

# TARA ERRAUGHT

*mezzo-soprano*

“a beautifully formed mezzo-soprano voice”

- *The New York Times*

“...vocally and dramatically her performance was flawless ...”

- *Seen and Heard International.com*

“Tara Erraught creates moments of wonder”

- *Münchner Merkur*

“a tremendously appealing and charismatic singer, with a warm voice and a bright future”

- *The Washington Post*





**Irish National Opera -The Marriage of Figaro (Susanna) 2018**

National Opera House (Wexford) 13 April Gaiety Theater (Dublin) 7:30 PM 17, 18, 20, 21 April

Peter Whelan-Conductor

Patrick Mason-Director

Sung in Italian with English Surtitles

“Tara Erraught (pictured above with Jonathan Lemalu who sings Figaro) is delightful as Susanna, her singing simultaneously powerful and gentle; her acting is funny and versatile, with brilliantly expressive eyes and a mobility of features.”  
**-Katy Hayes, *Independent.ie*, 25 April 2018**

“It has been a long wait — since the demise of Opera Ireland in 2010 — but the debut production of the Irish National Opera (INO) season, a smart, updated version of Mozart’s immortal *The Marriage of Figaro*, was certainly worth it. Mozart’s opera, however, is in the tried and trusted hands of Mason, a director whose theatre and opera work is renowned for its clarity and no-nonsense theatricality. With designer Francis O’Connor, he has devised a “vernacular” *Figaro*, even though it is sung in the original Italian by a mostly Irish cast, headed by Munich-based mezzo Tara Erraught in the pivotal role of Susanna. Erraught deserved her star billing with a poised and sculpted account of Susanna’s final aria, *Deh vieni*.”  
**-Hugh Canning, *The Times* (London) 22 April 2018**

“Tara Erraught(mentioned on RTE radio as a “rising star” during the week: one would be inclined to say she is well risen!) sang Susannah with a glorious finesse and verve...”-**Emer O’Kelly, *Sunday Independent*, 22 April 2018**

“silken-voiced Tara Erraught as Susanna” **-Michael Moffatt, *Irish Mail on Sunday*, 22 April 2018**

“...she [Tara Erraught] inhabits this role with wit and assurance, her singing superb, as her performance leads us from the cartoonish exchanges of the opening scenes to the compelling immediacy of the work’s conclusion. ... There are many highlights, but the most special comes in the fourth act, with Erraught’s singing of the aria ‘*Deh vieni, non tardar*’ (‘Oh come, don’t delay’), a subversive piece of play-acting and an exquisite musical moment all in one.”  
**-Michael Lee, *www.goldenplec.com*, 21 April 2018**

“The vocals from all the cast, in particular Tara Erraught, Jonathan Lemalu and Máire Flavin (playing Susanna, Figaro and the Countess respectively) soars with confidence and bravado. Coupled with the Irish Chamber Orchestra flawlessly conducted by Peter Whelan, the attention of the entire audience is hooked and woven through the tears, the joy and comedy the opera has to offer. Not only are the vocals from the cast impressive, but their acting is as strong as any other show playing up to the farce of the piece.”  
**-Kevin Worrallon, *Meg.ie*, 20 April 2018**

“It is no surprise that Erraught has had such success in Europe and the USA. She has it all: a stunning voice, great stage presence and a huge comedic talent.”  
**-Patrick Viale, *NoMoreWorkhorse.com*, 18 April 2018**

“The cause of this tirade is his fiancée, Susanna, played by Tara Erraught. Vocally, she instantly captured the imagination, her pellucid voice capable of mesmerising her betrothed, the lascivious Count and the audience alike. “*Deh vieni, non tardar*” was exquisitely sung, titillating the Count and sending her affianced into a paroxysm of jealousy. Dramatically too, she was spot on, imbuing her character with a pert feistiness at times, or happy to use her wiles and sexuality to achieve her ends.”  
**-Andrew Larkin, *Bachtrack.com*, 18 April 2018**

*Continued...*



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**-Andrew Larkin, *Bachtrack.com*, 18 April 2018**

“Tara Erraught is a commanding Susanna, who gives the impression of somehow being always one step ahead.”

**-Michael Dervan, *The Irish Times*, 16 April 2018**

“Individually, the singing is top class and the cast of voices are nicely balanced. There is a warmth in the well-matched ensembles and a sense that everyone on stage is enjoying every moment. Most of the cast are singers home from overseas, proof of the INO’s mission to support Irish talent. At the heart are the girl-power duo of Tara Erraught and Máire Flavin as Susanna and the Countess who conspire to save the men from themselves.”

