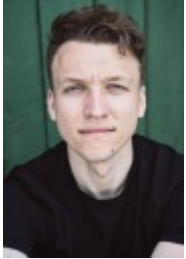


Jespersen, Steffen - Countertenor

Biography



Steffen Jespersen is an award-winning Danish countertenor specializing in Baroque repertoire. A graduate of the Royal Danish Academy of Music, he completed his studies at the Opera Academy in 2021 and became the **first countertenor** to be accepted into the Royal Danish Theatre's Young Artist Program (2021-2023), where he studied under vocal coaches Marianne Rørholm and Susanna Eken. During this time, Steffen received several of Denmark's most prestigious talent awards, including the Hans Voigt Memorial Grant (2021), and was named Opera Talent of the Year at Copenhagen Opera Festival (2023).

Upcoming engagements include his role debut as **Didymus** in Händel's *Theodora* with the Camerata Øresund, soloist in J.S. Bach's *Christmas Oratorio* with Copenhagen Philharmonic, and recitals both domestically and internationally.

Steffen made his debut in 2018 with Scandinavian Baroque ensemble Camerata Øresund, performing the role of **Giustino** in Vivaldi's *Il Giustino*, and has since performed with **leading Baroque ensembles and orchestras** throughout Scandinavia. He has also premiered several contemporary operas, including a leading role in Matias Vestergård Hansen's *Lissbon Floor* in 2022, which won *Opera of the Year* at the Danish Arts Awards. That same year, Steffen premiered his own concept for a staged Händel concert with Camerata Øresund in a performance at the Royal Danish Opera centered on the famed castrato Senesino.

In 2023, Steffen appeared in Kasper Holten's award-winning production of Daniél Bjarnason's *Brothers* at the Copenhagen Opera Festival. Also **in 2023**, Steffen toured with *Concerto Copenhagen*, performing solo Bach cantatas in Denmark and Germany. Politiken critic Thomas Michelsen wrote of his performance: *Steffen stole the show... Today, he cemented his talent.*

Alongside his operatic work, Steffen has for many years been active in shedding light on political and societal issues in Denmark as a member of the highly acclaimed satire group MAGT. Through their performances, MAGT has engaged audiences across Denmark, performing to over 20,000 people on their most recent tour.

Repertoire

Opera

Abrahamsen, H.	Snedronningen	<i>Slotskragen</i>
Britten, B.	Death of Venice	<i>Voice of Apollo</i>
	A Midsummer Night's Dream	<i>Oberon</i>
Bruce, D.	Nothing	<i>Johan</i>
Gluck, Ch.W.	Orfeo ed Euridice	<i>Orfeo</i>
Händel, G.F.	Admeto	<i>Admeto</i>
	Ariodante	<i>Polinesso</i>
	Giulio Cesare	<i>Cesare</i>
		<i>Nireno,</i>
		<i>Tolomeo</i>
	Orlando	<i>Orlando</i>
	Riccardo Primo	<i>Riccardo</i>
	Rinaldo	<i>Goffredo</i>
	Rodelinda	<i>Bertarido</i>
		<i>Unolfo</i>
	Saul	<i>David</i>
	Teseo	<i>Egeo</i>
	Theodora	<i>Didymus</i>
	Xerxes	<i>Arsamene</i>
Monteverdi, C.	L'incoronazione di Poppea	<i>Ottone</i>
	L'Orfeo	<i>Speranza</i>
Mozart, W.A.	Ascanio in Alba	<i>Ascanio</i>
	Mitridate	<i>Farnace</i>

Symphonic/Oratorio

Bach, J.S.	B Minor Mass
	Christmas Oratorio
	St. John Passion
	St. Matthew passion
Händel, G.F.	Brockes Passion
	Caroline Te Deum
	Messiah
Pergolesi, G.B.	Stabat Mater
Vivaldi, A.	Nisi Dominus
	Salve Regina
	Stabat Mater

Reviews

Theodora, Den Sorte Diamant, 2024

Countertenor Steffen Jespersen delivered a beautiful and heartfelt portrayal of Didymus. The role suited his voice perfectly, showcasing its impressive consistency across the range. He sang The raptur'd soul with a fine sense of the melodic line and a well-considered use of ornamentation.

- Andrew Mellor, www.klassisk.org

With coloratura notes as precise as clockwork, Steffen Jespersen's bright voice was a special experience. The Danish countertenor, as the soldier Didymus, willing to die for Theodora, was simply excellent. A light, bright, completely precise falsetto voice with total control. Impressive.

- Thomas Michelsen, *Politiken*

Bach Cantatas, Trinitatis kirke, 2023

New fascinating voice headlined. Baroque orchestra Concerto Copenhagen made plenty of room for Danish countertenor Steffen Jespersen at their Easter concert in Trinitatis church. Steffen stole the show with his male alto voice, which effortlessly soared up in height in Bach's solo cantata "Widerstehe doch der Sünde". Steffen Jespersen formed the musical expression directly and beautifully with an abundance of power and vocal fascination. He has already made himself noticed – for instance at Copenhagen Opera Festival last Summer, and today he cemented his talent.

- Thomas Michelsen, *Politiken*

I Senesinos fodspor, Royal Danish Theatre (Gamle scene), 2022

It was a joy to listen to countertenor Steffen Jespersen, who was beautifully supported by Camerata Øresund. For Steffen Jespersen this afternoon became a superb breakthrough performance. The poetry in his voice, face and body spread out to the audience, and one does sincerely hope that he will be singing Senesino and/or Farinelli these next years.

- Michael Søby, *Copenhagen Culture*

An even greater joy for the ears is when Steffen Jespersen sings and brings voice to the character of Senesino. His depth of expression reaches far beyond the edge of the stage, and both voice and character come together in total harmony. One can only dream of hearing more of him on Danish opera stages. Together with the music it is very much the merit of Steffens voice, that "I Senesinos fodspor" becomes a beautiful afternoon of classical music.

- Christian Skovgaard Hansen, *Ungt Teaterblod*

Lisbon Floor, Copenhagen Opera Festival, 2022

Countertenor Steffen Jespersen is brilliant in the high ranges as a devilish chauvinist.

- Sune Anderberg, *Iscene*

Maskerade, Den Kongelige Opera, 2020

But in small roles you find vocal highlights... in a small role as Blomsterdreng, Steffen Jespersen's voice is a blessing and proof that Denmark has more than one countertenor of the highest level.

- Cph Culture

Händel's Messiah, Den Sorte Diamant, 2019

The highlights were sky high and it was thrilling to see the singers put it all on the line with all kinds of dramatic interpretation of the biblical texts. For example when the young countertenor Steffen Jespersen made time stand still in "He was despised".

- *Henrik Friis, Politiken*