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# Peter Harvey

**Baritone**

**Selected Reviews**

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**Bach Cantatas, Bachwoche Ansbach / Gaechinger Cantorey (August 2023)**

"[Peter Harvey's] voice is mature, and full of character and body. It carries well and is always focussed – incredibly striking and refined singing."

**Martin Stumpf, Fränkische Landeszeitung**

**Bach St John Passion (Christus), Bachfest Leipzig (June 2022)**

"...(Johannsen) paints with his vocal timbre, the colouring of his vowels, the intensity of his consonants (...) and sounds beautiful in every register and at every volume. Velvety bass-baritone Peter Harvey in the role of Jesus is his partner on eye-level, gentle but voluminous."

**Peter Korfmahcer, Leipziger Volkszeitung**

**Bach St Matthew Passion (Jesus), Gaechinger Cantorey, Accentus Music ACC30535 (March 2021)**

"...you know you're in good hands from the outset, as is also true of Peter Harvey's knowing and sympathetic Christus."

**– Jonathan Freeman-Attwood, Gramophone**

**Bach St John Passion (Christus), Gaechinger Cantorey, Carus disc (March 2020)**

"Harvey's serenely authoritative Christus"

**- Gramophone**

**Bach B minor Mass, The Bach Choir, Royal Festival Hall (February 2020)**

"Baritone Peter Harvey has a warm, creamy timbre, comfortable in the lyrical upper reaches of 'Et in spiritum sanctum'."

**- Benjamin Poore, MusicOMH\*\*\*\***

**Handel Brockes-Passion, Concerto Copenhagen, CPO (September 2019)**

"Peter Harvey is a sympathetic Jesus"

**Gramophone**

**- Richard Wigmore,**

**Bach Cantatas, Gaechinger Cantorey, Accentus ACC30466 (September 2019)**

"Peter Harvey's solicitous Vox Christi in the first recitative leads into an articulate dialogue aria with Nadja Zwiener's concertante violin ('Welt, ade, ich bin dein müde')."

**– David Vickers, Gramophone**

"It would be hard to fault Peter Harvey's singing on Accentus"

**International**

**- Brian Wilson, MusicWeb**

**Ornate Lieder, York Early Music Festival, National Centre for Early Music (July 2019)**

"Tenor James Gilchrist and baritone Peter Harvey made it a vibrant, involving recital. Vocal decoration, while often obvious, rarely distracted from expressive purpose. In a sequence of songs by Schubert's older contemporary Zelter, Harvey's beauty of tone and serenity in Ruhe – a fleeting glimpse of heaven on earth..."

**- Robert Gammon, The York Press**

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### **Bach *St Matthew Passion*, Nederlands Kamerorkest (April 2019)**

“The divine peace in Peter Harvey’s (Christ) voice is more than special.”  
*Trouw*

- Frederike Berntsen,

### **Bach *St Matthew Passion*, Holland Baroque (March 2019)**

“...tenor Benedikt Kristjansson and bass Peter Harvey showed that they have an excellent Evangelist and Christ in the house.”  
*Handelsblad*

-Joep Christenhusz, *NRC*

### **Bach *Cantatas*, Monteverdi Choir and English Baroque Soloists (June 2018)**

“Baritone Peter Harvey retains the round, warm tone that makes his recitatives so immediate and expressive.”

-Gavin Dixon, *The Arts Desk*\*\*\*\*\*

*Desk*\*\*\*\*\*

“...poised solos from ... Peter Harvey”  
*Times*

-Anna Picard, *The Times*

### **Handel *Brookes-Passion*, Concerto Copenhagen (March 2018)**

“Peter Harvey (Jesus) and Gwilym Bowen (Peter) demonstrated that the more naturally you sing, the more human the result. They restricted their approach to simple vocal expression, beautiful and decisive, and in doing so underlined the purity of Handel’s musical signature.”

-Frederike Berntsen, *Trouw*

### **Bach *St John Passion*, Yorkshire Bach Choir (March 2018)**

“Peter Harvey conveyed the words of Jesus with fittingly calm, compassionate self-assurance. He also undertook the bass arias: in *Erwäge, Wie Sein Blutgefärbter Rücken* he convincingly melded its sorrow with its grateful “restoration to joy”.”

