

A close-up portrait of Tara Erraught, a mezzo-soprano, smiling warmly at the camera. She has long, wavy brown hair and light blue eyes. She is wearing a dark blue garment and a small earring. The background is a soft, out-of-focus light color.

# TARA ERRAUGHT

*mezzo-soprano*

“a voice of supple  
warmth and glowing  
fullness”

*-The Boston Globe*

“a beautifully formed  
mezzo-soprano voice”

*-The New York Times*

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“...a full, gleaming mezzo  
.... She moved easily between  
and across the registers,  
slipping silkily through  
coloratura passages, soaring  
warmly in more expansive  
episodes, and nailing every  
leap, twist, turn and flourish  
that was required of her.”

*-OperaToday.com*



**CD Review Excerpts: Wolfgang Amadeus Mozart — LA CLEMENZA DI TITO, K. 621**

**R. Villazón, J. DiDonato, M. Rebeka, R. Mühlemann, T. Erraught, A. Plachetka;  
Deutsche Grammophon 483 5210  
Released 6 July 2018**

"Irish mezzo-soprano Tara Erraught characterizes the young Annio with keenly-honed histrionic instincts and vocal technique that maintains the requisite style without sacrificing the emotive spontaneity of her singing. In the beautiful Andante duet with Sesto in Act One, 'Deh, prendi un dolce amplesso,' Erraught voices Annio's words with obvious understanding of their meaning, and, here and in the subsequent duet with Servilia, 'Ah, perdona al primo affetto,' the mezzo-soprano imbues the rôle with significantly greater dramatic involvement than he wields in many performances. Like Plachetka's Publio, Erraught's Annio is engagingly conspicuous in both their trio with Vitellia and the momentous quintet that ends Act One.

"The first of Annio's arias in Act Two, the Allegretto 'Torna di Tito a lato,' is affectionately sung, but it is in the Andante aria 'Tu fosti tradito' that Erraught claims for herself a place alongside Brigitte Fassbaender and Frederica von Stade among the finest recorded interpreters of Annio. The appeal of her vocalism is consistent throughout the performance, but the parlous position in which Annio finds himself in 'Tu fosti tradito,' acknowledging that his friend Sesto's deeds warrant a death sentence but entreating Tito to allow his deliberations to be guided by the mandates of his heart rather than the rule of law, inspirit Erraught's depiction. In the opera's finale, her Annio evinces the jubilation of having facilitated Sesto's deliverance from an inglorious fate, and the magnetism of Erraught's singing compels the listener to rejoice, as well."

— **Joseph Newsome, *Voix des Arts***

"...as Servilia and Annio, Regula Mühlemann and Tara Erraught make the most of their affecting arias and one zinging duet — late Mozart jewels plentifully scattered among the dustier recitatives..."

— **Geoff Brown, *The Times* (UK)**

**Classical Album of the Week**

"The smaller roles are impeccably cast, with Regina Mühlemann dewdrop-sweet as Servilia, Tara Erraught making much of Annio, and Adam Plachetka as the commander Publio, who sounds rather more secure than his emperor."

— ***The Guardian* (UK)**

*Continued...*

**Vancouver Recital Society January 14, 2018**

Vancouver Playhouse, Vancouver Canada

LISZT: Victor Hugo poems

SCHUMANN: Fünf Gedichte Der Königen Maria Stuart, Op. 135

DELIUS & QUILTER: Songs

RICHARD STRAUSS: Songs of Heinrich Heine & other songs

James Baillieu, pianist

## Vancouver Classical Music

Also published in [SeenandHeardInternational.com](http://SeenandHeardInternational.com)



### SOPRANO TARA ERRAUGHT BRINGS GREAT VOCAL SPLENDOUR – AND IRISH CHARM TOO

*Tara Erraught, mezzo-soprano; James Baillieu, piano: Vocal works of Liszt, Richard Strauss, Mahler, Quilter and Rossini, Playhouse, January 14, 2018.*

We have recently seen celebrity singers such as Joyce DiDonato and Bryn Terfel create a wonderful personal engagement with their audience – making each patron feel as if the singer is communicating directly with them. This return recital with young Irish mezzo-soprano Tara Erraught achieved very much the same spell, and added a beguiling youthful charm and honesty on top of it. The obvious attraction is that Erraught sings so beautifully, with remarkable range, poise and dramatic sense. But she is such an able story-teller too, not only in introducing her repertoire to the audience but also in projecting her singing – almost as an intimate secret – to alternating sections of the right and left hand sides of the hall. Behind her is accompanist James Baillieu, a comrade every step of the way, playing with great sensitivity and imagination. This was a most

fetching programme, ranging from Liszt, Mahler and Strauss to Rossini and Roger Quilter, and finishing with two loving Irish folk encores.

What impressed throughout this concert is just how much the singer sought precise dramatic characterization. This was revealed right from the opening Victor Hugo songs of Liszt, which were beautifully etched. Vocally, it was the clean strength and balance of the top of her register that stood out, sometimes embodying riveting sharpness but always ready to relax into beautifully-apportioned legato phrases. This was no more evident than in ‘Enfant, si j’étais roi’, while ‘Oh! quand je dors’ and ‘Was liebe sei?’ found additional intimacy to place with burgeoning feeling. Erraught’s ability to spring out cantabile lines and control textures in general were a consistent delight, though her tendency to move out to the loudest passages with such adrenalin and body may have challenged scale a bit. Nonetheless, it certainly revealed how strong and wondrous her voice is. One cannot underplay the sensitivity of pianist James Baillieu, who controlled his dynamics with great insight, and the Schumannesque ‘Die Lorelei’ offered a particularly sentient and compelling response from both artists.





The popular Richard Strauss songs were perhaps even finer, finding true Straussian fragrance and sensuality, and affirming the singer's recent success in *Der Rosenkavalier* and *Die Schweigsame Frau*. 'Allerseelen' brought forth a most inviting lyrical fabric, while the bold, heroic tones of 'Zueignung' contrasted beautifully with the tender intimacy of 'Die Nacht'. The effervescence and play in 'Ständchen' stood nicely beside the affecting tenderness of 'Morgen', while it was the lovely sense of flow that distinguished 'Cäcilie'. In all of these songs, there was an intuitive awareness of Straussian phrase shape and the warm sweetness of the composer's utterance. One also noted the singer's ability to build crescendos so naturally in the longest lines while always creating a sense of anticipation in each song's narrative.

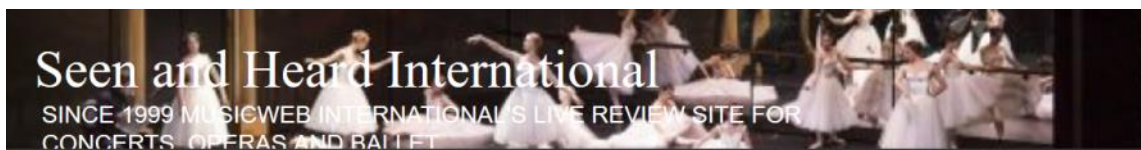
Singing Strauss well does not always translate to Mahler, and the singer told the audience that it took some fortitude to gain the confidence to perform *Lieder eines Fahrenden Gesellen* in concert. Erraught's reading featured thoughtful vocal contours and a good dramatic sense, and was fully enjoyable as an initial foray. Nonetheless, the singer still needs to go further, especially in sitting with, and suspending, the seeped lyrical line that the composer so often favours. This was evident when turning the corner of the closing 'Die zwei blauen Augen', which needed even more distilled tenderness and graceful ease. There were many moments of pristine articulation in the earlier songs, but I could not avoid the feeling that 'Wen mein Schatz' was slightly overeager and 'Ging heut' morgen' was slightly more clipped than it might be. Perhaps all that is needed is a slight release in control, and I am sure this will come with future performances.

Any deficiencies here were easily offset by the singer's engagement in three Quilter songs, and the little-known Rossini cantata 'Giovanni d'Arco' (that Cecilia Bartoli also championed). The former had an absolutely wonderful vocal freedom and ardour while the cantata displayed Erraught's sterling style in the Italian repertoire and her emotional range in moving from inward contemplation to the delights of coloratura display. The cleanness and solidity of her runs evince the highest level of technique.

