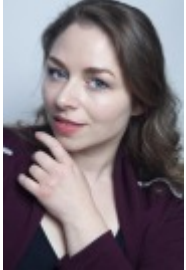


Kampmann, Frederikke - Soprano

Biography



The Danish soprano Frederikke Kampmann was born in 1985 in Copenhagen and studied at The Royal Danish Academy of Music. Additional studies at Konservatorium Wien Privatuniversität with Sylvia Greenberg.

Frederikke Kampmann is steadily making her mark as one of Denmark's most talented young sopranos, not only with engagements in Denmark but also in Vienna and other venues abroad. In 2015 Frederikke Kampmann made her debut at Theater an der Wien in two productions; **Mariannina** in Gassmann's **Gli Uccellatori** and **Florestine** in Milhaud's *La Mére Coupable*.

In 2012 Frederikke made her debut at Theater an der Wien as **Suor Dolcina** and **Prima Converse** in *Suor Angelica*. In 2015 in addition to three productions of mentioned two roles she sang **2nd niece** in *Peter Grimes* - a production by Christof Loy, which won an opera award in 2016. During 2016/17 Frederikke was a part of Junges Ensemble and sang **Violetta** (Verdi's *La traviata*), **Bubikopf** (Ullmann's *Der Kaiser von Atlantis*) and **Ermione** (Händel's *Oreste*).

Frederikke has performed as soloist in *Christmas Oratorio* with Odense Symphony Orchestra, *The Messiah* in Copenhagen and Carl Nielsen's *Spring on Funen* with South Jutland Symphony Orchestra. This concert marked the celebration of Nielsen's 150 year anniversary. She was also soloist in *Carmina Burana* with Aarhus Symphony Orchestra in spring 2016.

Frederikke had her operatic debut at Valdemar Castle (Denmark) in 2008 as **Euridice** in *L'Orfeo* by C. Monteverdi. Other roles performed on stage include **Violetta** (Verdi's *La traviata*), **Pamina** (Mozart's *Die Zauberflöte*), **Adele** (J. Strauss' *Die Fledermaus*) and **Nedda** (Leoncavallo's *Pagliacci*).

In 2011 Frederikke showed her versatility as an artist when she made her musical debut as **Joanna** in *Sweeney Todd* by S. Sondheim in Aarhus Theatre. She is continuously in demand as soloist for operetta and musical. Frederikke Kampmann has received numerous scholarships and grants from prestigious foundations, among those the Copenhagen Opera Festival Prize as Young Opera Talent of the Year and the Aalborg Opera Award.

Frederikke Kampmann has been part of the ensemble at Theater an der Wien in 2016/17. Copenhagen Opera Festival engaged Frederikke to sing **Nedda** (*Pagliacci*) in summer 2017. In 2017/18 Frederikke was engaged to sing **Gianetta** and cover as **Adina** in *L'elisir d'amore* at the Danish National Opera. In addition she was a soloist in the *Messiah* with Odense Symphony Orchestra. Frederikke recently sang the role as **Susanna** in *Le Nozze di Figaro* (in Danish) and she have been soloist with several Danish orchestras in 2020/2021.

Repertoire

Opera

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

*in German
**in Danish

Symphonic/Oratorio

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

Reviews

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/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 '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>