



## ***RACHEL E. COPELAND, SOPRANO***

Rachel E. Copeland continues to receive acclaim as a “revelation with her coloratura soprano leaping easily to impossible heights!” She is a sought after artist combining her crystalline voice with her compelling and energetic stage presence. Ms. Copeland recently debuted at Avery Fisher Hall as the soprano soloist in Mozart’s Coronation Mass to rave reviews as well as performances with the Brussels Chamber Orchestra in a concert of arias and duets. Other career highlights include the Contessa in Mozart’s *Le Nozze di Figaro* with Cleveland Opera Theater, Frasquita in Bizet’s *Carmen* with San Diego Opera, Micaela in Peter Brook’s *Le tragédie de Carmen* with Indianapolis Opera, and Woglinde in Wagner’s *Das Rheingold* and first nymph in Dvorak’s *Rusalka* with North Carolina Opera. She returned to Apollo’s Fire, the Cleveland Baroque Orchestra in 2013 to great acclaim as the Queen of the Night in Mozart’s *The Magic Flute*, including a national broadcast and her debut at Severance Hall, the prestigious home to the Cleveland Symphony Orchestra. Other considerable performances include Ms. Copeland’s appearances as Zdenka in Strauss’s *Arabella*, Musetta and Mimi in *La bohème*, Lauretta in Puccini’s beloved *Gianni Schicchi*, Lucia in Donizetti’s *Lucia di Lammermoor*, Juliette in Gounod’s *Roméo et Juliette*, Adele in J. Strauss’ *Die Fledermaus*, Mabel in *The Pirates of Penzance*, and Papagena in *The Magic Flute*. Internationally, Ms. Copeland has performed the roles of Donna Elvira in Mozart’s *Don Giovanni* and Adina in Donizetti’s *L’elisir d’amore*. Upcoming engagements include a world premiere workshop with Cleveland Opera Theatre, a world premiere with Penn State Opera Theater, and a role and company debut of Agueda in *Mayo, Bisperas ng Liwanag* with Opera Philippines.

In addition to the operatic stage, Ms. Copeland has been praised for her “elegant and smooth tone” in oratorio and symphonic works. As a frequent performer with the Helena Symphony (MT), Ms. Copeland has most recently sung the role of Eve in Hadyn’s *The Creation* and Bach’s *St. Matthew Passion*. Other notable engagements were with Apollo’s Fire for Handel’s *Messiah*, The Choral Society of Durham (NC) as the soprano soloist in Barber’s *Prayers of Kierkegaard*, and the soprano soloist in Hadyn’s “Lord Nelson’s Mass” and “Missa belle tempori.”

Dr. Copeland began an appointment at Penn State School of Music as a member of the Voice Department in Fall, 2018. She previously was on the faculty of East Carolina University School of Music where she served as the Associate Director (2016 – 2018), the Coordinator of Graduate Studies (2014 – 2018), and a member of the Voice Faculty (2011 – 2018). In both academic years 2017 – 18 and 2014 -2015, Dr. Copeland was nominated for the Robert Wright Alumni Excellence in Teaching Award at East Carolina University. Many of Dr. Copeland’s students have received awards, scholarships, assistantships, and are featured in principle roles at the undergraduate and graduate level at prestigious music schools like Boston Conservatory, Indiana University, Florida State University, Oberlin Conservatory of Music, and the University of North Texas.

Dr. Copeland is frequently sought after as a master class technician both nationally and abroad and has been on the faculty of the *Cornish American Song Institute* in Falmouth, England since 2016. During the summers of 2011 and 2012, Dr. Copeland was a faculty member of *Musica nelle Marche* in Urbania, Italy. Administratively, Dr. Copeland serves as General Manager for the *Hawaii Performing Arts Festival* and has previously served in the positions of Program Director (2017) as well as the Operations Manager (2011 – 2016) for *Oberlin in Italy* in Arezzo, Italy. Dr. Copeland holds the Doctor of Music degree in Vocal Performance with a minor in Music History from Indiana University; the Master of Music degree in Voice Performance from Baylor University; and the Bachelor of Music Education degree in Choral Conducting from Baylor University.



