



## Serena Sáenz

### Soprano

#### MOZART *Die Zauberflöte* (Pamina), Staatsoper Unter den Linden, Berlin

Besonders beeindruckend Serena Sáenz Molinero, die kurzfristig einsprang. Ihr Duett mit Tamino (Julian Prégardien) zählte zu den Höhepunkten des Abends.

Particularly impressive was Serena Sáenz Molinero, who jumped in at short notice. Her duet with Tamino (Julian Prégardien) was one of the highlights of the evening.

*Michael Pitz-Grewenig, klassik.com, February 2019*

Serena Sáenz ... sang with such spirit and intelligence that her scenes were often the most enchanting of the evening... 'Ach, ich fühl's, es ist verschwunden' was a marvel of clarity, humility and longing.

*Jesse Simon, mundoclassico.com, March 2019*

Serena Sáenz impressed as Pamina ...

*Rebecca Schmid, classicalvoiceamerica.org, February 2019*

Umso erstaunlicher, dass ausgerechnet Serena Saenz Molinero für zwei magische Momente sorgt. Eigentlich war die spanische Sopranistin, die erst seit sechs Monaten Mitglied im Opernstudio der Staatsoper ist, nur für die Mini-Rolle der Papagena vorgesehen. Dann aber meldete sich kurzfristig die Pamina-Darstellerin Anna Prohaska krank, mit einer Kehlkopfentzündung. Serena Saenz Molinero kann sich auch unter diesen Extrembedingungen musikalisch voll fokussieren: Großartig, wie sie mit der „Ach, ich fühl's“-Arie bewegt, wie Paminas Verzweiflung hier wirklich zu hören ist. Und umwerfend, wie sie später, als sie endlich mit dem Liebsten vereint sein darf, ihren Ausruf „Tamino mein!“ aus dem zärtlichsten Piano heraus erblühen lässt.

All the more surprising that it is Serena Saenz Molinero who provides two magical moments. Actually, the Spanish soprano, who has only been a member of the opera studio of the State Opera for six months, was only intended for the mini-role of Papagena. But then it was announced that the Pamina singer Anna Prohaska sick, with laryngitis. Serena Saenz Molinero can focus musically in these extreme conditions - great, how she moves us with the 'Ach, ich fühl's' aria, and how Pamina's despair is really heard here. And stunning, when later she may finally be united with her beloved, her exclamation 'My Tamino!', blooming from the most tender piano

*Frederik Hanssen, Der Tagesspiegel, February 2019*

Die aus dem Opernstudio anstelle der am Kehlkopf erkrankten Anna Prohaska eingesprungene Serena Sáenz Molinero singt sehr schön, mit lyrischen Schattierungen ...

Serena Sáenz Molinero, who stepped in from the opera studio instead of Anna Prohaska, sings very beautifully, with lyrical shades...

*Peter P Pachl, nmz online, February 2019*

**ROSSINI *L'inganno felice* (Isabella), Teatre de Sarria, Barcelona**

... sobre todo hay que hablar de las importantes voces de Serena Saenz y César Cortés. Ambos con belleza en sus timbres respectivos y una juventud que nos deja pensar en un futuro muy prometedor.... su ejecución fue limpia, muy bien logradas las coloraturas y con una línea de canto que cautivó al público al interpretar el aria final, brillantemente.

... above all we must mention the important voices of Serena Saenz and César Cortés. Both with beauty in their respective timbres and a youth that makes us think of a promising future... her [Serena's] execution was clean, the coloraturas well-achieved and with a line of song that captivated the public when interpreting the final aria, brilliantly.

*Enid Negrete, recomana.cat, May 2018*

... el baríton italià Roberto Maietta com a Tarabotto i la soprano Serena Saenz en el rol de Isabella, ambdós posseeixen una veu que es projecta de meravella i un instint musical que ja denota un futur brillant immediat, no són promeses, són realitats ...

... the Italian baritone Roberto Maietta as Tarabotto and soprano Serena Saenz in the role of Isabella, both have voices that are projected beautifully and a musical instinct that already indicates bright futures right away, they are not promises, but realities...

*Infernmland.blog, May 2018*

Serena Saenz té unes facultats prodigioses, uns aguts maquíssims que no deixen entreveure cap fissura, unes agilitats marcades com a collars de perles.

Serena Saenz has prodigious powers, no cracks visible in the treble, agility marked like a necklace of pearls ...

*Josep Maria Rebés, Nuvol.com, May 2018*

La veu de la jove Serena Saenz va superar sense problemes les notes agudes i les colorature amb un fraseig delicat en què la sensibilitat expressiva venia acompanyada per una calidesa en el centre vocal realment admirable. Una veu que a més va acompanyada pel seu moviment escènic i una naturalitat en el gest que li auguren un futur més que prometedor.

The voice of the young Serena Saenz smoothly overcame the high notes and the colours with a delicate phrase in which the expressive sensibility was accompanied by warmth in a truly admirable vocal centre. A voice that is also accompanied by scenic movement and naturalness in her gestures, auguring a more than promising future.

*Lluís Trullén, Revista Musical Catalana, May 2018*

**HAYDN *Il mondo della luna* (Clarice), Oper an der Eisler-Hochschule**

Serena Sáenz in der Rolle der Clarice (der umschwärmten Tochter Bonafedes) singt zu Beginn des 3. Akts eine beeindruckende Arie, in der sich ihr warmer und vor allem kräftiger Sopran offenbart.



Serena Sáenz in the role of Clarice (Bonafedes' enraptured daughter) sings an impressive aria at the beginning of the 3rd Act, in which her warm and - above all, strong - soprano is revealed.

*Elias Pietsch, Der Tagesspiegel, April 2018*