

PRESSQUOTES

Lauren Young

MEZZO SOPRANO

Rosina / Il barbiere di Siviglia / Longborough Festival Opera / 2025
Cond. Elaine Kelly / Dir. Louise Bakker

"...the vital Rosina of Lauren Young, spirited, resourceful, light on her feet, and with a coloratura that was truly impressive and a fullness of tone that could ping the highest notes above even the busiest of ensembles."

(Opera / Christopher Morley)

"Lauren Young was an irresistible mall-queen Rosina, all sass and telenovela dramatics, backed by a plush, warm, powerful instrument. She handled Rossini's coloratura adroitly and with taste..."

(Opera Canada / Natasha Gauthier)

"Lauren Young is a suitably feisty Rosina, and displays a persuasive mezzo-soprano and strong sense of mischief in 'Una voce poco fa'."

(MusicOMH / Sam Smith)

"Young is well cast as Rosina, singing her operatic favourite 'Una voce poco fa' with sparkling vitality."

(Seen & Heard International / Clive Peacock)

"...Lauren Young imposes a deliberate coarse brazenness to her singing and demeanour as the rough diamond Rosina – the shiny brilliance of her higher register vocal runs shows the delicacy she is capable of, and that her portrayal of the character is skilfully contrived."

(Classicalsource / Curtis Rogers)

"... our gloriously sung Rosina from Lauren Young bravely at times flounces around the stage. She literally flings herself into the choreography and proves a splendid comic actress. Fortunately she wins our praises vocally, rather than just for her game for a laugh performance."

(Opera Scene / Mike Smith)

"Lauren Young's feisty Rosina pushed boundaries in terms of dress and action, wanting to break free from her controlling guarding. It helped that Young's rich, wide-ranging mezzo-soprano was fully up to this interpretation. Her opening aria conveyed that underneath the carefully crafted demure exterior there did indeed lurk a viper, and as the opera progressed she threw herself into the action physically and musically. She gave a very physical performance and one that unashamedly broke the fourth wall as she gained our sympathies and outwitted her guardian."

(Planet Hugill)

Maurya / Riders to the Sea / OperaUpClose / 2025
Cond. Robert Wallington / Dir. Flora McIntosh

"Lauren Young used her formidable mezzo and unrestrained sense of drama unsparingly, gathering the evening around her like a shroud."

(Opera / Peter Reed)

"...the standout presence of Lauren Young as the grieving mother. Young's richly dark-toned mezzo is not only beautifully placed and produced, but she never over-emotes, which – given that the opera describes the death of all her sons – is particularly impressive."
(The Stage / David Benedict)

"The mezzo-soprano Lauren Young does a fine job at portraying a woman whose life has been ripped apart."
(The Times / Rebecca Franks)

"...the grieving Maurya (Lauren Young) achieves a sort of fierce dignity following the death of her last remaining son, a scene even more harrowing for her determined smile... Young overcomes the role's emotional challenges to bring all the necessary pathos culminating in her acceptance that "No man at all can be living for ever, and we must be satisfied"."
(Opera Today / David Truslove)

"Mezzo-soprano Lauren Young caught the attention with a compelling portrayal that captured the intensity of Maurya's grief. She possesses a colorful and expressive voice, which she used skillfully to capture her character's emotional surges that successfully reflected the movement of the sea."
(Operawire / Alan Neilson)

"Maurya (beautifully sung by Mezzo-Soprano, Lauren Young)."
(West End Best Friend / Nick Wayne)

"Lauren Young as the tragic Maurya brings throbbing emotion to her character. She switches through angry, heartbroken and manic then to the bitter resignation of "They are all gone now, and there isn't anything more the sea can do to me"."
(Pink Prince Theatre / Rosie Sharman-Ward)

Baba the Turk / The Rake's Progress / English Touring Opera / 2024 **Cond. Jack Sheen / Dir. Polly Graham**

