

# Kampmann, Frederikke - Soprano

### **Biography**



Frederikke Kampmann graduated from the Royal Danish Danish Academy of Music in Copenhagen and from Music and Arts University of the City of Vienna with Sylvia Greenberg. Furthermore, she also has a master's degree from the Royal Academy of Music in Aarhus.

Frederikke had her professional debut in 2008 as **Euridice** in Monteverdi's *L'Orfeo* at the Opera Festival at Valdemar Castle. She has performed as a soloist with all the regional Danish orchestras, including with the soprano part in Mozart's *Requiem* with the Aarhus Symphony Orchestra, *Carmina Burana* with the Danish Philharmonic Orchestra, Händel's *Messiah* (in Mozart's version) with the Aalborg Symphony Orchestra and Bach's *Christmas Oratorio* with the Odense Symphony Orchestra.

In Denmark, Frederikke has, among other things, sung at the Danish National Opera, Den Ny Opera, Søholm Opera and Den Fynske Opera. In addition, she is also a frequent guest at the country's many opera festivals, e.g. Copenhagen Opera Festival, where she recently sang the role of the angry caretaker **Dorabella** in the sensational award-winning opera *Lisbon Floor*.

Recent roles include **Susanna** (*La nozze di Figaro*) with Den Ny Opera, **Violetta** (*La Traviata*) with GuidOpera, **Genovieffa** (*Suor Angelica*) at the Copenhagen Opera Festival, **Adina** (*L'Elisir d'amore*) with Opera i Provinsen, **Euridice** (*L 'Orfeo*) at Theater Sort/Hvid and **Barbarina** (*Le Nozze di Figaro*) at Malmö Opera.

Her repertoire spans a wide range, and she performs in many different contexts with both opera, song and oratorio, but can also be experienced in **lighter musical genres** and has thus performed with prominent popular Danish artists such as Preben Kristensen, Birthe Kjær, Anders Blichfeldt, Stig Rossen, Søren Pilmark and Maria Lucia Heiberg Rosenberg.

Frederikke has received several **grants and awards**, including the award for Young Opera Talent of the Year at the Copenhagen Opera Festival (2013), Else Brems Rejselegat (2021), Danish Music Critics Artist Award and Aalborg Opera Award (2022).



## Repertoire

# Opera Symphonic/Oratorio

Beethoven, L.van	Fidelio	Marzellina	Bach, J.S.	Johannespassion
Bizet, G.	Carmen	Frasquita		Matthäuspassion
Britten, B.	A Midsummer Night's Dream	Titania		Weihnachtsoratorium
	Peter Grimes	Second Niece	Beethovan, L.van	Symphony No. 9
Bruun, P.	Dødens Købmand	Sofie Hess	Brahms, J.	Ein Deutsches Requiem
Deutscher, A.	Cinderella	Cinderella*	Fauré, G.	Requiem
Donizetti, G.	L'elisir d'amore	Adina**	Gade, N.W.	Elverskud
		Gianetta	Haydn, J.	Die Schöpfung
	Lucia di Lammermoor	Lucia	Händel G.F.	Messiah
	Don Pasquale	Norina	Mozart, W.A.	Requiem
Gassmann, F.L.	Gli Uccellaton	Mariannina	Mielsen, C.	Fynsk Foraar
Gunge, B.	Grænsemageren	Rosa Luxemburg	Orff, C.	Carmina Burana
Helse, P.	Drot og Marsk	Aase	Vivaldi, A.	Gloria
Hornemann, C.F.E.	Aladdin	First Handmaiden	Williams, V.	Dona Nobis Pacem
Humperdinck, E.	Hänsel und Gretel	Sandmann, Taumann		
Händel, G. F.	Oreste	Ermione		
Leoncavallo, R.	I Pagliacci	Nedda		
Menotti, G.C.	The Telephone	Lucy		
Milhaud, D.	L'Orfeo	Euridice		
Monteverdi, C.	L'incoronazione di Poppea	Fortuna		
	L'Orfeo	La Musica		
Mozart, W.A.	Cosi fan tutte	Despina		
	Don Giovanni	Zerlina		
	Le nozze di Figaro	Barbarina		
	Der Schauspieldirektor	Fraulein Silberklang**		
	Die Zauberflöte	Pamina		
Nielsen, C.	Maskarade	Leonora		
Offenbach, J.	Le Mariage aux lanternes	Catherine		
Poulenc, F.	Dialogues des Carmélites	Saeur Constance*		
Puccini, G.	La Boheme	Musetta		
	Sour Angelica	Prima Converse		
		Sour Dolcina		
		Sour Genovieffa		
Sondheim, S.	Sweeney Todd	Joanna**		
Strauss, J.	Die Fledermaus	Adele**		
Strauss, R.	Der Rosenkavalier	Sophie		
Sullivan, A.	The Mikado	Yum-Yum		
Ullmann, V.	Der Kaiser von Atlantis	Bubikopf		
Verdi, G.	La traviata	Violetta		
	11	5 1 11		

Vestergaard, M.

Lisbon Floor

Dorabella

<sup>\*</sup>in German

<sup>\*\*</sup>in Danish



#### **Reviews**

#### La Traviata, The Danish National Opera, 2025

Violetta's role on this premiere evening is sung by the coloratura soprano Frederikke Kampmann. A vocal tour de force that ... moves us because Kampmann masters her instrument sublimely. Both the coloraturas and the hushed, heartfelt pleas to her beloved, his stern father and God she delivers perfectly. In addition, Kampmann brings a rawness and a strength of character in the voice that impresses. An operatic heroine with something at stake. A masterful match between Kampmann's voice and Verdi's flair for dramatic shifts of energy. In Act 3's Addio del passato Kampmann's Violetta takes such a gripping farewell of the world that we hold our breath.

