

## Kleyn, Yana - Soprano

### Biography

*“A soft veiled sound in her voice as well as red-hot glow à la Visjnevskaya”*



*“Her singing here was a revelation, unforced, unexaggerated and the loveliest pianissimo singing imaginable “  
 “must be among the greatest interpreters of Mimì in the world.”*

The Danish-Russian soprano Yana Kleyn was born in Moscow and was educated as a pianist at the Russian Music Academy Gnesins in Moscow. In 2006, she entered the Gnesins as a singer and in 2012 she finished her master's degree from The Academy of Music and Dramatic Arts, Denmark, where she also lives today.

Her **recent and future engagements** include debut as **Cio-Cio san** in *Madama Butterfly* at the Immling Festival, **Mimì** at the Royal Opera in Copenhagen, **Lisa** in *Queen of Spades*, **Nella** in *Gianni Schicchi* and the title role in **Suor Angelica** at Royal Opera Stockholm, **Rusalka** at Opéra Théâtre de Metz, **Tosca** and **Giorgetta** in *Il tabarro* in Denmark and role debut as **Aida** at Opera Hedeland.

**In past seasons** she has appeared at Stockholm Royal Opera singing Mimì with José Cura as stage director; Mimì at Oper Köln, **Desdemona** in *Otello* at the Savonlinna Festival, Mimì at Opéra de Metz Métropole marking her debut in France, **Rachel** in F. Halévy's *La Juive* in Konstanz, **Mussorgsky's Songs and dances of Death** at Stockholm Concert Hall, Michäela at Opera Hedeland in Denmark, and Mimì at Copenhagen Opera Festival.

In the 2014/15 season she had her role debut as **Donna Anna** in *Don Giovanni* in Stockholm sang Mimì at Danish National Opera and Liù at Staatstheater Kassel. First part of 2015 brought her debut as **Eurydice** in *Orphée et Eurydice* in Teatro Massimo di Palermo and **Ms. Jessel** in Britten's *Turn of the Screw* in Maggio Musicale Fiorentino.

In 2012/13, she sang Liù in *Turandot* with Nina Stemme, Michaëla in *Carmen* and **Leonora** in *Il trovatore* at the Royal Opera Stockholm. Britten's *War Requiem* with Aalborg Symphony Orchestra and Copenhagen Philharmonic and Dvorak's *Stabat Mater* with Malmö Symphony Orchestra were among her orchestra engagements that season.

In 2011/12 season, she performed **Michaëla** in G. Bizet's *Carmen* at Opera på Skäret as well as **Leonora** in *Trovatore* at the Danish National Opera. Her engagements in 2010/11 marked her international opera debut outside Russia as Mimì at Opera on Skäret Festival in Sweden, and A. Berg's *Sieben Frühe Lieder* with Malmö Opera Orchestra.

## Repertoire

### Opera

<b>Bizet, G.</b>	Carmen	<i>Michaëla</i>
<b>Britten, B.</b>	Peter Grimes	<i>Ellen Orford*</i>
	Turn of the screw	<i>Miss Jessel</i>
<b>Dvorak, A.</b>	Rusalka	<i>Rusalka*</i>
<b>Gluck, W.</b>	Orfeo ed Euridice	<i>Euridice (Fr.)</i>
<b>Halevy, F.</b>	La Juive	<i>Rachel</i>
<b>Leoncavallo, R.</b>	Pagliacci	<i>Nedda*</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>Fiordiligi*</i>
	Don Giovanni	<i>Donna Anna</i>
	Le Nozze di Figaro	<i>Contessa*</i>
<b>Puccini, G.</b>	La Bohème	<i>Mimi</i>
	Gianni Schicchi	<i>Nella</i>
	Madama Butterfly	<i>Cio-Cio-san</i>
	Tosca	<i>Tosca*</i>
	Turandot	<i>Liù</i>
	Suor Angelica	<i>Suor Angelica*</i>
<b>Tchaikovsky, P. I.</b>	Eugene Onegin	<i>Tatjana</i>
	Iolanta	<i>Iolanta*</i>
	Queen of spades	<i>Lisa*</i>
<b>Verdi, G.</b>	Aida	<i>Aida*</i>
	Otello	<i>Desdemona</i>
	Il Trovatore	<i>Leonora</i>
<b>Wagner, R.</b>	Lohengrin	<i>Elsa*</i>
	Tannhäuser	<i>Elisabeth*</i>
<b>Weber, C. M. von</b>	Freischütz	<i>Agathe*</i>

