

# DEAN



ARTISTS  
MANAGEMENT

## MIRIAM KHALIL Soprano

### REVIEWS

"Soprano **Miriam Khalil** is Noor Haddad, simultaneously vulnerable and proud, reflective and defiant. Her haunting air, "*Ah! My soul is trembling with fear*", memorably set to "*Ah! Mio cor, schernito sei!*" from Alcina glows with lustrous expression. Wrapping the piece in an extraordinary melismatic Middle Eastern-tinted coda, Khalil entrances. – **Bound, Against the Grain Theatre**  
**Ian Ritchie, Opera Going TO**

"I especially liked the sultry Miriam Khalil as Mamah Cheney ...Khalil showed a remarkable ability to modulate the soprano lines, and her soft vocalizes especially delighted me..."  
- **Shining Brow, Urban Arias**  
**DC Theatre Scene, Susan Galbraith**

"In "*Frank, how much longer must I endure...?*," Khalil's powerful voice shake even herself into a true realization of what kind of a man Lloyd Wright is." - **Shining Brow, Urban Arias**  
**DC Metro Theatre Arts, Em Skow**

"Highest praise goes to soprano **Miriam Khalil**, whose sinewy vocal strength and dark-hued tone brought out the sultry side of the potentially unsympathetic character of Mamah, the unfaithful wife. In the letter scene ("*Frank, how much longer must I endure*") at the end of the second act, Khalil's suavely soft tone and stage presence communicated some of the enthralling power of the woman over the architect." - **Shining Brow, Urban Arias**  
**Washington Classical Review, Charles T. Downey**

"...**Miriam Khalil's** Mameh Cheney, who exudes a charming allure to match a voice of equally lush timbre. Khalil's aria "*Even Now I Hear An Echo*" stops the show with its stunning melodic moments and sense of genuine desperation." - **Shining Brow, Urban Arias**  
**MD Theatre Guide, Erin Ridge**

"The string of songs was woven by the Lebanese-Canadian soprano, **Miriam Khalil** with enormous voice versatility and formidable stage presence: her capacity marvelled from the sweetest lyrical song and lullaby to the harshness of a harsh war cry. Her diction also allowed us to refer to the different languages that the work includes, ranging from a Sephardic cradle song or an Arabian hymn to a Santaolalla song in exquisite Castilian." - **Ayre, Against the Grain Theatre**  
**Virginia Chacon Dorr, La Nacion**

"The voice that really stole the show was the rich, melodious and plummy tones from **Miriam Khalil** as Adriana. Right from her first entrance, she sang with the ease and grace of a seasoned pro.

Throughout the performance, her character became more and more real. By the end, her final scene "No merece ser feliz" ("He does not deserve happiness") enraptured the audience and was met with thunderous, well-deserved applause. Ms. Khalil is a force to be reckoned with and I look forward to hearing more from her in the future." - **Los Gavilanes, Toronto Operetta Theatre**  
**Schompera.com, Jenna Douglas**

"A fine cast of principals reacts to Giovanni's felonious deeds... **Miriam Khalil** as Donna Elvira masters a difficult love-hate aria with a tragic urgency." - **Don Giovanni, Tampa Opera Festival**  
**Tampa Bay Times, Andrew Meacham**

"**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." - **Uncle John, Against the Grain Theatre**  
**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."  
- **Uncle John, Against the Grain Theatre**  
**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 adaptation of this scene, and Miriam Khalil in particular, not just here but throughout."  
-**Uncle John, Against the Grain Theatre**  
**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**

“Singing the role of Mélisande, soprano **Miriam Khalil** gently floats her clear, buoyant voice on the ebb and flow of Debussy’s wistful music, lovingly capturing the vulnerability and grace of the ethereal princess. Her rendition of Melisande’s enchanting semi a cappella air *Mes longs cheveux descendant* (“My long hair falls down”), one of the few aria-flavoured solos in an opera built almost entirely on speech-inflected recitative, is exquisitely beautiful.” - ***Pelléas et Mélisande*, Against the Grain Theatre Opera Going Toronto, Ian Ritchie**

“**Miriam Khalil’s** Mélisande is delicate, vulnerable, and breathtaking. She is a joy to hear.”  
- ***Pelléas et Mélisande*, Against the Grain Theatre Charlebois Post, Ramya Jegatheesan**

“The piece is anchored by the Mélisande of **Miriam Khalil**. She conveys the fragility of the character beautifully while singing with a gorgeous rich, but not over heavy, tone.”  
- ***Pelléas et Mélisande*, Against the Grain Theatre Opera Ramblings**

“**Miriam Khalil's** Mélisande was not a waif, but a woman of flesh and blood, her lovely, dark-hued lyric soprano conveyed the proper mix of innocence, mystery and allure.” - ***Pelléas et Mélisande*, Against the Grain Theatre Opera Canada**

“Soprano **Miriam Khalil** shows us once again why she's one of Canada's best young sopranos. Her voice is silky, smoky, and so very expressive. Coupled with her strong acting choices and her remarkably exotic look...” - ***Pelléas et Mélisande*, Against the Grain Theatre Schmopera, Greg Finney**

"Similarly **Miriam Khalil's** was a very poised Mélisande, inscrutably beautiful, vocally secure."  
- ***Pelléas et Mélisande*, Against the Grain Theatre Barczablog, Peter Barcza**

“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.”  
– ***The Marriage of Figaro*, Pacific Opera Victoria 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.” - ***Missa Brevis in C*, Raminsh The Chronicle Journal, Michael Sobota**

“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.” - ***La Bohème* The Charlebois Post-Canada, Axel Van Chee**

“**Khalil** has a gorgeous, romantic, arching sound that immediately commands the ear. Hers is truly a beautiful and distinctive voice.” - ***La Bohème* 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*.” - **Giulio Cesare, Hamilton Opera**  
**The Hamilton Spectator, Leonard Turnevicius**

“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 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.”

**Whole Note Magazine, Andrew Porter**

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

**The Ottawa Citizen, Iris Winston**