



CAROLINE PHILLIPS MANAGEMENT

Press

NICHOLAS KRAEMER *Conductor*

Haydn's *Oxford* in Edinburgh

Kraemer and the SCO flirted and danced their way to the last giddy bar in this thrilling performance.
The Scotsman, 17 January 2008

Chicago Symphony début

We know from **Nicholas Kraemer's** work with Chicago's Music of the Baroque these past several seasons that he knows his way around the 17th and 18th Century orchestral repertory so well that it doesn't matter whether period or modern instruments are used -- the music lives, breathes and dances just as stylishly.
Chicago Tribune, 16 November 2007

Philharmonia Baroque, San Francisco

...a program of Vienna's heavy hitters led with spirit and polish by guest conductor **Nicholas Kraemer** ... Mozart, Haydn and Beethoven have rarely sounded so novel and, well, funky.
San Francisco Classical Voice, 17 October 2006

Under **Kraemer's** assured, energetic direction, each work benefited from the orchestra's characteristically tight ensemble playing.
San Francisco Times, 12 October 2006

Judas Macc. in Chicago

...he [**Kraemer**] tapped into the composer's dynamism, and the music moved forward with a swift inner energy.
Chicago Sun Times, 20 September 2006

Central City's *Poppea*

...helmed by first-rate baroque conductor **Nicholas Kraemer**. The effort paid off with authentic accompaniment that greatly enhances the performance.
The Denver Post, 14 July 2006

***Agrippina* in Aachen**

The guest conductor **Nicholas Kraemer** obviously relished his task and achieved dynamic variety, lively phrasing and a transparent sound from the orchestra.
Opera, June 2006

Handel's *Belshazzar* with the Berlin Phil.

... the triumph of **Nicholas Kraemer**, an early music expert making his Berlin Philharmonic début. He produced a light, radiating sound from the harpsichord, directing elegantly and precisely. The effect was like shining a torch into the darkness of mankind.
Der Tagesspiegel 28 May 2004

Kraemer achieved an almost classical and finely delineated dynamic treatment rather than the vast sequences of loud and soft passages which tend to predominate in poor interpretations of baroque music.
Berliner Zeitung, 29 May 2004

***St John Passion* at The Barbican**

Kraemer was faultless, finding violence as well as pity in the score, as the protracted dissonances that sting like lash strokes gave way to mementos of timeless serenity
The Guardian, 12 April 2004

A St John Passion that was as richly satisfying, various and yet sharply focused as could be ... From a properly urgent, anxious start with opening chorus, **Kraemer** sustained both dramatic tension and musical meaning throughout. It would be years before we hear another St John Passion as scrupulously illuminating and balanced.
The Financial Times, 13 April 2004

***The Magic Flute* at ENO**

... **Nicholas Kraemer** serving up a delicious, limpid stream of rushing strings, woodwind striving towards the 19th century and a barely suppressed awareness of the Romantic revolution round the corner ... **Kraemer** gives Mozart's simplest truths the headroom they want.
The Times, 23 March 2004