

HANNAH
DAHLENBURG //

COLORATURA SOPRANO



Voice Type: Lyric Coloratura
Nationality: Australian/Canadian
Email: hannah@hannahdahlenburg.com
Website: <http://www.hannahdahlenburg.com>
Facebook: <http://www.facebook.com/hdahlenburg>
Twitter: @hannah_dburg
Instagram: @hannah_burg

Theatre

2018	Guest Principal for Yarra Valley Opera Festival
2017	Guest Principal for Longborough Festival Opera
2016	Guest Principal for Opera Australia
2016	Guest Principal for Melbourne Opera, Australia
2016	Guest Principal for Opera van Diemensland Australia
2016	Guest Principal for XL Arts Inc. Australia
2015	Guest Principal for Opera Australia
2015	Guest Principal for Opera Australia Regional Touring
2014	Guest Principal for Opera Australia
2014	Guest Principal for Opera Australia Regional Touring
2014	Guest Principal for Opera Australia, On the Beach
2013	Ensemble for Salzburger Festspiele
2012	Guest Principal for Opera Australia Schools Touring

Concert

2017	Soprano Soloist – Melbourne Symphony Orchestra Love: Art of Emotion – Excerpts of Haydn: The Creation with National Gallery of Victoria
2016	Soprano Soloist: Ipswich City Orchestra Gala concert, Cond. Patrick Burns

Hannah Dahlenburg – Lyric Coloratura Soprano
<http://www.hannahdahlenburg.com>
hannah@hannahdahlenburg.com

2015	Soprano Soloist, Penderecki Symphony No.7: Seven Gates of Jerusalem, RNCM Symphony Orchestra cond. Penderecki **UK Premiere
2014	Soprano Soloist, Bach BWV 211, Melbourne Symphony Orchestra
2013	Soprano Soloist, La Compañía – The Baroque Americas
2013	Soprano Soloist, Vaughan Williams: Symphony No.3, Victorian Youth Symphony Orchestra
2012	Soprano Soloist, Orff: Carmina Burana, Victorian Youth Symphony Orchestra, Monash University Choral Society
2012	Soprano Soloist, Brahms: Requiem, 63 rd Australian Interschool Choral Festival
Since 2004	Regular Concert Performances. Please contact for more information

Education

2014- 2015	Masters of Music (Distinction), Royal Northern College of Music, Manchester with Peter Wilson
2007-2010	Bachelor of Music (Honours), The University of Melbourne, Australia with Rosamund Illing

Scholarships/Prizes

2015-2016	Martin Bequest Travelling Scholarship
2014-2015	Royal Northern College of Music Leverhulme Scholar
2014	Ian Potter Cultural Grant, Australia
2014	PPCA Performers Trust Grant, Australia
2014	Scholarship and Aria Prize, Cowra Eisteddfod, Australia
2013	Leverhulme RNCM Scholarship, Clarke and Associates Prize, Christine Leaves Prize from IFAC Australian Singing Competition
2011-2012	Dame Nellie Melba Opera Trust Scholar, Mel and Nina Waters Scholarship
2011	Encouragement Award, Herald Sun Aria, Australia

Masterclasses

Dame Felicity Lott (2016), David Gowland (2015), Paul Wynne Griffiths (2015), Sir John Tomlinson (2015), Susan Bullock (2015), Emma Matthews (2013), David Aronson (2013), Sylvia Greenberg (2013), Cheryl Barker (2012), Yvonne Kenny (2012), Stuart Skelton (2012), Dame Kiri Te Kanawa (2011), Dennis O'Neill (2011)

Languages

English	- Native Language
German	- A2 (Studying)
Italian	- A1 (Studying)
French	- A1

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>
hannah@hannahdahlenburg.com

