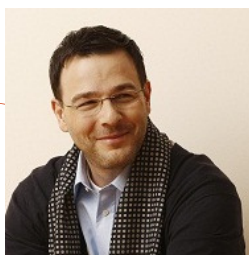


J.S. BACH

Saint John's Passion



Sibylla Rubens
Sopran



Andreas Scholl
Alto



Eric Stoklossa
Tenor (Evangelist)



Andreas Weller
Tenor (Arias)



Yorck-Felix Speer
Bass (Christ)



Dietrich Henschel
Bass (Arias and Pilate)

03.04.2012. to 07.04.2012

03.04.2012 Torino Lingotto

05.04.2012 Chapelle de la Trinité Lyon

06.04.2012 Kultur-und Kongresszentrum Luzern*

07.04.2012 Cité de la Musique

Nederlands Kamerkoor

Le Concert Lorrain (Artistic director: Stephan Schultz)

Musical Direction : Christoph Prégardien

Le Concert
Lorrain

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Christoph Prégardien
Musical Direction

*Evangelist: Christoph Prégardien

CHOIR

Nederlands Kamerkoor

The Nederlands Kamerkoor is a unique ensemble, founded in 1937 by Felix de Nobel and today one of Europe's few autonomous full-time chamber choirs. Financial support from the Dutch government enables the 24 vocal soloists to devote the majority of their time to the performance of a cappella repertoire. Additionally the Nederlands Kamerkoor also regularly joins forces with renowned instrumental ensembles, such as the Royal Concertgebouw Orchestra, the Orchestra of the 18th Century, the Schönberg Ensemble, the Amsterdam Sinfonietta and the Combattimento Consort.

The Nederlands Kamerkoor's appearances in the Amsterdam Concertgebouw during the 2003-2004 season included performances of Haydn's *Die Schöpfung* (with the Radio Chamber Orchestra conducted by Philippe Herreweghe), the *Serenade to Music* by Vaughan Williams (with conductor Peter Oundjian and the Amsterdam Sinfonietta), *Memories of Taiping Lake* by Xu Shuya (with the Nieuw Ensemble conducted by Lucas Vis), Bach's *B Minor Mass* (with Jan Willem de Vriend leading the Combattimento Consort) and *Jetzt immer Schnee* by Sofia Gubaidulina (with the Schönberg Ensemble led by Reinbert de Leeuw).

The Nederlands Kamerkoor also travelled abroad in the past season for an a cappella concert in Vezelay (France) under chief conductor Stephen Layton; in Bruges (Belgium) for Luciano Berio's *Laborintus II*, with the Ictus Ensemble led by Georges-Elie Octors; and in Vienna, where Reinbert de Leeuw conducted a unique Ligeti programme. The season's remaining a cappella concerts included works ranging from Lassus and Palestrina to Aaron Jay Kernis, John Tavener, Gerard Beljon and Edith Canat de Chizy.

In the 2004-2005 season the Nederlands Kamerkoor will maintain this artistic line with performances of *Le temps restitué* by Barraqué in Freiburg, Heidelberg and Paris under Sylvain Cambreling with the orchestra of the SWR; Schubert's magnificent *Mass in E-flat* in Amsterdam and Brussels with the Royal Concertgebouw Orchestra under Nikolaus Harnoncourt; Mauricio Kagel's *Quirinus' Liebeskuss* with Reinbert de Leeuw and the Schönberg Ensemble; Kurt Weill's *Das Berliner Requiem* with the Rotterdam Philharmonic Orchestra led by Ingo Metzmacher; and a concert of Stravinsky's *Mass* and Mozart's *Requiem*, with Kenneth Montgomery conducting the Radio Chamber Orchestra.

The 2004-2005 season will also see the world premiere of new works by John Tavener, James MacMillan and Jan Vriend, composed especially for the Nederlands Kamerkoor. Composer/arranger Bob Zimmerman will join stage director Ruut Weissman to present an exciting production of music by Burt Bacharach, and the remainder of the season will offer a vast diversity of repertoire conducted by Paul Van Nevel, Stephen Layton, Peter Dijkstra and Marcus Creed.

