



SAMUEL HASSELHORN, baritone



OBERON'S GROVE (New York):

"What a great pleasure to hear Mr. Hasselhorn's voice. His singing was so beautiful and expressive, with a warm sound and finely-tuned phrases. In Schumann's Dichterliebe, he took us on an interior journey of hope, despair, anger, and resignation. There were countless moments to savor in his interpretation – his take ranks with the best I have heard."

CRESCENDO MAGAZINE:

"The baritone showed an impressive range of vocal abilities and offered moments of emotion and pure musicality that will not soon be forgotten. When Hasselhorn suspended and melted his final note into the resonance of the piano, it took our breath away."

KIELER NEWS (Germany):

"A first among equals was Samuel Hasselhorn, whose supple, virile baritone effortlessly sprang to life in all registers, and whose perfect articulation and fine dynamic subtleties lent every phrase absolute authority and nobility."

First Prize, 2017 Das Lied Competition • First Prize, 2015 Young Concert Artists International Auditions
Second Prize, 2015 Wigmore Hall Song Competition (London)
First Prize, 2013 International Schubert Competition (Dortmund)
Prix de Lied, 2013 Nadio and Lili Boulanger Competition (Paris)
Lindemann Vocal Chair of YCA • Barbara Forester Austin Fund for Art Song of YCA

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Photo: Nikolaj Lund



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SAMUEL HASSELHORN, baritone

Baritone **Samuel Hasselhorn** captured First Prize at the prestigious Queen Elisabeth Competition in May, 2018. His performances, recognized for his charismatic stage presence and stunning vocal ability, have been praised for offering "moments of emotion and pure musicality that will not soon be forgotten" (*Crescendo Magazine*). Travelling throughout Europe and the United States, Mr. Hasselhorn will be featured this season in numerous performances of oratorios and cantatas including Bach's St. Matthew's Passion and "Ich habe genug", Handel's Messiah and Szymanowski's "Stabat Mater." In addition to recitals in Germany, he graces the stages of Boston's Isabella Stewart Gardner Museum, The Morgan Library and Museum in New York, Abbey Church Events in Washington State, the Port Washington (NY) Library and the Cosmos Club.

During his first U.S. tour as First Prize Winner of the 2015 Young Concert Artists International Auditions, Mr. Hasselhorn made acclaimed recital debuts in Washington, DC and in New York in the Rhoda Walker Teagle Concert on the Young Concert Artists Series, and he appeared in recitals at the Buffalo Chamber Music Society, the Levine School of Music, the Mt. Pleasant Presbyterian Church, Mary Baldwin University, and as soloist with the Chamber Orchestra of the Triangle.

Mr. Hasselhorn was a fellow at the Marlboro Music Festival in 2017, and has been invited to return in 2018. He has also been a fellow at Ravinia's Steans Music Festival and sang at Carnegie Hall in Marilyn Horne's 2015 "The Song Continues Series." In addition to performing recitals in the U.S., Japan, Belgium, Luxemburg, France, and Germany, Mr. Hasselhorn has also appeared in the Gewandhaus Leipzig, at the International Händel Festival in Göttingen, Germany and at Notre Dame in Paris. His first CD "Nachtblícke," with lieder by Schubert, Pfitzner, and Reimann, was released on the Classicclips label.

On the opera stage, he has performed the roles of Herr Fluth in *Die lustigen Weiber von Windsor*, Guglielmo in *Cosí fan tutte*, Aeneas in *Dido and Aeneas*, and sang the lead role in *Der Kaiser von Atlantis* by Viktor Ullmann with the Studio de l'Opéra de Lyon. Most recently, he appeared as Masetto in Mozart's *Don Giovanni* with l'Opéra de Lyon, and made his debut at the Leipzig Opera, in a ballet production of Carl Orff's *Carmina Burana*.

Samuel Hasselhorn earned his degree in Opera Performance from the Hannover Music School, which also included a year of study at the Paris Conservatory. He has worked with Malcolm Walker, Marina Sandel, Jan-Philip Schulze, Susan Manoff, and Anne Le Bozec. He has also participated in master classes with Kiri Te Kanawa, Kevin Murphy, Thomas Quasthoff, Helen Donath, Annette Dasch, Edith Wiens, and Martin Brauß.

Mr. Hasselhorn has received grants from the Walter and Charlotte Hamel Foundation and the Gundlach Music Award, and has won the 2018 Emmerich Smola Prize of Germany's SWR Young Opera Stars Competition, First Prize in the 2017 Das Lied International Song Competition in Berlin, Second Prize at the 2015 Wigmore Hall Song Competition, Third Prize in the Hugo Wolf Competition in 2016, First Prize in the 2013 International Schubert Competition in Dortmund, and the "Prix de Lied" in the 2013 Nadia and Lili Boulanger Competition in Paris. He currently holds the Lindemann Vocal Chair of YCA, and is recipient of the Barbara Forester Austin Fund for Art Song of YCA.



