



Reviews - Adam Frandsen

The Magic Flute, W.A. Mozart, GöteborgsOperan

"Mozarts toner klingar underbart både i orkesterdiket och från scenen. Som Tamino hör vi den danske sångaren Adam Frandsen som äger en varm och fyllig tenorstämman."

- *Sveriges Radio P4 v. Thorvald Pellby Petterson, 5 Apr 2017*

***The Magic Flute*, W.A. Mozart, GöteborgsOperan**

"...The Gothenburg Opera Orchestra under Henrik Schaefer's baton continue to excel themselves in Mozart, matching the infectious love for the scores of Gothenburg's previous Mozart productions... Adam Frandsen also convinced as Tamino. His tight vibrato suits the role and he had confidence and control almost to the top of his range. He very effectively combined excellent diction with lyrical expression. "

- *Seen and Heard International v. Niklas Smit, 5 Apr 2017*

***Sydney Opera House, The Opera*, A. John and D. Watkins, Opera Australia, 28 October 2016**

"A hardworking cast of 16 is led by a stellar vocal performance from Danish tenor Adam Frandsen. The Architect is a taxing role, demanding stamina and sensitivity and he has both in spades. His voice rings out at the top, crowning his frequent arias of vision and ambition with buckets of glorious, heroic tone."

- *Clive Paget, Limelight, 29 Oct 2016*

***Romeo et Juliette*, Gounod, Copenhagen Opera Festival, August 2014**

"And the singers then? No trade-offs there. We have mentioned Isabel Piganiol's Tosca. Her poor, battered, and heroic Cavaradossi is in the hands of Adam Frandsen, the new tenor talent we just heard as Romeo in Gounod's opera at the Copenhagen Opera Festival, confirmed here as more than just a talent, but as an already able-bodied young tenor voice, with the height and size for the big lyrical roles. Entirely touching here in his somewhat youthful appearance, with innocence and defiance, undaunted, vigorous. Hold on, buddy, do not wear out your voice too early and too hard. It is worth gold!"

- *Gregers Dirckinck-Holmfeld (Famous Danish critic, talk show host and author), 21 Aug 2014*

***Romeo et Juliette*, Gounod, Copenhagen Opera Festival, August 2014**

"...But what did it matter when Romeo - fleet-footed and heart-meltingly sung by the young tenor Adam Frandsen - could climb up on the roof of a small shed and from there serenade his beloved Juliet... With deep, green foliage and a sky that stayed dry throughout the entire performance, the old courtyard created a spacious and romantic setting for this impassioned opera about two young lovers who are trying to overcome family feuds in order to be together."

- *Christine Christiansen, Jyllands Posten, 29 Jul 2014*

"The photographic arrangements and their movement, scored perfectly to the music, provided an intensely dramatic backdrop to the song, with an equally stunning intensity of the music behind Frandsen's powerful vocals."

- *Marakay Rogers, BroadwayWorld.com 11 Apr 2013*

"The vocal line, sung in English by tenor Adam Frandsen, created a haunting sense of the yearning that accompanied

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the change portrayed in the visuals."

- *Tom Purdom, BroadStreetReview.com 9 Apr 2013*

"Frandsen embraced the audience with a natural warmth - the well-known "Sangen har vinger" was his velvety highlight."

- *Christine Christiansen, Jyllands Posten 4 Aug 2013*

"The soloists, led by a lyrical Adam Frandsen, also seemed to have fun, which rubbed off on the audience. The standing ovation was followed by so many "bravo"-cries, that it made you believe in the possibility of a performance of the operetta in its entirety in the coming years."

- *CPHCulture.dk, Aug 2013*

"His vocal qualities arouse astonishment: Shining, effortless and bursting with energy his voice elevates to dizzy heights; he drew the coloraturas like the finest pen-and-ink painting[...]Adam Frandsen enchants with a melting voice as a vivid Romeo."

- *Armin Knauer, Reutlinger General-Anzeiger, 9 Mar 2013*

"...Adam Frandsen could demonstrate his abilities and pleasant voice for the first time. An appealing choice of pieces and with the young soprano Daniela Gerstenmayer and the Danish tenor Adam Frandsen two outstanding soloists made this opera evening in Reutlingen's best room to a most memorable event."

- *Bernhard Haage, Schwäbisches Tagblatt, 9 Mar 2013*

"Adam Frandsen appeared as a technically well-versed tenor with a bright and powerful voice, not afraid of coloraturas and Nessun dorma."

- *Susanne Eckstein, Reutlinger Nachrichten, 9 Mar 2013*

"The two encores showed clearly where Adam Frandsen felt most at home, expressing all the drama in Tchaikovsky's great aria from Queen of Spades and Donizetti's 'L'Elisir d'Amore. It was impressive in all respects: Passion, expression, clear text and scenic breakthrough."

- *Tore Mortensen, Nordjyske Stiftstidende, 15 Aug 2012*