

Møller, Trine - Soprano

Biography



Trine Møller started out as a lyric mezzo-soprano, studying in London at the Royal Academy Opera School, at the National Opera Studio, and in Copenhagen at the Royal Danish Academy of Music.

Trine Møller has recently changed from mezzo-soprano to soprano and she made her **soprano debut** in the role of **Tosca** (Puccini's *Tosca*) at Slotsoperaen in Denmark in 2018. Quickly adding more dramatic roles to the spinto repertoire, she sang her first **Turandot** (Puccini's *Turandot*) at the 2019 Immling Festival in Bayern, Germany.

Recently Trine made her role debut as **Brünnhilde** in Wagner's *Die Walküre* at the Royal Danish Opera, for which she was awarded the 'Singer of the Year' prize by the Danish Reumert Prize committee. Other recent appearances has been **Brünnhilde** in *Siegfried* at Den Ny Opera, Esbjerg and **Turandot** at Theater Magdeburg, and later follows **Abigaille** in Verdi's *Nabucco* at the Immling Festival, *Der Ring des Nibelungen* at Theater Basel in Switzerland, and the title role **Elektra** in Lübeck .

As a mezzo, she had her Royal Danish Opera debut in David McVicar's production of Monteverdi's *L'incoronazione di Poppea*, in the roles of **Amore** and **Valetto**, a debut for which she received the prestigious Reumert Talent Award.

Other Danish Royal Opera engagements include **Rosmira** (Handel's *Partenope*), **Cherubino** (Mozart's *Le nozze di Figaro*), **Olga** (Tchaikovsky's *Eugene Onegin*) and **Mercedes** (Bizet's *Carmen*). For the Danish National Opera she has sung **Dorabella** (Mozart's *Così fan tutte*), **Rosina** (Rossini's *Il barbiere di Siviglia*) and **Cherubino**. At Den Ny Opera in Esbjerg, Trine has sung **Rosina**, **Ramiro** (Mozart's *La finit giardiniera*), **Waltraute** (Wagner's *Die Walküre*) and **Wellgunde** (Wagner's *Das Rheingold*). For the Rued Langgaard Festival in Ribe she sang **Kundry** (Wagner's *Parsifal*) and **Gådestemningens Ekko** (Langgaard's *Antikrist*).

International engagements include **Angelina** (Rossini's *La cenerentola*) and **Idamante** (Mozart's *Idomeneo*) for Tiroler Landestheater, Innsbruck, Austria, Rosina for Oper Schloss Hallwyl in Switzerland, and Olga in Eugene Onegin for Oper Leipzig in Germany.

Trine Møller has recieved **many prizes** including the Lucille Graham Award, the Axel Schiøtz Prize, the Elisabeth Dons Memorial Scholarship, and the Aalborg Opera Prize.

Repertoire

Opera

Beethoven, L.van	Fidelio	<i>Leonore</i>
Langgaard, R.	Antikrist	<i>Gaadestemningens ekko</i>
Puccini, G	Tosca	<i>Tosca (Danish)</i>
	Turandot	<i>Turandot</i>
Strauss, R.	Ariadne auf Naxos	<i>Ariadne*</i>
	Elektra	<i>Chrysothemis*</i>
		<i>Elektra</i>
	Salome	<i>Salome*</i>
Verdi, G.	Aida	<i>Aida*</i>
	Un ballo in maschera	<i>Amelia*</i>
	Don Carlo	<i>Elisabetta*</i>
	Nabucco	<i>Abigaille*</i>
	Macbeth	<i>Lady Macbeth*</i>
Wagner, R.	Götterdämmerung	<i>Brünnhilde</i>
	Das Reihngold	<i>Wellgunde</i>
	Der Ring des Nibelungen	<i>Brünnhilde</i>
	Parsifal	<i>Kundry*</i>
	Siegfried	<i>Brünnhilde</i>
	Die Walküre	<i>Brünnhilde</i>

Symphonic/Oratorio

Dvorak, A.	<i>Stabat Mater</i>
Händel, G.F.	<i>Messiah</i>
Strauss, R.	<i>Vier letzte Lieder</i>
Verdi, G.	<i>Requiem</i>
Zemlinsky, A.	<i>Lyrische Symphonie op.18</i>

* *studied*

Reviews

EKEKTRA, Lübeck, 2023

Trine Møller sings and plays the tragic titular character with indescribable intensity. The Danish soprano is a visibly psychologically affected daughter, who, prematurely greyed, sneaks around, apparently in her beloved father's pajamas, repeatedly puts on his gloves, and seeks closeness to him. Vocally, she dominates the stage, even in the quiet passages; her vibrato, judiciously employed, resonates with precision and emotional depth, adhering closely to a spoken-word style in its clarity and articulation. Her cries of lament penetrate through every gap and deep into the souls of those who cannot escape this intense, stirring intoned pain, the screaming and bitter laughter. At the premiere party, GMD and conductor of the production, Stefan Vladar, admitted that in his opinion, Trine Møller is currently the best Elektra in the world. The man is not exactly inexperienced in the opera world, and yes, this singer surely has a great career ahead of her.

- Dr. Andreas Ströbl, *Klassik-begeistert.de*

At the heart of it all, of course, was Elektra, sung by the Dane Trine Møller with a great, and when necessary, radiant voice, yet varying in expression to the point of breathiness. Here, the orchestra, led by Vladar with extreme sensitivity, not just in dynamics but always considering the singers and the situational mood, should be immediately mentioned.

