

Mika Kares

Bass



The young Finnish Bass Mika Kares (born in 1978) began his professional career at the age of 26 in Baden State Theater (Badisches Staatstheater), Karlsruhe. Before that he studied with Professor Sirkku Wahlroos-Kaitila in Sibelius-Academy, Helsinki. He is at the moment a private student of Professor Roland Hermann in Karlsruhe.

Mr. Kares made his professional debut at the Ilmajoki Music Festival, where he played the Sheriff in Leevi Madetoja's opera *Ostrobothnians* in May 2005. Subsequently, his career expanded very rapidly in Germany. In his first two seasons there, he has acquired a large repertoire, including the following roles: Timur (*Turandot*), Colline (*La Bohème*), Angelotti (*Tosca*), Sarastro (*Die Zauberflöte*), and Bartolo (*Le Nozze di Figaro*). He also performed his first *Der Ring des Nibelungen* and debuted in the following roles for it: Fafner (*Das Rheingold*),

Hunding (*Die Walküre*) and Fafner (*Siegfried*).

In the 2007/2008 season, he went on contract at Karlsruhe, Germany, where he further expanded his repertoire to include several new roles: Il Commendatore in *Le Nozze di Figaro*, Vodník in *Rusalka*, and Johann in *Werther*. He also repeated the roles of King Philip in *Don Carlo*, Don Basilio in *Il Barbiere di Siviglia*, Raimondo in *Lucia di Lammermoor*, Fasolt in *Das Rheingold*, Ein Eremit in *Der Freischütz*, Timur in *Turandot*, Masetto in *Don Giovanni*, and Verdi's *Requiem*. Mr. Kares then made his debut at the Savonlinna Opera Festival in the title role of Boito's *Mefistofele* in the summer of 2008. He received an Artist of the Year prize there and sang his own concert in Savonlinna in July 2008.

For the 2008/2009 season, Mr. Kares is currently scheduled to sing the following roles while at Karlsruhe: Basilio in *Il Barbiere di Siviglia*; Ein Eremit Samiel in *Der Freischütz*; King Philip in *Don Carlos*; Lodovico in *Otello*; Bartolo in *Le Nozze di Figaro*; Radamisto in *King Farasmane*; Hunding in *Die Walküre*; and Fafner in *Das Rheingold*. In 2009, he is scheduled to perform Raimondo in *Lucia di Lammermoor* at Savonlinna, and Leuthold in a concert version of *William Tell* at the Concertgebouw in Amsterdam.

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Repertoire

Boito	Mefistofele	Mefistofele
Donizetti	Lucia di Lammermoor	Raimondo
Dvořák	Rusalka	Wassermann
Händel	Radamisto	King Farasmane
	Israel in Egypt	2nd Bass
	Susanna	Second Elder
Massenet	Werther	Johann
Mozart	Die Zauberflöte	Geharnischer, Sarastro
	Don Giovanni	Il Commendatore, Masetto
	Le Nozze di Figaro	Figaro, Bartolo
	Requiem	
Puccini	La Bohème	Colline
	Gianni Schicchi	Betto di Signa
	Madama Butterfly	Zio Bonzo
	Tosca	Angelotti
	Turandot	Timur
Rossini	Stabat Mater	
Tchaikovsky	Eugen Onegin	Captain, Zareskij
	Mazeppa	Filipp Orlik
Verdi	Aida	Ramfis
	Don Carlo	King Philip
	Otello	Lodovico
	Requiem	
	Simone Boccanegra	Pietro
Wagner	Das Rheingold	Fafner, Fasolt
	Die Walküre	Hunding
	Siegfried	Fafner
Weber	Der Freischütz	Ein Eremit

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Press Reviews

Sarastro in *Die Zauberflöte*

"At the opening of Act II, bass Mika Kares's imposing Sarastro marked a turning point where the cast finally found its footing. Others have commented that the contrasting halves of *The Magic Flute* are barely the same opera, but in this case it was hard to believe these were the same performers as in the first act."