-Robert Gammon, *The York Press*

### **Mozart *Requiem*, Manchester Camerata (January 2018)**

“The four soli were wondrous in the *Recordare* ... and Anna Harvey and Peter Harvey adding well judged contributions”

-Robert Beale, *The Arts Desk*

### **Gibbons: *In Chains of Gold* Magdalena Consort (SIGCD511, released November 2017)**

“Under the direction of Peter Harvey, the synergy of the Magdalena Consort, Fretwork and His Majesty’s Sagbutts and Cornetts,

unveils Orlando Gibbons’s Consort Anthems and *In Nomines* in all their pious glory and passionate devotion.”

-Hannah French, *BBC Music Magazine*\*\*\*\*\*

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## **Handel *Hercules*, Oregon Bach Festival (July 2017)**

“Peter Harvey, who sang the role of Jesus in both of Bach’s Passions last week, reversed emotions as baritone and become a braggart who raged at death. He sang this role as convincingly as he portrayed Jesus.” **-Marilyn Farwell, *The Register-Guard***

## **Handel: Occasional Oratorio Akademie für Alte Musik Berlin, BR Klassik 900520 (June 2017)**

“Peter Harvey’s diction, vocal suavity and persuasive authority are all spot-on...Another extraordinary set piece is the verse-anthem-style ‘To God, our strength, sing loud and clear’, which starts with Harvey’s eloquent introduction”  
**-David Vickers, *Gramophone Special***

### **Awards**

“In the bass part Peter Harvey’s rich and durable voice complete with near flawless diction is ideal for the role. He displays lucid expression and unerring conviction. ... Harvey is in especially striking form in the part-two aria for bass and chorus “To God, our strength, sing loud and clear”. It is a precious gem with distinctly attractive wind accompaniment.”  
**-Michael Cookson, *Musicweb International***

“...he is fervent and dignified in the glowing texture of ‘To God our King’”  
**-Curtis Rogers, *Musicweb International***

“...bass Peter Harvey and soprano Julia Doyle make a tuneful and idiomatic contribution.” **-D.James Ross, *Early Music Review***

## **J. S. Bach: *St John Passion* Internationale Bachakademie Stuttgart (April 2017)**

“...and bass Peter Harvey, who sang the words of Jesus, were standouts.” - **Paul Hodgins, *Orange County Review***

## **J. S. Bach: *Mass in B minor* Internationale Bachakademie Stuttgart (April 2017)**

“The mellow, deep tones and rounded sonority of Peter Harvey infused the two bass arias with gravitas and unforced dramatic power.” - **Lawrence Budmen, *South Florida Classical Review***

## **J. S. Bach: *St John Passion* Bavarian Radio Symphony Orchestra (March 2017)**

“In the part of Jesus, baritone Peter Harvey excelled all evening displaying lucidity and impeccable control. Harvey’s rich and sturdy voice complete with flawless diction was perfect for the role and his conviction and reverential expression was unerring.”  
**- Michael Cookson, *Seen and Heard International***

“Harvey imbued the address to Mary and the beloved disciple with real pathos.” **- Jack Dhainaut, *Bachtrack***

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### **Intimate German Baroque (JC Bach, Buxtehude, JS Bach) Tafelmusik Baroque Toronto (January 2017)**

"Harvey is a pleasure to listen to. He may be a lyric baritone, ideally suited to Baroque-era music and art song, but he also has a nice, full chest voice. He is a fine craftsman, shaping phrases with great skill, and subtly shading each note."

- **John Terauds, Musical Toronto**

"The English baritone Peter Harvey was the guest singer who masterfully played with excellent German pronunciation in the two cantatas and Bach's Lament." - **Giuliana Dal Piaz, L'Ape musicale**

### **Handel: *Messiah* Royal Scottish Northern Orchestra (January 2017)**

"Baritone Peter Harvey sang with equally perfect diction, giving an expressive and assertive performance. ... Harvey kept up his compelling sense of drama in his recitatives." - **Miranda Heggie, Herald Scotland**

### **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**

### **Bach *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 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**

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## Peter Harvey

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### *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***

### *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)***

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## Peter Harvey

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### **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**

### **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**

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## Peter Harvey

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“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* \*\*\*\*\***

### ***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***

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## Peter Harvey

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"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***

"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, *Gramophone***

"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***



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## Peter Harvey

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"Harvey, meanwhile, confirmed his status as one of 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***

### ***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***

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"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 Time***