

PRESS REVIEW

THE MARRIAGE OF FIGARO

It is a pleasure to see again HERMINE HUGUENEL as Marcellina after her memorable Queen Popotte in Offenbach's "Voyage dans la lune" in 2014. Her wonderful temperament makes her a remarkable figure. The scene of rivalry with Suzanne in the first act, while she still does not know that Figaro is her son, is particularly cheerful. It is a moment when one can freely have a good laugh again.

Christophe Gervot, www.fragil.org, 28 September 2017



CARMEN

Triumph of a refreshing Carmen.

Thursday night in Bayonne Bullring some 2500 spectators acclaimed mezzo-soprano HERMINE HUGUENEL [...]

Sud Ouest, 4 August 2012



MADAMA BUTTERFLY

Excellent and humane Suzuki by HERMINE HUGUENEL [...]

Jean-Marcel Humbert, ForumOpera.com, 11 December 2012

[...] we have rarely seen Suzuki interpreted with so much vocal and theatrical investment: HERMINE HUGUENEL achieves a well deserved success.

Sylvain Angonin, ForumOpera.com, 13 November 2011



RIGOLETTO

Excellent HERMINE HUGUENEL as Giovanna/Maddalena, equally satisfactory the day before as Mme Larina.

Catherine Scholler, *Opéra Magazine*, 31 July 2011

HERMINE HUGUENEL stands out interpreting brilliantly two roles: as the duenna being fondled by the duke meanwhile he is seducing Gilda and Maddalena, the sensuality and vitality of whom she brilliantly releases.

Catherine Jordy, ForumOpera.com, 9 August 2011



EUGENE ONEGIN

HERMINE HUGUENEL glows as Larina. Her excellent pronunciation of russian is to be noted...

Catherine Jordy, ForumOpera.com, 12 August 2011

HERMINE HUGUENEL is an exquisite Mme Larina.

Catherine Scholler, resMusica.com, 8 August 2011



CD SUPPLÉMENTS D'ÂME

The mezzo-soprano is HERMINE HUGUENEL. She too... has tinder and kindling in her voice sufficient that it smokes and flames.

Rob Barnett, musicweb-international.com

We are dealing with an imposing combination of intermingled tones, with resonances merged in the inimitable voice of HERMINE HUGUENEL at the height of her talent, expressing with passion the intelligibility and the interiority of the text.

Gérard Sapet, Le Renouveau, 28 August 2009

SCHUBERT'S LIEDER

HERMINE HUGUENEL and Dorothée Leclair [...] sing to perfection. This concert's architecture is a delight to intelligence as well as to sensibility.

Claudine Chaigneau, theatredublog.unblog.fr, 3 August 2009



LA TRAVIATA

HERMINE HUGUENEL as Flora [...] makes us regret her too brief appearance.

Simon Corley, concertonet.com



THE BARBER OF SEVILLE

Let us salute [...] HERMINE HUGUENEL's ease in the coloraturas (Rosina).

Yutha Tep, La lettre du musicien, October 2008

HERMINE HUGUENEL embodies a not-so-naive Rosina, and she knows how to manipulate others; she commands the role's tessitura and avoids its traps with verve.

Simon Corley, concertonet.com

HERMINE HUGUENEL portrays an engaging heroine and reveals a lovely gift for Rossinian vocalise.

Marc Chamblain, resMusica.com, 8 August 2008

Let us spotlight HERMINE HUGUENEL's stunning Rosina.

Marc Laborde, UTmiSOL, October 2008

HERMINE HUGUENEL is a tasty Rosina, crafty and mischievous, with beautiful mezzo coloratura tone and spotless vocalises.

Jean-Marcel Humbert, ForumOpera.com

HERMINE HUGUENEL's Rosina is a little pest who isn't easily deceived, not even by a count... she's having so much fun – and so do we! – and she sends out her arias like love letters.

Jacques Doucelin, concertclassic.com, 31 July 2008



SUOR ANGELICA

HERMINE HUGUENEL's authority is utterly convincing in the role of the Princess.

Bernard Dejean, October 2008



FAUST

The supporting roles are certainly worthy of mention, starting with a revelation: HERMINE HUGUENEL with her spirited interpretation of young Siébel as a young lover; thoroughly vocal and incredibly dynamic.

Antoine Pagnier, ODB Opéra, 15 November 2007

We have enjoyed the clear and stable singing of HERMINE HUGUENEL (Siébel).

Laurent Bergnach, Anacalse.com, 19 November 2007