
Olafur Sigurdarson

Selected Reviews

Siegfried, Dortmunder Philharmoniker June 2015

"Icelandic baritone Olafur Sigurdarson achieved an interpretation of Wanderer/Wotan that was full of character and which he filled with a warm and smooth yet dominant voice." - **Julia Gass, Ruhr Nachrichten**

"Feltz has the Philharmoniker play with such mighty force that you can only wonder how the soloists are meant to get through against such a fulminantly playing orchestra. But Olafur Sigurdarson as Wotan / Wanderer with his steely bass-baritone shows straight from the first scene that he has no difficulty waking Erda from her long sleep. All the while Sigurdarson wows with crystal clear diction. ... Thus already the first scene of this third act becomes a musical highlight."

- **Thomas Molke, Online Musik Magazin**

Der fliegende Holländer, Saarländisches Staatstheater Saarbrücken November/December 2014

"Olafur Sigurdarson in the title role was enthralling; behind his sublime vocal performance all his partners faded into the background. This is a Helden baritone who does not simply approach the role of the Dutchman with pure power of voice, but also gives it the benefit of a most solidly founded singing of Italianate training. Superbly the appoggiare la voce and the sensitive phrasing of his sonorous and intensely expressive baritone voice. These aspects together with exemplary diction made for an outstanding portrait of the character. When will we finally be able to hear this magnificent singer in Bayreuth?"

- **Ludwig Steinbach, Der Opernfreund**

"Yes, if the Dutchman of the phenomenal Olafur Sigurdarson were the pivot of this direction, a lot would fall into place. Sigurdarson let the audience hear music of the soul. Yearning, despair, desire: all of this becomes audible. What good fortune it is that the Staatstheater has this exceptional baritone." - **Oliver Schwambach, Saarbrücker Zeitung**

Die Frau ohne Schatten, Saarländisches Staatstheater Saarbrücken June 2014

"Olafur Sigurdarson ... sings his Barak not using the noble tones of a kavalier baritone, but allows the coarse roughness of the workman to come through in a full-bodied timbre. The voice flows lushly but is never too soft, and he has plenty of reserves left for a truly jubilant song of celebration at the end." - **Bernd Stopka, Online Musik Magazin**