

# Damsgaard-Madsen, Christian - Tenor

## Biography



Born in Aarhus, Denmark Christian studied at the Conservatorium van Amsterdam with Udo Reinemann and Margreet Honig, and also has a master's degree in Musicology and Rhetoric from the University of Aarhus. He is on a continuous journey to refine his talent and expand his repertoire and has worked extensively with renowned singers and vocal coaches, such as Tonny Landy, Ulrich Stærk and Klavs Lewinsky (Copenhagen), John Lidal (Oslo), Gregory Lamar (Berlin) and most recently with Elda Laro (Deutsche Oper Berlin).

A warm, flexible tenor voice and a strong theatrical presence has given Christian the opportunity to work in diverse fields of opera. His musical curiosity and refined acting skills make him a good fit for character roles, and he has performed and recorded operas with **renowned conductors such as** Rafael Frühbeck de Burgos, Michael Schönwandt, Nicholas Cleobury, Christian Kluxen, Olof Boman and Benjamin Bayl. His talent for musical comedy won him much acclaim in the part of the servant **Arv** in Nielsen's *Maskerade* and the notary **Pascal Dumont** in the revival of Schierbeck's *Fête Galante*; both on cd with Michael Schönwandt and the Danish National Orchestra. On stage Christian has worked with **stage directors such as** Kasper Holten, Àlex Ollé, Floris Visser, Philip Kochheim, Annilees Miskimmon, Deda Colonna, Catherine Poher and Elisabeth Linton.

**Among the roles** he has sung his interpretations of character tenors stand out: **Goro** in *Madama Butterfly* (Puccini) at the National Danish Opera, **Creonte** in *Antigona* (Traetta) at Theater Osnabrück and **Ivan** in *The Nose* (Shostakovich) at the Royal Danish Opera. Most recently Christian portrayed the antihero **Jennaro** in Hartmann's rediscovered masterpiece *The Raven* at the National Danish Opera.

Furthermore Christian is performer, co-producer and commissioner of the highly succesful Christmas oratorio *Dejlig er Jorden* that has toured Denmark in 2021 and 2023.

# Repertoire

## Opera

<b>Berg, A.</b>	Wozzeck	<i>Hauptmann/ Tambourmajor**</i>
<b>Dusapin, P.</b>	Passion	<i>Tenor</i>
<b>Hartmann, J.P.E.</b>	Ravnen	<i>Jennaro</i>
<b>Heggie, J.</b>	Dead Man Walking	<i>Father Grenville**</i>
<b>Holten, B.</b>	Gesualdo-Shadows	<i>Gesualdo</i>
<b>Humperdinck, E.</b>	Hänsel und Gretel	<i>Hexe (highlights)</i>
<b>Kraus, J.M.</b>	Proserpin	<i>Mercurius</i>
<b>Lehàr, F.</b>	Merry Widow 2.0	<i>Kronborg (Kromow)</i>
<b>Leoncavallo, R.</b>	Pagliacci	<i>Beppe</i>
<b>Gudmundsson, H.</b>	Hamlet in Absentia	<i>Gildensstern</i>
<b>Massenet, J.</b>	Don Quichotte	<i>Juan</i>
<b>Monteverdi, C.</b>	Poppæa	<i>Arnalta</i>
		<i>Nutrice</i>
<b>Mozart, W.A.</b>	Die Zauberföte	<i>Monostatos</i>
<b>Nielsen, C.</b>	Maskarade	<i>Arv</i>
		<i>Hr. Leonard (cover)</i>
<b>Puccini, G.</b>	Madama Butterfly	<i>Goro</i>
<b>Rimsky-Korsakov, N.</b>	Mozart and Salieri	<i>Mozart</i>
<b>Schierbeck, P.</b>	Fête Galante	<i>King Louis XV/Notary</i>
<b>Schostakovitch, D.</b>	The Nose	<i>Ivan the valet</i>
		<i>Assistant of the Chief of Police</i>
		<i>Old Man</i>
		<i>Retired Colonel</i>
<b>Stravinsky, I.</b>	The Rake's Progress	<i>Tom Rakewell*</i>
<b>Strauss, R.</b>	Ariadne auf Naxos	<i>Scaramuccio</i>
		<i>Tanzmeister</i>
<b>Tchaikovsky, P.</b>	Eugene Onegine	<i>Monsieur Triquet</i>
<b>Traetta, T.</b>	Antigona	<i>Creonte</i>
<b>Verdi, G.</b>	La traviata	<i>Gastone</i>
<b>Wagner, R.</b>	Der Fliegende Holländer	<i>Steuermann**</i>
	Das Rheingold	<i>Loge/Mime*</i>
	Siegfried	<i>Mime*</i>
	Tristan Isolde	<i>Hirt/Seeman**</i>

