

DEAN



ARTISTS
MANAGEMENT

LARA CIEKIEWICZ
SOPRANO

REVIEWS

“A particularly striking element everywhere is the acting, which includes a very fine, convincing performance by newcomer Lara Ciekiewicz as Tatyana, not just in the famous letter scene and its aftermath, but in the difficult, but gripping, final duet.”

– ***Eugene Onegin*, Calgary Opera**
Calgary Herald, Kenneth DeLong

“As Jenůfa, clear voiced Canadian Soprano Lara Ciekiewicz hit her notes effortlessly and fluidly, but seemed to ride the surface of the emotions. Nothing, not the murder of her child nor somehow finding the grace to forgive his murderer, quite broke through the barrier of her charm.” - ***Jenůfa*, Pacific Opera Victoria**

Opera News Magazine, Robin J. Miller

“Soprano Lara Ciekiewicz is captivating in the title role, a voice of light and strength amid dark subject matter and ravaged emotions. Her performance alone is enough to sustain any casual opera fan through unfamiliar territory.”

- ***Jenůfa*, Pacific Opera Victoria**
Times Colonist, Sarah Petrescu

“No one sang better than soprano Lara Ciekiewicz as ingenue Amelia. Her clarion voice, boasting an exciting edge, carried effortlessly through the Royal Theatre. Her timbre is attractive and powerful, well-suited for dramatic roles.”

- ***Simon Boccanegra*, Pacific Opera Victoria**
Victoria Times Colonist, Adrian Chamberlain

“The charismatic local soprano Lara Ciekiewicz continues to prove her gifts as a natural stage chameleon, able to crack viewers up on moment with her razor sharp comic timing before breaking their hearts the next with her soulful performances. Her two solos as the Countess Almaviva – “*Porgi, Amor*” and her later, mesmerizing, “Dove son I bei moment” – did the latter as she revealed the complex emotional underbelly of her desperately conflicted, all-too-human character.” - ***Le nozze di Figaro*, Manitoba Opera**

Opera Canada, Holly Harris

“Then the heavens opened with pealing bells, and thunderous double timpani drum rolls until the massed choir -- at last -- was given its turn. Its hushed a cappella opening stirred the soul, with Ciekiewicz's clear soprano soaring on the wings of angels.”

- **Mahler Symphony No. 2, Winnipeg Symphony**
Winnipeg Free Press, Holly Harris

“...soprano Lara Ciekiewicz also shone in her role debut as slave girl -- and moral presence -- Liu, who is secretly in love with Calaf. She crafted her guileless character with unaffected simplicity...Her crystal clear voice radiated sincerity during Act III's Tu che di gel sei cinta, performed just before Lui takes her own life in order to spare Calaf's.”

- **Turandot, Manitoba Opera**
Winnipeg Free Press, Holly Harris

"Lara Ciekiewicz triomphe dans Turandot au Manitoba Opera...[elle] a brûlé les planches lors de sa première interprétation de Liù... Ciekiewicz, qui avait brillé dans le rôle de Musette (La Bohème) en avril 2014, est encore plus impressionnante dans le rôle de Liù. Elle est intense, vraie, émouvante. Son chant est sublime et son jeu convaincant. Encore jeune, elle a toutes les qualités d'une future diva et sera certainement bientôt reconnue comme l'une des meilleures interprètes du répertoire romantique. Elle a une voix exceptionnelle...et un grand talent d'actrice.”

Translation: "Lara Ciekiewicz triumphs in Manitoba Opera's Turandot...[she] brought the house down in her role debut as Liù...Ciekiewicz, who shone as Musetta in La Bohème last April, is even more stunning in the role of Liù. She is intense, genuine, and moving. Her singing is sublime and her acting, compelling. Still young, she possesses all the qualities of a future diva. Without a doubt, she will soon be recognized as one of the romantic repertoire's best interpreters. She has an exceptional voice...and a great gift as an actress."

- **Turandot, Manitoba Opera**
La Liberté, Pierre Meunier

“Ciekiewicz sounds better every time we hear her, her lovely vibrato and passionate conviction well suited to the role.” - **Penderecki Symphony No. 7**

Winnipeg Free Press, Gwenda Nemerofsky

“The vocal find was soprano Lara Ciekiewicz as Anna. Bel canto is not an easy sing, but Ciekiewicz was able to do everything required in gorgeous fashion. She could spin out her legato lines with elegance, force out her dramatic low notes to great effect and toss off high ones of crystal beauty. Her coloratura is formidable, and she is an expressive singer of note.”

Opera Canada, Paula Citron

“...un seul sujet se détachait de l'ensemble: Lara Ciekiewicz, qui a l'allure et la retenue – et les héroïques intervalles – d'une vraie Fiordiligi.” **Translation:** “...one single person rose above the ensemble: Lara Ciekiewicz, possessing the style and control – and the heroic intervals of a true Fiordiligi.”

La Presse, Claude Gingras

“...the two leads in this Toronto Operetta Theatre production are so strong, so charming and so engaged in the topsy-turvy operatic story...we’ll hopefully get to see them onstage again soon. Soprano Lara Ciekiewicz is the ideal Countess...tenor David Curry is Count Tassilo...and, when the two are onstage alone, their chemistry is magical.”

Toronto Star, John Terauds

“Soprano Lara Ciekiewicz (Fiordiligi) was a clear standout. The sheer beauty of her instrument, the poise with which it is handled, and the intelligence with which she shaped Fiordiligi’s other great aria, ‘Per pietà’, declared that she could build a career as a consummate Mozartian and also branch out into weightier, more dramatic repertoire.” - **Fiordiligi - *Così fan Tutte***

“Most consistently mesmerizing and dramatically compelling was Ciekiewicz as Pamina; she brought the house down with her hear-wrenching ‘*Ach, ich fül’s*’.”

Classical Voice of North Carolina, Laura McDowell

“Ciekiewicz has a fine, pure voice – well suited to this work. [Rutter’s Magnificat] With imperceptible breathing and centred high notes as clear as icicles, she sang with intelligence and emotional warmth.”

Winnipeg Free Press, Gwenda Nemerofsky

“How nice to see and hear soprano Lara Ciekiewicz again. This talented young singer has the ability to draw an audience, with her pure, penetrating voice and expressive abilities. As the flirtatious maid Paquette, she was priceless – slithery and incorrigible.”

Winnipeg Free Press, Gwenda Nemerofsky

“Soprano Lara Ciekiewicz made an impressive Opéra de Montréal debut as the wanton Paquette. She let her hair down, tossing her fluffy red boa while acting out Pangloss’ ‘ladies’ during ‘The Venice Gavotte,’ her strong, clear voice projecting at all times.”

Opera Canada, Holly Harris

“Lara Ciekiewicz est tour à tour comique et séduisante dans les deux ‘incarnations’ de Papagena.” **Translation:** “Lara Ciekiewicz was first comical and then seductive in Papagena’s two ‘incarnations’.”

La Presse, Claude Gingras