

DEAN



ARTISTS
MANAGEMENT

MIRIAM KHALIL

Soprano

REVIEWS

"Most of all, the evening belonged to **Miriam Khalil**, the singer in *Ayres*, described as a soprano in the program, but that's sort of like calling Niagara Falls a water feature. She had a range in notes, and expressive scope far beyond the usual soprano, a sense of drama and motion in her voice, in her whole body that was utterly captivating. It was nearly a one-woman show, a cycle of politics, love, folklore, tragedy and ecstasy. As somebody who previously was an admirer rather than a lover of Golijov's music, I was won over. It takes a performer like her to tie together what can seem to be a bit too much of curation rather than inspiration. But she found the thread. Worth hearing more of on all counts."

[*Golijov Ayre*, Opening Night at 2018 Rockport Chamber Music Festival] Arthur Smith, afewreasonablewords.com

"At its center, the Lebanese-Canadian soprano **Miriam Khalil** fearlessly embodied the parade of characters represented in these songs, spinning out tales of ancient battles with an urgency and charisma that made them feel like yesterday's news."

[*Golijov Ayre*, Opening Night at 2018 Rockport Chamber Music Festival] Jeremy Eichler, Boston Globe

"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 Toronto

"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] Susan Galbraith, DC Theatre Scene

"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] Em Skow, DC Metro Theatre Arts

"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] Charles T. Downey, Washington Classical Review

“...**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] Erin Ridge, MD Theatre Guide

"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] Jenna Douglas, Schmpoera.com

“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] Andrew Meacham, Tampa Bay Times

“**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] Natasha Gauthier, Ottawa Citizen

“**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] Robert Harris, The Globe and Mail

"**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] Ian Ritchie, Opera Going Toronto

“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] Stephan Bonfield, Opera Blog

“**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] Christopher Hoile, Stage Door

“**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] Michael Vincent, Musical Toronto

“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 descendent’ (‘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] Ian Ritchie, Opera Going Toronto

“**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] Greg Finney, Schmopera.com

“Similarly **Miriam Khalil**’s was a very poised Mélisande, inscrutably beautiful, vocally secure.”

[*Pelléas et Mélisande*, Against the Grain Theatre] Peter Barcza, Barczablog

“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] Kevin Bazzana, Victoria Times Colonist

“**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] Michael Sobota, The Chronicle Journal

“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*] Axel Van Chee, The Charlebois Post-Canada

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

[*La Bohème*] Paula Citron, Opera Canada

“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] Leonard Turnevicius, The Hamilton Spectator

“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.”
John Terauds, Toronto Star

“**Miss Khalil**, new this season, is a real find.”
Ken Winters, The Globe and Mail

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

“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