Rayfield Allied

Peter Harvey

Selected Reviews

Bach Magnificat
Royal Concertgebouw Orchestra (April 2016)

"The strength of the performance lay in the solo contributions from singers and musicians. Bass Peter Harvey and mezzo-soprano Rosanne van Sandwijk both gave worthy performances." - **Jenny Camilleri, *bachtrack***
"... the excellent soloists ..." - **Mischa Spel, *NRC***

St John Passion, BWV 245 (Christus)
Akademie für Alte Musik Berlin & Gächinger Kantorei, Stuttgarter Liederhalle (February 2016)

"[Bach]'s depiction of Christ is one of deep sovereignty, which shows Jesus standing above things, until his death on the cross. Peter Harvey (bass) .... brought this character and Jesus' superiority in the hearing in front of Pilate across impressively. "
- TBH, *Stuttgarter Nachrichten*

"Bass Peter Harvey sang the role of Jesus without boastful pathos, but with intense expression."
- **Dietholf Zerweck, *Esslinger Zeitung***

"... Peter Harvey's Jesus, full of quiet authority..." - **Markus Dippold, *Stuttgarter Zeitung***

Mass in B minor
Concerto Copenhagen (released on CPO, Jan 2016)

"Peter Harvey's 'Quoniam' has dignified gravitas." - **David Vickers, *Gramophone***

"Vocally, Lars Ulrik Mortensen has has brought together a high class selection of artists, all of whom are true to their reputation: ... the great Peter Harvey for the bass part: he sings with beautiful tone as always and is without reservation outstanding in the arias." - **Matthias Lange, *Klassik Magazin***

The Magic Flute
Carmel Bach Festival (July 2015)

"Best in this cast were Harvey, an engaging Papageno..." **- Richard S. Ginell, *Classical Voice North America***

"Harvey steals the show as Papagano, the endearing birdman looking for his ladylove, Papagena."
- Barbara Rose Shuler, *Monterey Herald/Play Monterey Bay*

"Peter Harvey as Papageno was delightful to hear and watch from start to finish. The concert version allowed us to enjoy his acting, and his well-developed character charmed us the entire evening." **- Robin McKee Williams, *Peninsula Reviews***

St John Passion, BWV 245 (1725 version)
Carmel Bach Festival (July 2015)

"Other fresh elements in the 1725 version include a couple of arias and recitatives that don't exist in any other works by Bach, including a stunning bass aria sung by Harvey." **- Barbara Rose Shuler, *Monterey Herald/Play Monterey Bay***

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Wachet auf (BWV 140) / Haydn Harmoniemesse
Carmel Bach Festival (July 2015)

"In a performance of pure beauty, Johann Sebastian Bach's much-loved "Sleepers Awake" cantata introduced the festival chorale along with soloists Dominique Labelle, Peter Harvey and Aaron Sheehan. Harvey and Labelle delivered superb accounts of the cantata's bass and soprano love duets." **- Barbara Rose Shuler, *Monterey Herald/Play Monterey Bay***

Recital: Bach and Dresden
Carmel Bach Festival (July 2015)

"A short solo cantata for bass by J.S. Bach (BWV 158) opened the program... Soloist Peter Harvey has a beautiful tone in all registers, with even the lowest notes maintaining focus and quality. ... Baritone Harvey joined the ensemble for Salve Regina by Zelenka, a Bohemian composer active in Dresden and in Vienna. The virtuoso solo part indicates that the composer had talented musicians to work with, and Harvey glided effortlessly through the long melismas. ... A recitative and aria from [Johann Adolphe Hasse's] oratorio "Pilgrims at the Tomb of Our Lord" for baritone and ensemble was probably the most dramatic work on the program. Peter Harvey was superb in the vocal demands of the operatic work, demonstrating agility and a warm sound from the high to low notes... It was a joy to hear." **- Roger Emanuels, *Peninsula Reviews***

"Peter Harvey's warm, resonant baritone comfortably took on Bach's Cantata No. 158, Zelenka's Salve Regina, and a recitative and aria from Johann Adolphe Hasse's Italian-flavored I Pellegrini al Sepolcro di nostro Signore."
- Richard S. Ginell, *Classical Voice North America*

L'Allegro, il Penseroso ed il Moderato
Gabrieli Consort (Signum SIGCD392, released May 2015)

"Peter Harvey's sympathetic baritone is an effective agent of conciliation in the minuet aria 'Come with native lustre shine'."
- Richard Wigmore, *Gramophone* (Editor's Choice)

Ach Gott, wie manches Herzeleid, BWV 58
Bachstiftung St. Gallen (January 2015)

