



Rinat Shaham

Mezzo-Soprano

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