

40 ÁRA AFMÆLISTÓNLEIKAR MÓTETTUKÓRSINS OG LISTVINAFÉLAGSINS Í REYKJAVÍK
40 YEARS ANNIVERSARY OF THE MOTET CHOIR AND THE REYKJAVIK FRIENDS OF THE ARTS SOCIETY

Óratórían

MESSÍAS

MESSIAH

eftir Georg Friedrich Händel



Eldborg Hörpu 20. nóvember 2022 kl. 17
Eldborg Harpa – November 20 2022 at 5 pm

Mótettukórinn / The Motet Choir

Alþjóðlega barokksveitin í Reykjavík /
The Reykjavik International Baroque Orchestra
Berit Norbakken sópran /soprano
Alex Potter kontratenór / countertenor

Elmar Gilbertsson tenór / tenor
Oddur A. Jónsson bassi / bass
Tuomo Suni konsertmeistari / Concertmaster
Stjórnandi / Conductor: Hörður Áskelsson

Ávarp stjórnanda Mótettukórsins og listræns stjórnanda Listvinafélagsins

Kæru tónleikagestir!

Hjartanlega velkomin á 40 ára afmælistónleika Mótettukórsins og Listvinafélagsins í Hörpu.

„Sú þjóð sem í myrkri gengur sér mikið ljós.“

Þessi orð Jesaja spámanns sem Händel tónsetti sem þátt í óratóriunni Messías fyrir 281 ári eru lýsandi spádómur fyrir heimsbyggðina á viðsjárverðum tímum. Hlutverk listarinnar er brýnt í samfélagi okkar nú sem fyrr – að lýsa upp myrkur, að leiða til ljóss.

Óratórían Messías segir sögu frelsarans með orðum sem flest voru skráð löngu áður en hann sjálfur var lagður í jötu á hinum fyrstu jólum. Messías er óður til ljóss, huggunar, fyrirgefningar og uppris. Hún horfir ekki framhá skuggahlíðunum sem óhjákvæmilega fylgja mennskunni, en hún túlkar á sannfærandi hátt fullnaðarsigur ljóssins. Orðunum, sem dregin eru saman úr ólíkum ritum Biblíunnar, er í tónlist Händels gefinn búningur sem engan lætur ósnortinn.

Við höfum valið óratóriuna Messías til að fagna þessum tímamótum – ekkert eitt tónverk getur speglað betur þær tilfinningar og minningar sem við tengjum starfi okkar í fjóra áratugi.

Í 40 ár hefur Mótettukórinn æft og flutt tónlist sem flytur sama boðskap og Messías – að boða kristna trú. Viðamestu tónverk hafa verið óratórir eftir Bach og Händel auk nokkurra íslenskra óratória, sem samdar hafa verið sérstaklega fyrir kórin.

Með þessum tónleikum fagna afmælisbörnin og þakka fyrir að hafa fengið að vinna svo lengi við listsköpun og tónlistarflutning.

Það er mér persónulega mikið þakkarefni að hafa búið við þær aðstæður að geta helgað mig kirkjutónlistinni á starfsferli mínum og þjónað listinni í áratugi og vil ég nota tækifærið til að þakka öllu samstarfsfólkinu og því einvaliði listafólks sem ég hef verið svo lánsamur að fá að starfa með.

F.h. Mótettukórsins og Listvinafélagsins þakka ég allan þann mikilvæga stuðning sem við höfum hlotið gegnum árin.

Góða skemmtun og njótið vel!

Hörður Áskelsson

Address from the director of the Motet Choir and artistic director of the Reykjavík Friends of the Arts Society

Dear Concert Guests!

I wish you a very warm welcome to this 40th anniversary concert of the Motet Choir and the Friends of the Arts Society in the Harpa concert hall.

‘The people that walked in darkness have seen a great light.’

These words of the prophet Isaiah, set to music by Handel 281 years ago as part of his oratorio Messiah, are a telling prophecy for the world we live in in perilous times. Art has a pressing role to play in our society now as ever before – to illuminate darkness, to lead us into light.

Handel’s Messiah tells the story of the redeemer in words, most of which were set down long before He himself was laid in a manger at the first Christmas. Messiah is an ode to light, consolation, forgiveness and resurrection. It does not gloss over the dark sides that form an inevitable accompaniment to our human condition, but it interprets convincingly the full and final victory of the light. The words, drawn from various books of the Bible, are in Handel’s music given an apparel that leaves no one untouched.

We have chosen Messiah to celebrate this special occasion. No other single work of music can better reflect the feelings and memories we associate with our activities over four decades.

For 40 years the Motet Choir has practised and performed music that conveys the same message as Messiah – to proclaim the Christian faith. The paramount works have been the oratorios of Bach and Handel, along with a number of Icelandic oratorios composed especially for the choir.

Through this concert, on the occasion of its anniversary, the choir celebrates its existence, with thanks for having been able to work for so many years in artistic creativity and the performance of music.

I personally have good reason to be thankful for having lived under circumstances that have allowed me to devote myself to church music through my career and serve the arts for many years, and I wish to take this opportunity to thank all my colleagues and the select group of artists it has been my good fortune to have worked with.

On behalf of the Motet Choir and the Reykjavík Friends of the Arts Society I offer thanks for all the generous and indispensable support we have received throughout the years.

I bid you welcome and wish you every enjoyment!

Hörður Áskelsson



Fátt róar hug og hjarta eins og að syngja í kór. Þegar ég var nýflutt til Íslands árið 2003 langaði mig strax að ganga í kór. Ekki aðeins vegna þess að ég hafði áður sungið í kór sem stúdent, og ekki heldur til þess að finna innri ró (en vissulega vonaðist ég til að kórsöngurinn yrði ljós í myrkrinu til að þræuka fyrsta vetur ævi minnar svo nærri heimskautsbaug). Fyrst og fremst réðu praktískar ástæður því að ég ákvað að ganga í kór: Ég vildi kynna fólki, og ég vildi læra íslensku.

Mótettukórinn svaraði öllum þessum þörfum mínum. Strax á fyrstu æfingunni gaf fólk sér tíma til að kynna sig fyrir mér í hléi og bjóða mig velkomna í kórin. Fyrir mig sem splunkunýr Íslendingur var þetta eftirtæktaert og mjög dýrmætt. Og þolinmæðin sem mætti mér var dásamleg. Ég hafði lært að lesa nótur á undan stafrófinu, en engu að síður varð ég (og verð enn) frekar ringluð yfir þessum nýju nótum: H? Fís? Sís? Hvað varð um C#? Bb? Bara eitthvað B?

Stuttu fyrir fyrstu tónleikana okkar mannaði ég mig upp í að spyrja kórsystkini mín lykilsurningar, á minni brotnu íslensku: Yrði gerð krafa um að við klæddumst búðingi á sviðinu? (Svarið var nei.)

Að öllu gríni slepptu á ég ákaflega hlýjar minningar með Mótettukórnum. Frá söngæfingum á dimmum vetrarkvöldum og svo gleðinni sem fylgdi því að flytja fjölbreytileg tónverk fyrir fullum sal af fólki. Tilfinningin er einstök og mér finnst forréttindi að hafa fengið að upplifa það, jafnvel aðeins um skamma hríð.

Ég óska öllum núverandi og fyrrverandi meðlimum Mótettukórsins innilega til hamingju með 40 ára afmælið. Takk fyrir gleðina sem þið hafið fært svo ótalmörgum í áratugi.

Eliza Reid

Sópran II

There is nothing quite as soothing for the mind and soul as singing in a choir. When I first moved to Iceland in 2003, I was keen to join a choir not only because I had sung as a student, and not only because of the aforementioned well-being dimension (though as my first sub-Arctic winter loomed large in my mind, I knew singing would be a balm to any darkness-induced moods), but also for practical reasons: I wanted to meet people, and I wanted to learn Icelandic.

Mótettukórinn served all purposes. During my first practice, several people took the time to introduce themselves

to me at the break and to welcome me to the choir. As a relatively new arrival to the country, this was notable and important. And the patience with which people treated me was wonderful! Although I had learned to read music before I learned to read words, I was (and still am, to be honest) rather lost at these “new” notes: H? Fís? Sís? What happened to C#? Bb? Any B?

It was also shortly before our first concert that I stuck up the courage to ask the group a practical question in my beginner’s Icelandic: Would we be required to wear búðingur during the performance? (We were not.)

In all seriousness, though, I have very fond memories of my time as a choir member – singing choral music together during stormy winter nights, and then having the joy of performing diverse pieces for an audience. There is really nothing quite like it and I feel privileged to have experienced it if only for a brief time.

I wish all current and former members of Mótettukórinn all best wishes on their 40th anniversary, and sincere thanks for the joy you have brought to so many over the decades.

Eliza Reid

Sópran II

Um Messías

Georg Friedrich Händel var afkastamikíð tónskáld. Númeruð tónverk hans eru rétt rúmlega 600 og þar á meðal eru 42 óperur, 29 óratóriur og rúmlega 120 kantötur. Geri aðrir betur. Í langflestum þessara verka sýnir höfundurinn af sér dramatískt næmi og melódíska andagift sem er við brugðið. Þó að Händel hafi oftast unnið allhratt urðu afköstin sjaldan eða aldrei meiri en þegar hann samdi Messías; á 24 dögum í ágúst og september árið 1741 ruddi hann út úr sér verkinu af slíku offorsi að eiginhandarrit hans, heilar 259 síður, lítur stundum út eins og slettumálverk eftir Jackson Pollock. Frágangur þess ber upprunanum vitni. Það má reyndar ekki gleyma því að suma kafla endurnýtti Händel úr eldri verkum, sem hefur líklega varnað því að hann bræddi úr sér við skriftirnar, en ringulreiðin og öskurkennd tilorðning verksins er þeim mun merkilegri fyrir það hversu friður þess er djúpur, lotningin einbeitt og einlægni þess sönn. Händel náði sambandi við eitthvað eða einhvern meðan á þessu stóð. Enda sagðist hann hafa séð guð almáttugan og himneska herskara í sýn þegar hann lauk við Hallelúja-kórinn, og grátið.