Erraught's encores naturally took us back to Ireland, with very beautiful and committed traversals of the ever-popular 'Gortnamona' and 'Danny Boy' – a touching end to a fully captivating recital.

<https://www.vanclassicalmusic.com/soprano-tara-erraught-brings-great-vocal-splendour-and-irish-charm-too>

<http://seenandheard-international.com/2018/01/vocal-splendour-and-charm-from-soprano-tara-erraught/>



## Vocal Splendour and Charm from Soprano Tara Erraught

22/01/2018

 Canada Liszt, Richard Strauss, Mahler, Quilter, Rossini: Tara Erraught (mezzo-soprano),

James Baillieu (piano), Vancouver Playhouse, Vancouver, 14.1.2017. (GN)



Tara Erraught (c) Kristin Speed

## Vocals Arts DC January 9, 2018

Terrace Theater, Kennedy Center for the Perf. Arts  
Washington, DC

## Washington CLASSICAL REVIEW

### Irish (and other) hearts are happy at Tara Erraught's Vocal Arts recital

By [Charles T. Downey](#)

Wed Jan 10, 2018 at 12:11 pm



Tara Erraught performed Tuesday night at the Kennedy Center's Terrace Theater for Vocal Arts DC.

Photo: Christian Kaufmann

LISZT: Victor Hugo poems

Enfant si j'étais roi; Oh quand j'adore; Comment? Disaient-ils

HUGO WOLF, Mörike Lieder

Er ist's; Das verlassene Mädlein ;Begegnung ; Veborgenheit;

Nixe Binsefuß

QUILTER -

Blow, blow, thou winter wind; Now Sleeps the Crimson Petal; Love's philosophy;

RICHARD STRAUSS

Allerseelen op.10; Zueignung op.10; Die Nacht op.10 ; Ständchen op.17;Morgen op.27;

Cäcilie op.27

ROSSINI

Cantata: Giovanna D'Arco

John O'Connor, pianist

Kudos to Vocal Arts DC for bringing Tara Erraught back to the Kennedy Center's Terrace Theater on Tuesday night. The Irish mezzo-soprano was part of a lightweight recital for the Kennedy Center's "Ireland 100" festival in 2016, but this concert provided a welcome chance to get to know her lushly colored voice in closer detail and worthier repertoire. This recital was also the debut of a new Vocal Arts element—the display of English translations for all the songs by supertitles.

Erraught's powerful top range has blossomed beautifully, as displayed in the gripping opener, Liszt's "Enfant, si j'étais roi." The velvety legato tone she spun out on the second Liszt song, "Oh! Quand je dors," was more gorgeous yet. The sensitive pacing of her compatriot pianist John O'Connor, enhanced the magical harmonic shifts in this piece, especially in the final phrase, marked by a careful crafting of tone at the keyboard.

A decade of training in Munich has given Erraught excellent German diction, which was featured in a set drawn from Hugo Wolf's *Mörike-Lieder*. She floated the precarious melody of "Das verlassene Mädlein" with an intense but soft grain in the tone. O'Connor's right hand occasionally became tangled in the busy figuration of some of the faster songs, like the awkward repeated notes of "Begegnung." But in the closing "Nixe Binsefuß," a sort of comic counterpart to Schubert's "Erlkönig," pianist and singer were both irrepressibly playful in their approach.

Continued...

In three songs by Roger Quilter, Erraught again deployed the lusty, big sound of her top range in the outer songs. The middle song, the gorgeous “Now sleeps the crimson petal,” again revealed the voice’s strength in weaving a slow, burnished strand of sound.

While her high notes have grown stronger, the bottom of the voice may have expanded in range but a Richard Strauss set revealed that it is still limited in volume. The rhapsodic “Allerseelen” was contemplative and sweet, but the big-throated sound Erraught produced in “Zueignung” faded somewhat at the low end.

Still, as she savored the union of text and suspended melodic line in both “Die Nacht” and the ever-present “Morgen,” the image of a subtle and lovely new Strauss voice emerged. The whole set inspired rarefied, excellent music-making from Erraught, with only the concluding song, the demanding “Cäcilie,” perhaps a bridge too far. Although the dramatic potential of her voice was still striking, the very top notes of the piece were here more strained.

The major discovery of the program was *Giovanna d’Arco*, a cantata from the fallow second half of Rossini’s life. Erraught first came to the United States for the 2015 production of Rossini’s *La Cenerentola* at Washington National Opera, and similar strengths and weaknesses came to the fore in this piece, set as a sort of dramatic opera scena. The slow aria, “O mia madre,” was a highlight, with the barnstorming conclusion noteworthy for the activity and accuracy of Erraught’s cascading runs.

At the same time, most of the beauty of Erraught’s tone disappeared in those melismatic passages, where efficiency trumped melodic line. Again the low writing was a challenge, but Erraught’s innate stage sense, the ability to tell a story in a captivating way, came through.

The Rossini led to enthusiastic ovations, which drew two sentimental encores: William Percy French’s “Gortnamona” and a heartfelt version of the eternal favorite, “Danny Boy.” Ireland’s new ambassador to the United States, Daniel Mulhall, who co-sponsored this concert, was in the audience and his were surely not the only Irish eyes smiling.

**The next recital from Vocal Arts DC features soprano Dorothea Röschmann, 7:30 p.m. February 8. [vocalartsdc.org](http://vocalartsdc.org)**

<http://washingtonclassicalreview.com/2018/01/10/irish-and-other-hearts-are-happy-at-tara-erraughts-vocal-arts-recital/>

**Welsh National Opera - International Concert Series 2017/2018, November 23, 2017**

**St. David's Hall, Cardiff, Wales United Kingdom**

Welsh National Opera Orchestra / Tomáš Hanus, conductor

Mahler – *Lieder eines fahrenden Gesellen*

**Welsh National Opera Concert Complement Their Russian Season**

“... a beautifully controlled and quietly intense performance of Mahler’s early song cycle *Songs of a Wayfarer* by the Irish mezzo-soprano Tara Erraught. Her quiet declamation of the vocal line in many places recalled to mind the bleached white tone which Janet Baker brought to these songs; at the other end of the scale she rose to the challenge posed by the orchestra in the tempestuous ‘Ich hab’ ein glühend Messer’ despite Mahler’s often violent scoring. She properly adopted a flexible approach to the rhythm (Mahler himself notated some passages differently in the orchestral and piano versions of the score) ...Tomáš Hanus gave Mahler’s delicate touches just the right sense of disembodiment in the first and last songs, matching the singer’s interpretation ideally. The programme commendably supplied translations of the songs, which can only have served to heighten the audience’s appreciation of the subtlety of the artists’ approach. ... one was grateful to encounter such a glowing performance of these songs, which can sometimes seem lightweight by comparison with Mahler’s later and more glowering settings. Tara Erraught is rapidly establishing a major reputation as one of the great Irish singers of our generation, and deservedly so; she recently made her debut with the Metropolitan Opera in New York, and an international career clearly beckons..”

**-Paul Corfield Godfrey, *SeenandHeardInternational* 24 November 2017**

*Continued...*

Irish Times  
**The best classical performances to see this week**  
Irish mezzo soprano Tara Erraught comes to the National Concert Hall  
Thu, Jul 13, 2017

Michael Dervan



Mezzo soprano Tara Erraught, with the RTÉ NSO/Gavin Maloney, at the NCH, Dublin, on Friday

**REVIEW July 19, 2017**

“...mezzo soprano Tara Erraught in a Friday evening opera gala with the RTÉ NSO under Gavin Maloney at the National Concert Hall. ... Erraught took her listeners with stylish aplomb through arias by Meyerbeer, Gounod, Mozart, and Bellini before she went into astonishing overdrive for a display of pinpoint perfection in a number of arias by Rossini. If you haven’t heard Erraught tripping through the obstacle courses that Rossini created as vocal showcases for his singers, you’re missing out on an essential experience of 21st-century Ireland.”