What Trine Møller achieved in terms of dramatic presence was simply incredible. She was the fleeting, hiding 'princess', slandered and disregarded, yet in moments when it came to her 'task', she was obsessed, strong, and purposeful. This was evident in the major duets, as she struggled with her sister, who pursued only her feminine desires, and also in her confrontation with her mother, whom she met with bitter, cold irony at her sudden ingratiation. Even more powerful were the transformations when she was prepared to assume the role of the supposedly dead Orestes, while simultaneously doubting her ability to do so. This was portrayed in the direction through the smallest gestures and movements, without any artificiality.

The major female characters dominated, Elektra of course, who was almost constantly present, even when silent. She was not driven by vengeance. She believed she had to follow her task with all her might, and only that.

There was nothing of a Fury in her, which is so often ascribed to this character. She endured scorn and ridicule from society's upper and lower classes, with only one of the maids, the fifth, standing by her. She recognized in Elektra the former princess.

- Arnd Voß, *Neue Musikzeitung*

Foremost, Trine Møller in the title role. The young singer delivered an impressive Elektra, her despair and madness became tangible and believable. This is great art that is only to be praised.

- Jürgen Feldhoff *Lübecker nachrichten* 28/1

Elektra thrives on the title role: Trine Moeller is not an avenging Furie here, but a seeker plagued by pangs of conscience; she stands continuously on stage and leads her soprano from sorrowful calmness to high notes full of emotion and drama, so much so that it even captivates the opera connoisseur - what a great artist!

- HL-live

BRÜNNHILDE /DIE WALKÜRE, Danish National Opera, 2022

Trine Møllers Brünnhilde hat mich regelrecht vom Sessel gehauen: Welch eine wunderbare Stimme, so frisch, unangestrengt und rein habe ich die Hojotoho -Rufe noch selten gehört. Ergreifend in der Todesverkündigung, kämpferisch attackierend im Einstehen für das Geschwisterpaar, Mitleid erregend im Annehmen der Strafe des Göttervaters.

- Kaspar Sannemann, *Oper-Aktuell.info*

Valkyrie seizes the day. As Brünnhilde the Royal Opera surprisingly has given Danish Trine Møller the chance. And she takes advantage of that opportunity to a very high degree. Insanely intense was her act.

- Thomas Michelsen, *Politiken*, 7th of March

There is also much good to be said about Brünnhilde, embodied by the young Dane Trine Møller, whose endearing, free and effortless soprano is very promising. (...) (she) has the potential to become one of the great Brünnhildes.

- Søren Kassebeer, *Berlingske*, 8th of March

The title role as Brünnhilde is sung by the soprano Trine Møller, who has a supple, sweet and fully covering voice for the role, which otherwise mostly goes to thunder-sopranos in corresponding warrior equipment. Seeing this empathic rebel woman, it is as if Wagner's role model from the antiquity becomes more than apparent.

According to Sophocles, the brave Antigone challenges the powerful king Kreon and without complaint goes to her death for having performed the funeral rite for her fallen brother, who has died a traitor. Her fate we now experience in Wagner's ingenious variation, where Brünnhilde spares Siegmund, whose death Wotan has ordered. Always the ancient Greek glow is hovering over Trine Møller's endearing, pure Brünnhilde, fully in conflict with the inhumanly experimenting Wotan (...).

- Peter Johannes Erichsen, *Weekendavisen* 10th of March

Trine Møller brachte als Brünnhilde eine ungewöhnlich jugendliche Erscheinung auf die Bühne, spielte mit Hingabe und hat einen geradlinigen Stimmklang ohne jegliche Verschleißerscheinungen. Ihre Stimme ist nicht riesengroß, dafür aber ausgeglichen, mit leicht ansprechendem Ansatz und einer makellosen Höhe und befand sich stets in guter Balance mit dem Orchester.

- Dr. Martin Knust, *Operapoint.com*

Brünnhilde is sung by Trine Møller, who makes a great debut in the role. Together with Tomasz Konieczny she delivers the most emotional moment, when Wotan transforms her from god to human (...).

- Pia Stilling, *Kulturtid.dk*

And Brünnhilde (...) is put into the hands of Trine Møller. She underlined in the greatest way, that this Valkyrie is a dramatic and delicate person, warm-blooded, fragile and vulnerable. Sharp around the edges.

- Svend Klarskov, *Frederiksborg Amts Avis*

And last but not least a terrific breakthrough for Trine Møller as Brünnhilde. Wow!

- Jens Winther, *detskuduse.dk*

Trine Bastrup Møller sang Brünnhilde into all hearts - Wotan's included.

- Henrik Marcussen, *Operamagasinet Ascolta*

EVOLUTION!, Aarhus Symphony Orchestra, 2017

TBM's fantastic and voluminous voice (...) reveals a particular strength, clarity and intensity in her arias.

- Rachel Einarsson, *Jyllandsposten*, 30.09.2017

A distinguished soloist performance by TBM influenced the premiere of Niels Marthinsen's evolution oratorio (...) about science put to music. (...) The soprano TBM narrated and put the many questions with eminent technique and presence, now and then with a children's TV-like preoccupation with the big narrative and wonder.

As mentioned, the soprano TBM shined as the soloist. Her part had some technical and interpretational challenges which she solved very convincingly. It's going to be exciting to follow her further career.

- Ole Staarup, *Aarhus Stiftstidende*, 30.09.2017