Samtímamenn kveiktu um leið á verkinu þegar það var frumflutt í Dyflinni á Írlandi vorið 1742. Svo vel spurðist Messías út að kavalérar voru vinsamlegast beðnir um að skilja sverð sín eftir heima og frúr að mæta í einföldum pilsum án gjarða. Þannig mætti koma fleiri áheyrendum fyrir og selja fleiri miða! Händel var í góðu sambandi við mammon og yrði sagður hafa „markaðslega kvika færni“ nú á dögum. Og markaðurinn stækkaði bara og stækkaði, í margs konar skilningi, því að vinsældir Messíasar jukust með hverju árinu sem leið eftir dauða Händels. Allir vildu Messías kveðið hafa; sjálfur Mozart

dundaði sér eitt sinn við að útsetja Messías upp á nýtt með alls konar mótartískum krúsidúllum. Smekkur manna hneigðist snemma í þá átt að flytja verkið með miklum kórum og stórum hljómsveitum uns svo var komið laust eftir miðbik 19. aldar að tónleikauppfærsla á Messías með um 3.000 flytjendum þótti ekki sérstaklega frétt næm.

Upp úr því fór sumum að leiðast þófið og tóku til við að flysja 19. öldina utan af Messías. Það gerðu þeir með því að rýna vel og lengi í hrafnasparkið í eiginhandarritinu tætt frá 1741 svo að hver leikin nóta líktist sem mest því sem Händel ætlaðist til. Þegar upprunaflutningur náði verulegu flugi eftir miðbik 20. aldar var eins og einhver hefði fægt gamlan og óhreinan spegil; sá Messías sem kom í ljós var glæsilegri, innilegri og fegurri en sá sem menn höfðu vanist. Verkið verður leikið í þessum anda upprunastefnunnar í dag, á hljóðfæri sem Händel hefði líklega þekkt hljóminn úr sjálfur.

Messías er dramatískur í eðli sínu, þar er sögð mikil og háleit saga með aðferðum barokkóperunnar. Sagan er á stundum beitt og óvægin en miðar alltaf að fögnuðinum sem tenórinn syngur um í blábyrjun, eins og spámaður á eintali við áheyrendur; þeim fögnuði að áþjánín sé á enda og að sektin sé goldin.

Góða skemmtun!

Atli Freyr Steinþórsson



Handel's Messiah

George Frederick Handel was a prolific composer, leaving a legacy of over 600 numbered works, including 42 operas, 29 oratorios and more than 120 cantatas. A full life indeed! In the vast majority of these works he displays a dramatic sensibility and melodic inspiration that are entirely his own. Though Handel usually worked pretty quickly, his creative zeal was seldom if ever greater than when composing the Messiah: over 24 days in August and September 1741 he ground the work out with such urgency that his autograph manuscript, all 259 pages of it, at times looks like a Jackson Pollock splatter painting. The finished product bears testimony to its origins. Some passages in fact Handel lifted or adapted from older works, which presumably helped him to avoid burn-out during the composition, but the chaotic and frenetic genesis of the work is all the more remarkable when seen against its sense of profound peace, its unflinching reverence, and its genuine sincerity. Handel achieved contact with something or someone as this went on, and indeed he said that he had seen Almighty God and the heavenly hosts in a vision when he completed the Hallelujah chorus, and had wept.

The work found an immediate response in Handel's contemporaries at its première in Dublin, Ireland in the spring of 1742. So well was it spoken of that young bloods were kindly requested to leave their swords at home and ladies to attend in simple skirts without hoops; this way there would be room to fit people in, and thus more tickets sold! Handel was a canny businessman, no stranger to lure of mammon and with a keen eye for prevailing tastes. And the market just grew and grew, in many senses, for the work's popularity increased year by year after the composer's death. Everyone wanted

to have composed the Messiah; Mozart himself at one time tinkered about rearranging it with all kinds of Mozartian frills and flourishes. From early on popular taste tended towards the monumental, staging the work with big choirs and large orchestras, until in the years after the middle of the 19th century a concert production of the Messiah with around 3000 performers was not considered particularly newsworthy.

Subsequently some people started to feel they had had enough of this whole to-do and went about paring away the 19th century from the Messiah. This they did by close and detailed analysis of the scrawlings in the tatty autograph copy from 1741, with a view to making each note played as close as possible to what Handel had intended. When historically informed performance really took off in the second half of the 20th century it was as if someone had polished up an old and grimy mirror; the Messiah that emerged was more magnificent, more profound, and more beautiful than people had become accustomed to. The work will be performed in this spirit of period performance today, on instruments whose sound Handel would probably have been familiar with himself.

The Messiah is in its very nature dramatic, telling a great and uplifting story through the methods of baroque opera. The story is at times raw and unsparing, but directed throughout towards the jubilation in the tenor's aria at the very beginning, like a prophet soliloquising to a rapt audience – the jubilation that the suffering is over and the debt repaid.

Enjoy!

Atli Freyr Steinþórsson

Hörður Áskelsson

Hörður Áskelsson var organisti og kantor Hallgrímskirkju í 39 ár frá 1982 til 2021. Hann flutti heim til Íslands eftir að hafa stundað kirkjutónlistarnám í Düsseldorf í Þýskalandi sem hann lauk með hæstu einkunn vorið 1981. Hann gegndi lykilhlutverki við uppbyggingu listalífs í Hallgrímskirkju og við val á Klais-orgeli kirkjunnar. Hann stóð að stofnun Listvinafélags Hallgrímskirkju (sem nú nefnist Listvinafélagið í Reykjavík), Kirkjulistahátíðar, Alþjóðlegs orgelsumars í Hallgrímskirkju og Sálmafoss á Menningarnótt.

Árið 1982 stofnaði Hörður Mótettukór Hallgrímskirkju og kammerkórinn Schola Cantorum árið 1996. Báðir hafa kórarnir verið í fremstu röð íslenskra kóra. Með þeim hefur hann flutt flest helstu kórverk sögunnar, bæði með og án undirleiks. Þá hefur hann stjórnað frumflutningi margra verka fyrir kór og hljómsveit sem íslensk tónskáld hafa skrifað fyrir hann.

Hörður hefur ásamt kórum sínum tekið þátt í ýmsum tónlistarhátíðum og tónlistarkeppnum á alþjóðlegum vettvangi og unnið til fjölmargra verðlauna. Hörður hefur haldið tónleika í mörgum stærstu kirkjum Evrópu, bæði sem kórstjóri og organisti, m.a. í Kölndómkirkju, Notre-Dame og Saint-Sulpice í París, og dómkirkjunum í Frankfurt, Brussel, Helsinki og Basel.

Tónlistarflutningur Harðar hefur oftsinnis verið tekinn upp fyrir sjónvarp og útvarp og verið

gefinn út á geislaþlötum sem hafa hlotið frábæra dóma í íslenskum og erlendum blöðum. Hörður hefur hlotið margs konar viðurkenningar fyrir framlag sitt til tónlistarlífs á Íslandi, þar á meðal Íslensku tónlistarverðlaunin sem tónlistarflytjandi ársins 2001 og Menningarverðlaun DV árið 2002, riddarakross hinnar íslensku fálkaorðu árið 2004 og Íslensku bjartsýnisverðlaunin árið 2006. Þá var hann útnefndur borgarlistamaður Reykjavíkur árið 2002. Hörður hefur kennt orgelleik og kórstjórn við Tónskóla Þjóðkirkjunnar og á árunum 1985–1995 var hann lektor í litúrgískum söngfræðum við guðfræðideild Háskóla Íslands.

Hörður var tónlistarstjóri hátíðarhalda í tilefni af 1000 ára afmæli kristnitöku á Íslandi árið 2000 og hann gegndi embætti söngmálastjóra Þjóðkirkjunnar árin 2005–2011. Í mars 2022 hlaut Hörður Íslensku tónlistarverðlaunin fyrir árið 2021 með Mótettukórnum í flokki hópa sem flytjandi ársins á sviði sigildrar tónlistar og samtímatónlistar og í apríl hlaut hann Liljuna, viðurkenningu Þjóðkirkjunnar, fyrir ævistarf sitt sem kantor Hallgrímskirkju í Reykjavík og fyrir hið mikla tónlistar- og frumkvöðlastarf sitt í kirkjunni.

Hörður er nú sjálfstætt starfandi tónlistarmaður og stjórnandi kóra sinna, Mótettukórsins og Schola Cantorum, og einnig stjórnandi Alþjóðlegu barokksveitarinnar í Reykjavík. Hann er sömuleiðis listrænn stjórnandi Listvinafélagsins í Reykjavík.



Hörður Áskelsson was born in Akureyri in the north of Iceland in 1953. He studied music in Akureyri and Reykjavík, before moving to Düsseldorf, Germany, in 1976 to study at the Robert Schumann Hochschule. He graduated as organist and cantor in 1981 summa cum laude. After a year as organist at the Neanderkirche in Düsseldorf, Áskelsson moved to Reykjavík, where he was organist and cantor at the Hallgrímskirkja from 1982 to 2021. In 1982, he founded the Hallgrímskirkja Motet Choir and was the initiator of the founding of the Friends of the Arts Society of Hallgrímskirkja (now Friends of the Arts Society of Reykjavík). In 1987, he established the Festival of Sacred Arts, a biannual event on the cultural scene in Iceland for more than 30 years. In 1993, Áskelsson founded the Summer Organ concert series in Hallgrímskirkja and in 1996, he founded the chamber choir Schola Cantorum, one of Iceland's most distinguished choirs.

