



DOROTHEE MIELDS

Soprano

“Dorothee Miels is among the finest, most genteel, singers of our time [...] This soprano has everything: sweetness, “unaffected purity” (Charles Downey), pitchperfect intonation, unflappable at any tempo, and with a movingly dramatic execution of the text because she loves the word nearly as much as the note.”

Jens F. Laurson, Forbes.com, 23.03.2016

Dorothee Miels is one of the leading interpreters of 17th- and 18th-century music and is beloved by audiences and critics alike for her unique timbre and moving interpretations. Her flawless technique and the ethereal clarity of her voice also make her ideally suited for works by contemporary composers like Beat Furrer, Gérard Grisey, Hans Werner Henze and Pierre Boulez.

She appears regularly with the Collegium Vocale Gent, Bach Collegium Japan, Netherlands Bach Society, Freiburger Barockorchester, RIAS Kammerchor, Orchestra of the Eighteenth Century, L’Orfeo Barockorchester, Lautten Compagny and Klangforum Wien under such conductors as Stefan Asbury, Ivor Bolton, Frans Brüggen, Pierre Cao, Beat Furrer, Paul Goodwin, Philippe Herreweghe, Wolfgang Katschner, Gustav Leonhardt, Emilio Pomárico, Hans-Christoph Rademann, Ludger Rémy, Peter Schreier, Andreas Spering, Christoph Spering, Stephen Stubbs, Masaaki Suzuki and Jos van Veldhoven.

Dorothee Miels is a welcome guest at international festivals, including the Leipzig Bach Festival, Suntory Music Foundation Summer Festival in Japan, Boston Early Music Festival, Flanders Festival, Vienna Festival, the Handel Festival in Halle, Niedersächsische Musiktage and Musikfest Bremen.

She is a devoted chamber musician and offers a range of highly interesting projects such as “Lord Nelson at the river Nile” (music by Haydn and contemporaries dealing with the battles of Lord Nelson), “White as Lillies was her Face” with songs by John Dowland combined with texts by Heinrich Heine, “Mort exquisite, mort parfumée” with French impressionistic compositions, as “Duft und Wahnsinn” (fragrance and lunacy) together with Hille Perl, viola da gamba, and Lee Santana, lute, as well as “Birds” with flutist Stefan Temmingh.

A steadily growing discography with several award-winning recordings documents her artistic achievements. Recent releases of “In Darkness Let me Dwell” and “Loves Alchymie” (with Hille Perl and Lee Santana, Sony/dhm) and Purcell “Love Songs” and “Loves Madness” (with the Lautten Compagny, Carus) have received great critical acclaim. Equally well received was the Telemann album “Die Hoffnung des Wiedersehens” with L’Orfeo Barockorchester (Sony/dhm), Krieger Cantatas with Hamburger Ratsmusik (Carus) and last but not least “Inspired by Song” and “Birds” with Stefan Temmingh (Sony/dhm).

Highlights of the season 2017/18 include appearances with the RIAS Kammerchor (Monteverdi “Vespro della Beata Vergine”) and at the Heinrich Schütz Musikfest, as well as concerts with Ensemble Pygmalion and Tafelmusik Toronto. In spring 2018, she is going to sing Buxtehude with The English Concert at the Wigmore Hall London. She will furthermore appear at the Salzburg Easter Festival together with Collegium Vocale Gent and the Sächsische Staatskapelle Dresden, followed by a China tour together with Stefan Temmingh.

Since autumn 2016, Dorothee Miels teaches voice at the Royal Conservatory The Hague.

SEASON 2017/2018

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