In the past ten years the Nederlands Kamerkoor has built a considerable reputation at home as well as abroad. In 2000 the choir performed in New York's Carnegie Hall and Vienna's Musikverein with Reinbert de Leeuw and the Schönberg Ensemble, and the ensemble traveled to Japan (1998) and to Spain (2000) with the Orchestra of the 18th Century and its conductor Frans Brüggen. In the summer of 1998 the Nederlands Kamerkoor and the Budapest Festival Orchestra made their debut performance at the Salzburger Festspiele under conductor Iván Fischer.

On 2 February 2002 the Nederlands Kamerkoor participated in the musical portion of the wedding ceremony of Prince Willem-Alexander and Princess Máxima, in co-operation with the Concertgebouw Chamber Orchestra and bandoneon player Carel Kraayenhof, under the leadership of Ed Spanjaard. This collaboration resulted in two compact disc recordings issued by the label Pentatone Classics: the official music performed at the royal wedding (including the tango *Adiós Nonino* by Astor Piazzolla, arranged by Bob Zimmerman), and a second CD consisting of additional tango arrangements by Zimmerman, including *Adiós Nonino*.

The Nederlands Kamerkoor's Compact Disc Catalogue includes some 60 titles. The CD with a cappella works by Robert Heppener, conducted by Tõnu Kaljuste and Daniël Reuss, was awarded an Edison in 2000 in the choral music category. The Nederlands Kamerkoor also received Edisons for compact discs with works by Rudolf Escher (1998) and Ton de Leeuw (2001) conducted by Ed Spanjaard, for the recording of Daniël de Lange's *Requiem* under Uwe Gronostay (that also received the Diapason d'Or), and for a CD of works by Sofia Gubaidulina, including *Jetzt immer Schnee*, recorded with conductor Reinbert de Leeuw. Recordings of works by Hindemith (under Uwe Gronostay) and Janáček (under Reinbert de Leeuw) were awarded the Deutsche Schallplattenpreis.



Geek Zwetsloot

75th anniversary in 2012 !

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Le Concert Lorrain

The Lorraine region of France – cradle of Gregorian chant, Western Europe's oldest musical repertoire – has always highly valued its cultural heritage. Le Concert Lorrain, founded in 2000 by Anne-Catherine Bucher, places itself firmly in this tradition. The originality of its programming immediately seduced the public: the rediscovery of French manuscript in New Orleans, the creation of a spectacle inspired by a 17th-century treatise on the art of conversation, a programme in homage to Bacchus, and a presentation of Art-Dance in 18th-century Lorraine perfectly illustrate this approach.



In 2006, the German cellist Stephan Schultz joined the ensemble's artistic direction. Thanks to his dual cultural roots, Le Concert Lorrain has since become the most important French ensemble working with some of Germany's leading choirs. In 2006 they presented Bach's Christmas Oratorio with the Dresdner Kammerchor under the direction of Hans Christoph Rademann, and in March 2008 the St John Passion with the Choeur Arslys Bourgogne, conducted by Pierre Cao.

The group has already performed in Paris, Nancy, at the Auditorium of Dijon, in Berlin and Riga, as well as in Belgium, Luxemburg, Finland and Norway. They have also given concerts at the festivals of Sarrebourg, Froville, Ribeauvillé, Verdun, Cons-la-Grandville, Château-Thierry, Castries and Bar-le-Duc, as well as at the Festival of Baroque Music in Pontoise, the Festival of Early Music in Lyon, the Festival Chaise-Dieu and the Rheingau Music Festival, among others.

Le Concert Lorrain regularly works with renowned vocal soloists such as Joanne Lunn, Katherine Fuge, Robin Blaze, Christoph Prégardien and Peter Kooij. Radio presentations, including concerts, have been broadcast by France Musiques, Radio Classique, the BBC, SR, RB and DLF, alongside television coverage by the ARD.

The ensemble's first recording, « Le Manuscrit des Ursulines de la Nouvelle-Orléans (The New-Orleans Ursuline Manuscript) » of Henry Desmaret appeared in 2002 on the K617 label, to great acclaim. It was awarded no fewer than five « Diapasons », and received a « five stars » rating from the international Goldberg magazine. The group's following recording was « Les petits motets d'Henry Madin (The small-scale motets of Henry Madin) », also with K617, which was awarded a « Diapason d'or découverte (Gold Award for Discovery) » in November, 2007.

Le Concert Lorrain places particular emphasis on honoring the goals established at its formation : the introduction of children of all ages to their music, attracting new areas of the public, and the establishment of continuing opportunities for the most accomplished students and young professionals.

