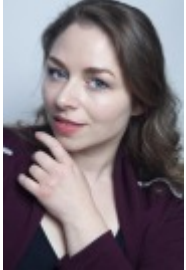


# Kampmann, Frederikke - Soprano

## Biography



Frederikke Kampmann graduated from the Royal 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

<b>Beethoven, L.van</b>	Fidelio	<i>Marzellina</i>
<b>Bizet, G.</b>	Carmen	<i>Frasquita</i>
<b>Britten, B.</b>	A Midsummer Night's Dream	<i>Titania</i>
	Peter Grimes	<i>Second Niece</i>
<b>Bruun, P.</b>	Dødens Købmand	<i>Sofie Hess</i>
<b>Deutscher, A.</b>	Cinderella	<i>Cinderella*</i>
<b>Donizetti, G.</b>	L'elisir d'amore	<i>Adina**</i>
	Lucia di Lammermoor	<i>Gianetta</i>
	Don Pasquale	<i>Lucia</i>
<b>Gassmann, F.L.</b>	Gli Uccellatoni	<i>Norina</i>
<b>Gunge, B.</b>	Grænsemageren	<i>Mariannina</i>
<b>Helse, P.</b>	Drot og Marsk	<i>Rosa Luxemburg</i>
<b>Hornemann, C.F.E.</b>	Aladdin	<i>Aase</i>
<b>Humperdinck, E.</b>	Hänsel und Gretel	<i>First Handmaiden</i>
<b>Händel, G. F.</b>	Oreste	<i>Sandmann, Taumann</i>
<b>Leoncavallo, R.</b>	I Pagliacci	<i>Ermione</i>
<b>Menotti, G.C.</b>	The Telephone	<i>Nedda</i>
<b>Milhaud, D.</b>	L'Orfeo	<i>Lucy</i>
<b>Monteverdi, C.</b>	L'incoronazione di Poppea	<i>Euridice</i>
	L'Orfeo	<i>Fortuna</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>La Musica</i>
	Don Giovanni	<i>Despina</i>
	Le nozze di Figaro	<i>Zerlina</i>
	Der Schauspieldirektor	<i>Barbarina</i>
	Die Zauberflöte	<i>Fraulein Silberklang**</i>
<b>Nielsen, C.</b>	Maskarade	<i>Pamina</i>
<b>Offenbach, J.</b>	Le Mariage aux lanternes	<i>Leonora</i>
<b>Poulenc, F.</b>	Dialogues des Carmélites	<i>Catherine</i>
<b>Puccini, G.</b>	La Bohème	<i>Sœur Constance*</i>
	Sour Angelica	<i>Musetta</i>
		<i>Prima Converse</i>
		<i>Sour Dolcina</i>
		<i>Sour Genovieffa</i>
<b>Sondheim, S.</b>	Sweeney Todd	<i>Joanna**</i>
<b>Strauss, J.</b>	Die Fledermaus	<i>Adele**</i>
<b>Strauss, R.</b>	Der Rosenkavalier	<i>Sophie</i>
<b>Sullivan, A.</b>	The Mikado	<i>Yum-Yum</i>
<b>Ullmann, V.</b>	Der Kaiser von Atlantis	<i>Bubikopf</i>
<b>Verdi, G.</b>	La traviata	<i>Violetta</i>
<b>Vestergaard, M.</b>	Lisbon Floor	<i>Dorabella</i>

\*in German

\*\*in Danish

### Symphonic/Oratorio

<b>Bach, J.S.</b>	Johannespassion
	Matthäuspassion
	Weihnachtsoratorium
<b>Beethoven, L.van</b>	Symphony No. 9
<b>Brahms, J.</b>	Ein Deutsches Requiem
<b>Fauré, G.</b>	Requiem
<b>Gade, N.W.</b>	Elverskud
<b>Haydn, J.</b>	Die Schöpfung
<b>Händel G.F.</b>	Messiah
<b>Mozart, W.A.</b>	Requiem
<b>Mielsen, C.</b>	Fynsk Foraar
<b>Orff, C.</b>	Carmina Burana
<b>Vivaldi, A.</b>	Gloria
<b>Williams, V.</b>	Dona Nobis Pacem

## Reviews

### 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.ly/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

<https://bit.ly/3A5woIS>

### 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/3GNlgTW>

### **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 '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*

<https://bit.ly/3MRblBu>