**Friday 14**

**Tara Erraught (mezzo soprano), RTÉ NSO/Gavin Maloney**

*NCH, Dublin, 8pm €20-€45/€18-€40.50 [nch.ie](http://nch.ie)*

If your pocket stretches you can head abroad to catch Irish mezzo soprano Tara Erraught as Nicklausse in Offenbach’s *Les Contes d’Hoffmann* at the Met in New York in September and October, in Richard Strauss’s *Die schweigsame Frau* at the Bavarian State Opera in November, or back at the Met as Hansel in Humperdinck’s *Hansel und Gretel* in December and January. If it doesn’t — and of course even if it does — you can also find her at the National Concert Hall in arias by Mozart, Meyerbeer, Gounod, Bellini and Rossini. The RTÉ NSO is conducted by Gavin Maloney, replacing the advertised Ramón Tebar.



PlanetHugill.com  
Sunday, 30 July 2017

### Review Excerpt

## Amazing line-up, wonderful evening: A serenade to music at Wigmore Hall



The nineteen performers of Wigmore Hall's *A Serenade to Music* back-stage after the concert

Schubert, Purcell/Tippett & Bergmann, Croft/Britten, Purcell/Britten, Chabrier, RVW; Elizabeth Watts, Mary Bevan, Eleanor Dennis, Milly Forrest, Gemma Summerfield, **Tara Erraught**, Anna Huntley, Kathryn Rudge, Kitty Whately, Benjamin Hulett, Nick Pritchard, Nicky Spence, Robin Tritschler, Benjamin Appl, Marcus Farnsworth, Gavan Ring, Milan Siljanov, Eugene Asti, Graham Johnson; Wigmore Hall

Reviewed by Robert Hugill on Jul 29 2017

Star rating: 5.0

### “Seventeen singers, and two pianists in a magical evening which moved from Schubert's solo songs to RVW's serenade with some intriguing rarities on the way

The Wigmore Hall closed its 2016/17 season with a concert of delightful improbability, seventeen solo singers and two pianists in a programme which moved from rare Schubert, through Purcell and William Croft realised/arranged by Benjamin Britten, Michael Tippett and Walter Bergmann, to Chabrier and RVW. ... ..*Trost D523*, performed by Tara Erraught and Graham Johnson, was dark sombre and intense and you wondered why the song was not better known. ... .. Finally we heard RVW's *Serenade to Music* in Guy Noble's version for two pianos. With sixteen young voices and just two pianos, the result was a beautiful chamber-sized version of a piece originally written for sixteen well established singers (many with significant Wagner experience) and orchestra. Each soloist got his or her moment in the spot-light, with some finely crafted and beautifully shaped solo interjections, all combining into a rather magical whole. “

## **Baden-Baden Gala 2017: LA CLEMENZA DI TITO (concert version) July 6, and 9, 2017**

### **Deutsche Gramophone live recording**

Rolando Villazón, Titus Vespasianus; Sonya Yoncheva, Vitellia; Joyce DiDonato, Sextus; Regula Mühlemann, Servilia; Tara Erraught, Annius; Adam Plachetka, Publius  
Yannick Nézet-Séguin, Conductor; Chamber Orchestra of Europe; RIAS Kammerchor



(Foto: Andrea Kremper)

Die Milde als höhere Macht Samstag, 08. Juli 2017 12:29

A mildness as a higher power Saturday, July 08, 2017 12:29

“Auch die beiden kleineren Frauenrollen sind glänzend besetzt: Tara Erraught gibt der Partie des Annio Charakter und Substanz, edel und und kultiviert ist daneben der silbrig schlanke Sopran von Regula Mühlemann als Servilia. Beide harmonieren außerdem hervorragend in den Ensembles. /The two smaller women's roles are also shining: Tara Erraught gives the part of the Annio character and substance, noble and cultured is the silvery soprano by Regula Mühlemann as Servilia. Both also harmoniously blend into the Ensembles.

**-Christine Gehringer, *Badische-Tagblatt*, 8 July 2017**

Tara Erraught incarne parfaitement toute la détresse d'Annio, auquel elle apporte une belle ferveur./Tara Erraught perfectly embodies all Annio's distress, to which she brings a great fervor.”

**-Michel Thomé, *Resmusica.com* 8 July 2017**

“Tara Erraught überzeugt als Annio mit flexiblem, höhensicheren Mezzo./Tara Erraught convinces as Annio with flexible, height secure Mezzo.”

**Badische-Zeitung 8 July 2017**

*Crédit photographique : © Andrea Kremper*

*Continued...*

**Shubertiade - Angelika-Kauffmann-Saal, Schwarzenberg, Austria**  
**Translation**

**June 19, 2017 with James Baillieu, piano**

FRANZ LISZT (1811–1886)

Enfant, si j'étais roi (Hugo); Die Loreley (Heine); Oh! Quand je dors (Hugo); Was Liebe sei? (von Hagn); Jugendglück (Pohl)

JOHANNES BRAHMS (1833–1897)

Vergebliches Ständchen; (Zuccalmaglio), op. 84/4; Meine Liebe ist grün (F. Schumann), op. 63/5; Die Mainacht (Hölty), op. 43/2; Mädchenfluch (Kapper), op. 69/9

HUGO WOLF (1860–1903) Lieder nach Gedichten von Eduard Mörike - Er ist's; Das verlassene Mägdlein; Begegnung; Verborgenheit; Nixe Binsefuß

RICHARD STRAUSS (1864–1949)

Allerseelen (Gilm), op. 10/8; Zueignung (Gilm), op. 10/1; Die Nacht (Gilm), op. 10/3; Ständchen (Schack), op. 17/2;

Morgen! (Mackay), op. 27/4; Cäcilie (Hart), op. 27/2

**Vorarlberg Nachrichten (VA.AT)**  
**22 June 2017**

**Mit einem kleinen und Pianokultur/With a small pianoculture**

**Schubertiade: Beklemmendes Stuck Zeitgeschichte, tolle Einspringerin/Schubertiade: An enthralling piece of history, amazing stand-in**

**Schwarzenberg.** Es war eine Königs idee, Hanns Eislers "hollwooder Liederbuch" nach Brecht-Texten aus den Kriegsjahren 1942/43 mit Gustave Mhlers Welt-schmerzbehafteten Liedern in 75 Minuten zu einer Art "winterreise des 20. Jahrhunderts" samt Schubert-bezugen zu kombinieren. Mit dieser mutigen Entscheidung für die künstlerische Aufarbeitung eines düsteren Kapitels neuerer Zeitgeschichte hat sich der Veranstalter in den sonst meist ausgesparten Bereich der neueren Music vorgewagt und so der Schubertiasde einen wichtigen Input verliehen. Mit grosstem Erfolg, denn der ausverkaufte Angelika-Kauffmann-Saal erfolgte am Dienstagabend.

**Schwarzenberg.** It was a great idea to combine Hanns Eisler's "Hollywood Elegies" with Brecht texts from the war years 1942/43, with Gustave Mahler's world-suffering songs in a kind of 75-minute "winter journey of the 20th century", including Schubert. With this courageous decision for the artistic elaboration of a gloomy chapter of recent times, the organizer has ventured into the otherwise mostly extant field of the newer music, thus giving the Schubertiade an important input. With great success, because the sold out Angelika-Kauffmann-Saal took place on the Tuesday evening.

**Offenbarung/Epiphany**

Zuvor wurde eine Debut auf Anhieb zur Entdeckung für das Festival. Zwar stand die irische Mezzosopranistin Tara Erraught (31) schon länger auf Gerd Nachbauers Prorammliste, durch die Absage von Sara Connolly kam sie nun als Einspringerin früher als geplant. Die Bei Brigitte Fassbaender ausgebildete Sängerin hat am Abend zuvor an der Oper München noch Dvoraks "Rusalka" gesungen. Mit viel Courage setzt sie eines der schwierigsten französischen Liszt-Lieder, "Enfant, si j'etai roi", and den Anfang, lässt ihren in allen Registern ausgeflichenen Mezzo ollmundig stromen, breitet ihre Klangwelt sacht über der fein gesponnenen Klaieregleitung des jungen Sudafricaners James Baillieu aus. Das kommt auch einer "Loreley" - Vertonung von Liszt zugute, bei der sie ihre buhnenerprobte Mimik und Gestik ins Spiel bringt, ohne dabei für das Lied ihre Opernstimme auspacken.

