

PRESSQUOTES

Nazan Fikret

SOPRANO

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)

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 Britannia / 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. Brems)

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)