

RAINELLE KRAUSE

SOPRANO

Known for her absolute precision and fiery coloratura, soprano Rainelle Krause is a versatile and compelling artist. She recently impressed audiences and critics alike at her debut at Houston Grand Opera in her signature role, Die Königin der Nacht in *Die Zauberflöte*. Her performance was praised by Texas Classical Review for its “brilliance, agility, and precision,” and The Houston Chronicle called it, “a smashing company debut.” Ms. Krause’s busy 2022-2023 season brings several significant appearances as Die Königin der Nacht at Bergen Nasjonale Opera, Opera Orchestre Montpellier Occitanie, Staatsoper Berlin Unter den Linden, and at The Metropolitan Opera (cover). She has also brought her in-demand Königin to Royal Danish Opera, Deutsche Opera Berlin, Theater Basel, Oper Köln, and North Carolina Opera. Other recent highlights include Oscar in *Un ballo in maschera* at Royal Danish Opera, the Princess in *The Snow Queen* at Concertgebouw Amsterdam under the baton of Kent Nagano, Tania in *Al gran sole carico d’amore*, and Pat Nixon in *Nixon in China* at The Princeton Festival.



Some of Ms. Krause’s many concert credits include Beethoven’s 9th Symphony and Orff’s *Carmina Burana* with the Plano Symphony Orchestra, Brahms’ *Requiem* with Christ and St. Luke’s Church in Virginia, Bach’s *Jauchzet Gott* with members of the Virginia Symphony Orchestra, Vivaldi’s *Gloria* and a solo recital with the Texas Camerata, Poulenc’s *Gloria* with the Greater Dallas Youth Symphony Orchestra, Violetta in Verdi’s *La traviata* with Irving Symphony Orchestra, and featured soloist in *Mystique*, a circus/opera event produced by Bryan Hymel at Opus Opera in New Orleans.

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.

Ms. Krause holds a Bachelor of Music and a Master of Music 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.

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Soprano

OPERA

Königin der Nacht (cover)	<i>Die Zauberflöte</i>	Metropolitan Opera	2023
Königin der Nacht	<i>Die Zauberflöte</i>	Staatsoper Berlin	2021-23
Königin der Nacht	<i>Die Zauberflöte</i>	Oper Köln	2022
Princess	<i>The Snow Queen</i>	Concertgebouw Amsterdam	2022
Königin der Nacht	<i>Die Zauberflöte</i>	North Carolina Opera	2022
Königin der Nacht	<i>Die Zauberflöte</i>	Houston Grand Opera	2022
Oscar	<i>Un ballo in maschera</i>	Royal Danish Opera	2021
Königin der Nacht	<i>Die Zauberflöte</i>	Deutsche Oper Berlin	2019-21
Königin der Nacht	<i>Die Zauberflöte</i>	Theater Basel	2020-21
Königin der Nacht	<i>Die Zauberflöte</i>	Royal Danish Opera	2020
Musetta	<i>La bohème</i>	Imperial Symphony Orchestra	2020
Tania	<i>Al gran sole carico d'amore</i>	Theater Basel	2019
Pat Nixon	<i>Nixon in China</i>	Princeton Festival	2019
Violetta	<i>La Traviata</i>	Irving Symphony Orchestra	2019
Zerlina (cover)	<i>Don Giovanni</i>	The Dallas Opera	2018
Madame Herz	<i>The Impresario</i>	New Hampshire Music Festival	2017
Monica	<i>The Medium</i>	Painted Sky Opera (Oklahoma City)	2016
Blonde	<i>Die Entführung</i>	Opera Piccola San Antonio	2016
Despina	<i>Così fan tutte</i>	Spotlight on Opera (Austin, TX)	2015
Belinda	<i>Dido and Aeneas</i>	Opera Piccola San Antonio	2015
Cendrillon/Fée	<i>Cendrillon (adaptation)</i>	Opera for the Young (Madison, WI)	2013
Zerlina	<i>Don Giovanni</i>	Indiana University Opera Theater	2012

Concert & Other

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

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CRITICAL ACCLAIM

Königin der Nacht – Die Zauberflöte – Oper Köln

"The Queen of the Night, ferociously sung by Rainelle Krause, was a real firecracker, earning ovations from the beginning. In her revenge aria, she chiseled the coloratura into the room, tossing the highest notes like bullets into the sky, a magical moment of excellent vocal skill." (translated from German) – Cologne Magazine

Princess – The Snow Queen – Concertgebouw Amsterdam

"Rainelle Krause's fine coloratura soprano reached the balcony as Princess with the top notes unscathed." (translated from Dutch) – OperaMagazine.nl

Königin der Nacht – Die Zauberflöte – North Carolina Opera

"Rainelle Krause sang the coloratura role with an accuracy and tenacity that I had yet to experience in live theatre, and do not expect to recreate anytime soon. There simply are not enough words to praise how Krause navigated the melismas and piercing high notes, with fantastic musicality and wickedly engaging acting, and after her aria in Act II, the audience cheered for a full thirty seconds." – Classical Voice North Carolina

Königin der Nacht – Die Zauberflöte – Houston Grand Opera

"However, the true standouts of this production are found in Rainelle Krause as Queen of the Night and Andrea Carroll as Pamina. The Act II aria from the Queen of the Night is one of the most famous in history (according to this writer's opera fanatic friends). Krause sings this aria beautifully, and their voice soars. Sitting in the audience, one can feel the expert singing and emotions that Krause is portraying." – Broadway World

"But Krause blazed through the Queen's two arias with a brilliance, agility and precision that outshone even the video projections." – Texas Classical Review

"and Rainelle Krause makes a smashing company debut as her arachnid mother, earning the afternoon's longest applause break for the octave-jumping famous aria "Der Hölle Rache." – Houston Chronicle

Oscar – Un ballo in maschera – Royal Danish Opera

"And then there is the surprise. For it is Rainelle Krause who steals the scene as Oscar, in a trouser role... The American coloratura soprano Rainelle Krause's voice blares in the finest way through the big soundscape, and like her Queen of the Night in Barrie Kosky's MAGIC FLUTE in 2020, Krause steals the show when she arrives." – Sceneblog.dk

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

"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

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

"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