"Peter Harvey expresses [the key sentiments of the cantata] in the recitatives with a clarity and intensity that stirs the audience up; through his distinctive and supple baritone voice the angel that appeared to Joseph at night in a dream becomes utterly present and tangible" **- Bettina Kugler, *St. Galler Tagblatt***

St Matthew Passion
York Bach Choir & York Baroque Soloists (Signum SIGCD385, released Jan 2015)

"Peter Harvey's Christus radiates compassionate authority, and his softly intimate 'Komm, susses Kreuz', is an ideal foil for theorbist Elizabeth Kennz and Seymour (using a harpsichord lute-stop)." **- David Vickers, *Gramophone***

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Handel: Israel in Egypt
Nederlands Kamerkoor & Le Concert Lorrain (Etcetera KTC1517, Dec 2014)

"It is no mean feat that Roderick Williams and Peter Harvey make 'The Lord is a man of war' into a conversational statement devoid of bluster." **- David Vickers, *Gramophone***

Messiah
Kammerchor & Barockorchester Stuttgart, Bozner Konzerthaus (December 2014)

"No less brilliant ... Peter Harvey (bass)." **– Thomas Vikoler, *Tageszeitung***

"Peter Harvey, as a commanding bass, interprets Handel stylishly - particularly the fantastically accompanied aria with trumpet." **– C. F. Pichler, *Dolomiten***

Bach Cantatas : Recreation for the Soul
Magdalena Consort (CCS SA 35214, released Sept 2014)

"Buoyant and agile in performance... [a] brilliant disc." – **Fiona Maddocks, *The Observer*** *****

Saul
Tafelmusik Baroque (February 2014)

"Peter Harvey was a mercurial and malevolent Saul." – **Robert Harris, *Globe and Mail***

St. Matthew Passion
Royal Concertgebouw Orchestra (ArtHaus Musik DVD, recorded live 2012)

"Peter Harvey's seasoned Christus provides an uncomplicated and devotional anchor to Fischer's otherwise objectivised reading." – **Jonathan Freeman-Attwood, *Gramophone Magazine***

"Peter Harvey's Christus emphasises a dignified humanity." – **Paul Riley, *BBC Music Magazine***

"The solo voices are dominated by Padmore's Evangelist and Peter Harvey's Christus – both are immensely experienced performers of these roles, and both are on excellent form." – **Nigel Simeone, *International Record Review***

Mr Suzuki's Bach / Ich habe genug BWV 82
Scottish Chamber Orchestra (November 2013)

"Baritone soloist Peter Harvey [was] supple and expressive..." – **David Kettle, *The Scotsman*** *****

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Ich habe genug BWV 82, Monteverdi Choir
Aldeburgh Festival (June 2013)

"True solo performing came from Peter Harvey in the cantata, Ich habe genug. Harvey has a lovely, warm baritone sound and impeccable German diction: he phrased the cantata beautifully and sang the low and high passages alike with (apparent) ease. The work was a pleasure to hear." – **Michael Reynolds, *Musical Criticism***

Christmas Oratorio, RTÉ NSO/Halls

"Exceeding all these good things, however, was the quartet of soloists. All brought stylishly clear, non-tremulous voice quality to their lines, above all specialists bass Peter Harvey and soprano Julia Doyle". **– Michael Dungan, *The Irish Times***

Bach B minor Mass (Signum Classics)

"Peter Harvey's customarily fine singing of the 'Quoniam' and 'Et in spiritum' are state-of-the-art". ***– Gramophone Magazine***

Christmas Oratorio, BBC Philharmonic Orchestra

"There were stylish contributions from vocal soloists Susan Bickley, Nicholas Mulroy and Peter Harvey." **– David Fanning, *The Telegraph***

"You couldn't fault soloists Susan Bickley,Nicholas Mulroy and Peter Harvey, and the playing was exquisite." **– Tim Ashley, *The Guardian***

Schubert *Winterreise* (Linn Records)

"The common factor here is Harvey, a British baritone hitherto known as a specialist in early music. At first sight his recording of Schubert's song-cycle might seem a risky move into a different type of repertoire, where competition is especially intense, but his reading is extremely fine, because he bases it on the same principles he has learnt and practised as an exemplar of 'historical

performance'. What Harvey brings is evenness and purity of tone – no quasi-operatic expressionism here – and a precise but natural understanding of Schubert's musical syntax. The youthful freshness of experience described in these songs comes across powerfully, and although Harvey focuses more on the phonetic beauty of the words than their underlying meaning, his German is excellent and his diction crisp." **- Andrew Clark, *Financial Times***

"Harvey gives beautiful, perceptive performances..." **- Lucy Beckett, *International Record Review***

"It is a sober, intelligently thought through, and beautifully sung Winterreise..." ***- BBC Music Magazine***

