A portrait of a man with dark, wavy hair and a light beard, wearing a dark suit jacket over a white shirt. He is resting his chin on his right hand, looking thoughtfully off-camera to the left. He is wearing a black Casio digital watch on his left wrist. The background is a dark, textured wall with a window on the left showing a view of a building exterior.

Asmus Hanke
Frederiksen

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Asmus Hanke Frederiksen

is currently pursuing his postgraduate degree in classical music at the Royal Danish Academy of Music. In 2024, Asmus was selected as one of the winners of the Léonie Sonning Talent Prizes, and in 2025 he was chosen as the National Opera Talent at the Copenhagen Opera Festival.

At just 27 years old, Asmus is already a sought-after concert soloist, who has worked with the Odense Symphony Orchestra as soloist in Handel's *Messiah*, Ravel's *Don Quichotte à Dulcinée* and Fauré's *Requiem*. With the South Danish Philharmonic, Asmus has performed Brahms' *Ein Deutsches Requiem* with conductor Michael Schönwandt, as well as the world premiere of Rasmus Zwicki's choral and orchestral piece, *Der er vi*. Additionally, he has been soloist in Nielsen's *3rd Symphony* with the Faroese Symphony Orchestra and Kim André Arnesen's *Tuwayhun* with The Danish Sinfonietta.

Opera engagements include: Schaunard (*La Bohème*) and Masetto (*Don Giovanni*) with Elsinore Chamber Opera, Aeneas (*Dido & Aeneas*) with Opera Nordsjælland, Det Svejende Ålegræs (*Hologrammet* by Katinka Fogn Vindelev) with The Danish Sinfonietta, Drokan in Poul Ruders' *The Thirteenth Child* with Odense Symphony Orchestra, and Le Mari (*Les Mamelles des Tirésias*) at the Danish National Academy of Music.

In addition to his work with orchestras and choirs, Asmus Hanke Frederiksen has also given several solo concerts with both lieder and opera arias. Last year he was part of series of concerts, bringing forgotten Danish female composers into the spotlight, where he performed songs by Tekla Griebel-Wandall. On 25 August 2025, he gave the National Opera Talent recital at the Copenhagen Opera Festival.

He has studied under Reinaldo Macias, Henriette Bonde-Hansen and Mats Knutsson, and has attended masterclasses with Audrey Saint-Gil, Bo Skovhus and Giulio Zappa.

Future engagements include: Le Dancaïre (*Carmen*) with Elsinore Chamber Opera, M. Javelinot (*Dialogues des Carmélites*) at the Royal Danish Opera, Milo in *Fugl (Bird)*, a new commission by Jesper Nordin, and Guglielmo (*Così Fan Tutti*) at the Funen Opera House.



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Asmus Hanke Frederiksen reviews

Opera Talent Concert, Copenhagen Opera Festival

On 24 August, the Copenhagen Opera Festival 2025 came to an end and one of those who helped carry the song out was Opera Talent of the Year baritone Asmus Hanke Frederiksen. He did so with a very beautiful concert for a completely filled Christian's Church in Christianshavn.

The programme consisted of a bouquet of songs and arias that gave Asmus Hanke Frederiksen a rich and versatile opportunity to present his beautiful voice and artistic talent. The concert began with a short aria, "Lieben, Hassen, Hoffen, Zagen", from *Ariadne auf Naxos* by Richard Strauss, and continued with three scenes from the song cycle *Don Quichotte à Dulcinée* by Maurice Ravel. Now, this reviewer has a soft spot for Ravel, but it also shone out from Asmus Hanke Frederiksen's interpretation of the three small excerpts that they - as he writes in his program text - are some of his favorite songs. In any case, he easily convinced me that the three little humorous songs are worth listening to - and laughing at.

On it went on with the Count's aria "Hai già vinta la causa" from Mozart's *Le nozze di Figaro* and the song "The Flyer" by Tekla Griebel. She, who lived from 1866 to 1940, is one of the female Danish composers who have been rediscovered in recent years. Asmus Hanke Frederiksen was present when a potpourri from Griebel's opera *King Roar's Skalds* was premiered during the festival, and he also sings some of Griebel's songs on a record that will be released next year.

The next item on the programme, the aria "Mein Sehnen, Mein Wähnen" from *Die tote Stadt* by Erich Korngold, was a heartfelt song, with long, longing notes, which allowed Asmus Hanks Frederiksen's warm, colour-saturated voice to unfold, but the highlight of the concert was the aria "Son io, mio Carlo" from Verdi's *Don Carlos*.

Too young for Verdi?

Asmus Hanke Frederiksen writes in his program text that some would think that he is too young a singer to tackle Verdi's music, but this particular aria gave his voice room to unfold in depth. That's when the goosebumps slowly began to spread.

There is probably a difference between singing a single aria by Verdi and then having to carry an entire part - perhaps it requires greater vocal maturity - but all other things being equal, there is a wonderful Verdi singer in Asmus Hanke Frederiksen.

