

pressquotes

SARAH TYNAN – SOPRANO

Marzeline / *Fidelio* / English National Opera Cond. Edward Gardner / Dir. Calixto Bieito

"But rise above these theatrical solecisms and go, if only to honour the wonderful musicians: Gardner, the orchestra, the chorus, and other soloists – including James Creswell, particularly sympathetic as Rocco the jailer, Sarah Tynan (Marzeline) and Adrian Dwyer (Jaquino) – made this an evening to remember, even if the rest is best forgotten."

Fiona Maddocks, *Guardian*, September 2013

"One can only admire the sang-froid of Sarah Tynan as Marzeline, not to mention her head for heights, as she maintains a steady, silvery tone while scampering up and down ladders pursued by Adrian Dwyer's hapless Jaquino."

Richard Morrison, *Times*, September 2013

"Sarah Tynan is great casting as Marzeline..."

Simon Thomas, *Whats on Stage*, September 2013

"Sarah Tynan's singing was charming and fresh..."

Peter Reed, *Classical Source*, September 2013

"Sarah Tynan's Marzeline is ravishingly sung."

Michael Church, *Independent*, September 2013

"...soprano Sarah Tynan was an admirably ardent, focused Marzeline."

Helen Wallas, *Classical Music*, September 2013

"Sarah Tynan's engaging Marzeline..."

Barry Millington, *London Evening Standard*, September 2013

"For instance, when the infatuated Marzeline (the radiant Sarah Tynan, pictured right) first sees *Fidelio* - the disguised Leonore (Stuart Skelton) - their eyes lock over the balmy string chords which introduce the sublime act one quartet, which expresses everyone's feelings in barely five minutes."

Edward Seckerson, *The Arts Desk*, September 2013

"Sarah Tynan was an appealingly cute Marzeline and she sang her lines with strength and purity despite being asked to shin up and down the vertiginous set."

Sebastian Petit, *Opera Britannia*, September 2013

Adina *L'Elisir d'Amore* / Opera Holland Park Cond. Matthew Walren / Dir. Pia Furtado

"Dolton's energy, von Bergen's machismo, Di Toro's warmth, the mellow playing of the City of London Sinfonia under Stephen Higgins, and, most of all, Tynan's exquisitely idiomatic performance of "*Prendi, per me sei libero*" combine to touching effect."

Independent, July 2013

"...the greatest musical virtue of the evening was surely the wonderful Adina of Sarah Tynan. Ms Tynan has previously performed the role with English National Opera and her experience showed; 'Chiedi all'aura lusinghiera' was beautifully voiced, Ms Tynan's upper register clear and exquisitely coloured. Though Donizetti spins much of radiance and exultancy in *L'elisir*, the opera works so well

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because of the simultaneous presence of wistfulness and melancholy. Ms Tynan's Adina evoked this nuance superbly, her tone vividly bright but also subtly emotive. With her chic blue dress and long blond hair she looked the part to perfection too, convincingly effecting the transition from slightly callous object of desire in Act I to a woman fully in love in Act II, realising at last she has long taken for granted the best man she knows.

Ms Tynan is surely worth catching in the role..."

Opera Britannia, July 2013

"Thank goodness for Sarah Tynan... The golden voiced Tynan, who played the role to great acclaim in the ENO production, is a glorious Adina, brittle and flirtatious but with a touching vulnerability when she thinks she is about to lose the man she has taken for granted."

The Express, July 2013

"Sarah Tynan, here making an impressive debut for Opera Holland Park, produced a sparkling sound across the board, and her voice... was full of nuanced expression."

Bach Track, July 2013

"Sarah Tynan played Adina courteously, a girl who observes and is somewhat prim and haughty. Her assumption of the role was the highlight, the libretto delivered with clarity and accuracy, her voice meltingly beautiful and with a glistening *coloratura*."

Classical Source, July 2013

"Much of the success of this production revolves around Sarah Tynan's Adina, a distinguished performance with layers of expressive range and vocal shading - and she grows in dignity after admitting her love for Nemorino."

The Stage, July 2013

**Orff *Carmina Burana* / Royal Festival Hall
London Philharmonic Orchestra / cond. Hans Graf**

"Sarah Tynan, who stepped in at the last minute to replace the sickly Sally Matthews, had just the right sweetness of tone to give the final Courtly Love scene the sensuous quality it needs..."