\*in preparation

\*\*studied

## Symphonic/Oratorio

<b>Bach, J.S.</b>	Johannes-Passion
	Magnificat in D
	Mass in G
	Matthaus-Passion
	Various Cantatas
<b>Beethoven, L.van</b>	Symphony No. 9
<b>Britten, B.</b>	Saint Nicolas
<b>Buxtehude, D.</b>	Quemadmodum desiderat cervus
<b>Bruhns, N.</b>	Jauchzet dem Herren alle Welt
<b>Cavaliere, E.dei</b>	Rappresentazione di anima e di corpo
<b>Campara, A.</b>	L'Heureux moment
<b>Dvorak, A.</b>	Requiem
	Stabat Mater
<b>Haydn, J.</b>	Mass in Bb Major
<b>Elgar, E.</b>	The Light of Life
<b>Gilles, J.</b>	Requiem
<b>Händel, G.F.</b>	Messiah
	Israel in Egypt
	Johannes-Passion
<b>Monteverdi, C.</b>	Vespro della Beata Vergine
<b>Mozart, W.A.</b>	Litaniae de venerabili altaris sacramento
	Mass in C minor
	Requiem
<b>Pärt, A.</b>	Stabat Mater
<b>Puccini, G.</b>	Messa di Gloria
<b>Rachmaninov, S.</b>	Vespers
<b>Rossini, G.</b>	Petite Messe Solennelle
<b>Saint-Saëns, C.</b>	Oratorio de Noël
<b>Stainer, J.</b>	The Crucifixion
<b>Teleman, G.P.</b>	Lukas-Passion
	Es ist ein schlechter Ruhm
<b>Vaughan-Williams, R.</b>	Hodie

## Reviews

### **Antigona, Theater Osnabrück, 2018**

Guest singer Christian Damsgaard has a compelling presence on stage.

- *Osnabrücker Nachrichten*

For the part of Creonte, originally written for the virtuoso Antonio Prati, we find in Christian Damsgaard a more than adequate interpreter. He manages both to beautifully shape the contrasting musical lines where coloratura alternates with stately declamation of obvious French origin, and to join them into a portrait of a complex and multifaceted character.

- *Operaclick*

King Creonte, vocally as well as theatrically very convincingly performed by Danish tenor Christian Damsgaard, refuses Antigona's plea.

- *TAZ die Tageszeitung*

### **Lonely House, Hofteatret in København, 2017**

The three lonely singers in this delicious small-scale performance are overwhelmingly good. (...) The tenor Christian Damsgaard is a happy fool who makes awkward advances at the bar, before also he lets himself be carried away by longing and the desire to feel wanted and loved. Especially in the title song, Lonely House by Kurt Weill, his voice hits a particular vulnerability.

- *Danish newspaper Information*

### **Hamlet in Absentia, Den Fynske Opera in Odense, 2017**

Christian Damsgaard is extremely comical and sings well in the part of Gildenstern.

- *Fyens Stiftstidende*, March 2017

### **Madama Butterfly, Danish National Opera, 2016**

As the matchmaker Goro, Christian Damsgaard seems sneakily and disdainfully to be looking for trouble, showing not the least sign of regret over having attached Butterfly to a dis-honourable soldier; and vocally he was a good match for the role.

- *Danish newspaper Information*

Christian Damsgaard sings a fine Goro, suitably restrained in both portrayal and vocalism. He rightly does not stoop to parody, since he is meant to be the Japanese culture's foil to the Yankee Pinkerton.

- *Blog jcklassisk*

The marriage broker Goro, in Christian Damsgaard's provokingly servile and unctuous portrayal, represents the idea of a stereotypical Japanese double-dealer: feign subservience and laugh all the way to the bank...

- *Danish newspaper Fyens Stiftstidende*