Hörður Áskelsson has received much recognition, and with his choirs he has participated in various festivals and international competitions, receiving many prizes. He has conducted many oratorios, often with the Iceland Symphony Orchestra and the Reykjavík International Baroque Orchestra, and has

premiered numerous Icelandic compositions. His performances have been recorded for radio and television and issued on several CDs. Áskelsson has also served as teacher of the organ and choir conducting at the Iceland National Church's Music School, and from 1985 to 1995 he was lecturer of liturgical music at the University of Iceland. In the year 2000, Áskelsson was music director of the events held to celebrate one thousand years of Christianity in Iceland.

In 2002, Hörður Áskelsson received the Icelandic Music Prize and the Culture Prize of the Reykjavík newspaper DV for his outstanding activities in the year 2001. He was appointed Municipal Artist of the City of Reykjavík in 2002 and received the Knight's Cross of the Icelandic Order of the Falcon in 2004. In the years 2005 to 2011, Áskelsson was Church Music Director of the National Church of Iceland.

Hörður Áskelsson and his choirs have been nominated for the Icelandic Music Prize many times. In 2017, he won the prize for Performer of the Year with his chamber choir Schola Cantorum and in March 2022, he won the prize with the Motet Choir.



Mótettukórinn

Mótettukórinn – áður Mótettukór Hallgrímskirkju – var stofnaður árið 1982 og hefur lengi verið meðal fremstu kóra landsins. Hörður Áskelsson hefur verið stjórnandi kórsins allt frá upphafi. Verkefnalisti kórsins er langur og fjölskrúðugur og má þar finna fjölmargar óratóríur, passíur og sálumessur en líka kórverk án undirleiks frá ýmsum tímum, auk þess sem kórinn hefur frumflutt fjölda íslenskra tónverka. Mótettukórinn hefur farið í margar tónleikaferðir, sungið í helstu dómkirkjum Evrópu og tekið þátt í tónlistarhátíðum á borð við Listahátíðina í Björgvin, Norrænu kirkjutónlistarhátíðina í Gautaborg og Wiener Festwochen í Vínaþborg. Kórinn hefur einnig tekið þátt í erlendum kórakeppnum, síðast í strandborginni Jūrmala í Lettlandi haustið 2018. Hann vann til verðlauna í Alþjóðlegu kórakeppninni í Cork á Írlandi árið 1996 og í september 2014 vann kórinn til þriggja gullverðlauna í keppninni Cançó Mediterrània á Spáni þar sem kórinn vann einnig Grand Prix-verðlaun sem besti kór keppinnar.

Meðal stórverka sem Mótettukórinn hefur flutt má nefna Messías eftir Händel, Matteuspassíuna, Jóhannespassíuna, Jólaóratóríuna og H-moll-messuna eftir Bach, Sálumessu og Messu í c-moll eftir Mozart, sálumessur eftir Duruflé og Fauré, óratóríurnar Elía og Pál postula eftir Mendelssohn, Vesper eftir Rachmaninoff, Messu fyrir tvo kóra eftir Frank Martin og Þýska sálumessu eftir Johannes Brahms. Kórinn hefur þrisvar verið tilnefndur til Íslensku tónlistarverðlaunanna; árið 2012 fyrir flutning á 9. sífóníu Beethovens sem flytjandi ársins í flokki sigildrar tónlistar og árið 2015 fyrir flutning á óratóríunni Salómon eftir Händel á Kirkjulistahátíð og í ár var kórinn valinn tónlistarflytjandi ársins 2021 í flokki sigildrar/samtímatónlistar fyrir túlkun sína á Jólaóratóríu Bachs í Eldborg Hörpu.

Kórinn kemur reglulega fram með Sífóníuhljómsveit Íslands, síðast í mars 2022. Kórinn hefur einnig haldið fjölmarga rómaða tónleika með Alþjóðlegu barokksveitinni í Reykjavík.

The Motet Choir

The Motet Choir – formerly the Motet Choir of Hallgrímskirkja – was founded in 1982 and has been one of Iceland's preeminent choirs for forty years. Hörður Áskelsson has been its conductor since its inception. The choir's repertoire is extensive and multifaceted, and includes numerous oratorios, passions and requiems, a cappella pieces from various periods and Icelandic compositions that the choir has premiered.

The Motet Choir has toured numerous times, sung in many major cathedrals of Europe and participated in music festivals such as the Bergen International Festival, the Nordic Church Music Symposium in Gothenburg and the Wiener Festwochen in Vienna. The choir has also participated in international choir competitions, most recently in Jūrmala, Latvia, in the fall of 2018. It won a prize at the Cork International Choral Festival in 1996 and took home three gold medals as well as the Grand Prix from the 2014 International Choir Competition and Festival Cançó Mediterrània.

Among the major compositions that the Motet Choir has performed are works such as Handel's Messiah, Bach's St. Matthew Passion, St. John Passion, Christmas

Oratorio and Mass in B minor, Mozart's Requiem and Great Mass in C minor, the requiems of Duruflé and Fauré, Mendelssohn's oratorios Elijah and St. Paul, Rachmaninoff's All-Night Vigil, Frank Martin's Mass for Double Choir and the German Requiem of Johannes Brahms. The choir has been nominated three times as Performer of the Year in Classical and Contemporary Music at the Icelandic Music Awards, in 2012 for its performance of Beethoven's 9th Symphony (with the Iceland Symphony Orchestra), in 2015 for its performance of Handel's Solomon at the Festival of Sacred Arts in Hallgrímskirkja, and the choir received the prize for the year 2021 for its performance of Bach's Christmas Oratorio in Harpa last November.

The Motet Choir regularly performs with the Iceland Symphony Orchestra, most recently in March 2022. In addition, the choir has performed several celebrated concerts with the Reykjavík International Baroque Orchestra.

1. fiðla/violin:

Tuomo Suni konsertmeistari/
concertmaster
Joanna Huszcza
Sophie Gent
Sara DeCorso
Guðbjartur Hákonarson

2. fiðla/violin:

Marika Holmqvist
Antina Hugosson
Frouke Mooij
Gróa Margrét Valdimarsdóttir

Víola/viola:

Guðrún Hrund Harðardóttir
Kathleen Kajioka
Svava Bernharðsdóttir

Sello/cello:

Emily Robinson
Hanna Loftsdóttir

Bassi/double bass:

Maggie Urquhart

Óbó/oboe:

Jasu Moio
Lidewei De Sterck

Fagott/bassoon:

Jani Sunnarborg

Trompet/trumpet:

Geerten Rooze
Femke Lunter

Pákur/timpani:

Frank Aarnink

Semball/harpsichord:

Halldór Bjarki Arnarson

Orgel/organ:

Haru Kitamika



Reykjavík International Baroque Orchestra

The Reykjavík International Baroque Orchestra (RIBO) is comprised of excellent musicians from around the world, most having studied at the Royal Conservatoire of The Hague in the Netherlands, one of the leading academies in historically informed performance. Since their graduation, members of the orchestra have established themselves as highly sought-after musicians all over the world, regularly performing with leading ensembles and orchestras that specialise in historically informed performance such as Les Arts Florissants, Amsterdam Baroque Orchestra, Bach Collegium Japan, Orchestra of the Age of Enlightenment and Collegium Vocale Gent, and with world-renowned conductors including William Christie, Ton Koopman, Masaaki Suzuki and Philippe Herreweghe.

The members of RIBO have been frequent guests in Iceland ever since they came together for the first time to participate in the performance of Bach's Christmas Oratorio in the Friends of the Arts

Society's Christmas Music Festival in Hallgrímskirkja in 2004 and again in 2005. The group performed at the Festival of Sacred Arts in 2005, 2007, 2015 and 2019, and played in the Motet Choirs's 30th and 35th anniversary concerts. RIBO's last concert was the lauded performance of the Christmas Oratorio with the Motet Choir conducted by Hörður Áskelsson in Harpa last November.

The orchestra has received great reviews for its performances and has played an invaluable part in introducing the instruments of the baroque and historically informed performance practice in Iceland. About a third of the members of the orchestra are Icelandic musicians that have specialised in the performance of early music.

Concertmaster of the orchestra is the Finnish violinist Tuomo Suni. The orchestra's founder and conductor is Hörður Áskelsson.

Alþjóðlega barokksveitin í Reykjavík

Alþjóðlega barokksveitin í Reykjavík (áður Hallgrímskirkju/Den Haag) er skipuð úrvals hljóðfæraleikurum víðs vegar að úr heiminum, en meðlimir sveitarinnar eiga það flestir sameiginlegt að hafa numið við Konunglega tónlistarháskólann í Den Haag í Hollandi sem er leiðandi í kenningu á barokkhljóðfæri. Að námi loknu hafa meðlimir Alþjóðlegu barokksveitarinnar haslað sér völl sem eftirsóttir hljóðfæraleikarar og leika nú reglulega með mörgum af helstu upprunasveitum heims undir stjórn nafntogaðra stjórnenda. Má þar nefna hljómsveitir á borð við Les Arts Florissants, Amsterdam Baroque Orchestra, Bach Collegium Japan, Orchestra of the Age of Enlightenment, Collegium Vocale Gent og stjórnendur á borð við William Christie, Ton Koopman, Masaaki Suzuki og Philippe Herreweghe.

