

Janet Baker - Grandi Voci (1994)

Written by bluesever

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1. *Dido and Aeneas - But death, alas!.. When I am laid in earth.. With drooping wings* 2. *Vergnügte Ruh, beliebte Seelenlust, BWV 170* 3. *La Calisto - Act 1, Ardo, Sospiro E Piango* 4. *Hippolyte et Aricie - Cruelle mere des amours* 5. *Hippolyte et Aricie - Quelle plainte en ces lieux m'appelle* 6. *Trois Poemes de Stephane Mallarme - Soupir* 7. *Trois Poemes de Stephane Mallarme - Placet futile* 8. *Trois Poemes de Stephane Mallarme - Surgi de la croupe et du bond* 9. *Chansons madecasses - Nahandove* 10. *Chansons madecasses - Aoua! Aoua! Mefiez-vous des blancs* 11. *Chansons madecasses - Il est doux de se coucher durant la chaleur* 12. *Chanson perpetuelle, op.37* 13. *Quatre Poemes hindous - Une belle* 14. *Quatre Poemes hindous - Un sapin isole* 15. *Quatre Poemes hindous - Naissance de Bouddha* 16. *Quatre Poemes hindous - Si vous pensez a elle* Janet Baker – mezzo-soprano English Chamber Orchestra Anthony Lewis – conductor

Born: August 21, 1933 - Hatfield, South Yorkshire, North England, UK

The English mezzo-soprano, Dame Janet Baker (Abbott), studied music in London in 1953 with Helene Isepp and Meriel St Clair. She has enjoyed an extensive operatic career, especially in early Italian opera and the works of Benjamin Britten. As a concert performer, she is noted for her interpretations of Gustav Mahler and Edward Elgar.

Janet Baker made her debut in 1956 as Miss Róza in *The Secret* (Oxford University Opera Club) and at the same year she appeared for the first time in Glyndebourne, and took second place at the Kathleen Ferrier Prize competition. In 1959 she won the Queen's Prize at the Royal College of Music. That same year she sang Eudige in the Handel Opera Society's *Rodelinda*; other George Frideric Handel roles included *Ariodante* (1964) and *Orlando* (1966), which she sang at the Barber Institute, Birmingham. With the English Opera Group at Aldeburgh she sang Purcell's *Dido* (1962), *Polly* (B. Britten's version of *The Beggar's Opera*) and *Lucretia*. At

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Glyndebourne she appeared again as Dido (1966) and as Diana/Jupiter (Calisto) and Penelope (Il ritorno d'Ulisse). For Scottish Opera she sang Dorabella, Dido (Troyens), Octavian, the Composer and Gluck's Orpheus. At Covent Garden, having made her debut in 1966 as Hermia, she sang Berlioz's Dido, Kate in Owen Wingrave (the role she created in its original television version in 1971), Mozart's Vitellia and Idamantes, Walton's Cressida and Gluck's Alceste (1981). For the English National Opera she sang Poppaea, Donizetti's Mary Stuart, Charlotte (Werther) and G.F. Handel's Julius Caesar. In 1982 she retired from opera, after singing Mary Stuart at the ENO and Gluck's Orpheus at Glyndebourne. She described her final opera season and her career in Full Circle (London, 1982).

Complete emotional identification with her roles, many of which she recorded, and a rich, expressive and flexible voice enabled Janet Baker to excel in florid as well as dramatic music. Janet Baker was created a DBE in 1976. She became a Companion of Honour in 1994. ---
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