Previously, a debut was an immediate discovery for the festival. The Irish mezzosoprano Tara Erraught (31) was already on Gerd Nachbauer's to be programmed list, but with the cancellation of Sara Connolly, she came as an appointee earlier than planned. The singer trained with Brigitte Fassbaender and sang Dvorak's "Rusalka" the evening before [with the Bayerische Staatsoper]. With her vocal courage, she put one of the most difficult French Liszt songs, "Enfant, si j'etai roi", at the beginning, letting her mezzo voice, full in all registers, stream, spreading its world of sound gently on the finely spun piano accompaniment of the young South African James Baillieu. A "Loreley" setting by Liszt also benefited, in which she brought audacious facial expressions and gestures into play without sacrificing the opera time for the song.

Nach Gesängen von Brahms und Wold gelingt Erraught mit dem Liedrepertoire on Richard Strauss ein kleines Wunder an Legato- und Pianokulture, betorend in Intensität und Dichte der textlichen Aussage, wortdeutlich und ohne jeden Akzent. Das Lied, "allerseelen" scheint sie zu Tränen zu rühren, "Zueignung" oder "Morgen!" werden zur Offenbarung grosser Liedkultur, wie man sie auch hier kaum einmal in dieser letzten emotionalen Konsequenz gehört hat. Vor ihren irischen Zugaben freut sich Erraught "Ich habe davon geträumt, einmal bei diesem Festival auftreten zu dürfen.

After songs by Brahms and Wold, Erraught succeeded in the song repertoire of Richard Strauss, a small miracle of legato and pianoculture, intensity and density of the textual statement, wordless and without any accent. The song, "allerseelen" seems to stir the audience to tears, "Zueignung" or "Morgen!" becomes the revelation of great song-culture, as it has scarcely even been mentioned here in this last emotional consequence. She is pleased with her Irish encores. "I have dreamed of being able to perform at this festival."

# Glückliche Debütantinnen und alte Meister

Es gibt immer wieder Entdeckungen bei der Schubertiade in Schwarzenberg – im Programm und auf der Bühne

Trossinger Zeitung 23. Jun 2017 +21 more Von Katharina von Glasenapp

SCHWARZENBERG – Nein, Schubert war nie in England, doch seit ihren Anfängen ist die Schubertiade eng mit den angelsächsischen Ländern verbunden: Ein Artikel in der englischen Presse hatte das noch junge Festival bereits in den 1970er-Jahren bekannt gemacht, seither machen Musikfreunde aus England einen großen Teil des internationalen Publikums aus.

Doch auch Künstler aus England prägen das Programm des Festivals für Lied und Kammermusik im Bregenzerwald: Der Tenor Ian Bostridge und sein Klavierpartner Julius Drake sind ebenso Stammgäste wie der Tenor Mark Padmore, der Pianist Paul Lewis, das Belcea Quartet und viele andere mehr. Und na-

türlich András Schiff, der seit 2001 die britische Staatsbürgerschaft hat, in den Adelsstand erhoben wurde und sich Sir nennen darf. Nicht zuletzt lebt auch Sir Alfred Brendel seit vielen Jahren in London. Umgekehrt gastieren viele Sängerinnen und Sänger gerne in London, ist doch die dortige Wigmore Hall mit eigenen Konzertreihen ein Zentrum für Lied und Kammermusik.

Im Programm der derzeit laufenden Schubertiadewoche lassen sich einige Verbindungen herstellen. Am Sonntag gestaltete Paul Lewis, der Lockenkopf aus Liverpool, Schüler von Alfred Brendel, ein klug aufgebautes Recital mit Werken von Bach, Beethoven, Schubert und Weber. Kurz und freundlich ist sein



Überzeugte bei ihrem Schubertiade-Debut: die irische Sängerin Tara Erraught.

Auftreten, ob man es jetzt britisches Understatement oder Fokussierung auf die Musik allein nennen will, sei dahingestellt. Rund, klangvoll, dicht ist sein Spiel, fein ausgeleuchtet, deutlich in den Charakterisierungen der Tanzsätze bei Bach, klar in den Konturen bei Beethoven, singend bei Schubert. Dass er sich mit solcher Hingabe und blühender Romantik der recht ausufernden As-Dur-Sonate von Carl Maria von Weber widmet, wertet diese sicherlich auf.

Am Montag musste die Engländerin Sarah Connolly ihr Schubertiade-

## Related Stories

Glückliche Debütantinnen und alte Meister

Schwaebische Zeitung (Biberach) 23. Jun 2017

Glückliche Debütantinnen und alte Meister

Schwaebische Zeitung (Bödingen) 23. Jun 2017

Glückliche Debütantinnen und alte Meister

Schwaebische Zeitung (Sigmaringen) 23. Jun 2017

absagen. Die irische Mezzosopranistin Tara Erraught, Ensemblemitglied der Bayerischen Staatsoper und von Brigitte Fassbaender betreute Liedsängerin, sprang an der Seite des in London wirkenden Pianisten James Baillieu ein: Ein glückliches Debüt, denn die Sängerin vermag ihre große Stimme auch mit wunderbarer Pianokultur zu führen, sie spannt weite Bögen in Liedern von Liszt und Brahms, setzt Mimik und Körpersprache dezent und charmant ein und spielt mit einer Fülle von Farben. Lieder von Wolf und Strauss standen außerdem auf ihrem Programm, getragen von dem mitunter recht massiv auftretenden Pia-

nisten. Mit drei englischsprachigen Zugaben verabschiedete sich Tara Erraught, und hier klang ihre Stimme noch mädchenhafter, klarer, wie ein Gruß aus alter Zeit: eine interessante Verwandlung! Außergewöhnliche Lieder Kurios, doch vom Komponisten durchaus ernst genommen sind die Sammlungen schottischer, irischer und walisischer Volkslieder, die Beethoven für einen schottischen Auftraggeber für Singstimme, Klavier, Violine und Violoncello bearbeitet hat: Derbe Trink- und Tanzlieder sind da ebenso versammelt wie sehnsüchtige Liebes- und Naturlieder. Christoph Pregardien, der am Montag

auch einen begeistert aufgenommenen Liederabend gegeben hatte, widmete sich diesen Liedern sichtlich und hörbar gut gestimmt, eine „besoffene Kadenz“ inklusive. Der Pianist Martin Helmchen, die Geigerin Carolin Widmann und die Cellistin Marie-Elisabeth Hecker stimmten in diesen Reigen ein. Dazu gestalteten sie das träumerische Notturmo und das große Es-Dur-Klaviertrio von Schubert als kontrastreich geschärft, bald klangvolles, bald silberhell perlendes Miteinander.

Schließlich Sir András Schiff, der in einem inspirierenden Meisterkurs fünf jungen Menschen und dem Publikum die Ohren geöffnet hatte für zahlreiche Details in Schuberts Musik. Am Mittwochabend konnte man diese vielen Feinheiten hören, als er die Sopranistin Anna Lucia Richter in einem reinen Schubertprogramm mit seinem Klavierspiel quasi auf Händen trug und sich äußerlich in demüthiger Zurückhaltung übte: Die Meinungen gingen zwar nach diesem Konzert erstaunlich weit auseinander, das ist bei besonderen Stimmen durchaus üblich. Doch für die Rezensentin rundeten sich Erscheinung, Auftreten, Liedauswahl, Textdeutlichkeit, Glockentöne und Pianokultur von Anna Lucia Richter zu einer bezaubernden Ganzheit.