- Thyge Tegner Teater
https://thygetegnerteater.blogspot.com/2025/08/anmeldelse-la-traviata-den-jyske-opera.html?m=1

As the courtesan Violetta, Frederikke Kampmann is quite excellent – dramatically as well as vocally. Behind the merry facade hides a passionate woman with a heart of gold.

- CPH Culture

https://cphculture.dk/la-traviata-2/

The role of Violetta in Frederikke Kampmann's version is wonderful. She *is* Violetta – performed with a fragility, femininity, strength and voice that makes opera sound effortless, trilling, gracious and absolutely divine.

- Music Magazine

https://musicmagazine.dk/2025/08/20/roedt-lir-festivitas-og-kaempe-kaerlighed/

First and foremost, everyone sings well, especially Violetta, sung and acted superbly by soprano Frederikke Kampmann. From the technically demanding passages in the first act to the heartfelt duets in the second and third, she convincingly sings of joy, sorrow and love throughout the opera. She is clearly the highlight of the performance.

- Magasinet Klassisk

https://klassisk.org/anmeldelse/violetta-vaelger-sin-egen-doed-i-feminis-isk-l-

 $traviata/?fbclid=PAQ0xDSwMVdudleHRuA2FlbQIxMAABp\_3cWxfSJUi24EqRbY3PR5Cz8YXnfhpox1uHnffmBVKIFZaU3tA9WQpyEeVH\_aem\_sNZRQAkNHfR9gT7P1oe8nA$ 

In Aarhus it was the exquisitely beautiful Frederikke Kampmann, who sang Violetta so beautifully and powerfully that this old man here was moved right in the heart. Kampmann is a radiant, present force on stage. My goodness! Do not cheat yourself of the chance to hear her sing, if she happens to be on a stage near you.

- Kulturkapellet

https://www.kulturkapellet.dk/teateranmeldelse.php?id=463

#### Orfeo, Teater S/H 2023

The most amazing cast of opera singers - Frederikke Kampmann, Morten Grove Frandsen, Conny Thimander and Steffen Bruun - is leading the show vocally... in a third room lives Frederikke Kampmann, who as governor is frustrated with the guests around her table, when they aren't singing loud enough."

- Casper Kjøller, Sceneblog

Needlesharp soprano Frederikke Kampmann, dressed to lead an army, sends me a hard look before leading me to a table with live snails. She commands ten of us, all wearing white death masks and black clothes, to sit down on the rope-bound chairs and asks us to close our eyes. She's furious, Eurydice, that Orfeo has let her and everyone else down, when he looked back on his way to the living...

- Sune Anderberg, iScene



#### Lisbon Floor, Copenhagen Opera Festival

- ...Strongly cast is also the soprano Frederikke Kampmann as the Landlord...
- Thomas Michelsen, Politiken

https://bit.ly/3KSVBLY

#### Aalborg Opera Award 2022, Aalborg Opera festival

Director of the Aalborg Opera Festival Peter Rønn elaborates the choice of Frederikke Kampmann as the winner of the Aalborg Opera Award: "Frederikke Kampmann is not only a singer with a shining bright soprano, which she controls with sublime technique; when we experience her on stage, we are taken aback by her impeccable stage presence that makes her the natural center point of all attention - regardless of the role or genre she is portraying".

- iScene

https://bit.lv/41Ub2uf

#### Humperdinck's Hänsel and Gretel, Copenhagen Phil, 2018

Frederikke Kampmann sang a firm but reassuring Sandman and a fresh Dew Fairy.

- Magasinet Klassisk, 01.09.2018, Andrew Mellor <a href="https://bit.ly/3A5woIS">https://bit.ly/3A5woIS</a>

#### Händel's Oreste, Wiener Kammeroper, 2017

True love intervenes in the form of Frederikke Kampmann's Ermione, who arrives out of the orchestra/ocean like a female James Bond figure, in a lipstick-red vinyl diving suit. Her verve and determination are clear. Kampmann carried off a full costume change into her disguise while meeting the demands of *Io sperai di veder il tuo volto*.

- Bachtrach, Katherine Syer

https://bit.ly/40gsMPc

#### La Traviata Remixed, Wiener Kammeroper, 2016

The star this evening was undoubtedly Frederikke Kampmann as Violetta Valery. With her effortless high notes and her expressive acting, she knew how to excite the members of the audience on the opening night.

- Sebastian Kranner, Der Neue Merker

https://bit.ly/3L6xNp8

Above all Frederikke Kampmann established herself as an intensive Violetta. The Dane mastered the difficult role with her bright soprano completely.

- Stefan Ender, Der Standard

https://bit.ly/3GNIgTW

#### Opera Talent of the Year Award, Copenhagen Opera Festival, 2013

And how she deserves the prize of YOUNG OPERA TALENT OF THE YEAR. She presented herself with Händel and I do understand the musicians who applauded her after the two arias from The Messiah. The voice has exciting, distinguishly focused qualities, and with one aria to demonstrate a completely smooth legato and another to show off her coloraturas, the arias were an intense experience. In addition the 28 year-old singer sang

Denmark



'Piangeró' from Giulio Cesare, including the recitative, which displayed many qualities but which perhaps lacked the final maturity. The voice's intensity in sound and dark colouring was fascinating, and the aria 'Lascia ch'io pianga' from Rinaldo was beautifully offered as an encore, underlining the qualities in this young soprano.

- Thomas Michelsen in Politiken  $\underline{\text{https://bit.ly/3MRblBu}}$