



Erin Morley Soprano



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One of today's most sought-after lyric coloratura sopranos, Erin Morley has been praised for the 'silken clarity of her voice and the needlepoint precision of her coloratura' (*New York Times*). A recipient of the Beverly Sills Award and a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, her performances have garnered huge critical acclaim worldwide and she regularly appears on the greatest opera stages such as Wiener Staatsoper, Teatro alla Scala, Bayerische Staatsoper, Opéra National de Paris, Gran Teatre del Liceu, Glyndebourne Opera, Santa Fe Opera, Los Angeles Opera and the Metropolitan Opera where she has now sung more than 100 performances and has been featured in five "Live in HD" broadcasts.

In the 2024-25 season she returns to the Metropolitan Opera with a double appearance: as Olympia *The Tales of Hoffman* and Gilda *Rigoletto*. Further highlights see her return to Arena di Verona and perform the role of Cunegonde in concert performances of *Candide* at the Semperoper Dresden. Elsewhere on the concert platform, Morley will tour to Berlin and Vienna as soloist with Maestro Christian Thielemann and the Staatskapelle Berlin with a program of Strauss *Orchesterlieder*, as well as appearances with Boston Baroque and Boston Symphony Orchestra. In recital, she presents Wolf's *Italienisches Liederbuch* together with Huw Montague Rendall and Malcolm Martineau at London's Wigmore Hall and Amsterdam's Concertgebouw; and presents her "Rose in Bloom" program at Park Avenue Armory, Yale School of Music, Friends of Chamber Music, and the BRAVO! Series at Brigham Young University.

Last season saw Morley making her highly anticipated company debuts at the Royal Ballet and Opera as Gilda *Rigoletto* and at Teatro la Fenice in Venice as Zerbinetta in a new production of *Ariadne auf Naxos*. On the concert platform further highlights included her debut at the Arena di Verona in Beethoven's *9th Symphony*, and Morgana *Alcina* with Les Musiciens du Louvre under the baton of Marc Minkowski at Teatro alla Scala to mark the release of a new recording of the opera on Pentatone. Further concert engagements included the soprano soloist in Orff's *Carmina Burana* with the Orchestre de Paris under the baton of Andrés Orozco Estrada; a gala concert with Washington Concert Opera; Poulenc *Gloria* with Houston Symphony Orchestra conducted by Juraj Valčuha; Brahms *Requiem* with the Orchestra of St Luke's at Carnegie Hall conducted by Xian Zhang; and recitals in Berkeley and at the Kennedy Center, Washington DC, to mark the release of her solo recital album, "Rose in Bloom."

Recent operatic highlights include: Pamina in a new production of *Die Zauberflöte*, the title role in Matthew Aucoin's *Eurydice*, Sophie Der Rosenkavalier and Olympia *Les Contes d'Hoffmann*, all at Metropolitan Opera; her Teatro alla Scala debut as Zerbinetta *Ariadne auf Naxos*; Gilda in a new production of *Rigoletto*, Tytania in a new production of Britten's *A Midsummer Night's Dream*, Zerbinetta, and Sophie, all at the Wiener Staatsoper; Norina *Don Pasquale* and Zerbinetta both at Glyndebourne Festival; a critically acclaimed debut in one of the most iconic coloratura roles, *Lakmé* with Washington Concert Opera; Gilda at Staatsoper Berlin; Konstanze *Die Entführung aus dem Serail* and Sophie at Opera de Paris; Fiakermilli *Arabella* and Gilda at Bayerische Staatsoper; *Lucia di Lammermoor* in Nancy; Tytania, Roxana *Krol Roger*, Mme Silberklang *Der Schauspieldirektor* and the title role in Stravinsky's *The Nightingale*, all at Santa Fe Opera. Cunegonde in *Candide* is another role that Morley has made her own and has performed in stellar company at LA Opera with James Conlon and actors Kelsey Grammer and Christine Ebersole;



with Yannick Nézet-Séguin and Philadelphia Orchestra with Alek Shrader, Bradley Cooper and Carey Mulligan; and at the Carnegie Hall Centenary with John Lithgow.

