



Lise Davidsen

Soprano

Rarely has a young singer made such an enormous impact on the classical music industry as Lise Davidsen. A superb talent, the Norwegian soprano shot to prominence in summer 2015 when she was crowned winner of both the Operalia and the Queen Sonja competitions. Her breakthrough performances won her the First Prize, the Birgit Nilsson Award and the Audience Prize at the Operalia competition in London as well as the prize for the best performance of Norwegian music and the Ingrid Bjoner Scholarship at the Queen Sonia International Music Competition. She is also a triple winner at the 2015 Hans Gabor Belvedere Singing Competition in Amsterdam and a recipient of many awards, including the HSBC Aix-en-Provence Laureate, Statoil Talent Bursary Award, Léonie Sonning Music Prize, Danish Singers Award 2014 and the Kirstin Flagstad Award 2015.

The 17/18 season sees Davidsen making her eagerly anticipated debut as *Medea* by Cherubini at the Wexford Festival whilst *Ariadne auf Naxos* becomes the vehicle for two major company debuts: Wiener Staatsoper and the Aix-en-Provence Festival. On the concert platform she embarks upon an artistic residency with the Bergen Philharmonic as well appearing with John Storgards and the BBC Philharmonic Orchestra at the BBC Proms. Other concert engagements include Beethoven Symphony No. 9 with the Aalborg Symphony Orchestra and the Royal Stockholm Philharmonic Orchestra as well as Strauss *Op. 27* songs with the Oslo Philharmonic. She also appears in recital with James Baillieu in Bergen. Further ahead her engagements include debuts and leading roles with Metropolitan Opera, Royal Opera House Covent Garden, Bayreuth Festival, Bayerische Staatsoper, Zurich Opera and Deutsche Oper Berlin.

Last season, she made a series of notable debuts including *Agathe* in a new production of *Der Freischütz* at Zürich Opera House and *Isabella Das Liebesverbot* at Teatro Colon, Buenos Aires, the title role *Ariadne auf Naxos* at Glyndebourne Festival as well as making a hugely acclaimed London recital debut with James Baillieu in the Rosenblatt Recital Series at the Wigmore Hall: "Lise Davidsen has sprung forth, like Athene born from Zeus's head, fully armed and ready to take on the world... It is already clear that Davidsen, 30, is set for a career in opera, and that the career will be a big one. The only question is how big. If it is to be commensurate with the size of her voice, it will be huge..." Financial Times, May 2017

On the concert platform she has sung in Verdi's *Requiem* at the Berlin Philharmonie

with the Deutsch Skandinavisches Jugendorchester, the Philharmonia and the Danish National Symphony Orchestra under the baton of Fabio Luisi. Recently, Davidsen sung in the 25th Anniversary Fireworks Concert for Vestfoldfestspillene, Norway and she was also part of the opening of the Kirsten Flagstad Hall in Hamar, Norway, with the Norwegian Radio Orchestra conducted by Olaf Henzold. She has sung Wagner's *Wesendonk Lieder* with the Randers Chamber Orchestra as well as appearing in Bucharest under the musical direction of Christian Badea singing *Vier letzte Lieder*. Other recent appearances include Freia *Das Rheingold* with the Odense Symphony Orchestra and Alexander Vedernikov, as well as two notable house debuts, at Bavarian State Opera as Ortlinde *Die Walküre* and at Frankfurt Opera for its *Ring Cycle* in summer 2016.

Lise Davidsen's talent has attracted serious attention since the outset of her musical training. A 2014 graduate of the Opera Academy in Copenhagen, she has studied under Susanna Eken, previously gaining a degree from Grieg Academy of Music in Bergen. She made her Royal Danish Opera debut in the 2012/13 season as the Dog and Owl in *The Cunning Little Vixen*. She has since returned to sing Emilia *Otello* and Rosalinda *Die Fledermaus*, and was awarded the Reumert Talentpris. In the same season she was a part of the Mozart-residency at Aix-en-Provence, where she was instantly invited back the year after to work with Waltraud Meier for the residency, *A Tribute to Patrice Chèreau*.

2017/18 season / 652 words. Not to be altered without permission.

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