Star Rating: 5/5

**-*Irish Examiner*, 19 April 2018**

*Continued...*

## Select Opera Press Acclaim

### Metropolitan Opera (Debut) Humperdinck, *Hansel and Gretel*



Tara Erraught, left, as Hansel and Lisette Oropesa as Gretel in “Hansel and Gretel” at the Metropolitan Opera.  
Credit Sara Krulwich/The New York Times

#### Review: The Met’s Holiday ‘Hansel’ Is Surreal (and Timely)

“To be sure, “Hansel and Gretel,” performed in a charmingly accessible English translation, remains good family fare in the Met’s colorful production. It was fun to watch the fidgety Hansel (the mezzo-soprano Tara Erraught) and fretful Gretel (the soprano Lisette Oropesa) trading nonsensical taunts, dancing together and skipping their chores while their parents are off working, like mischievous siblings everywhere.”

-Anthony Tommasini, *The New York Times*, 19 December 2017



“Hansel and Gretel dream up 14 strange chefs with enormous puppet heads, who walk in and set the table for a lavish dinner.” Credit Sara Krulwich/The New York Times



Tara Erraught and Lisette Oropesa in the title roles with Gerhard Siegel as the Witch in Humperdinck’s “Hansel and Gretel” at the Metropolitan Opera. Photo: Marty Sohl.

#### Met’s colorful, if gruesome, “Hansel and Gretel” returns with its seasonal “magic”

Tara Erraught’s warmer mezzo-soprano gave Hansel that extra touch of male heft and self-importance, as the two singers [Soprano Lisette Oropesa as Gretel ]convincingly enacted the special relationship of siblings, turning on a dime from rivalry to best-friends-forever and back again.” - **David Wright, *New York Classical Review*, 19 December 2017**

“Tara Erraught kicked off the night as expected, her interpretation of one of her signature roles that of a boisterous child. While he played along with his sister, he was less refined, more clumsy and even a bit more aggressive. ...she did showcase a wide range of tenderness in the second act, her mezzo smooth and silky. “ -

**David Salazar, *Operawire.com*, 23 December 2017**

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## Select Opera Press Acclaim

### Metropolitan Opera (Debut) Offenbach, *Les Contes d'Hoffman*, New York City, NY



“Tara Erraught made an auspicious Met debut as Hoffmann’s Muse, and his constant companion in the guise of Nicklausse. Almost continuously present, Erraught sang beautifully in both roles, and she also excelled in ensembles.”  
- David M. Rice, *Classical Source*, 28 September 2017

“The Irish mezzo Tara Erraught made a strong company debut as Hoffmann’s companion Nicklausse, largely on the strength of her dramatic performance. Her Nicklausse plays the long game—as the alter ego of Hoffmann’s poetic muse, it is his ultimate wish to see his friend return to his writing desk, and so in this production he is complicit in every one of the villains’ treacheries. That can be a tough line to take without become an outright antagonist, but Erraught’s cheeky Nicklausse has no trouble winning the audience’s affection.”  
- Eric C. Simpson, *Classical Review*, 27 September 2017

“...Tara Erraught, making her debut as Nicklausse/The Muse. She is a wonderful singing actress..”

- Robert Levine, *Bachtrack*, 28 September 2017

As Hoffmann’s Muse (a.k.a. Nicklausse) the Irish mezzo Tara Erraught is making an impressive Met debut, especially in the 3rd act barcarolle “Belle nuit, o nuit ’amour.”

-Wilborn Hampton, *Huffington Post*, 5 October 2017

### *Don Giovanni*, Opera Theater Company, Dublin & Cork, Ireland Company Debut

“...even to the uninitiated it is obvious that Tara Erraught could probably sing the phone book and make it a moving experience ....”

-*Evening Echo*, October 5, 2016

“Doyle’s translation, as expected, relays Da Ponte’s razor-sharp text in a version of Dublinese – Tara Erraught’s Donna Elvira promises to offer Don Giovanni ‘pure hell’, and that she’ll ‘tear away his heart’, while the champagne aria starts to ‘fill them with vino’. There are exclamations of ‘Jesus!’ and references to bastards and worse. Funnily enough, however, it only reminds us how surprisingly well Hibernian English can relate to 18<sup>th</sup>-century Italian. More to the point, the words carry easily from the singers’ lips, with surtitles only needed occasionally. Communication is immediate, showing the real power of a workable singing translation. More than most operas, *Don Giovanni* jumps rapidly from comedy to horror to disgust to melancholy and back again, and the text simply takes us there.

