



Elisabeth Hanke

Dramatic Alto

www.elisabethhanke.dk

Elisabeth Hanke works as opera and concert singer with a wide repertoire all over the world, and has been active as a singing performer since 1989 when she was educated. " Elisabeth Hanke is singing for all our senses" review, 2002, from a performance of Carmen, Elisabeth Hanke sings the Pergolesi concerts with Gitta-Maria Sjöberg. " Elisabeth Hanke sung "He was despised", in a way, that we all got deeply touched and moved". " Elisabeth Hanke succeeded in giving them, the Sibelius songs, a big, great, clear and innocent expression, which to the fullest proved why "Svarta Rosor" has got the international fame it has."review, march 2006.

Background & education

Elisabeth Hanke is educated as a dramatic alto from The Royal Danish Academy of music in Cph., and from Guildhall School of Music and Drama, London.

Roles include participation in amongst others, Die Walküre, Macbeth, Othello, Four Note Opera, Carmen, Les Misérables, and Candide. She is currently working on her role as Carmen in Carmen - a Tale of Passion and the Nordic Concerts with tours amongst others to Greenland and Iceland.

Coaches

Vagn Thordal , Kim Borg, Vera Rosza, Kerstin Meyer, Kirsten Buhl-Møller, Richard Trimborn, Paul Hamburger, Ulrich Stærk, Ghita Nørby, Friedrich Gärtner

Altoparts in Concertperformances:

Bach: Weinachtatorium 3 performances in different concerts, DK

Händel: Messiah

25 performances in different concerts and tours DK, Greenland and Scotland

Mozart: Requiem

5 performances in concerts and tours, DK, Greenland

Brahms: Alto Rhapsody 3 performances in concerts, DK

Mozart: Mass in D 2 performances, DK

Händel: Israel in Egypt: 1 performance, DK

Händel: Caroline Te Deum 2 performances, DK

Beethoven: Mass in C 3 performances, UK

Beethoven: 9. Symphony 3 performances, UK

Mahler: Urlicht 1 performance, Sweden
Verdi: Requiem 3 performances, DK
Haydn: Nelson Mass 1 performance, DK
Pergolesi: Stabat Mater 15 performances, DK

Conductors

Tamas Vet  , Lars S  ,mod, Martin   kerwall, Henrik Vagn Christensen, Mikael Sch  ,nwandt, Svenn Skipper, Leif Greibe, Peter Hanke, J  ,rgen Fugleb  k, Leif Segerstam, Kent Nagano, Niels Borksand, Dietfried Bernet, Michael Jurowski, Torben Pedersen

CD

Wagner, Bizet, Nietzsche - a live performance, Classico Den Store Altwise af Ola Johannsson, Dream Records
Promotion CD af Elisabeth Hanke, Carmik Records

Other

"Carmen to Cats" a cabaret, Elisabeth Hanks own production contains highlights from operas, musicals and danish songs, 35 performances in different places and for different occasions, 15 Concert tours in Greenland with the Nordic Concerts and cultural work, Choirwork in The Royal Opera choir and The Danish Radio choir for 2 years, Master classes and Coaching work for singers and choirs, Songpresent at weddings New music with Ensemble   resund, conductor: Martin   kerwall

REVIEWS

Friday march 31. 2006

"Passionate and passionate suffering women

This date offered a wonderful concert in the Parish House, which Maribo Music Community had arranged.

It was the dramatic alto Elisabeth Hanke, who, accompanied by the pianist Kristoffer Hyldig, gave us pearls from the German, Nordic and French song tradition. The concert started with the very seldom heard "Sulamiths Sange" with text from Salomon  s Hymn, arranged by Ingemann, and music by Lange-m   ller. Often it is the soprano version you hear, but there is a certain tenderness in low female voices, which suits these songs about two people and their glowing passionate love. It wasn't easy to recognize the text in the first song, but thereafter you could only admire the singers rare precisely and clear diction - which is not often heard with a big dramatic voice in a remarkable lyrical program.

I have never been hiding that my interest for the composer Wagner's operas ended in 1988. Nevertheless I would have to admit, that I love the "Wesendoncklieder". If he only had written more like that -! Everything, which is long and unbearable in the operas, is here served precisely and passionate. Elisabeth Hanke gave a very personal and touching interpretation, especially the last two songs of the four we heard: "Schmerzen" with it's enourmous and dramatic start and the far more romantic telling "Tr  ume".

