

B'Rock Orchestra has the Baroque era at heart. Our intuitive, passionate, and connective touch has established us as one of today's most successful and forward-thinking period orchestras.

With an eye on the world around us and a desire for encounter and exchange, we feel inspired by collaborating with visionary artists. These frontrunners in the world of music, theatre, dance and the visual arts make up our Artistic Family. Together, we research, associate, and create captivating experiences for the ears of a broad audience.

We advance a dialogue with the connoisseur, the curious, and everyone in between. On period instruments, we explore five centuries of music in opera, oratorio and instrumental music. Presenting an excellent performance of a Baroque masterpiece is as important to us as a premiere of contemporary music. Our B'Rock Vocal Consort gives us the freedom to expand our repertoire with like-minded singers.

As we resonate with the world around us, we feel a responsibility to be an organic part of society and contribute to a meaningful discussion. Within our artistic concepts, we address relevant topics such as the relationship between humanity and nature, social justice, and the role of women in art throughout the centuries.

The desire to deepen the connection with our audiences, and with artists of the future, is the driving force behind B'Rock Encounters. Under this umbrella, we create space for participatory adventures and the sharing of experience, insight, and knowledge on and off the stage.

With strong Flemish roots and Ghent as our home base, B'Rock Orchestra is active throughout the world. We enjoy long-term links with production and presentation partners such as DE SINGEL International Arts Centre, Muziektheater Transparant, and GRIP (Antwerpen, BE), KASK & Conservatorium Ghent (BE), International Opera Academy (Ghent, BE), and Opéra de Rouen (FR). We are regular guests at Muziekcentrum De Bijloke (Ghent, BE), Concertgebouw Brugge (BE), Bozar (Brussels, BE), Concertgebouw and Muziekgebouw Amsterdam (NL), Amare Den Haag (NL), Kölner Philharmonie (DE), Elbphilharmonie (Hamburg, DE), and Beethovenfest Bonn (DE), and many more.

Recent highlights include a tour of six European cities with *Carmen* (1874 version) and a trip to Korea and Japan with Handel's *Il trionfo del Tempo*, both conducted by René Jacobs; the dance and theatre productions *Torment of Hearts* by Femke Gyselinck (GRIP), *Eat me* by Aïda Gabriëls (Oester, Transparant & B-Classic), *Chapters of Celebration* by Benjamin Abel Meirhaeghe and Wouter Deltour (Transparant), and *La révolution de Carmen* (Opera2Day, NL); and collaborations with soloists such as Jeanine De Bique, Alexander Melnikov, Lucie Horsch, Olga Pashchenko, and Elisabeth Hetherington.

B'Rock Orchestra receives support from the Flemish Community and the City of Ghent.



Biography for concert programs

Founded in 2005 in Ghent, Belgium, B'Rock Orchestra has kept its founders' passion for Baroque music and a commitment to pushing the boundaries of traditional performance practices. The ensemble's name reflects its intent to bring a fresh, energetic approach to the interpretation of early music, with a contemporary edge. Prominent musicians, but also visual artists and thinkers make up its Artistic Family.

From its inception, B'Rock Orchestra was guided by a mission to explore the full expressive potential of period instruments, while engaging with a wide range of musical styles and eras. This innovative approach has earned the ensemble a reputation for its bold programming and inventive performances.

B'Rock Orchestra's repertoire spans five centuries, ranging from the masterpieces of the Baroque period to contemporary works. With the Vocal Consort, B'Rock has expanded its repertoire working with like-minded singers.

B'Rock Orchestra also engages with contemporary societal issues through its artistic concepts and educational initiatives like B'Rock Encounters, which deepen connections with audiences and nurture future talent.

B'Rock Orchestra enjoys long-term links with production and presentation partners such as DE SINGEL International Arts Centre, Muziektheater Transparant, GRIP (Antwerp), KASK & Conservatorium Ghent, International Opera Academy (Ghent), and Opéra de Rouen (France). B'Rock Orchestra is a regular guest at Muziekcentrum De Bijloke (Ghent), Concertgebouw Brugge, Bozar (Brussels), Concertgebouw and Muziekgebouw Amsterdam, Amare Den Haag, Kölner Philharmonie, Elbphilharmonie Hamburg, and Beethovenfest Bonn.

