



REVIEWS

Queen of the Night Longborough Festival Opera, UK 2017

"Defiance, too, is an attractive feature of Hannah Dahlenburg's performance; she sings with conviction and influence as she hits the top notes in her second aria in D minor, Der Hölle Rache...

Thanks to a dramatic stage manager intervention to allow time to solve a technical snag, the audience was treated to a second rendition, just as good, if not better, than the first."

<http://www.leamingtoncourier.co.uk/whats-on/review-magic-and-vigour-abound-in-production-of-mozart-opera-1-8060546>

18 July, 2017

Clive Peacock – The Courier

"Hannah Dahlenburg was a memorable Queen of the Night, her black gown coruscating with dark jewels, resisting any temptation to ham and making her first aria feel emotionally genuine..."

<https://bachtrack.com/review-magic-flute-negus-guthrie-longborough-july-2017>

18 July, 2017

Charlotte Valori – Bachtrack

"...Hannah Dahlenburg's Queen of the Night sang her role with a sumptuous, beautiful tone, great strength and brilliance..."

It has to be reported that there was a problem with the scenery as the Queen of the Night came to the end of her big aria in Act One and when it was solved the audience was asked if they would like to hear the Queen of the Night's big Act One moment again. Naturally we said "yes"; and if anything, Dahlenburg was even more impressive and

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

stunning the second time round. She was also scarily evil during her moments in Act Two and made a strong impression."

<http://playstosee.com/the-magic-flute-3/>

17 July, 2017

Mel Cooper – Plays to see

"Intriguingly, Hannah Dahlenburg's Queen of the Night sounds alluring and almost innocent initially, in seeking to persuade Tamino of the justice of her cause in rescuing Pamina, but is then rightly vengeful and furious in 'Der Hölle Rache', in both cases singing with fiery accuracy. Musically she projected a compellingly varied and nearly sympathetic Queen..."

http://www.classicalsource.com/db_control/db_concert_review.php?id=14659

13 July, 2017

Curtis Rogers – Classical Source

Silvestergala

Kammeroper Köln, Germany, 2016

Translation: "Hanna Dahlenburg (sic) was an impressive queen of the night: very evil, very energetic and very powerful in the staccato coloratura. In the "Frühlingstimmenwalzer" she similarly accomplished the difficult vocals."

Original: "Hanna Dahlenburg war eine beeindruckende Königin der Nacht: Sehr böse, sehr energisch und sehr überzeugend in den Staccato-Koloraturen. Im „Frühlingstimmenwalzer“ leistete sie ebenfalls vokale Schwerstarbeit."

<http://www.barftgaans.de/feuilleton/mit-champagnerglas-und-roten-rosen/>

1 January, 2017

Barbara Kaiser – Barftgaans, Germany

Lucia di Lammermoor

Opera van Diemensland, Australia 2016

"The performance of Hannah Dahlenburg as Lucia was superb, her unforced voice ranging widely, never faltering in a splendid "mad scene". Her duets displayed stamina and versatility..."

*Hard copy available on request.

24 August, 2016

Elizabeth Ruthven – The Mercury, Tasmania

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

The Abduction from the Seraglio Melbourne Opera, 2016

“Hannah Dahlenburg first appears in act two, taking to the stage in a confident, vivacious manner as Konstanze’s “PA” Blonde. Dahlenburg’s effortless soprano is heard to wonderful effect in act two aria “With smiles and kind caresses.” Singing beautifully, and maintaining an attractive sparkle in her eye, it is disappointing that more is not seen and heard of Dahlenburg, as the role of Blonde peters out as the opera progresses.”
<http://simonparrismaninchair.com/2016/02/06/melbourne-opera-the-abduction-from-the-seraglio-review/>

06 February, 2016

Simon Parris for Man in Chair

“In pursuit by Osmin, brightly voiced Hannah Dahlenburg infuses Blonde with pert, peachy and no-mess attitude.”

<http://www.heraldsun.com.au/entertainment/arts/opera-review-the-abduction-from-the-seraglio-melbourne-opera/news-story/0ef47c6cd4f2ffdb37e86aa2e6bad5f4>

04 February, 2016

Peter Selar for Herald Sun

“Paul Biencourt was a very funny Pedrillo and worked well with Hannah Dahlenburg. Her bright coloratura had no difficulty with the treacherously high role of Blonde”

<http://www.stagewhispers.com.au/reviews/abduction-seraglio>

04 February, 2016

Graham Ford for StageWhispers

“Hannah Dahlenburg (Blonde) also managed to have excellent moments, both with Muliaumaseali’i (again, outsmarting and generally besting him onstage) as well as managing to bring a strong and independent character to life. And the fact that all the actors managed to add little flourishes (like Muliaumaseali’i drinking from a spilt prop, or the Dahlenburg and Biencourt’s comforting at the back of the stage when they were captured) really added depth to the performance”

“The two sopranos (Dahlenburg and Abrahmsen) were stunning...The skill of all the vocalists was very apparent, and they managed to convey strong emotions with their voices (as well as their expressions and mannerisms), which ranged from mildly concerned or even distraught through to cheeky, overjoyed, and even relieved.”

<http://popculture-y.com/2016/02/review-abduction-seraglio/>

04 February 2016

Aidan Johnson for PopCulture – Y

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

**The Magic Flute
Opera Australia, 2016**

“most notably the arias by the Queen of the Night, thrilling and beautiful under Hannah Dahlenburg’s masterful execution. Technical brilliance and unbridled passion of the diva’s voice brings elevation to our spirit, and the mythological aspects of *The Magic Flute* become markedly resonant.”