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## **Upcoming Engagements**

Agueda	<i>Mayo, Bisperas ng Liwanag</i>	Philippine Opera, Metro Manila and Naga City	2019
Soloist	Bach b minor mass	Helena Symphony Orchestra	2019
Soloist	Handel's <i>Messiah</i>	Toone, Scotland	2019

## **Roles Performed**

Soprano	{New Opera Works} festival	Cleveland Opera Theater	2018
Contessa	<i>Le nozze di Figaro</i>	Cleveland Opera Theater	2017
Woglinde	<i>Das Rheingold</i>	Opera North Carolina	2016
Blanche	<i>A Streetcar Named Desire</i>	Cleveland Opera Theater	2015
First Wood Sprite	<i>Rusalka</i>	Opera North Carolina	2014
Lauretta	<i>Gianni Schicchi</i>	Opera per Tutti	2013
Queen of the Night	<i>The Magic Flute</i> Apollo's Fire	The Cleveland Baroque Orchestra	2012
Musetta	<i>La bohème</i>	Opera Per Tutti	2011
Frasquita	<i>Carmen</i>	Opera North Carolina	2011
Adina	<i>L'Elisir d'Amore</i>	Cortona, Italy	2011
Frasquita	<i>Carmen</i>	San Diego Opera	2011
Micaela	<i>La Tragédie de Carmen</i>	Indianapolis Opera	2011
Adele	<i>Die Fledermaus</i>	Cleveland Opera Circle	2010
Donna Elvira	<i>Don Giovanni</i>	Oberlin in Italy, Arezzo	2010
Lucia (cover)	<i>Lucia di Lammermoor</i>	Cleveland Opera	2010
Juliette (cover)	<i>Roméo et Juliette</i>	San Diego Opera	2010
Sylvia Varescu	<i>Die Csárdásfürstin</i>	Cleveland Opera Circle	2010
Mercedes	<i>Carmen</i>	Opera Western Reserve, Ohio	2009
Musetta	<i>La bohème</i> (concert version)	Opera per Tutti	2009
Lucia (cover with performance)	<i>Lucia di Lammermoor</i>	New Jersey Opera Theater	2009
Fiordiligi (condensed)	<i>Così fan tutte</i>	San Diego Opera Young Artist Program	2009
Donna Elvira (condensed)	<i>Don Giovanni</i>	Indianapolis Young Artist Program	2008
Antonia (cover)	<i>The Tales of Hoffmann</i>	Indianapolis Opera	2008
Papagena	<i>The Magic Flute</i>	Indianapolis Opera	2008
Mabel	<i>The Pirates of Penzance</i>	Louisiana Lyric Opera	2008
Musetta	<i>La bohème</i>	DuPage Opera Theater	2007
Zdenka	<i>Arabella</i>	Indiana University Opera Theater	2007
Susanna (condensed)	<i>The Marriage of Figaro</i>	Indianapolis Young Artist Program	2007

## **Concert Performances with Orchestra**

Soprano Soloist	Martin Mailman's <i>For Precious Friends</i>	East Carolina University Wind Ensemble	2017
Soprano Soloist	Concert Series	Toronto, Ontario, Canada	2017
Soprano Soloist	Haydn's <i>Creation</i>	Helena Symphony Orchestra	2017
Soprano Soloist	Love's Reconciling	New Music Initiative	2017
Soprano Soloist	Haydn's <i>Missa in tempore belli</i>	Greenville Choral Society	2015
Soprano Soloist	Bach's St. Matthew Passion	Helena, MT Symphony Orchestra	2015
Soprano Soloist	Dvorak's Te Deum	East Carolina Symphony	2014
Soprano Soloist	Mozart's Coronation Mass	Avery Fisher Hall, NYC	2014
Soprano Soloist	Prayers for Kierkegard	Durham Choral Society - Duke Chapel	2014
Soprano Soloist	Bruckner's Mass in d minor	East Carolina Symphony	2013
Soprano Soloist	<i>Guest Soloist</i>	Arkansas Symphony Orchestra	2013
Soprano Soloist	Schubert's Mass in G	Greenville Choral Society	2013
Soprano Soloist	<i>Guest Soloist</i>	Brussels Chamber Orchestra	2012
Soprano Soloist	Haydn's "Lord Nelson Mass"	East Carolina Symphony	2012
Soprano Soloist	Handel's <i>The Messiah</i>	East Carolina Symphony	2011
Soprano Soloist	<i>Guest Soloist</i>	San Pedro Philharmonic Orchestra, CA	2011



