

## Biography

### Verena Rein

(Soprano)

*"... the main character becomes an event; Violetta, also known as Verena Rein. A delicate person with a strong voice, whose acting also movingly portrays that of which she sings, namely sadness, desperation, illness to the point of death ..."* (RBB radio critique of "La Traviata")

With the DVD-release of the film THE LIBERATION OF SOUND in late 2010, Verena Rein's longstanding dream as an artist was realized. Finally, the wonderful vocal technique and its use, which she owes to KS Peter Gougaloff and continually develops herself, could be brought to a wider public. The film receives the attention its quality deserves through the international distribution by the renowned Edition Peters.

The international opera magazine *Opernwelt* stated, et al.: *"That this documentary became more than a filmed textbook for vocal connoisseurs, more of a lively (...) feature about the adventures of singing, lies in the presentational form and above all in (...) Verena Rein, who doesn't only possess of professional competence, but also of an impressive communicative talent."*

And this assessment also matches the singer on stage: Verena Rein doesn't fit any singer-cliché – vain diva-behavior isn't her thing. What for? – she asks; dedication to music and an honest message are what make true communication with an audience possible in the first place. Everything else is only pretense, and is quickly exhausted.

Thus, international press and audiences repeatedly note the artist's great subtlety and sensibility, the way she challenges herself, never shies away from risk, goes her own interpretive ways, and always aims to serve the music.

While she was being educated as a flutist at the Hochschule für Musik und Theater (Conservatory for Music and Theater) in Hanover, Verena Rein already discovered singing as her true passion. But perhaps it was the intensive preoccupation with the instrument which provided for her immersion in classical singing.

It can only be seen as a stroke of luck that she then met the Bulgarian tenor Peter Gougaloff, who was able to nourish her insatiable thirst for knowledge and her untiring desire for advancement.

The soprano's great acting talent, combined with her well-rounded vocal capabilities, predestined her for the opera. Verena Rein garnered enthusiasm for her intense embodiment of Violetta and gave Agathe new facets; she showed Konstanze's strength of character, Donna Elvira's many layers, and rendered a touching portrayal of Michaëla in her Swiss debut. – But what the singer misses on the opera stage are the nuances; the often-demanded eternal forte and the continual interruption of creative work through egos are a source of disgust for her. She wishes for opera productions in which at least a majority work toward the cause, and which provide space for honest role interpretations.

Verena Rein finds a variety of artistic possibilities and new challenges in the concert venues of many European countries and the USA. She is invited to leading international music festivals, for example: the Schleswig Holstein Musik Festival, the Festival Mitte Europa and the Usedomer Musikfestival (Germany), the Christopher Summer Festival, Pažaislis Festival and Festival Iš Arti (Lithuania), the Festival of Lyrical Art (Romania), the Szymanowski Music Days (Poland), and the Rosenholm Palace Summer Festival (Denmark), to name a few.

Vocal chamber music is her great love, especially when paired with string quartet. This love developed into an intensive musical partnership with the Lithuanian Chordos Quartet, which is characterized through a subtlety and nuance of sound similar to that of the singer.

Verena Rein's discography includes a variety of first recordings and musical discoveries: i.e. songs by Arthur Lourié and Vsevolod Zaderatsky, recorded on her most recent CD RUSSIAN SONGS (pianist: Jascha Nemtsov), published by *Profil Edition Günter Hänssler*, praised by international professional press, and placed on the top of the *Neue Musikzeitung's* list for the year 2010. Her CD LA NOTE D'OR, incorporating works of the Belle Époque for soprano, string quartet, and piano and produced by Dreyer.Gaido, enthralled critics and listeners alike, especially through the intensity of interpretation and the "singer's vocal quality" (*klassik heute*).

The singer gladly and successfully imparts her great enthusiasm for singing and her expansive professional knowledge through national and international master classes, i.e. at the Universität der Künste (University of the Arts) and the Landesmusikakademie (State Music Academy) Berlin, Shenandoah University (Virginia/USA), the Music Academy of the Vytautas Magnus University, Kaunas, Lithuania as well as the State Music Conservatory in Yerevan, Armenia. The participating singers are awed and delighted by the "liberated sound".

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