## Happy debutantes and old masters

There are always discoveries at the Schubertiade in Schwarzenberg-in the program and on the stage

“On Monday the Englishwoman Sarah Connolly had to cancel her Schubertiade debut. The Irish mezzo-soprano Tara Erraught, resident principal member of the Bavarian State Opera and student of Brigitte Fassbaender, jumped in with London-based pianist James Baillieu at her side. A happy debut, because the singer can drive her big voice with wonderful Pianoculture, she creates wide arcs in songs by Liszt and Brahms, uses facial expressions and a charming voice, full of colors. Songs by Wolf and Strauss were also on her/their program, supported by the pianist, who often appeared massively. With three English-speaking encores, Tara Erraught said good-bye, and her voice sounded even more girlish, clear, like a greeting from an old age: an interesting transformation!”

<https://www.pressreader.com/germany/schwaebische-zeitung-biberach/20170623/281994672492569/textview>



## Rosenblatt Recitals, Wigmore Hall Review Excerpts

**London, UK 6 March 2017 -**

James Baillieu, pianist; Ulrich Pluta, clarinetist

LOUIS SPOHR - Op.103 (Voice, Piano, clarinet); No.2 Zwiegesang: Im fliederbusch ein Vöglein sass;

No.5 Das heimliche Lied: Es gibt geheime Schmerzen; No.6 Wach auf: Was stehts du lange und sinnest nach

FRANZ LACHNER - Auf flügeln des Gesangs; Seit ich ihn gesehen

FRANZ SCHUBERT - Der Hirt auf dem Felsen

MOZART - Soffre il mio cor con pace – Mitridate ré di Ponto; Voi che sapete – Le nozze di Figaro

ROSSINI - Ah s'e ver – il Barbiere di Siviglia ; Cantata: Giovanna d'Arco

### **Tara Erraught: mezzo and clarinet in partnership at the Wigmore Hall**

“Irish mezzo-soprano Tara Erraught demonstrated a relaxed, easy manner and obvious enjoyment of both the music itself and its communication to the audience during this varied Rosenblatt Series concert at the Wigmore Hall. Erraught and her musical partners for the evening - clarinetist Ulrich Pluta and pianist James Baillieu - were equally adept at capturing both the fresh lyricism of the exchanges between voice and clarinet in the concert arias of the first half of the programme and clinching precise dramatic moods and moments in the operatic arias that followed the interval. ...Erraught revealed a full, gleaming mezzo which was bright at the top, honeyed in the middle and strong and characterful at the bottom. She moved easily between and across the registers, slipping silkily through coloratura passages, soaring warmly in more expansive episodes, and nailing every leap, twist, turn and flourish that was required of her. ...Erraught seemed to shift up a gear in Schubert's *Der Hilt auf dem Felsen*, relishing the operatic dimensions of this more substantial, and more accomplished, composition and its progression through intense emotions. She really engaged with the audience here, creating an absorbing characterisation. The tense drama of the instrumental introduction - the piano's subtle rubato, the slightest of expressive delays on the first of the repeated chords, and a sleepy clarinet fermata - issued a challenge to the voice, to match the openness and smoothness of the clarinet's opening melody, but Erraught equalled Pluta for mellifluous allure, evincing both power and clarity through the undulating phrases. The repeating triplets of Baillieu's accompaniment were, as ever, judiciously weighed, and both instrumentalists were simultaneously dramatic and sensitive... In the four operatic numbers that comprised the second half of the programme, Erraught revealed the extent of her expressive range and a stalwart technique. ...Erraught captured all of Sifare's pathos and hauteur in 'Soffre il mio cor con pace' (My heart endures calmly) from the adolescent Mozart's *opera seria*, *Mitridate, re di Ponto*, nailing, in the opening phrase, the sustained note that expresses Sifare's forbearance and the wide leaps that convey his inner agitation. ... Mozart's vocal writing is demanding: the fifteen-year-old relied more on coloratura flamboyance than the emotional mood-painting of his mature operas to capture the wild ups and downs of love. Erraught was untroubled by the wide leaps, flourishes and extensive scalar runs that traverse the full range of the voice. The sudden transitions were convincing, and the lyricism of the slow, triple time 'b' section offered a quiet anguish to counter the statuesque indignation of the opening section. ...a rewarding, thoughtful and well-conceived programme.”

**Claire Seymour, *OperaToday.com*, 11 Mar 2017**



### **Tara Erraught, James Baillieu & Ulrich Pluta at Wigmore Hall – Rosenblatt Recital**

“Tara Erraught presented a powerful and personal programme for the latest Rosenblatt Recital. A beguiling combination of Lieder and testing Rossini and Mozart arias showcased her rich and expressive range as well as other impressive abilities. In the second half Erraught's developing mastery of operatic roles was displayed, including Cherubino's 'Voi che sapete' (Figaro), infused with cheeky freshness; and Rossini – from the Barber of Seville and in the cantata Giovanna d'Arco – found her hit even greater heights of dramatic expression and vocal colour. The encores were 'Parto, parto' from *La clemenza di Tito*, then 'Gortnamona' (words by Percy French, Erraught's Irish countryman) and Aaron Copland's 'Long Time Ago'.”

**Amanda-Jane Doran, *ClassicalSource.com*, 8 March 2017**

## Rosenblatt Recitals, Wigmore Hall Review Excerpts



### **Irish Charm at Wigmore Hall: a splendid Rosenblatt Recital from Tara Erraught**

“Erraught appeared as a singer now at the height of her powers, blending an innate sense of musicality with a youthful voice and well-honed technique. She started with three songs from Louis Spohr’s *Deutscher Lieder*. .... In *Zwiesengesang*, she displayed a fine knack for shading each word with colour and meaning. Her diction and pronunciation, of both German and later Italian, were impeccable. *Wach auf!* the last of the Spohr songs was sung in convincingly seductive and playful tones. Erraught has expressive features, deployed to great dramatic effect, at one creased and wracked with distress, the next a study in delight – a real canvas of emotion that while subsidiary to the voice, offers an additional element in performance that makes her a captivating singer. ...Erraught’s ability to deal with the rapid leaps and bounds of Rossini was hinted at by the final song, the better known *Der Hirt auf dem Felsen* where we had,

Tara Erraught © Jonathan Rose



at times, top notes of almost an almost

liturgical purity – pale and unyielding before blooming in strength. The second half gave us an opportunity to see Erraught in a more familiar context and she made a warm hostess, offering an affable commentary in between arias. Keen phrasing and a bite to the trills in “Soffre il mio cor con pace” from *Mitridate, re di Ponto* and “Ah se è ver” from *Il barbiere di Siviglia* was outshone by a superbly characterful performance of “Voi che sapete” from *Le nozze di Figaro*, a masterclass in nuance, comedy and expression. A bitterly coloured *Giovanna d’Arco* Rossini’s cantata of 1834, rounded off the official programme. Erraught encored with French, Copland and most impressively, Mozart where she brought Pluta back to the platform for a fiery “Parto, parto” from *La clemenza di Tito*, high notes rolled out with almost irritating ease. Pluta’s playing here, as in the first half, was mellow and rich, while Baillieu was a solicitous accompanist...”

Ulrich Pluta, James Baillieu and Tara Erraught

© Jonathan Rose

**4 stars - Dominic Lowe, *Bachtrack.com*, 08 March 2017**

### **Tara Erraught, Ulrich Pluta, James Baillieu, Wigmore Hall German song, Italian opera and Irish mischief**

As a scan through the 17-year list of Rosenblatt Recitals quickly reveals, sopranos and tenors come and (often as not) go. Much rarer is the opportunity to enjoy the gifts of a mezzo-soprano near the start of what should, all things being equal, be a long and illustrious career. ... It was the mark of a generous, thoughtful singer to share the stage in the first half with the clarinetist Ulrich Pluta, principal clarinet of the Staatskapelle Dresden, for six early Romantic songs which traverse boundaries between chamber music, the Lied tradition and the genre of arias with obbligato instrumental contribution. ... Franz Lachner’s melodic inspiration may have fallen short of his ambition in setting Heine (*On Wings of Song*, no less) and Chamisso, but Erraught conveyed the promise of all that is fresh and lovely in the 19th century’s golden age of German song: forward consonants, bright, untempered tone, an unlikely model of woke. ... The following section’s plunge into outright sorrow, however, was first-class, with Erraught opening out a note of pathos in her voice like an envelope of bad news from a friend. Bringing assurance if not tonal radiance to the coloratura

Continued....



