

PRESSQUOTES

Nazan Fikret

SOPRANO

Anne Trulove / The Rake's Progress / English Touring Opera / 2024
Cond. Jack Sheen / Dir. Polly Graham

"...Nazan Fikret brings vocal firmness and dexterity to Anne Trulove, rounding off Act I with a redoubtable top C: one of the most dangerously exposed high notes in the whole soprano repertoire."
(The Stage / George Hall)

"Nazan Fikret, a silver-toned soprano whose growing reputation is built on the unaffected beauty of her voice and the intelligence with which she deploys it."
(Opera / Mark Valencia)

"...Nazan Fikret's gleaming Anne Trulove..."
(The Financial Times / Richard Fairman)

"Fikret, who sings with a wonderfully silvery tone and great depth of feeling throughout. This is one of several superb performances in an evening..."
(The Guardian / Tim Ashley)

"...the Bedlam scene is movingly done. As Anne Trulove, Nazan Fikret — who sings with model clarity throughout — delivers a beautiful lament-lullaby..."
(The Times / Richard Morrison)

"It was Nazan Fikret's strong yet touching performance as Anne Trulove that really anchored the performance. She trod a firm, direct line through all the mayhem. Fikret brought out a sense of Anne's strength of purpose underneath her nervous manner. She sang with elegance and emotion, and always held the stage so that her appearance brought focus. The scene in Act Two where she finds Tom whilst Baba waits on the side was heart-wrenching indeed."
(Planet Hugill)

"Soprano Nazan Fikret is deeply affecting as fragile yet resolute Anne."
(The Observer / Stephen Pritchard)

"Nazan Fikret was very convincing as Ann Trulove singing with purity and personality, and nailing the top C of her first aria with precision."
(Plays to See / Tim Hochstrasser)

"Nazan Fikret as Anne Trulove particularly impressed with her dexterous and versatile soprano."
(ArtMuseLondon / Karine Hetherington)

"Nazan Fikret doing particular justice to her role. Aptly dressed as a crusader, she has to fight to save her man, and sings with particular grace and determination."
(Ox In A Box / Edward Bliss)

Clorinda / 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..."
(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)

First Lady / The Magic Flute / Welsh National Opera / 2023
Cond. Paul Daniel / Dir. Daisy Evans

"The Three Ladies, Nazan Fikret, Kezia Bienek and Claire Barnett-Jones, were vocally a fearsome trio..."
(Opera / Rian Evans)

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

"Nazan Fikret gives a standout performance as the deceived and bewildered princess, captivating throughout both vocally and dramatically."
(The Stage / Inge Kjemtrup)

"Of the solo sextet, soprano Nazan Fikret sang with a luminous beauty that sent my eyebrows northwards. She plays Teofane, a Byzantine princess who's engaged to the Saxon Emperor Ottone but is stolen away by Adelberto, who's engaged to Ottone's sister Matilda... Do keep up. Or, alternatively, just revel in Fikret's voice. Already an established talent, she's en route to the top and on this showing she's practically there."
(Bachtrack / Mark Valencia)

"Nazan Fikret made a delicate seeming Teofane. Subject to much yet always surviving, Fikret might have drooped elegantly and effectively in her 'pathetic' arias, but she engaged us musically and suggested Teofane had stoic qualities of her own, underneath. Fikret had an engaging way with her music and always held the stage even when not being very positive, a fine performance indeed."
(Planet Hugill)

"The surprise came from soprano Nazan Fikret who lent her pure and enchanting voice to the character of Teofane with touching simplicity and delicate restraint."

(Baroque News)

"Soprano Nazan Fikret makes a fearful yet beautifully crystalline princess Teofane."

(The Guardian / Stephen Pritchard)

"...all three female soloists sang with terrific poise and intensity, persuasively defining and developing their characters."

(Opera Today / Claire Seymour)

"Nazan Fikret proved a charming Teofane..."

(Opera / Hugh Canning)

"Soprano Fikret is stand-out as the bewildered would-be bride with tremendous control and restraint..."

(British Theatre Guide / Karen Bussell)

Queen of the Night / The Magic Flute / Glyndebourne / 2020

Cond. Leo McFall / Dir. Donna Stirrup

"Nazan Fikret sparkled through the Queen of Night's high-wire acrobatics..."