--Ken Smith, *FT.com*, November 2009

Raimondo in *Lucia di Lammermoor*

"La basse finlandaise Mika Kares, sacrée artiste de l'année du festival de 2008, se montre beaucoup plus discipliné et davantage au fait du chant donizettien... l'air du troisième acte, plus encore que celui du deuxième, révèle une belle noblesse dans la ligne de chant."

--Didier van Moere, *ConcertoNet.com*, July 2009

(The Finnish bass Mika Kares, sacred artist of year of the festival of 2008, shows himself to be a lot more disciplined and more true to the Donizettien style... the aria of the third act, more than the one of the second act, reveals a beautiful nobility in the song line.)

"The young Finnish bass Mika Kares, singing the role of Raimondo, is another artist to watch. He has already had an important career in Germany, rapidly adding the great bass roles to his repertoire. Hearing his voluminous and well equalized basso cantante is a pleasure."

--Göran Forsling, *MusicWeb International*, July 2009

"Mika Kares als Raimondo erfreut mit wundervollen warmen Bass und gutem Spiel."

--Inge Lore Tautz, *Der Neue Merker*, March, 2008

(Mika Kares as Raimondo delights with a wonderful warm bass and good acting.)

Farasmane in *Radamisto*

"Würdevoll verkörperte Mika Kares Farasmane, den König von Thrakien schade, dass er nur eine Arie zu singen hat."

--*Badische Neueste Nachrichten*

(Mika Kares Farasmane embodies dignity as the King of Thrakien; the only damage is that he only sings one aria.)

BCGA

Bel Canto Global Arts

Mika Kares, Press Reviews, cont'd.

Title role in Boito's *Mefistofele*

"Mit der Titelrolle war der erst 29-jährige finnische Bass Mika Kares betraut worden, der dem Teufel ein jugendlich geschmeidiges Auftreten gab. Kares ist ein Bühnentalent, eine souveräne Erscheinung, ein Sänger, der als Singschauspieler reüssieren wird. Seine Interpretation des Mefistofele liess keinen Zweifel an den grossen stimmlichen Möglichkeiten des jungen Sängers, doch liess er noch Spannung und Gefährlichkeit im Ausdruck vermissen."

--Das Opernglas

(It is the first time the 29-year-old Finnish bass Mika Kares had been entrusted with the title role, and he gave the devil a youthfully pliant appearance. Kares is a stage talent, with a sovereign appearance, a singer who will succeed as a singing actor. His interpretation of the Mefistofele let no doubt about the large vocal possibilities of the young singer, yet he doesn't miss the tension and dangerousness in the expression.)

"Der Junge Finnische Bass Mika Kares, zur Zeit in Karlsruhe engagiert und in Savonlinna als Künstler des Jahres ausgezeichnet, weckte mit seinen Rollendebüt als Mefistofele hohe Erwartungen. Sowohl physisch und als auch stimmlich ist er eine beeindruckende Erscheinung, ausgestattet mit einer dunklen, grossen und gescheimidigen Stimme."

--Opernwelt, Silke Bruns, September, 2008

(The young Finnish bass Mika Kares, presently engaged in Karlsruhe and named in Savonlinna as Singer of the Year, woke high expectations in his role debut. Both physically and vocally he made an impressive appearance, equipped with a large, dark voice.)

Hunding in *Die Walküre*

"Sehr markant und zugleich sehr ausgefeilt sang Mika Kares den Hunding."

--Die Rheinpfalz, December, 2008

(Very remarkable and at the same time very impressive sang Mika Kares as Hunding.)

Second Elder in Händel's *Susanna*

"Phantastisch war auch Mika Kares, der einen wunderbaren, trefflich focussierten, warmen und obertonreichen, vollklingenden Bass in die Rolle des zweiten Ältesten einbrachte. Gegenüber diesen beiden hatten es die übrigen Gesangssolisten schwer."

