



MIA Artists Management

## ***SISHEL CLAVERIE, MEZZO SOPRANO***

Praised for her “smoky and seductive voice” and for her “winning vocal power and comic timing”, Mexican Mezzo-soprano Sishel Claverie is quickly gaining recognition as a stage performer.

In 2016, Ms. Claverie made her New York City Opera debut in their new production of *Candide*, directed by the legendary Harold Prince. She also performed the title role in Heartbeat Opera’s production of *Carmen* in NYC, which was praised by the New York Times as “Riveting” and considered one of “This Week’s 8 Best Classical Music Moments”. Highlights during this season, include her debut with El Paso Opera as Carmen; the world premiere of the opera *Beloved Prey* by Kento Iwasaki, in the role of Lioness; Benjamin Britten’s cantata *Phaedra*, with The Houston Symphony Players, and a recital at the Aldeburgh Festival in the UK.

Ms. Claverie has appeared in the role of Carmen in *Carmen* with The New Rochelle Opera and with Opera in the Heights in Houston, Angelina in *La Cenerentola* with Skylight Music Theatre, in Milwaukee WI, where she also performed as Daniela in the musical *In the Heights*. In 2013, she made her Santa Fe Opera debut as Charlotte in Offenbach’s *La Grande Duchesse de Gérolstein*, and in 2014 returned to cover the role of Carmen in *Carmen*.

Ms. Claverie was in residency for two years at Utah Opera in 2011, with multiple engagements including the roles of Berta in *Il barbiere di Siviglia*, Second Lady in *Die Zauberflöte*, Inez in *Il trovatore*, Giovanna in *Rigoletto*, and the cover of Paula in Daniel Catan’s *Florencia en el Amazonas*. Sishel also appeared as a soloist with Utah Symphony and The Deer Valley Music Festival. Ms. Claverie was a Studio Artist at Wolf Trap Opera, the Santa Fe Opera, the Renata Scotto Opera Studio in Rome, Opera New Jersey, and S.I.V.A.M., Mexico’s most prestigious Young Artist Program.

Other operatic roles include Komponist in *Ariadne auf Naxos*, the title role in *Chérubin*, Dorabella in *Così fan tutte*, Susanna in *The Ghosts of Versailles*, and Meg in the international premiere of Adamo’s *Little Women* in Mexico City, among others.

Sishel holds a Bachelor degree in Music from the University of Houston and a Master degree in Music from Rice University.

Future engagements include covering the role of Glenda in the world premiere of *We Shall Not be Moved* with Opera Philadelphia. Next spring, Sishel will premier her first solo show entitled *Soleful* at El Taller in NYC.

Ms. Claverie currently resides in New York City.



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## **OPERATIC REPERTOIRE**

### **Adamo:**

Meg – Little Women

### **Bernstein:**

Old Lady – Candide

### **Bizet:**

Carmen, Mercedes – Carmen

### **Catan:**

Paula – Florencia en el Amazonas

### **Corigliano:**

Susanna – The Ghosts of Versailles

### **Handel:**

Goffredo – Rinaldo

### **Martinez:**

Renata – Cruzar la Cara de la Luna

### **Massenet:**

Charlotte – Werther  
Chérubin – Chérubin

### **Menotti:**

Desideria – The Saint of Bleecker Street  
The Secretary – The Consul

### **Miranda:**

Daniela – In the Heights

### **Mozart:**

Dorabella – Così fan tutte  
Cherubino – Le nozze di Figaro  
Second Lady, Papagena – Die Zuberflöte

### **Offenbach:**

Charlotte – La Grande-Duchesse de Gérolstein

### **Puccini:**

Zita – Gianni Schicchi

### **Rossini:**

Angelina – La cenerentola  
Rosina – Il barbiere di Siviglia

### **Strauss:**

Komponist – Ariadne auf Naxos

### **Tchaikovsky:**

Olga – Eugene Onegin

### **Verdi:**

Inez – Il trovatore  
Giovanna – Rigoletto



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**ORCHESTRAL/ORATORIO REPERTOIRE**

**Bach:**

St. Matthew Passion, BWV 244  
Magnificat, BWV 243  
Mass in B minor, BWV 232

**Beethoven:**

Symphony No. 9 in D minor

**Berlioz:**

Les Nuits d'été, Op. 7

**Brahms:**

Lieeslieder Waltzes, Op.52

**Britten:**

Phaedra, dramatic cantata Op. 93

**Delage:**

Quatre Poemes Hindous

**Durufié:**

Requiem, Op.9

**Handel:**

Messiah, HWV 56

**Ibert:**

Deux Stèles Orientées

**Mozart:**

The Requiem Mass in D minor, K. 626  
The Great Mass in C minor, K. 427

**Nishikawa:**

Three Haiku

**Pärt:**

Stabat Mater

**Pergolesi:**

Stabat Mater

**Ravel:**

Shéhérazade  
Chansons Madecasses

**Respighi:**

Il Tramonto

**Rossini:**

Petite Messe Solennelle

**Vivaldi:**

Gloria in D major, RV 589

**Villa-Lobos:**

Suite for Voice and Violin



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## **CONDUCTORS**

Richard Bado  
Dagang Chen  
Matthew Dirst  
Alden Gatt  
Charles Hausmann  
Eiki Isomura  
Benjamin Juarez Echenique  
Franz Anton Krager  
Vladimir Kulenovic  
Timothy Long  
Eric Melear

Gregory Ortega  
Charles Prince  
Kostis Protopapas  
Benoit Renard  
Daniel Schlosberg  
Susanne Sheston  
Gerald Steichen  
Viswa Subbaraman  
Robert Tweten  
Emmanuel Villaume

