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TAMMY HENSRUD

Soprano

FROM THE PRESS

The Rise and Fall of the City of Mahagonny - Jenny

“And the soprano Tammy Hensrud, as the prostitute Jenny Hill, spun out the ‘Alabama Song for all of its considerable worth.”

The New York Times

“[Tammy Hensrud]... shines vocally and does so beautifully.”

Charleston City Paper

“Tammy Hensrud as Jenny, one of the local prostitutes, conveys toughness and vulnerability equally well and has some of the opera's best music.”

Charleston.net

(Mezzo-Soprano Repertoire)

La Cenerentola - Angelina

“If Hensrud’s voice were in proportion to her size, she’d be about 30 feet tall. She shows excellent command of that voice, sending it soaring to the rafters when necessary and pulling off some difficult vocal gymnastics at the opera’s end.”

The Forum

Sacco and Vanzetti – Elizabeth Glendower Evans

“[The] magnificent Rosa Sacco will go home with you, and that is true also of Tammy Hensrud’s Elizabeth Glendower Evans.”

The Ridgelea Reports

Le Nozze di Figaro - Cherubino

“The pants-role of Cherubino was visually effective, while vocally Tammy Hensrud-Kerian did as well as any mezzo can. Cherubino is only marginally possible to bring off vocally as a pubescent male. Hensrud-Kerian’s ‘Non so piu cosa son’ was sung with excitedly hormonal conviction.”

The Star Ledger

“Petite Tammy Hensrud-Kerian, Cherubino, was a bright spot throughout the performance receiving generous applause after her aria ‘Non so piu cosa son, cosa faccio.’”

Entertainment

Albert Herring - Nancy

Tammy Hensrud-Kerian depicts a forceful Nancy, with a blossoming mezzo-soprano.”

The Plain Dealer, Cleveland

Il barbiere di Siviglia - Rosina

“The Mezzo Soprano is charming as Rosina and displays a beautiful warm voice capable of all necessary nuance and coloratura.”

Die Volksblad

La Cenerentola - Angelina

“The charming Tammy Hensrud-Kerian shines not only through her voice but also her stage presence. Her portrayal of the title role (Cenerentola) is excellent....It is no wonder that the young Prince instantly falls in love with her.”

Volkzeitung

“Above all performers is Tammy Hensrud-Kerian’s portrayal of the fairytale Cinderella. It is especially she who was able to express Rossini’s coloratura in all registers of her voice with clarity and expression. Along with this we must say that this is a singer who is also a natural actress.”

Kleine Zeitung

Falstaff – Meg Page

“Mezzo Tammy Hensrud-Kerian, as Meg Page, showed her voice to be richly colored and full-bodied throughout.”

The Charleston Gazette

I Capuleti e I Montecchi - Romeo

“Bellini’s seldom staged Opera *I Capuleti e I Montecchi* is only justifiable when the two leading roles are cast with capable singers. This was certainly the case in the Klagenfurt Stadttheater; the historic lovers were excellently cast....Tammy Hensrud-Kerian’s Mezzo-Soprano resonates warm and clear. With this singer...one also sees she is a natural actress.”

Volkzeitung

“In Tammy Hensrud-Kerian we have a Romeo with remarkable acting ability and a very well aligned beautiful Mezzo voice.”

Opernwelt



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TAMMY HENSRUD

Soprano

FROM THE PRESS cont.
(Mezzo-Soprano Repertoire)

Antigone – Eurydike

“Tammy Hensrud-Kerian was ideally cast as Eurydike.”

Krone Zeitung

The Jewel Box - Composer

“The Composer was performed as a trouser role by Tammy Hensrud-Kerian who exhibited a lovely robust mezzo voice. Her interpretation of the beautiful ‘Vado ma dove?’ was excellent.”

Opera Glass

“Mezzo-soprano Tammy Hensrud-Kerian as the Composer sang with warmth and a firm sense of the vocal line.”

The New York Post

“Most impressive of the singers in this production were...and Tammy Hensrud-Kerian as Mozart, costumed to look like him and able to make her acting look natural.”

The Associated Press

IN CONCERT

“Ms. Hensrud gave a powerful reading of the [Virgil] Thompson...”

New York Times

“Also here we found highlights, such as Tammy Hensrud-Kerian as Zerlina who through the flexibility of her voice and impressive stage presence came to the forefront. She showed this once more, above all in the aria of Desdemona from Rossini’s *Otello*. The Duet from Rossini’s *Il Barbiere di Siviglia* (Tammy Hensrud-Kerian with Olaf Hays) brought the public to its feet.”

Der Enztaler

“Tammy Hensrud possesses a voice of substance, charm and a very clean coloratura technique. She sang Rosina from Rossini’s *Barbiere* coquette and with secure virtuosity.”

Reutlinger Generalanzeiger

“Tammy Hensrud-Kerian as Eurydike...did a masterful job.” (Carl Orff’s *Antigonae* in the Salzburg Elsenreitschule, Salzburger Sommerfest)

Die Presse

“...Tammy Hensrud-Kerian was ideally cast as Eurydike.”

Krone Zeitung

“As soloist we must first name Tammy Hensrud-Kerian, who reminds us through her flexible and expressive voice and acting of the young Anneliese Rothenberger. ...She displayed a well focused and bell-clear voice (*L’occasione fa il ladro*).”

Schwarzwälder Bote