Opera/Operetta Repertoire

*Adès	Ariel	Engl.	The Tempest	Spring Early Music Festival Australia, 2009
Charpentier	Diane	Fr.	Actéon	
Donizetti	Lucia	Ital.	Lucia di Lammermoor	Opera van Diemensland: 2016
*Dove	Controller	Engl.	Flight	The Opera Studio Melbourne: 2011
Glass/Moran	Anne	Engl.	The Juniper Tree	
Monteverdi	La Musica	Ital.	L'Orfeo	The University of Melbourne, 2008
W. A. Mozart	Königin	Eng/Ger.	Die Zauberflöte	LFO: 2017; Opera Australia: 2016, 2015, 2015 RT, 2014, 2014 RT, 2012
W. A. Mozart	1. Dame	Eng/Ger.	Die Zauberflöte	Opera Australia: 2015 RT, 2014, 2014 RT, 2012
W. A. Mozart	Papagena	Engl.	Die Zauberflöte	Opera Australia: 2012
W. A. Mozart	2. Dame	Engl.	Die Zauberflöte	The Opera Studio Melbourne: 2009
W. A. Mozart	Blonde	Eng/Ger	Die Entführung	Melbourne Opera: 2016
*W. A. Mozart	Konstanze	Ger,	Die Entführung	Yarra Valley Opera Festival: 2018
W.A Mozart	Mme Herz	Ger,Eng.	Der Schauspieldirektor	
Offenbach	Diane	Eng.	Orpheus in the Underworld	The Opera Studio Melbourne: 2011
Purcell	2. Lady	Eng.	Dido and Aeneas	Shoestring Opera: 2010
*Ravel	Le Feu	Fr.	L'Enfant	
*R. Strauss	Zerbinetta	Ger.	Ariadne auf Naxos	
*R. Strauss	Sophie	Ger.	Rosenkavalier	
*Thomas	Ophelia	Fr.	Hamlet	
Verdi	Oscar	Ital.	Un Ballo in Maschera	XL Arts Inc, Melbourne: 2016
*Verdi	Gilda	Ital.	Rigoletto	

* In preparation

Concert Repertoire

Bach	Jauchzet Gott, BWV 51 Coffee Cantata, BWV 211 St John Passion
Brahms	Requiem
Britten	Les Illuminations
Handel	The Messiah
Haydn	Die Schöpfung
Monteverdi	Vespers
W.A. Mozart	Concert Arias: K.416, 418, 419 Coronation Mass Exsultate Jubilate Mass in C Minor Mass in C Vesperae Solemnis de Confessore Requiem
Orff	Carmina Burana
Paladilhe	Mass for St. Frances
Penderecki	Symphony No. 7 **UK Premiere
Rachmaninoff	Vocalise
Schubert	Mass in G
J. Strauss	Frühlingsstimmen
R. Strauss	Op.68 Brentano Lieder 1-5
Vivaldi	Motets: RV 631, RV 626

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

HANNAH
DAHLENBURG //

COLORATURA SOPRANO



Australian- Canadian Soprano Hannah Dahlenburg is renowned for her performances as Queen of the Night, performing with ‘*sumptuous, beautiful tone, great strength and brilliance*’ (Plays to see, 2017). She has been a regular guest artist for Opera Australia as Queen in *The Magic Flute* (2016, 2015, 2014) and and ‘*nailing every note of the famous aria with startling accuracy and clarity, whilst striding the stage with confidence and flair*’ (Arts Review, 2014) as both Queen and First Lady in their highly acclaimed regional touring production (2015, 2014) and *Opera on the Beach* (2014). In 2017, she made her UK role debut to acclaim in Longborough Festival Opera’s *The Magic Flute*.

Hannah’s operatic roles include: Queen of the Night, First Lady, Second Lady and Papagena in Mozart’s *Die Zauberflöte*; Konstanze and Blonde in Mozart’s *Die Entführung aus dem Serail*; Mme Herz in Mozart’s *Der Schauspieldirektor*; Lucia in Donizetti’s *Lucia di Lammermoor*; Oscar in Verdi’s *Un Ballo in Maschera*; Diane in Offenbach’s *Orpheus in the Underworld*; Daughter Anne in Glass/Moran’s *The Juniper Tree*; La Musica in Monteverdi’s *L’Orfeo*; Diane in *Actéon* by Charpentier; Second Woman in *Dido and Aeneas* by Purcell.