It was Wise to put them just before the break, so it gave room for the admiration, before more music after the break. Song is both spiritual and physical tour de force, so Kristoffer Hyldig gave proof that he not only is a very competent accompanist but also a very gifted interpreting solo pianist. As a contrast to the German and Nordic sensual music, we heard more cool French tunes from Messiaen in an exciting piece from "20 views on the Christ kind", the "Virgins first Communion". It was very effectful and quite interesting, that the grand master of the organ also was able to transfer his special marks: Birdsong, bells, and the special neoclassic French organ sound - to the pianos more simple universe.

Later we've got character portraits by Robert Schumann, with French titles, and the style was indeed French in

"Carneval", as well as the slightly caricated pieces "Valse Noble" and "Chopin". The last songs in the evenings programme was by Sibelius, they contained a lot of death and misery, accompanied by beautiful music. In spite of these songs rather intimate character, Elisabeth Hanke succeeded in giving them a big, great, clear and innocent expression, which to the fullest proved why, as an example, "Svarta Rosor" has had the international fame, it has got. As an extra at the end, "Jeg elsker dig!", made the light enter after the dark bitter Finnish female destinies. As extra, we got the merry "Habanera" from Bizet "Carmen", where sensuality and drama got all what it could bear. Bravi!!"

"Ole Marthedal, DONG Naturegas A/S:

As head manager of sales in DONG Naturegas A/S, I can confirm that DONG Naturegas the 28. of october had the pleasure of attending the performance of Elisabeth Hanke at our great sales arrangement for our costumers in Louisiana.

All of our costumers expressed great enthusiasm for Elisabeth Hanke's artistic capacity and the gorgeous musical experience they were attending. Elisabeth Hanke's concert became a splendid ending to a succesful evening. DONG Naturegas A/S sends the best recommendations with Elisabeth Hanke to companies who chooses this artist as a part of costumer activities."

"Ib Oustrup, managing director, IDA:

At our big Christmas Ball 17. of december 2004 in IDA (Ingenieurs community in Denmark), it was a great experience to see and listen to Elisabeth Hanke in her cabaret **Carmen to Cats**. In a musical journey from "Har du visor min vÃrn" and Paul Henningsen through **Amazing Grace** and Carmen, **Silent Night**, Memory from **Cats** and **You'll never walk alone**, all of us were experiencing Elisabeth hanke's splendid musicality and enchanting carisma. With her dark colourful voice and dramatic expression she sung to our hearts, where she managed to keep our attention in a magical way. In a mixed program, with songs and music for every different taste, we can only surrender and give our best recomendations to Elisabeth hanke. Thank you for a wonderful experience.

Steen Chr. Steensen, Berl. Tidende:

"Elisabeth Hanke's voice is made of a great, sonorous material, which particularly was heard in the Strauss songs. The dramatic stuff lies especially good for her voice, which unfolds itself powerful and sonorous in the low register. Her interpretation of **Zueignung** was fantastic: Beautifully carried, with an ambiguous dimension in it."

Dag Lundin, Svenska Dagbladet:

"The Interest was very lively kept alive through the soloist, Elisabeth Hanke, who's volomnious timbre, this intensive fully sonorous nearly contralto sounding artist, who was greatly fascinating in her deeply personal interpretation. The vocal world today suffers a lot under lack of sonorous altovoices, and Elisabeth Hanke ought to have an advancing career in front of her. Her soberminded intonation and delicate diction makes her giltgedged in greater and also less greater works, like in orchestersongs by Mahler and Brahms."

Dag Lundin, Svenska Dagbladet:

"The Dane, Elisabeth Hanke was one of the concerts most interesting names. With her volominous great, very great altovoice, her interpretation of **Urlicht** from **Mahler's 2. Symphony**, and **Che faro senza Euridice** came fully to master the Reichssal in Gripsholm Castle. Her intensive sonorous expression belongs to the very few. Truly an interesting name!"

Ulrik Cold, BÃrsen:

"There are soloperformances of so overwhelming an expression, that the play sometimes elevate itself to the sublime experience. In the 4. act Elisabeth Hanke is brilliant with her creamy voice shaping the robot, Robbie, who gradually becomes more human than the humans who is watching her - a real story, told with personal commitment."

Birgitte Steensgaard, NÅ!stved Tidende:

"Elisabeth Hanke is a fully grown up Carmen, with great vocal power and a seducing carismatic bodylanguage, which is able to seduce any musically gifted man".