--Ludwig Steinbach, Der Neue Merker, February 27, 2008

(Fantastic also was Mika Kares, he brought a marvelous, splendidly focused, warm and overtone-rich, full-sounding bass into the roll of the Second Elder.)

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Der Wassermann in *Rusalka*

"Eine prachtvolle, tiefgründige und sonore Basstimme brachte Mika Kares für den Wassermann mit."
--Der Neue Merker, October 2007

(A magnificent, profound and sonorous Bass Mika Kares brought along for the Waterman.)

The Bonze in *Madama Butterfly*

"Mit wunderbarer, perfekt sitzender und obertonreicher Basstimme wertete Mika Kares die kleine Partie des Onkel Bonze auf."

--Ludwig Steinbach, *Der Neue Merker*, February 2008

(With a more marvelous, perfectly sitting and overtone-rich bass voice Mika Kares revalued the small part of Uncle Bonze.)

"Einen trefflichen Eindruck hinterliess Mika Kares in seinem kurzen Auftritt als Onkel Bonze."

--Der Neue Merker, October 2007

(In his short entrance Mika Kares left behind a splendid impression as the Uncle Bonze.)

Il Commendatore in *Don Giovanni*

"..und Mika Kares gibt dem Komtur marmorne Wucht."

--Badische Neue Nachricht BNN, September 2007

(And Mika Kares gave the Commendatore marble-like impact.)

Masetto in *Don Giovanni*

"Als baumlanger Masetto agiert Mika Kares in ehrlingen naiver Charakterisierung mit wohlklingenden Potential."

--Der Neue Merker, September 2007

(The very tall Masetto of Mika Kares acted in a sincere, naive characterization with good-sounding potential.)

"Eine sehr beachtliche Leistung erbrachte auch der junge Mika Kares als Masetto. Er sieht nicht nur gut aus, sondern verfügt auch über einen schönen, gut focussierten und tiefgründigen Bass, mit dem er den eifersüchtigen Bauern trefflich auslotete. Hier kündigt sich bereits ein Giovanni an. Auf die Entwicklung dieses Sängers kann man gespannt sein."

--Der Neue Merker, October 2007

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(Also the young Mika Kares attained very notable achievement as Masetto. He not only looks good, but also controls a beautiful, well focused and profound bass, with which he splendidly plumbed the jealous farmer. One can be quite excited to await the development of this promising singer.)

Angelotti in Tosca

"Auch Mika Kares als Angelotti verstand es, in seinen wenigen kurzen Momenten auf der Bühne eine deutliche sängerische Marke zu hinterlassen, die aufhorchen liess."

--www.klassik.com

(Mika Kares as Angelotti, in his few short moments on the stage, left behind a clear, vocal mark that caused one to take notice immediately.)

Fafner in Siegfried

"Auch Mika Kares als Fafner entledigten sich in seinen kleineren Rolle mit wahrnehmbarer, sängerischer Hingabe, die Beachtung verdiente."

--www.klassik.com

(Mika Kares as Fafner submerged himself in this smaller roll with a perceptible, vocal abandon that earned notice.)

Orlik in Tchaikovsky's Mazeppa

"Personenführung, bis hin zu Nebenrollen wie Orlik, dem Begleiter Mazeppas (und sein Nachfolger), den Mika Kares als bedeutsam raubvogelartigen Schatten präsent hielt."

--Frankfurter Rundschau

(In the secondary role of Orlik, as the personal guide and companion to Mazeppas, (and his successor), Mika Kares presented a knowingly, clear, hawk-like Shadow.)

Bartolo in Le Nozze di Figaro

"Mika Kares als Bartolo, dessen 'La vendetta' - Arie doch ausgesprochen brav geriet..."

--www.klassik.com

(Mika Kares as Bartolo, whose 'La vendetta' aria, nevertheless, showed expression really well...)

Hunding in Die Walküre

"...jugendlich kräftig Hunding Mika Kares..."

--www.twoday.com

(...a young strong Hunding Mika Kares...)

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