Young Concert Artists, Inc.

SAMUEL HASSELHORN, *baritone*

REPERTOIRE WITH ORCHESTRA

C.P.E. BACH	<i>Magnificat</i>
J.S. BACH	<i>Matthäuspassion</i> <i>Johannespassion</i> <i>Markuspassion</i> <i>Weihnachtsoratorium</i> <i>H-Moll-Messe</i> <i>Osteroratorium</i> <i>Himmelfahrtsoratorium</i> <i>Magnificat</i>
BRAHMS	<i>Ein deutsches Requiem</i>
DUPARC	<i>Chanson Triste</i> <i>Phidyle</i>
DURUFLÉ	<i>Requiem</i> <i>Missa cum jubilo</i>
FAURÉ	<i>Requiem</i>
HANDEL	<i>Messiah</i>
HAYDN	<i>Nelson-Messe</i>
MAHLER	<i>Lieder eines fahrenden Gesellen</i> <i>Kindertotenlieder</i> <i>Rückert-Lieder</i> <i>Des Knaben Wunderhorn</i>
MONTEVERDI	<i>Marienvesper</i>
MOZART	<i>Requiem</i> <i>Vespera solennes de Confessore</i>
ORFF	<i>Carmina Burana</i>
PRAETORIUS	<i>Michaelisvesper</i>
ROSSINI	<i>Petite Messe Solennelle</i>
SCHUBERT	<i>Erlkönig</i> <i>An Schwager Kronos</i> <i>Litanei auf das Fest Allerseelen</i> <i>Musensohn</i> <i>Ganymed</i> <i>Ständchen</i> <i>Geheimes</i> <i>Im Abendrot</i> <i>Die Sterne</i> <i>Wanderer an den Mond</i> <i>An Silvia</i>

REPERTOIRE WITH ORCHESTRA (continued)

STRAUSS	<i>Morgen</i> <i>Die Nacht</i> <i>Zueignung</i> <i>Heimliche Aufforderung</i> <i>Cäcilie</i> <i>Allerseelen</i> <i>Traum durch die Dämmerung</i>
WEILL	<i>Four Songs after Walt Whitman</i>

OPERA ROLES

BRITTEN	<i>Billy Budd, Billy Budd</i>
DONIZETTI	<i>Don Pasquale, Dottore Malatesta</i>
GOUNOD	<i>Romeo & Juliet, Mercutio</i>
HÄNDEL	<i>Rinaldo, Argante</i>
KORNGOLD	<i>Die tote Stadt, Fritz</i>
LEHÁR	<i>Frühling, Ewald/Dichter</i> <i>Lustige Witwe, Danilo</i>
LORTZING	<i>Der Wildschütz, Graf von Eberbach</i>
MASSANET	<i>Werther, Albert</i>
MOZART	<i>Zauberflöte, Papageno</i> <i>Cosi fan tutte, Guglielmo</i> <i>Don Giovanni, Don Giovanni, Leporello, and Masetto</i> <i>Le nozze di Figaro, Conte Almaviva* and Figaro</i>
OFFENBACH	<i>Orpheus in der Unterwelt, Styx</i> <i>Daphnis und Chloë, Pan</i> <i>Ein Ehermann vor der Tür, Martin</i>
PUCCINI	<i>Gianni Schicchi, Marco</i>
PURCELL	<i>Dido & Aeneas, Aeneas</i>
STRAUSS	<i>Ariadne auf Naxos, Harlekin</i>
TCHAIKOVSKY	<i>Pique Dame, Yeletzky</i>
ULMANN	<i>Der Kaiser von Atlantis, Kaiser Overall</i>
WAGNER	<i>Tannhäuser, Wolfram</i>

Vocal Winner of 2018 Queen Elisabeth Competition in Brussels Announced



POSTED BY: DAVID SALAZAR MAY 15, 2018

Baritone Samuel Hasselhorn is the winner of the Queen Elisabeth Competition in Brussels.

The 27-year-old will be awarded 25,000 euros and a number of concert engagements throughout Europe.

The baritone is no stranger to winning major awards, having taken home the first prize in the Young Concert Artists International Auditions in 2015 as well as the Lindemann Vocal Chair of YCA. He also won first prize at the 2017 Das Lied International Song Competition in Berlin, second prize at the 2015 Wigmore Hall Song Competition, First Prize at the 2013 International Schubert Competition in Dortmund and the “Prix de Lied” at the 2013 Nadia and Lili Boulanger Competition in Paris.

Among those on the jury for the Queen Elisabeth Competition were tenor Marius Brenciu and legendary soprano Martina Arroyo.



YOUNG CONCERT ARTISTS, INC.