**Rosenblatt Recitals, Wigmore Hall Review Excerpts**

**Tara Erraught, Ulrich Pluta, James Baillieu, Wigmore Hall continued**



conclusion of hopeful expectation, she whetted the appetite for an Italian operatic second half. ... A rage aria from Mozart's *Mitridate* finally got to the centre of the voice, especially in the rich palette of its lower half. ... , she then offered another trouser role, the goofiest, horniest teenager of them all: Cherubino in *The Marriage of Figaro*, and in a breathlessly convincing simulation of what she could do with the part on stage. Finally, unavoidably for a lyric mezzo, Rossini: an insertion aria for Rosina in *The Barber of Seville*. With Baillieu at his most hushed and keenly responsive, Erraught brought proper trills and the makings of a thrilling chest register to the aria's vacillation between doubt and trust."

**Peter Quantrill, *Theartsdesk.com*, 08 March 2017**

**Tara Erraught at Rosenblatt Recitals**

**An imaginative and engaging programme gave us the opportunity to hear the Irish mezzo-soprano in a wide range of repertoire**

"Tara Erraught sang the entire programme from memory, and her performance was notable for her highly communicative manner, creating a sense of character in each of the items and conveying a real feeling of engagement, enjoyment and enthusiasm. Singing with a beautifully modulated and bright toned mezzo-soprano, there was a freshness to her lieder performances in the first half, which made even the more routine items seem something special. She is clearly a great story-teller.... In [Spohr's] 'Zwiegesang' Ulrich Pluta's clarinet gave us delightful birdsong, decorating and intertwining with Erraught's charming vocal line. Even though Spohr's vocal writing inclined to the conventional, in all three songs Erraught's performance really made the music special, .... Schubert's *Der Hrte auf dem Felsen* - Erraught brought a lightness to her performance, displaying a lovely even tone with a beautifully expressive legato line. The faster passagework was well shaped, and she brought both style and technique to the fireworks of the final section.... Accompanied with crisp stylishness by James Baillieu, Tara Erraught sang [ *Mitridate Re di Ponto* ] with superbly firm and even tone, whilst making the elaborate passagework truly spectacular. She brought a real sense of character to her ardent performance of Cherubino's 'Voi che sapete' from *Le nozze di Figaro*, making the performance quietly stylish too. ... For Rosina from Rossini's *Il barbiere di Siviglia*, Erraught gave us not the familiar aria but one inserted by Rossini for a later performance. 'Ah se e ver' ('L'innocenza di Lindoro') sees Rosina worrying whether Lindoro is true and faithful. Erraught sang with great style and superb control, the ornamental passagework was again spectacular but there was a real sense of character and emotion in the piece too. For the last official piece on the programme we had Rossini's 1834 cantata *Giovanna d'Arco*.... Erraught and Baillieu brought out all the works changes of mood and character in a vividly engaging performance."

**Robert Hugill, *PlanetHugill.com*, 7 March 2017**

**The Washington Post  
Music (Review Excerpt)**

## **Audience can't help but show its appreciation for Irish song and opera**



Pianist Deirdre Brenner, tenor Anthony  
and soprano Tara Erraught at the Kenne-

Kearns  
dy

Center. (Jati Lindsay)

By Charles T. Downey May 24 , 2016 at 1:33 PM

The Kennedy Center's Ireland 100 festival continued Monday evening with a performance by Irish mezzo-soprano Tara Erraught, who provided the substance of a recital of Irish song and opera in the Terrace Theater, supplemented by tenor Anthony Kearns in some lighter fare.

Erraught may be familiar to D.C. audiences from her charming Washington National Opera debut last year in Rossini's "Cinderella." She brought similar vocal fireworks to "Non v'e donna sulla terra," an aria from "Falstaff," an Italian opera by Irish composer Michael William Balfe (1808-1870). The musical style is pure Rossini, whom the composer, also an opera singer, was close to in Paris, but it's filtered through an Irish lens. The audience, which applauded before the cabaletta portion of the Balfe aria, also cut off Erraught's fine accompanist, Deirdre Brenner, more than once, most egregiously mid-phrase in the postlude of Benjamin Britten's arrangement of Thomas Moore's "The Last Rose of Summer."

The two Britten arrangements, with their dissonant tonal colors, added some needed variety to a program that leaned sentimental and Romantic. Erraught also excelled in a set of folk song arrangements by Herbert Hughes, a contemporary of Britten's, with a winning stage presence and a velvet pianissimo tone.

[https://www.washingtonpost.com/entertainment/music/audience-cant-help-but-show-its-appreciation-for-irish-song-and-opera/2016/05/24/3ebe05b2-21ce-11e6-8690-f14ca9de2972\\_story.html](https://www.washingtonpost.com/entertainment/music/audience-cant-help-but-show-its-appreciation-for-irish-song-and-opera/2016/05/24/3ebe05b2-21ce-11e6-8690-f14ca9de2972_story.html)



The Washington Post  
Music (Review Excerpt)

## Kennedy Center opens Irish festival with array of appetizers



IRELAND 100 Festival Opening Performance. David Brophy conducting the National Symphony Orchestra. (Margot Schulman)

By Anne Midgett Classical music critic/The Classical Beat May 18, 2016

“Gala festival openings aren’t art, but appetizer. On Tuesday night, the Kennedy Center kicked off its Ireland 100 festival with a smorgasbord of amuse-bouches of coming events highlighting the cultural riches of Erin. The sense of event was heightened by the presence of Vice President Biden and the taoiseach of Ireland, Enda Kenny,...

Tara Erraught, the mezzo-soprano [who appeared briefly in “Cinderella” at the Washington National Opera last year](#), brought her signature sparkle to an operatic rarity, an aria from Michael William Balfe’s “Falstaff.” (She will give a recital Monday.)”

[https://www.washingtonpost.com/entertainment/music/kennedy-center-opens-irish-festival-with-array-of-appetizers/2016/05/18/c33d1918-1d14-11e6-b6e0-c53b7ef63b45\\_story.html](https://www.washingtonpost.com/entertainment/music/kennedy-center-opens-irish-festival-with-array-of-appetizers/2016/05/18/c33d1918-1d14-11e6-b6e0-c53b7ef63b45_story.html)

YOUTUBE LINK TO PERFORMANCE: <https://www.youtube.com/watch?v=zbYhXyHHtGc>

The Guardian  
24 April 2016

Review Excerpt - Classical music  
Fiona Maddocks

## Celebration review – a joyous occasion

4 / 5 stars

Wigmore Hall, London

Ireland's finest and friends – and Schubert – raised the roof in a glittering centenary celebration of Irish culture in Britain

“Quite right. Schubert was not Irish – not even a touch of the blarney – but his music filled the first half of a joyful celebration of the contribution of Irish musicians to international musical life. The event was, too, a commemoration of those on both sides who died in the Easter Rising of April 1916 and on the Somme in the first world war. John Gilhooly, ingenious director of Wigmore Hall whose brainchild this was, used all his Limerick charm to pack the hall with politicians, ambassadors, poets, priests – a rabbi too – and ordinary punters, many wearing a bright splash of emerald green. It's the first time many of us will have brushed against Irish national dress in the Wigmore foyer. The mood was one of generous collaboration. Free drinks were served: wine but no Guinness.

The idea of the programme, old, new and traditional, was to trace the two-way journey of Irish culture, from the period of the Rising when the chief desire was to “de-anglicise” and return to Gaelic roots, to the present: a country that is part of Europe and forges connections across the world. Four young Irish star singers, choirs from the Royal Irish Academy of Music and the Royal Academy of Music and various instrumentalists, including pianist Finghin Collins and clarinettist Michael Collins, joined forces with one of Ireland's greatest exports, the mezzo-soprano Ann Murray, magnificent in a shock of green satin. The RTE Contempo Quartet, based in Galway, gave the world premiere of Gerald Barry's revised String Quartet No 1, fast, often hushed, crisp and incandescent. Barry calls his revision “the fleshing out of a skeleton”, though the music itself sounds like that process in reverse.