(The Telegraph / Rupert Christiansen)

"...the real surprise was Nazan Fikret's Queen of the Night, ready to be heard on opera stages all round the world."

(The Arts Desk – Best of 2020: Opera / David Nice)

"...this fast-rising soprano had all the notes and flexibility the part requires."

(Opera / Mark Valencia)

"...she nailed all the notes in both arias, flinging out stonking F sharps into the stratosphere. She sings the role so well, one hopes she won't be typecast, because she is a fine comic actor too."

(The Sunday Times / Hugh Canning)

"The young Nazan Fikret was a particularly stunning, ferocious Queen of Night."

(New Statesman / Emily Bootle)

"...a spite-filled delivery by Nazan Fikret..."

(The Stage / Amanda Holloway)

"Nazan Fikret's Queen of Night was fiery and memorable, with more mellifluous coloratura than one often hears in the famous aria."

(The Argus / Joe Fuller)

Blonde / The Abduction from the Seraglio / English Touring Opera / 2019

Cond. John Andrews / Dir. Stephen Medcalf

"Nazan Fikret's glorious Blonde... Fikret is exceptional, wonderfully secure over the role's exacting range..."

(The Guardian / Tim Ashley)

"Rather more florid, aptly, was the fast-rising Fikret as Blonde. What pipes this young artist has! As she massaged her unguents into Stiff's naked back it was easy to see why he desired her: he was like putty in her hands. My, but the go-to child Flora of the early noughties has come a long way. On this evidence her burgeoning career as a coloratura soprano is going to make quite a noise."

(Opera / Mark Valencia)

"As Blonde, Nazan Fikret has the finest voice in the cast, clear and rich, with plenty of character. The production makes the most of her many comic moments, like her second act aria "With smiles and kind caresses," complaining about Osmin's advances, here sung as she gives him a massage, and takes out all her frustrations on his back."

(The Arts Desk / Gavin Dixon)

"Nazan Fikret's Blonde was another powerful piece of characterisation, salacious and wily, with a voice in full gleam. Strong acting and movement again followed musical excellence: the torturous 'massage' she gives Osmin whilst singing of women's capacity to manipulate men was full of risqué mischief."

(Bachtrack / Benjamin Poore)

"In the role of the English maid Blonde, Nazan Fikret's gale-force performance is a brilliant comedy turn..."

(The Independent / Michael Church)

"There are strong vocals throughout... Nazan Fikret's sparky Blonde having fun as she deals effectively with Osmin's importunate bullying."

(The Stage / George Hall)

"Blonde, played by Nazan Fikret, charms with comic timing and vocal pyrotechnics; her initial scene with Osmin is side-splitting, as his gentle massage turns into painful karate chops, as Fikret makes it clear who is the master and who the slave."

(Classicalsource / Amanda Jane Doran)

"Nazan Fikret's Blonde was not a maiden one would want to mess with: confident, subtly comic, she reached to the extremes of the role's extended vocal expanse with ease."

(Opera Today / Claire Seymour)

"There are strong vocals throughout... Nazan Fikret's sparky Blonde having fun as she deals effectively with Osmin's importunate bullying."

(The Stage / George Hall)

"Nazan Fikret's vibrant, take-no-prisoners Blonde pummels Matthew Stiff's firmly sung Osmin black and blue during what's meant to be a relaxing massage..."

(The Times / Neil Fisher)

"Vocally, The Seraglio is tricky, but [the soloists] all did well with their wide-ranging and technically demanding roles — the women were especially good."

(The Sunday Times / Hugh Canning)

"...Blonde, sung by the irrepressible Nazan Fikret... Fikret has a powerful soprano voice but also a talent for comedy that is right to the fore here."

(Plays to See / Owen Davies)

"Nazan Fikret's no-messing Blonde provoked ready laughter."

(The Observer / Fiona Maddocks)

"Nazan Fikret made an equally impressive Blonde, big on charm and personality yet also with a confident handling of Mozart's music... Fikret created lively and believable interactions, full of soubrette charm yet with a soprano voice which had a bit of steel and temperament to it too."

(Planet Hugill)

"Richard Pinkstone and Nazan Fikret inhabited the roles of Pedrillo and Blonde with an easy authority and the orchestra under John Andrews were attentive to every detail and nuance."