Chris Garlick, *Bach Track*, April 2013

**Valencienne in Lehár *The Merry Widow* / Royal Festival Hall
Philharmonia Orchestra / cond. John Wilson**

"Tynan's voice was light and lyrical..."

Jim Pritchard, *Seen and Heard International*, December 2012

"there was lots to enjoy, with a stalwart performance from Alan Opie as the ambassador, and stylish contributions from Sarah Tynan and Nicholas Sharratt".

Martin Kettle, *Guardian*, December 2012

"Sarah Tynan was a sweet-voiced, cleverly detailed Valencienne"

Hilary Finch, *Times*, December 2012

**Zerlina in Mozart *Don Giovanni*
English National Opera (revival) / dir. Rufus Norris / cond. Edward Gardner**

"Sarah Tynan played a coy and manipulative Zerlina; indeed, Tynan was the other female standout of the evening [alongside Sarah Redgwick] for the fantastic control of her pingy and full voice: her career will be watched with great interest".

Michael Migliore, *Musical Criticism*, November 2012

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"Islington-resident Sarah Tynan continues to build her operatic reputation with an outstanding Zerlina".

Sebastian Taylor, *Camden New Journal*, October 2012

"Sarah Tynan [was] a sexy and sparky Zerlina [and] showed once again what a delightfully watchable performer she is. Her two arias were ravishingly sung".

Steve Silverman, *Opera Britannia*, October 2012

"fine singing from Tynan".

Michael Church, *Independent*, October 2012

"in two immensely spirited performances Sarah Tynan and John Molloy as Zerlina and Masetto bring home the working class's naivety and susceptibility".

Sam Smith, *Londonist*, October 2012

"Believably innocent, beautiful of voice, sure of phrase, she shone".

Colin Clarke, *Seen and Heard International*, October 2012

"She put her soubrette talents to vulnerable effect in her tangles with the Don, and something more complex with Masetto".

Peter Reed, *Classical Source*, October 2012

"Sarah Tynan [...] sang extravagantly well as Zerlina".

Mark Valencia, *WhatsOnStage*, October 2012

"Sarah Tynan sings Zerlina with richness across her range".

Edward Bhesania, *The Stage*, October 2012

"Sarah Tynan and John Molloy reprise their roles as Zerlina and Masetto with as much charm and gusto as ever. Tynan in particular is pitch-perfect in her canny but delicately vulgar bride-to-be (who could resist her *Batti, batti?*)"

Alexandra Coghlan, *The Arts Desk*, October 2012

"Tynan sang the role beautifully, with poise and a fine sense of line and shape, making her stand out from the others".

Robert Hugill, *Planet Hugill – Classical Music Blog*, October 2012

"Sarah Tynan is pretty much everything and more that you could want from a Zerlina".

Edward Seckerson, October 2012

Carrie Pipperidge *Carousel*

Opera North / cond. James Holmes / dir. Jo Davies

"Sarah Tynan (as Julie's friend Carrie) uses her fluttery soubrette sound charmingly."

Warwick Thompson, *Businessweek*, August 2012

"Katherine Manley's Julie and Sarah Tynan's Carrie are ideally balanced."

John Allison, *Telegraph Seven Magazine*, August 2012

"Sarah Tynan's pert Carrie gives the impression that she'll be more than a match for her fisherman intended, Enoch Snow ... – once she's convinced him that nine children, no matter how well organised, are more than enough."

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TNTmagazine, August 2012

"Some of the singing is absolutely superb, as you would expect from a production by the acclaimed Opera North. Stand-out performances by Michael Todd Simpson as Billy and Islington's own Sarah Tynan as the coquettish Carrie, as well as the amazing orchestra make for an impressive show."

Jon Dean, *Gravesend Reporter*, August 2012

"Far better is Sarah Tynan as her pert friend Carrie Pipperridge, who suggests a winning dose of mischief behind her eminently sensible marriage."

Fiona Mountford, *Evening Standard*, August 2012

"Two of the highest profile operatic names ... steal the show. Sarah Tynan as Julie's best friend Carrie has a pleasing voice and comic touch..."