Meðlimir Alþjóðlegu barokksveitarinnar í Reykjavík hafa verið tíðir gestir á Íslandi frá því að þeir komu fyrst til að taka þátt í flutningi á Jólaóratóriu Bachs á

Jólatónlistarhátíð Hallgrímskirkju árið 2004 og aftur 2005. Sveitin kom fram á Kirkjulistahátíðum 2005, 2007, 2015 og 2019, lék á 30 ára afmælistónleikum Mótettukórsins og 30 ára vígsluafmælistónleikum Hallgrímskirkju. Síðast kom Alþjóðlega barokksveitin fram ásamt Mótettukórnum undir stjórn Harðar Áskelssonar í flutningi Jólaóratóriunnar í Eldborg Hörpu í nóvember sl.

Hljómsveitin hefur undantekningarlaust fengið frábæra dóma fyrir leik sinn og hefur átt ómetanlegan þátt í að kynna flutningsmáta upprunastefnu og hljóðfæri barokktímans hér á landi. Um þriðjungur hljómsveitarinnar eru nú íslenskir hljóðfæraleikarar sem hafa sérhæft sig í flutningi barokktónlistar.

Konsertmeistari Alþjóðlegu barokksveitarinnar í Reykjavík er finnski fiðluleikarinn Tuomo Suni. Stjórnandi er Hörður Áskelsson.



Tuomo Suni studied baroque violin in his native Finland with Kreeta-Maria Kentala before attending the Royal Conservatoire in The Hague, studying with Enrico Gatti and graduating with a master's degree in 2005.

Tuomo's professional life has largely been centred around chamber music, performing and recording with several international ensembles including Opera Quarta, Ensemble Masques, Capriccio Stravagante and Ricercar Consort, winning several awards such as Diapason d'Or for Opera Quarta's cd of Leclair trio sonatas in 2007 and for Ensemble Masques's Romanus Weichlein cd in 2015.

Tuomo is first violin of Vox Luminis, principal second violin of The English Concert, leader of Reykjavik International Baroque Orchestra (RIBO) and plays and records regularly with many other orchestras including Helsinki Baroque Orchestra, Dunedin Consort, The Early Opera Company and Bach Collegium Japan.

Tuomo lives in Glasgow, Scotland.

Joanna Huszcza lives in Brussels, where she moved after studying baroque violin in the Royal Conservatoire in The Hague. She has collaborated with many inspiring personalities and ensembles, often crossing over to other disciplines like world music, jazz, and contemporary dance. The artists that have had the biggest influence on shaping her musical personality are, among others, Enrico Gatti, Philippe Herreweghe, Marco Beasley, Skip Sempe and choreographer Juan Kruz Diaz di Garraio Esnaola. She can be heard and seen joining Il Gardellino, Ensemble Pygmalion, Luthers Bach Ensemble and Geneva Camerata. She has her own class of historical violin at Koninklijk Conservatorium in Brussels. Joanna has been a member of RIBO for many years.



Guðrún Hrund Harðardóttir studied viola at the Hochschule für Musik und Tanz in Cologne, Germany and later specialised in early music and historical performance practise at the Royal Conservatoire in The Hague. She is one of the founding members of RIBO and has worked with different ensembles in Europe such as

Collegium Musicum Den Haag, B'rock Orchestra, Anima Eterna Brugge and The Netherlands Radio Orchestra. Guðrún Hrund now lives in Reykjavík and is a member of the Iceland Symphony Orchestra but also plays regularly with leading chamber music and baroque groups in Iceland such as The Reykjavík Chamber Orchestra, Nordic Affect, Jökla and Barokkbandið Brák, enjoying exploring both older repertoire and contemporary music. Guðrún has played with Björk in concerts and festivals worldwide, appearing on the albums Homogenic and Vulnicura. Guðrún has a special interest in curating children's concerts and is currently pursuing a master's degree in the field of Arts pedagogy at the Iceland University of the Arts.

Australian born **Sophie Gent** studied at the Royal Conservatoire in The Hague with Ryo Terakado and graduated in 2005. Currently residing in France, Sophie is highly regarded as a soloist, orchestral leader, chamber musician and teacher. She is the first violin with Ensemble Pygmalion (Raphaël Pichon) and the Ricercar Consort (Philippe Pierlot). She has also led the Freiburg Baroque Orchestra, Collegium Vocale Gent, Barokkanerne, Les Muffatti, and Genesis Baroque from Melbourne, Australia. In chamber music formations she works regularly with Ensemble Masques (Olivier Fortin), Ensemble Arcangelo (Jonathan Cohen), Il Convito (Maude Gratton), le Caravansérail (Bertrand Cuiller), and with Kris Bezuidenhout and Jean Rondeau.

Sara DeCorso studied violin at Oberlin Conservatory in Ohio and Stony Brook University in New York and pursued early music studies at the Royal Conservatoire in The Hague under the tutelage of Enrico Gatti. She works with a variety of period instrument orchestras and chamber ensembles, including New Collegium, Van Swieten Society, Orchestra of the Eighteenth Century, FestspielOrchester Göttingen, B'Rock and RIBO. She lives in Catalonia, Spain.

Antina Hugosson grew up in Kristianstad, Sweden, where she started playing the violin. After her study in modern violin at the Malmö Music Academy, she moved to the Netherlands to specialise in early music at the Royal Conservatoire in The Hague for Enrico Gatti and Ryo Terakado. Antina plays both violin and viola with various groups all over Europe, such as Concerto Copenhagen, Vox Luminis and Eslövs Kammarorkester.

Frouke Mooij is originally from the Netherlands but lives in Wales. She studied baroque violin with Ryo Terakado at the Royal Conservatoire in The Hague and has worked throughout Europe and the world with many different early music ensembles and orchestras including Gabrieli Consort and NZ Barok.



Icelandic violinist **Guðbjartur Hákonarson** did his violin and baroque violin studies at Indiana University with Sibbi Bernharðsson, Mauricio Fuks and Stanley Ritchie. His first performance with RIBO was a memorable Messiah in December of 2019. Guðbjartur has played solo with the Icelandic Symphony Orchestra and has also appeared as concertmaster in various orchestras such as Mallorca Chamber Orchestra and Aurora Festival Orchestra, where he worked with Jukka-Pekka Saraste and Leonidas Kavakos. Guðbjartur currently lives in Copenhagen, plays the viola with the Royal Danish Orchestra, and is enrolled in a master's program of violin performance at the Royal Danish Academy of Music.

Philadelphia based Finnish baroque violinist **Marika Holmqvist** earned a master's degree in baroque violin performance and pedagogy from the Royal Conservatoire in The Hague. She has appeared as a concertmaster for orchestras and opera companies on three continents, directed ensembles on both sides of the Atlantic, and served as artistic co-director for groups in the USA, such as Sinfonia New York and the Cambridge Concentus Boston. Currently her leadership positions include Washington Bach Consort (DC), Zenith Ensemble in New England and RIBO among others. Her 20-odd recordings include the Grammy-nominated Handel's Israel in Egypt with the Trinity Wall Street Choir and Baroque Orchestra. Marika is also a dedicated and passionate educator.

Icelandic violinist **Gróa Margrét Valdimarsdóttir** commits her skill not only to historical styles such as the baroque, but also in new music. Beside her work in RIBO, she is currently a member of the Iceland Symphony Orchestra and Brák Baroque Orchestra among others and is a highly dedicated teacher with full qualification in the Suzuki method.

Kathleen Kajioka is a dual citizen of Canada and Iceland, and studied at the Eastman School of Music in Rochester, New York. She lives in Toronto where she played for many years with Tafelmusik under Jeanne Lamon, and travels frequently as a member of Ensemble Masques.

Svava Bernharðsdóttir studied viola in the Royal Conservatoire in The Hague where she got to know the baroque department and take part in its music making. After completing her studies (master's and doctorate) at The Juilliard School, New York, she spent three years at the Schola Cantorum Basiliensis in Basel, Switzerland, where she studied baroque violin, viola and fiedel and took an active part in freelancing around Europe. Svava is now a member of the Iceland Symphony Orchestra and teaches and plays in diverse groups.

Margaret Urquhart is the first bassist of the Orchestra of the Eighteenth Century, of which she has been a member since 1986. Since studying double bass with Anthony Woodrow and viola da gamba with Anneke Pols in The Hague, she has performed with many leading early music ensembles world-wide, including the Ricercar Consort, the Amsterdam Baroque Orchestra, the Nederlandse Bachvereniging, the Orchestra of the Age of Enlightenment, the English Concert, and Collegium Vocale Gent. She teaches violone at the Royal Conservatoire in The Hague, and the Amsterdam Conservatory, and has given violone masterclasses in China, the USA, and across Europe. She is presently completing a PhD on the violone in Bach's music at the Orpheus Institute Gent and Leiden University.

After studying modern and early oboes in his native Finland, **Jasu Moisis** moved to the Netherlands at the age of 19 to study with Ku Ebbinge at the Royal Conservatoire in The Hague, and subsequently to Paris to continue with Marcel Ponsoe. Jasu is the principal oboist of Ensemble Pygmalion (Raphaël Pichon) since 2008, and in 2021 he became the successor of Marcel Ponsoe in Collegium Vocale Gent (Philippe Herreweghe). He has also been playing in the Tokyo-based Orchestra Libera Classica (Hidemi Suzuki) since its creation in 2001. He joined RIBO for the first time performing J.S. Bach's Christmas Oratorio in Harpa in November 2021.