Erraught’s Elvira is a pleasure to watch and listen to, and she brings tremendous vibrancy and energy to her voice in this role.”

– *goldenplec.com*, October 3, 2016



“The performances are almost unanimously outstanding. The orchestra, conducted by Fergus Sheils, deliver Mozart’s score stunningly. The ensemble are powerful and energetic, Quinn’s direction allowing for moments of humour, chemistry and charm. David Kempster in the titular role is a treasure; he is charismatic, energetic, an exceptional vocalist. The remainder of the ensemble consists of mostly Irish singers, with Tara Erraught as Donna Elvira and John Molloy as Leporello particularly impressing.”

– *meg.ie*, October 3, 2016

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#### Don Giovanni, Opera Theater Company, Dublin & Cork, Ireland Company Debut continued

“Tara Erraught as Donna Elvira, his most conflicted lover, brings her velvet mezzo voice and high wattage charisma to the role.”

– *Independent*, October 1, 2016

#### **Don Giovanni review: Roddy Doyle’s translation is sharp, singable and to the point**

#### **Dublin Theatre Festival: Opera Theatre Company shifts the action from 16th-century Spain to Dublin now, and the audience engagement is palpable**

“There was no doubting the appeal of Máire Flavin’s Donna Anna and Tara Erraught’s Donna Elvira, singers who flourish in the Mozartean balances and textures that conductor Fergus Sheil secures from the RTÉ Concert Orchestra. ”

– *Irish Times*, September 30, 2016

#### Faust, Salzburg Festival, Salzburg, Austria, Festival Debut, new production

“Touching contrast is Tara Erraught as in need of love Siébel.”

- *Salzburger Nachrichten*, August 8, 2016

“good and solid Tara Erraught (as Siébel)”

- *Der Standard*, August 8, 2016

“Only with Tara Erraught (Siébel) and Marie-Ange Todorovitch (Marthe) can the listener sit back again and enjoy.”

- *Merkur.de* August 8, 2016

“Tara Erraught, in second mezzo role of Siebel, is the touching portrait of a teenager standing between insecurity and self-assertion.”

- *www.nze.ch*, August 2016

“Tara Erraught as bright sounding Siébel.”

- *www.deutschlandradiokultur.de*, August 2016

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– *meg.ie*, October 3, 2016

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### **The Barber of Seville, Wide Open Opera, Dublin & Wexford, Ireland Ireland Opera Debut**

“There are no weak links, but one certainly stands out as stronger than the rest. As if we needed reminding, the main point of this production is to welcome Tara Erraught home, as she finally makes her Irish stage debut and also her 25<sup>th</sup> performance as Rosina. Her experience in this role, as well as her superb technique, is reflected in almost every note she sings. She brings a level of detail and depth to this music that is a step ahead of everyone else involved, and this alone is fascinating to observe. Her performance is like a master-class in bel canto singing. Erraught includes the Act II aria ‘Ah se è ver’ that Rossini inserted for a later revival. It not only adds a further perspective to the role and the drama as a whole, but – composed for a slightly higher voice – also allows us to hear the fine quality of her top register.”  
– *Goldenplec.com*, April 24, 2016

“As Rosina, Tara Erraught’s first aria, the famous “Una voce poco fa”, explains her soaring international reputation. Throughout, she throws off the most glorious coloratura singing effortlessly. It would be worth going just for her alone.”  
– *nomoreworkhorse.com*, April 22, 2016

