

REBECCA RINGLE KAMAREI
MEZZO-SOPRANO
CRITICAL ACCLAIM

Alma Mahler Concert with Aspect Chamber Music Series

"From Gustav Mahler's vast song repertoire, Ms. Kamarei opened her set with the dramatic "Wenn mein Schatz Hochzeit macht"; her voice instantly captivated me with its distinctive colour-palette size, a compelling command of dynamics, and a thoughtful way with words... The five Alma Mahler songs drew my companion and me into even higher regard for Ms. Karamei and Mr. Wagorn. She displayed the great power of her voice, then reined it in to an impressive piano with complete control... Mr. Wagorn was the ideal collaborator." - Oberon's Grove

"The songs were brought to life by the elegant mezzo-soprano Rebecca Ringle Kamarei whose precision with German was that of an eingeboren. Consonants were crisp and every word was given meaning. Add to that her rich timbre, meaningful phrasing, and elegant stature. Her fine performance was accompanied by pianist Bryan Wagorn who was an equal partner throughout... These songs definitely merit further hearing." - Voce di Meche

***L'incoronazione de Poppea* with Cincinnati Opera**

"Some of the saltier characters have some of the best music of the evening. At the top of that list is Arnalta, Poppea's cheeky Nurse, whose lullaby, 'Oblivion soave', would be welcomed by anyone at bedtime, especially as delivered by the superb mezzo-soprano Rebecca Ringle Kamarei." -Seen and Heard International

"One of the musical highlights was the lullaby sung by Arnalta (Rebecca Ringle Kamarei)"
-Cincinnati Business Courier

"With two important contributions — one more dramatic, one chiefly vocal — Rebecca Ringle Kamarei made an outstanding impression as Arnalta, the well-filled contralto role of Poppea's confidante. Her resistance to Poppea's headstrong romantic tantrums was stoutly set forth in the first act; in the second, her performance of a tender lullaby to the high-maintenance young woman floated under expert control." - Upstage

"Mezzo Rebecca Ringle Kamarei should be singing major roles. Her lustrous tone and extraordinary range elevated the role of Arnalta, Poppea's companion, into a memorable performance, especially of the lullaby "Oblivion Soave." It was sung just as one would sing a lullaby: softly, almost hushed, but without a loss of sweetness or accuracy." -City Beat

Shining Brow with UrbanArias

"The outstanding mezzo-soprano Rebecca Ringle, her voice dark and warm and a tangible anchor in the ensembles." -The Washington Post

"The most immediate of these relationships was with his wife, Catherine, played by the dignified Rebecca Ringle. A devoted wife crushed by the inconstancy of her husband, she pleads to keep her family together in the sorrowful aria, "If not for mine, then for the children's sake." Ringle's warm, rounded mezzo gives Catherine's grief roots and as her voice falls on deaf ears, Ringle's transformation into a knowing, judging observer produces some spectacularly piercing looks that could break stone." -DC Metro Theater Arts

***Les Nuits d'Été* with LoftOpera**

"Fearlessly focused, Ms. RINGLE sounded mellow and melancholy, her mezzo taking on an otherworldly luminousness in "Au cimetière" and a poignant richness in "L'île inconnue." It was a show deserving of its big crowd." -New York Times

Dido and Aeneas with Opera Memphis

"Mezzo-soprano Rebecca Ringle as Dido is gorgeously and heartbreakingly eloquent, a joy to hear." -The Commercial Appeal

Verdi's Requiem with New West Symphony

"A young mezzo-soprano, Rebecca Ringle, in fact, brought serious operatic attitude. In the "Liber Scriptus," she, too, warns of awaiting judgment. "Whatever is hidden shall be made known," she sings, "nothing shall remain unpunished." If the folks responsible for the San Diego Opera debacle had been listening they might have cringed mightily. Ringle conveyed the implacable force of a woman wronged. But she also brought tenderness, even a little bit of not so holy sexiness elsewhere to Verdi's multi-faceted vocal writing. Her voice is focused, sure and attractively distinctive. She is currently assigned small parts at the Metropolitan Opera. She should be singing big ones." - LA Times

Beethoven's Ninth Symphony with Rochester Philharmonic

"Four soloists were featured . . . Each one deserved the audience's applause, and I would welcome an opportunity to hear each one in a solo recital so that I could sit back and enjoy the clear, warm sounds of each voice. . . And, the surprisingly low and resonant voice of mezzo-soprano Ringle. Ringle's tone was perfect for Psalm 130, and her emotional connection to the work was evident in every note." -City Newspaper

Stravinsky's Requiem Canticles with Bard Music Festival

"An example of Stravinsky's idiosyncratic embrace of 12-tone composition, "Requiem Canticles" benefited from ardent performances by the mezzo-soprano Rebecca Ringle, the bass-baritone John Relyea and the Bard Festival Chorale, whose work here and throughout the festival was exemplary." - New York Times

