

*La Favorite* with Academy of Vocal Arts 2/18/19

“Bass Eric Delarange was authoritative and sonorous as the Father Superior”

-The Opera Critic/Steve Cohen

*La Favorite* with Academy of Vocal Arts 2/22/19

“Balthazar (the rich-voiced and nuanced bass Eric Delagrangé)”

-Opera Lounge/Susan Gould

*Der Freischütz* with Heartbeat Opera 12/8/19

“Dominating the long, confusing final scene is Max’s Shadow (a superb Eric Delagrangé in both casts) commanding the action like a *deus ex machina*. Delagrangé overcomes the weirdness of his character’s out-of-time getup and frightful demeanor with warm, intense singing as he writhes his way out of the confusion – ours and the other characters’ – to finally wrestle a conclusion to the tale. His superb bass cuts like a murderous hail of bullets, as this always relevant yet infrequently produced supernatural yarn spins its last yard.”

-BlogCritics/Jon Sobel

*Der Freischütz* with Heartbeat Opera 12/9/19

“Eric Delagrangé was suitably unhinged as Max’s Shadow”

-Wall Street Journal/Heidi Waleson

*Der Freischütz* with Heartbeat Opera 7/12/2019

“the excellent and particularly menacing bass-baritone Eric Delagrangé”

-Seen and Heard International/Rick Perdian

*Der Freischütz* with Heartbeat Opera 12/10/2019

“a splendid Eric Delagrangé as Max's Shadow in the final scene”

-Broadway World Opera/Richard Sasanow

*Der Freischütz* with Heartbeat Opera 12/10/2019

“At the end, the hermit (Eric Delagrang), some kind of deus ex machina, is another commanding bass, with a large-brimmed hat.

-Classical Voice America/Leslie Kandell

*Maid of Orleans*

“Eric Delagrang, billed as a bass-baritone, sounded more like the latter than the former—it’s a powerful, attention-getting voice”

-Parterre Box/David Fox

*Iolanta* with Russian Opera Workshop 6/26/19

“Eric Delagrang unfurled a truly excellent bass-baritone as King René”

-Opera News/David Shengold