Recent highlights include a tour of six European cities with *Carmen* (1874 version) and a trip to Korea and Japan with Handel's *Il trionfo del Tempo*, both conducted by René Jacobs; the dance and theatre productions *Torment of Hearts* by Femke Gyselinck (GRIP), *Eat me* by Aïda Gabriëls (Oester, Transparant & B-Classic), *Chapters of Celebration* by Benjamin Abel Meirhaeghe and Wouter Deltour (Transparant), and *La révolution de Carmen* (Opera2Day, NL); and collaborations with soloists such as Jeanine De Bique, Alexander Melnikov, Lucie Horsch, Olga Pashchenko, and Elisabeth Hetherington.

After productions for Klara, BR Klassik, and Archiv, B'Rock Orchestra now records for Pentatone. Recent releases include *Handel Water & Fire*, the requiems by Philippus van Steelant, as well as Schubert's complete symphonies led by René Jacobs.

B'Rock Orchestra receives subsidies from the Government of Flanders and the City of Ghent.



Discography



Handel – Water & Fire

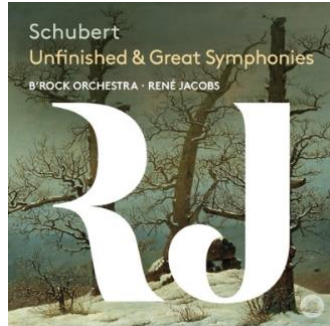
B'Rock Orchestra & Dmitry Sinkovsky

Handel's royal extravaganzas with XL forces

G.F. Handel: Water Music suites 1-3

G.F. Handel: Music for the Royal Fireworks

July 2023



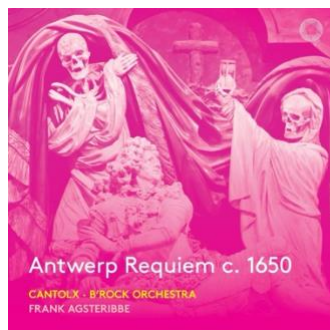
Schubert – Unfinished & Great Symphonies

B'Rock Orchestra & René Jacobs

F. Schubert: Symphony no.9 in C-Major

F. Schubert: Symphony no.8 in B-flat-Major

December 2022 (since November 2024 in a new boxset with all of Schubert's symphonies)



Antwerp Requiem ca. 1650

CantoLX, B'Rock Orchestra & Frank Agsteribbe

Groundbreaking masses by Philippus van Steelant

P. van Steelant: Missa pro defunctis (1650)

P. van Steelant: Missa pro defunctis (1656)

July 2022

Schubert – Symphonies 4 & 5

B'Rock Orchestra & René Jacobs

August 2021

Schubert – Symphonies 2 & 3

B'Rock Orchestra & René Jacobs

November 2020

Schubert – Symphonies 1 & 6

B'Rock Orchestra & René Jacobs

October 2018

Handel – Orlando

B'Rock Orchestra o.l.v. René Jacobs

January 2014

Handel – Der Messias

B'Rock Orchestra & Chor des

Bayerischen Rundfunks

& Peter Dijkstra

November 2015

Vivaldi | Cage – 8 Seasons

B'Rock Orchestra & Rodolfo Richter

September 2011

Petersen – Speelstukken

B'Rock Orchestra

January 2010

Handel – Concerti Grossi, Overtures

B'Rock Orchestra

September 2009

Telemann – Suites for Strings

B'Rock Orchestra

January 2008

Press quotes

La révolution de Carmen / Opera2Day – September 2025

“The timbres that conductor Hernán Schvartzman conjured up from the B’Rock Orchestra, playing on period instruments, sounded marvellous. This was evident right from the *Prélude*, which can sometimes sound rather stiff when performed by traditional orchestras, whereas here the musicians played with complete vitality and freedom.” – Trouw

Il trionfo del Tempo e del Disinganno / René Jacobs – April 2025

“The orchestra, based on a core of strings and continuo, was enhanced with oboes, recorders, harp, lute, and organ, producing a colorful and dynamic sound. There was a sense of volume and vitality throughout, as well as tasteful ornamentation and a wealth of improvisational flair.” – Nikkei Shinbun

