



Rachel Evangeline Barham, soprano

Bio (three lengths)

LONGER, 484 words:

American Soprano **Rachel Evangeline Barham**, whose voice has been described by the Washington Post as “ample . . . precisely articulated and confident,” is best known for importing her keen sense of theatricality to the concert repertoire. In addition to her specialty in Baroque music and oratorio, Ms. Barham is sought after by contemporary composers due to her vocal versatility and sensitivity to text. Ms. Barham’s solo album *Up Toward the Sky* (Guild 7819), with pianist Jeremy Filsell, features previously unrecorded and under-recorded American art songs highlighting the poetic and musical voices of women, and may be purchased at www.guildmusic.com. An innovative recitalist, she has performed frequently in DC venues including the Mexican Cultural Institute, the National Museum of the American Indian, the Church of the Epiphany (Tuesday Concert Series), and DACOR Bacon House, as well as in North Carolina, Mississippi, and Hawaii. Her engaging program notes and translations are popular with audiences and reflect her curiosity about the creative process and her love for bringing words to life. Her work in both solo and ensemble singing has earned her Arts & Humanities Fellowships from the DC Commission on the Arts and Humanities in 2021, 2023, and 2024.

A veteran of the oratorio repertoire, Ms. Barham has performed *Requiem* settings of Fauré, Mozart, and Brahms. As a Young American Artist with the City Choir of Washington, she received critical acclaim for performances of *Magnificat* settings of Bach, Stanford, Mozart, and Berio (a Washington-area premiere); she has returned to The City Choir to sing Haydn’s *Creation*, Handel’s *Dettingen Te Deum*, and Mozart’s *Coronation Mass*. She performed Haydn’s *Theresienmesse* with the Arts Chorale of Winchester, and she is a frequent soloist with Cantate Chamber Singers, most recently in Handel’s *Israel in Egypt* and DiOrio’s *Stravinsky Refracted* and notably in Handel’s monumental *Brockes Passion*. Ms. Barham’s extensive ensemble appearances include Videntes (the Schola Cantorum of the Church of the Epiphany), Opera Lafayette, Gallery Voices, and a guest appearance with the award-winning Medieval music trio Eya at the National Gallery of Art. She was one of four singers to premiere *The Initiation*, an exciting collaboration between composer Stephen Gorbos and artist Dawn Whitmore brought to life on the labyrinth at the Georgetown Waterfront Park.

Ms. Barham has received enthusiastic reviews for her chamber opera premieres at the Capital Fringe Festival, starring as Cassie in Andrew Earle Simpson’s opera *The Outcasts of Poker Flat* (2012), where she “devour[ed] her meaty role” (Robert Battey, The Washington Post); in 2010, she was chosen as a Fringe Favorite musical performer for her leading role as Sonia in Kyle Gullings’s opera *Oblivion*. She created the role of Mrs. Simpson in Maurice Saylor’s 2009 opera *Unfinished Sermons* (a parable for church performance) and was seen as the Milliner in the National Symphony Orchestra’s semi-staged performance of *Der Rosenkavalier* (conducted by Christoph Eschenbach) alongside an all-star cast including Renee Fleming and Stephanie Houtzeel (2014). www.RachelBarham.com

SHORTER, 354 words:

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Ms. Barham has sung with the DC area’s leading professional ensembles, and in 2017 she was one of four singers to premiere *The Initiation*, an exciting collaboration between composer Stephen Gorbos and artist Dawn Whitmore brought to life on the labyrinth at the Georgetown Waterfront Park. She has received enthusiastic reviews for her chamber opera premiere performances at the Capital Fringe Festival, and she was seen as the Milliner in *Der Rosenkavalier* (NSO/Eschenbach) alongside Renee Fleming and Stephanie Houtzeel. www.RachelBarham.com

VERY SHORT, 244 words:

Soprano **Rachel Evangeline Barham**, whose voice was described by the Washington Post as “ample . . . precisely articulated and confident,” specializes in Baroque music, oratorio, new music, and recitals. She is best known for importing her keen sense of theatricality to the concert repertoire. Ms. Barham’s recent solo album *Up Toward the Sky* (Guild 7819), with pianist Jeremy Filsell, features previously unrecorded and under-recorded American art songs highlighting the poetic and musical voices of women, and may be purchased at www.guildmusic.com. She has received enthusiastic reviews for her chamber opera premiere performances at the Capital Fringe Festival, and she appeared as the Milliner in *Der Rosenkavalier* (NSO/Eschenbach) alongside Renee Fleming and Stephanie Houtzeel. A veteran of oratorio repertoire, Ms. Barham has sung *Requiem* settings of Fauré, Mozart, and Brahms. She was chosen as one of The City Choir of Washington’s 2012 Young American Artists, and she received critical acclaim for performances of *Magnificat* settings of Bach, Stanford, Mozart, and

Berio; she has returned to The City Choir to sing Haydn's *Creation*, Handel's *Dettingen Te Deum*, and Mozart's *Coronation Mass*. She recently performed Haydn's *Theresienmesse* with the Arts Chorale of Winchester, and she is a frequent soloist with Cantate Chamber Singers, most recently in DiOrio's *Stravinsky Refracted*, and notably in Handel's monumental *Brockes Passion*. Her work in both solo and ensemble singing has earned her Arts & Humanities Fellowships from the DC Commission on the Arts and Humanities in 2021, 2023, and 2024.
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