Sam Smith, *Londonist*, August 2012

"Carrie, delightfully and impishly played by Sarah Tynan, has the sense to marry Mr Snow (an engaging Joseph Shovelton), a decent, hard-working chap – but despite his many plans, she clearly intends to manage him."

Sarah Hemming, *Financial Times*, August 2012

"Further delights come in the shape of Sarah Tynan as Carrie, the sweet child who marries her beloved fisherman Mr Snow (Joseph Shovelton) and has nine children by him."

Michael Darvell, *Classical Source*, August 2012

"The two marvellous examples of luxury casting that grace this opening Barbican cast: Sarah Tynan's gloriously galumphing and luminously sung Carrie (imagine Ado Annie channelling Phoebe from Friends)..."

Mark Valencia, *Classical Source*, August 2012

Cleopatra in Handel *Giulio Cesare*

Opera North / cond. Rober Howarth / dir. Tim Albery

"Tynan's Cleopatra delivers some of the finest, most tasteful baroque singing you will hear anywhere."

Alfred Hickling, *Guardian*, January 2012

"Sarah Tynan's outstandingly believable Cleopatra tremulously whispering her despairing music, then curling into a foetal huddle as she is chained, humiliated and incestuously abused."

Richard Morrison, *Times*, January 2012

"...her singing is agile, stylish and radiant in the long lines of "Per pietà" and "Piangerò" "

Anna Picard, *Independent*, January 2012

"Cleopatra, beautifully sung by Sarah Tynan, is brilliant, physically and vocally. Tynan's sheer stamina is a revelation."

Graham Rickson, *The Arts Desk*, January 2012

"But – as ever – it is Cleopatra who steals the show. She is vivaciously sung and acted here by Sarah Tynan, who pulls off the not-inconsiderable vocal demands of the role with ease while maintaining a fine balance between seductiveness and vulnerability."

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Philip Andrews, *Sheffield Telegraph*, January 2012

"In creating her Cleopatra, Sarah Tynan has strayed as far from the obvious as possible: there are no nods to Liz Taylor's iconic portrayal here. Instead of the archetypal Egyptian seductress, we are presented with a willowy, blonde, vulnerable queen who, although determined to succeed in a man's world, does not take on male characteristics to do so. This extremely feminine characterisation brings us closer to Cleopatra than we might expect, and is entirely suited to Tynan's pretty, delicate soprano which sparkled through the more upbeat moments of the opera and created a great depth of emotion during her arias of love and longing. Her 'V'adoro, pupille' ('I adore you, eyes') was a glorious, atmospheric highlight of the evening, with Cleopatra dipping her toes into the pool of water in the centre of the set as she sang the beautiful decorative repeats. Surrounded by soft candlelight, Tynan's lovely tone filled the theatre with a beautiful, intense warmth that was utterly seductive. Equally moving was her 'Piangerò la sorte mia' ('I shall lament my fate'), in which she moved seamlessly between sad reflection and spirited anger."

Laura Wilson, *Bach Track*, January 2012

"The evening belongs especially to [...] Sarah Tynan as Cleopatra, flirtatiously lifting the opera's rather stolid opening or mischievously relishing the disguised pursuit of her loved one or suffering with regal courage, is fully in command of the role, with her imprisonment bringing singing of exceptional beauty."

Ron Simpson, *Whats on Stage*, January 2012

"Sarah Tynan's highly physical Cleopatra offers genuine sparkle, her sequence of arias the highlights of the evening."

George Hall, *The Stage*, January 2012

"Sarah Tynan shone as the seductive, despairing Cleopatra."

This is Nottingham, February 2012

"Sarah Tynan, as a blonde Cleopatra is not only Queen of the Nile, but also of coloratura."

Sarah E Scott, *Chronicle Live*, March 2012

"...they've found the winning formula, with a slender blonde Cleopatra (Sarah Tynan) who activated all the surprising seductiveness of the music as well as its poignancy"

Gail-Nina Anderson, *Journal Live*, March 2012

Adina in Donizetti *The Elixir of Love*

English National Opera / cond. Rory Macdonald / original dir. Jonathan Miller / revival dir. Elaine Tyler-Hall

"Sarah Tynan's glamour-puss Adina transformed from the brisk, nobody's-fool bar owner to a sentient young woman increasingly aware of the respective values of the two men interested in her; her singing was clean and direct."