\*Under study/preparation

### Symphonic/Oratorio

<b>Berg, A.</b>	Sieben Frühe Lieder
<b>Beethoven, L. van</b>	9 <sup>th</sup> Symphony
<b>Britten, B.</b>	War Requiem
<b>Dvorak, A.</b>	Requiem
	Stabat Mater
<b>Verdi, G.</b>	Requiem

## Reviews

### G. Puccini - Madama Butterfly - Cio-Cio-san - Immling Festival - 2021

It is in fact the voices on stage that creates both surprise and interest, as good as they are. We first discover Yana Kleyn in Cio-Cio-San. The Russian-Danish singer was mentioned in these columns by Yvan Beuvar in September 2017, during her first performance in France as Mimi, to the point that he cited it in the title: "Yana Kleyn, a name to remember". Unfortunately, she is rare in France, favoring the Nordic and Germanic countries, with careful repertoire choices, corresponding well to her voice.

Her voice is beautiful and full, the vocal technique is solid, and we particularly appreciated her short-winded diminuendos, "à la Caballé". The characterization of the character is totally convincing, from the very young woman of the beginning, her entry is quite astonishing, to the "Americanized" woman, then to the Cio-Cio-San at the end, who puts on her geisha outfit.

The dramatic path is flawless, and the vocal performance follows it perfectly. "Un bel di vedremo" is no longer an aria of competition or recital, but the heartbreaking cry of a wounded woman who is finally beginning to perceive her fate. More than flawless, a magnificent performance where the emotions always are on edge, without any of the cheap tricks that we so often hear.

- Jean-Marcel Humbert - Forumopera.com

Dass die Idee gar so gut aufgeht, liegt an der herausragenden musikalischen Qualität - unabdingbar für ein solch puristisches Konzept. Allen voran Yana Kleyn, die Interpretin der Cio-Cio-San, der man darstellerisch wirklich alles abnimmt. Vom 15-jährigen Mädchen zur amerikanisch gewandeten „Mrs. Pinkerton“ und einer gebrochenen Madama Butterfly am Ende des Stücks beherrscht die junge Russin die Darstellung der verschiedenen Facetten ihrer Figur meisterhaft. Dazu macht sie mit einer überragenden Gesangsleistung dem Anspruch der Titelprotagonistin alle Ehre - und die Aufführung fast zur „One-Woman-Show“.

(The fact that the idea works so well is due to the outstanding musical quality - indispensable for such a puristic concept. Above all Yana Kleyn, the interpreter of the Cio-Cio-San, who really does everything in terms of acting. From 15-year-old girl to American-clad "Mrs. Pinkerton" and a broken Madama Butterfly at the end of the opera, the young Russian masters the portrayal of the various facets of her figure masterfully. In addition, she lives up to the claim of the title protagonist with an outstanding vocal performance - and the performance is almost a "one-woman show".

- Iris Steiner - Orpheus Magazin

### G. Puccini - La Bohème - Mimì - Østre Gasværk - 2019

But it was the small soprano Yana Kleyn who received standing ovations at the premiere. With an exciting voice, that has a surprising expansion, creamy, dark and big voice, she practically sounded like listening a mini-Netrebko. Under her red beret she was hiding the perfect combination of despondently sweetness and radiating a powerful vocal. Collapsed in the worn-out chairs of the Boehme's, she carried the ending on her slender shoulders with the other singers as extras. A super strong performance.

