

2019 BIOGRAPHIES

Alondra de la Parra Queensland Symphony Orchestra Music Director

Alondra de la Parra has gained widespread attention for her spellbinding and vibrant performances and her commitment to Latin American composers. She frequently works with some of the world's most prestigious orchestras including Orchestre de Paris, London Philharmonic Orchestra, Tonhalle Orchester Zürich, Bamberg Symphony, Swedish Radio Symphony Orchestra, São Paulo Symphony Orchestra, Berlin Radio Symphony Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia. In 2017, she began her term as Music Director of the Queensland Symphony Orchestra, making her the first ever Music Director of an Australian orchestra. She holds the distinction of being the first Mexican woman to conduct in New York City and is an official Cultural Ambassador of Mexico. In March 2017, Alondra de la Parra was named brand ambassador for Mercedes-Benz Mexico. In July 2017, Deutsche Welle created *Musica Maestra*, a new classical format featuring Alondra de la Parra as both protagonist and reporter in a series of 26 web videos and six television shows. In the 2018/19 season, she will return to the Elbphilharmonie Hamburg, conduct the Berlin Radio Symphony Orchestra at Konzerthaus Berlin, open the season with Camerata Salzburg and join the London Philharmonic Orchestra for a UK tour, among other engagements.

A highlight of 2019 will be the world premiere of the new production T.H.A.M.O.S at Mozartfest Salzburg, together with the Camerata Salzburg and the theatre collective La Fura dels Baus around Carlus Padrissa. Engagements of the last seasons include her subscription debut with the NHK Symphony, her debut at Beethovenfest Bonn, her celebrated return to Orchestre de Paris which was broadcasted live by German-French TV channel Arte, appearances with the Verbier Festival Orchestra, BBC Philharmonic, BBC National Orchestra of Wales and a live orchestral performance of the film *West Side Story* at Mexico's Auditorio Nacional. In Latin America, de la Parra works frequently with the Brazilian Symphony Orchestra, the Buenos Aires Philharmonic in Argentina, Montevideo's Philharmonic in Uruguay and in Mexico, the orchestras of Aguascalientes, Jalisco, Sinaloa, Xalapa, Puebla, San Luis Potosí, Estado de México, the National Symphony and the Simón Bolívar Youth Orchestra, from whom she received an award for her work. Alondra de la Parra founded the Philharmonic Orchestra of the Americas (POA) in 2004, when she was 23. Her mission was to create an orchestra that would serve as a platform to showcase young performers and composers from the Americas, giving music from the Americas an unquestioned place in the standard orchestral repertoire. 'Mi Alma Mexicana' ('My Mexican Soul' released in 2010 by Sony Classical), her debut album with POA celebrating Mexico's Bicentennial Anniversary reached the top 10 of the US Billboard Classical Chart and was the first classical recording to earn Platinum Status in Mexico less than two months after release in over a decade. Since 2003, Alondra has developed several education programs in public schools of NY and in Mexico. She has done multidisciplinary collaborations with different artists, such as actors Geoffrey Rush and Robert Redford, filmmaker musicians such as Gloria Estefan, Natalia Lafourcade, Gustavo Santaolalla, among others. De la Parra performs frequently with Plácido Domingo, who has called her "an extraordinary conductor."

Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC.

Paul Lewis

Artist-in-Residence

Paul Lewis is internationally regarded as one of the leading musicians of his generation. His cycles of core piano works by Beethoven and Schubert have received unanimous critical and public acclaim worldwide, and consolidated his reputation as one of the world's foremost interpreters of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year, two Edison awards, three Gramophone awards, the Diapason D'or de l'Annee, the Preis Der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music award. He holds honorary degrees from Liverpool, Edge Hill, and Southampton Universities, and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours.

He appears regularly as soloist with the world's great orchestras, including the Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, and the Royal Concertgebouw, Cleveland, Tonhalle Zurich, Leipzig Gewandhaus, Philharmonia, and Mahler Chamber Orchestras.

Highlights from the 2016/17 season included Beethoven concerto cycles with Melbourne Symphony Orchestra, the São Paulo State Symphony Orchestra, and the Royal Flemish Philharmonic Orchestra, appearances with the Orchestre de Paris and Daniel Harding, the Philharmonia with Andris Nelsons, the Chicago Symphony with Manfred Honeck, and the Bavarian Radio Symphony Orchestra with Bernard Haitink. The 2017/18 season sees the start of a two year recital series, exploring connections between the sonatas of Haydn, the late piano works of Brahms, and Beethoven's bagatelles and Diabelli Variations, as well as appearances with the WDR Sinfonieorchester, Orchestra Mozart di Bologna, Boston Symphony, San Francisco Symphony, and Montreal Symphony Orchestras.