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## **OPERATIC REPERTOIRE**

### **Bellini:**

Giulietta - *I Capuleti e I Montecchi*

### **Bizet:**

Micaela, Frasquita, Mercedes - *Carmen*

### **Copland:**

Laurie - *The Tender Land*

### **Donizetti:**

Adina - *L'elisir d'Amore*

Lucia - *Lucia di Lammermoor*

### **Dvorak:**

First Wood Sprite - *Rusalka*

### **Gilbert and Sullivan:**

Yum Yum, Peep-Bo - *The Mikado*

Mabel - *The Pirates of Penzance*

### **Gounod:**

Juliette - *Roméo et Juliette*

Marguerite - *Faust*

### **Handel:**

Cleopatra - *Giulio Cesare*

### **Kálmán:**

Silvia Varescu - *Die Csárdásfürstin*

### **Lehar:**

Hanna, Valencienne - *The Merry Widow*

### **Massenet:**

Manon - *Manon*

Pedro - *Don Quichotte*

### **Menotti:**

Laetitia - *Old Maid and the Thief*

### **Moore:**

Baby Doe - *The Ballad of Baby Doe*

### **Mozart:**

Papagena, Pamina, Queen - *Die Zauberflöte*

Donna Elvira, Donna Anna - *Don Giovanni*

Fiordiligi - *Così fan tutte*

Susanna, Contessa - *Le nozze di Figaro*

### **Offenbach:**

Antonia - *The Tales of Hoffmann*

### **Previn:**

Blanche - *A Streetcar Named Desire*

### **Puccini:**

Musetta, Mimi - *La bohème*

Lauretta - *Gianni Schicchi*

Magda - *La Rondine*

Suor Genovieffa - *Suor Angelica*

### **Rorem:**

Emily Webb - *Our Town*

### **J. Strauss:**

Adele, Rosalinda - *Die Fledermaus*

### **R. Strauss:**

Zdenka - *Arabella*

### **Verdi:**

Gilda - *Rigoletto*

Nanetta - *Falstaff*

Violetta - *La traviata*

### **R. Ward:**

Abigail Williams - *The Crucible*

### **Wagner:**

Woglinde - *Das Rheingold*



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# ***RACHEL E. COPELAND, SOPRANO***

## **ORCHESTRAL/ORATORIO REPERTOIRE**

### **Bach:**

B minor Mass  
St. Matthew Passion  
BWV 51 – Jauchzet Gott in allen Landen

### **Barber:**

Prayers for Kierkegaard

### **Beethoven:**

9<sup>th</sup> Symphony

### **Bruckner:**

Mass in d minor

### **Dvorak:**

Te Deum

### **Fauré:**

Requiem

### **Golijov:**

Three Songs for Soprano

### **Haydn:**

The Creation  
Lord Nelson Mass  
Missa in tempore belli

### **Handel:**

The Messiah

### **Lutoslawski:**

Chantefleurs et Chantefables

### **Mailman:**

For Precious Friends

### **Mendelssohn:**

Sechs zweistimmige Lieder, Op. 63

### **Mozart:**

Exsultate, jubilate  
Coronation Mass  
Mass in c minor  
Requiem

### **Orff:**

Carmina Burana

### **Schoenberg:**

The Hanging Garden

### **Schubert:**

Mass in G Major  
Mirjams Siegesgesang

### **Vivaldi:**

Gloria

## **CONDUCTORS:**

Marco Balderi  
Domenico Boyagian  
James Caraher  
Keith Chambers  
Michael Ching  
David Effron  
Karen Keltner  
Eduardo Müller

Kirk Muspratt  
Timothy Myers  
Ari Pelto  
Allan Scott  
Uri Segal  
Klauspeter Seibel  
Jeannette Sorrell



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# ***RACHEL E. COPELAND, SOPRANO***

## **REVIEWS**

### **Frasquita in *Carmen*:**

“The vocal rewards in this opera all came from the secondary characters.... Soprano Rachel Copeland sparkled in the vivacious duet where they tell their unlikely fortunes with tarot cards.... In the daunting second-act smugglers’ quintet, these voices were brilliant....”