HÅ!kan Dahl, GÅ!teborgs Posten:

"**Die WalkÅ!re** with emotions and intensity. Gothenburgh Symfoniorchester conducted by maestro Kent Nagano. It was very gratifying, that the leading soloparts with one exception was sung by nordic soloists. The Valkyries was impressive with unusual tastefully coloured voices, where they appeared as individuals in its entirety."

GrÅ!nlandsposten: "An overwhelming **Messias** in Hans Egedes Kirke.

Elisabeth Hanke, whom we already know from numerous concerts i Greenland, has a great and beautiful voice. She was simply a gift of musical harmony and commitment for the audience to watch in the completely packed church."

Birgitte Steensgaard, NÅ!stved Tidende:

"It was an afternoon full of contrasts. Outside a rainy, dreary novemberdarkness, inside a glowing journey through danish and french passionate women sensuality.

Sulamiths Songs about her love to King Salomon is from **Salomons Hymn in the Holy Bible**, glowing visually rich poems by B.S Ingemann with Lange-mÅ!llers darkcoloured, dramatic eternally beautiful music. These songs became the highlight of the concert, though it combined Elisabeth Hanke's dark colourful sonorous dramatic voice and delicate musical interpretation with Christen Stubbe Teglbjergs sensitive recital of the piano accompaniment that lived its own independent life.

Elisabeth Hanke showed her strength in the seducing womens parts: In an aria from **Saint-sÅ!ens opera: Samson et Dalila** were we all seduced by this sonorous sensuality. And the best was yet to come: **Habanera and Seguidilla** from Bizet **Carmen**. It was pure magic: Here was a fully grown up **Carmen** with great vocal power and a seducing carismatic bodylanguage which was able to seduce us all."

Marianne Hein, Fyns Amtsavis:

From "Carmen - a tale of Passion" august 2001 "Elisabeth Hanke is a magnificent mezzo, and she gets the drama with her in her play, wearing black jeans and a bloodred scarf. She embers desire and seduction round JosÅ!, while she sings "L'amoue est un oiseau rebelle" and "Pres des Remparts de Seville", not only for the ears, but for all senses."

Marianne Hein, Fyns Amtsavis:

Macbeth, August 2002 "Elisabeth Hanke unfolds a great magnificent voice and a magic touch of humour in the dark drama."

Stig Andersen, NÅ!stved Tidende:

"The weather was there, the church was there, Elisabeth Hanke was there. It could only turn into a splendid experience, and it did. The soloist Elisabeth Hanke, who with her sonorous altovoice filled the church, sung herself into all hearts. In **Stille Hjerte, Sol gÅ!r ned**, sung acapella, the depth, the rich fullness and the sensivity, the seriousness came to expression with Elisabeth Hanke. In **Summertime** we've got such colourful interpretation that we saw the pictures rolling by in the sunset right over yhe churchfloor. Denmark smiled at Kimmerslev Church this evening, with Elisabeth Hanke the altosinger who enchanted the audience in Kimmerslev."

Preben Taabbel, Lemvig folkeblad:

"Here was an artist who could and was able to interpretate her songs all the way through, in the most delicate nuances - greatly nuanced and with all emotions presented. Dvorak **Zigeunerlieder** was touchingly

beautifully sung, **Sapphische Ode** and **Ständchen** by Brahms was like a treasure. There was a warm and joyful atmosphere, which grew warmer during the concert. Wagner's **Wesendoncklieder** was sublimely sung - in a valid expression the voice found its warm timbre, singing about unhappy love. Elisabeth Hanke took the audience as a storm in **Mon cœur s'ouvre à ta voix** from Samson et Dalila, the voice distinguished modulated with a beautifully carried vibrato, was clear and sonorous in both low and high register. Gordious and seducingly delicious.

On this grey february sunday, musiclovers had the chance to meet the art conception, made alive by a jujonic beautiful singer, who have something so rare as a flexible altovoice. Young, alert, with a brilliant declamation and a nearly touchable carisma. How lucky can you get?"

Preben Taabbøl, Lemvig Folkeblad:

"Strong songs with twinkling star. A serious program was sung with a dramatic nerve by a voice , which reached all emotions, in a repertoire from the danish goldenage. Elisabeth Hanke interpreted with her dark golden altovoice, **Gudrun's Sorg** by Heise, so deeply touching as ever heard; it was masterly sung. Lange-møllers **Sulamith's songs** was ideally treated, and 3 songs by **Sibelius: Svarta Rosor, Sångsusa, Flickan kom ifrån sin Ålsklings mätte**, had the singers full identification. Very genius - that the audience as extranumber had the fiery **Seguidilla** from **Carmen**, and ended a powerful musicexperience with that glance of opera, which tells, that here is a great and glorious voice which both can and will music drama and opera in all its forms."

