

REBECCA RINGLE KAMAREI
MEZZO-SOPRANO

Praised by Opera News for her “richly focused voice”, mezzo-soprano **Rebecca Ringle Kamarei’s** performances have brought her acclaim on operatic and concert stages. Her New York City Opera debut as Lola in *Cavalleria rusticana* was hailed as “sultry” and “sweetly sung” by The Wall Street Journal and London’s Financial Times. She returned to NYCO as Suzuki in *Madama Butterfly*, Dorothée in *Cendrillon* and to cover Rosmira in *Partenope*. Her 2018-2019 season included Marnie’s shadow in *Marnie*, the cover of Rosswisse in *Die Walküre* with the Metropolitan Opera, and Lucienne in *Die tote Stadt* with the Bard Summerscape. The 2019-2020 season sees her return to the Metropolitan Opera for productions of *Akhnaten*, *Manon*, and *La Cenerentola* as well as Berlioz’s *Les nuits d’été* with the Missoula Symphony.



Most recently, Rebecca appeared as Catherine in *Shining Brow* with UrbanArias, Arnalta in *L’incoronazione di Poppea* with Cincinnati Opera, Maddalena in *Rigoletto* with Baltimore Concert Opera, sang Beethoven’s *Ninth Symphony* with the Rogue Valley Symphony, Phoenix Symphony, and Brevard Symphony, Mahler’s *Symphony No. 2* with the Cheyenne Symphony, Verdi’s *Requiem* with the Midcoast Symphony Orchestra, Handel’s *Messiah* with Augustana College, the Omaha and Jacksonville Symphonies, and Rhode Island Philharmonic, *Elijah* with the Bach Festival Society of Winter Park, Mozart’s *Mass in C minor* with the New West Symphony, and returned to the Metropolitan Opera for productions of Alfano’s *Cyrano de Bergerac*, *The Death of Klinghoffer*, *Manon*, Shostakovich’s *The Nose*, and *Elektra*.

Other operatic highlights include her Metropolitan Opera mainstage debut singing Rosswisse in *Die Walküre* and repeating the role with Washington National Opera directed by Francesca Zambello, her international debut as Dido in *Dido and Aeneas* with the Macau International Music Festival, Armida in Handel’s *Rinaldo* with Opera Vivente, Leda in *Die Liebe der Danae* with the Bard SummerScape, the title role in Handel’s *Ariadante* and Hippolyta in *A Midsummer Night’s Dream* with The Princeton Festival, Hansel in *Hansel and Gretel* with Piedmont Opera, Suzuki with Cedar Rapids Opera, Dorothée in *Cendrillon* with New Orleans Opera, and the Composer in *Ariadne auf Naxos* with Utah Opera. The 2010-2011 season saw Ms. Ringle Kamarei join the roster of the Metropolitan Opera for their productions of *Nixon in China* and *Die Walküre*. She made her professional debut as Tebaldo in *Don Carlo* with the Cleveland Orchestra under Franz Welser-Möst. She has performed with the Orchestra Sinfonica di Milano Giuseppe Verdi as a soloist in Piazzolla’s *Songe d’une Nuit d’été* and as Pâtre/La chatte in *L’enfant et les sortilèges*. A consummate concert artist and recitalist, Rebecca has performed Handel’s *Messiah* with the Oratorio Society of New York, Jacksonville Symphony, Branford Camerata, Richmond Symphony, Jacksonville Symphony, and Utah Symphony. She has sung Bach’s *St. Matthew Passion* with the Richmond Symphony, in Mozart’s *Requiem* with the National Chorale, and Mahler’s *Lieder eines fahrenden Gesellen* with Orchestra New England. She has appeared in Carnegie Hall’s Weill Recital Hall performing de Falla’s *Siete Cancones Populares Españolas* and has collaborated with Ars Antiqua Baroque Orchestra on arias from Handel’s *Hercules* and *Rinaldo* and Vivaldi’s *Juditha triumphans*. She has also appeared at the acclaimed Marlboro Music Festival, performing chamber music and songs by Ravel, Mahler, Janacek and Britten.

A frequent performer of new music, Rebecca appeared with concert harpist Grace Cloutier and soprano Jennifer Black at Weill Hall at Carnegie Hall with *Stanzas in Meditation*, a work written for this trio by composer Sarah Kirkland Snider. She has performed Schoenberg’s *Das buch der hängenden Gärten*, Frazelle’s *Appalachian Folksongs (I)*, Argento’s *Casa Guidi*, and Bolcom’s *I will breathe a Mountain* in recital. Rebecca performed the role of SHE in the new opera *Decoration* by Mikael Karlsson with the American Opera Projects and has been a frequent artist in the VOX Composers Showcase at New York City Opera. She is a graduate of Oberlin Conservatory and The Yale School of Music and has received awards from the Metropolitan Opera National Council Auditions, the Spazio Musica Orvieto Concorso per Cantanti Lirici and the Heida Hermanns International Opera Competition. She competed in Vienna at the international level of the 2007 Hans Gabor Belvedere Singing Competition.