"Harvey uses not just his vocal cords but also his gasping lungs, the tips of his teeth and the surface of his tongue to let us into Schubert's world. You're left with an impression not so much of Harvey's 'voice', but of an imprint of his emotional journey. All this makes for something wonderful. I've encountered few performances in which the sound world of voice and piano appear so close. You get far more detail than usual, particularly at low volume. But you also get tremendous mechanical momentum in the faster movements and a chilling, icy brittleness in those songs that teeter on the edge of emotional collapse - much of it coming from Cooper's no-nonsense fingers." **- Andrew Mellow, *Classic FM Magazine***

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"The performance bristles with musical intelligence, historical sensibility and linguistic expertise. Harvey and Gary Cooper, playing a copy of an 1823 Brodmann piano, have gone back to original sources and examined Schubert's many verbal or melodic changes of mind. The keyboard colour, without the usual "equal temperament" tuning, is light-toned and full of rapid contrasts - an ideal match for Harvey's voice. Linn Records, Gramophone's Label of the Year 2010, produces a sound so lively you think they are performing in your Biedermeier drawing room." **- Fiona Maddocks, *The Observer***

"a performance which arouses sympathy from the start and never forfeits that rare and special kind of interest which is brought into play only with a sense of complete and urgent identification between the composition and its performers. Peter Harvey sings with the voice of humanity." **- John Steane, *Grammophone***

" Harvey's singing is all on the text, biting or stroking the consonants, at times harsh, at times whispering, his high baritone cool and easy." **- Anna Picard, *Independent on Sunday***

With the Academy of Ancient Music in Australia

"bass Peter Harvey also impressed... Harvey's duet with Macliver, as Adam and Eve, was a moment of sublime beauty, underscored with an exquisite oboe solo." **- Marc Coughlan, *The Australian***

"Of particular note were the duets with Bass Peter Harvey as they portrayed Adam and Eve in the later half of the piece.... Harvey successfully injected moments of humour into his recitative about nature, accompanied by glorious natural sounds from the orchestra." **- Anna Locke, *Australian Stage***

The King's Consort / Wigmore Hall

"The role of Purcell's star singer John Gostling ("that stupendous base") was taken by Peter Harvey, who rose (and descended) to the challenge admirably." **- Barry Millington, *The Times***

Hail! Bright Cecilia, Monteverdi Choir

"The Cecilian celebration proved more invigorating, thanks to Gardiner's prudent reinforcement of the male team with Michael Chance, and of the excellent bass-baritone Peter Harvey, whose singing of the virtuoso song "Wondrous machine!", was a high point in the evening." **- Hugh Canning, *Sunday Times***

"Harvey, meanwhile, confirmed his status as one our finest baritones with his beautifully modulated singing in 'Wondrous machine!'" **- Stephen Pettitt, *The Times***

St. Matthew Passion, Gabrieli Consort

"Harvey's Jesus mingles resigned divinity with palpable, at times excruciating, terror and doubt." **- Tim Ashley, *The Guardian***

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Ich habe genug

"The bass solo cantata BWV82 (Ich habe genug) is sung with sublime gravity by Peter Harvey." **- Anna Pickard, *The Independent on Sunday***

"Peter Harvey gives a committed and uncompromising account, encircled by oboe-playing of real distinction and meticulously marked-out string articulations." **– *Gramophone***

Dido and Aeneas, Le Concert Spirituel (Recording)

"Unusually, the outstanding vocal honours belong to Aeneas. Peter Harvey makes real dramatic capital out of this tricky and underwritten part, and brings us the most plausible fellow we've heard in ages." **- Simon Heighes, *International Record Review***

"Yet there is an uncommonly good Aeneas from Peter Harvey, who makes much of the surprisingly small role." ***- The Times***

Dido and Aeneas, St James' Baroque Players/Ivor Bolton (Recording)

"Harvey's suave baritone is one of the best on record." **- Hugh Canning, *Sunday Times***

Buxtehude Sacred Cantatas, Purcell Quartet (Recording)

"The choice of singers is important, and on this occasion they could hardly have picked more shrewdly: Emma Kirkby and Susie LeBlanc make an excellent pairing, distinguishable from each other in both voice and approach, yet at the same time superbly matched in duet; and Peter Harvey has the friendliest of bass voices, his alert account of "Mein Herz ist bereit", set against the thrillingly radiant background of three violins, being one of the disc's highlights." **- Lindsay Kemp, *Gramophone***

St John Passion, BBC Proms

"Jesus, a study in quiet authority by Peter Harvey" **- Barry Millington, *Evening Standard***

"Peter Harvey's consoling bass voice was well suited to Jesus" **- Richard Fairman, *Financial Times***

"notably Peter Harvey's cool-headed Christus" **- Matthew Rye, *Daily Telegraph***

Christmas Oratorio, RTÉ NSO/Halls

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