George Hall, *Opera*, November 2011

"Sarah Tynan is a bewitching, coquettish Adina, narrating her ballad of Isolde from a gossip magazine and making a microphone from a mop-handle. Wiggling and romping her way through the part with the most successful American accent of the evening, her light voice sits well within the jazzed-up, music-theatre clarity of the production, flirting with the trickier coloratura passages with the same effortless skill as with Nemorino."

Alexandra Coghlan, *The Arts Desk*, September 2011

Soloist in Unsuk Chin *Kala*

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BBC Symphony Orchestra / cond. Ilan Volkov

"...did wonders of pitching and... seemed confident at the music's extremes – soprano Sarah Tynan dealing with the very high, bass Adrian Peacock with the very low."

Richard Fairman, *Financial Times*, April 2011

"Soprano Sarah Tynan eventually joined in, lending a surprisingly affecting, rich tone to something apparently aloof and inscrutable."

Ivan Hewett, *Daily Telegraph*, April 2011

Soloist, New Year Viennese Gala

Royal Scottish National Orchestra / cond. David Danzmayr

"Soprano Sarah Tynan's enlivened proceedings with her witty interpretations"

Susan Nickalls, *The Scotsman*, January 2011

Soloist in Handel *Messiah*

Early Opera Company / cond. Christian Curnyn

"Sarah Tynan dispelled the Advent gloom in a radiant appearance to the Christmas shepherds, with a glorious 'Rejoice greatly' clinching the sense of rapture that put its stamp on the whole performance."

Peter Reed, *Classical Source*, December 2010

"There was no weak link in the soloists' line-up...with soprano Sarah Tynan... A fabulous evening."

Michael Church, *Independent*, December 2010

Zerlina in Mozart *Don Giovanni*

English National Opera / cond. Kirill Karabits / dir. Rufus Norris

"successful [was] Sarah Tynan's vivacious Zerlina"

Barry Millington, *Evening Standard*, November 2010

Adina in Donizetti *The Elixir of Love*

English National Opera / cond. Pablo Heras-Casado / dir. Jonathan Miller

"Best of all was Sarah Tynan, who had the perfect stage presence for Adina, and whose agility and beauty of tone never deserted her."

Roger Parker, *Opera Magazine*, April 2010

"Sarah Tynan makes a cute Adina."

Andrew Clark, *Financial Times*, February 2010

"Tynan... with singing of unaffected honesty."

Neil Fisher, *Times*, February 2010

"Sarah Tynan's vocally and physically pert Adina"

Edward Seckerson, *Independent*, February 2010

"Tynan, whose voice warms our hearts as her costume and mannerisms mark her out as the archetypal 1950s beauty."

Sam Smith, *Music OMH*, February 2010

"Sarah Tynan's Adina is extremely rewarding."

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Dominic McHugh, *Musical Criticism*, February 2010

"Sarah Tynan...brings lissom wit to Adina, whom she plays as a bel canto Marilyn Monroe."

Mark Valencia, *What's on Stage*, February 2010

"Tynan...has a voice that is perfect for light opera and brings true acting ability to her performance."

William Hartston, *Daily Express*, February 2010

Monique in Elizabeth Maconchy *The Sofa*

Independent Opera / cond. Dominic Wheeler / dir. Alessandro Talevi / Chandos CHAN10508

"Sarah Tynan gives an alluring portrayal of the soubrette, Monique."

Arlo Mckinnon, *Opera News*, October 2009

Iris in Handel *Semele*

La Monnaie / cond. Christophe Rousset / dir. Huan Zhang

"The most exciting character on the stage is the exquisite Iris sung by Sarah Tynan, perfect in both style and diction."

Nicolas Blanmont, *La Libre*, September 2009

"Sarah Tynan shines brightly in Iris."

George Loomis, *The New York Times*, September 2009

Susanna in Mozart *Le nozze di Figaro*

Cincinnati Opera / cond. Sir Roger Norrington / dir. James Alexander

"Sarah Tynan was a beautiful porcelain doll of a Susanna, singing with silver tone and acting with low-key refinement, a most charming portrayal."

Charles Parsons, *Opera News*, September 2009

"Tynan was ideal as Susanna and added sweet, youthful charm to the proceedings. Her Act IV aria, 'Deh vieni, non tardar' sparkled with silvery high notes, and her Letter Duet with Cabell was rapturous."

