

Koppel, Jonathan - Tenor

Biography



Jonathan Koppel is an acclaimed young tenor in his native Denmark - and now also on the international opera stage.

Having had his debut in Shostakovich's both humorous and horrendous **Die Nase** at The Royal Opera in Copenhagen, **Tamino** in Ole Anders Tandberg's much-loved production of *Die Zauberflöte* at The Royal Opera in Stockholm soon followed.

Jonathan is joining The National Opera in Aarhus in winter 2023 in the same role - and he will back at The Royal Danish Opera in the next season.

Born into the musical dynasty of the Koppel family, headed by his great-grandfather, the composer and concert pianist, Herman D., Jonathan is the first in the fourth generation of musicians and has already manifested himself as a soloist on the classical music scene of Scandinavia.

Jonathan gained Bachelor Degree from The Royal Danish Academy Of Music in 2015, after which private studies with the internationally renowned opera singers, Reinaldo Macias and Helena Kaupóva, took over. He had his first experience with the opera stage at the age of only 5, contributing to the production of *Madama Butterfly* in the role of Cio-Cio-San's child, Dolore, at The Royal Opera House in Copenhagen.

In the years to come he will perform **Tamino** in *Die Zauberflöte* in the Danish Freemason, **Normanno** in *Lucia di Lammermoor* and **Remendado** in *Carmen* at the open air venue of Opera Hedeland, **Torquemada** in *L'heure espagnole* with Copenhagen Phil under the baton of Maestro Lawrence Foster and recently. In the season 2021/22, came the breakthrough as **Fenton** in *Falstaff* at The New Opera in Esbjerg.

Operetta roles include **Feri** in *Die Csárdásfürstin*, **Camille de Rosillon** & **St. Brioché** in *Die lustige Witwe*, **Dr. Blind** in *Die Fledermaus* and the huge role of **The Operetta Hero** in the Singenspiel, *Waltzing Hearts*, with The Danish Operetta Company, touring all of Denmark.

Jonathan is a much sought-after **oratorio soloist** in his homeland, repertory including Händel's *Messiah*, Bach's *Christmas Oratorio*, *b-minor Mass* and *Magnificat in D*, Puccini's *Messa di Gloria*, Rossini's *Petite Messe Solennelle*, Dvorák's *Stabat Mater* and Mozart's *Requiem* as well as all of his *Masses*.

Recitals consist of programmes with opera & operetta, Lieder mostly by Schubert, Schumann, Richard Strauss and Beethoven, Italian da camera songs and Spanish canciones.

Jonathan is a receiver of several prizes and scholarships.

Repertoire

Opera

Bizet, G.	Carmen	<i>Don José</i> <i>Remendado</i>
Donizetti, G.	L'elisir d'amore Lucia di Lammermoor	<i>Nemorino</i> <i>Normanno</i>
Lehar, F.	Die lustige Witwe	<i>Camille de Rosillon</i> <i>St. Brioche</i>
Mozart, W.A.	Così fan tutte Don Giovanni Die Zauberflöte	<i>Ferrando</i> <i>Don Ottavio</i> <i>Tamino</i>
Ravel, M.	L'heure Espagnole	<i>Torquemada</i>
Rossini, G.	Il barbiere di Siviglia	<i>Il conte d'Almaviva</i>
Strauss, J.	Die Fledermaus	<i>Alfred</i> <i>Dr. Blind</i>
Verdi, G.	Falstaff Otello Rigoletto	<i>Fenton</i> <i>Cassio</i> <i>Duca</i>

Symphonic/Oratorio

Bach, J.S.	B-minor Mass Johannes Passion Matthäus Passion Weihnachts Oratorium
Haydn, J.	Die Schöpfung
Händel, G.F.	Messiah
Mozart, W.A.	C-minor Mass Die Krönungsmesse Requiem
Puccini, G.	Messa di Gloria
Rossini, G.	Stabat Mater Petite Messe Solennelle

Reviews

Nannetta and her lover Fenton, whom her father condemns, are actually minor participants in the plot, but they were sung as if they were the main roles. Sofie Lund and Jonathan Koppel both performed attractively well and seduced with their voices. The soprano with a brilliance in the high tessitura and he with a beautiful and powerful lyric tenor; especially impressing was Koppels third act aria, where he poured out exclamations of love, which Boito borrowed from Boccaccios short story collection, Dekameron.

- *Valdemar Lønsted, Information*