Associated with the Arsenal in Metz, Le Concert Lorrain enjoys financial support from the Région Lorraine, the Conseil Général de la Moselle, the Ministère de la Culture (DRAC Lorraine) and the City of Metz.

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Born 1956 in Limburg, Germany, Christoph **Prégardien** began his musical education as a choirboy. He then studied singing with Martin Gründler and Karlheinz Jarius in Frankfurt, Carla Castellani in Milan, Alois Tremml in Stuttgart and attended Hartmut Höll's lieder-class.

Widely regarded as among the foremost lyric tenors, Christoph Prégardien frequently collaborates with conductors such as Barenboim, Chailly, Gardiner, Harnoncourt, Herreweghe, Luisi, Metz-macher, Nagano, Sawallisch and Thielemann. His repertory spans a wide range from the great Baroque, Classical and Romantic Oratorios to 20th-century works by Britten, Killmayer, Rihm, Stravinsky. Recognized as an eminent recitalist, Christoph Prégardien is regularly welcomed at the major recitals venues of Paris, London, Brussels, Berlin, Cologne, Amsterdam, Salzburg, Zurich, Vienna, Barcelona and Geneva, as well as during his concert tours throughout Italy, Japan and North America. A longstanding collaboration unites him with his favourite piano partners Michael Gees and Andreas Staier. Soloist of choice for renowned orchestras, he performed with the Berlin and Vienna Philharmonic, Bavarian Radio Symphony, Royal Concertgebouw Orchestra Amsterdam, Gewandhausorchester Leipzig, London Philharmonia, Staatskapelle Dresden, Philharmonie de Radio France and the Boston and St. Louis Symphony Orchestras. An important part of his repertory has been recorded by major labels such as BMG, EMI, Deutsche Grammophon, Philips, Sony, Erato and Teldec. He is represented on more than a hundred and twenty titles, including nearly all of his active repertoire. His recordings of German Romantic Lied repertory have been highly acclaimed by the public and press and have received international awards including the prestigious Orphée d'Or of the Académie du Disque Lyrique-Prix Georg Solti, Preis der Deutschen Schallplattenkritik, Edison Award, Cannes Classical Award and Diapason d'Or. A new recording (with pianist Michael Gees) of works by Robert Schumann (Liederkreis Op. 39) and Hugo Wolf with poems by Eichendorff has been released in June 2006 (Hänssler-Classics). A further cd with songs by Gustav Mahler (also with pianist Michael Gees) is in preparation. As an opera singer, Christoph Prégardien has made stage appearances in major European houses, performing leading roles as Tamino (Zauberflöte), Don Ottavio (Don Giovanni), Almaviva (Il Barbiere di Siviglia), Fenton (Falstaff) and Monteverdi's Ulisse. In May/June 2005, Christoph Prégardien sang the leading part in Mozart's "La Clemenza di Tito" at the Paris National Opera conducted by Sylvain Cambreling. There will be a revival in September 2006. A DVD of this production has been released by Opus Arte. An important aspect in the musical life of Christoph Prégardien is his intensive and varied educational work. From 2000 to 2005, Christoph Prégardien was in charge of a vocal class at the Hochschule für Musik und Theater in Zurich. Since the autumn of 2004, he is a professor at the Musikhochschule Köln. In a new combination of DVD and book, released in the series "Schott Master Class", he presents for the first time questions of singing technique and interpretation in word and picture. Film examples accompany him during his lessons with master class students.



Mano Baggrove

Christoph Prégardien
Musical Direction

Stephan Schultz, born in 1972 in Erfurt, Germany, began playing the cello when he was seven years old. He took lessons from Anna Niebuhr before beginning his studies at the Leipzig Music School in 1989 from which he graduated in 1996. At the time, he already showed interest in interpreting early music and studied the baroque cello with Jaap ter Linder at the Academy of Early Music in Dresden. Eager to develop early music interpretation with period instruments, he founded in 1995, along with fellow musicians, the Baroque Leipzig Orchestra (LBO). He significantly contributed to its reputation, and remains their first cellist to this day. Concerts with Concerto Köln, De Profundis, La Stravaganza Köln, Il Gardellino and the European Union Baroque Orchestra brought him to great European concert halls such as the Konzerthaus Wien, Amsterdam's Concertgebouw, the Auditorio Nacional in Madrid and the Berliner Philharmonie concert hall, as well as in Japan and different music festivals in France. He has performed under the direction of Reinhard Goebel, Roy Goodman, Thomaskantor Geor Christoph Biller, Peter Schreier, to name a few, and with Masaaki Suzuki, Peter Kooij, Emma Kirkby, Nancy Argenta, Harry van der Kamp. He took part in numerous recordings and has been invited by festivals such as Resonanzen Wien, Festival van Vlaanderen Brugge, Schleswig Holstein Musik Festival, Rheingau Musik Festival, MDR-Musiksommer, Leipziger Bachfest, La Chaise-Dieu. In 1999 he founded with Peter Kooij the De Profundis ensemble meant to accompany singers on period instruments out of loyalty to the original works. Playing the continuo is

