

James Way

Tenor



“With a natural command of the stage, James Way ... was a consistent scene stealer ... His voice was lush and nimble”
The New York Times

Tenor **James Way** is fast gaining international recognition for the versatility of his voice and commanding stage presence. James is passionate about a career taking in a variety of music as both performer and artistic director. Having followed his initial interest in baroque music through the young artist programmes of Les Arts Florissants and the Orchestra of the Age of Enlightenment he immediately became in demand as a soloist for conductors including William Christie, Rene Jacobs, Harry Bicket and Trevor Pinnock.

Equally comfortable in later repertoire his performances include **Flute** in Britten's *A Midsummer Night's Dream* with Dalia Stasevska at Glyndebourne

Festival and also for Garsington Festival under Douglas Boyd, **The Son** in Laurent Pelly's production of *Les Mamelles de Tiresias* (winner of Best New Opera Production at the 2022 Opera Awards) with Robin Ticciati also for Glyndebourne Festival, **Holy Fool** *Boris Godunov* with the Philharmonia Orchestra under Jakub Hrůša. **Lechmere** *Owen Wingrave* for Grange Park Opera, **Sellem** in Stravinsky's *The Rake's Progress* with the Munich Philharmonic and Barbara Hannigan and a number of performances of Stravinsky's *Pulcinella* with orchestras including the Gothenburg Symphony Orchestra, Swedish Radio Orchestra, Copenhagen Philharmonic with Barbara Hannigan, Scottish Chamber Orchestra and Orchestra Sinfonica de Milano with Alpesh Chauhan OBE.

This coming season's highlights include a return to the Göteborgs Symfoniker for *Mozart Requiem* under Barbara Hannigan, *Die Schöpfung* with the CBSO under Kazuki Yamada, several performances of Handel's *Il Trionfo del Tempo e del Disinganno* **Tempo** with the Irish Baroque and on tour with Les Arts Florissants under William Christie, Handel *Solomon Zadok* at the Goettingen Handel Festival with Georg Petrou and with the Gabrieli Consort and tours with The English Concert and Harry Bicket. Recitals this season include collaborations with Julius Drake and Richard Watkins, Lute songs with Elizabeth Kenny and the complete Britten Canticles at Milton Court alongside pianist Natalie Burch. He will also release a new recording of the Canticles for Delphian Records.

In demand as an interpreter of Handel, his performances of *Messiah* have won praise with orchestras internationally including Handel & Haydn Society Boston, Les Arts Florissants, Freiburger Barockorchester, Orchestra of the Age of

Enlightenment and Dunedin Consort. His debut as **Jupiter** in Handel *Semele* at the Musikverein was the start in a long line of Handel roles including **Samson** (title role), **Acis** and **Damon** *Acis & Galatea* and *L'allegro, il Penseroso ed il Moderato*. He performed **Zadok Solomon** with Harry Bicket & the English Concert at Carnegie Hall, **Lurcanio** *Ariodante* with Il Pomo d'Oro and *La Resurrezione* with Marc Minkowski and Les Musiciens du Louvre.

Other recent highlights include the **Young King** in George Benjamin's *Lessons in Love and Violence* with Orchestre de Paris conducted by the composer, *Bach St Matthew Passion* with Les Talens Lyriques under Christophe Rousset and as the Evangelist with the Irish Baroque Orchestra and Peter Whelan and *Acis & Galatea* **Acis** and *L'incoronazione di Poppea* **Lucano** with Harry Bicket and the English Concert.

James has a growing discography including Handel *L'Allegro, il Penseroso ed il Moderato* with Les Arts Florissants and William Christie and Stanford *Requiem* with the City of Birmingham Symphony Orchestra, on Hyperion, 'Songs of Faith, Love and Nonsense,' a disk of Stanford songs recorded with Roderick Williams and Andrew West, Purcell's *Fairy Queen* with Gabrieli Consort, conducted by Paul McCreech and *King Arthur*, which won BBC Music Magazine's Recording of the Year.

James is a former Britten-Pears Young Artist, and was awarded an Independent Opera Voice Fellowship. He was the winner of the Second Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall.

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info@rayfieldallied.com