Samuel Hasselhorn, baritone

THE BRUSSELSTIMES

MONDAY, 14 MAY 2018

German favourite wins Queen Elisabeth Competition



Samuel Hasselhorn ©Nicolas Maeterlinck/Belga

This year's Queen Elisabeth Music Competition has been won by the German baritone **Samuel Hasselhorn**.

This year's competition was for singers; the subject rotates each year among piano, violin and, a new arrival, cello. **Samuel Hasselhorn (pictured)** is 27 years old, and impressed the audience in the early stages with a programme of German Lieder. For the final, he presented two songs by Mahler and one by Mendelssohn, as well as an aria from the opera *Don Carlos* by Verdi.

The final involves 12 singers, with two performing each evening in a week, culminating on Saturday with the tense wait until almost midnight for the results. In all, six prizes are handed out by the jury. Belgium was represented by sopranos Marianne Croux and Charlotte Wajnberg. The other finalists came from China, South Korea, Argentina, Ukraine, Spain, France, USA and Germany. One bass, five baritones, two mezzo-sopranos and four sopranos.

Alan Hope, Brussels Times

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NEWS *from Young Concert Artists, Inc.*

Samuel Hasselhorn, baritone

Oberon's Grove

Samuel Hasselhorn @ The Morgan Library



Above: Samuel Hasselhorn

Wednesday March 14th, 2018 - **Young Concert Artists** presenting baritone Samuel Hasselhorn and pianist Renate Rohlfing in a noontime recital at the Morgan Library. I had heard the Hasselhorn/Rohlfing duo at Merkin Hall in February 2017 and was keen to hear them again today, especially as Schumann's *Dichterliebe* was on the program.

I very much liked Mr. Hasselhorn's dynamic modulations in the opening *An Silvia* by Franz Schubert; this the baritone linked to another setting on the same theme, Gerald Finzi's *Who is Sylvia?* and he then followed thru with another Finzi, *O Mistress Mine*, in which the singer's lower notes resonated nicely. Mr. Hasselhorn's English diction was crystal clear, and in these two Finzi songs his approach - both in his way with words and even somewhat the sound of his voice - reminded me of Sir Thomas Allen. **High praise indeed.**

Hugo Wolf's dramatic/comic *Lied des transfereiten Zettel* is a rendering of Bottom's bird-song from Shakespeare's *A Midsummer Night's Dream*. Here Mr. Hasselhorn's droll donkey braying was enthusiastically delivered, to the audience's delight.

Mr. Hasselhorn continued in Shakespearean mode with Erich Korngold's *Four Shakespeare Songs*, Op. 31. **These were so beautifully and expressively sung, with his clarity of words very nicely matched to his warm sound and finely-turned phrases.** In this Korngold set, the value to a singer of finding just the right pianist was underscored by Ms. Rohlfing's pliant lyricism and attention to detail. The two were particularly appealing in the last of the songs, *When Birds Do Sing*, with its witty ending.

Ms. Rohlfing's playing was very much a key element in the deeply satisfying performance of Robert Schumann's *Dichterliebe* which concluded the program. This cycle is a pianist's dream, for Schumann lavishes us with phrase after lovely phrase for the keyboard over the course of the sixteen songs, many of which end with piano postludes than must extend the atmosphere of the poems. Ms. Rohlfing excelled, and right from the magical start of the opening *Im wunderschönen monat Mai* - which seems to begin mid-phrase, the notes plucked out of the air - she was simply perfect. Even her quiet turning of the pages became part of the atmosphere.

(over)



Above: Renate Rohlfing

What a great pleasure to hear Mr. Hasselhorn's voice in this long, uninterrupted cycle. In the sublime reverie of *Im wunderschönen monat Mai*, the singer immediately drew us in, and for the next twenty-five minutes he took us on an interior journey of hope, despair, anger, and resignation.

There were countless moments to savour in his interpretation, ideally abetted by Ms. Rohlfing. Their fast and playful *Die Rose, die Lalie, die Taubewas* was followed immediately by the fragrant tenderness of *Wenn ich in deinen augen seh'* with its heartfelt confession: "Ich liebe dich". The gentle turmoil of *Ich will meine seele tauchen* and the stark drama of *Im Rhein, im heiligen Strom* were finely contrasted, and again one must laud the pianist as much as the singer.

In *Ich grolle nicht* ("I bear no grudge, even though my heart is breaking"), Mr. Hasselhorn's take on this song ranks with the best I have heard: grand singing that he softened to splendid effect, nuancing the words and feeling the pain of a broken heart before a soaring top note and a thrilling finish.

The shimmering piano introduction to *Und wüssten's die Blumen* was yet another lovely Rohlfing moment, and in the waltzlike *Das ist ein Flöten und Geigen*, singer and pianist were again in perfect accord.

