

Carolyn Sampson OBE

Soprano



"Carolyn Sampson presents every song as being delivered by a well-drawn protagonist, and emerges as a master storyteller in one of her most emotionally direct performances on disk."

Gramophone

Equally at home on the concert and opera stages, **Carolyn Sampson** has enjoyed notable successes in the UK as well as throughout Europe and the US.

This season marks an incredible achievement for Carolyn as she celebrates her recording legacy with the release of her 100th album as a featured solo artist. Over the last twenty-five years of her career, she has sung with countless world-class musicians and these recordings serve as testament to both her versatility as an artist and wide variety of repertoire.

Live performance highlights of the season include her debut at Berlin Staatsoper singing **Créuse** in a new Peter Sellers production of Charpentier's *Medée* conducted by Sir Simon

Rattle, Mahler Symphony no 8 (**soprano 1**) with NDR Elbphilharmonie Orchester under Semyon Bychkov, Bach Passions with the Netherlands and Rotterdams Philharmonisch Orkest and concerts with the Česká Filharmonie, Budapesti Fesztiválzenekar, Scottish Chamber Orchestra and Symphonieorchester des Bayerischen Rundfunks under Sir Simon Rattle. She presents recitals at the Wigmore Hall, Queen's Hall Edinburgh and at the Muziekgebouw as part of the Grote Zangers series.

Having begun her career in the early music world she has forged long-standing relationships with many renowned groups focusing on historically informed practice yielding special performances and recordings, in particular with Bach Collegium Japan and Masaaki Suzuki (Matthaus Passion and C minor mass both winning Gramophone Awards), the Freiburger Barockorchester, The Sixteen, Gabrieli Consort (King Arthur, recording of the year for BBC Music Magazine Awards), the Kings Consort and Orchestra of the Eighteenth Century.

Carolyn also cherishes her relationships with some of the world's finest symphony orchestras. She has been a regular guest with the Concertgebouworkest, Rotterdams Philharmonisch Orkest, Gürzenich Orchester Köln, Gewandhausorchester Leipzig, Orchestra dell'Accademia Nazionale di Santa Cecilia, the BBC Scottish and BBC Philharmonic as well as the Boston Symphony, Philadelphia Orchestra and Minnesota Symphony to name a few. Recent works include Strauss' *Vier Letzte Lieder* with Residentie Orkest and Jun Maerkl, Mahler 4 with her debut with the Barcelona Obertura under Ludovic Merlot and Dutilleux's *Correspondances*, all now forming part of her core repertoire.

Carolyn has had the pleasure of working with inspiring conductors such as Harry Bicket, Ivor Bolton, Riccardo Chailly, Jonathan Cohen, Andris Nelsons, Yannick Nezet-Seguín, Trevor Pinnock, Donald Runnicles, Masaaki Suzuki and Osmo Vänskä. She is a regular at international festivals such as the BBC Proms, Aldeburgh, Schleswig Holstein and Dresdner Musikfestspiele.

In the US Carolyn has featured as soloist with the Boston, Cincinnati, Detroit, and San Francisco Symphonies, the Orchestra of St Luke's, the Philadelphia Orchestra, Minnesota Orchestra with whom she has recorded both *Mahler 4* and *Mahler 8 (Soprano 1 and 3)* with

Osmo Vänskä as part of their Mahler collection with BIS records and has made regular guest appearances at the Mostly Mozart Festival. In October 2013 she made her Carnegie Hall recital debut to a sold-out audience in the Weill Recital Hall, and has given recitals at the Lincoln Center, New York, and San Francisco Performances.

On the opera stage her roles have included the **title role** in *Semele* and **Pamina** in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera (released on DVD) and **Anne Truelove** *The Rake's Progress* and **Mélisande** *Pelléas et Mélisande* in Sir David McVicar's productions for Scottish Opera. In the 21/22 season she sang **Cleopatra** in Handel's *Giulio Cesare* at the Palau in Barcelona. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She also sang the **title role** in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy in 2008.

A consummate recitalist, Carolyn Sampson appears regularly at the Wigmore Hall where she was a "featured artist" in the 14/15 season. She has given recitals at the Oxford International Song Festival, Leeds Lieder, Saintes and Aldeburgh Festivals as well as at the Amsterdam Concertgebouw, Barcelona, Freiburg, Oper Frankfurt, Pierre Boulez Saal Berlin, Vienna Konzerthaus, and a recital tour of Japan.

Carolyn has developed a partnership with the pianist Joseph Middleton over recent years. Her debut song recital disc with Joseph, 'Fleurs', was released early in 2015 featuring songs by composers from Purcell to Britten, and was nominated in the solo vocal category of the Gramophone Awards. Since then, they have gone on to release several further recordings for the BIS label.

Alongside her longstanding relationship with the BIS label, she has released multi award-winning discs for Decca, Harmonia Mundi, and Hyperion, receiving accolades including the Choc de l'Année Classica!, Gramophone Magazine Editor's Choice, BBC Music Magazine's "Record of the Month", an ECHO Award, and a Diapason D'or. Her recording with Ex Cathedra for Hyperion, 'A French Baroque Diva' won the recital award in the 2015 Gramophone Awards. Carolyn was also nominated for Artist of the Year in the 2017 Gramophone Awards, and her

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recording of Mozart's *Mass in C minor* and *Exsultate Jubilate* with Masaaki Suzuki and Bach Collegium Japan won the Choral Award. Their subsequent recording together of Bach *St Matthew Passion* also won the Choral Award in the 2020 Gramophone Awards. The past seasons have seen the release of many acclaimed recordings, notably Carolyn's first solo orchestra CD, Canteloube 'Chants d'Auvergne' with Tapiola Sinfonietta and Pascal Rophé and the acclaimed album *Trennung: Songs of Separation* with Kristian Bezuidenhout, both under the BIS label.

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