



Diana Jacklin

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Diana Jacklin- BIOGRAPHY

American Soprano Diana Jacklin stands out among singers for her **extreme vocal power and sheer beauty of tone combined with musical intelligence and versatility**. A true **Hochdramatischersopran**, Ms. Jacklin is one of very few in the world with this extremely rare voice type. Her high technical command allows her to create musical intimacy and intensity with ease on both the opera and recital stage.

Diana Jacklin has performed in the United States and throughout Europe to critical acclaim. She has performed in festivals, recital halls, opera companies and orchestras in over 8 countries in Europe and America, including the **Boston Symphony Orchestra (under Seiji Ozawa and Charles Dutoit)**, **Boston Lyric Opera (under Stephen Lord)**, Maine Grand Opera, Opera in the Ozarks, Operafest! of NH, Raylynmor Opera, Rockport Chamber Music Festival, International Music Festival of Jimena de la Frontera, Cape Ann Symphony, New Bedford Symphony, among others.

Ms. Jacklin created the role of Molly Bloom in the **world premiere of James Joyce's Ulysses by Roger Rudenstein**. Most recently, she has sung an outstanding performance of Lady Macbeth opposite Louis Otey as Macbeth in a very successful production of Verdi's Macbeth in Boston with **The Boston Youth Symphony Orchestra**, conducted by Federico Cortese and directed by Marc Verzatt. In addition, she performed as the soprano soloist in the **Beethoven 9** with the Harvard-Radcliffe Orchestra, also conducted by Federico Cortese. Her notable operatic roles include Lady Macbeth, Abigaille, Aida (Verdi); Minnie, Tosca and Turandot (Puccini); Leonore (Beethoven); Sieglinde, Senta, Brünnhilde (Walküre), Venus, Kundry and Ortrud (Wagner); Elektra (Strauss), among others. For orchestral repertoire, she sings Beethoven 9 and Missa Solemnis; Mahler 2, 8 and Rückert Lieder; Brahms Requiem; Verdi Requiem; Wagner's Wesendonck Lieder; Strauss' Four Last Songs; Berlioz' Les Nuits d'Ete, among others.

Her appearances in Spain at the 2002 International Music Festival of Jimena de la Frontera prompted critic José Luis Tobalina from EuropaSur to write, "**The powerful and at the same time melodic voice of Diana Jacklin, as well as the expression of her face and the movement of her hands, created an atmosphere to which all of us in the recital hall were transported.**" Her recital work has been broadcast on Spanish television; supported by grants from The Saint Botolph Club Foundation and the Massachusetts Cultural Council; and endorsed by the Austrian Embassy in the Hague. In 2007, Ms. Jacklin formed a unique Duo with Violinist Hartmut Ometzberger(www.hartmutometzberger.com) entitled **The Diva and the Fiddler**. Together, they have been invited to perform in festivals and concerts in Vienna, Holland, Slovakia, Antwerp, Styria, Boston, and NYC.

Seeing a real need for high quality support for music education in schools, in 2002, Ms. Jacklin developed a one-woman opera outreach program and has brought "**What is Opera?!?!**" to thousands of enchanted and enthusiastic school children. Her love of children and her gift of teaching has made "What is Opera?!?!" a great success.

Ms. Jacklin earned a degree from Eastman School of Music. Further studies at AIMS in Graz. Private studies with Blanche Thebom (pupil of Edyth Walker) in San Francisco; Judith Coen in NYC; and Glenys Linos (pupil of Elvira de Hidalgo) in Vienna. She made the vocal transition to Hochdramatichersopran with Glenys Linos.

Diana Jacklin-Reviews

For Lady Macbeth with Boston Youth Symphony Orchestras

Soprano Diana Jacklin took no prisoners, giving her all both musically and dramatically. She possesses a striking voice, having begun her career as a mezzo before transitioning to genuine dramatic soprano. Ergo, her decision to liberally employ chest voice was more an aesthetic choice in characterization than a practical necessity to be heard. Jacklin's singing . . . crackled with excitement.

Lady Macbeth's famous sleepwalking scene finally gave Jacklin the opportunity to show her capability for introspection as well as the grand dramatic gesture, and she gave a fine account of this quasi-mad scene, the intensity of her guilt matching that of her earlier ruthless ambition.

The Boston Musical Intelligence

For Beethoven 9 with Harvard Radcliffe Orchestra

Soprano Diana Jacklin . . . could be gloriously heard in {her} part in the {Beethoven} Ninth.

The Boston Musical Intelligence

For Molly Bloom by Roger Rudenstein (world premiere)

Diana Jacklin, who as Molly Bloom delivers a magnificent, tour-de-force soliloquy at the end of the performance.

Portsmouth Herald

For Katisha with Raylynmor Opera

There is Katisha, the lovelorn lady of a certain age who exemplifies all the fury of a woman scorned. Diana Jacklin pours real passion into what otherwise might be a caricature, and genuine strength comes across in her characterization. Her frustrated denunciation in the finale of Act I carries all the pathos of a torch song.

The Keene Sentinel

For Recital Work

An eclectic duo

Time Out

Hers was a recital that could be catalogued amongst the best that have been given in Jimena during these days. . . . The powerful and at the same time melodic voice of Diana Jacklin, as well as the expression of her face and the movement of her hands, managed to create an atmosphere to which those of us in the recital hall were all transported. . . . Diana Jacklin's success, yesterday, was clear and unquestionable.

EuropaSur

Her stage presence and grace were powerful as she moved through the amazing range of roles and styles demanded by her chosen program ... Her ability to express a variety of moods was fascinating. She was able to move from delicate tenderness to edgy intensity to poetic lyricism.... But it was with the arias of Mozart and Strauss that ... all of her ability, mood, movement and singing combined to be the most compelling. Jacklin demonstrated a deep sensitivity in expressing the composers' intentions with each piece.

The Gloucester Daily Times

A local treasure

The Gloucester Daily Times

The North American Diana Jacklin . . . returned to offer her extraordinary soprano voice to the service of music.

Europa Sur

Diana Jacklin-Opera Roles & Orchestral Works

Opera Roles

Beethoven

Leonore (Fidelio)

Korngold

Marie/Marietta (Die Tote Stadt)

Mozart

Elettra (Idomeneo)

Vitellia (La clemenza di Tito)

Puccini

Minnie (La Fanciulla del West)

Tosca

Turandot

Strauss

Ariadne (Ariadne auf Naxos)

Elektra

Salome

Verdi

Abigaille (Nabucco)

Aida

Eboli (Don Carlo)

Lady Macbeth (Macbeth)

Leonora (Forza del Destino)

Wagner

Brünnhilde (Die Walküre)

Kundry (Parsifal)

Ortrud (Lohengrin)

Senta (Der Fliegende Holländer)

Sieglinde (Die Walküre)

Venus (Tannhäuser)

Weill

Mrs. Maurant (Street Scene)

Orchestral Repertoire

Beethoven

9th Symphony
Missa Solemnis

Berlioz

Les Nuits d'Ete

Brahms

Requiem

Mahler

2nd Symphony
8th Symphony
Rückert Lieder

Strauss

Vier Letzte Lieder

Verdi

Requiem

Wagner

Wesendonck Lieder
Liebestod