



THOMAS DUNFORD



*He really plumbs the depths, too, of Dowland's melancholy 'blues' style, proving himself to be an Eric Clapton of the lute.* (Kate Bolton, BBC Magazine, Sept. 2013)

Born in Paris in 1988, Thomas Dunford discovered the lute at the age of nine, thanks to his first teacher Claire Antonini. He completed his studies in 2006 at the Conservatoire Supérieur de Paris (CNR), when he obtained an unanimous 1st Prize with honors in the class of Charles-Edouard Fantin.

Thomas continued his studies at the Schola Cantorum in Basel with Hopkinson Smith, and participated in several master classes with artists the caliber of Rolf Lislevand and Julian Bream, and in workshops with Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot and Eduardo Eguez. He was awarded his Bachelor's degree in 2009.

From September 2003 through to January 2005, Thomas gave his first performances playing the role of the lutenist in Shakespeare's Twelfth Night on stage at the Comédie Française. Since then, Thomas has played recitals in New York's Carnegie Hall and Frick Collection, London's Wigmore Hall, the Washington Kennedy Center, the Vancouver recital society, Cal performances at Berkeley, the Banff center, the Palau de la Musica in Barcelona, the festivals of Saintes,

## Archlute, theorbo, Renaissance and Baroque guitar, Renaissance and Baroque lute

Utrecht, Maguelone, Froville, TAP Poitiers, WDR Cologne, Radio France Montpellier, Saffron Hall . He made numerous solo or ensemble appearances in the most prestigious European festivals including Ambronay, Arc La Bataille, Bozar, La Chaise-Dieu, Nantes, Saintes, Utrecht and many others. He has also performed further afield in England, Scotland, Ireland, Spain, Germany, Austria, Norway, Belgium, Netherlands, Switzerland, Poland, Hungary, Romania, Estonia, Czech Republic, Bresil, Colombia, Chili, Mexico, United States, Israel, China, Japan and India.

Thomas Dunford has already recorded with the most famous Ensembles. His extensive discography includes recordings with La Capella Mediterranea, Clématis Ensemble, La Serenissima, A 2 Violes Esgales, Cappriccio Stravagante, Marsyas, Pygmalion, La Fenice, Les Arts Florissants and Philippe Herreweghe, countertenor Iestyn Davies and Jean Michel Fumas.

Thomas is regularly in demand, playing a variety of early plucked string instruments with the ensembles Les Arts Florissants, Akadêmia, Amarillis, Les Ambassadeurs, Arcangelo, La

Cappella Mediterranea, Capriccio Stravagante, Le Centre de Musique Baroque de Versailles, La Chapelle Rhénane, Clématis, Collegium Vocale Gent, Le Concert Spirituel, Le Concert d'Astrée, A 2 Violes Esgales, The English Baroque Soloists, The English Concert, l'Ensemble Baroque de Limoges, La Fenice, Les Folies Françaises, the Irish Baroque Orchestra, Marsyas, Les Musiciens du Louvre, Les Musiciens du Paradis, Les Musiciens de Saint Julien, Les Ombres, Pierre Robert, Pygmalion, La Sainte Folie Fantastique, Scherzi Musicali, La Serenissima, Les Siècles, the Scottish Chamber Orchestra, La Symphonie du Marais...

Thomas is attracted to a wide variety of music including jazz, and collaborates in chamber music projects with conductors and soloists Paul Agnew, Leonardo Garcia Alarcon, Nicola Benedetti, Keyvan Chemirani, William Christie, Jonathan Cohen, Christophe Coin, Iestyn Davies, John Elliot Gardner, Bobby McFerrin, Philippe Herreweghe, Monica Hugget, Alexis Kosenko, Francois Lazarévitch, Anne-Sophie von Otter, Anna Prohaska, Hugo Reyne, Anna Reinhold, Jean Rondeau, Skip Sempé, Jean Tubéry...

## PROGRAMME SUGGESTIONS

### JOHANN SEBASTIAN BACH

Archlute recital

### JOHN DOWLAND

Lute recital

### ROBERT DE VISÉE

Theorbo recital

### DUO WITH ANNA REINHOLD

#### LABIRINTO D'AMORE

Selections from the eight toccatas from Kapsberger's first book of lute pieces, interspersed with vocal pieces by Kapsberger, Strozzi, Caccini and Monteverdi.

**Thomas Dunford** archlute

**Anna Reinhold** mezzo soprano

#### LET THE NIGHT ENDURE

French music focusing on four prominent musicians in the service of Louis XIV: De Visée, Lambert, Marais, Lully

**Thomas Dunford** archlute & theorbo

**Anna Reinhold** mezzo soprano

### DUO WITH JEAN RONDEAU

#### LET'S IMPROVISE... FROM DOWLAND TO BACH!

**Thomas Dunford** archlute

**Jean Rondeau** harpsichord

#### WAKE UP DUDE LOUIS XIV or Dialogue on the King's

bedtime... French Music & improvisations

**Thomas Dunford** archlute

**Jean Rondeau** harpsichord

### DUO WITH PAUL AGNEW

#### THOU MIGHTY GOD!

Dowland's sacred arias

**Thomas Dunford** lute

**Paul Agnew** tenor

### DUO WITH KEYVAN CHEMIRANI

#### TOCCATA

Iranian percussion meets Baroque lute to create a new music

**Keyvan Chemirani** zarb, percussions

**Thomas Dunford** lute

### TRIO WITH JEAN RONDEAU & KEYVAN CHEMIRANI

#### JASMIN TOCCATA

Oriental percussions and baroque instruments. Keyvan Chemirani likes to create bridges between different musical worlds. He plays here with two dazzling talents of modern and confident baroque. Together, they give life to a toccata with jasmine fragrances, sprinkled with improvisations and swinging rhythms.