Emily Robinson pursued her musical studies in England, then in the Netherlands at the Royal Conservatoire in The Hague and now lives and works in France. For the past fifteen years she has been a member of Le Concert d'Astrée, conducted by Emmanuelle Haïm and has appeared with world renowned orchestras such as the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Gabrieli Consort and Ensemble Pygmalion working with conductors Christopher Hogwood, Richard Egarr, Trevor Pinnock, Simon Rattle, Paul McCreech and Raphaël Pichon among others. Emily also devotes her time to diverse chamber music projects and has recently recorded Bach's Goldberg Variations in a new arrangement for string trio. She has been the leading cellist of RIBO since 2004.

Studying at the Royal Danish Academy of Music in Copenhagen, **Hanna Loftsdóttir's** interest for early music and period instruments was awakened, and consequently she specialised in baroque cello and viola da gamba playing at the Royal Conservatoire in The Hague. Living in Copenhagen she plays regularly with several well-known Scandinavian baroque groups and orchestras such as Concerto Copenhagen, Höör Barock, Göteborg Baroque, Paulus Barock, Nordic Affect and RIBO. Hanna is also a founding member and manager of Danish-Swedish baroque group Camerata Øresund which has become known for its communicative and energetic performance style.

Lidewei De Sterck grew up in a small countryside village in Belgium. Currently she lives at the Belgian seaside. She started studying the historical oboe in the Lemmens Institute in Leuven, Belgium and finished her studies in the Royal Conservatoire in The Hague in 2005. As a freelance musician she regularly plays all over the world with many of Europe's well known period orchestras. This season she will perform with Les Talens Lyriques (Christophe Rousset), Ensemble Pygmalion (Raphaël Pichon), Capriccio Stravagante (Skip Sempé), Il Gardellino, Vox Luminis, Ensemble Masques, and many others.

Jani Sunnarborg lives in Finland, studied at the Royal Conservatoire in The Hague and in Paris. He is active as solo bassoonist with the Helsinki Baroque Orchestra, Les musiciens du Louvre and {Oh!} Orkiestra Historyczna. Jani teaches at the Sibelius Academy, holds a degree in tailoring and also performs as a baroque dancer.



Femke Lunter, born in the Netherlands, studied trumpet at the conservatory of Utrecht and natural trumpet in the Royal Conservatoire in The Hague. She has performed with orchestras such as Orchestre des Champs-Élysées, Amsterdam Baroque Orchestra, Freiburger Barockorchester and RIBO. Femke also studied psychology and besides her passion for performing music, she is working as a post-doctoral health care psychologist. She is happy that she can use her (musical) creativity to help children and adolescents in need.

Haru Kitamika studied harpsichord in Tokyo, Japan and the Royal Conservatoire in The Hague. She has been active as an ensemble player all over Europe as well as in Japan, and has performed in the USA, Australia, New Zealand and Israel, with ensembles such as Bach Collegium Japan, L'Arpeggiata and Vox Luminis among others.

Geerten Rooze studied both modern and baroque trumpet at the Royal Conservatoire in The Hague. Currently he lives in Germany, where he teaches baroque trumpet at the Staatliche Hochschule für Musik Freiburg. A longtime member of Il Fondamento, he also plays with ensembles such as l'Orchestre des Champs-Élysées, Freiburger Barockorchester and Millennium Orchestra with Philippe Herreweghe, René Jacobs and Leonardo García Alarcón. Geerten has played regularly with RIBO since 2010.

Frank Aarnink moved to Iceland in 2001 after his studies at the Royal Conservatoire in The Hague and has been timpanist/percussionist in the Iceland Symphony Orchestra since then. He has played with the Freiburger Barockorchester, the Gabrieli Consort and Players, and with most Dutch symphony orchestras, including the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic Orchestra. Frank has played under the baton of Bernard Haitink, Valery Gergiev, Mariss Janssons, Edo de Waard, Gennadi Rozhdestvensky, Pierre Boulez, Riccardo Chailly, Vladimir Aszkenazy and Klaus Mäkelä to name a few. In 2007 he started Duo Harpverk together with Katie Buckley on harp, by this date they have commissioned and premiered over 200 pieces, including two as duo concertos with the Iceland Symphony Orchestra.

Halldór Bjarki Arnarson studied in Hannover (horn) and the Royal Conservatoire in The Hague (harpsichord), emerging in 2020 with two bachelor's degrees. In July 2022 Halldór finished his master's degree in historical keyboards from Schola Cantorum Basiliensis with highest distinction and there he goes on to pursue specialised studies in improvisation. Halldór performs regularly with ensembles such as Barokkbandið Brák and Amaconsort, which received the first prize in the renowned Van Wassenaer Competition 2021. Besides being a keyboardist and a horn player, Halldór sings and plays traditional Icelandic instruments in the family band Spilmenn Ríkínis. Halldór has performed across Europe on occasions such as Reykjavík Arts Festival, Laus Polyphoniae Antwerp, Engadin Festival and Lucerne Festival.

Berit Norbakken

Berit Norbakken er ein fremsta sópransöngkona Noregs. Auk þess að vera iðulega valin sem einsöngvari í óratórium, passíum og messum hefur hún haldið einsöngstónleika á ýmsum hátíðum í Noregi. Á síðustu árum hefur hún einnig komið fram í óperuuppfærslum við feiknagóðar undirtektir, nú síðast í nýrri sviðsetningu leikstjórans Calixto Bieito á Jóhannesarpassíu Bachs í Teatro Arriaga í Bilbao. Hún syngur reglulega einsöng með mikilvirtum hljómsveitum í stórum tónleikahúsum á borð við Óperuhúsið í Sydney og Óperuhöllina í Tókyó, meðal annars undir stjórn Roberts King, Daniels Reuss, Eriks Nielsen, Mikhaels Pletnev, Andreas Spering, Olofs Boman og Ottavios Dantone.

Berit Norbakken kom í fyrsta sinn fram á vegum Listvinafélagsins og heillaði áheyrendur í heimsfrumflutningi á óratórinu Gospel of Mary eftir Huga Guðmundsson á Listahátíð í Reykjavík í júní sl. undir stjórn Harðar Áskelssonar og söng einnig sama verk undir hans stjórn á listahátíðinni KLANG í Kaupmannahöfn í júní sl. og á Alþjóðlegu kirkjulistahátíðinni í Osló í september á þessu ári.



Berit Norbakken is one of Norway's leading sopranos. She appears regularly in performances of oratorios, passions and masses, and has held solo recitals at an array of Norwegian festivals. In the past few years, she has sung opera and appeared in other works for the stage with great success, most recently in a new staging of Bach's St John Passion by director Calixto Bieito at the Teatro Arriaga in Bilbao. She appears regularly as soloist with distinguished orchestras at major concert halls such as the Sidney Opera House and the Tokyo Opera City Concert Hall, under the baton of conductors like Robert King, Daniel Reuss, Erik Nielsen, Mikhail Pletnev, Andreas Spering, Olof Boman and Ottavio Dantone.

Berit Norbakken vowed the audience when she sang the title role of Gospel of Mary by Hugi Guðmundsson in the world premiere performance of the oratorio conducted by Hörður Áskelsson at the Reykjavík Arts Festival in June of this year, also participating in the performances of the oratorio at the KLANG Festival in Copenhagen and the Oslo International Church Music Festival.

Alex Potter

Alex Potter frá Englandi er einn af fremstu kontratenórum heims. Hann kemur reglulega fram í öllum helstu tónleikahúsum veraldar með fremstu barokkflytjendum dagsins í dag og söng m.a. í H-moll messu og Matteusarpassíunni eftir Bach í tilefni af 100 ára afmæli hins virta Bachvereniging í Hollandi á síðasta ári. Hann hefur unnið með stjórnendum á borð við Philippe Herreweghe, Lars Ulrik Mortensen, Jordi Savall og Jos van Veldhoven. Bach og Händel eru fyrirferðarmiklir í efnisskrá Potters, en hann leggur sig einnig eftir því að syngja í verkum eftir minna þekkt tónskáld á tónleikum þar sem hann stjórnar sjálfur flutningi.

Alex Potter kemur nú fram í þriðja sinn á vegum Listvinafélagsins með Mótettukórnum og Alþjóðlegu barokksveitinni, en hann var einsöngvari í eftirminnilegri uppfærslu á Jónaóratórinu í Eldborg Hörpu í byrjun aðventu í fyrra og í H-moll messu Bachs í tilefni af 35 ára afmæli Mótettukórsins og Listvinafélagsins 2017.



Alex Potter from England is one of the foremost countertenors in the world and a highly respected interpreter of baroque music. He has performed with leading conductors including Philippe Herreweghe, Thomas Hengelbrock and Lars Ulrik Mortensen. Alongside numerous performances of works by Bach, Handel and other established composers, he takes particular interest in seeking out and singing lesser-known repertoire in concerts and recordings under his own direction.

Alex Potter performed to great acclaim in Bach's Christmas Oratorio with the Motet Choir and Hörður Áskelsson in Harpa Concert Hall last year and he also sang in Bach's B minor Mass at the 35th anniversary concert of the Motet Choir and the Friends of the Arts Society of Reykjavík in 2017.

Elmar Gilbertsson

Elmar Gilbertsson tenór er í fremstu röð íslenskra óperusöngvara. Hann útskrifaðist frá Söngskóla Sigurðar Demetz vorið 2007. Eftir það lá leiðin til Hollands þar sem hann lagði stund á mastersnám í óperusöng við Tónlistarháskólann í Amsterdam og Konunglega tónlistarháskólann í Den Haag. Kennarar hans þar voru Jón Þorsteinsson og Peter Nilson. Elmar hlaut Grímuverðlaunin í flokknum söngvari ársins og Íslensku tónlistarverðlaunin sem söngvari ársins í flokki sígildrar og samtímatónlistar fyrir hlutverk Daða Halldórssonar í óperunni Ragnheiður eftir Gunnar Þórðarson sem sett var upp hjá Íslensku óperunni 2014. Hann söng hlutverk Lenskys í uppfærslu Íslensku óperunnar á Evgení Onegin haustið 2016 og hlaut aftur Íslensku tónlistarverðlaunin fyrir túlkun sína.