“Jacobs's music was at the height of its maturity, and the flexible vocals, free-flowing cadenzas, and freely-spaced ornamental passages of sopranos Kateryna Kasper and Sunhae Im and tenor Thomas Walker made me feel like I was experiencing the cutting edge of modern European early music.” – ぶらあぽ Bravo Magazine

“The performance sought neither superficial brilliance nor easy effect. Instead it illuminated the work's structure and emotional depth with remarkable clarity. The music continued to reveal new dimensions right up to the final moments. This was not merely a performance for specialists; it offered an overwhelming musical experience to anyone willing to listen attentively.” – Ongaku no Tomo (3rd best concert of the year)

In Your Hands / Tall Tales Company – June 2024 & May 2026

“*In Your Hands* is just so improbably beautiful that it constantly makes you hold your breath. [...] To celebrate 300 years of [Bach's] St. John Passion, Finnish jazz guitarist Kalle Kalima created this shortened chamber version, featuring a vintage synthesizer that surprisingly fits well alongside the baroque instruments of B'Rock Orchestra.” – De Volkskrant

“For what was on display at the Gaswerkhalle in Schaffhausen on Ascension Day was neither a radical reimagining of a major work from Bach's oeuvre nor merely a scenic embellishment of it. Rather, it was a visually coherent interpretation in images that linger in the mind.” – Schaffhauser Nachrichten

Listeners Academy / Alexander Melnikov – September 2023

“Melnikov had an almost instinctive understanding with his concertmaster Afanasy Chupin; the orchestral sound was a marvel of transparency, vibrant and incredibly expressive playing. The dialogues in the second movement were captivating, and the exhilarating drive in the third movement was breathtaking.” – General-Anzeiger Bonn

Carmen / René Jacobs – March 2024

“A sensational version [...] adieu tiresome bombast, welcome clever nimbleness. [...] Fortunately, there was B’Rock in top form and a phenomenal cast in which there was not one weak link.” — De Standaard (Antwerp)

“The overture was a moment of grace. Momentum, colour, transparency of the voices, theatrical intensity in gentle nuances, clarity in the leitmotifs, everything came together to make theatre.” — La Libre (Antwerp)

“The result [...] is convincing all along the line: B’Rock plays agilely and transparently on historical instruments with gut strings and the characteristically softer-sounding winds, the Choeur de Chambre de Namur and the children’s choir of Opera Ballet Vlaanderen sing slenderly and powerfully, the cast is first-class.” — Rondo Magazin (Antwerp)

“This Carmen gives the impression of rediscovering its opéra comique colours. [...] B’Rock Orchestra, playing on historic instruments, reveals the typically French freshness and clarity of Bizet’s brilliant score, making it a pleasure to savour or rediscover.” — Diapason (Paris)

“The orchestra asserts itself in the overture, revealing expert instrumentalists joining in a precise ensemble sound. The ensemble sound [of the Choeur de Chambre de Namur] rises powerfully with a remarkable homogeneity.” — Olyrix (Paris)

“The Belgian ensemble, who will celebrate their 20th birthday next season, seduces with a theatrical streak, pleasing timbres of their historic instruments, and an ideal flexibility in accompanying the singers.” — Bachtrack (Paris)

“Jacobs’s line-up of performers is, honestly, formidable across the board. [...] Stormy applause after a net duration of a good 3 hours – and rightly so!” — Kölner Stadt-Anzeiger (Cologne)

“Everything lead to the necessary, positive side effect of detoxification – with B’Rock’s line-up – instead of the exaggerated sound and stylistic pathos [...] of a “regular” Carmen. Not to mention the now extraordinarily improved intelligibility in Jacobs’ choice, also in the balance in tutto.” — Bachtrack (Dortmund)

“As is Jacobs’ iron rule, the entire ensemble of native-speaking singers was hand-picked and perfectly suited to the historical requirements. It is sensational how well the ‘Ur-Carmen’ does when the orchestral sound is skilfully purified.” — Hamburger Abendblatt

“The Belgian B’Rock Orchestra, under the attentive baton of Jacobs, gave an impeccable performance, full of nuances, and the Chœur de Chambre de Namur, always enthusiastic, as well as the ORCAM’s Pequeños Cantores deserve a special mention.” — Ópera Actual