

Rebecca Sacks

MEZZO-SOPRANO

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Press Quotes

“Mezzo-soprano Rebecca Sacks was the first to take the stage, singing “All’afflito è dolce il pianto, Sara’s entrance aria and one of the more well-known numbers...When hearing a singer for the first time, there’s a moment of anticipation; there are no preconceived notions of what they should sound like, and it’s akin to opening a gift. What’s inside?...For Sacks, the answer is a lot. The mezzo has a prominent voice, mighty enough to fill spaces far larger than the cozy church in Greenwich Village. The tessitura runs high with a smattering of As above C. And there’s a low B to navigate, which she did steadily. Yet more so, she sang with emotion and purpose—you could hear and feel the anguish in her phrasing and approach. Her diction was good, and her fioritura was clean. The venue isn’t outstanding acoustically, so even snappy singing can get muddled. Had her ornamentation been mediocre, it would’ve been a tangle of notes ping-ponging through the church...There was nothing for Sacks to hide behind. Donizetti has the mezzo line all over the place—high, low, and between. With eyes shut, Sacks’ expressiveness was indisputable...The mezzo’s range is extraordinary, makes her a good utility player, as they say in baseball, and allows for a varied repertoire.” - Opera Wire

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“Sacks’ impeccable diction and powerful projection ensured that even those seated in the furthest seats heard her. Her portrayal was genuine, with little unnecessary drama. Her rendition of ‘Voi lo sapete, o mamma’ was deeply moving... [her] voice carried emotive parlato, mirroring the depth of pain she portrayed. Sacks’ utilization of the stage is also praiseworthy amid a performance that often bordered on the static. While other main characters’ movements felt constrained and unsure, Sacks dynamically inhabited the space, with her physicality enhancing her delivery.” - Opera Wire

Press Quotes Continued

“Sacks’ performance as El Gato was whimsical, dashing, and vocally excellent” - The Eugene Register Guard

“Warranting special praise was the accurate and precise quartet of queens (previous conquests of Jupiter) — Hannah Brammer, Courtney Milstead, Rebecca Sacks and Molly Burke — whose intricate ensembles might be described as Rhinemaidens on steroids.” - Pittsburgh Post-Gazette

“Hannah Brammer (Queen Semele), Courtney Milstead (Queen Europa), Rebecca Sacks (Queen Alkmene) and Molly Burke (Queen Leda) were an engaging and tuneful ensemble that made the listener wish the composer had given them more to do....If you weren’t in the audience last night, you missed a rare treat that won’t be repeated.” - OnStage Pittsburgh (formerly Pittsburgh in the Round)

“the level of talent in this one small building was staggering....There were fine ensemble pieces, including a swooning trio with Marta, Brigitta (Jocelyn Claire Thomas) and Laura (Rebecca Sacks.)” - Northwest Reverb

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