

## MONICA REINAGEL, CONTRALTO

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### ORATORIO & CONCERT

Bach	<i>B minor mass</i>	Haydn	<i>Harmonienmesse</i>
	<i>Magnificat</i>		<i>Paukenmesse</i>
	<i>St. Matthew Passion</i>		<i>Teresienmesse</i>
	<i>Weihnachts Oratorium</i>	Mendelsohn	<i>Elijah</i>
Copland	<i>In the Beginning</i>	Monteverdi	<i>L'Orfeo</i>
de Falla	<i>El Amor Brujo</i>	Mozart	<i>Requiem</i>
Durufle	<i>Requiem</i>		<i>Mass in c-minor</i>
Handel	<i>Israel in Egypt</i>	Pergolesi	<i>Stabat Mater</i>
	<i>Messiah</i>	Walton	<i>Facades</i>
	<i>Semele</i>		

#### With:

Baltimore Choral Arts Society, Bay Atlantic Symphony, Choral Society of Durham, Concert Artists of Baltimore, Duke University, Five Boroughs Music Festival, Handel Choir of Baltimore, Petersburg Music Festival, Robert Page Chorale, Santa Fe Symphony and Chorus, U.S. Naval Academy, Washington Bach Consort, Weltenberger Musikgemeinschaft

### OPERA

L'Architecture	<i>Les Arts Florrissants</i> (Chapentier)	Opera Lafayette
Pilgrimme	<i>A Pilgrimme's Solace</i> (Dowland)	American Opera Theater
Ottone	<i>Coronation of Poppea</i>	Opera Vivente
Bradamante	<i>Alcina</i>	Opera Vivente
Penelope	<i>The Return of Ulysses</i>	Opera Vivente
Giunone	<i>Agrippina</i>	Opera Vivente
Handmaiden	<i>Elektra</i>	Baltimore Opera Company
Nerone	<i>Coronation of Poppea</i>	Smithsonian Institute
Ligeia (premiere)	<i>Ligeia</i> (Read-Thomas)	Peabody Institute
Grace (premiere)	<i>Roman Fever</i> (Ward)	Triangle Opera Company
Juana (premiere)	<i>With Blood, With Ink</i> (Crozier)	Peabody Institute
Rosina	<i>The Barber of Seville</i>	Maryland Lyric Opera
Orlovsky	<i>Die Fledermaus</i>	Ohio Light Opera
Fragoletto	<i>The Brigands</i>	Ohio Light Opera
Lazulli	<i>L'Etoile</i>	Ohio Light Opera
Honour	<i>Tom Jones</i>	Ohio Light Opera
Mother	<i>Amahl and the Night Visitors</i>	Melodrama Theater
Olga	<i>Eugen Onegin</i>	Opernwerkstatt, Munich
Cherubino	<i>Marriage of Figaro</i>	Opernwerkstatt, Munich
Octavian	<i>Rosenkavalier</i> (concert)	R.Strauss Festival, Garmisch

## AWARDS

Metropolitan Opera National Auditions, Regional Finalist 1991  
Richard Wagner Verein Stipendium, Bayreuth 1988

## TRAINING

Boston University, Bachelor of Music 1985, *magna cum laude*  
University of North Carolina, Master of Music, 1987  
Musikhochschule München, Opernstudio, 1988/9  
Peabody Institute, Artist Diploma, 1994

**MONICA REINAGEL** has performed as a soloist with orchestras, opera companies, and choral organizations throughout the United States and Germany, praised by critics for her "voluptuous voice," "brilliant coloratura," and "dramatic mastery." But in the words of the *Baltimore Sun*, "it is her connection with the audience that remains etched in the memory."

Recent seasons have included performances of Handel's *Messiah* with the Handel Choir of Baltimore, Duke University, the Santa Fe Symphony, and the U.S. Naval Academy, Bach's *B minor Mass* and *St. Matthew Passion* on the Bach in Baltimore Series, as well as Mozart's *Requiem*, Pergolesi's *Stabat Mater*, Walton's *Facades*, and Aaron Copland's *In the Beginning*.

Ms. Reinagel's operatic appearances include over three dozen principal roles, including Penelope in Monteverdi's *Return of Ulysses*, Nerone and Ottone in *The Coronation of Poppea*, Bradamante in *Alcina* and Prince Orlovsky in *Die Fledermaus* with companies such as the Baltimore Opera, Opera Lafayette, Opera Vivente, American Opera Theater, Münchner Opernwerkstatt, and the Smithsonian Institute. She has also created leading roles for the world premieres of three new American operas—Dan Crozier's *With Blood, with Ink* (winner of the Opera America award), Augusta Read-Thomas' *Ligeia*, and Robert Ward's *Roman Fever*.

Ms Reinagel studied voice and opera at Boston University, the Musikhochschule in Munich, Germany, and the Peabody Institute in Baltimore, Maryland. While living in Germany, she spent two seasons touring with the Bavarian National Radio Chorus. She is a winner of the Richard Wagner Verein Prize and Scholarship and was a Regional Finalist in the Metropolitan Opera National Auditions. Monica currently makes her home in the Baltimore/Washington DC area.

## PRESS

*Baltimore Sun*: “The most incredible performance of the afternoon was that of Monica Reinagel. She has a lovely voice and fine technique, but it is her connection with her audience that remains etched in the memory. She is clearly transfigured by this music in a way that only a handful of artists can be, and the ecstasy that she shared with us augurs greatness”

*Mittelbayerische Zeitung*: “The young American singer. Monica Reinagel possesses not only a very beautiful instrument but also an intelligent and stylistic expressive capacity. With her voluptuous mezzo-soprano voice, the singer displayed her abundant stylistic assurance... The clarity and brilliance of the coloratura passages were in no way hindered by her impressive dramatic interpretation”

*Cue Magazine*: “Outstanding in the cast, Reinagel not only sustains and develops the character but is able to communicate all of these emotions with the beauty of her very fine and exciting singing voice.”

*American Record Guide*: “Honors must go specifically to mezzo Reinagel, who is something of a specialist in trouser roles and would have stolen the show musically.”

*The Spectator*: “A glorious, sublime reading of Copland’s *In the Beginning* was enhanced by the radiant singing of Monica Reinagel.

*Baltimore Sun*: “Monica Reinagel sang with considerable warmth and nuance.”

*The Capital*: “Monica Reinagel has a dramatic mastery of Italian and a range of expression that plays to a warm reception from the audience.”

*Baltimore Sun*: “Monica Reinagel, with an expressiveness both virginal and tender, made a strong impression with her lovely mezzo.”

*Cleveland Plain Dealer*: “Mezzo soprano Monica Reinagel was perfect... with assured stage presence and lovely singing.”

*Baltimore Sun*: “Outstanding members of the strong cast included Monica Reinagel [who] responded brilliantly to the music’s innately visionary character.”

*Mittelbayerische Zeitung*: “Her interpretations were distinguished by delicate and excellent handling of texts in every language. It has been a long time since this reviewer has heard a recital of such broad range sung with such a flexible talent... We should take every opportunity to hear Monica Reinagel again.”