



Maite Beaumont

Mezzo-Soprano

MONTEVERDI *l'Incoronazione di Poppea*, Ensemble Matheus, Spinosi

... encuentra en este repertorio el campo ideal para sus muchas virtudes: buen color, homogeneidad, expresividad. Fue sensacional su Octavia,
... she finds in this repertoire the ideal field for her many virtues: good colour, homogeneity, expressiveness. Her Octavia was sensational ...

Mundoclassico.com, December 2017

If I had to pick just one outstanding performer, it would undoubtedly be mezzo-soprano Maite Beaumont in the part of Ottavia, the wife of Nero, who is ultimately repudiated. She sang brilliantly, with a beautiful voice and great expressiveness, and crowned the evening with her interpretation of 'Addio, Roma'.

José M. Irurzun, Seen and Heard International. December 2017

ROSSINI *Il Viaggio a Reims*, Liceu Opera Barcelona

Maite Beaumont en fait un personnage suave et tout en ambiguïté que son timbre soyeux et une ligne claire dépeignent de belle manière.“

Maite Beaumont sings Melibea with silk timbre and beautiful phrasing and characterizes the marquesa as a lovely and complex character

forumopera.com, Yannick Boussaert, 17 September 2017

... Maité Beaumont se déchaîne en Marquise Melibea, avec des qualités de timbre et un aplomb dans les roulades qui donnent envie de l'entendre dans d'autres emplois rossiniens de premier plan.

Maite Beaumont sings the role of Melibea with such dedication, marvellous timbre and aplomb in the coloratura arias that one wishes to hear her in many other leading roles of Rossini's operas.

olyrix.com, Emmanuel Andrieu, 16 September 2017

La encantadora Corinna de Irina Lungu, los jugosos colores de Maite Beaumont (marquesa Melibea) y el brillo en los agudos de Sabina Puértolas (condesa de Folleville) y Ruth Iniestra (madame Cortese), evidnciaron un mayor aplomo en las voces femininas en esta ópera de equipo.

The enchanting Corinna sung by Irinia Lungu, the powerful coloratura arias sung by Maite Beaumont (Marquesa Melibea) and the sparkling high notes from Sabina Puértolas (Countess of Follerville) as well as Ruth Iniesta (Madame Cortese) testify the enormous aplomb of the women's voices in this opera.

El País, Javier Pérez Senz, 14 September 2017

Per fortuna, el exigente canto que Rossini diseñó para voces con un dominio absoluto de la *coloratura*, funciona bien (...). Sabina Puértolas (condessa de Folleville) exhibió una buena vis cómica y sobresallió en 'Partir, o ciel!' y lo propio hay que decir de Maite Beaumont (la coqueta marquesa Melibea).

Fortunately, the demanding singing Rossini composed for coloratura voices meets an appropriate interpretation in this production (...). Sabina Puértolas (Countess of Follerville) gave proof of her comical talent and stood out with 'Partir, o ciel!', the same must be said of Maite Beaumont as flirtatious Marquesa Malibea.

El periódico de Catalunya, César López Rosell, 15 September 2017

Maite Beaumont interpreta a la marquesa Melibea, la dama polonesa, amb seguretat i amb un estil correcte arribant a la perfecció en el duet amb el Comte de Libenskof interpretat per Lawrence Brownlee (...).

Maite Beaumont interpreted the role of Marquesa Melibea with aplomb and great phrasing up to perfection in her duet with Count Libeskof, sung by Lawrence Brownlee.

www.llegirencasdincendi.cat, Antoni Garcés, 14 September 2017

HANDEL *Alcina*, Christophe Rousset / Les Talens Lyriques. La Monnaie / Dutch National Opera. Live DVD

... Maite Beaumont's outstanding Ruggiero ...

George Hall, BBC Music Magazine, February 2017

HANDEL *Tamerlano*, Les Talens Lyriques

La mezzo-soprano espagnole Maite Beaumont (Irène) séduit par la solidité de sa voix et son temperament.

The Spanish mezzo-soprano, Maite Beaumont (Irène) seduces with the solidity of her voice and temperament.

Le progres.fr, 18 September 2016

GOUNOD *Faust*, Théâtre du Capitole de Toulouse

Beautiful Siébel by Maite Beaumont who rendered visible the sensibility of the young crippled boy.

Forumopera, 30 June 2016

HANDEL *Alcina*, Les Talens Lyriques, Meet in Galilee Festival Akko

...Maite Beaumont and Teresa Iervolino dynamic as lovers Ruggiero and Bradamante ...

Alexandra Coghlan, Early Music Today, Dec 16-Feb 17

Ruggiero was impressively sung by Maite Beaumont, whose 'Verdi Prati' was exquisitely drawn and stylishly ornamented'.

Brian Robins, Opera, January 2017

HANDEL *Giulio Cesare*, Teatro Regio di Torino

Maite Beaumont, raffinata nell far vivere gli umori impulsivi ed adolescenziali del personaggio di Sesto con una carezzevole voce di mezzosoprano.

Maite Beaumont, refined in giving life to the impulsive and adolescent moods of the personality of Sesto, sang with a soothing mezzo voice.

L' Opera, January 2015

Sesto Pompeo, splendidamente disimpegnato dal mezzosoprano Maite Beaumont, cui il pubblico ha indirizzato un profluvio di Applausi a fine serata, del tutto meritati.

At the end of the evening, having performed splendidly the role of Sesto Pompeo, Maite Beaumont received a flood of well-earned applause from the audience.

Il Corriere Musicale, 22 November 2014

Eccellente Sara Mingardo,...L 'altretanto brava Maite Beaumont nei panni di un Sesto morbido e delicato. Il loro duetto a conclusione di primo atto è decisamente la pagina migliore della rappresentazione.

Excellent Sara Mingardo ...and the equally good Maite Beaumont, soft and sweet, in the role Sesto. Their duet at the end of the first act was the highlight of the performance.

Liricamente.it, 29 November 2014

MOZART *Don Giovanni*, Theater an der Wien

Maite Beaumont ist eine temperamentvolle Elvira.

Maite Beaumont is a spirited Elvira.

Kronen Zeitung 19 March 2014

Deutlich souveräner agierte Maite Beaumont als dunkler getönte Donna Elvira mit dem Aplomb einer veritablen Barock-Heroine."

Maite Beaumont is a dark-tinted Donna Elvira with the aplomb of a true Baroque heroine.

Die Presse, 19 March 2014

Zu entdecken ist Maite Beaumont als sichere Donna Elvira.

Maite Beaumont, as a solid Donna Elvira, is a discovery.

Salzburger Nachrichten, 19 March 2014

HANDEL *Alcina*, De Nationale Opera, Amsterdam

Maite Beaumont als Ruggiero plädiert mit ihrem glutvoll-innigen Mezzosopran überzeugend dafür, dass Frauen durch die Wärme ihrer Bruststimme legitimen Anspruch auf Händels Kastratenrollen erheben dürfen.

As Ruggiero, Maite Beaumont argues convincingly, with her intimate and warm chest voice, that women may lay legitimate claim to Handel's castrato role.

Frankfurter Allgemeine Zeitung, February 2015