

CHRISTINE LAMPREA, cello Biography



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Hailed a "firebrand" (*Incident Light.com*) and noted for her "supreme panache" (*The Boston Musical Intelligencer*), Colombian-American cellist Christine Lamprea was just named among the most recent Sphinx Medal of Excellence winners. She was the First Prize winner of the 2013 Sphinx Competition and joined the roster of the Sphinx Soloists Program. As such, she is presented as soloist with major orchestras worldwide. She has also received awards from the National Foundation for Advancement in the Arts, the Young Texas Artists' Competition, and captured First Prize at the 2013 Schadt National String Competition. A winner of Astral's 2013 National Auditions, Ms. Lamprea has appeared as soloist with the Costa Rica National Symphony, Houston Symphony, New Jersey Symphony, San Antonio Symphony, and toured with the Sphinx Virtuosi across the U.S., in such venues as Carnegie Hall and the Kennedy Center.

This season, she appears as soloist with the West Virginia Symphony Orchestra. Engagements in the 2016-2017 season included appearances as soloist with the Bucks County Symphony Orchestra, Detroit Symphony Orchestra, Ensemble 212, Mid-Texas Symphony, Oklahoma City Philharmonic, and the Owensboro Symphony Orchestra, in repertoire of Dvorák, Elgar, Saint-Saëns, Tchaikovsky, and a concerto written for Ms. Lamprea by acclaimed composer Jeffrey Mumford.

As a recitalist, Ms. Lamprea has appeared on prestigious series at Illinois' Krannert Center for the Performing Arts, Florida's Kravis Center for the Performing Arts, Pepperdine University, the Los Angeles County Museum of Art, and the Washington Performing Arts Society. In demand as a chamber musician, she performs regularly with the Jupiter Symphony Chamber Players, and has performed with such musicians as Shmuel Ashkenasi, Itzhak Perlman, Roger Tapping, and Carol Wincenc.

Ms. Lamprea strives to expand her musical boundaries by exploring many genres of music and non-traditional venues for performance and teaching. She has worked with members of Baroque ensemble Les Arts Florissants, and studied sonatas with fortepiano with Audrey Axinn. She has premiered several works by composers at The Juilliard School and the New England Conservatory, and was a member of a small ensemble that worked with jazz musician Anthony Coleman on avant-garde composer John Zorn's game piece *Cobra*, for musical improvisers and prompter. A passionate teacher, Ms. Lamprea worked with Ecuadorian youth in the cities of Quito and Guayaquil, as part of a residency between The Juilliard School and "Sinfonia Por La Vida," a social inclusion program modeled after Venezuela's El Sistema program. She continued to pursue musical outreach as a Gluck Community Service Fellow at Juilliard, performing in hospitals and nursing homes in and around New York City as part of a mixed ensemble of dancers, actors, and musicians.

Christine Lamprea is the recipient of a Paul and Daisy Soros Fellowship for New Americans, which supported her studies at the New England Conservatory, and a Sphinx MPower Artist Grant, which supports her study with acclaimed cellist Matt Haimovitz. She studied with Bonnie Hampton at The Juilliard School and holds a Master's degree from the New England Conservatory, where she studied with Natasha Brofsky. Previous teachers include Ken Freudigman and Ken Ishii.

For presenters, please include: "Christine Lamprea appears courtesy of Astral Artists."

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CHRISTINE LAMPREA, cello

Critical Acclaim



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"San Antonio Symphony Orchestra and fierce cellist shine...The indefatigable cello soloist was Christine Lamprea...Lamprea brought limpid beauty of tone to the demanding solo part...she has impressed with the fearless intensity of her musicianship...Undiminished were the bright, limpid beauty of her tone, the gorgeousness of her vibrato, and the security of her technique." —*Classical Voice North America*

"[Lamprea] performed the difficult piece [the Barber Concerto] splendidly, smoothly cruising through Barber's characteristic lyricism and tackling the work's demanding octave-wide leaps, double stopping, and complex harmonics with ease...Her tone was wonderfully rich and warm, with an especially mellow lower register...." —*The Morning Call (Allentown, Pennsylvania)*

"[A] firebrand...She spit out feral pizzicati...and hurled the discrete phrases like so many Molotov cocktails. She held nothing back, but she possessed the underlying discipline to make all the risks pay off. She projected a huge, taffeta-textured sound...She seemed to relish the materiality of sound production—the tender/tough touch of bow hair on strings, the physical act of making music." — *Mike Greenberg, Incident Light.com*

"[Lamprea] projected a focused intensity even as she listened to her accompanist play the opening phrases. Then came the immediately lashing vigor of her attack, head bobbing, and long ponytail fluttering behind as she coaxed the rich tones from her instrument with ivory arms. Tenderness

one moment gave way to feverish excitement as Lamprea guided her audience through the thrilling escalations of the piece. I overheard a woman behind me to say, 'I didn't know a cello could do all that!' " —*David Bow Bentley III, The People's Critic.com*

"[Lamprea] adopted her own unique take on the [Barber Concerto], with a sureness and aplomb that were totally persuasive. The cello's entrance in the first movement is one of those over-the-top, upper-register, wound-up outbursts that puts us in mind of Judith Weir's wry observation that Romantic composers can treat the cello as a hysterical treble instrument with a surprise bass extension. Without stinting on these moments, Lamprea alloyed them with a delightful bounciness in the outer movements and lyrical restraint in the slow movement between...The concerto presents major technical hurdles, which she overcame with supreme panache and charmingly effortless phrasing." —*Vance R. Koven, The Boston Musical Intelligencer*

"...a remarkable recital...Lamprea's artistry made one easily forget the supposedly 'monophonic' nature of her instrument...[her] interpretation was well-informed [and] her use of articulation, ornamentation, and agogics reflected her commitment to the composer's intentions and to artistic integrity. She unleashed her romantic side with a solid performance of Ernest Bloch's *Suite No. 1* for cello....[She] made a strong case for this seldom heard work, bringing out a hauntingly beautiful sound from her instrument in the slow sections....Lamprea tackled [Britten's *Suite No. 1 in G Major* for solo cello] with the confidence of a mature artist." —*Palm Beach Daily News*

"Lamprea met the challenges of the Brahms' *Trio for Piano, Clarinet & Cello in A minor* offering a full-bodied contribution to the score's magnificent counterpoint and propulsive development...." —*Michael Caruso, The Chestnut Hill Local*

"expansive expressivity" —*Michael Caruso, The Chestnut Hill Local*