Janelle Gelfand, *Cincinnati Enquirer*, June 2009

Iphis in Handel *Jephtha*

London Handel Festival Choir and Orchestra / cond. Laurence Cummings

"Sarah Tynan's Iphis is something of a known quality as she has performed it on stage with ENO. But in a far smaller venue such as St George's Church, we were able to get to know her performance in more detail. Tynan brings an admirable technique and a beautifully limpid voice to the role. But she is much more than this: from the first she created in Iphis a simple directness. She added to this both poignancy and a slightly steely nobility as the character's role developed. Tynan made Iphis a real character rather than a cipher, and she did this by performing Handel's music with beauty and intelligence."

Robert Hugill, *MV Daily*, April 2009

Vaughan Williams *Serenade to Music*

BBC Proms 2008

BBC Symphony Orchestra / cond. Sir Andrew Davis

"This was the original extravagant, multivoiced version: and Shakespeare's lines were carolled and chorused forth by 16 young singers, summoned to "sweet harmony" by Sarah Tynan's golden soprano."

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Hilary Finch, *Times*, August 2008

"... No one could complain when the prominent part of Isobel Baillie was so ably taken by the silvery-toned Sarah Tynan."

Barry Millington, *Evening Standard*, August 2008

**Servilia in Mozart *La Clemenza di Tito*
Orchestra of the Age of Enlightenment / cond. Edward Gardner**

"Sarah Tynan produced a lovely, affecting sound in Servilia's second-act aria"

Allan Kozinn, *New York Times*, August 2008

"The roles which illuminate and shadow the main plot were compellingly sung too, (including), the sweet Servilia of Sarah Tynan"

Hilary Finch, *Times*, July 2008

"Sarah Tynan was wonderfully cast as the sweet Servilia"

Intermezzo, July 2008

"Sarah Tynan as Servilia impressed"

Classical Source, July 2008

**Sophie in Strauss *Der Rosenkavalier*
English National Opera / cond. Edward Gardner / dir. David McVicar**

"Sarah Tynan looks a treat and simpers sweetly."

Hugh Canning, *Sunday Times*, June 2008

"...the dazzling Sophie of Sarah Tynan."

Anthony Holden, *Observer*, June 2008

"Sarah Tynan made a cute Sophie, with the money notes for the Presentation of the Rose."

Rupert Christensen, *Daily Telegraph*, May 2008

"Sarah Tynan's silver-toned Sophie...Tynan brings a feisty spark to the often insipid role..."

Richard Morrisson, *Times*, May 2008

"Sarah Tynan (Sophie) bounces in like a fluffy meringue and adds whipped cream for her stratospheric flights of fancy."

Edward Seckerson, *Independent*, May 2008

"Sarah Tynan's Sophie (was) finely sung"

George Hall, *Guardian*, May 2008

"Marvellously assured was the Sophie of Sarah Tynan...Tynan's singing had an ideal Mozartian purity that the role needs...(she)projected strongly and managed to combine the passion of Sophie's attraction to Octavian with the restraint demanded of her by society. This young singer goes from strength to strength and is surely destined for great things."

Dominic McHugh, *Musical Criticism*, May 2008

**Voix Celeste in Berlioz *La Damnation de Faust*
BBC National Orchestra of Wales / cond. Thierry Fischer**

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"Sarah Tynan sang celestially"

Rian Evans, *Guardian*, April 2008

Megan in MacMillan *The Sacrifice*

Welsh National Opera / cond. James Macmillan / dir. Katie Mitchell

"Sarah Tynan gives a touching performance"

Richard Morrison, *Times*, September 2007

"Sarah Tynan, her lyrical vein offsets the hard-edged Nibelung-hammering brutality of the score and nearly upstages Lisa Milne's Siân."

Rian Evans, *Guardian*, September 2007

"...the songs given to Megan, Sian's child-like sister, sung exquisitely by Sarah Tynan..."

Mike Smith, *The Herald*, September 2007

"The protagonist's disturbed sister Megan, a cross between Ophelia and Cassandra beautifully played and sung by Sarah Tynan."