## **OPERA HOUSES/THEATERS**

Britten-Pears Foundation, Aldeburgh UK  
Compania Nacional de Bellas Artes, Mexico  
Hearbeat Opera  
Houston Grand Opera  
New Rochelle Opera  
New York City Opera  
Opera in the Heights

Opera New Jersey  
Opera Philadelphia  
El Paso Opera  
Santa Fe Opera  
Skylight Music Theater  
Utah Opera and Symphony  
Wolf Trap Opera Company



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# ***SISHEL CLAVERIE, MEZZO SOPRANO***

## **REVIEWS**

### **Carmen in *Carmen*, Heartbeat Opera:**

“The gritty modern production and smoldering Carmen (the smoky-toned mezzo-soprano Sishel Claverie) won me over... Then, at the end, after Don Jose brutally murdered her and the house went dark, the lights came on, revealing the bloodied, shaken Carmen staring at the audience. After a dramatic pause, Ms. Claverie finally sang the “Habenera.” Now that was a riveting and unexpected moment.”

***The New York Times***

“In the title role, Sishel Claverie displayed not only the requisite audacity (she sang and danced on the roof of a rickety guard tower) but also a pungent, throbbing mezzo reeking of sin.”

***The Observer***

“Mezzo Sishel Claverie was a sensational and very captivating Carmen. With her hair dyed violet, she carried herself with a restless anarchic abandon and exuded an explosive sexual energy that was infectious. She was independent and free, a woman on the loose, a wild animal with real sex appeal. She may have been more La Reina-style gangster than your typical voluptuous Mediterranean earth goddess, but she was damn good. It was readily apparent that she has sung the role in the past. She was vocally seasoned and skillful and delivered her showcase arias with sensual verve and real feeling.”

***Allegri con Fuoco (Blog)***

“A highly intense Carmen, portrayed with wild abandon and stamina by the impressive smoky mezzo-soprano Sishel Claverie”

***Voce di Meche (Blog)***

“Carmen was spectacularly sung, with intense physicality and sex appeal, by Sishel Claverie ... The cries of bravo and even a standing ovation had begun following the murder of Carmen when suddenly a spotlight appeared on Carmen standing center stage, bloodstained. As Ms. Claverie was catching her breath from the intensity of the previous scene, she scanned the audience as if not sure if she was alive or dead. This became her time to sing the Habanera, in this way serving as a commentary on her life after death. It was breathtakingly sung and the simple spot was just perfect.”

***Opera Theatre of Montclair (Blog)***

### **Berta in *Il Barbiere di Siviglia*, Utah Opera:**

“Mezzo-soprano Sishel Claverie gave a surprisingly buffo performance as the inebriated maid Berta. Claverie entertained the audience with acrobatics and other scene-stealing antics, and her rendition of “Il vecchiotto cerca moglie” displayed substantial vocal goods.”

***Opera News***

“Mezzo Sishel Claverie added some of the show’s funniest details in her performance as Berta, the housemaid with a drinking problem.”

***The Salt Lake Tribune***



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## **REVIEWS (Cont.)**

### **Daniela in *In The Heights*, Skylight Music Theatre:**

“As catty hairdresser Daniela, Sishel Claverie — a notable mezzo out of New York City by way of Mexico — displays such winning vocal power and comic timing that she elevates every musical number, and she’s thrown into most of them.”

***Urban Milwaukee***

### **Angelina in *La Cenerentola*, Skylight Music Theatre:**

“Sishel Claverie brings natural grace and warmth to the role of Angelina/Cinderella. She really does convey the personification of goodness.”

***The Examiner***

“Sishel Claverie (Cinderella) phrased Rossini’s melodies beautifully (Claverie’s starts things off right with a plaintive opening solo, “Una volta c’era un re”).”

***Milwaukee Magazine***

“Sishel Claverie played Angelina/Cinderella with warmth and sweetness... She delivered some finely sung solo arias, including a showstopping ‘Nacqui all'affano, al pianto’.”

***Tap Milwaukee***

### **Carmen in *La Tragédie de Carmen*, Opera In The Heights:**

“Fortunately, OH’s presentation has a fiery Carmen in mezzo Sishel Claverie. Exuding erotic stage presence as if trailing cigar smoke, she steams up intimate Lambert Hall. In her red laced corset and swirling skirts, which never stay down for long, she cuts quite a figure. Feisty and free, she’s no man’s possession. Enter at your own risk. In a lovely touch, she rolls a cigar on her bare thigh. Claverie’s voice is smoky and seductive, too. Stand back, or get burned... Carmen’s always had great bones, legs, and voice. At Opera in the Heights, Claverie possesses all three to enchant, lure, and seduce us anew.”

***Houston Press***

### **Second Lady in *Die Zauberflöte*, Utah Opera:**

“Jennie Lister, Sishel Claverie and Jessica Bowers played the Three Ladies with infectious enthusiasm, raising the energy of an already energetic first act.”

***The Salt Lake Tribune***

“Also remarkable were the Three Ladies (sopranos Jennie Litster, Sishel Claverie and mezzosoprano Jessica Bowers). All three have sparkingly lyrical voices and they sounded fabulous together.”

***Reichel Recommends***

Soloist in the recital *Jornadas de Amor*, Utah Opera:

“Claverie, with her rich, dark voice, seems a natural for this music. She shone in Pauline Viardot- Garcia’s *Habanera* and “Carceleras” from the zarzuela *Las Hijas del Zebedeo* by Ruperto Chapi.”

***Reichel Recommends***



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205 W. 88<sup>th</sup> St., Suite 13A \*New York, NY\*10024\*646-620-1313\*305-259-4398(fax)\*Email: [Info@MIAArtists.com](mailto:Info@MIAArtists.com)  
[www.mia-artists.com](http://www.mia-artists.com)