Paul Lewis's recital career takes him to venues such as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York, the Musikverein and Konzerthaus in Vienna, the Theatre des Champs Elysees in Paris, the Concertgebouw in Amsterdam, and the Berlin Philharmonie and Konzerthaus. He is also a frequent guest at some of the world's most prestigious festivals, including Tanglewood, Ravinia, Schubertiade, Edinburgh, Salzburg, Lucerne, and the BBC Proms where in 2010 he became the first person to play a complete Beethoven piano concerto cycle in a single season.

His multi-award winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and the Diabelli Variations, Liszt's B minor sonata and other late works, all of Schubert's major piano works from the last six years of his life including the 3 song cycles with tenor Mark Padmore, solo works by Schumann and Mussorgsky, and the Brahms D minor piano concerto with the Swedish Radio Symphony Orchestra and Daniel Harding. Future recording plans include a multi-CD series of Haydn sonatas, Beethoven's bagatelles, and works by Bach.

Paul Lewis studied with Joan Havill at the Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. He is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK, and the Leeds International Piano Competition.

The Artist-in-Residence program is supported by The University of Queensland.

2019 Guest Soloists and Vocalists

Morgan England-Jones Soprano

Morgan England-Jones is a Brisbane-based soprano who hails from Mackay, Queensland, where she began singing from a young age, under her mother's tutelage. In 2017, she was the recipient of the Great Barrier Reef Partnership & first prize in the Open Vocal division of the Australian Concerto & Vocal Competition. This year, Morgan had the honour of receiving the Sydney Savage Club Bursary, upon winning second prize in the Sydney Eisteddfod Opera Scholarship finals, which also saw her win the audience vote for her performance.

Morgan graduated from Queensland Conservatorium Griffith University with a Bachelor of Music (Performance) in Classical Voice, where she trained with Lisa Gasteen AO. Morgan has sung Micaela in *Carmen*, Josephine in *HMS Pinafore*, Yum Yum in *The Mikado*, as well as featuring as a soloist for Faure's *Requiem*, Handel's *Messiah*, Bach's *Christmas Oratorio* & DeCormier's *They Called Her Moses*.

In 2017, Morgan returned to the Lisa Gasteen National Opera School, with her debut operatic role as Micaela in the collaborative concert, *Carmen in Concert*. This followed her orchestral debut with the Queensland Symphony Orchestra in the *Music on Sundays* series earlier in the year. In April 2018, she performed the role of soprano soloist in Faure's *Requiem* with the Queensland Symphony Orchestra.

Nathan Aspinall Conductor

Nathan is currently the Associate Conductor of the Jacksonville Symphony Orchestra. Recent performances in this position have included Handel's *Messiah*, Prokofiev's complete ballet *Cinderella* and a tour of South Florida with pianist Bezhod Abduraminov. The program included Shostakovich Symphony no 5 and Rachmaninov Piano Concerto no 3 and received rave reviews across the state. Kevin Wilt of the *Palm Beach Daily News* said of the performance "In recent years, the Kravis Center has heard performances by the Chicago Symphony, the Royal Philharmonic, the Philadelphia Orchestra and more. This one was just as polished as any of those."

Formerly, he held the position of Young Conductor with the Queensland Symphony Orchestra where he assisted Chief Conductor Johannes Fritzsich and visiting guest conductors and conducted concerts for the education series. Nathan studied French Horn and Conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012 Nathan attended the Aspen Music Festival studying with Robert Spano and Hugh Wolff. He was awarded the Robert J. Harth Conducting Prize, inviting him to return to Aspen in 2013.

Nathan has conducted the Atlanta, Sydney, Adelaide, Queensland and Tasmanian Symphony Orchestras, the Queensland Conservatorium Chamber Orchestra and has acted as Assistant Conductor for Opera Queensland. Festival master classes and appearances have included the

Cabrillo Festival of Contemporary Music, Oregon Bach Festival and the Tanglewood Music Center Conducting Seminar.

During the 2018-19 season, Nathan will lead the Jacksonville Symphony in his third masterworks subscription appearance and tour with the orchestra and organist Cameron Carpenter to the Kravis Center in West Palm Beach, