



Tamara Gura

Mezzosoprano

The American mezzo-soprano TAMARA GURA is gaining attention for her velvety, warm timbred voice, her clear, precise coloratura and her dynamic stage presence. She is rapidly establishing herself as one of the most exciting mezzo voices of her generation, particularly in the Händel, Rossini, bel canto and Mozart repertoire. Engagements have already taken the young singer to some of Europe's most prestigious opera houses including the Hamburg State Opera, English National Opera in London, the Semperoper in Dresden, and the Teatro dell'opera di Roma.

"A sensation... a discovery" (Der Neue Merker), "velvet-toned" (Opera), "terrific comic actress" (opera news), "technical mastery" (Drehpunktkultur), "believable, moving, with dark intensity" (Salzburg Nachrichten), "highly expressive mezzo" (Opernglas), "vocally and theatrically brilliant" (Süddeutsche Zeitung), "a standout" (Financial Times), "Excellent" (The Times), "deeply emotional singing made time stand still for nearly ten minutes" (Opernwelt).

Engagements in the busy 2014/15 season included Sesto at the Semperoper Dresden under the baton of Alessandro De Marchi with a cast including Sonia Prina, the title role in Händel's "Ariodante" at the Aalto Theater Essen under the musical direction of Christopher Moulds, the title role in "La Cenerentola" at Opernhaus Chemnitz, the role of Orfeo in "Orfeo ed Euridice" in Antwerp, and Maddalena in "Rigoletto" in the Haus für Mozart in Salzburg under the stage direction of Amélie Niermayer, as well as the role of Orfeo in "Orfeo ed Euridice" at the Staatstheater Wiesbaden under Konrad Junghaenel. Future engagements include the title role in a new production of "La Cenerentola" with staging by Brigitte Fassbaender with the Staatstheater Gärtnerplatz in München at the Cuvillies Theater in the fall of 2015, as well as further roles in Essen, Salzburg and Wiesbaden, an important debut as Adalgisa in "Norma", as well as an upcoming Händel CD project.

She worked with conductors such as Nello Santi, James Conlon, Simone Young, Ingo Metzmacher, Stefan Soltesz, Leo Hussain, and Vladimir Fedoseyev, and with baroque specialists such as Alessandro De Marchi, Alan Curtis, Christian Curnyn, George Petrou, and Andreas Spering. She also worked with stage directors such as Christof Loy, Christopher Alden, Grischa Asagaroff, Paul Curran, Peter Konwitschny, and Uwe Eric Laufenberg.

Beyond her work on the operatic stage, she is an active concert singer, particularly in the Baroque repertoire. She debuted in France with Il Complesso Barocco in Gluck's "Le Cinesi", with Alan Curtis conducting. She sang at the concert hall in Thessaloniki the role of Vagus in Vivaldi's "Juditha Triumphans" under the musical direction of George Petrou. She appeared as Maddalena with the Combattimento Consort in Amsterdam under the direction of Jan Wilhelm de Vriend and sang Piacere in Il Trionfo del Tempo e del Disinganno at the Händel Festival in Karlsruhe under the direction of

Andreas Spering, and also sang with the Capella Cracoviensis in Poland, conducted by Jan Tomasz Adamus.

The 2013/14 season included guest engagements in the role of Balkis in a new production of Gluck's "La Rencontre imprévue" in Salzburg under the stage direction of Jacopo Spirei, the title role in a new production of "La Cenerentola" at Theater Erfurt, Orlofsky in "Die Fledermaus" in Tokyo, the title role in "La Cenerentola" at Theater Dortmund, as well as her very successful operatic debut in the USA as Cherubino in a new production of "Le Nozze di Figaro" under the stage direction of Alessandro Talevi at Central City Opera. She also gave critically acclaimed performances in April and May 2014 as Ariodante in Händel's "Ariodante" in a new production at the Aalto Theater in Essen under the musical direction of baroque specialist Matthew Halls and the stage direction of Jim Lucassen. For this role, she was named as best singer by the reviewer Christopher Zimmermann (Der Neue Merker, Opera London).

In May 2013, she gave a very successful debut in the title role of Händel's "Ariodante" under the baton of baroque specialist Christian Curnyn with the Mozarteum Orchestra at the Landestheater Salzburg. Critics hailed her as "a revelation!" (Der Neue Merker). She "delivered her arias with such masterful ease and flawless vocal clarity that it was a joy" (APA). Other projects in the 2012/13 season included a new production of "Così fan tutte" (Dorabella) conducted by Leo Hussain and a reprisal of the title role in "La Cenerentola" with the Mozarteum Orchestra where critics hailed her as "effortlessly a match for the greatest mezzos of this repertoire" (Nordbayern). For her performance as Ariodante in Salzburg in the season 2012/13, she was awarded the Audience Prize for "Best Singer". She also sang Orlofsky in a new production of "Die Fledermaus", as well as expanding her modern music repertoire with a pivotal role in the world premiere of "18 Tage" - an opera about the Egyptian revolution by Salzburg Kunstpreis winner Hossam Mahmoud.

In spring 2012, she gave her debut under the baton of James Conlon at the Teatro dell'Opera in Rome as Hermia in Paul Curran's new production of "A Midsummer Night's Dream." In July 2012 she was immediately rehired by Maestro Conlon to sing two concerts of music by Zemlinsky as part of the Spoleto Festival. Also in the 2011/12 season, she gave her debut in the title role of Rossini's "La Cenerentola" as a guest at the Landestheater in Salzburg under the baton of Leo Hussain to great critical acclaim. In May 2011, she made her London operatic debut as Hermia in Christopher Alden's new production (which was nominated for an Olivier Award) of Britten's "A Midsummer Night's Dream" at English National Opera. Critics described her Hermia as "standout" (Financial Times), "excellent" (The Times), and "velvet-toned" (Opera). She also covered Christine Rice in the role of Marguerite in ENO's production of Berlioz's "La Damnation de Faust".

Following her highly praised debut at the Dresden Musikfestspiele in Gismonda in Lotti's baroque gem "Teofane", she made a successful debut in 2010 at the Semperoper in Dresden in the role of Rosina in "Il Barbiere di Siviglia."

From 2007 to 2011, she was a resident soloist at the Badisches Staatstheater in Karlsruhe, Germany, where she interpreted leading roles such as Idamante, Dorabella, Cherubino, Radamisto Rosina, Orlofsky, Sesto, Zerlina, Hänsel, Wellgunde, Rossweisse, Zweite Dame, and Bersi. She also sang the role of Flora at the Staatsoper Stuttgart under the baton of Enrique Mazzola.

Tamara was born in the USA in 1982 in a family with Polish, Italian descent. From early childhood she had lessons in dance, voice, piano and theater. Ms. Gura received her musical training in the USA and participated in masterclasses with Elizabeth Schwarzkopf, Kurt Moll, and Ileana Cotrubas. She was the winner of a Metropolitan Opera National Council Award, a Semans Art Fund Grant for Foreign Study in Salzburg and was chosen by Eva Wagner-Pasquier to be part of the Académie Européenne de Musique in Aix-en-Provence. Immediately following the completion of her BM in voice in the USA, she became a member of the prestigious Opera Studio of the Hamburg State Opera from 2005 to

2007, and has returned there to sing as a guest. Roles in Hamburg included Sesto ("Giulio Cesare"), Zaida in Christof Loy's production of "Il Turco in Italia", Annio, Mercédès, Dritte Dame, Pauline, Flora, Blumenmädchen, 3. Magd, and Gymnasiast in Peter Konwitschny's "Lulu".

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Photo: Uwe Arens