



## Rinat Shaham

### Mezzo-Soprano

#### **MASSENENT *Cendrillon*, Opera de Rennes**

Dans le rôle-titre, la mezzo israélienne Rinat Shaham – bouleversante Octavie (*L'Incoronazione di Poppea*) in loco l'an passé – comble toutes les attentes en cendrillon : voix ample et chaleureuse, particulièrement expressive, dotée d'aigus splendides et de superbes *pianissimi*.

In the title role, the Israeli mezzo Rinat Shaham - shocking Octavia (*L'Incoronazione di Poppea*) in loco last year - fills all expectations in Cinderella: wide and warm voice, particularly expressive, with splendid highs and beautiful *pianissimi*.

*Emmanuel Andrieu, December 2018*

Dans le rôle-titre Rinat Shaham ... incarne une jeune femme angélique et volontaire, dont la couleur vocale fait tout le charme d'un chant simple, fluide, lumineux.

In the title role Rinat Shaham ... is a young, angelic and willing woman, whose vocal colour has all the charm of a simple, fluid, luminous song.

*Classiquenews.com, December 2018*

#### **BIZET *Carmen*, Teatr Wielki Warsaw**

Rinat Shaham has starred in over 40 different productions of "Carmen" and is obviously no stranger to the role. Typical of a great artist, she doesn't just drag out the same characterization time after time but brings to each production, if not performance, different nuances and shadings... What makes her interpretations so fascinating is the intelligence and subtlety with which she approaches the complex character. Vocally, Shaham is capable of letting the voice rip when necessary but is unfailingly faithful to the dynamic markings of Bizet's score and Halévy's richly poetic text.

*Jonathan Sutherland, Opera Wire, June 2018*

#### **BIZET *Carmen*, Opera Australia**

Israeli-born mezzo-soprano Rinat Shaham once again made an outstanding Carmen, a role she has made her own since Glyndebourne in 2004. Her highly expressive voice and subtlety of tone proved an impressive match for the strutting and mercurial Carmen. She dominated the stage from her first scene in Act I.

*Tom Pillans, The Daily Telegraph (Australia), February 2018*

Rinat Shaham sings Carmen with a full-bodied voice, defiant power in the low notes and a capacity to create fuming inner intensity as though perceiving a fateful insight at crucial dramatic moments – when smitten in Act 1, her interrupted seduction of Act 2, the reading of the cards in Act 3, and the final scene.

*Peter McCallum, The Sydney Morning Herald, February 2018*

... the real beauty and emotional depth lies in Shaham's vocal interpretation. Her tone is voluptuously rounded and full of colour and shading. Her lower register is deep and velvety, like rich dark chocolate, whereas there is a golden glow to her higher notes. Most impressive is the extreme dynamic contrast she achieves. In

the famous *Habanera* she starts at such a low, controlled pianissimo that one would think the orchestra would drown her out, and yet that never happens. The balance is always just right. Girlish sex kitten or not, Shaham is clearly in her vocal prime

*Alicia Tripp, Sydney Arts Guide, February 2018*

*Carmen* is woman who loves deeply if she loves at all. She is strong and bold and Rinat Shaham encompasses her determined and passionate nature. Her delicious voice allows the audience to dive into her voluptuous and volatile world without question.

*Emily Shaddick, Australian Stage, February 2018*

Fiery performance from Israeli mezzo-soprano Rinat Shaham, as Carmen ...

*Helen Musa, City News, February 2018*

#### **MONTEVERDI *l'Incoronazione di Poppea*, Opera de Nantes**

Rinat Shaham est elle aussi sidérante de justesse et de style, affirmant pour les 3 grandes scènes d'Ottavia, ce sens magistral de l'intensité tragique. Son dernier air qui est l'adieu à Rome de l'impératrice répudiée, frappe l'auditeur par sa violence désespérée, la vérité digne d'une victime de la terreur impériale, c'est la femme détruite qui dans l'imaginaire des metteurs en scène devient figure emblématique de toutes les femmes torturées de l'histoire.

Rinat Shaham is just as stunning in narrative and style, affirming for the three great scenes of Ottavia, this masterful sense of tragic intensity. Her last aria, which is the farewell of the repudiated Empress to Rome, strikes the listener with her desperate violence, the truth worthy of a victim of imperial terror, it is the destroyed woman who, in the imagination of the emitters on stage becomes an emblematic figure of all the tortured women of history.

*Alexandre Pham, Classiquenews.com, October 2017*

#### **BIZET *Carmen*, Opera Australia**

Rinat Shaham's vocally and dramatically compelling performance ... Such is the beauty and emotional depth of Shaham's vocal interpretation that she would impress just by standing on the spot. Her powerful voice is rich with light and shade, from golden notes of love to the velvety darkness of her lower register as Carmen contemplates death. But far from standing on the spot, she embodies her character: flirtatious, seductive, defiant, Shaham dances, caresses, judiciously reveals some flesh and fights like a tigress

*Patricia Maunder, Bachtrack, May 2017*

#### **MOZART – Elvira *Don Giovanni* – La Monnaie**

Gestohlen wird ihr die Show von Rinat Shaham, die als Donna Elvira alles andere als eine frustrierte Tussi ist; mit ihrer prachtvollen Stimme und ihren funkelnden Augen lässt die israelische Mezzosopranistin dieser heiklen Partie vielmehr Gerechtigkeit widerfahren.

The show is stolen from her by Rinat Shaham who, as Donna Elvira, is anything but a frustrated floozie. With her splendid voice and flashing eyes the Israeli Mezzosoprano endows this delicate role with far more justification than usual.

*Peter Hagman, Neue Zürcher Zeitung, December 2014*



**BIZET – Title role *Carmen* – Palm Beach Opera**

Israeli mezzo-soprano Rinat Shaham has performed *Carmen* more than 40 times, all over the world, in both versions. She has an ideal voice for the role: an even, flexible sound that can carry in the low register and rocket to the top. She is also an agile and attractive figure on stage.

*Robert Croan, Palm Beach Daily News, January 2016*

**BIZET – Title role *Carmen* – Pittsburgh Opera**

Mezzo-soprano Rinat Shaham was a riveting presence. Her voice has brightness, depth and allure. And the way she opened up her lower register in the last act was stunning.

*Mark Kanny, Pittsburgh Tribune, March 2015*

**VERDI – Preziosilla *The Force of Destiny* – English National Opera**

Preziosilla ... sung with just the right kind of brittle brilliance by Rinat Shaham ...

*Andrew Clements, The Guardian, November 2015*