Anthony Holden, *Guardian*, October 2007

Susanna in Mozart *The Marriage of Figaro*

English National Opera / cond. Andre de Ridder / dir. Olivia Fuchs

"Sarah Tynan sings her first Susanna sweetly and pertly"

Hilary Finch, *Times*, January 2007

"Sarah Tynan was a bright, enormously likeable Susanna"

Rodney Milnes, *Opera Magazine*, February 2007

Gianetta in Gilbert and Sullivan *The Gondoliers*

English National Opera / cond. Richard Balcombe / dir. Martin Duncan

"Things bounce along happily enough in the pit under Richard Balcombe's baton, but none of it sets the world alight until Sarah Tynan steps forward to sing. Then suddenly the sun comes out. This young singer has it all: excellent stagecraft, stylish presence and a sweet, silvery-toned soprano. Bright things beckon for her future, but no more G&S, please."

Stephen Pritchard, *Observer*, March 2007

"Sarah Tynan (Gianetta) in her 1950s primary-coloured print frock suggesting an old Doris Day movie both looks and sounds ravishing."

Michael Billington, *Guardian*, March 2007

"The main musical treat of the evening is the further emergence of British soprano Sarah Tynan as one of our most promising young actor-singers; (her voice) has an agile lucidity."

Anthony Holden, *Observer*, November 2006

"Tynan is a bright, soubrettish soprano, and has good looks and oodles of personality."

Hugh Canning, *Sunday Times*, November 2006

Dalinda in Handel *Ariodante*

English National Opera / cond. Christopher Moulds / dir. David Alden

"One of the most striking contributions came from ENO Young Singer Sarah Tynan as Dalinda. She showed a very clear tone throughout, with remarkable purity of tone."

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Dominic McHugh, *Music OMH*, June 2006

"Sarah Tynan was excellent — light in voice, strong in characterisation — as the besotted Dalinda, tricked into stitching up her mistress."

Richard Morrison, *Times*, June 2006

"Sarah Tynan lends a gentle lyricism to the duped lady-in-waiting, Dalinda."

Anthony Holden, *Observer*, June 2006

Yum-Yum in Sullivan *The Mikado*

English National Opera / cond. Simon Lee / orig. dir. Jonathan Miller/ revival dir. David Ritch

"Sarah Tynan's Yum-Yum was sung with delicate point and acted with a blend of grace and knowing sophistication."

George Hall, *Opera*, April 2006

Atalanta in Handel *Xerxes*

English National Opera / cond. Noel Davies / dir. Nicholas Hytner & Michael Walling

"As Atalanta, Sarah Tynan was a delight, a vivacious, light soprano singing and acting with wit and intelligence."

Peter Reed, *Opera*, February 2006

"A treat that stands out in an evening of delights is Sarah Tynan's skittishly scheming Atalanta: dazzling singing combined with a wicked sense of fun."

Stephen Pritchard, *Observer*, November 2005

"There's a deft and delightful Atalanta from the spirited Sarah Tynan."

George Hall, *Independent on Sunday*, November 2005

"Sarah Tynan's Atalanta radiates star quality: the girl who would tear Arsamenes away from her own sister shows her determination with some nifty vocal leaps into the stratosphere, and Tynan gets there in style."

Neil Fisher, *Times*, November 2005

"ENO Young Singer Sarah Tynan was an impressively perky and comic Atalanta."

Fiona Maddocks, *Evening Standard*, November 2005

Constance in Poulenc *The Carmelites*

English National Opera / cond. Paul Daniel / dir. Phyllida Lloyd

"Sarah Tynan's Constance was musically enchanting."

Rodney Milnes, *Opera*, December 2005

"Everything seemed to be gelling for Sarah Tynan, whose impossibly eager Sister Constance shone through her every scene."

Edward Seckerson, *Independent*, October 2005

"Sarah Tynan as fliberty Constance sings beautifully and gets beyond the syllabic setting to a musical line."

Robert Thicknesse, *Times*, October 2005

Iphis in Handel *Jephtha*

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English National Opera / cond. Nicholas Kramer / dir. Katie Mitchell

"*Jephtha* was a staging of filmic precision graced by a truly international performance from Sarah Tynan."

Edward Seckerson, *Independent*, December 2005

"The most scrupulous and thus effective singing came from Tynan's Iphis."

George Hall, *Opera*, July 2005

"The singing is wonderful, with Sarah Tynan excelling as the hapless Iphis, bidding a poignant farewell to her lover, Robin Blaze."