REBECCA RINGLE KAMAREI**MEZZO-SOPRANO****OPERA**

Tisbe (c)	La Cenerentola	Metropolitan Opera	2020
Neferneferauten (c)	Akhnaten	Metropolitan Opera	2019
Rosette (c)	Manon	Metropolitan Opera	2019
Lucienne	Die tote Stadt	Bard Summerscape	2019
Rossweiße(c)	Die Walküre	Metropolitan Opera	2011-19
Marnie's Shadow	Marnie	Metropolitan Opera	2018
Arnalta	L'incoronazione di Poppea	Cincinnati Opera	2018
Marnie	Marnie Excerpt Readings	Metropolitan Opera Special Projects	2018
3rd Maid/Schleppträgerin(c)	Elektra	Metropolitan Opera	2016-18
Catherine	Shining Brow	UrbanArias	2017
Gouvernante (c)	Cyrano de Bergerac (Alfano)	Metropolitan Opera	2017
Maddalena	Rigoletto	Baltimore Concert Opera	2016
Maid (c)	Manon	Metropolitan Opera	2015
Austrian Woman (c)	The Death of Klinghoffer	Metropolitan Opera	2014
Dorothee	Cendrillon	New Orleans Opera; New York City Opera	2014; '07
Matron (c)	The Nose	Metropolitan Opera	2013
Rossweiße	Die Walkure	Metropolitan Opera	2013
Rosina	Il barbiere di Siviglia	Fargo-Moorhead Opera	2012
Giovanna (c)	Rigoletto	Metropolitan Opera	2011
Leda	Die Liebe der Danae	Bard Summerscape	2011
Armida	Rinaldo	Opera Vivente	2011
Secretary #3 (c)	Nixon in China	Metropolitan Opera	2011
Dido	Dido and Aeneas	Macau International Music Festival	2010
Ariodante	Ariodante	The Princeton Festival	2010
Rosmira (c)	Partenope	New York City Opera	2010
Hansel	Hansel and Gretel	Piedmont Opera	2009
Hippolyta	A Midsummer Night's Dream	The Princeton Festival	2009
Suzuki	Madama Butterfly	New York City Opera	2008
Lola	Cavalleria Rusticana	New York City Opera	2007
Rossweiße	Die Walküre	Washington National Opera	2007
Komponist (c)	Ariadne auf Naxos	Utah Opera	2007
Second Maid	Elektra	The Cleveland Orchestra	2004
Tebaldo	Don Carlo	The Cleveland Orchestra	2003

CONCERT

Berlioz: Les nuits d'été	Missoula Symphony	2020
Stravinsky: Les noces	New York City Ballet	2018
Beethoven: Ninth Symphony	Rogue Valley; Phoenix; Brevard; National Chorale; Rochester Phil	2018; '17; '15; '14
Mahler: Symphony No. 2	Cheyenne Symphony	2017
Handel: Messiah	Augustana College; Omaha Symphony; Jacksonville Symphony; Rhode Island Philharmonic; Oratorio Society of New York; Jacksonville Symphony; Richmond Symphony; Utah Symphony	2016; '15; '14; '13; '11; '10; '06
Verdi: Requiem	Midcoast Symphony; New West Symphony Orchestra	2016; '14
Mozart: Mass in C minor	New West Symphony	2015
Medelssohn: Elijah	Bach Festival of Winter Park	2015
Handel: Theodora (role: Irene)	New York Metamorphoses Orchestra	2012
J.S. Bach various works	Ars Antiqua Concert Series	2012
Handel: Susanna (role: Susanna)	New York Metamorphoses Orchestra	2010
Mozart Requiem, Mass in the Time of War	National Chorale	2010
Bach: St. Matthew Passion	Richmond Symphony	2009
De Falla: Siete Canciones Populares Españolas	Weill Hall	2008
Various: Ravel, Janacek, Britten, Mahler	Marlboro Music Festival	2008
Sarah Snider: Stanzas in Meditation	Weill Recital Hall, Carnegie Hall	2006
Mahler: Lieder eines fahrenden Gesellen	Orchestra New England	2006
Purcell: The Fairy Queen	Orchestra Sinfonica di Milano	2005

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MEZZO-SOPRANO

CRITICAL ACCLAIM

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." -Jay Harvey 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

Guest Soloist 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 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 Summerscape

"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 Danae'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 austere 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

"Rebecca Ringle in the title role, delivered words with such gravity as to convey a penetrating overall sense of any given aria." - Philadelphia Inquirer

"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

New York City Opera - Cavalleria Rusticana

"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