Equally at home on the concert platform, Morley has performed with leading orchestras such as Cleveland Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, LA Philharmonic, Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden and Rotterdam Philharmonic Orchestra. Recent successes include Beethoven *Missa Solemnis* with the Chicago Symphony Orchestra under the baton of Riccardo Muti; *Carmina Burana* with the Boston Symphony Orchestra at Tanglewood Festival conducted by Andris Nelsons; Mozart's *Mass in C Minor* for the Mostly Mozart Festival at the Lincoln Center, conducted by Louis Langrée, a tour with Harry Bicket and The English Concert, the Chamber Music Society of Lincoln Center, the Met Chamber Ensemble in Carnegie's Zankel Hall; and Poulenc *Gloria* with the Netherlands Philharmonic Orchestra conducted by Lorenzo Viotti at the Concertgebouw Amsterdam and Vienna's Musikverein. Morley also appeared in the famous televised New Year's Eve concerts with the Staatskapelle Dresden and Christian Thielemann, performing Princess Mi in Léhár's *Das Land des Lächelns*. A dedicated recitalist, Morley's appearances include collaborations with pianists Vlad Iftinca, Ken Noda, Gerald Martin Moore, and Malcolm Martineau.

Morley's debut recital disc with Gerald Martin Moore, "Rose in Bloom," released in 2024 and has received critical acclaim worldwide, praising the 'crystalline debut of a new high coloratura star'. Morley's many recordings include Morgana in a complete recording of Handel's *Alcina* for the Pentatone label, Eurydice in the Met's GRAMMY-nominated recording of Matthew Aucoin's *Eurydice*, Princesse Isabelle in Meyerbeer's *Robert le Diable* with Opéra National de Bordeaux for Palazzetto Bru Zane, Sister Constance in the Met's GRAMMY-nominated *Les Dialogues des Carmélites*, as well as Sophie in the Met's GRAMMY-nominated *Der Rosenkavalier* on DVD/Blu-Ray for the Decca label; Mater Gloriosa in the LA Phil's GRAMMY-winning Mahler *Symphony No. 8* with Gustavo Dudamel for Deutsche Grammophon; Princess Mi in the Staatskapelle Dresden's *Das Land des Lächelns* with Christian Thielemann for Unitel; Sandrina *La Finta Giardiniera* with Emmanuelle Haïm in Opéra de Lille's production for the Erato label; Woglinde *Götterdämmerung* in the Metropolitan Opera's GRAMMY-winning Lepage Ring Cycle for Deutsche Grammophon; Marguerite de Valois in *Les Huguenots*, live from Bard SummerScape for the American Symphony Orchestra; Carl Nielsen's *Symphony No. 3 "Espansiva"* with Alan Gilbert and the New York Philharmonic for Da Capo Records; and Sylvie in Gounod's opéra-comique *La Colombe* with Sir Mark Elder and The Hallé Orchestra for the Opera Rara label.

Morley spent her early years studying violin and piano, and frequently collaborated with her mother, violinist Elizabeth Palmer. An undergraduate of the Eastman School of Music, she went on to earn her Master of Music voice degree from The Juilliard School and her Artist Diploma from the Juilliard Opera Center, where she received the Florence & Paul DeRosa Prize. Morley also trained at the Opera Theatre of St. Louis as a Gerdine Young Artist, the Ravinia Festival Steans Institute, and the Wolf Trap Opera Company as a Filene Young Artist. She won 1st Prize in the Jessie Kneisel Lieder Competition in 2002, and 1st Place in the Licia Albanese Puccini Foundation Competition in 2006. She also received the Richard Tucker Career Grant in 2013, the Beverly Sills Award in 2021, the Opera News Award in 2023, the Eastman School of Music Centennial Award in 2023, and the Chevalier dans l'Ordre des Arts et des Lettres from the French government in 2024.