Hannah has also been a soloist for many Australian ensembles including the Melbourne Symphony Orchestra, La Compañía, the Box Hill Chorale and Melbourne University Choral Society with the Royal Melbourne Philharmonic Orchestra, Ipswich City Orchestra, Victorian Youth Symphony Orchestra and the Consort of Melbourne. Her concert repertoire includes: *Handel Messiah*, Bach *Johannes-Passion* and *Coffee Cantata* (BWV 211), Brahms *Requiem*, Mozart *Mass in C Minor*, *Vesperae Solemnis de Confessore*, *Requiem*, *Exultate Jubilate* and Orff *Carmina Burana*.

She has been awarded numerous prizes and scholarships including: Martin Bequest Travelling Scholarship 2015,2016; Ian Potter Cultural Trust Grant 2014; PPCA Performers Trust Grant 2014; Second in the North-western Regional Finals of The Metropolitan Opera National Council Auditions 2013; The Leverhulme Royal Northern

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com

College of Music Award and Christine Leaves Award as a Finalist in the Australian Singing Competition 2013; the Encouragement Award in the prestigious 2011 Herald Sun Aria Finals; Scholarships in 2011 and 2012 from Dame Nellie Melba Opera Trust including the Mel and Nina Waters Scholarship. Hannah was also a Finalist in the 2013 Opera Foundation Australia German Opera Scholarship.

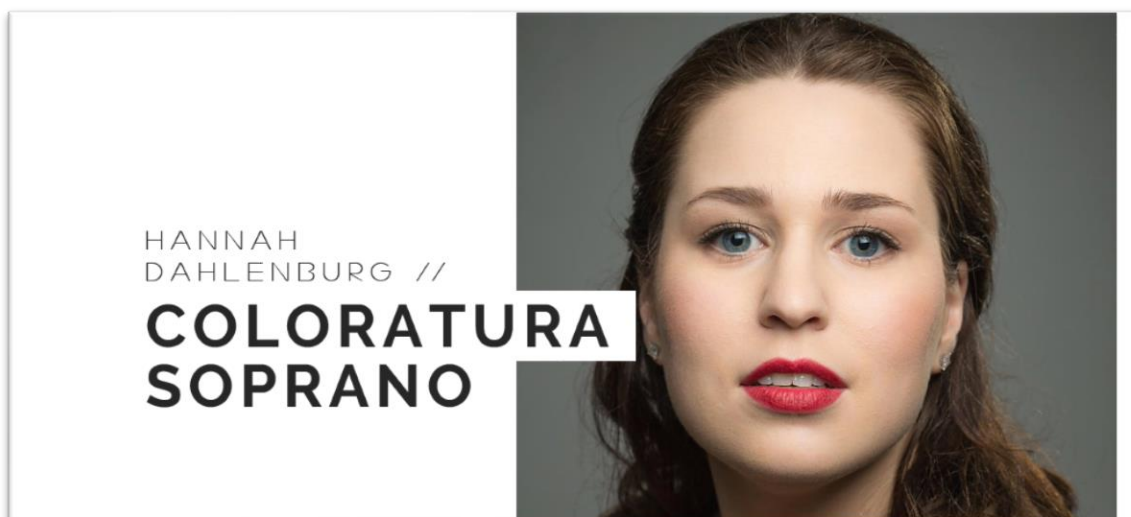
In 2015 Hannah completed a Master of Music at the Royal Northern College of Music, Manchester as a Leverhulme Arts Scholar, awarded as part of the 2013 IFAC Australian Singing Competition was a *'thrilling'* (Guardian, June 2015) soloist for the UK premiere of Penderecki Symphony No. 7: Seven Gates of Jerusalem, conducted by the composer. She completed her Bachelor of Music (Performance) with Honours at the Conservatorium of Music, The University of Melbourne in 2010. Hannah is currently completing a Masters in Music Psychology and Performance Science under Professor Jane Davidson and Dr Amanda Krause at the University of Melbourne.

©Hannah Dahlenburg 2018.

Hannah Dahlenburg – Lyric Coloratura Soprano

<http://www.hannahdahlenburg.com>

hannah@hannahdahlenburg.com



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 „Frühlingsstimmenwalzer“ 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