Reflecting Wigmore Hall's tradition as the home of the song recital, each singer performed well-known Schubert, among them *An die Musik* (Murray), *Die Sterne* (tenor Robin Tritschler) and *Erkönig* (baritone Gavan Ring), all movingly done, with Jonathan Ware warming vigorously to his task as pianist. **The ever-engaging mezzo Tara Erraught, with help from tenors and basses from the RAM choir, led an enchanting, cheeky account of that favourite party piece, *Ständchen*, full of literal nudging and vocal winking.** Soprano Ailish Tynan, whose whole demeanour exudes an air, real or imagined, of wild, good-time craic, sang an angelic *Ave Maria*, with Lucy Wakeford providing ethereal harp accompaniment.”



‘Generous collaboration’: Jonathan Ware at the piano with (l-r) Gavan Ring, Ailish Tynan, Ann Murray, Tara Erraught and Robin Tritschler at Wigmore Hall. Photograph: Simon Jay Price

### **Celebrity Series of Boston Recital Debut, Long's Pickman Hall, Boston, Massachusetts, USA**

#### **Tara Erraught impresses in local debut**

"The program was an impeccably prepared tour of her favorite song repertoire, with selections by Liszt, Delius, Brahms, Strauss, and Roger Quilter. From the opening poised account of Liszt's 'Enfant, si j'étais roi,' Erraught displayed a voice of supple warmth and glowing fullness. But what also distinguished this recital was the acuity of her dramatic instincts. The format of the art song recital, beyond its vocal demands, asks that singers inhabit a parade of often wildly divergent characters. Some pull off this live-action version of the cinematic jump-cut more convincingly than others. Erraught, striking in her self-possession, showed she has a gift for the dramatic pivot. She was instantly in character at the start of each new song, and her performances artfully summoned not only the music itself but the distinctive expressive space around the notes. So during her Liszt set, for instance, she went straight to the core of tranquillity in "Oh! Quand je dors" but proved equally adept at projecting the impetuosity and exuberance of 'Jugendglück.' Delius's 'Twilight Fancies' was a thing of luxurious melancholy. And Quilter's 'Now Sleeps the Crimson Petal' was suffused with a tenderness that was almost tactile. Through out the night, one also appreciated Erraught's attention to details, including those of diction. Closing consonants were enfolded in the line with relative naturalness, and without that exaggerated pop. And she scaled the dimensions of her voice with precision, bringing a sense of sonic plentitude without ever flooding the space. Beneath her singing throughout the night was the elegantly supportive pianism of Henning Ruhe, who, in selections such as Brahms's 'Meine Liebe ist grün' projected the music's onrushing fervor with aplomb. For the evening's closing set of Strauss songs, Erraught did not shy away from beloved icons such as 'Morgen!' rendered here with a touching gentleness and simplicity. As was proved once again, this is as sing that can magically shrink a hall and transform an audience into an assemblage of private reveries. Encores were assuredly demanded and generously offered: a rarity by Irish composer Michael William Balfe (from his opera 'Falstaff') and, in case that wasn't Irish enough -what else? -'Danny Boy.'

– **Jeremy Eichler, *Boston Globe*, Dec. 4, 2015**

#### **Irish mezzo shows charm and artistry in Boston debut**

"The Irish-born mezzo-soprano made her Boston debut Wednesday night at Pickman Hall with a touching program of art song, presented by the Celebrity Series. Recital programs, especially when performed by opera singers, unfold as a series of miniature dramas. Erraught proved a stellar actress in conveying the imagery of the songs she sang. Her eyes were particularly expressive, and she punctuated her phrases with subtle hand gestures. Erraught possesses a warm, vibrant voice that flowers handsomely in the upper register. Low notes take on a plush quality, and she sings with a ripe, gently spinning vibrato that gives her lines a palpable weight. Her voice is also colorful, and she shaded the music with slight changes in tone and dynamics without losing intensity. Her artistry was most apparent in songs by Brahms and Strauss. The singer effectively captured the dialogue between boy and girl in Brahms' 'Vergebliches Standchen,' the joyful exuberance of 'Juchhe!,' and the anger and intensity of the maiden's curse to 'Madchenfluch'. Her rendering of 'Die Mainacht' was soft and supple, the music's moonlit lines seeming to glow from a distance. The music of Richard Strauss is a favorite of Erraught's. She is no stranger to the composer's large-scale works, known for her Octavian "in *Der Rosenkavalier*. With rosy voice and crystalline diction, Erraught sang Strauss' 'Allerseelen' to create sounds of a quiet radiance. Her upper range rang even in the softest passages of 'Die Nacht,' while 'Morgen!' sounded with prayerful tranquility. Erraught's program brought attention to lesser known repertoire as well, which included songs by Liszt, Delius, and Roger Quilter. Liszt's songs aren't as well-known as his piano works, and it's hard to see why given their colorful melodies and evocative text painting. With radiant tone, Erraught captured the whimsical and storm-tossed textures of 'Enfant, si j'étais roi.' 'Die Lorelei' was dark, yet managed to shimmer on the high notes. She found the playful and light sonorities of 'Was Liebe sei' and the blissful reverie of 'Jugendglück.' ... The songs by Delius and Quilter provided the richest musical rewards. The opening chords of Delius' 'Twilight fancies' sounded poetic under Ruhe's feathery touch, with Erraught answering with beautiful arching lines. The singer captured the pastoral balladry of the Quilter songs, with the dreamy soundscapes of 'Now sleeps the crimson petal' lingering most in the memory. Warm applause brought Erraught and Ruhe back onstage for two encores. The first, 'Non v'e donna sulla terra' from Michael William Balfe's opera *Falstaff*, gave the singer a chance to show off her ample bel canto style. The second, a tender and hushed 'Danny Boy,' sent listeners whistling into the night."

– **Aaron Keebaugh, *Boston Classical Review*, Dec. 3, 2015**

### **Carnegie Hall, Weill Hall Recital Debut, New York City, New York, USA**

"...her prominence had already been growing since she jumped, at late notice, into a leading role at the Bavarian State Opera in Munich in 2011. She appeared on Friday at Weill Recital Hall, the New York recital debut of a graceful artist. Her voice cool and silky in songs by Liszt, Brahms and Strauss (and, to mix it up slightly, a sleepy English set by Delius and Roger Quilter), Ms. Erraught had an unflustered, easy presence. She showed the kind of patience that let the serene lines of Liszt's "Oh! Quand Je Dors" unfold, unpressured. ... Most effective was the closing set of Strauss songs, in which the lightness of Ms. Erraught's voice cut to the heart of musical lines that can easily turn leaden. "Zueignung" was not the usual room-shaking oration, but a sober prayer. "Morgen" was similarly calm and intimate, and "Ständchen" opened with delicately silver tone.

– **Zachary Woolfe, *The New York Times*, Dec. 7, 2015**

### **Carnegie Hall, Weill Hall Recital Debut, New York City, New York, USA**

“...her performance of six early songs by Richard Strauss impressed us with her passion and purity of tone. There is plenty of drama in these songs and the varying moods were captured--the anxiety of ‘Die Nacht’, the enticements of ‘Ständche’, the longing of ‘Allerseelen’, the passion of ‘Zueignung’.”

– Meche Kroop, *Voci di Meche*, Dec. 5, 2015

### **Erraught wows at Carnegie Hall**

“If you’re going to make your classical music debut in New York, where better than at Carnegie Hall? So it was last Friday for Tara Erraught, the mezzo-soprano from Dundalk, considered a fast-rising opera star. ...She enjoyed an almost full house and an appreciative audience — including Ambassador Anne Anderson and Consul General Barbara Jones — that demanded three encores. ...She stood before Ruhe’s Steinway, her hair up, elegant in a French-navy, floor-length chiffon dress with a diamante cinch waist. ...Her presence, however, is notably lively, audience members who frequent Carnegie’s Salon Encores remarked. Erraught is as much actress as singer, they agreed. ... The evening opened in art-song tradition, with a song based on a poem by Victor Hugo. ‘Enfant, Si J’étais Roi’ (‘My Child, Were I a King’) was the first set to music by Franz Liszt. Erraught then switched to English composer Frederick Delius. The theme of the sea featured often, offering Erraught roiling depths. She also was mischievous in a fleeting account of ‘What Love Is’, drawing a laugh.”

