

DEAN



ARTISTS  
MANAGEMENT

**ALEXANDER WEIMANN**  
**CONDUCTOR/HARPSICHODIST**

“Alexander Weimann, who has done a lot of fine work in Montreal, leads a crisply engaging performance by the 20-piece Pacific Baroque Orchestra from the keyboard.... All three CDs are a pleasure from beginning to end.”

**Musical Toronto, review of *Handel: Orlando***

“Handel doesn’t miss a trick in creating spectacular choral effects; neither did music director Alexander Weimann in bringing them to life with theatrical cunning and an all-embracing sense of joy.”

**The Vancouver Sun**

“The Montreal based Arion Orchestre Baroque, founded in 1981, provides fleet, stylish support under Alexander Weimann’s baton; the sense prevails of a genuine musical collaboration with Gauvin, not a pit band supporting a star guest.”

**Opera News**

“There are three well-spaced and brief orchestral interludes included, with the Adagio from Handel’s Concerto Grosso Op. 3 No. 1 being the most stunning. And throughout, the Arion Orchestre Baroque, playing on period instruments under Alexander Weimann, is never less than ideal. This is a stunner.”

**Classics Today**

“Karina Gauvin’s voice is on the fuller side for this repertoire, and those who prefer straight tones should look elsewhere. But she handles the coloratura writing with ease and authority...Alexander Weimann leads the Arion Orchestre Baroque in energetic performances.”

**Newark Star Ledger**

“With the **ultra-capable Alexander Weimann** as conductor/organist, one could anticipate a good program; the event, loosely inspired by Vespers at the great Saint Mark’s Basilica, was

perfectly in line with Weimann's imaginative concerts for the Pacific Baroque Orchestra. The program proved as close to seamless as it could be."

**The Vancouver Sun**

On Weimann's St. John Passion for Atma Classique- "has a luminous and gently penetrating emotional impact...The instruments are discreet and yet integral, and the quality of the production adds up to a very significant, incrementally impressive new reading."

**Gramophone Magazine**

"Même si la période pascale n'est pas encore arrivée, l'orchestre baroque Arion sous la direction d'Alexander Weimann ouvre ses portes à un grand classique. Dans la lignée du chef d'orchestre Nicolas Harnoncourt, les voix privilégient une densité et un engagement total. Tranquillement, nous nous laissons séduire par la dramaturgie du texte et les effets de contraste. Enveloppant."

**Le Journal de Montréal**

"Weimann's direction from the harpsichord and organ provides a masterful but sensitive accompaniment, allowing these superb voices to shine through brilliantly."

**The Whole Note**

"The musicians, directed by organist and harpsichordist Alexander Weimann, provided the filigreed, glowing backdrop....A graceful instrumental suite in the French style by Erlebach, and a magnificent Passacaglia for solo harpsichord by Georg Muffat completed this unusual and alluring program."

**The Ottawa Citizen**

"the music making is poetic and and expressive...the six singers listen, watch and respond to each other with keenness and subtlety. Throughout Alexander Weimann directs judiciously from the keyboard."

**Gramophone Magazine**

"Alexander Weimann played the keyboards – organ and harpsicord – and directed the singing with extraordinary insight."

**The Globe and Mail**

"Much credit goes to guest conductor Alexander Weimann whose sense of the score was informed and eminently musical, and assured an enhanced coherence to the performance."

**The Ottawa Citizen**

“Chez Atma, aussi, nous trouvons un bijou baroque: un CD de quatre oratorios de Carissimi sur les histoires de Jonas, Jephthé, Ezéchias et Job. Nous sommes là dans un registre bien plus éloquent que «végétarien». Les Voix baroques, menées par Alexander Weinmann, éclairent avec vigueur cette musique, post-monteverdienne.”

**Le Devoir**

“Many of his scores have been lost, so it’s hard to tell that Roman Giacomo Carissimi was one of the most celebrated composers of his day (1605-1674). But thanks to brilliant recordings such as this one by Montreal’s Les Voix Baroques, led by conductor Alexander Weimann, that is likely to change. Here are four oratorio-like “sacred stories” (Jonas, Jephthe, Ezechia and Job) gorgeously played and sung.”

**Toronto Star**

“Smartly accompanied by harpsichordist Alexander Weimann and Tempo Rubato. Flautist Grégoire Jeay’s obligato in ‘Sweet bird that shun’st the noise of folly’ (*L’Allegro*) is delectable, while Gauvin’s impeccable coloratura and sharp-sweet-creamy-raspberry ripple soprano fit this aria like a designer glove.”

**BBC Music Magazine**

A thirteen-member company of singers and instrumentalists, led from the keyboard by Alexander Weimann, contextualized four works by Henry Purcell... This program was both ingenious and intricate... The selection, superb musicological practice that approaches composition in its subtle selectivity and pacing, was matched by the splendour of the performances... this was collegial, collaborative music-making of the highest level...

**Vancouver Sun**