close to his heart, which is why he teaches to young cellists and gives master classes. Stephan Schultz has been living in France since 2004 and is currently the artistic co-director for the early music ensemble "Le Concert Lorrain" with whom he has recorded the last pieces of Madin and Clérambault for K617 recording label. In November 2007, this recording of the "Petits Motets" by Henry Madin obtained the French "Diapason d'Or" (Gold Tuning Fork) award in the category new discoveries.



Cellist and
artistic director: Le Concert Lorrain

Le Concert Lorrain

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The moving timbre of her voice, her natural charisma and the sensitive sense of perfection that she applies to her extensive repertoire make German soprano **Sibylla Rubens** a much sought-after artist in Germany and abroad. Particular highlights from past years have included her performances with the Royal Concertgebouw Orchestra under Philippe Herreweghe, with Hartmut Haenchen, Heinrich Schiff, Bach's Christmas Oratorio and Mass in B-minor in Montreal conducted by Kent Nagano and most recently a tour with the Budapest Festival Orchestra under Ivan Fischer through Europe (Mozart *Vesperae solennes*). Conductors with whom the German soprano singer has worked include Jun Märkl, Roger Norrington, Herbert Blomstedt, Marek Janowski, Riccardo Chailly, Michael Gielen and also, Christian Thielemann. During the 2010/11 season she will also sing Mahler's 2nd Symphony in Milan and Mulhouse, Bach's St John's Passion with the Leipzig Gewandhaus Orchestra and Bach's Christmas Oratorio with the Neubeuern Choral Society under Enoch zu Guttenberg and on tour with the Windsbach Boys' Choir. Sibylla Rubens particularly enjoys lieder recitals. Singing with Thomas Quasthoff, she enthralled the audience with her rendition of Wolf's *Italienisches Liederbuch* (Italian Songbook) at venues such as the Schubertiade festival in Schwarzenberg. She has been a guest performer not just at the Ludwigsburger Schlossfestspiele and the Heidelberger Frühling (Heidelberg Spring Festival), but also in Barcelona, Amsterdam, Nuremberg, Stuttgart and Cologne. The artist has participated in numerous orchestra recordings for *hänssler* and *harmonia mundi*. For Erato Ton Koopman dared a reconstruction of the Bach *Marcus-Passion* and asked Sibylla Rubens to sing in his Solo-quartet. Her most recent CDs are the Mozart Requiem under Christian Thielemann with the DG and Schumann Lieder and Songs op. 27 as well as Schubert Romantic Poets with Ulrich Eisenlohr with Naxos. Sibylla Rubens studied singing (concert and opera) at the Staatliche Musikhochschule in Trossingen and at the Hochschule für Musik in Frankfurt/Main. She was a student of Irwin Gage's class for lied interpretation in Zurich.



Maddalena

Sibylla Rubens
Sopran

For nearly fifteen years now, **Andreas Scholl** has consistently collected the top international awards for his many solo and ensemble recordings (Diapason d'Or of the Year in 1996 and Gramophone Award for Vivaldi's *Stabat Mater* under the direction of Chiara Banchini; another Gramophone Award and Diapason d'Or for Caldara's *Maddalena ai piedi di Cristo* under the direction of René Jacobs,) and for his singing career: he won the Prix Echo and the Prix de l'Union Musicale de la Presse Belge (Belgian Critics' Circle) in 1999, the Edison Prize in 2002, and the Singer of the Year Award at the Classical Brits in 2006. Andreas Scholl was born in Germany, and received his initial musical training as a member of a boys' choir, the Kiedricher Chorbuben. He went on to study singing at the Schola Cantorum Basiliensis with René Jacobs and Richard Levitt, later succeeding the latter in his teaching post there. He now appears in the world's foremost concert halls and festivals. He has worked with the finest orchestras, and with such conductors as Philippe Herreweghe, René Jacobs, William Christie, Chiara Banchini, Sir John Eliot Gardiner, Christophe Rousset, and Paul McCreesh. In 1998, his operatic debut at Glyndebourne in Handel's *Rodelinda* (Bertarido) won unprecedented praise from the British press. He made his debut at the New York Metropolitan Opera in this role in 2006. His most recent appearances have been devoted to the heroes of Handelian opera, notably *Giulio Cesare*, English songs of the Renaissance and Baroque eras, and German and Italian oratorio.



