



Georg Gädker | Baritone

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(Classicalsource, London)*

As a much sought after soloist, German baritone **Georg Gädker** pursues an extensive activity both in opera and concert stage. He is a regular guest at venues such as Berlin Philharmonic Hall and Konzerthaus Berlin, Muziekgebouw Amsterdam, Cologne Philharmonic Hall, Gewandhaus Leipzig, Liederhalle Stuttgart, Tonhalle Zurich or Wigmore Hall London.

Having received his Masters degree at the Guildhall School of Music and Drama London in 2008 with distinction, Georg Gädker is laureate of some of the most prestigious European singing competitions, including "Musica Sacra" Rome (Italy), the German Music Competition Berlin, Brahms-Competition (Austria), IVC 's-Hertogenbosch (Netherlands), Schumann-Competition Zwickau (Germany), as well as he was a scholar of the International Richard-Wagner-Society and member of the "Bundesauswahl Konzerte junger Künstler" of the German Music Council. Moreover, Georg was awarded special awards at Schubert-LiedDuo Dortmund (Germany) and Queen-Elisabeth-Competition Brussels (Belgium) and was finalist at Hilde-Zadek competition Vienna.

In opera, his recent appearances have included Count Almaviva (*Figaro*), Æneas (*Dido&Æneas*), Schneck (*Vogelhändler*), Notario (*Gianni Schicchi*) and further roles in first performances of operas by Arnulf Hermann and Lucia Ronchetti at opera houses such as Braunschweig, Leipzig, Mannheim, Rheinsberg and Frankfurt. In 2013 he was seen in the title role of Schostakowitschs opera *Das Märchen vom Popen und seinem Knecht Balda* at the Konzerthaus Berlin, followed by Purcell's *The Tempest* at the Nationaltheater Mannheim, directed by Calixto Bieito. Georg has also been guest at the *Musiktheater im Revier* Gelsenkirchen for a pasticcio-kind opera project of Oscar Wilde's *The Canterville Ghost* including music of Rameau, Purcell and others, in 2014. In 2015 Georg debuted as Don Giovanni at the opera festival *StadtOper Soest* (Germany), followed by the German premiere of Luke Bedforde's chamber opera *Through His Teeth* with Opera Factory Freiburg, and Hans Zender's *Don Quijote de la Mancha* with Ensemble Modern under Johannes Kalitzke in Frankfurt in 2016. In 2017, Georg Gädker was seen in a scenic production of Händel's *Jephtha* at Detmold Theatre.

Besides touring in Germany (*War Requiem*, *Elias*/Jena Philharmonic Hall, *Paulus*/Heidelberg theatre, *Vaughan Williams: A Sea Symphony*/Philharmonic Orchestra of Thuringia, *César Franck: Les Béatitudes*, *Händel: Jephtha*, *The Messiah*, *Alexander's Feast*; *Bach: Passions* etc.), recent concert engagements have led him to the Netherlands (*Matthäuspassion*/Concerto Brabant, *9. Symphonie*/Holland Symfonie Orkest, *Brahms-Requiem*), France (renaissance music by H. Finck and J. des Prés with members of the Schola Cantorum Basiliensis), Switzerland (Nono: *Prometeo* with Ingo Metzmacher, *The Messiah*/Tonhalle-Orchester Zurich), Italy (*Matthäuspassion*/Tölzer Knabenchor) and Chile (*Johannespassion*, Helmuth Rilling). He was heard at festivals such as Biennale

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München, Biennale Salzburg, Ruhrtriennale or Berliner Festwochen, as well as he has worked with conductors such as Masaaki Suzuki, Hans-Christoph Rademann, Reinhard Goebel, Howard Arman, Christoph Wyneken, Morten Schuldt-Jensen, Wolfram Christ, Helmuth Rilling and HK Gruber. In 2018 concerts engagements included Wagner's *Liebesmahl der Apostel* in Geneva, a six-concert-tour with Bach's *Matthäuspassion* in the Netherlands as well as Beethoven's *9. Symphony* in China. He was further invited to Spain (Rossini's *Messa di Gloria* at Teatro Campoamor, Oviedo) and Australia (Lieder recital), returned to Cologne Philharmonic Hall with Mozart's *Requiem* and debuted in Verdi's *Messa da Requiem* in several concerts, some of which with Deutsche Staatsphilharmonie Rheinland-Pfalz. Since 2020 Georg is a full-time member of the SWR Vokalensemble Stuttgart.