(East Anglian Daily Times / Gareth Jones)

Königin der Nacht / Die Zauberflöte / Opera på Skäret/ 2019
Cond. Lorenzo Coladonato / Dir. Roberto Recchia

"Nazan Fikret not only delivers the murderous coloratura, but a genuine and resounding passion. A world class Queen of the Night!"
(Dagens Nyheter / Camilla Lundberg)

"The Queen of the Night has two of the most formidable arias in the opera literature and requires vocal chords of steel and stratospheric height.... Nazan Fikret was the most formidably brilliant. A voice for the grand opera houses..."
(Seen & Heard International / Göran Forsling)

"Nazan Fikret's Night Queen is a mother, witch and egocentric primadonna, with powerful acting, and supremely devilish coloratura..."
(Svenska Dagbladet / Karin Helander)

"The Queen of the Night has her great aria in Act II and soprano Nazan Fikret swings freely and easily into the highest soprano heights in "Der Hölle Rache"."
(Dala-Demokraten / Anne Pettersson)

Fiordiligi / Così fan tutte / Rubicon / 2019
Cond. Laurent Pillot / Royal Liverpool Philharmonic (recording from 2014)

"Nazan Fikret's Fiordiligi can get around all the notes in 'Come scoglio' and provides engagement and emotional warmth in 'Per pietà'."
(Opera / George Hall)

"Nazan Fikret's silver-toned Fiordiligi... Fikret's 'Come scoglio' is technically secure and most beautifully done."
(Gramophone / Tim Ashley)

Elin / Agreed / Glyndebourne / 2019
Cond. Howard Moody / Dir. Simon Iorio

"The principals were led by Nazan Fikret's clear-voiced, sympathetic Elin, and Tom Scott-Cowell's finely sung Korimako. These are two really promising young singers who have already begun to establish themselves in various houses, and it's safe to assume that we will be hearing more from them."
(MusicOMH / Melanie Eskenazi)

"Scott-Cowell (Korimako) and Fikret (Elin) convinced as the torn apart lovers, and their voices blended beautifully in their duets..."
(Bachtrack / Nick Boston)

"Soprano Nazan Fikret displayed the most crystalline voice in a demanding role opposite counter tenor Tom Scott-Cowell."
(Sussex Express / Susan King)

"Nazan Fikret portrays Elin's divided loyalties with conviction and has a high voice that she uses strongly."
(Classicalsource / Peter Reed)

"Soloists were impressive"
(The Stage / George Hall)

Königin der Nacht / Die Zauberflöte / Garsington Opera / 2018
Cond. James Henshaw / Dir. Netia Jones

"Nazan Fikret a Queen of the Night that nailed both arias."
(Brian Dickie)

Arasse / Siroe, re di Persia / Nederlandse Reisopera / 2018
Cond. George Petrou / Dir. Jakob Peters-Messer

"Soprano Nazan Fikret as Arasse has a beautiful voice with radiant height. She sings the many ornaments with taste and ease. It is a pity that she only has two arias to sing."
(Alba Classic / Benjamin Rous)

"The British soprano Nazan Fikret in the role of the king's servant Arasse has an impressive voice. Together a top line-up (of soloists) present amazing examples in the baroque singing tradition."
(Place de l'Opera / Franz Straatman)

"...the soloists all cast exceptionally well... Nazan Fikret (Arasse) and Myrsini Margariti (Laodice) convince in every note."
(Theaterkrant / Henri Drost)

"The sopranos Myrsini Margariti (Laodice) and Nazan Fikret (Arasse) seemingly effortlessly sing their coloratura like birds below a window frame."
(nrc.nl / Joep Christienhusz)

"...the voices are a treat... all six singers throw their high notes and coloratura as if they were throwing rose petals at a wedding."
(Brabant Cultureel / Camiel Hamans)

Euridice / Orfeo ed Euridice / Longborough Festival Opera / 2017
Cond. Jeremy Silver / Dir. Maria Jagusz

"Vocally and dramatically the highlight of the evening is her (Hanna Liisa Kirchin's) duet with soprano Nazan Fikret's insightfully portrayed, angrily perplexed Euridice..."
(The Stage / Steph Power)

"Kirchin's duet with Nazan Fikret's Euridice was a highlight.... her voice has a brilliance which was vivifying."
(Opera Today / Claire Seymour)

