

DEAN



ARTISTS
MANAGEMENT

MIRIAM KHALIL
Soprano

REVIEWS

“Khalil has one of the most attractively-coloured sopranos I’ve heard in some time. The voice is lustrous and velvety, big without being strident, and remarkably even throughout its range. Top notes are plush, but it’s her port-wine, beautifully supported low register that stands out. There’s something in her beguiling, sensual timbre and even her countenance — expressive dark eyes in a heart-shaped face — that brings to mind a young Victoria de los Angeles.” [Ottawa Recital]
Ottawa Citizen, Natasha Gauthier

“Miriam Khalil wheedles, begs, suffers and rages as Elvira, the jilted lover, making her fine soprano express every emotion with exactness and feeling.” [Against the Grain Theatre, Uncle John]
The Globe and Mail, Robert Harris

"Miriam Khalil is Elvira, dark, dangerous and alluring, her fiery sound ablaze with passion. A skilled, versatile artist, Khalil’s voice entrances, a kaleidoscope of tumbled emotion." [Against the Grain Theatre, Uncle John]
Opera Going Toronto, Ian Ritchie

“And Miriam Khalil was the ideal Elvira. Vengeful, torn by her love for John, and downright upset in every scene, she handled every virtuoso aspect of the role with no problem. Thanks to her, (and Joel Ivany’s great writing) the opera bounds along with narrative briskness. In Elvira’s world, she’s a constant party crasher of John’s plans, and for that reason she is perfectly cast – in the act one quartet (Anna, Elvira, Ottavio, John) the balance is very good in spite of singers being spread out across a distance of more than ten metres, and in the open air acoustic. I enjoyed the transladaptation of this scene, and Miriam Khalil in particular, not just here but throughout.” [Banff, Uncle John]
Opera Blog, Stephan Bonfield

“Miriam Khalil is a lovely Mélisande. Dressed by designer Ming Wong in a gown like an ancient women’s chiton with her long dark hair in ringlets, Khalil looked like she has stepped out of a painting by Edward Burne-Jones. Her crystal-clear soprano with its hint of darkness perfectly suited the mysteriously withdrawn young woman. Khalil is not as fragile a Mélisande as some but fully communicated her character’s sense of oppression that even she does not fully understand.” [Pelléas et Mélisande – Against the Grain Theatre]

Stage Door, Christopher Hoile

“Miriam Khalil, who seemed as if she had stepped right out of Monet’s Garden at Sainte-Adresse as Mélisande incarnate. Her signature warm lyrical voice countered the lower male voices to great effect.” [Pelléas et Mélisande – Against the Grain Theatre]

Musical Toronto, Michael Vincent

“Soprano Miriam Khalil, an especially adroit and polished comedienne, is bright and spunky as Susanna, though the richness of her sound hints that there are hidden depths to this soubrette.”

Victoria Times Colonist, Kevin Bazzana

“Khalil had gorgeous vocal tones, particularly in her lower register. She has the capacity to soar above the waves of music as well as ground us in the quieter passages.”

The Chronicle Journal, Michael Sobota [Raminsh, *Missa Brevis in C*]

“The triumph of the evening went to Miriam Khalil’s Mimi. Singing with ease and conviction, her dusky tone voice easily dominated the theatre even with a whisper. She was also a consummate actress with great diction. My friend who is hard of hearing did not always know what was going on, but understood every word Mimi said.”

The Charlebois Post-Canada, Axel Van Chee [*La bohème*]

“Khalil has a gorgeous, romantic, arching sound that immediately commands the ear. Hers is truly a beautiful and distinctive voice.”

Opera Canada, Paula Citron

“George Frideric Handel made Popera’s A-list this year with Khalil effectively capturing the mood changes in Piangero from Giulio Cesare.”

The Hamilton Spectator, Leonard Turnevicius [*Giulio Cesare*]

“The trio of Puccini excerpts came across with the composer’s intended love and happy discovery of this famous relationship. In Mimi’s aria, soloist and conductor immediately settled into the ebb and flow, producing a memorable result. Highlights included...Khalil’s reverently thoughtful *Song to the Moon*.”

S. James Wegg, JWR 2009

Miriam Khalil

-3-

“Miriam Khalil provided a wonderful afternoon of French art songs and operatic arias, as well as two well-received encores following a standing ovation from our large, enthusiastic audience”

OperaBuffs News

“Someone to watch is Soprano Miriam Khalil, who has a strong stage presence and voice.”

Toronto Star, John Terauds

“Miss Khalil, new this season, is a real find.”

The Globe and Mail, Ken Winters

“An unexpected highlight was the duet from West Side Story, featuring a lovely Maria in Miriam Khalil who is vocally suited to this repertoire.”

La Scena Musicale, Joseph So

“There was a little moment last night where Miriam Khalil sang the word “joy” in such a way that it produced joy in one’s heart.”

Andrew Porter, Whole Note Magazine

“The richness of Khalil’s tones ... are a fine contrast to the bustle and overt passion of the group numbers.”

Iris Winston, The Ottawa Citizen