

# Margot Oitzinger

Margot Oitzinger was born in Graz (Austria) and was educated at the university of her hometown. Very early in her studies she decided to concentrate her education in early music and deepened her knowledge in masterclasses with Emma Kirkby, Peter Kooij and Jill Feldman.



Margot Oitzinger is now working as well in concert as in opera repertoire from renaissance to the early classical periode. Polyphony and early baroque ensemble singing is just a regular part of her work („Les solistes de Collegium Vocale Gent“ directed by Philippe Herreweghe, „Abendmusiken in der Predigerkirche“ directed by Jörg-Andreas Bötticher, „sette voci“ directed by Peter Kooij etc.) as singing the soloparts of the big oratorios and operas of the baroque aera. Until now she was performing at concert venues such as Concertgebouw Amsterdam, Wiener Musiverein, Palau de la musica Barcelona, Suntory hall Tokyo, Arsenal Metz, Prinzregententheater München, Thomaskirche Leipzig, Eglise Saint-Roc Paris, Muziekcentrum Utrecht, Frauenkirche Dresden, Alte Oper Frankfurt under direction of maestri like Philippe Herreweghe, Jordi Savall, Masaaki Suzuki, John Butt, Andrea Marcon, Michi Gaigg, Lorenzo Ghielmi, Christoph Pregardien, Konrad Junghänel or Rudolph Lutz. With Rudolph Lutz and the Bach-Stiftung St. Gallen in Switzerland Margot is a part of the recording of the complete Bach oeuvre on DVD.

Further recordings of Oratorios, cantatas, operas and ensemble music are published with labels like Harmonia mundi, phi, cpo, challenge records and many more. Very recently a new CD with Mendelssohn concert-arias under the direction of Michi Gaigg has been published. After a very successful tour with the dutch violinist Janine Jansen the ensemble plans a recording of Haydn's oratorio „Sieben letzte Worte unseres Erlösers am Kreuz“.

In february 2019 Margot was performing the part of Penelope in Monteverdi's „Ritorno d'Ulisse in patria“ in teatro Massimo di Palermo. In 2020 a tour with St. Matthew passion is planned with the „Orkest van de Achttiende eeuw“.