Verdi was followed by "Songs to the Dark Virgin" by the American composer Florence Price (1887 - 1953) and "Mr. Oluf's Ballad" by Niels W. Gade - two works that also suited Asmus Hanks Frederiksen's voice well. It was as if the goosebumps wouldn't really go away...

The concert ended with Papageno's 'suicide aria' from Mozart's *The Magic Flute*, the aria "Avant de quitter ces lieux" from Gounod's *Faust* - and an encore "So to Maxim I Go" by Franz Lehár - a festive end to an afternoon concert.

Last year, Asmus Hanke Frederiksen received one of Léonie Sonning's talent awards, and this year he became Opera Talent of the Year.

In the distributed program, he writes that if you had asked his wife eight years ago if she thought he would become a chef or an opera singer, she would have answered chef. To that, there is only one thing to say: Good that he didn't go the kitchen route.

Asmus Hanke Frederiksen was accompanied by Berit Juul Rasmussen

The concert was recorded by DR and can be heard on www.dr.dk/lyd during the P2 concert - **Ann Holm, Ascolta Magazine**

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Asmus Hanke Frederiksen repertoire

Composer	Opera	Role
Bizet	Carmen	Dancaire
Britten	Albert Herring* Billy Budd* A Midsummer Night's Dream*	Sid Billy Budd Demetrius
Gounod	Faust*	Valentin/Wagner
Mozart	Così fan tutte* Don Giovanni Le nozze di Figaro* Die Zauberflöte*	Guglielmo Masetto Il conte d'Almaviva Papageno
Poulenc	Les mamelles de Tirésias Les dialogues de Carmélites	Le mari M Javelinot
Puccini	La bohème	Schaunard
Purcell	Dido and Aeneas	Aeneas
Strauss, Richard	Ariadne auf Naxos	Harlekin
Vindelev	Hologrammet	Ålegræsset

* role in preparation

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VIDEOS

[Mozart, Die Zauberflote: Hanging Scene](#)

[Gounod, Faust: Avant de quitter ces lieux](#)

[Mozart, Così fan tutte: Rivolgete, a lui lo sguardo](#)

[Strauss, R, Ariadne: Lieben, hassen, hoffen, zagen](#)

[Mozart, Don Giovanni: Deh vieni alla finestra](#)

[Britten, Billy Budd: Look! Through the Port](#)

[Puccini, La bohème: La banca di Francia](#)

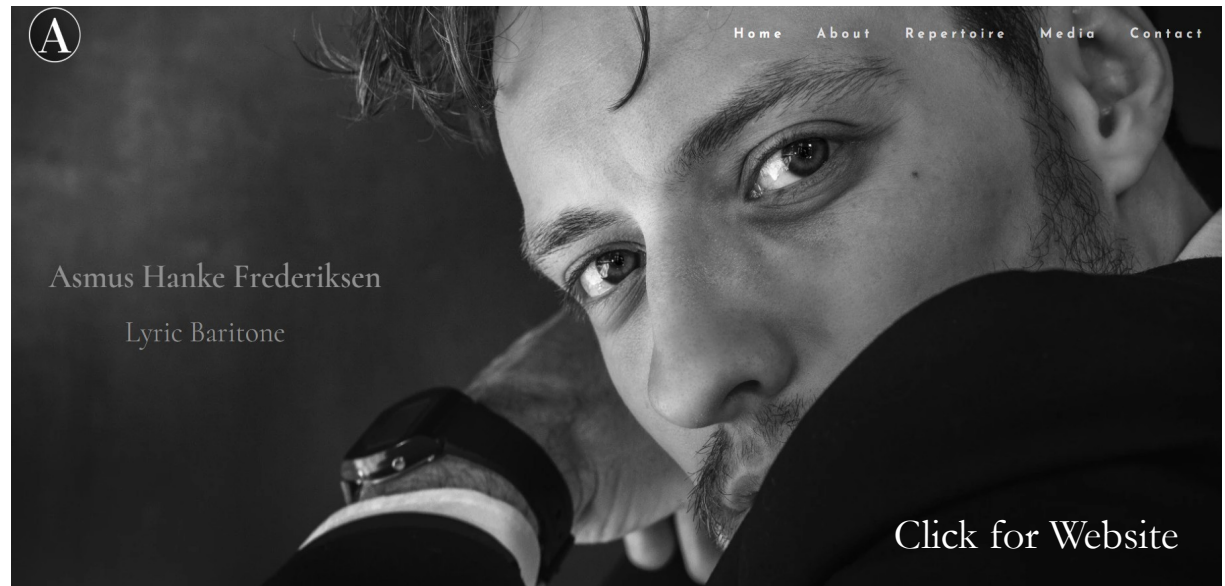
[Strauss, R, Der Rosenkavalier: Lieben, Hassen](#)

[Ravel, Don Quichotte à Dulcinée: Song Cycle](#)

[Mozart, Le nozze di Figaro, Hai già vinta la causa](#)

[Korngold, Die tote Stadt, Mein Sehnen, mein Wähnen](#)

[Verdi, Don Carlo, Per mi giunto](#)



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