

Matthew Brook

Bass - Baritone



“Matthew Brook, who turns everything he sings to gold.”
The Observer

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East. He has worked with many of the world's greatest conductors including Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset and Sir Mark Elder, and orchestras and ensembles including the Philharmonia, the London Symphony Orchestra, the Royal Philharmonic Orchestra, St Petersburg Philharmonic, the Freiburger Barockorchester, the BBC National Orchestra of Wales, the Orchestra of the Age of Enlightenment, the Chamber Orchestra of Europe, the Scottish Chamber Orchestra, the English Baroque Soloists, the City of London Sinfonia, Collegium Vocale Gent, the Gabrieli Consort, Les Talens Lyriques, the Sixteen, and Orchestra Nationale de Lille. He has performed at festivals such as Edinburgh, Cheltenham, Utrecht, the BBC Proms, Ambronay, La Chaise Dieu, Innsbruck, Bermuda, and the Three Choirs Festival.

Matthew's operatic roles include **Polyphemus** in *Acis and Galatea*, **Aeneas** in *Dido and Aeneas*, **Papageno** in *The Magic Flute*, **Figaro** in *The Marriage of Figaro*, **Leporello** in *Don Giovanni*, **Ned Keene** in *Peter Grimes*, **Vicar Albert Herring**, **Noye Noye** in *Fludde*, **John Bunyan** and **Lord Hategood** in Vaughan Williams's *The Pilgrim's Progress*, **Melchior** in Menotti's *Amahl and the Night Visitors*, **Young Sam** in the British premiere of Bernstein's *A Quiet Place*, **Jupiter** in Rameau's *Castor et Pollux* in Paris with Gardiner, **Starek** and **Mayor Jenufa**, **Antenor** and **Calkas** in Walton's *Troilus and Cressida* with the Philharmonia and Hickox for the BBC, **Zuniga** in *Carmen* at the Opera Comique in Paris with Sir John Eliot Gardiner, **Argenio** in *Imeneo* at the Göttingen International Handel Festival, and **Seneca** in *L'incoronazione di Poppea* at the Maggio Musicale Fiorentino. He took part in a European tour with the English Baroque Soloists and Gardiner singing the roles of **Don Alfonso** and **Bartolo** in venues including the Royal Opera House, Covent Garden, Salle Pleyel, Paris, Teatro Real, Madrid and Giuseppe Verdi Opera House, Pisa.

Matthew's recordings include **Counsel** in *Trial By Jury* and **Friar Tuck** in Sullivan's *Ivanhoe* with the BBC National Orchestra of Wales for Chandos records; a Gramophone Award-winning recording of Handel's Dublin score of *Messiah*, *Acis and Galatea* and Bach's *St Matthew Passion* and *B Minor Mass*, and most recently, Handel's *Esther*, all with the Dunedin Consort for Linn Records; and **IL Re di Scozia** in Handel's *Ariodante* with Il Complesso Barocco and Alan Curtis for EMI/Virgin.

On the concert platform notable performances include Brahms' *Requiem* with the St Petersburg Philharmonic; Bach's *B Minor Mass* and Haydn's *Harmoniemesse* with the Dresden Staatskapelle; Elgar's *The Dream of Gerontius* with Richard Hickox; Nielsen's *Symphony no. 3* with the Hallé Orchestra and Sir Mark Elder; Bach's *Mass in B minor* and *St Matthew Passion* with Collegium Vocale Gent and Philippe Herreweghe; Bach's *St John Passion* with the Melbourne Symphony Orchestra and Oleg Caetani; Bach *Cantatas* with Marcus Creed and the Tonhalle-Orchester, Zurich; *Elijah* at the Three Choirs Festival with the Philharmonia Orchestra; Handel's *Apollo e Dafne* with Retrospect Ensemble and Matthew Halls at the Wigmore Hall; Bach's *Magnificat* and Haydn's *Creation* with L'Ensemble Orchestral de Paris; Haydn's *The Seasons* with Sir John Eliot Gardiner and the Monteverdi Choir; *Messiah* in Boston with Harry Christophers and the Handel and Haydn Society, and with the Sixteen; Beethoven's *Symphony No. 9* with the Australian Chamber Orchestra; **Kouno** in *Der Freischütz* at the Opéra Comique and at the BBC Proms; **Joseph** in Berlioz's *L'enfance du Christ* for the Ensemble Orchestral de Paris; **Zuniga** in *Carmen* at Le Grand Théâtre de Luxembourg; **Garibaldo** in *Rodelinda* with Il Complesso Barocco; and Walton's *Belshazzar's Feast* with the Orchestre Philharmonique de Strasbourg.

Recent and future highlights include Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society, Bach's *St John Passion* with the St Paul Chamber Orchestra, Haydn's *Creation* with the City of Birmingham Symphony Orchestra, Bach's *Magnificat* and Brahms' *Triumphlied* with the Cincinnati Symphony Orchestra, **IL Re di Scozia** in *Ariodante* with the Staatstheater Stuttgart and on tour with the English Concert, Bach's *B minor Mass* at the Al Bustan Festival in Beirut and with Les Violons du Roy in Québec, Fauré's *Requiem* with the Orchestre de Chambre de Paris and with the Royal Philharmonic Orchestra, Mozart's *Requiem* with the Fryderyk Chopin Institute in Warsaw, a tour of Bach cantatas with the Monteverdi Choir and Sir John Eliot Gardiner, and with the Nederlandse Bachvereniging, a tour of Bach's *St Matthew Passion* with the Orchestra of the Age of Enlightenment, Elgar's *The Dream of Gerontius* with the Indianapolis Symphony Orchestra, and the roles of **Herod** and **Father** in Berlioz's *L'enfance du Christ* with the Melbourne Symphony Orchestra and Sir Andrew Davis. 

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