. In ‘Stetit puella,’ her exquisitely shaped tones and radiant upper-register singing very nearly made you forget the orchestral-choral tempests that preceded her. The high notes she floated in ‘In trutina’ and the melodic ornamentation she articulated in the stratosphere of her instrument in ‘Dulcissime’ were serenity incarnate.” [*Carmina Burana*, Grant Park Music Festival] Chicago Tribune, Howard Reich

“Claire de Sévigné’s lovely, refined voice made ‘In Trutina’ the ethereal centerpiece it should be, though a smoother legato line would have made it better still. The Canadian soprano displayed surprising reserves of vocal power and flexibility, with a stunning attack on the stratospheric coloratura of the penultimate ‘Dulcissime.’” [*Carmina Burana*, Grant Park Music Festival] Chicago Classical Review, Lawrence A. Johnson

“Claire de Sévigné was charmingly effervescent in the role of sassy lady’s maid Blonde. Her characterization of Blonde, who has been given as a gift to Pascha Selim’s overseer Osmin, walked a fine line between making the best of a bad situation and Stockholm syndrome. Her nimble soubrette coloratura soared like a carefree bird through the intricate passages and shimmering high notes of *Durch Zärtlichkeit und Schmeicheln*.” [*Die Entführung aus dem Serail*, Canadian Opera Company] Mooney on Theatre, Keira Grant

“Soprano Claire de Sévigné (Blondchen) offered her customary crystalline tone, her stratospheric top clear as a bell.” [*Die Entführung aus dem Serail*, Canadian Opera Company] Ludwig Van Toronto, Joseph So

“This high, coloratura showpiece of a role was sung with secure, pointed tone—and not a hint of the dominatrix—by former COC soprano Claire de Sévigné.” [*Arabella*, Canadian Opera Company] Opera Canada, Gianmarco Segato

“Claire de Sévigné a standout as Fiakermilli.” [*Arabella*, Canadian Opera Company] Ludwig Van Toronto, Joseph So

"Claire de Sévigné is a blunt Blonde, the sound is bright and beautiful." [*Die Entführung dem Serail*, Savonlinna Festival] Ita-savo.fi, Riitta-Leena Lempinen Vesa

"Bright as a bell soprano voice from Claire de Sévigné" [*Orest*, Opernhaus Zurich] 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." [*Orest*, Opernhaus Zurich] 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" [*Orest*, Opernhaus Zurich] Bachtrack, Sarah Batschelet

"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." [*Die Entführung dem Serail*, Opernhaus Zurich/ Théâtre des Champs-Élysées] Olyrix, Marjorie Cabrol (Trans. 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." [*Die Entführung dem Serail*, Opernhaus Zurich/ Théâtre des Champs-Élysées] Bachtrack, Maeva Da Cruz (Trans. from French)

"Claire de Sévigné 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." [*Die Entführung dem Serail*, Opernhaus Zurich/ Théâtre des Champs-Élysées] Operaphile Blog (Trans. from French)

"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*." [*Orlando Paladino*, Zurich Opera] 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." [*Orlando Paladino*, Zurich Opera] 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." [*Orlando Paladino*, Zurich Opera] Bündner Tagblatt News, Simone Bittermann

"An exceptional vocal contribution was delivered by the Canadian soprano Claire de Sévigné as Angelica." [*Orlando Paladino*, Zurich Opera] Place de L'Opera Magazine, Alessandro Anghinoni

"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 Festival] Salzburg Festpiele 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 Festival] Salzburg Festpiele 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!*", Salzburg Festival] Opera Canada Magazine: On Stage Feature, Rebecca Schmid

"Claire de Sévigné's singing in *In turbato mare irate* is spectacular - effortlessly virtuosic throughout the wide range it demands and beautifully sweet-toned." [Naxos Recording – Vivaldi Sacred Music, Aradia Ensemble. Conducted by Kevin Mallon] 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." [Naxos Recording – Vivaldi Sacred Music with Aradia Ensemble. Conducted by Kevin Mallon]

"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

"Claire de Sévigné as a striking Queen of the Night" [*Die Zauberflöte*, Opera Theater of St. Louis] Los Angeles Times, Mark Swed

"dispatched the high-flown coloratura with laserlike precision — and tonal beauty." [*Die Zauberflöte*, Opera Theater of St. Louis] 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." [*Die Zauberflöte*, Opera Theater of St. Louis] 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..." [*Die Zauberflöte*, Opera Theater of St. Louis] 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." [*Die Zauberflöte*, Opera Theater of St. Louis] 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." [*Die Zauberflöte*, Opera Theater of St. Louis] 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." [*Die Zauberflöte*, Opera Theater of St. Louis] operawarhorse.com

"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." [*Peter Grimes*, Canadian Opera Company] norules-nolight.com, Brian Hay

"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." [*Die Zauberflöte*, Music Academy of the West] 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." [*Die Zauberflöte*, Music Academy of the West] Opera News, Edmond Johnson