"By contrast, soprano Nazan Fikret has the more powerful voice and delivers a sharply painful performance as the angry Euridice."
(Bachtrack / Clive Peacock)

"Nazan Fikret as Euridice reveals a full and aesthetically pleasing soprano..."
(MusicOMH / Sam Smith)

"As Euridice, Nazan Fikret was a more worldly but no less appealing figure, with a lovely translucent soprano"
(The Critics' Circle / Richard Bratby)

"...she certainly adds necessary brightness to the performance..."
(Classicalsource / Curtis Rogers)

"Nazan Fikret was an affecting Euridice"
(Seen & Heard International / Jim Pritchard)

"Fikret's voice positively gleamed"
(Plays to See / Mel Cooper)

Karolka / Jenůfa / Longborough Festival Opera / 2016
Cond. Jonathan Lyness / Dir. Richard Studer

"Nazan Fikret is well cast as the Mayor's smug daughter Karolka, so confident in her soon-to-be shattered dreams of married bliss with the reprehensible Števa"
(Bachtrack / Charlotte Valori)

"...some excellent singers grace the minor roles, notably Nazan Fikret as a feisty Karolka and Piotr Lempa as the Mayor. They all contribute to an electric charge that lets the opera itself win through, as it always seems to."
(WhatsOnStage / Mark Valenica)

"Mark Saberton as the mill foreman and Nazan Fikret as Števa's eventual bride, Karolka, contribute sharp, well-sung vignettes."
(The Arts Desk / Stephen Walsh)

Fiordiligi / Così fan tutte / Royal Liverpool Philharmonic & European Opera Centre / 2014
Cond. Laurent Pillot / Dir. Bernard Rozet

"...The real stars, however, were the six singers... rather eclipsed by soprano Nazan Fikret, whose comic Fiordiligi was excellent."
(The Arts Desk / Gyn Mon Hughes)

"Nazan Fikret (whom I first saw when she was fourteen as a terrifying Flora in The Turn of the Screw). Her Come Scoglio was strongly characterised as one could wish."
(Opera / Michael Kennedy)

Governess / The Turn of the Screw / Seastar Opera / 2013
Cond. Susie Self / Dir. Marina Sossi

"Our Governess, of two, was Nazan Fikret, not so long ago the most frightening Flora anyone's seen at English National Opera. Her voice has a piercing sweetness and her innocence was touching..."
(The Arts Desk / David Nice)

Diane Disney / The Perfect American / English National Opera / 2013
Cond. Gareth Jones / Dir. Phelim McDermott

"[Walt's] two daughters were engagingly sung by Sarah Tynan and Nazan Fikret with bell-like clarity."
(Opera Brittaina / Mark Pullinger)

The Queen of the Night / The Magic Flute / Wexford Festival Opera / 2012
Cond. Andrea Grant / Dir. Roberto Recchia

"The Queen of the Night appears sophisticated... Nazan Fikret convinced the Queen of the Night with wonderfully clear coloratura and meets clean every single note..."
(Online Music Magazin / Thomas Molke)

"Vocal highlights were the convincing Nazan Fikret with her clarion sparkle as The Queen of the Night..."
(Opera con Brio / Richard B. Breams)

Madame Herz / The Impresario / Edinburgh Fringe Festival / 2012

"Led by the impressive soprano of Nazan Fikret. Hers is a lovely voice, ripe, rich and clear with an especially beautiful top. Her projection and coloratura were also very good..."

(Seen & Heard International / Simon Thompson)

**Flora / The Turn of the Screw / English National Opera / 2009
Cond. Sir Charles Mackerras / Dir. David McVicar**

"A final year undergraduate at the Guildhall School of Music and Drama, Nazan Fikret is experienced in this role, which she first sang aged twelve, and her confidence and accuracy suggest a promising talent"

(Opera Today / Claire Seymour)

"...(wonderful performances from Charlie Manton and Nazan Fikret)"

(The Guardian / Andrew Clements)

"Completing the cast is Nazan Fikret as Miles' sister Flora. Their singing matched the adults' clear diction, all true to Britten's strange and evocative score."

(WhatsOnStage / Nick Breckenfield)

"Charlie Manton (Miles) and Nazan Fikret (Flora), sing without flaw and with a remarkable amount of maturity."

(The Arts Desk / Igor Toronyi-Lalic)