Queen Leda in Die Liebe der Danae with Bard Summerscape

“Director Kevin Newbury and designer Jessica Jahn presented the queens as The Real Housewives of Hellas, prancing and fussing and radiating self-satisfaction: they were very welcome every time they appeared and Aurora Sein Perry's lovely, pure timbre and Rebecca Ringle's striking power and depth proved quite impressive.” - Opera News

"Simply put: This updating works. The male chorus's line in the first scene, "The whole island is bankrupt!" has never rung truer given the recent years' toll on Manhattan. As such, Pollux is a downmarket Gordon Gecko and his daughter (Danae) a recession refusenik, an echo of Strauss's Salome (albeit hungry for gold rather than the head of John the Baptist). Danae's cousins, the Four Queens, enter as the lost Hilton sisters. With her long blonde locks, mezzo Rebecca Ringle bore a particularly uncanny resemblance to Paris—one look at her and you wish Bard could have sprung for a quartet of chihuahuas for the Queens to tote.” -Olivia Giovetti, WQXR

"Also up to snuff were Danaë's rivals for Olympian affection, portrayed with comic flair and melodious glee by Aurora Sein Perry, Camille Zamora, Jamie Van Eyck and Rebecca Ringle, the last (Leda) being the plummy standout because her part is written almost for contralto and all the others are high." - parterre.com

Amida in Rinaldo (1731) with Opera Vivente

“Speaking of mezzo quality, Rebecca Ringle, as Armida, delivered that in abundance. Her rich timbre and supple coloratura filled out the music admirably, while her acting fleshed out the character of the evil sorcerer quite nicely (her fun outfit made me think Cat Woman from Mars).” -Tim Smith, Baltimore Sun

Messiah with the Richmond Symphony

“Ringle made a powerful impression in her austerely emotive treatment of "He was despised.” -Letter V

Ariodante with the Princeton Festival

“Mezzo-soprano Rebecca Ringle lists a performance repertory crossing both soprano and mezzo roles ranging from Mozart to Puccini to Wagner. With a lovely rich color to her voice, Ms. Ringle seemed perfectly at home in both the male costume and the extensive coloratura required by the role. She moved well across the lower register of the role, and being blessed with high cheekbones, she was able to maintain a unique and unusually clear forward sound. The audience was particularly mesmerized by "Scherza infida," her plaintive second act aria." - Princeton Town Topics

“Rebecca Ringle made a young, likeable (if not especially "heroic") Ariodante. She moved well and uttered the text with feeling... Ringle has a very attractive personal timbre, plush and genuinely that of a mezzo. Watch for her future Handel appearances.” -Opera News

“The undisputed star of the production is Rebecca Ringle in the trouser role of Ariodante. With supple voice she comfortably negotiated all the Everests that Handel created. Moreover, with her flexible voice, she covered a landscape of emotion from sunniness in Act One to desolation in Act Two. The vigor and fullness of her low register was particularly impressive.” - U.S. 1 News

“In the title role, Rebecca Ringle — a woman playing a man; back in the day, a castrato role — made memorable work of such killer arias as Scherza infida, Tu preparati a morire, and Dopo notte.” - Princeton Packet

Bach Mattheus Passion with Richmond Symphony

“Six featured soloists handled their parts with grace and style... alto Rebecca Ringle had a rich, full voice that was easy to follow.” - Richmond Times-Dispatch

Cedar Rapids Opera – Madama Butterfly

“The finest supporting performances belong to Ringle, who wraps her rich mezzo-soprano around the role of the servant who sees through the sham but must abide by her mistress' wishes...” - The Gazette

Cavalleria Rusticana New York City Opera (2008) -

“Rebecca Ringle was a sassy, gum-snapping Lola dressed in red from hat to shoes, and her richly focused voice rang out nicely.” - Opera News

“Lola in "Cavalleria" and Nedda in "Pagliacci" -- both objects of desire and catalysts of tragedy -- were floozy-like (chewing gum and smoking cigarettes, their bright-colored clothes set against a monochromatic landscape) ...Rebecca Ringle made a sultry Lola.” -The Wall Street Journal

“Rebecca Ringle sang sweetly as a gum-chewing Lola who returned fleetingly in the Pagliacci mob (ah, continuity).” - The Financial Times (London)

“Helpfully, the casts looked the part...Rebecca Ringle used Lola's limited exposure to her advantage.” - The New York Times

“In an arresting twist, Alfio's wife, Lola, turns up in "Pagliacci." Clearly, her marriage is at an end, and she is seen carrying suitcases amid the acting troupe's prospective audience, apparently leaving town. It is an ingenious idea to stress the operas' parallels...Another fine mezzo, Rebecca Ringle, excelled in the smaller role of Lola.” - The New York Sun