- Thomas Michelsen - Politiken

The star is the Russian soprano Yana Kleyn, who has all qualities for the role of Mimì. With a voice of finely cut crystal, and very secure resilience the fragile, doomed Parisian is conjured in a way we will not soon forget.

- Peter Johannes Erichsen - Weekendavisen

...Yana Kleyn as the weak seamstress Mimì, the absolute central figure of the opera, and each of her phrases are shining in competition with the moon. In the same way as her Michaëla at Opera Hedeland this summer, Yana Kleyn has a formidable ability to project the weeping, love and desperation with her voice. Kleyn must be among the greatest interpreters of Mimì in the world.

- Casper Køller - Scenblog.dk

A true rising star is Yana Kleyn, who deeply touched us with her sweet and loving Mimì, who really did not

deserve to die. Her voice is wonderfully transcending to the deeply touching.

- *Kim Reich - Ascolta Opera Magasin*

The slender Yana Kleyn of Russian origin, with a soprano that effortlessly catches everything from shy advances at the Boehme's, over the exuberant wildness of the café, to soprano sighs at the atelier where she gets some warmth on her deathbed.

- *Gregers Dirckinck-Holmfeld - gregersDH.dk*

### **G. Bizet - Carmen - Michaëla - Opera Hedeland - 2019**

Yana Kleyn's Michaëla convinced with a emotion filled sound, vocal technique to perfection and an accurate interpretation of the character that made us feel the pain of Don José's abandoned girlfriend.

- *Rie Hammer - Iscene.dk*

### **G. Puccini - La Bohème - Mimì - Opéra-Théâtre Metz Métropole - September 2017**

Yana Kleyn, a name to remember.

Mimì shines through the opera. Her vocal and dramatic presence touches us...

It is the first French appearance of Yana Kleyn, a great lyric soprano in amazing ways. Familiar with the role, the young Russian, who resides in Denmark has everything: the timbre, a wide vocal range, the broadest dynamic palette as well as physical and real dramatic presence. The delicacy, the fragility, the sweetness of Mimì and the strength of her love finds here an exceptional interpreter.

A powerful voice that knows how to use *mezza voce* and has the *pianissimos* of dreams, with a rare breath length, she gives herself away to lyricism in her first arias, with very restrained tempi, without overplaying and with an ease and naturalness that brings out admiration.

It is at the last two acts that reaches the climax of her voice. The third act, "Rodolfo m'ama" and finally the poignant "Sono andati" are ideally sung. A name to remember.

- *Yvan Beuvar - Forumopera.com*

The audience expectations, waiting for Mimì, will be fulfilled: Yana Kleyn is such a Mimì, with a superb vocal, which she uses to give life to the discreet, sincere, passionate, fragile and moving heroine. She has the youth of the character. Still unknown in France, which is a mystery, her international career attests her extraordinary qualities as a lyric soprano in perfect match with the work of Puccini. Of course, her arias are sung wonderfully, but also the duets ("O soave fanciulla" especially), ensembles and, above all, recitatives (what a 3rd act!).

Mimì's movement on stage, like her partners, is of a rare accuracy. Yana Kleyn certainly shows herself in the best light. "Rodolfo m'ama", then the "Donde lieta" were they ever better sung? The duo of Mimì and Rodolfo, together with the quarrel between Marcello and Musetta, reached a peak. ... The emotions grip us.

- *Albert Dacheux - Classiquenews.com*

The evolution of Mimì, incarnated by the Russian soprano Yana Kleyn, is honorable, without anything forced or indifferent. It is first and foremost a flickering, modest and touching flame, with a delicate timbre and interesting power, pleasantly exalted when singing of the spring, then more seductive, discreet but still inflamed to Rodolfo whom she cannot resist.

- *François Cavallès, Anaclase.com*

Yana Kleyn as Mimì was at her very best, a beautiful voice, with a clearness in the diction and fantastic high notes, who shined on top of the orchestra even in strong fortissimo. She also managed to present the difficult role very well, in a good stage direction, where she first is a fresh young girl, and then we feel through her appearance, that her sickness is taking over, and in the end dying.