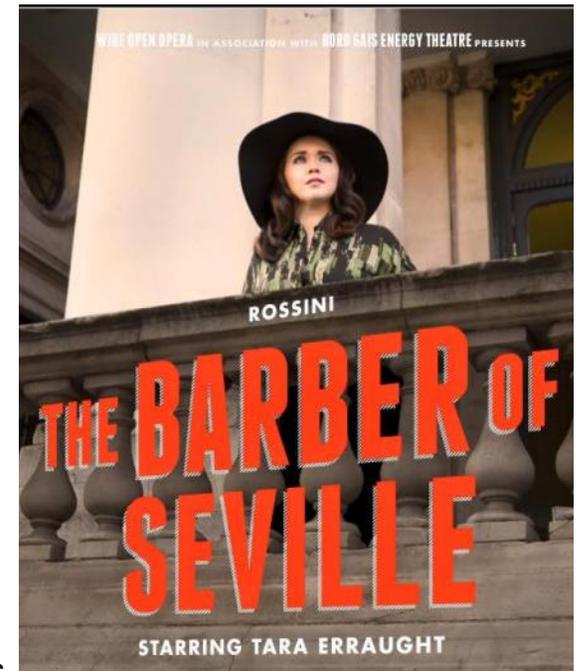
“Tara Erraught is already a Rossinian of note. This is her 25th performance as Rosina, following stints at the Vienna state opera, the Hamburg state opera and the Bavarian state opera. She brings to the role a full command of what you might call its vocal bling, those showy, acrobatic lines that she knows how to deliver with an effortless insouciance. She can also tug at the heartstrings..”  
– *The Irish Times*, April 19, 2016

“In particular it was the ravishing voice of young Irish mezzo Tara Erraught that really bowled me over. Dispatching her rapid passages, leaps and high notes with pearly brilliance, she beguiled us all with her delicate coloratura and pellucid tone. At once saucy and sly, Erraught brought Rosina alive perfectly capturing her inherent wilfulness, while in Act II she imbued her character with a certain vulnerability as she sings the alternative aria “Ah se è ver che in tal momento” (not usually included) wondering whether her lover has been faithful or not. Erraught has been often dubbed as a rising star of the opera world: I think last night’s performance proved her as a luminously brilliant star at her zenith.”  
– *Bachtrack.com*, April 21, 2016

### **Cinderella, Washington National Opera, Washington, DC, US Opera Debut**

“a tremendously appealing and charismatic singer, with a warm voice and a bright future”  
– *The Washington Post*, May 2015

“The near-constant visual shtick did not detract from the musical values of a highly animated cast headed by Tara Erraught, in her U.S. stage debut. ...The Irish mezzo could not have been more endearing here. A natural actress, Erraught nicely conveyed the expected Cinderella traits of humility, sweetness and longing, all while singing up a storm. ...the mezzo produced a smooth, supple sound. Coloratura was negotiated cleanly and colorfully, nowhere more impressively than in “Nacqui all'affanno ... Non piu mesta,” which Erraught sculpted with abundant variety of dynamics, sensitivity to text and tonal velvet.”  
– *Opera News*, August 2015



Kristine Opolais, left, as Vitellia and Tara Erraught as Sesto in "La Clemenza di Tito" conducted by Maestro Kirill Petrenko. - Wilfried Hösl/Bayerische Staatsoper

**Der Rosenkavalier (Glyndebourne production) DVD, Opus Arte**

"Right at the first go with her Octavian Erraught succeeds in making a convincing role debut. With her clear mezzo - always reliable at high pitch - she manages this demanding part like a walk in the park.... Playing the part of the ardent lover, the one of the quick-tempered youth or a bizarre Mariandl, Erraught meets every facet of the role - her conscientious handling of the text being a great asset." –(Review of Glyndebourne *Der Rosenkavalier* 2014 production, DVD, Opus Arte) **-Opernglas, January 2016**

**Der Rosenkavalier (Glyndebourne production), BBC Proms**

"Tara Erraught's Octavian was superbly sung and acted: particularly impressive was her meticulous attention to the dramatic inferences and details - Erraught even altered her accent, to considerable comic effect, when disguised as Mariandel. In the opening scenes, this Octavian was by turns ardent and tender, petulant and exuberant, stubborn and emollient; and Erraught's focused, bright, strong sound conveyed the confidence of youth and intimated the man Octavian will become. Erraught's mezzo swelled glossily, blooming into the auditorium, as Octavian, inflamed with adolescent self-assurance, craved both Love and his beloved Bichette: 'Ja, ist Sie da? Dann will ich Sie halter, dass Si emir nicht wieder entkommt!' (Is she really here? I will hold her lest she escapes me again!) This was the performance of the evening." **- OperaToday.com, July 2014**

"Tara Erraught tellingly expanded the ambiguity and subtle artificiality of this 'trouser role', to the extent that it didn't matter that he was a she. Erraught's acting was very good, whether as a high-octane Octavian delivering a miraculously still 'Presentation of the Rose' or as blushing Mariandel, and Erraught managed all the gender-bending with ease. Her voice – a light mezzo with show-stopping radiance and volume – was to die for."

