
Sophie Harmsen

Selected Reviews

HANDEL: Aci, Galatea e Polifemo **Kammerorchester Basel, June 2026**

Mezzo-soprano Sophie Harmsen offered an intimate and captivating portrayal of the ill-fated nymph Galatea. - **Docenotas**

Mezzo Sophie Harmsen, with more discreet means but great musicality, was an impeccably interpreted Galatea.
- **La Vanguardia**

Sophie Harmsen gave a remarkable performance, singing with gusto and shining in the coloratura passages - **Beckmesser**

MENDELSSOHN: Die erste Walpurgisnacht **Basque National Orchestra, May 2026**

The work of mezzo Sophie Harms in the third part of the work Könnt ihr so verwegen handeln? (Is it possible to act so recklessly?) deserves special mention. She has a beautiful voice with a dark timbre and a beautiful volume. She was truly the brightest soloist in that session.
- **Argia**

STRAUSS: Ariadne auf Naxos (Der Komponist) **La Fenice, Jun 2024**

The Mezzo-soprano Sophie Harmsen recreates a desperate Komponist with clear voice, enough volume and with beautiful vocal colours.
- **Opera World**

Sophie Harmsen's Komponist is genuinely human, capable of extremely captivating nuances that absolutely reach into the stomach of the spectator.
- **Nonsolocinema.com**

STRAUSS: Das Paradies und die Peri **Symphoniker Hamburg (September 2023)**

The rich magic of the music enfolds especially in the performance of Sophie Harmsen, the outstanding singer of the evening. Her noble mezzo soprano timbre flows warmly and supplely when she shows compassion for the dying youth, while she articulates the text naturally or astonishes and delights with an unexpected pianissimo. Her freedom and zest for expression is rarely matched by other soloists.
- **Marcus Stabler, Hamburger Abendblatt**

La Clemenza di Tito (Annio) **Teatro Real, Madrid**

Sophie Harmsen's Annio was outstanding, splendid in her projection of high notes and in the way she conveyed her dramatic singing, always with a beautiful voice that shone especially bright in her aria "Tu fosti tradito"
- **Lectura y locura**

The singer we enjoyed most in terms of timbre, vocal colours, warmth, crispness of enunciation and insightfulness was the Canadian born mezzo-soprano Sophie Harmsen, who embodied a youthful and ever-ready Annio, completely convincing in gesture and bearing.
- **La Razon**

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Der Rosenkavalier (Octavian) Landestheater Salzburg (October 2022)

Sophie Harmsen is a captivating Octavian. The Silvery duets between Hofmann and Harmsen radiate brighter than the myriad of stars around them. This magic hour of vocal artistry in the four earthly hours running time of this opera culminated in the trio of the finale.

– Der Standard Wien

Sophie Harmsen is a vocally powerful Octavian, extraordinarily virile in her acting.

–Opera Online

Octavian is 17 years old. One could not have found a more authentic casting than Sophie Harmsen for this trouser role. With her gamine haircut you believe her to be a boy, she steals the show with her powerful, clear mezzosoprano, and also the disguise as Mariandel suits her wonderfully. She wittily and charmingly guides the events.

– Kulture Online

Sophie Harmsen shines with an elegantly clear and noble mezzo and virile chutzpah.

–NMZ

Sophie Harmsen perfectly guides her silvery top notes to target. One could nearly forget this is a mezzosoprano role. You see a young boy without any life experience, except the forbidden love towards the Marschallin, being thrown into a morally ailing demimonde into which he tumbles like an alien into this planetary set.

- Drehpunkt Kultur