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## REBEKAH CAMM

### *Soprano*

#### **Soprano Soloist, *Mozart Requiem*, Cincinnati May Festival**

“Camm’s soprano was edged with almost startling sweetness in the opening “*Requiem aeternam*,” where she cast an ethereal light.”

Mary Ellen Hutton, *Music In Cincinnati*

“The opening “*Requiem aeternam*” was refined, noble and spacious.... The effect of this spacious interpretation was quite moving, and the conclusion was enhanced by a radiant soprano, Camm, in her festival debut.” Janelle Gefland, *Cincinnati Enquirer*

#### **Dolly Messiter, *Brief Encounter*, Houston Grand Opera**

“Rebekah Camm delivers Dolly’s vocal goods nimbly...”

Scott Cantrell, *The Dallas Morning News*

“Rebekah Camm capably dispatches the largely thankless role of the meddling chatterbox.” Everett Evans, *Houston Chronicle*

#### **Alcina, *Alcina*, Wolf Trap Opera Company**

“The well-matched cast includes Rebekah Camm in a commanding performance of the title role. The soprano's tone can be a little edgy, but the technique is sure, the phrasing deeply communicative. She's a riveting actress, too.”

Tim Smith, *The Baltimore Sun*

“Camm’s singing also rose the occasion here.... In big dramatic moments she showed tremendous volume and strength.”

Anne Midgette, *The Washington Post*

#### **Happy Birthday to Two: Celebrating Bolcom and Bernstein. *Wolf Trap Opera***

“The evening’s high point was soprano Rebekah Camm’s “Golden Babies” from Bolcom’s opera “*McTeague*,” as scene in which love of money is the root not only of evil but also of insanity.”

Mark J. Estren, *The Washington Post*

#### **Pamina, *Die Zauberflöte*, Houston Grand Opera**

“HGO Studio soprano Rebekah Camm sang Pamina with pure-toned heartbreak and then youth-enthused joy.”

Charles Ward, *Houston Chronicle*

#### **Woman from El Salvador, *The Refuge*, Houston Grand Opera-**

“HGO studio artist Rebekah Camm gave a compelling performance as the woman from El Salvador...”

Walter B. Bailey, *Opera News*

“Other portions were equally mesmerizing. The story of Eva told in the Central American section was heart-breaking as sung by Rebekah Camm.”

Charles Ward, *The Houston Chronicle*

#### **Marzelline, *Fidelio*, Los Angeles Opera**

“Rebekah Camm supplied a shining and agile Marzelline...”

Timothy Mangan, *The Orange County Register*

“Marzelline, played by Rebekah Camm, was the very essence of girlish enthusiasm; her aria, O wär ich schon mit dir vereint was simply charming.”

Dawn Southwick, *Classical Voice*

#### **Pamina, *Die Zauberflöte*, Wolf Trap Opera**

“Soprano Rebekah Camm brought both brainpower and an unfailingly gorgeous voice to the role of Pamina, lighting up the stage every time she appeared.”

Stephen Brookes, *The Washington Post*

**Micaëla, *Carmen*, Wolf Trap Opera**

“Yet, in spite of the obvious collective talent, only one of the young artists gave a truly unforgettable performance. Rebekah Camm inhabited the role of Micaëla, bringing depth to the often bland ingénue. With a sizable, crystalline soprano, she maintained sweetness and fragility until her final climactic note, where evidence of a significant new voice in opera was unmistakable.”

Ronni Reich, *The Washington Post*

**Gretel, *Hansel and Gretel*, Houston Grand Opera**

“Rebekah Camm shone as Gretel, with a voice that suggests a Brünhilde in training and a physicality that allowed her to perform cartwheels across the stage in between challenging vocal passages.”

Walter B. Bailey, *Opera News*

**Pamina, *Die Zauberflöte*, Fort Worth Symphony Orchestra**

“We would have been thrilled if everyone in the cast had matched standards set by Rebekah Camm’s Pamina...her ample, lustrous, soprano and eloquent moldings of phrase gave joy throughout.”

Scott Cantrell, *The Dallas Morning News*