Several recordings were made (NDR, SWR, deutschlandradio, the BBC and Radio France); highlights have been a CD with orchestral songs of Gustav Mahler and the State of Baden-Württemberg Youth Orchestra, Ralf Gawlick's *Letters from Stalingrad* – an electro-acoustic work and fierce anti-war memorial, first performed in Boston (USA) in 2019 (perfect noise/Musica Omnia), as well as Luke Bedford's chamber opera *Through His Teeth*, which has been nominated for the International Classic Music Awards 2019 (bastille musique).

Georg undertook his musical studies at the universities of Freiburg and Mannheim with Bernd Göpfert and Rudolf Piernay, and topped-off his training at masterclasses with Margreet Honig, Emma Kirkby, Graham Johnson, Sarah Walker, Wolfram Rieger, Charles Spencer, Thomas Quasthoff und Thomas Hampson, to name a few.

Despite of his own artistic activities, Georg Gädker is co-founder and artistic leader of concert series "**klangwerk LIED** Freiburg", which has been under the patronage of American accompanist Irwin Gage until his passing in 2018.

Selected international press reviews:

Georg Gädker (Allemagne, [...]) est un conteur né et on ne s'étonne pas qu'il préfère l'intimité du récit clair et net du lied qu'il pare d'une authentique typicité : évocation de la nuit sombre (Brahms) ou nostalgique (Barber) voire d'une mort assumée (Ibert). Ailleurs, l'acteur se révèle derrière la candeur naïve de Papageno ou la colère rageuse de Händel, cette prestation se terminant sur un « I hear an army » de Barber qui devient une véritable scène de genre. (...) le [candidate est] un tempérament !

Georg Gädker (Deutschland, [...]) ist ein geborener Geschichtenerzähler, und es verwundert nicht, warum er die Intimität der hellen und deutlichen Sprache des Lieds bevorzugt, die er mit authentischer Persönlichkeit meistert: das Heraufbeschwören der dunklen (Brahms) oder nostalgischen (Barber) Nacht oder eines vorausgeahnten Todes (Ibert). Daneben zeigt sich der Schauspieler hinter der naiven Unschuld des Papageno oder wütendem Zorn bei Händel. Seine Vorstellung endete mit „I hear an army“ von Barber, was zu einer echten Genre-Szene wurde. (...) dieser Kandidat ist Temperament!

LE SOIR, Brussels

Emotionales Zentrum der Aufführung war Bariton Georg Gädker - ein Oratorien-Jesus, wie man ihn noch nicht erlebt hat. Der Piernay-Schüler verkörperte, durchlebte die Partie geradezu: Jesus als „wahrer Mensch“ mit allen Facetten zwischen Verzweiflung, Vorwurf, Demut und Ergebenheit.

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Allein, wie er nach dem Judas-Kuss 'Mein Freund' sang, sagte alles.

SCHWÄBISCHES TAGBLATT, Tübingen

Seine Ausdrucksfähigkeit (...) ist wunderbar, (...) beide Musiker haben als Liedgestalter sehr viel mitzuteilen. (...) Und man merkte: wie witzig, überlegen, ironisch kann Liedgesang sein. Bitte, mehr Liederabende!

HAMBURGER ABENDBLATT, Hamburg

Georg Gädker's baritone was a joy to hear – light in tone but with a commanding resonance and presence. The words shone clearly and the voice was powerfully modulated. The stately authority of the opening 'Nacht und Träume' was unassailable and grave, slower than many might choose, but absolutely steady – a tribute to the mutual understanding of singer and pianist. The lighter tone of 'Ganymed' was a welcome contrast. Gädker broke off here, leaving 'Wandrer's Nachtlied II' (...), concluding this sequence magisterially.

Georg Gädkers Bariton war eine Freude zu hören – hell im Klang, jedoch mit beeindruckender Resonanz und Ausstrahlung. Die Worte klangen klar und die Stimme war kraftvoll geführt. Die majestätische Instanz des eröffnenden „Nacht und Träume“ war unantastbar und schwer, langsamer als viele es wählen würden, aber absolut gleichmäßig – ein Tribut an das gegenseitige Verständnis von Sänger und Pianist. Der leichtere Ton von ‚Ganymed‘ brachte einen willkommenen Kontrast. Mit ‚Wanderers Nachtlied II‘ [...] endete Gädker [...] und beendete diese Gruppe majestätisch.

CLASSICALSOURCE.COM, London

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