

Tamara GURA Mezzo

Tamara Gura was born in the USA and made her operatic debut with *Nello Santi* at the opera **Zurich**, where she became member of the renowned opera studio. She won a.o. the „Metropolitan Opera National Council Award“ and the „Semans Art Fund Grant for Foreign Study“ in Salzburg and was selected by Eva Wagner-Pasquier for the “Académie européenne de musique” in Aix-en-Provence. She is working with conductors like *Simone Young*, *Cornelius Meister*, *Ingo Metzmacher*, *Vladimir Fedoseyev*, *Michael Hofstetter*, *Alessandro de Marchi*, *Andreas Spering* and *Alan Curtis* as well as stage directors like *Christof Loy* and *Peter Konwitschny*.

At Staatsoper **Hamburg** she was heard in the roles of Sesto in „Giulio Cesare“, Zaida in „Turco in Italia“, Pauline in „Pique Dame“, Amore and Valletto in „L’incoronazione di Poppea“, as Mercedes and as Gymnasiast in „Lulu“. She was member of the ensemble of the Badische Staatstheater **Karlsruhe**, where she sang Sesto in „Giulio Cesare“, Idamante, Cherubin, Radamisto, Dorabella, Zerlina, Hänsel, Rosina.

Ms. Gura appeared at the Händel Festival in **Karlsruhe** as Piacere („Il Trionfo del Tempo e del Disinganno“), she sang with Combattimento Consort under *Jan Wilhelm de Vriend* Maria Magdalena in Händel’s oratorio „La Resurrezione“ in **Amsterdam**, made her debut with *Alan Curtis* and the Complesso Barocco in the role of Tangia in Gluck’s „Le Cinesi“ in **France** and sang Vagaus in Vivaldi’s „Juditha Triumphans“ under the baton of *George Petrou*.

At the Music Festival in **Dresden** she took over the role of Gismonda in Lotti’s „Teofane“, sang at Staatsoper **Hamburg** Zaida in „Turco in Italia“ and debuted as Flora at Staatsoper **Stuttgart** and as Rosina at Semperoper **Dresden**.

Last contracts brought her to the English National Opera in **London** as Hermia in "A Midsummer Night's Dream" and Scipio in „Caligula“, to **Spoletto** with Zemlinsky’s "Maiblumen blühen überall" with Mo. *Conlon*, to **Karlsruhe** as Cherubin, Zerlina and Hänsel, to **Salzburg** as Cenerentola and Orlofsky and to **Rome** for „A Midsummer Night’s Dream“ under the baton of Mo. *Conlon*. She sang Gluck's "La rencontre imprevue", Arodante and Dorabella in **Salzburg**, Beethoven concerts in **Munich**, Orlofsky in **Tokyo**, Arodante in **Essen**, and Cenerentola in **Erfurt** and **Dortmund**.

She sang Cherubin in **Denver**, Romeo in "Capuletti ed i Montecchi" and Carmen in **Landshut**, "Ariodante" in **Essen**, Sesto in "Giulio Cesare" in **Dresden**, "Rigoletto", 3rd Dame and Donna Elvira in **Salzburg**, Cenerentola in **Chemnitz**, a Händel concert in **Cologne**, Orfeo in "Orfeo et Euridice" in **Wiesbaden** and **Antwerp**, a new production "Cenerentola" in **Munich** and Carmen in **Darmstadt**.

Recent and future contracts until 2022/23 include Carmen in **Wiesbaden** and **Essen**, "Lulu" in **Rome**, Olga at **Dorset** Opera, Isabella in **Weimar**, Dorabella in **Colorado**, Flora in **Seoul**, Adalgisa in **Wiesbaden**, Nicklaus in "Tales of Hoffmann" and “Oberon” in **Salzburg**, Mozart concerts in **London**, Cenerentola in **Syros**, Greece, “A Child of our Time” in **Bangkok**, Carmen in **Buffalo**, Bradamante in “Alcina” in **Bern**, concerts in **München** and **London**, “Pique Dame” Polina in **Heidenheim**, 2nd cast Nerone in “Agrippina” at **Met**, “Ottone, re di Germania” at Händel Festival in **Halle** and **Göttingen**, “Viaggio a Reims” in **Barcelona** and **Dresden**, Cenerentola at **Gut Immling**, Bradamante in **Bern** and **Vienna**, Orlofsky in **Tokyo** and **Toulon**.

She sang concerts in **Mainz**, **New York**, **Rome**, **Zurich**, **Hamburg**, **Thessaloniki** and **Amsterdam**.