Elmar söng tenórhlutverkið í Passíu eftir Hafliða Hallgrímsson á tónleikum í Hallgrímskirkju með Mótettukórnum í apríl 2015 og söng einnig á 30 ára vígsluafmælistónleikum í Hallgrímskirkju í október 2016 og í H-moll messu Bachs í tilefni af 35 ára afmæli Mótettukórsins, en á námsárum sínum var hann um tíma félagi í kórnum. Hann var einnig einsöngvari á Jólatónleikum Mótettukórsins 2017. Elmar er sem stendur fastráðinn við Staatsoper í Stuttgart í Þýskalandi.



Elmar Gilbertsson is one of Iceland's most accomplished opera singers. He graduated from the Sigurður Demetz Singing Academy in Reykjavík in 2007 and studied further at the Amsterdam University of the Arts and the Royal Conservatoire in The Hague with Jón Þorsteinsson and Peter Nilson. He was named Singer of the Year at the Gríma Theater Awards as well as the Icelandic Music Awards for his interpretation of Daði Halldórsson in Gunnar Þórðarson's opera Ragnheiður which the Icelandic Opera premiered in Harpa in 2014. Two years later he received the Icelandic Music Awards again for his performance as Lensky in Eugene Onegin at the Icelandic Opera.

During his student years, Elmar was a member of the Motet Choir and he has often appeared as a soloist with the choir. He sang the tenor part of Hafliði Hallgrímsson's oratorio Passía with the Motet Choir in April 2015 and was the featured soloist at the choir's Christmas concert in 2017 among other performances.

Oddur Arnþór Jónsson

Oddur Arnþór Jónsson barítón hlaut Íslensku tónlistarverðlaunin 2018 sem söngvari ársins fyrir hlutverk Michaels í Brothers, óperu Daníels Bjarnasonar, á Listahátíð 2018. Hann var útnefndur Bjartasta vonin á Íslensku tónlistarverðlaununum 2014 fyrir hlutverk sitt í Don Carlo. Oddur lærði hjá Ólöfu Kolbrúnu Harðardóttur og Alexander Ashworth í Söngskólanum í Reykjavík og stundaði framhaldsnám í óperu- og ljóðasöng við Mozarteum-háskólann í Salzburg í Austurríki hjá Andreas Macco og Mörthu Sharp. Hann hefur hlotið fjölda viðurkenninga í alþjóðlegum ljóðakeppnum.

Oddur er fyrrum félagi í Mótettukórnum og hefur margoft komið fram sem einsöngvari á vegum Listvinafélagsins undir stjórn Harðar Áskelssonar, m.a. í H-moll messunni eftir Bach í tilefni af 35 ára afmæli Mótettukórsins og Listvinafélagsins 2017 og á Kirkjulistahátíð 2019.



Oddur Arnþór Jónsson baritone is one of Iceland's most prominent singers of his generation and has won many national and international prizes. He won Singer of the Year 2018 at the Icelandic Music Awards for Classical and Contemporary Music for his interpretation of Michael in Daníel Bjarnason's opera Brothers, having been named the Brightest Hope at the Music Awards 2014. Oddur studied with Ólöf Kolbrún Harðardóttir and Alexander Ashworth at the Reykjavík Academy of Singing and Vocal Arts and with Andreas Macco and Martha Sharp at the Mozarteum in Salzburg, Austria.

Oddur is a former member of the Motet Choir and has performed as a soloist under the baton of Hörður Áskelsson on numerous occasions, for example in Bach's B minor Mass at the 35th anniversary concert of the Motet Choir and the Friends of the Arts Society in 2017.

PART ONE

The prophecy and realization of God's plan to redeem mankind by the coming of the Messiah.

1 OVERTURE Sinfony

2 ACCOMPAGNATO (Tenor)

Comfort ye, comfort ye my people,
saith your God.

Speak ye comfortably to Jerusalem,
and cry unto her,
that her warfare is accomplished,
that her iniquity is pardoned.

The voice of him that crieth in the wilderness,
Prepare ye the way of the Lord,
make straight in the desert a highway for our God.

3 AIR (Tenor)

Every valley shall be exalted,
and every mountain and hill made low,
the crooked straight,
and the rough places plain.

4 CHORUS

And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

FYRSTI HLUTI

Spádómurinn um og uppfylling áætlunar Guðs um endurlausn mannkyns með komu Messíasar.

1. FORLEIKUR Sinfónía

2. TÓNLES (Tenór)

Huggið, huggið lýð minn,
segir Guð yðar.

Hughreystið Jerúsalem
og boðið henni
að áþján hennar sé á enda,
að sekt hennar sé goldin.

Heyr, kallað er:
„Greiðið Drottni veg um eyðimörkina,
ryðjið Guði vorum beina braut í auðninni“.

(Jes 40.1–3)

3. ARÍA (Tenór)

Sérhver dalur skal hækka,
hvert fjall og háls lækka.
Hólar verði að jafnsléttu
og hamrar að dalagrundum.

(Jes 40.4)

4. KÓR

Þá mun dýrð Drottins birtast
og allt hold sjá það samtímis
því að Drottinn hefur boðað það.

(Jes 40.5)

5 ACCOMPAGNATO (Bass)

Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

6 AIR (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

7 CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8 RECITATIVE (Alto)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US.

9 AIR (Alto) & CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! O thou that tellest good tidings to Zion.

5. TÓNLES (Bassi)

Því að svo mælir Drottinn allsherjar: Eftir skamma hríð mun ég hræra bæði himin og jörð, hafið og þurrlendið. Ég mun hræra allar þjóðir svo að þær munu flytja fjársjóði sína hingað,

(Hag 2.6–7)

Drottinn, sem þið leitið, kemur skyndilega til musteris síns og boðberi sáttmálans, sem þið þráið, hann kemur, segir Drottinn hersveitanna.

(Mal 3.1)

6. ARÍA (Alt)

Hver getur afborið daginn þegar hann kemur, hver fær staðist þegar hann birtist? Hann er eins og eldur í bræðsluofni.

(Mal 3.2)

7. KÓR

Hann hreinsar syni Leví. Þá munu þeir færa Drottni fórnargjafir á réttan hátt.

(Mal 3.3)

8. TÓNLES (Alt)

Sjá, yngismær verður þunguð og fæðir son og lætur hann heita Immanuel; Guð með oss.

(Jes 7.14b; Matt 1.23b)

9. ARÍA (Alt) og KÓR

Stíg upp á hátt fjall, Síon, fagnaðarboði. Hef upp raust þína kröftuglega, Jerúsalem, fagnaðarboði. Hef upp raustina og óttast eigi, seg borgunum í Júda: Sjá, Guð yðar kemur, Síon, fagnaðarboði.

(Jes 40.9)

Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.

10 ACCOMPAGNATO (Bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11 AIR (Bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

12 CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

13 PASTORAL SYMPHONY (Pifa)

14 RECITATIVE (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

Statt upp, skín þú, því að ljós þitt kemur og dýrð Drottins rennur upp yfir þér.

(Jes 60.1)

10. TÓNLES (Bassi)

Myrkur grúfir yfir jörðinni og sorti yfir þjóðunum en Drottinn er runninn upp yfir þér og dýrð hans birtist yfir þér. Þjóðir munu stefna á ljós þitt og konungar á ljómann sem rennur upp yfir þér.

(Jes 60.2-3)

11. ARÍA (Bassi)

Sú þjóð, sem í myrkri gengur, sér mikið ljós. Yfir þá sem búa í landi náttmyrkranna skín ljós.

(Jes 9.2)

12. KÓR

Því að barn er oss fætt, sonur er oss gefinn. Á hans herðum skal höfðingjadómurinn hvíla, hann skal nefndur: Undraráðgjafi, Guðhetja, Eilífðarfaðir, Friðarhöfðingi.

(Jes 9.5)

13. HJARÐLJÓÐ Sinfónía

14. TÓNLES (Sópran)

En í sömu byggð voru hirðar úti í haga og gættu um nóttina hjarðar sinnar.

(Lúk 2.8)

15 ACCOMPAGNATO (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

16 RECITATIVE (Soprano)

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

17 ACCOMPAGNATO (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

18 CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

19 AIR (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

20 RECITATIVE (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

15. TÓNLES (Sópran)

Og engill Drottins stóð hjá þeim og dýrð Drottins ljómaði kringum þá. Þeir urðu mjög hræddir.

(Lúk 2.9)

16. TÓNLES (Sópran)

En engillinn sagði við þá: „Verið óhræddir, því, sjá, ég boða yður mikinn fögnuð sem veitast mun öllum lýðnum: Yður er í dag frelsari fæddur, sem er Kristur Drottinn, í borg Davíðs.

(Lúk 2.10-11)

17. TÓNLES (Sópran)

Og í sömu svipan var með englinum fjöldi himneskra hersveita sem lofuðu Guð og sögðu:

(Lúk 2.13)

18. KÓR

Dýrð sé Guði í upphæðum og friður á jörðu og velþóknun Guðs yfir mönnum.