**Kenneth Heman, [www.SanDiego.com](http://www.SanDiego.com)**

**Carmen, San Diego Opera**

“The opera offered some beguiling vocal performances by Carmen’s friends....Frasquita (soprano Rachel Copeland). They were delightful, and the highlights of the evening came from them.”

**David Gregson, Opera West**

**Carmen, San Diego Opera**

“...Frasquita (soprano Rachel E. Copeland) offered vocal pleasures.”

**David Gregson, Opera News**

**Carmen, San Diego Opera**

“Notable moments were offered by Copeland, whose pure tone seemed to have an unexpected sheen each time she began singing....”

**Megan Steigerwald, [www.operagasm.com](http://www.operagasm.com)**

**Carmen, North Carolina Opera**

“As proof that even “smaller” parts can generate tons of star power, sopranos Rachel Copeland as Mercedes and Marie Masters as Frasquita nearly brought down the house whenever they unleashed their powerful voices. Well-matched in beauty, the two voices were easily distinguishable, one from the other. In short, they were truly magnificent as Carmen’s flirtatious friends.”

**Kelly Ferjutz, Cool Cleveland**

**Carmen, Opera Western Reserve**



## ***RACHEL E. COPELAND, SOPRANO*** **REVIEWS (Cont.)**

### **Soloist for “Words of Love,” Jim Mobberly (composer)**

“I have to tell you how wonderful your Words of Love performance was...there was such a naturalness to the vocal lines and to the use of vibrato -- just the right moments and just the right presence. It was certainly one of the most enjoyable performances of my vocal music that I've experienced in 40 years as a composer.”

**Jim Mobberley, Composer of “Words of Love”**

### **Soloist, Opera on the Rocks Concert**

“Ms. Copeland’s coloratura soprano was a revelation both in this piece, and in the Puccini solo, Quando m’en vo from *La bohème*, when she easily leaps to impossible heights.”

**Meizhu Lui, Big Island Music**

### **Soloist, The Brussels Chamber Orchestra**

“Rachel Copeland began with Handel’s ‘Endless Pleasure’ from *Semele*. Even from her first note, she showed a depth of character and expression in her singing that was subtle and clever. Her range of character interpretation was exemplified in ‘Piangeró la sorte mia,’ from Handel’s *Giulio Cesare*, where she depicts Cleopatra as both a despairing martyr and a demonic haunt. Her soaring tone carried her voice through all her characters and made both Handel and Mozart truly sparkle.....When Costanzo and Copeland sang duets, many members of the audience reached for handkerchiefs, tissues, sleeves - whatever they could find - for the depth of love and complex emotions stirred in many a breast. The pair was phenomenal, and their complex depiction of character and emotion completely captured the spirit of opera.”

**Andrea McKerlie, CVNC, An Online Arts Journal of North Carolina**

“Rachel Copeland was charming and convincing throughout her range, including a beautifully ringing and well projected top.”

**“Almaviva,” Opera Lively**



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## ***RACHEL E. COPELAND, SOPRANO*** **REVIEWS (Cont.)**

### **Queen of the Night in *The Magic Flute*:**

“The vocal fireworks of the Queen of the Night were spectacularly set off by Rachel Copeland, whose high arpeggios in her revenge aria delivered like burning hot knife thrusts.”

Nicholas R. Jones, [www.worldmuseum.com](http://www.worldmuseum.com)

### **The Magic Flute, Apollo’s Fire**

“Rachel Copeland, who sang the fiery and difficult ‘Queen of the Night aria’ attacked it beautifully and was a real showstopper for the night.”

**Sally Bea, The City Times**

### **The Magic Flute, Apollo’s Fire**

### **Musetta in *La bohème*:**

“Almost as if she single-handedly intended to ratchet up the intensity level, Rachel E. Copeland made her entrance as Musetta in a blaze of vocal energy and the rest of the act belonged to her.”

**Daniel Hathaway, Clevelandclassical.com**

### **La bohème, Opera per Tutti**

“Musetta brought out the extrovert in soprano Rachel E. Copland, who sang the flirt’s famous waltz with bountiful flair...”

**Don Rosenberg, The Plain Dealer**

### **La bohème, Opera Per Tutti**

“Soprano Rachel E. Copeland, singing and performing the role of Musetta is a real treat with her enthusiasm and talent.”