**- Classicalsource.com, July 2014**

"Tara Erraught was the strongest of the three sopranos and also the best actress. She brought a strong romantic ardour to Octavian's early scenes, a delicacy and tenderness to the silver rose scene and the final trio at the end, and a comic exuberance to the scene where she transformed into Mariandel, the buttoned up country girl."

**- SeenandHeardInternational.com, July 2014**

**Der Rosenkavalier, Glyndebourne Festival**

"Erraught was touching in the trouser role of young Octavian, every moment beautifully sung and acted, ardent and appealing. Her voice is rich with dark glints and bright promise and she offered some of the best singing of the evening."

**- The Guardian, UK, May 2014**

**La Clemenza di Tito, Bayerische Staatsoper**

"Tara Erraught sings...with a beautifully formed mezzo-soprano voice; ..."Parto, parto,"... is the high point of Act 1."

**- The New York Times, February 2014**

[https://www.youtube.com/watch?v=drRA59\\_x50M](https://www.youtube.com/watch?v=drRA59_x50M)

"The triumph of the evening was for mezzo soprano Tara Erraught as Sesto. ...She possesses a beautiful voice and is an excellent singer."

**-SeenandHeardInternational.com, July 2014**





**A Harlot's Progress, Theater an der Wien, world premiere**

"...vocally and dramatically her performance was flawless ..." – *SeenandHeardInternational.com*, October 2013

**La Cenerentola, Wiener Staatsoper**

"The singer in the title role is a genuine find. Tara Erraught plays Angelina lively and touching, her mezzo is capable of pearly coloraturas and clear high notes." – *Kurier*, "Der Charme der Trockenhaube", January 2013

"As Angelina — Rossini's *Cenerentola*, or *Cinderella* — mezzo Tara Erraught unleashed an array of coloratura fireworks in a role that affords opportunities for vocal pyrotechnics like few others. 'Non piu mesta' - where Angelina, the prince by her side, announces that she forgives her cruel step-sisters and step-father - is considered one of opera's most difficult arias. No problem for Erraught. Her rendition perfectly mirrored Angelina's transition from a servant singing a simple ditty at the fireside to a princess in full embellished voice."

– *AP*, "New Production of Rossini's Cinderella a Delight", January 2013

"Neue Königin des Belcanto" – "New Queen of Belcanto"

– *Frankfurter Allgemeine*, January 2013

As Angelina in *La Cenerentola*,  
Bayerische Staatsoper

**Il Barbiere di Siviglia, Bayerische Staatsoper**

"[...] It's a sensation to see the 25 year-old Tara Erraught perform in *Barbiere di Siviglia* at the Bavarian State Opera: with her fresh joy for acting she gives the role of Rosina all the innocence and erotic shimmer which is part of the stereotype of the 'shrewd girl'. One of the great stereotypes of the opera business proved true for the young Irish singer herself last year: within five days she jumped in for an ailing Vesselina Kasarova at the premiere of Bellini's *I Capuleti e i Montecchi*. Ever since, she is high demand for big roles in the international opera circuit – she will sing Rosina in Rome as well as at the Vienna State Opera this year. Understandably, a also judging from her vocal qualities: she carves out and subtly phrases the voluptuous coloraturas with a bell-like clear soprano with mezzo tendencies."

– *Süddeutschezeitung*, March 2012

**I Capuleti e i Montecchi, Bayerische Staatsoper**

"They call it 'breakthrough' when a star is born. And this is exactly what happened in Munich's National Theater. (...) This singer gets straight to the point: what clear and natural interpretation! What astounding sense for nuances and control of phrasing at this young age! And especially in the lyric scenes, in Romeo's first entrance or in the death scene, Tara Erraught creates moments of wonder. She shows a sensibility that is key to Bellini – and to the hearts of the chering audience."

– *Münchner Merkur*, March 2011

**MANAGEMENT:** IMG Artists New York City; J.F. Mastroianni  
+212.994.3553; [jmastroianni@imgartists.com](mailto:jmastroianni@imgartists.com)  
Michael Lewin International Artists' Management;  
Michael Lewin, Manager [office@lewin-management.com](mailto:office@lewin-management.com); [office@arsis-artists.com](mailto:office@arsis-artists.com)

**PR CONTACT:** Grant Communications, Laura Grant +917.359.7319; [Laura@grant-communications.com](mailto:Laura@grant-communications.com)



As Rosina in *Il Barbiere de Siviglia*,  
Wiener Staatsoper