(Lúk 2.14)

19. ARÍA (Sópran)

Fagna mjög, dóttirin Síon, lát gleðilátum, dóttirin Jerúsalem. Sjá, konungur þinn kemur til þín. Réttlátur er hann og sigursæll, Hann mun boða þjóðunum frið

(Sak 9.9-10)

20. TÓNLES (Alto)

Þá munu augu blindra ljúkast upp og eyru daufra opnast. Þá stekkur hinn halti sem hjörtur og tunga hins mállausa fagnar.

(Jes 35.5-6a)

21 DUET (Soprano/Alto)

He shall feed His flock like a shepherd;
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young.

Come unto Him, all ye that labour, come unto Him that
are heavy laden, an He will give you rest. Take His yoke
upon you, and learn of Him, for He is meek and lowly
of heart, and ye shall find rest unto your souls.

22 CHORUS

His yoke is easy, and his burden is light.

PART TWO

The accomplishment of redemption by the sacrifice
of Jesus, mankind's rejection of God's offer, and
mankind's utter defeat when trying to oppose the
power of the Almighty

23 CHORUS

Behold the Lamb of God, that taketh away the sin of
the world.

24 AIR (Alto)

He was despised and rejected of men, a man of
sorrows and acquainted with grief.

He gave His back to the smiters,
and His cheeks to them that plucked off the hair:
He hid not His face from shame and spitting.

21. TVÍSÖNGUR (Sópran/Alt)

Eins og hirðir mun hann halda hjörð sinni til haga,
taka unglömbin í faðm sér
og bera þau í fangi sínu
en leiða mæðurnar.

(Jes 40.11)

Komið til hans öll þér sem erfiðið og þunga eruð hlaðin,
og hann mun veita yður hvíld. Takið á yður hans ok
og lærið af honum því að hann er hógvær og af hjarta
lítillátur og þá munuð þér finna hvíld sálum yðar.

(Matt 11.28–29)

22. KÓR

Því að hans ok er ljúft og byrði hans létt.

(Matt 11.30)

ANNAR HLUTI

Fórn Jesú til syndaaflausnar, mannkyn afneitar fórn
Guðs og algjör uppgjöf mannkyns í baráttunni við afl
almættisins.

23. KÓR

Sjá, Guðs lamb sem ber synd heimsins.

(Jóh 1.29b)

24. ARÍA (Alt)

Hann var fyrirlitinn og menn forðuðust hann,
harmkvælamaður og kunnugur þjáningum,

(Jes 53.3a)

Hann bauð bak sitt þeim sem börðu hann
og vanga sína þeim sem reyttu skegg hans,
huldi ekki andlit sitt fyrir háðung og hrákum.

(Jes 50.6)

25 CHORUS

Surely He hath borne our griefs,
and carried our sorrows!
He was wounded for our transgressions,
He was bruised for our iniquities;
the chastisement of our peace was upon Him.

26 CHORUS

And with His stripes we are healed.

27 CHORUS

All we, like sheep, have gone astray;
we have turned every one to his own way,
and the Lord hath laid on Him
the iniquity of us all.

28 ACCOMPAGNATO (Tenor)

All they that see Him laugh Him to scorn; they shoot
out their lips, and shake their heads, saying:

29 CHORUS

He trusted in God that He would deliver Him; let Him
deliver Him, if He delight in Him.

30 ACCOMPAGNATO (Tenor)

Thy rebuke hath broken His heart: He is full of heaviness.
He looked for some to have pity on Him, but there
was no man,
neither found He any to comfort Him.

25. KÓR

En vorar þjáningar voru það sem hann bar
og vor harmkvæli er hann á sig lagði.
En hann var særður vegna vorra synda,
kraminn vegna vorra misgjörða.
Honum var refsað svo að vér fengjum frið

(Jes 53.4–5)

26. KÓR

Og fyrir benjar hans urðum vér heilbrigðir.

(Jes 53.5)

27. KÓR

Vér fórum allir villir vegar sem sauðir,
héldum hver sína leið
en Drottinn lét synd vor allra
koma niður á honum.

(Jes 53.6)

28. TÓNLES (Tenór)

Allir, sem sjá hann, gera gys að honum,
geifla sig og hrista höfuðið.og segja:

(Slm 22.8)

29. KÓR

Hann treystir Guði. Nú ætti Guð að frelsa hann ef
hann hefur mætur á honum.

(Matt 27.43)

30. TÓNLES (Tenór)

Háðungin kramdi hjarta hans svo að hann örvænti.
Hann vonaði að einhver sýndi meðaumkun en þar
var enginn,
og að einhverjir hugguðu en fann engan.

(Slm 69.21))

31 ACCOMPAGNATO (Tenor)

Behold, and see
if there be any sorrow
like unto His sorrow.

32 ACCOMPAGNATO (Soprano)

He was cut off out the land of the living:
for the transgressions of Thy people was He stricken.

33 AIR (Soprano)

But Thou didst not leave His soul in hell; nor didst
Thou suffer Thy Holy One to see corruption.

34 CHORUS

Lift up your heads, O ye gates;
and be ye lift up, ye everlasting doors;
and the King of Glory shall come in.
Who is this King of Glory?
The Lord strong and mighty,
the Lord mighty in battle.
Lift up your heads,
O ye gates; and be ye lift up, ye everlasting doors;
and the King of Glory shall come in.
Who is this King of Glory?
The Lord of Hosts,
He is the King of Glory.

35 RECITATIVE (Tenor)

Unto which of the angels said He at any time:
Thou art My Son,
this day have I begotten Thee?

31. TÓNLES (Tenór)

Skyggnist um og sjáið,
finnst sú kvöl sem jafnast á við
þá sem á hann var lögð.

*(Hlj 1.12)***32. TÓNLES (Sópran)**

Hann var hrifinn burt af landi lifenda.
Vegna syndar míns lýðs var honum refsað.

*(Jes 53.8b)***33. ARÍA (Sópran)**

Því að ekki munt þú skilja sálu hans eftir í helju
og eigi láta þinn heilaga verða rotnun að bráð.

*(Post 2.27)***34. KÓR**

Þér hlið, lyftið höfðum yðar,
hefjið yður, þér öldnu dyr,
svo að konungur dýrðarinnar megi inn ganga.
Hver er þessi konungur dýrðarinnar?
Það er Drottinn, hin völduga hetja,
Drottinn, bardagahetjan.
Þér hlið, lyftið höfðum yðar,
hefjið yður, þér öldnu dyr,
svo að konungur dýrðarinnar megi inn ganga.
Hver er þessi konungur dýrðarinnar?
Það er Drottinn hersveitanna,
hann er konungur dýrðarinnar.

*(Slm 24.7–10)***35. TÓNLES (Tenór)**

Því við hvern af englum hefur hann nokkru sinni sagt:
Þú ert sonur minn,
í dag hef ég fætt þig?

*(Heb 1.5)***36 CHORUS**

Let all the angels of God worship Him.

37 AIR (Soprano)

Thou art gone up on high;
Thou hast led captivity captive,
and received gifts for men;
yea, even from Thine enemies,
that the Lord God might dwell among them.

38 CHORUS

The Lord gave the word;
great was the company of the preachers.

39 AIR (Soprano)

How beautiful are the feet of them:
that preach the gospel of peace,
and bring glad tidings of good things.

40 CHORUS

Their sound is gone out into all lands, and their
words unto the ends of the world.

41 AIR (Bass)

Why do the nations so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up,
and the rulers take counsel together
against the Lord, and against His Anointed.

36. KÓR

Allir englar Guðs skulu tilbiðja hann.

*(Heb 1.6b)***37. ARÍA (Sópran)**

Þú steigst upp til hæða,
hafðir á burt bandingja,
tókst við gjöfum frá mönnum,
jafnvel uppreisnarmönnum.
Drottinn Guð mun búa þar.

*(Slm 68.19)***38. KÓR**

Drottinn lætur boðskap út ganga,
heill her [fólks] flytur sigurfréttina:

*(Slm 68.12)***39. ARÍA (Sópran)**

Hversu yndislegir eru fætur fagnaðarboðans
sem friðinn kunngjörir,
gleðitíðindin flytur.

*(Jes 52.7a)***40. KÓR**

Boðskapur þeirra hefur borist út um alla jörð og orð
þeirra til endimarka heimsbyggðarinnar.

*(Róm 10.18b)***41. AIR (Bassi)**

Hví geisuðu heiðingjarnir
og hví brugguðu þjóðirnar fánýt ráð?
Konungar jarðarinnar risu upp
og höfðingjarnir söfnuðust saman
gegn Drottni og gegn hans Smurða.

(Post 4.25b–26)

42 CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

43 RECITATIVE (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

44 AIR (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

45 CHORUS

Hallelujah! for the Lord God Omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

King of Kings, and Lord of Lords.
Hallelujah!

42. KÓR

Vér skulum slíta fjötra þeirra og varpa af oss viðjum þeirra.“

(Slm 2.3)

43. TÓNLES (Tenór)

Hann, sem situr á himni, hlær, Drottinn gerir gys að þeim.

(Slm 2.4)

44. ARÍA (Tenór)

Þú skalt mola þær með járnstaf, mylja þær eins og leirker.

(Slm 2:9)

45. KÓR

Hallelúja, Drottinn Guð vor, hinn alvaldi, er konungur orðinn.

(Opb 19.6b)

Drottinn og Kristur hans hafa fengið valdið yfir heiminum og hann mun ríkja um aldir alda.

(Opb 11.15b)

Konungur konunga og Drottinn drottna.
Hallelúja!