**Ed Vincent, Oak Park Newspaper**

### **La bohème, DuPage Opera Theater**

“Rachel Copeland, who sings the role of Musetta, does quite well in her famous aria from Act II.... and the quartet that ends Act III was the high point of the evening. The four leads engaged in a dramatic sing-off.”

**Jim Edwards, Aurora Beacon News**

### **La bohème, DuPage Opera Theater**



## ***RACHEL E. COPELAND, SOPRANO*** **REVIEWS (Cont.)**

### **Micaela in *La Tragedie de Carmen*:**

“Rachel E. Copeland’s Micaela, in lovely voice, was believably naïve.”

**Lou Harry, IBJ**

**La Tragedie de Carmen, Indianapolis Opera**

“Soprano Rachel E. Copeland... made the character more three-dimensional than she often is.”

**Jay Harvey, Indianapolis Star**

**La Tragedie de Carmen, Indianapolis Opera**

### **Adele in *Die Fledermaus*:**

“Rachel Copeland had just the right saucy temperament and coloratura agility to make Adele as adorably scheming as the chambermaid ought to be. In Adele’s laughing song, Copeland sailed through the giggling phrases, her soprano gleaming with expressive joy.”

**Donald Rosenberg, The Plain Dealer**

**Die Fledermaus, Opera Circle Cleveland**

“As Adele, the chamber-maid who would be actress, Rachel Copeland had a charming coquettish demeanor, fine diction, and an agile coloratura voice, especially in her second-act “Laughing song.”

**William Fazekas, Cleveland Classical**

**Die Fledermaus, Opera Circle Cleveland**

### **1st Wood Sprite in *Rusalka*:**

“Soprano Rachel E. Copeland [and the other sprites] sang lustroously as the trio of Wood Sprites. Ms. Copeland's singing of the First Sprite's song of admiration for her beautiful hair was appropriately luminous, and when Ms. Schwecke and Ms. Rhodes joined her to complete the trio in praise of their youthful enticements, the close harmonies were sung with accuracy but every appearance of spontaneity. In the opera's first scene, the three ladies' singing glowed with gaiety, and Ms. Copeland's technique proved equal to the First Sprite's long-sustained trill and top As. All of America's regional opera companies should aspire to the high standard of casting of secondary roles achieved by North Carolina Opera in this performance.”

**Joseph Newsome, Voix des Arts**

**Rusalka, North Carolina Opera**





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## ***RACHEL E. COPELAND, SOPRANO*** **REVIEWS (Cont.)**

### **Soprano Soloist in *The Messiah*:**

“ ‘There were Shepherds’ nicely displayed Rachel E. Copeland’s relatively young voice. Her diction was excellent. She got even better in “Rejoice,” with an excellent coloratura ad lib.”

**Richard Parsons, Classical Voice of North Carolina**

**The Messiah, East Carolina University Symphony**

### **Sylvia Varescu in *The Csardas Princess*:**

“The most gleaming phrases of the operetta were delivered by Rachel Copeland, who sang the role of Sylva – the csardas princess – with scintillating warmth and vibrancy.”

**Donald Rosenberg, The Plain Dealer**

**The Csardas Princess, Opera Circle Cleveland**

### **Papagena in *The Magic Flute*:**

“...his Papageno was a lusty-voiced fellow, with more inspiration from the pert Papagena of Rachel E. Copeland.”

**Charles Parsons, Opera News**

**The Magic Flute, Indianapolis Opera**

“Rachel E. Copeland’s Papagena, appearing at the end, as Papageno’s sought-for love, joined with Wilkowske in the famous ‘papa-papa-papa’ patter duet – again, well done.”

**Tom Aldrige, Nuvo, Indy’s Alternative Voice**

**The Magic Flute, Indianapolis Opera**

### **Zdenka in *Arabella*:**

“Rachel Copeland succeeded in personifying and vocalizing the difficult part of Arabella’s younger sister, Zdenka, who must masquerade as a man so as not to take attention away from her mate-needy sibling, but who ultimately gets her own partner, the soldier Matteo.”

**Peter Jacobi, Herald-Times**

**Arabella, Indiana University Opera Theater**

“Soprano Rachel Copeland played a darling Zdenka. Her crystalline voice clearly conveyed the pains of unrequited love...”

**Lindsay Landis, Indiana Daily Student News**

**Arabella, Indiana University Opera Theater**



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