"The auction zings along, thanks in large part to Robin Bailey's exuberant auctioneer Sellem and Lauren Young's splendidly characterised Baba, who enters not in a sedan chair but on a giant white horse."
(The Times / Richard Morrison)

"Young, meanwhile, makes a really fine Baba, funny, self-assured, tellingly compassionate beneath the self-dramatisation."
(The Guardian / Tim Ashley)

"Lauren Young brings vocal glamour and bags of pizzazz to bearded lady Baba The Turk."
(The Stage / George Hall)

"Lauren Young as a luxuriantly bearded Baba the Turk, whose late scene with Fikret was both beautifully sung and touching in its shared emotions..."
(Opera / Mark Valencia)

"Lauren Young's fruity Baba..."
(The Financial Times / Richard Fairman)

"Lauren Young combined rich tones with humours aplomb as Baba... her scene with Anne Trulove was rightly a key point in the opera."
(Planet Hugill)

"The singing that gave the greatest pleasure, however, was Lauren Young's take on Baba the Turk, which fully uncovered the humanity and grace of a character-role too often played for cheap laughs or spluttering rage."
(Plays to See / Tim Hochstrasser)

"The singing is fantastic...Lauren Young as Baba the bearded lady is excellent...she has the audience eating out of the palm of her hand."

(Everything Theatre / Julian Childs)

Tisbe / La Cenerentola / English Touring Opera / 2023
Cond. Naomi Woo / Dir. Jenny Ogilvie

"Cinderella's sisters were brilliantly cast with Nazan Fikret (Clorinda) and Lauren Young (Tisbe), fully deserving the duet from Semiramide (!)"

(Opera / Hugh Canning)

"Nazan Fikret and Lauren Young are a well-matched duo as the stepsisters Clorinda and Tisbe, singing with gleaming polish..."

(The Times / Rebecca Franks)

"Fikret and Young gave wonderfully engaging performances... [they] made a terrific double act, and whenever they were on stage their presence was felt."

(Planet Hugill)

"As the corseted and cosseted Tisbe and Clorinda, Lauren Young and Nazan Fikret, respectively, relished their ghastliness and delivered it with a high gloss finish."

(Opera Today / Claire Seymour)

"Nazan Fikret and Lauren Young make a notably fine double act..."

(The Guardian / Erica Jeal)

"Also strong is the bossy, mean-minded sister act of Nazan Fikret's Clorinda and Lauren Young's Tisbe; at the beginning of Act II they get to sing an additional duet (borrowed from Semiramide) – and make something hugely entertaining out of it."

(The Stage / George Hall)

"Cinderella's two stepsisters are only ugly on the inside, a fact that allowed Nazan Fikret (Clorinda) and Lauren Young (Tisbe) to huff and flounce deliciously as their disdain turned to jealousy at the changing fortunes of their downtrodden sibling. The pair sang with vivid expression and their competitive duet was a delight."

(Bachtrack / Mark Valencia)

Matilda / Ottone / English Touring Opera / 2022
Cond. Gerry Cornelius / Dir. James Conway

"There can be no complaints about mezzo Lauren Young's account of the complex yet underwritten character of Matilda..."

(Bachtrack / Mark Valencia)

"...this Matilda was strong minded indeed. Young gave us an active, highly dramatic performance of this conflicted character and made us sit up when she sang."

(Planet Hugill)

"Lauren Young is aptly slippery as Ottone's scheming sister Matilda."

(The Stage / Inge Kjemtrup)

"Matilda's infatuation with him [Adalberto] is shrugged away, which adds to her pain. Lauren Young imbues her with as much dignity as her situation allows."

(The Opera Critic / Catriona Graham)

"Lauren Young conveyed Matilde's fluctuating emotions with excellent expression and control – her intonation was spot on, the legato line flawless and finely wrought, the passagework nimble and secure."
(Opera Today / Claire Seymour)

"Young's mezzo is feisty and feeling..."
(British Theatre Guide / Karen Bussell)