**Keyvan Chemirani** zarb, percussions

**Thomas Dunford** archlute

**Jean Rondeau** harpsichord

#### LACHRIMAE

Solo lute pieces by Dowland interspersed with airs for four voices

**Thomas Dunford** lute

**Reinoud Van Mechelen, Ruby Hughes, Alain Buet, Paul Agnew** voices

#### CONCERTI - VIVALDI

Violin, cello, lute concerti and opera extracts.

**Thomas Dunford** lute

**Anna Reinhold** mezzo soprano

**Sophie Gent** violin 1

**Mathew Trescot** violin 2

**James Boyd** viola

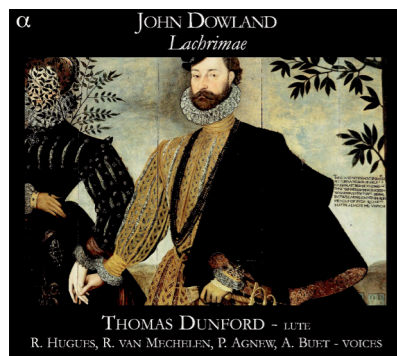
**Christophe Coin** cello

**Peter Whelan** bassoon

**Jean Rondeau** harpsichord



## DISCOGRAPHY



### JOHN DOWLAND

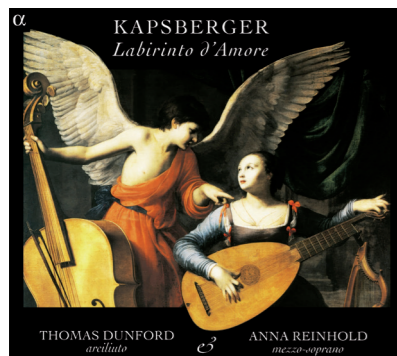
#### LACHRIMAE

ALPHA 195

*The programme combines lute pieces by Dowland with lute songs for several voices. These songs are certainly among the most frequently recorded works of the Elizabethan era. However, the four-part polyphonic texture is generally reduced to a single voice with lute accompaniment. The approach adopted on this disc has been to realise the songs in several*



*voices, thus reverting to the practice, widespread at the time, of an intimate 'chamber' performance of these pieces. Thus the inspired playing of Thomas Dunford is answered by exceptionally rich polyphony, with the combination of the two offering a Dowland of unprecedented colour and energy.*



### GIOVANNI GIROLAMO KAPSBERGER

#### LABIRINTO D'AMORE

ALPHA 195

*The 'Eric Clapton of the lute' (BBC Magazine) comes back to the Alpha microphones, this time with the soprano Anna Reinhold. Here, Thomas Dunford applies his truly prodigious virtuosity to the eight Toccatas from the first book by Meister Kapsberger, giving us a veritable concert such as the composer himself might have proposed with, in counterpoint to the*



*toccatas, a few of the loveliest airs by Caccini, Merula et al. The beauty of Anna Reinhold's voice has a freshness and energy that bring to mind the young performers at work in Alpha's earliest recordings. This goes to prove that there still remains much distance to cover in the discovery of Baroque art.*

## PRESS

*The readings are compellingly articulated by lutenist and director Thomas Dunford [...] Dunford's supple technique, combined with his passion for jazz, allows him to decorate and elaborate the written texts with improvisatory abandon, shedding new light on old favorites. He really plumbs the depths, too, of Dowland's melancholy 'blues' style, proving himself to be an Eric Clapton of the lute.*

**Kate Bolton, BBC Magazine, September 2013**

*Imbued with improvisational feeling, [...] Mr. Dunford's tremulous lute was gentle, subtle, miraculous.*

*Mr. Dunford's professional pedigree is as a world-class exemplar of lute playing, capable of playing anything in any style, in demand everywhere, and at 26 years of age with seeming endless possibilities. "Davies and Dunford" make for a stunning duo collaboration, leaving us all wishing we could hear them again and again, performing repertoire of their own choice, from any era, anytime they wanted. We could have made our standing ovation last all night*

**Calgary Herald, April 2014**

*Dunford's wide range of characteristic lute-plucking techniques at times resembled percussive sounds, while Chemirani's seemingly infinite number of hand strokes — flying at the speed of sound all over his udu and zarb — resonated with actual musical pitches. The musicians alternated solos with duos in breathtaking flights of fantasy, never seeming to run out of new sound possibilities. In melancholy-suffused works by the Elizabethan composer John Dowland, Dunford balanced the basic harmonic underpinning, while imaginatively indulging in variations in a "vocal" line above.*

**Cecelia Porter, The Washington Post, October 2012**



**ARTS/SCENE**  
DIFFUSION

Delphine Dewald  
+32 (0)2 880 50 95  
dw@arts-scene.be

[www.arts-scene.be](http://www.arts-scene.be)

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