- *Henning Høholt - Kulturkompasset*

### **G. Verdi - Otello - Desdemona - Savonlinna Opera Festival - July 2016**

Yana Kleyn's Desdemona is sensitive and girly, like Shakespeare's writing requires. The tenderness of the very young girl comes alive especially in the *Piangia cantando*, where Kleyn feasted with extremely sensitive nuances. The very quiet parts of her performance expressed the held-back agony and fear of death in a touching manner. There is also power and melody in her voice when needed, and her voice keeps its warmth and agility even when using this power.

- *Riitta-Leena Lempinen-Veta, Itä-Savo*

### **G. Puccini - La Bohème - Mimì - Royal Opera Stockholm - November 2015**

(The *Bohème*) is light and full of fantasy, with solid musicianship and a splendid Yana Kleyn as Mimì..... Yana Kleyn must be one of the world's greatest Mimì interpreters, with both seriousness and presence. Her voice is as soft and shining as the silk she embroiders.

- *Bo Löfvendahl - Svenska Dagbladet*

YK is superb as Mimì, especially in first and last act, and she has certainly come a long way since I heard her for the first time as Mimì at Opera på Skäret.

- *Mogens H Andersson, operalogg.com*

The superior singers are all Swedish (except the brilliant Russian soprano Yana Kleyn's Mimì).

- *Gunilla Brodrej - Expressen*

The singers are another major reason to watch the show. Yana Kleyn as Mimì - I just say WOW.

- *Rosemari Södergren, kulturbloggen.com*

### **B. Britten - The turn of the screw - Miss Jessel - Maggio Musicale - May 2015**

...and Yana Kleyn that with her rich vocal gifts (and with special makeup and costumes) gives an unusual importance to Miss Jessel.

- *Fabio Bardelli - Kulturkompasset.com*

Yana Kleyn's Miss Jessel makes an impression with her expressive singing in a dark imaginative costume.

- *Ilaria Bellini - Teatro.it*

The text and singing of Yana Kleyn's Miss Jessel, is beautiful, floating and glassy, well fitting for a ghost....

- *Francesco Lora - Apemusicale.it*

Yana Kleyn (Miss Jessel) is on the contrary a soprano with a full lyric voice, a powerful top register and with shades of mezzo soprano in the rest of her voice.

- *Nicola Lischi - gbopera.it*

Yana Kleyn descends with great involvement into the role of Miss Jessel and with a costume and make-up that makes a strong impression.

- *Fabrizio Moschini - Operaclick.com*

### **G. Puccini - La Bohème - Mimì - Danish National Opera - October 2014**

The choice of tenor César Gutiérrez and the Russian soprano Yana Kleyn couldn't be more appropriate. If Yana Kleyn is not already a world star, she will become that very soon, and her voice fits well with C. G. who with his

southern warm timbre was a joy for the ears.

A result on the whole who would have made Puccini even more proud of his masterpiece...

- Rachel Einarsson - *Jyllands-Posten*

The Soprano Yana Kleyn sang Mimì into the hearts of all people. She was in top form; she toned down her outer appearance to the minimum thus making her inner appearance grow that much more. She is a wonder of sweetness and poetry, inner glow and elementary vocal composure.

- Jens Henneberg - *Nordjyske Stifttidende*

### **Gala Concert - Aalborg Symphony Orchestra - May 2014**

From Tchaikovsky's opera "Eugene Onegin" we heard Tatyana's letter scene, performed by the Russian soprano Yana Kleyn, with equal parts of sadness, longing and moving passion. Kleyn's expressive soprano shifted effortlessly between the clean, focused and bright soprano timbre, the hurting, slightly dark colored tone and the large, fiercely passionate explosions.

All sung in Russian, yet comprehensible down to the very last detail. Gamba controlled Tchaikovsky's light, moving orchestral arrangement and followed Kleyn in the very finest of nuances.