James McMillan and Decca

Andreas Scholl
Alto

The young German tenor **Eric Stoklossa** was born in Dresden, where he received his earliest musical training as a member of the renowned Kreuzchor. Various prizes in the national competition "Jugend Musiziert" led to his acceptance at the Carl Maria von Weber Conservatory in Dresden where he received his diploma in 2006. Studies with Margret Trappe-Wiel and Romelia Lichtenstein led to his operatic debut as Lenski in *Eugene Onegin* in the newly-renovated Kleines Haus of the Dresden State Theater. The international press became aware of Mr. Stoklossa through his much admired portrayal of Aljeja in Janacek's *From the House of the Dead* at the Vienna Festival in 2007, directed by Patrice Chereau and conducted by Pierre Boulez. Then he made his debut at the Aix-en-Provence Festival in 2007, the Teatro Massimo Palermo in 2008, at the Metropolitan Opera in 2009 and at La Scala in 2010. Mr. Stoklossa's repertoire ranges from the Baroque to the modern, encompassing such rarities



Julius Ginzl

Eric Stoklossa
Tenor (Evangelist)

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as Alfonso in Hasse's *La sorella amante*, and Mozart in Rimsky-Korsakov's *Mozart*, as well as Handel's *Sesto* in *Giulio Cesare*, Mozart's *Belmonte*, *Ferrando* and *Don Ottavio*, and *Alfredo* in *Die Fledermaus*. Mr. Stoklossa is also much in demand as a concert singer, having performed Bach's *St. Matthew Passion* with Dennis Russel Davis, Bach's *B-minor Mass* with Helmut Rilling, Haydn's *Creation* and Bach's *Christmas Oratorio* with Gothart Stier and Dvorak's *Stabat Mater* with Laurence Equilbey.

The tenor **Andreas Weller**, born in Stuttgart, received his first voice lessons at the age of eight as a member of the Stuttgart Hymnus Boys' Choir (Prof. G. Wilhelm). In 1989 he was a co-founder of the boys' choir collegium iuvenum Stuttgart (Friedemann Keck). He started his vocal studies with Prof. Bruce Abel at the State University of Music and Performing Arts in Stuttgart where he also studied choral and orchestral conducting.

Between 1998 and 2000 he successfully completed his postgraduate studies with James Wagner at the College of Music and Theatre in Hamburg gaining a highly awarded "Lied Diploma". From October 2000 to February 2002 Andreas Weller passed postgraduate studies in the soloist's class for voice with James Wagner at the College of Music in Lübeck. In 2005 he graduated in the soloist's class with Christoph Prégardien and together with his piano companion Götz Payer with best marks in the postgraduate studies "Lied-Duo" in the master class of Irwin Gage at the College of Music in Zürich. He is in great demand as an Evangelist and oratorio singer and has worked among others with Frieder Bernius / Musikpodium Stuttgart, Marcus Creed/RIAS Kammerchor und Concerto Köln, Daniel Harding / Deutsche Kammerphilharmonie Bremen, Thomas Hengelbrock / Balthasar-Neumann-Ensemble, Philippe Herreweghe / Collegium Vocale Gent, Hartmut Höll / Hugo-Wolf-Akademie, Konrad Junghänel / Cantus Cölln, Ton Koopman / Amsterdam Baroque Orchestra, Sigiswald Kuijken / La petite Bande, Jun Märkl / Radiosinfonieorchester Stuttgart, Hans-Christoph Rademann / RIAS Kammerchor und Akademie für Alte Musik Berlin, Helmuth Rilling / Internationale Bachakademie Stuttgart und Masaaki Suzuki / Bach-Collegium Japan.