Nina Jensen, Bornholms Tidende:

"Elisabeth Hanke is a great singer - her voice together with her body, contains a personification of the outlived tragic. Elisabeth Hanke's version of Memory from "Cats", is a sonorous stormy weather, which purifies the soul."

Mette Jacobsen, Morsø, Folkeblad:

"Young Soloist gave great recital"

A promising voice and a winning presence gave a good experience in Morsø Theatre. Although it was a very stormy weather, Elisabeth Hanke succeeded in making the audience forget about the storm outside. In 1½ hours operamatin© with a diversified program, we heard how many facets her promising soft altovoice contains. From the melancholy in "Ombra mai fu" to the intensive yearning after love and peace in **Somewhere** - all that is in Elisabeth Hanke.

Touching and moving was **Wagner's Wesendoncklieder** - the five songs had intensity through Elisabeth Hanke's voice, and without falling to be too sentimental, she gave the texts about love's tough conditions, a soft underlying feeling of pain. Elisabeth Hanke's sense for storytelling showed up in **Zigeunerlieder** by Brahms and 2 arias from **Carmen** which ended the program - both seducing, with a sweetness, and lively seducingly sung, also showed Carmen's captivating diabolically teasing character. Thanks for a delightful couple of hours in the music world, with a lovely voice and Elisabeth Hanke's smiling, relaxed and natural way of performing."

Carmen - a Tale of Passion

Carmen - a Tale of Passion is a sensual, fascinating opera performance, which combines opera and acting in an untraditional way. Through this combination is Carmen - a tale of Passion, able to reach a large audience, with its both classical and modern tale, and it played this way for sold out houses and an enthusiastic audience in september 2000 in Copenhagen Town Museum and in Tivoli. In 2001 Carmen - a tale of passion went on tour with great succes in Denmark and in Greenland. In this very mobile and tourfriendly version, with a duration of 1 hour and 15 minutes, it can be put into any location as the ensemble has created a simple scenografi and is dramatically easy with four singing actors, a piano and a few rekvisits which gets a symbolic meaning.

Carmen - a tale of Passion is the story of a young man, JosÃ©, who as a soldier in Seville is caught by faith and tragedy in his relationship with the seducing gipsygirl, Carmen.

With the word as the leading part - JosÃ©'s lifestory the last night before his execution - the story unfolds itself through Prosper Merimee's story "Carmen", as a chamberplay through the highlights of the opera: Ouverture, habanera, Seguidilla, Floweraria, Cardscene, Finaleduet. In the everlasting drama of passion, jealousy, hate and murder, here accompanied by a piano in the theatre's atmosphere, Carmen and JosÃ© lives their passion, power and impotence through, the conception of Freedom is trialed, and Love becomes fatal. It is a story of a man who gives up everything to follow his obsession, love and death.

Rewiews of Carmen - a tale of passion

Jyllandsposten

"Bizet's "Carmen" cutted down to the the two leadingcharacters - why not? With Elisabeth Hanke's glorious voice, the voicegifted Thomas PrÃ¸stegaard and the one woman orchester, Irene hasager, you are in good company with this Carmen extract."

Fyns Amtsavis

"Niels Borksand is the storyteller, who gives the story colour and glow. He tells about the scenes so our fantasies goes on journeys. Elisabeth Hanke is a gordious mezzo who gets the drama with her in her play, wearing black jeans and a bloodred scarf. She embers desire and seduction around Thomas PrÃ¸stegaard while she sings her Habanera and Seguidilla, not only for the ear, but for all senses. A suitcase Carmen with highlights rolls over the stage as a good experience, coloured by blood and passion."

Lemvig folkeblad

"Elisabeth Hanke is a genious in the fiery Seguidilla, a great and glorious voice, which both can and will express musicdrama in all forms."

Repertorio

Das Rheingold (Richard Wagner) : Erda
Repertorio

Das Rheingold (Richard Wagner) : Flosshilde
Repertorio

Die WalkÃ¼re (Richard Wagner) : Schwertleite
Repertorio

Die WalkÃ¼re (Richard Wagner) : Waltraute
Repertorio