Kleyn's encore was Tchaikovsky's small orchestra song, "Was I not a little blade of grass" that emerged with a more simple and delicate expressions of folklore undertones, delivered just as thoroughly musical and focused.

- Tore Mortensen - *Nordjyske Stifttidende*

### **W. A. Mozart - Don Giovanni - Donna Anna - Royal Opera Stockholm - March 2014**

Donna Anna as a character is like her father, the Commendatore, rather statuesque, but she has some of the most marvellous dramatic arias to sing and Yana Kleyn was absolutely superb: strong, steady, brilliant! I have followed her development since she first appeared outside Russia in 2010 and here she is now, on the threshold of stardom.

- Göran Forsling - *Seen and Heard International*

There remains however a supreme celebration of singing, where the Russian soprano Yana Kleyn sings as if her life was on stake and makes the air in the hall vibrate.

- Gunilla Brodrej - *Expressen*

The Russian discovery Yana Kleyn, who made her much-acclaimed Swedish debut at the Opera on Skäret two summers ago as Mimi in *La Bohème*, is splendid. The Revenge Aria in her interpretation justly receives thunderous applause at the premiere.

- Patrik Uhlman - *Katrineholms-Kuriren*

Sensational Russian soprano Yana Kleyn brings dark passion and intensity to her portrayal of a woman torn between her lust for the Don, and the loyalty to her father.

- Sofia Nyblom - *Backtrack.com*

Yana Kleyn as Donna Anna is the one of the female singers who impresses the most with her clear and obvious soprano.

- Michael Bruze - *Norrköpings Tidningar*

Yana Kleyn who we heard recently as a delightful Liù in "Turandot", ....., are highly determined and magnificent, a Donna Anna of the more dramatic kind.

- Bo Löfvendahl - *Svenska Dagbladet*

The strong woman, radiantly interpreted by Yana Kleyn and Elin Rombo, described as being considerably more complicated, disclosed as they are with their conflicting extreme emotions.

- *Jan Kask - UNT.SE*

### **B. Britten - War Requiem - Aalborg Symphony Orchestra - May 2013**

... and the 3 soloists, Yana Kleyn, Benjamin Hulet og Mark Stone delivered their parts with an immense expression and presence, making Britten's music both contemporary and present.

- *Tore Mortensen, Nordjyske Stifttidende*

### **Giuseppe Verdi - Trovatore - Leonora - Royal Opera in Stockholm - April 2013**

The performance of the ladies where very strong this night... and above all it is Yana Kleyn, who even in this production, is the big star. It is without a doubt a strong accomplishment to be able to sing the role of Leonora, which differs so much from Liù, which she recently had so much success with.

It shows an big and deep width as an artist to be able to handle these big roles, one very lyric and the other dramatic and wide, but it is a challenge which Yana Kleyn handles with excellence.

- *Mogens H Andersson, kulturbloggen.com*

### **G. Puccini - Turandot - Liù - Royal Opera in Stockholm - February 2013**

The performance has such an abundance of talent and stars. Liù sung by Yana Kleyn who appeared so little and young, made a big impression on me. Absolutely amazing, with her soft silky voice compared with Turandot's strong voice of power and despair. What a meeting!

- *Stockholm 87.wordpress.com*

One singer who won my and the audience's heart was Yana Kleyn as Liù. She sang with such warm and naked expression that the whole room was holding its breath. It is a joy to hear a voice with such pureness, flexibility, focus and stage presence.

- *Parudberg.blogspot.se*

But the singer that - possibly - endeared the audience most of all was the diminutive but truly lovely Liù of Yana Kleyn. This young Russian soprano sang Mimi in *La bohème* and Micaëla in *Carmen* at Skäret in 2010 and 2011 respectively to great acclaim but she has developed further since then and her singing here was a revelation, unforced, unexaggerated and the loveliest pianissimo singing imaginable - and she was also greeted with ovations after her first act aria *Signore, ascolta*.