A sense of nostalgia pervades the soft piano introduction of *Hör' ich das Liedchen klingen*; in this and the ensuing two songs - the rather playful *Ein Jüngling liebt ein Mädchen* and the dreamy *Am leuchtenden Sommernorgen*- Mr. Hasselhorn's sense of characterization as well as his pinpoint control of dynamics were winningly evident.

The voice alone introduces *Ich hab' im Traum geweinet* with its feeling of hesitation. Yet another high point of the performance came with *Allnächtlich im Traume seh' ich dich* where voice and piano meshed impressively in an atmospheric rendering. Following a sparkling piano passage, *Aus alten Märchen winkt es hervor* is a big sing, sung big, before calming down a bit.

Ms. Rohlfing played the introduction to *Die alten, bösen Lieder* ('The old, angry songs') dramatically, and then she beautifully handled the transition to lyricism. Mr. Hasselhorn's somber singing turns mystical in the poet's last musing phrase. The pianist plays on wistfully, hauntingly expressive.

Responding to the audience's warm applause, Mr. Hasselhorn offered a lovingly sung Schumann encore, *Du bist wie eine Blume*, with exquisite playing from Ms. Rohlfing.

~ Oberon

March 15, 2018

Permalink http://oberon481.typepad.com/oberons_grove/2018/03/samuel-hasselhorn-the-morgan-library.html



Samuel Hasselhorn, baritone

The Boston Musical Intelligencer

MARCH 26, 2018

Fine Vocal Recital at Gardner

by VIRGINIA NEWES



At the Gardner Museum's Calderwood Hall on Sunday afternoon, **baritone Samuel Hasselhorn and pianist Renate Rohlfing treated us to a beautifully conceived and artfully presented selection of songs.**

The opening group of Robert Schumann's settings of texts by Heinrich Heine demonstrated the wide range of subject and mood explored by both poet and composer. **Hasselhorn depicted the many shades of the drama with shifts of dynamics and tone color that were never overplayed or mannered.** "Du bist wie eine Blume" (You are like a flower) brought out the mellifluous quality of Hasselhorn's voice in softer tones. In the final song in the Schumann group, "Die beiden Grenadiere" (The Two Grenadiers), there was another vehicle for a stunning display of dramatic characterization in a martial mode.

Hugo Wolf's setting of "Der Feuerreiter" (The Fire-rider) by Eduard Mörike was a bravura display of spooky musical imagery for both performers: obsessive triplets followed by increasing rhythmic density in the piano, wild leaps in the voice contrasting with rising chromatic progressions, then a return to centered tonality with the discovery of the skeleton and the hush of the piano's final chords. Next, in Poulenc, Hasselhorn realized the shifting moods unerringly.

A final group of Schubert songs closed the program. The young Schubert's setting of Goethe's dramatic poem "Erlkönig" calls for virtuosic stamina from both pianist and singer: relentless triplet octaves from the pianist, variety of characterization from the singer. In fact, Hasselhorn employed a distinctive tone color for each of the four characters, with only the narrator remaining in a neutral mood. Employing subtle shifts in color rather than undue mimicry, Hasselhorn conveyed the father's mounting fear, the child's panic, and the elf-king's ingratiating falsehood. Rohlfing's crisp, light attack and steady pace maintained an atmosphere of sheer terror throughout. The calm setting of another Goethe poem, "Wandlers Nachtlied" (Wanderer's Night Song) brought out the sweetness of Hasselhorn's *pianissimo* voice in its upper register. **Hasselhorn and Rohlfing carried off Schubert's last song, "Die Taubenpost" (The Pigeon Post), at once cheerful and melancholic, with rare elegance.** Following a round of well-earned applause, an encore of "An die Musik" (To Music), echoed our sentiments.



NEWS *from Young Concert Artists, Inc.*

Samuel Hasselhorn, baritone

crescendo
Das Magazin für klassische Musik & Lebensart

Belgian Victory!

Bénédic Palaux-Simonnet | Crescendo Magazine | November 19, 2013

It was only natural that the Lied Prize went to the German baritone Samuel Hasselhorn (23) and the French pianist Pierre-Yves Hodique (25), both of them having already received numerous distinctions. An imposing stage presence, the baritone showed an impressive range of vocal abilities (albeit with a bit of tension in the crescendos in French); for his part, the pianist was impish, displaying a very colorful technique: together, the two musicians offered moments of emotion and pure musicality that will not soon be forgotten. Their admirable rendition of the Beiden Grenadiere by Schumann sent shivers up the spine, while the compulsory work by Bach was transformed into a sonorous paradise. When Hasselhorn suspended and melted his final note into the resonance of the piano, it took our breath away. Barber, Duparc and Fauré, performed with irreproachable diction, were well-served by these superlative interpreters.