Anthony Holden, *Observer*, May 2005

"Sarah Tynan sings a sweetly touching Iphis, Jephtha's nearly-sacrificed daughter."

David Murray, *Financial Times*, May 2005

"Sarah Tynan (Iphis), her legs buckling beneath her, then takes her music to daring extremes; whitening and intensifying the sound by draining its natural beauty of vibrato. She breaks your heart."

Edward Seckerson, *Independent*, May 2005

"Sarah Tynan again sings the role of Jephtha's daughter Iphis; her soprano is light and unforced, and she has a strong, natural stage presence. She really engaged with the drama, and her duets with her suitor Hamor were very moving."

Peter Reed, *Sunday Telegraph*, May 2005

"Sarah Tynan, as Iphis, offers a touching portrait of a bewildered girl collapsing into trauma."

Richard Morrison, *Times*, May 2005

"Sarah Tynan is a highly promising young soprano with an attractive, flexible voice and considerable stage presence."

Barry Millington, *Evening Standard*, May 2005

Carols by Candlelight, Raymond Gubbay

"The promise of the stunning young soprano Sarah Tynan is a good reason for attending one of Raymond Gubbay's Christmas concerts."

Mark Pappenheim, *Independent*, December 2005

Mahler *Resurrection Symphony No.2*

Netherlands Symphony Orchestra / cond. Jaap van Zweden

"Awkward, subtle key shifts were handled carefully, providing a perfect canvas for the angelic voice of Sarah Tynan rising from a final hymn, leading onwards towards an ecstatic uplifting conclusion."

Maggie Cotton, *Birmingham Post*, March 2005

Barbarina in Mozart *The Marriage of Figaro*

Philharmonia Orchestra / cond. David Parry / Chandos CHAN 3113

"Sarah Tynan is a sweet, virginal-sounding Barbarina."

Hugh Canning, *Opera*, March 2005

Woodbird in Wagner *Siegfried*

English National Opera / cond. Paul Daniel / dir. Phyllida Lloyd

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"The Woodbird (the excellently lucid Sarah Tynan) is a teenager on a scooter."

Andrew Clements, *Guardian*, November 2004

"Musical charm is strictly rationed until Sarah Tynan's Woodbird lightens the texture."

Robert Thicknesse, *Times*, November 2004

Tytania in Britten *A Midsummer Night's Dream*

English National Opera / cond. Paul Daniel / dir. Robert Carsen

"Sarah Tynan's Tytania has exciting dramatic promise."

David Murray, *Financial Times*, July 2004

"That exquisite counter-tenor Robin Blaze dominates the stage – nicely matched by the poised sophistication of Sarah Tynan's Tytania."

Bayan Northcott, *Independent*, June 2004

"Sarah Tynan's lovely Tytania sings brightly."

John Allison, *Times*, June 2004

Iphis in Handel *Jephtha*

Welsh National Opera / cond. Paul McCreesh / dir. Katie Mitchell

"In this work, the relationship of Iphis to her mother, to her betrothed lover, as well as to her father Jephtha is fundamental, and Sarah Tynan acquitted herself with aplomb. Not only was her fresh and clear soprano eminently suited to Handel, but her duetting with Daniel Taylor's Hamor was deeply touching, as well as offering moments of gentle humour as they tried to get the better of their chaperones."

Rian Evans, *Opera*, July 2003

"The roster of principals is all trumps too – young Sarah Tynan, fresh and lovely as Jephtha's unlucky daughter Iphis."

David Murray, *Financial Times*, May 2003

"What makes it work, besides emotional truth, are performances of scarifying immediacy. Sarah Tynan's lowered-gaze, Lady-Di Iphis and her intended, Hamor (Daniel Taylor), are sweet, noble, eventually tragic."

Robert Thicknesse, *Times*, May 2003

"Padmore, Bickley, Taylor and Tynan are heartbreaking."

Anna Picard, *Independent*, May 2003

"Special laurels to the two young leads: visually, to Sarah Tynan as Iphis, who, abetted by red-white imagery and Mitchell's almost Oedipodean central peropateia, brings to Jephtha's ravaged child a pathos worthy of Titus Andronicus: a thrilling effort, and an exciting debut."

Roderic Dunnett, *Independent*, May 2003