(Opb 19.16b)

PART THREE

A Hymn of Thanksgiving for the final overthrow of Death

46 AIR (Soprano)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first fruits of them that sleep.

47 CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

48 ACCOMPAGNATO (Bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

49 AIR (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

ÞRIÐJI HLUTI

Þakkargjörðarsöngur vegna lokasigursins á dauðanum

46. ARÍA (Sópran)

Ég veit að lausnari minn lifir og hann mun síðastur ganga fram á foldu. Eftir að þessi húð mín er sundurtætt og allt hold er af mér mun ég líta Guð.

(Job 19.25–26)

En nú er Kristur upprisinn frá dauðum, frumgróði þeirra sem sofnuð eru.

(I Kor 15.20)

47. KÓR

Eins og dauðinn kom með manni, þannig kemur upprisa dauðra með manni. Eins og allir deyja vegna sambands síns við Adam, svo munu allir lífgaðir verða vegna sambands síns við Krist.

(I Kor 15.21–22)

48. TÓNLES (Bassi)

Sjá, ég segi ykkur leyndardóm: Við munum ekki öll deyja en öll munum við umbreytast, í einni svipan, á einu augabragði, við hinn síðasta lúður.

(I Kor 15.51–52a)

49. ARÍA (Bassi)

Því lúðurinn mun gjalla og þá munu dauðir upp rísa óförgengilegir og við munum umbreytast. Förgengilegir og dauðlegir líkamir okkar eiga að breytast í óförgengilega líkami sem dauðinn nær ekki til.

(I Kor 15.52b–53)

50 RECITATIVE (Alto)

Then shall be brought to pass the saying that is written:
Death is swallowed up in victory.

51 DUET (Alto/Tenor)

O death, where is thy sting?

O grave, where is thy victory

The sting of death is sin, and the strength of sin is the law.

52 CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

53 AIR (Soprano)

If God be for us, who can be against us?

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

54 CHORUS

Worthy is the Lamb that was slain,
and hath redeemed us to God by His blood,
to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing and honour, glory and power,
be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

50. TÓNLES (Alt)

Þá rætist það sem ritað er:

Dauðinn er uppsvelgdur í sigur.

(I Kor 15.54b)

51. TVÍSÖNGUR (Alt/Tenór)

Dauði, hvar er sigur þinn?

Dauði, hvar er broddur þinn?

En syndin er broddur dauðans og lögmálið afl syndarinnar.

(I Kor 15.55–56)

52. KÓR

Guði séu þakkir, sem gefur oss sigurinn fyrir Drottin vorn Jesú Krist!

(I Kor 15.57)

53. ARÍA (Sópran)

Ef Guð er með okkur hver er þá á móti okkur?

(Róm 8.31b)

Hver skyldi ásaka Guðs útvöldu? Það er Guð sem sýknar. Hver sakfellir? Kristur Jesús er sá sem dæinn er. Og meira en það: Hann er upprisinn, hann er við hægri hönd Guðs og hann biður fyrir okkur.

(Róm 8.33–34)

54. KÓR

Maklegt er lambið slátraða

og með blóði sínu keypti það Guði til handa að fá máttinn og ríkdóminn, visku og kraft, heiður og dýrð og lofgjörð.

Honum, sem í hásætinu situr, og lambinu, sé lof og heiður, dýrð og kraftur um aldir alda. Amen.

(Opb 5.12–13)

Listvinafélagið í Reykjavík

Listvinafélagið í Reykjavík sem fagnar 40 ára afmæli á þessu ári starfaði í Hallgrímskirkju 1982–2021 og stuðlaði að einstöku listalífi í Hallgrímskirkju með mikilli nýsköpun í mörgum listgreinum og glæsilegu tónleikahaldi með Mótettukórnum og Schola Cantorum og Klaisorgeli kirkjunnar og innlendum sem erlendum listamönnum. Listvinafélagið starfar nú sjálfstætt og er m.a. í samstarfi við Tónlistarhúsið Hörpu, sem hefur gert 3ja ára samning við félagið og mun Listvinafélagið, sem er

bakhjarl Mótettukórsins og Schola Cantorum, skipuleggja tvo stóra viðburði í Hörpu árlega auk þess að standa fyrir ýmsum öðrum spennandi og glæsilegum viðburðum á ári hverju. Listvinafélagið telur á fjórða hundrað féлага sem eru dýrmætt bakland fyrir starfsemi félagsins bæði með stuðningi sínum og áhuga og árgjöldum sem mynda mikilvægan fjárhagsgrundvöll félagsins. Einnig nýtur Listvinafélagið stuðnings ríkis og borgar og annarra styrktaraðila. Nýir félagar eru innilega velkomnir!

Mótettukórinn / The Motet Choir

Sópran

	Byrjaði í kórnum:
Alís Heiðar	haust 2021
Anna Samúelsdóttir	haust 2012
Ásdís Kristmundsdóttir	janúar 1983
Guðbjört Gylfadóttir	haust 2004
Guðfinna Indriðadóttir	haust 2000
Guðrún Hólmgeirsdóttir	haust 1991
Halla Björgvinsdóttir	haust 2005
Haldís Ólafsdóttir	haust 2000
Halldóra Björk Friðjónsdóttir	haust 2021
Heiðrún Björt Sigurðardóttir	haust 2016
Rut Guðmundsdóttir	nóv. 2012
Sarka Wohlmuthová	haust 2008
Sólveig Gísladóttir	haust 2002
Unnur Hjálmarsdóttir	haust 2019
Þorgerður María Þorbjarnardóttir	janúar 2018

Tenór

Andrés Narfi Andrússon	janúar 1988
Gunnar Thor Örnólfsson	haust 2014
Hafsteinn Már Einarsson	haust 1994
Hannes Kristinn Árnason	haust 2017
Hrafnkell Karlsson	haust 2018
Ingibjartur Jónsson	haust 1999
Ingvar Jón Bates Gíslason	des. 2007
Karl Friðrik Hjaltason	haust 2017
Magnús Pétursson	haust 2018
Sigurjón Jóhannsson	haust 2010
Víkingur Viðarsson	haust 2008
Þorsteinn Björnsson	haust 2016

Alt

Anna Lilja Torfadóttir	haust 1995
Arnbjörg Ösp Mattíasdóttir	haust 2009
Björg Sigurðardóttir	haust 1998
Bryndís Bergþórsdóttir	haust 2019
Fríða Sigríður Jóhannsdóttir	haust 2006
Halla Jónsdóttir	janúar 2017
Helga Sigríður Þórsdóttir	haust 1999
Hildur Guðný Ásgeirsdóttir	haust 2010
Hrefna Sigurjónsdóttir	haust 2001
Katrín Sverrisdóttir	haust 2007
Kristín Bergsdóttir	haust 2000
Lenka Mátéová	haust 2003
Ragnheiður Þórdís Gylfadóttir	haust 2012
Ragnhildur Sigurðardóttir	janúar 2012
Valgerður Ólafsdóttir	haust 1989

Bassi

Arnar Freyr Kristinsson	haust 2018
Eðvarð Ingólfsson	janúar 2010
Eric Heinen	janúar 2009
Gunnar Örn Gunnarsson	haust 1988
Hrólfur Gestsson	haust 2009
Ingólfur Jóhannesson	haust 2021
Kjalar Martinsson Kollmar	janúar 2020
Martin Kollmar	haust 2010
Ólafur Torfi Ásgeirsson	haust 2013
Snorri Sigurðsson	haust 2003
Sveinn Ingi Reynisson	vor 2005



Stjórn Mótettukórsins

Ragnheiður Þórdís Gylfadóttir, forman
Halla Björgvinsdóttir, meðstjórnandi
Hrafnkell Karlsson, meðstjórnandi
Hrefna Sigurjónsdóttir, ritari
Ingibjartur Jónsson, gjaldkeri

Stjórn Listvinafélagsins í Reykjavík

Hörður Áskelsson, listrænn stjórnandi
Alexandra Kjeld, formaður
Helgi Steinar Helgason, varaformaður
Halldór Hauksson
Ragnheiður Þórdís Gylfadóttir
Ágúst Ingi Ágústsson
Benedikt Ingólfsson
Halla Björgvinsdóttir
Rósa Gísladóttir
Inga Rós Ingólfssdóttir, framkvæmdastjóri

Sérstakar þakkir:

Tónlistarsjóður menntamálaráðuneytisins
Reykjavíkurborg
Styrktarsjóður Samtaka um tónlistarhús og
Ruthar Hermanns
Tuomo Suni
Guðrún Hrund Harðardóttir
Hafsteinn Sv. Hafsteinsson
Halldór Hauksson
Harpa tónlistar- og ráðstefnuhús
Svanhildur Konráðsdóttir
Ása Briem
Starfsfólk Hörpu
Helga Sigríður Þórsdóttir
Menntaskólinn við Sund
Atli Freyr Steinþórsson
Nicholas Jones
Brian FitzGibbon
Jón Bjarnason
Kristín Bogadóttir
Harpa B. Hjarðar
Valdimar Tómasson
Litróf/Guðjón Ó
Blómagalleri

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Tónlistarskólinn í Kópavogi
12 Tónar
Blómasmiðja Ómars
Efnalaugin Björg
Hraði – fatahreinsun
Kirkjuhúsið – Skálholtsútgáfan
Hljóðfærahúsið
Húsasmíðjan/Blómaval
HNOSS veitingahús í Hörpu
PwC
Stjórn Listvinafélagsins
Stjórn Mótettukórsins
ENNEMM
Aladár Rásc
Bjarni Frímann Bjarnason
Lenka Mátéová
Šárka Wohlmuthová
Víkinger Viðarsson
Rúv ohf.

Umsjón með efnisskrá: Halldór Hauksson
Uppsetning: Hafsteinn Sv. Hafsteinsson
Prentun: Litróf



Stjórnarráð Íslands
Menningar- og viðskiptaráðuneytið