

# Jensen, Sofie - Soprano

## Biography



Sofie Jensen's rich lyric voice, brilliant musicianship and captivating stage presence have placed her at the forefront of the younger generation of Scandinavian singers.

The 2024/25 season sees two role debuts at the Royal Danish Opera, with **Contessa** (*Le nozze di Figaro*) and **Eva** (*Die Meistersinger von Nürnberg*), which follow outstanding reviews in the past two seasons for **Tatyana** (*Eugene Onegin*), **Marguerite** (*Faust*), **Pamina** (*Die Zauberflöte*) and **Mimi** (*La Bohème*) at the same theatre.

Earlier seasons at the company have included **Vixen** (*Cunning Little Vixen*), **Fiordiligi** (*Così fan Tutte*), **Micaëla** (*Carmen*), **Gilda** (*Rigoletto*) and **Juliette** (*Roméo et Juliette*), as well as concert performances in Denmark of **Gretel** (*Hänsel und Gretel*) and **Valencienne** (*The Merry Widow*).

A brilliant interpreter of new music and works of the 20th century, Jensen premiered the role of **Gerda** in Hans Abrahamsen's *Snow Queen* for the Royal Danish Opera and the Bayerische Staatsoper and has performed Abrahamsen's *Let me Tell You* in both concert and television broadcast. She performed the **Maid** in Thomas Adès' *Powder her Face* and **Beatriz** in his *The Exterminating Angel*.

In addition to the Bayerische Staatsoper, Jensen's recent travels include **Rosalinde** (*Die Fledermaus*) at the Konzert Theater Bern, and **concerts** with the Royal Scottish National Orchestra Gorecki's *3rd Symphony* and at the Kirsten Flagstad festival. She appears throughout Scandinavia performing the **major oratorios** of Bach, Händel, Mozart and Haydn. As an active **song performer**, this season she is part of the Scandinavian premiere of *Songfest* by Bernstein with the Copenhagen Philharmonic, and maintains an active **recital** schedule, with yearly concerts at the *Copenhagen Opera Festival* and contributions to the recording project of the complete songs of Peter Heise.

Jensen is a winner of the Junior Sonning prize, a recipient of the Danish Culture Minister's award, and was recently made a Knight of the Order of Dannebrog.

## Repertoire

### Opera

|                         |                                |                   |
|-------------------------|--------------------------------|-------------------|
| <b>Abrahamsen, H.</b>   | The Snow Queen                 | <i>Gerda</i>      |
| <b>Ades, Th.</b>        | The Exterminating Angel        | <i>Beatrix</i>    |
| <b>Gounod, Ch.</b>      | Faust                          | <i>Marguerite</i> |
| <b>Heise, P.A.</b>      | Drot og Marsk                  | <i>Aase</i>       |
| <b>Mozart, W. A.</b>    | Le nozze di Figaro             | <i>Contessa*</i>  |
|                         | Die Zauberflöte                | <i>Erste Dame</i> |
|                         |                                | <i>Pamina</i>     |
| <b>Puccini, G.</b>      | La Bohème                      | <i>Mimi</i>       |
| <b>Strauss, J.</b>      | Die Fledermaus                 | <i>Rosalinde</i>  |
| <b>Thaïkovsky, P.I.</b> | Eugene Onegin                  | <i>Tatyana</i>    |
| <b>Wagner, R.</b>       | Die Meistersinger von Nürnberg | <i>Eva*</i>       |

### Symphonic/Oratorio

|                       |                 |
|-----------------------|-----------------|
| <b>Abrahamsen, H.</b> | Let me tell you |
| <b>Bach, J.S.</b>     | Christmas Mass  |
| <b>Bernstein, L.</b>  | Sonfest         |
| <b>Fauré, G.</b>      | Requiem         |
| <b>Händel, G.F.</b>   | Messias         |
| <b>Verdi, G.</b>      | Requiem         |

*\*in preparation*

## Reviews

### Eugene Onegin, Royal Danish Opera, 2023

Tatyana is exceptionally well drawn in a role debut from house singer Sofie Elkjær Jensen – back from maternity leave and only getting better, vocally and dramatically. Her head stuck in a novel until Onegin appears, she is the picture of youthful innocence in whom Romantic ideals are simmering unchecked. In the letter scene, Pelly's giant tabletop folds upwards as if to encase her within the pages of a book. Unhappily married in Act III, she has retreated into literature once more but is now using it to nurture newfound dignity and reserve. Onegin rips a novel from her hands, throws it to the floor and kisses her desperately. Fiction has become real life. It is a moment of colossal dramatic power. ...A fine company achievement and a rare endorsement of the ensemble system, with Jensen's versatility, sensitivity and quality right at the top of it.

- Andrew Mellor, *gramophone.co.uk*

[Tchaikovsky: Eugene Onegin at Royal Danish Opera | Live Review | Gramophone](#)

Sofie Elkjær Jensen alone is worth a trip to the Opera. I bet the composer (Mozart, red) would have had a crush on her.

- *Berlingske Tidende*

Sofie Elkjær Jensen lightend up the stage as Musetta.

- *Klassisk*

Sofie Elkjær Jensen sings Musetta with a beautiful voice, wonderful comic sense, especially in the scenes regarding love's always teasing nature.

- *Berlingske Tidende*

The ultimative experience in Le Nozze di Figaro must be Sofie Elkjær Jensen, who is developing her voice season after season, and already now must be considered one of our generations sparkling stars.

- *sceneblog*