

Karina Lucas

Mezzo-soprano



Karina Lucas is from London and is of Spanish and English parentage. She studied at the National Opera Studio in 2005, where her studies were supported by the Peter Moores Foundation and Glyndebourne Festival Opera. Previously, she trained at the Royal Northern College of Music where she graduated with a First Class Honours Degree and Distinction for her Post Graduate Diploma. She now studies with Graeme Danby.

Karina's most recent opera roles include: Flora in Jonathan Dove's *The Enchanted Pig* at the New Victory Theatre, New York, and at the Royal Opera House (Linbury Studio); Maddalena *Rigoletto* (Grange Park Opera Rising Stars Programme); Third Lady *Die Zauberflöte* and Pinocchio *The Adventures of Pinocchio* (Opera North); Witch *Macbeth*, Rosina (cover) *Il Barbiere di Siviglia* and Zerlina (cover) *Don Giovanni* (Scottish Opera); Sara in Jonathan Dove's *Tobias and the Angel* at the Young Vic and Oundle Festival. Other opera roles: Nymph *Rusalka*, Wokle *La Fanciulla del West*, Dorabella *Così fan tutte* and Leila *Iolanthe* (Grange Park Opera); Dorabella *Così fan tutte* (The Ryedale Festival); Popova *The Bear* (Rosemary Branch Theatre); Alter Ego *A Blind Date* (IVAI Tel Aviv); Orlofsky *Die Fleidermaus* (Clonter Opera); Annina *La Traviata* (Pimlico Opera); Sextus *Julius Caesar* (Yorke Trust) and Baba the Turk *The Rake's Progress* and Cinderella's Mother/Granny/Giant *Into The Woods* at the RNCM. She was also a member of Glyndebourne Festival Chorus in 2002 and was chosen to be a young artist at the Aix-en-Provence Summer Festival in 2006.

As a Park Lane Group Young Artist Karina made her debut at the Purcell Room in January 2007 with duo partner Simon Lane, which led to recitals at Ripon Cathedral, St. Mary-le-Bow in London, Oundle International Festival, St James's, Piccadilly and an invitation to perform at the Wigmore Hall. Other concert performances include works by Le Fanu with the group Okeanos (Gloucester Three Choirs Festival); Vaughan Williams' *Serenade to Music* (Wigmore Hall); Berkeley's *Four Poems by St Teresa of Avila* (Lake District Summer Music); Mahler's *Songs of a Wayfarer* (Stockport Symphony Orchestra) and Elgar's *Sea Pictures* (Bath Philharmonia). Karina sings extensively in Oratorio and performances include Rachmaninov's *Vespers* and Britten's *Rejoice in the Lamb* (Huddersfield Choral Society - Martyn Brabbins); Mozart's *Requiem* (Viva - Nicholas Kok); Bach's *St John Passion* (Sheffield Bach Choir); Handel's *Messiah* (Salford and Blackburn Choral Societies); Rossini's *Petite Messe Solennelle* (Ripon Cathedral); Bach's *Magnificat* (Oxford Harmonic Society); Elgar's *The Music Makers*, Handel's *Messiah*, Duruflé's *Requiem* (Festival La Tour, Perpignon, France) and Mozart's *Requiem* (Bonn, Germany).

Karina and Simon were amongst the small selection of artists chosen and recommended by Making Music in the Concert Promoters Network Brochure 2009-2010 and their most recent engagements include recitals at the Leeds Lieder festival, St. James's Piccadilly and Brighton Festival.

PLG Young Artists at the Purcell Room

"Lucas gave a poignantly sober performance of Anthony Payne's wonder-filled setting of Edward Thomas's *Adlestrop*, with her fine pianist, Simon Lane, activating "all the birds of Oxfordshire and Gloucestershire".

Hilary Finch 10/1/07 - The Times

PLG Young Artists New Year Series

"If it's New Year, it must be PLG! The annual week of performances (this year Sunday to Thursday) that comprises the Park Lane Group's series focussing on young artists and (mainly) contemporary music is a reliable fixture at the start of January, and this pair of recitals (at 6.15 and 7.45, typically) opened proceedings in the strongest way possible...

The main evening slot was, as usual, shared between two groups of performers. The Heath Quartet opened...

Even so, the highlight was Aaron Copland's *Twelve Poems of Emily Dickinson* (1950) – given what is a surprisingly rare complete outing, and a performance by mezzo-soprano Karina Lucas and the pianist Simon Lane which brought out a quizzical humour and understated pathos that are as central to Dickinson's verse as to Copland's thoughtfully perceptive settings. Her clarity of diction enabling the nuances of both text and music to be amply savoured, Lucas revealed complete identity with this underrated song-cycle that made for a listening experience both pleasurable and absorbing.

She was equally successful in songs by English composers: Peter Dickinson's *Extravaganzas* (1969), which sets breezily surrealistic verse by 'beat' poet Gregory Corso with no mean imagination, and the same composer's bluesily unorthodox treatment of the Robert Burns evergreen "A Red Red Rose" – separated by Anthony Payne's raptly intense setting of Edward Thomas's "Adlestrop" (1989).

A fine evening's music-making, then, with the only proviso that the next four instalments of this PLG series will be hard put to maintain the interpretative consistency evinced by the performers gathered here this evening."

Richard Whitehouse 7/1/07 - Classicalsource.com

"Karina Lucas' name is one to remember. She entranced us....."

Peter Grahame Woolf 10/1/07 - Musical Pointers

Tobias and the Angel

"Karina Lucas's Sara is, touchingly, the archetypal captive princess."

Michael Billington - The Guardian, 12th October 2006

Dove flies in to christen Young Vic with warmth

"And the chief delight is the singing: Darren Abrahams, all airy plangency in the title role; Karina Lucas's bright-toned soprano, counter-tenor James Laing's ethereal Stranger..."

Michael Church - The Independent, 12th October 2006

Tobias and the Angel

"There are also fine contributions by baritone Omar Ebrahim as Tobit and mezzo Karina Lucas as Sara, future wife of Tobias..."

John Thaxter - The British Theatre Guide, 2006

Così Fan Tutte

"Best of all are the two mezzos, Andrea Palk a commanding despina, who copes well with her arias and her two improbable disguises, and Karina Lucas as Dorabella, using her beautiful voice freely in every register."

Edward Greenfield, The Guardian 15th July 2004

"Karina Lucas makes a lively Dorabella, with a rich mezzo to match: her arias, smoothly negotiated, suggest a talent to watch."

The Evening Press

National Opera Studio Showcase Queen Elizabeth Hall, May 2005

"The National Opera Studio's end of term showcase provides a great opportunity to sample the standards of the UK's most advanced opera students....."

Amongst those impressing with honed skills were **Karina Lucas** as Hansel and Mozart's Idamante, Eleni Voudouraki as Aurelio in Donizetti's L'assedio di Calais....."

George Hall, The Stage 13th May 2005

If you would like to use this material for any reason, please ask us to provide you with the most recent version

TASHMINA ARTISTS

63, Cambridge Street London SW1V 4PS

Phone: +44 (0) 20 7976 5041 email: info@tashmina.co.uk