- *Göran Forsling, Seen and Heard International*

"The evening's third star is the young Yana Kleyn. She was already glowing three years ago as Mimì in "La Bohème" at Opera on Skäret, but her Liù is a pure sensation, touching, straight forward and proud."

- *Bo Löfvendahl, Svenska Dagbladet*

I just want to state that the real true sensation this February night was the young Russian soprano Yana Kleyn, and that she would have success I was completely convinced about a long time before the performance. She is to be considered a pure sensation and now also for the audience of Royal Opera to see. It is not her debut here, but her role debut done with all necessary brilliance and pomp. I want to hear more of Yana Kleyn....

Yana Kleyn, a young Russian soprano, triumphed as Liù, spinning out gorgeous lines with a very beautiful and rather large instrument... "Signore, ascolta" ... being marvelously sung - especially the death scene.

- *Aksel Tollåli, backtrack.com*

So musical - Yana Kleyn as Liu and Riccardo Massi as Prince Calaf should also be celebrated.

- *Per Feltzin, Kulturnytt - Swedish Radio*

The self-sacrificing servant girl Liù, Yana Kleyn, has a very original and convincing soprano.

- *Ditte Hammar, Nummer.se*

The self-sacrificing Liù (a glowing Yana Kleyn) is not perceived, which you usually see, as the only real human being in the opera.

- *Gunilla Brodrej, Expressent*

### **B. Britten - War Requiem - Copenhagen Philharmonic - October 2012**

Yana Kleyn was completely magnificent in "Lacrimosa dies illa", where she mixes her singing with the choir. It was so beautiful and magnificent that it thrilled your whole body.

- *Jens Dreyer - Wordpress.com*

The soloists were outstanding. They lifted the big job, with the young Russian talent Yana Kleyn, as such a complete and perfected dramatic soprano, in the multitude of the choir and big orchestra's imposing army, that she fully could bear her elevated placement in the human sea. ... She will become a big singer.

- *Thomas Michelsen - Politiken*

The soprano Yana Kleyn impressed with her easy high notes and piercing power though almost testing your ears with its over tone density.

- *Camilla Marie Dahlgreen - Information*

### **G. Verdi - Il Trovatore - Leonora - Royal Opera in Copenhagen - November 2011**

The best of the evening is anyway Russian Yana Kleyn and British Yvonne Howard. The first a rising star, but already now clear as the sun on her highest notes...

But the theater halls all over the country will be grateful for the good music, for the orchestra and choir - and especially for the meeting with Yana...

- *Søren Schauser - Berlingske Tidende*

All in all, it was really the night of the ladies. They could act and they could sing. Yana Kleyn created with her dramatic coloratura's dazzling moments, where she used the many colorful timbres of her voice in the sweetness filled arias.

- *Jens Henneberg - Nordjyske Stiftstidende*

### **Kristian Benedikt 40 Year Gala Concert - Vilnius, Lithuania - November 2011**

Outstanding KRISTIAN BENEDIKT GALA in Vilnius.

Followed by Amelias aria "Morro" from *Un Ballo di Mascera* - sung by the wonderful young Russian soprano Yana Kleyn, *Il Trovatore* the duet between Leonora and Count Luna, - Yana Kleyn and Lars Fosser. This was fantastic. Very high musical quality, where the young soprano also got the possibility to show her brilliant coloratura. This duet was one more of the many highlights in the concert.

This was followed by another highlight Yana Kleyns beautiful performance of Michaela aria...

- *Henning Høholt - Kulturkompasset*

### **A Jussi Björling Centenary Memorial - Opera på Skäret - August 2011**

The young Russian soprano Yana Kleyn, who made her international debut as Mimi in last year's production of *La bohème* at Skäret, was the first soloist and she sang a finely nuanced, soft and innocent *O mio babbino caro*



from Gianni Schicchi...

Kleyn and Benedikt then returned for the beautiful love duet that ends the first act of Otello... Yana Kleyn, who has yet to sing Desdemona on stage, impressed with some celestial pianissimo singing...

