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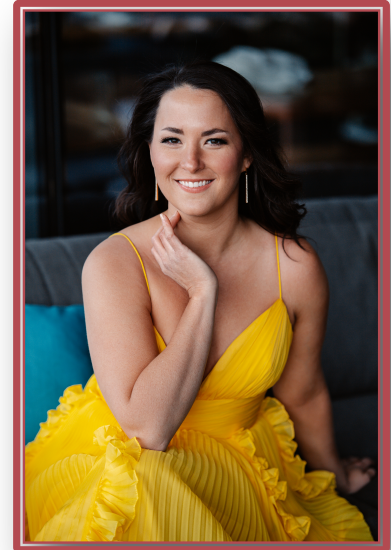
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## RACHEL BLAUSTEIN

### SOPRANO

Praised for her “brilliant lyric soprano,” Rachel Blaustein has gained recognition for her riveting stage presence and innate musicality in a variety of repertoire ranging from the baroque to the contemporary. Rachel was one of ten national finalists for the 2022 Metropolitan Opera Laffont Competition, winning the Fernand Lamesch National Finalist Award. Additionally, she is a dual German-American citizen in possession of an active EU passport.

Ms. Blaustein’s exciting 2025-2026 season kicked off at the Spoleto Festival, where she was called in at the eleventh hour to sing an “evocative” Miss Jessel in ***The Turn of the Screw*** for three out of four performances (CultureSouth). Also this season, she makes her role and company debut at Cincinnati Opera as Hodel in their new production of ***Fiddler on the Roof***, a role she reprises later in the season in a return to Austin Opera. She joins Ravinia Festival as a Vocal Fellow in their prestigious Steans Institute and makes her role and company debut in the title role of Dean Anthony’s production of Viardot’s ***Cendrillon*** at Opera Montana. Additionally, she will join Chicago Opera Theater as Mistress Ford (cover) in Salieri’s ***Falstaff***, and make her debut with Virginia Symphony Orchestra in Handel’s ***Messiah***.



The 2024-2025 season included her return to Carnegie Hall in Erica Glenn’s ***Worldwide Requiem***, conducted by the composer, her début with Austin Opera as Jocelyn Jordan in ***The Manchurian Candidate***, her début with South Florida Symphony in Handel’s ***Messiah***, and the title role in ***Rusalka*** at Pacific Opera Project, where Stage & Screen praised her as a “standout” for her “lush phrasing and shimmering high notes.” In the previous season, Rachel made her role debut as Gilda in ***Rigoletto*** with Opera Delaware and Opera Baltimore. Tim Smith, former arts critic for the Baltimore Sun, praised her “lovely, pearly thread of tone that helped her get to the very heart of the character.” She also joined Opera Omaha for their ***Opera Outdoors*** concert, performed as Sarah Kavalier in the workshop of ***The Amazing Adventures of Kavalier & Clay*** with The Metropolitan Opera, presented a recital at Academy Art Museum, and debuted with the Indianapolis Symphony for Handel’s ***Messiah***. In previous seasons, Ms. Blaustein performed the role of Nannetta in ***Falstaff*** with Maryland Lyric Opera, Countess Almaviva in Annapolis Opera’s production of ***Le nozze di Figaro***, and Pamina in ***The Magic Flute*** for Opera Theatre of St. Louis’ digital series, and she made her Carnegie Hall début as the soprano soloist in ***Carmina Burana***. Other concert engagements included Mozart’s ***Requiem*** with New Choral Society, appearances with Maryland Opera, and Gala concerts with Opera Edwardsville and the Mid-Atlantic Symphony Orchestra.

Ms. Blaustein made her Santa Fe Opera début in summer 2021 as Autonoe in the world premiere of John Corigliano and Mark Adamo’s ***The Lord of Cries*** and is heard on the opera’s Grammy-nominated commercial release on the Pentatone label. She made her Tulsa Opera début as Lauretta in ***Gianni Schicchi*** and joined the Washington National Opera to cover the role of the Monument in Kamala Sankaram and A.M. Homes’ ***Rise*** as part of the world premiere of ***Written in Stone***. She returned to Chicago Opera Theatre as Frasquita in ***Carmen***, where she appeared previously as the Queer Kid in the Midwest premiere of Kamala



Sankaram and Jerre Dye's ***Taking up Serpents*** and in Daniel Catan and Juan Tovar's ***La hija de Rappaccini***. She created the role of Micòl in the 2022 world premiere of Ricky Ian Gordon and Michael Korie's new opera ***The Garden of the Finzi-Continis*** for New York City Opera, garnering praise from *The New York Times* for "bringing a sweetness to Micòl that persevered through her character's capriciousness." She joined Opera Theatre of Saint Louis to cover Pamina in their production of ***The Magic Flute*** and to sing the role of Ruth and cover Rose in the world premiere of Tobias Picker and Aryeh Lev Stollman's ***Awakenings***. She also joined The Metropolitan Opera for their workshop of Kevin Puts and Greg Pierce's ***The Hours***, made her début as Tatyana in ***Eugene Onegin*** with Opera NEO, covered Kenzie in Lyric Opera of Chicago's Lyric Unlimited touring production of ***Earth to Kenzie***, and joined the Milwaukee Symphony Orchestra for Bach's ***Mass in B Minor***.

Active in competition, Ms. Blaustein was a semi-finalist in the 2023 Paris Opera Competition and competed in the second round of the 62<sup>nd</sup> Tenor Viñas Competition in Barcelona in 2025. Rachel is the recipient of the Farwell Trust Award from the Musicians Club of Women and holds a 2025 Alumni Excellence Award from her alma mater, Hofstra University. She took second place in the 2021 Partners for the Arts Competition and has received numerous Regional and Encouragement Awards from the Metropolitan Opera Competition before earning her Grant Finalist title in 2022.

A native of Olney, Maryland, Ms. Blaustein earned her Master of Music from the Peabody Institute of The Johns Hopkins University.

Current as of August 21, 2025