<http://suzygoessee.com/2016/01/07/review-the-magic-flute-opera-australia/>

07 January, 2016

Suzy Wrong for SuzieGoesSee

“It reaches its pinnacle when the Queen of Night sings the renowned aria “the vengeance of hell boils in my heart”. Hannah Dahlenburg sings exquisitely in this role, gracing the high F notes with apparent ease, with ethereal results for the audience ear.”

<http://upstagedreviews.weebly.com/reviews/archives/01-2016>

08 January, 2016

Emily Richardson for Upstaged Reviews

“The Queen of the Night was played by Hannah Dahlenburg, who has considerable experience in this part, including in this production. She was superb, having no difficulty in the famous high Fs in "Der Hölle Rache" and was outstanding in the quieter "O zittre Nicht".”

<https://bachtrack.com/review-magic-flute-opera-australia-sydney-january-2016>

09 January, 2016

Tony Burke for BachTrack

" The Magic Flute is remembered for its music, one of the last of Mozart's works before his death, particularly the soprano parts played by Hannah Dahlenburg and Taryn Fiebig with stunning vocal clarity...Dahlenburg puts on such a wonderful vocal you almost wish the story turns out differently for her character. "

<http://www.broadwayworld.com/bwwopera/article/BWW-Review-THE-MAGIC-FLUTE>Returns-To-Charms-And-Delight-at-Sydney-Opera-House-Joan-Sutherland-Theatre-20160114>

14 January, 2016

Brodie Paparella for Broadway World

"The showstopper was always going to be the Queen of the Night’s Second Act Aria, featuring a high F and plenty of extreme coloratura fireworks. Hannah Dahlenburg was chilling and thrilling as Queen Of The Night, at times in Act 1 in white and for the Act 2 showstopper scene wearing fiery red."

<http://www.sydneyartsguide.com.au/the-magic-flute-at-joan-sutherland-auditorium/>

18 January, 2016

Lynne Lancaster for Sydney Arts Guide

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

"Hannah Dahlenburg's performance of the notoriously difficult Queen of the Night arias was very successful. She has all the stratospheric notes required by this role and her articulation was excellent."

<http://soundlikesydney.com.au/reviews/opera-review-the-magic-flute-opera-australia/20115.html>

07 January, 2016

Larry Turner for SoundsLikeSydney

"...some of the most impressive vocal acrobatics that a soprano could show off with. Hannah Dahlenburg does a mind-blowing, window-cracking job of this as the evil mother, Queen of the Night, thrilling the audience..."

<https://theplusones.com/sydney/2016/01/14/la-boheme-and-the-magic-flute-a-perfect-place-to-start/>

14 January, 2016

Alicia Tripp for The Plus Ones

"Hannah Dahlenburg's strength was her precise, even and strong coloratura. "

<http://www.gbopera.it/2016/01/sydney-opera-house-the-magic-flute/>

07 January, 2016

Jill Comerford for GBOpera

"New to me was Hannah Dahlenburg as the Queen of the Night who had agility, precision in the upper range and well-finished top Fs and Ds to carry off this character's two demanding arias with aplomb. This is a light voice full of potential."

<http://www.smh.com.au/entertainment/opera/the-magic-flute-review-enchanted-production-brings-mozarts-populist-vision-to-life-20160108-gm1ph8.html>

08 January, 2016

Peter McCallum for Sydney Morning Herald

"Hannah Dahlenburg confidently performed the breathtakingly difficult coloratura role of the wicked Queen of the Night"

<http://www.altmedia.net.au/the-magic-flute-4/113011>

10 January, 2016

Irina Dunn for AltMedia

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

Penderecki Symphony No.7: Seven Gates of Jerusalem
Royal Northern College of Music, 2015

“There were also reminders why Penderecki was Stanley Kubrick’s favourite composer: each time the thrilling Australian soprano Hannah Dahlenburg iterated the psalm, If I forget you Jerusalem, let my right hand be given to oblivion, she was persecuted by seven shrill slasher chords sharp enough to perform the amputation.”

<http://www.theguardian.com/music/2015/jun/28/rncm-symphony-orchestrapenderecki-review-a-biblical-maelstrom>

29 June, 2015

[Alfred Hickling for The Guardian UK](#)

The Magic Flute
Opera Australia Regional Tour, 2014

“Hannah Dahlenburg, as Queen of the Night, was just as convincing as the queen should be, giving her character just the right touch of mystery. Dahlenburg gave a brilliant performance of the famous aria “Hell’s vengeance boils in my heart”, effortlessly reaching those wonderfully high notes and hitting each note in the rapid sequences perfectly and with consummate ease.”

<http://citynews.com.au/2014/review-fun-romp-among-mummys-tomb/>

05 September, 2014

[Clinton White](#) for City News, Canberra

“As dazzling as she appeared as the epitome of Hollywood glamour, in a glittering silver dress, white fur and platinum blonde wig, Hannah Dahlenburg also dazzled vocally with her thrilling performance as the Queen of the Night, nailing every note of the famous aria with startling accuracy and clarity, whilst striding the stage with confidence and flair.”

<http://artsreview.com.au/the-magic-flute/>

08 September, 2014

[Bill Stephens](#) for Arts Review

“Hannah Dahlenburg, as the Queen of the Night, had the most spectacular arias to sing and handled them superbly.”

http://ccc-canberracriticscircle.blogspot.com.au/2014_09_01_archive.html?m=1

04 September, 2014

[Len Power](#) for Canberra Critics Circle

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com