Don José - Micaela duet from the first act, more inspired it seemed than at the premiere two weeks earlier. Ms Kleyn is a lovely Micaela...

One of the highlights then followed with Yana Kleyn's sensitive Io son l'umile ancella from Adriana Lecouvreur. Her voice is not creamy in the Tebaldi or Kiri Te Kanawa mould but the slightly fluttery tone gives her readings a sense of vulnerability that is most affecting...

- Göran Forsling - *SeenAndHeardInternational.com*

### **G. Bizet - Carmen - Micaela - Opera på Skäret Festival, Sweden - August 2011**

Yana Kleyn, the young Russian soprano who sings Micaela has a rich timbre and big ring to her voice. One has a feeling she will get bigger roles in the future...

The height of the performance is Micaela's aria in the third act... Yana really makes your heart burn in this aria and a sold out hall cheers.

- Anne Pettersson - *Dala-Demokraten*

The soprano Yana Kleyn's Micaela is sung with devoted expression and a glowing beautifulness...

- Karin Helander - *Svenska Dagbladet*

In terms of voices there is little to complain about with the soloists this year... a dear singer returning is the Russian upcoming star Yana Kleyn, who sang Mimì in last year's Bohème. This year she makes a vulnerable and heart-rending Micaela and receives (very deserving) the biggest and longest applause of the night for her aria in third act....

- Måns Uggla - *Nerikes Allehanda*

Don Jose... who takes the chance and kisses the innocent Micaela (an intensely lyric Yana Kleyn).

- Sara Norling - *Dagens Nyheter*

...Micaëla made the sun come through the clouds (of the performance) through her aria...

Yana Kleyn, who sang Mimi in last year's La Bohème at Skäret, was a suitably innocent-looking Micaëla in light-blond wig. Her fluttery voice has warmth and she was touching in her aria in the third act, which received the longest applause of the evening.

- Göran Forsling - *SeenAndHeardInternational.com*

Russian soprano Yana Kleyn received the biggest applause of the night after her very emotional prayer for help from above...

- Christer Eklund - *Mora Tidning*

### **G. Puccini - La Bohème - Mimì - Opera på Skäret Festival, Sweden - August 2010:**

"What is sometimes lost in the scenography are won on the vocal front. Yana Kleyn, singing her first bigger role outside Moscow, have both a soft veiled sound in her voice as well as red-hot glow à la Visjnevskaya that only becomes more beautiful as the opera progresses; qualities that are going to bring her very far...."

- Thomas Andersberg - *Dagens Nyheter*

"Overall, the acting is excellent...."

The young Russian Yana Kleyn, here making her international debut, has the ideal looks for the little seamstress and gave a captivating portrait of Mimì. Her bright soprano has a slightly metallic edge but also great warmth, and her two great solo's in the last two acts, *Donde lieta usci* and *Sono andati* where not only brilliantly executed but utterly finely nuanced. She seems cut out for a great career!!!"

- Göran Forsling - *The Opera Critic (The World of Opera)*

"Never before has Opera på Skäret had a completely sold out premiere, and this was fully justified by one of their best productions ever.....

And Russian Yana Kleyn was a wonderful Mimì..... the emotional crescendo in last act was done with great empathy, and the dying Mimì acted like the sick girl on Munch's famous painting: like the power and the light radiated from her."

- Björn Gustafsson - *Dala-Demokraten*

"Young Yana Kleyn's soprano is a warm and rich voice with great career potential for the future"

- Sten Wistrand - *Nerikes Allehanda*

"The musical expression is very good. The young Russian Yana Kleyn and the Colombian Cèsar Augusto Gutièrrez is a love couple with good voice resources.....

you forget everything when last act's sorrow full drama takes over, both the music and the audience's tears flowed freely...."

- Bo Löfvendahl - *Svenska Dagbladet*

"Yana Kleyn's *Donde lieta usci* from the third act is without a doubt the highlight of the whole performance"

- Jens Runnberg - *Dalarnas Tidningar*