



Tonje Thiesen

## David Hansen Countertenor

David Hansen is an exceptional countertenor with barely perceptible gear-change between strong low register and rich upper range”  
*BBC Music Magazine*

“...a pure-voiced young Australian who is typical of a new breed of matinée-idol countertenors”  
*Alex Ross, The New Yorker*

David Hansen was born in Sydney, Australia. He studied singing with Andrew Dalton at the Sydney Conservatorium of Music and furthered his studies with James Bowman, David Harper and Graham Pushee. He is also a recipient of The Marten Bequest Travelling Scholarship.

In 2004, David made his European début for the Aix-en-Provence Festival in Purcell's *Dido and Aeneas*. Shortly thereafter, he made his UK début in concerts with the Scottish Chamber Orchestra under the baton of Emmanuelle Haïm, as well as performing the title-role in Handel's *Fernando* with Il Complesso Barocco under Alan Curtis for the Spoleto Festival, Italy.

Other operatic roles include Bertarido in Handel's *Rodelinda* under Alan Curtis for Teatro Arriaga, Bilbao, Trinculo in the American premiere of Thomas Adès' *The Tempest* for Santa Fe Opera under Alan Gilbert, Tolomeo in Handel's *Giulio Cesare* for Den Norske Opera under Rinaldo Alessandrini and for Teatro de la Maestranza de Sevilla under Andreas Spring, Monteverdi's *L'Orfeo* for the Deutsche Staatsoper-Berlin under René Jacobs, Athamas in Handel's *Semele* for the Théâtre Royal de la Monnaie under Christophe Rousset, and both the title-role in Handel's *Giulio Cesare* and Nerone in Monteverdi's *L'incoronazione di Poppea* for Victorian Opera. He has worked with directors including Stefan Herheim, Jonathan Kent, Barrie Kosky and Christof Loy.

Concert highlights include *Carmina Burana* with the Berliner Philharmoniker and Sir Simon Rattle, the title-role in Handel's *Solomon* with René Jacobs and the Orchestra of the Age of Enlightenment, *Messiah* at the Lyric Opera of Chicago, *The Tempest* at the Concertgebouw under Markus Stenz, Handel arias with Bernard Labadie and the Melbourne and New World Symphony Orchestras and Britten's *Canticules* at the Wiener Konzerthaus.

David's début recording, *Purcell: Music For Queen Mary*, with the Academy of Ancient Music and the choir of King's College Cambridge, is available on EMI Classics.

Forthcoming engagements include the title-role in Bontempi's *Il Paride* for both Musikfestspiele Potsdam Sanssouci and the Innsbruck Festival of Early Music under Christina Pluhar, *Messiah* under Fabio Biondi, Bach's *St. Matthew Passion* and *Easter Oratorio* with the Orchestra Sinfonica di Milano Giuseppe Verdi under Ruben Jais, Cesare in Vivaldi's *Catone in Utica* for Theater an der Wien, Ottone in Vivaldi's *Griselda* for Pinchgut Opera, Nerone in Monteverdi's *L'incoronazione di Poppea* for both Teatro Villamarta and Teatro Calderón under Antonio Florio, Monteverdi's *Il ritorno d'Ulisse in patria* for Den Norske Opera, and concerts with Accademia Bizantina under Ottavio Dantone, Concerto Copenhagen under Lars Ulrik Mortensen and Le Concert d'Astrée under Emmanuelle Haïm.

David Hansen's Manager in Australasia is Graham Pushee: [graham@artsmanagement.com.au](mailto:graham@artsmanagement.com.au)  
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