– Orla O’Sullivan, *The Irish Echo*, Dec. 8, 2015

### **Tara Erraught Henning Ruhe New York City, Weill Hall**

“The program’s closing Strauss set showed Erraught off especially well, her sparkling sound bringing out the luxuriousness of the composer’s writing for the female voice. Here, too, you could appreciate Erraught’s formidable technique, especially in the chromatic shifts of “Allerseelen,” each note sung securely through its center. ...Erraught brought an infectious sense of fun to the Bellini-esque double aria for Nanetta from Michael William Balfe’s *Falstaff*. And in the *Cenerentola* finale, she displayed the technical aplomb and brio of a true opera star.”

– Fred Cohn, *Opera News*, March 2016

### **National Concert Hall, Autumn Chamber Series 2015, Sunday Matinee Series, Dublin, Ireland**

“And on Sunday afternoon, mezzo-soprano Tara Erraught, with Dearbhla Collins (piano), took ownership of the NCH. Erraught is a performer whose manner declares straight away how delighted she is to be on stage, and the prospect of everyone else’s enjoyment also seems part of that delight. There was, she said, no pattern to her choice of songs by Dvorák, Brahms, Wolf and Copland, other than that they were some of her favourite songs. ... the afternoon’s message of singing for pleasure was fully communicated. It’s the intricate tracery of the group of songs by Wolf, a composer who could compact a whole world into just a few minutes, that will linger longest in the memory.”

– Michael Dervan, *The Irish Times*, November 4, 2015

### **RTE National Symphony Orchestra Gala 2015**

“Mezzo soprano Tara Erraught’s first solo opera gala with the RTÉ National Symphony Orchestra is easily summed up: she came, she sang, she conquered. ... And there was certainly nothing to quibble with at the National Concert Hall on Friday, where not only Erraught’s vocal adaptability but also her acting skills saw her step in and out of character with consummate ease. In concert she’s one of those singers whose voice, face and demeanour can change in a flash, drawing her listeners effortlessly into the emotional complexities of a series of operatic plots. ... The programme was typical of an opera gala in that it was a series of overtures, orchestral interludes and arias. What made it unusual was that, sandwiched between favourite arias by Mozart and Rossini were less frequently aired ones by Berlioz (*D’amour l’ardente flame* from *Damnation de Faust*) and Balfe (*Non v’è donna* from *Falstaff*). Erraught has developed into one of those singers who allows you to take virtually everything for granted: clarity and beauty of tone, fine-tuned emotional and musical responsiveness, vivid communication, and security of technique and intonation. In addition she has that elusive X factor, that hidden message saying that she’s standing on the stage for her own pleasure as well as for yours. She gives the impression it’s just the way she is. The easy richness of her singing vaulted on to an even higher level for the evening’s final two arias, Rossini’s *Una voce poco fa* (from *Il barbiere di Siviglia*) and *Non più mesta* (from *La Cenerentola*). The coloratura had a spine-tingling, sparkling brilliance, as if any possible sequence of leaps or roulades could have been handled with delightful insouciance.” -*The Irish Times*, 6/10/15

*Continued...*



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### **Spivey Hall Recital, Morrow, Georgia, USA**

“The concert at Spivey Hall opened with Joseph Haydn’s —Scena di Bereni-ce,|| a Metastasio text from his libretto L’Antigono. The scena provided us time to admire Erraught’s intense, spinning top notes. A lyric mezzo with a rather sizeable voice, her instrument possesses the earthy timbre of an alto, but the range of a soprano. Her Bartoli-like melismas and long phrases showcased the utmost vocal freedom and an easy, pulsing vibrato that was stunning to hear.”

– *Artsatl.com*, March 2014

### **Chan Centre, Vancouver Recital Society, Vancouver, Canada**

“Rising star shines in Canadian debut”

“Acclaimed young mezzo-soprano Tara Erraught shows intelligence and complexity in Vancouver recital ...a succession of arias by Handel and Rossini showed what this impressive new singer is really all about. Having established her vocal and interpretive credentials in the earlier part of the recital, here, at last, she cut loose with roulades and ornaments galore, agility, irrepressible verve and obvious joy in performing. With co-recitalist — indeed, co-conspirator — Jonathan Ware at the keyboard, Erraught delivered an ultra-flashy rendition of *Dopo notte* from *Ariodante*, then the famous, exquisite *Lascia ch’io pianga* from *Rinaldo*. Her lithe virtuosity unleashed, the recital went into overdrive, ending, at least officially, with a hilarious rendering of *Una voce poco fa* from Rossini’s *The Barber of Seville*. ... In all, this was a convincing demonstration that, once again, Vancouver audiences have heard a true rising star...”

– *The Vancouver Sun*, April 2013

### **Harriman-Jewell Series, Kansas City, Missouri, USA**

“Throughout the evening, Erraught projected a warm, engaging stage persona that served her well in the wide musical variety of the first half’s program choices. ... Tara Erraught already has a classic, surprisingly mature mezzo voice: it’s big, strong, dark and rich. ... True to show-biz convention, the fireworks came at the end in Handel’s aria ‘Dopo notte’ from his 1735 opera ‘Ariodante’ and in ‘Una voce poco fa’ from Rossini’s ‘The Barber of Seville’. The Handel’s fearless, impeccable performance deserved its standing ovation and chorus of Bravos! from the audience, as did the Rossini.”

– *The Kansas City Star*, April 2013

“Dublin-born mezzo-soprano Tara Erraught made her American recital debut with the Harriman-Jewell Series on April 12, adding her name to the long list of distinguished singers who have first performed as recitalists on the local series. She revealed herself to be a masterful actress, utilizing a wide variety of expressions and gestures to plumb the emotional gamut of a both songs and opera arias. ... The program was heavy with German interpretations, as might be expected from a singer of the Bavarian State Opera who has made her mark in such German-speaking musical capitals as Munich and Vienna. Her first series of songs, by the Czech composer Antonin Dvořák but sung in German, found her best engaged in the painfully tortured ‘Am Bache,’ about a river which, flowing onward, carries away the flower of youth. ... In a series of gypsy songs by Johannes Brahms, she was the master of all dynamics, from the fiercely declamatory to light and almost impressionistic phrases.”

– *KCMetropolis.org*, April 2013

*Continued...*

**Green Music Center, Sonoma, California, USA**

**“Mesmerizing Irish Mezzo Tells Stories In Weill Song Recital”**

“...She has an exciting and excellent top .... The first half ended with Brahms’ ‘Gypsy Songs.’ Op 103. ...Brahms arranged Nos. 1 to 7 and 11 for solo voice and piano in 1889, and these eight were sung by Ms. Erraught with brilliance of tone, vibrant shimmering high notes, and exciting dynamic contrasts. Coming back for the second half ...Ms. Erraught sang six of Wolf’s ‘Morike Lieder.’ ...Again, in singing a group with wide demands in terms of range, color and dynamics, I heard in Ms. Erraught an accomplished, elegant, tasteful, and perceptive performer. ...Saving the best for last in Handel and Rossini arias the singer, as they say, knocked it out of the park. ‘Dopo notte’ from Ariodante, could not have been a bigger contrast from the Wolf miniatures. With jaw-dropping agility and speed, loads of clean, accurate trills, impressive evenness of scale from top to bottom (and back up again and again and again), it was a total showpiece. ... ‘Una voce poco fa’ from Rossini’s Barbiere di Siviglia is sometimes considered a warhorse, but it’s always an aria where a singer can prove her bonafides and bid to be added to the list of greats who have gone before. There’s no doubt, Tara Erraught is fast. Furiously fast. Think Cecilia Bartoli-fast. At that point, the audience was more than ready to express their appreciation with a standing ovation, which earned them the pleasure of two encores.”

**–Classical Sonoma, April 2013**

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