Dietrich Henschel, born 1967 in Berlin. Attended the Musikalisches Gymnasium Nürnberg and Nürnberg Konservatorium, he then continued his studies in piano, conducting and singing at the Munich highschool of music. First official engagement as a lyrical baritone came at the Theater der Landeshauptstadt Kiel. The start to an international career came in 1997 with the part of Faust in Busoni's Opera Dr. Faustus for the Opera National de Lyon; followed by many productions with both the Operas of Paris, the Deutsche Oper Berlin, and Opera houses in Amsterdam, Zurich, Geneva and Brussels. Dietrich Henschel also participates in many music festivals such as Maggio Musicale Fiorentino, Festival d'Aix-en-Provence and Münchener Opernfestspiele. As a Lied and Oratorio singer Henschel is regularly to be seen in important concert halls working with conductors such as Gardiner, Jacobs, Harnoncourt, Eschenbach, Mehta and Nagano.

Bass-baritone **Yorck Felix Speer** was born in 1969 in Kiel, Schleswig-Holstein, Germany. His singing-instructions were given by Theodor Greß, a former principal repetitor of the Hamburger Staatsoper, Prof. Alan Speer, and Hanna Schwarz. He also attended masterclasses of Brigitte Fassbaender and Andreas Schmidt. Speer sang under the baton of i.e. Philippe Herreweghe, Trevor Pinnock, Enoch zu Guttenberg, Hans-Christoph Rademann, Semyon Bychkov, Thomas Hengelbrock, Stefan Parkman, Hayko Siemens, Ebbe Munk, Marek Janowski, Günter Neuhold, Manfred Honeck, Alejo Perez, Christoph Spering, Peter Neumann, Helmuth Rilling, Charles Dutoit, Sir Roger Norrington, Wolfgang Helbich, Claus Peter Flor, Matthias Janz, Sascha Goetzel, Alun Francis, Marcus Creed, Ingo Metzmacher, Peter Dijkstra, Christopher Hogwood, Victor Pablo Perez, and Ralf Otto. He has performed with the DSO Berlin, the Bamberg-, Hamburg-, Stuttgart-, Basel-, and Munich-Symphonic, the Gewandhausorchester Leipzig, the Orchestre de Champs-Élysées Paris, the academy of ancient music Berlin (Akamus), the Orquesta Sinfónica de Galicia, the Orchestre du Capitole de Toulouse, The Württemberg State orchestra Stuttgart, Concerto Köln, the Odense Sinfoniorkester, the Staatsphilharmonie Rheinland-Pfalz, the Kammerphilharmonie Bremen, the Capella Istropolitana, Basel chamber orchestra, Rundfunksinfonieorchester Berlin, the Sønderjyllands Orkester, the Munich Bachsoloists, the Württembergische Kammerphilharmonie Heilbronn, the Orquesta Sinfónica de Sao Paulo, the Munich Bachorchestra, and also with the Swedish radiosymphonic and -choir. He also gave concerts with the Eric Ericsson chamber choir, the Collegium Vocale Gent, the RIAS chamber choir, the MDR choir, the Gächinger Kantorei, the Bachchoirs of Munich, Mainz and Flensburg, the Copenhagen Drengekor, and the choirs and orchestras of BR, WDR, SWR Stuttgart, and NDR Hamburg. He performed at the Alte Oper Frankfurt, St. Michaelis and the Musikhalle Hamburg, the concert- and the philharmonic hall in Berlin, the Domkirke in Copenhagen, the philharmonic hall at the Gasteig, the Herculesaal and the Prinzregententheater, all in Munich, Vienna's Musikverein, the Concertgebouw Amsterdam, St. Florian near Linz, the festival hall in Baden-Baden, the Liederhalle Stuttgart, the Theatre de Champs-Élysées Paris, the Meistersingerhalle in Nuremberg, the Rudolphinum in Prague, St. Matthew's and the Franz-Liszt-Conservatory in Budapest, the Gewandhaus and St. Thomas in Leipzig, at Gran Canaria's Auditorio Alfredo Kraus, and at the Palais for Schone Kunsten, Brussels. He appeared at the Weilburger Schloßkonzerte, the Leipzig Bach festival, The Ansbacher Bachweek, , The Ludwigsburger Schloßfestspiele etc.. " with the RIAS under Hans-Christoph Rademann.



Andreas Weller
Tenor (Arias)



Dietrich Henschel
Bass (Arias and Pilate)



Yorck-Felix Speer
Bass (Christ)

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