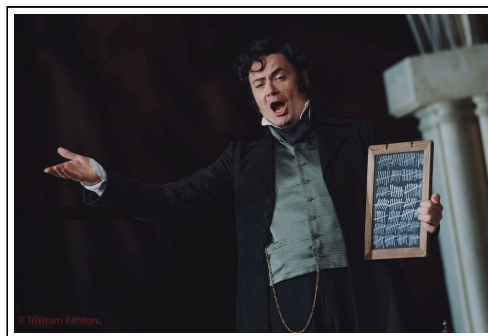


## DIE MEISTERSINGER VON NÜRNBERG Glyndebourne Opera Festival 2016

JOCHEN KUPFER - Beckmesser

Rezensionen (Ausschnitte)



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At the front end of this *Meistersinger* stand two lions, Jochen Kupfer is a fa-ah-bulously effete Sixtus Beckmesser, all endless legs and languid preening, a Malvolio to his newly-fitted shoes and far too good for the unfunny stage business McVicar concocts for him. (...) He is also blest with a dark-chocolate baritone that dignifies his character and invites us to pity him at his final humiliation.

*WhatsOnStage*, 23.05.2016

Kupfer is an established Lieder singer, and it showed in his finely honed phrasing; it was impossible to disguise the beauty of his tone even in Beckmesser's mangling of his song. His characterization, as a sort of Malvolio crossed with Mr Bean, provided much amusement.

*Music OMH*, 22.05.2016

His antagonist was Jochen Kupfer, a well-schooled German baritone who presented a carefully detailed portrayal of the pedantic town clerk Beckmesser.

*The Telegraph*, 23.05.2016

Despite the characterisation, Kupfer gave a beautifully sung account, his rich, dark baritone providing the standout singing and more deserving of Eva's hand vocally (...).

*Backtrack.com*, 22.05.2016

Beckmesser sings gloriously and captures the villainous humour of the part perfectly (...).

*Daily Express*, 30.05.2016

Die Herzen des Publikums gewinnt Jochen Kupfer mit seiner Gestaltung des Sixtus Beckmesser. Groß und schlank von Statur, wird er in einen engsitzenden Anzug gezwängt, der den Eindruck des Asketen und Sonderlings noch verstärkt. Leicht giftig im Ausdruck intoniert er lehrmeisterhaft exakt. Stimmlich liegt ihm die Partie und zeigt ihre Vielfalt und Flexibilität.

*Opernnetz*, 7.06.2016

Jochen Kupfer did a sterling job with McVicar's jarring understanding of Beckmesser; indeed, he managed almost to convince us that this was an illuminating standpoint. If he could not quite do so, that was not the fault of this fine actor, whose darkly attractive vocal portrayal proved equally impressive; I hope to see him play the role in another staging.

*Opera Today*, 1.06.2016 (*gleichlautend auch als BoulezianBlogspot* 1.06.2016)

It was Jochen Kupfer's wonderful performance that made the journey to Glyndebourne worthwhile, he proved a wonderful physical comedian and his darker than usual sound as Beckmesser contrasted well with Gerald Finley's unusually lighter baritone as Hans Sachs.

*Seen and Heard International*, 3.06.2016

On the other hand we get two brilliant characterisations: David Portillo's agile and sweetly sung apprentice David deservedly steals the show, as does Jochen Kupfer's mincing-Disraeli (and in no way anti-Semitic) Beckmesser.

*The Independent, 24.05.2016*

Kupfer was an effective musical actor in a role which does not always require refinement of singing, hamming it up amusingly in his inept serenade to Eva in Act Two and his song in Act Three's contest.

*Classical Source, 22.05.2016*

If occasionally blighted by a too-thick spreading of slapstick, Kupfer's Rowan Atkinson-esque Beckmesser is oddly endearing, aided by some lovely singing and a wiry physical wit.

*The Arts Desk, 22.05.2016*

Jochen Kupfer's pompous young popinjay of a Beckmesser, not the usual caricature, is a particular success.

*The Financial Times, 23.5.2016*

Still, there are some fine newcomers. With his John Cleese-style walks and mincing demeanour Jochen Kupfer's Beckmesser will be too cartonnish for some, but he fits this staging well.

*The Times, 23.05.2016*

Jochen Kupfer's Beckmesser steals his scenes, despite the somewhat camp, Dickensian mountebank persona imposed on him by the staging (...)

*The Sunday Times, 29.05.2016*

Chief antagonist is the town clerk Sixtus Beckmesser, who hopes to win Eva together with a substantial dowry. Usually he is portrayed as an old man but Jochen Kupfer's Beckmesser is a dandy in black frock coat and curled hair that he primps fussily. This brings a new angle to his ultimate humiliation when, at the contest, he makes a hash of the song he has stolen from the desk of Hans Sachs.

*Sunday Express, 6.06.2016*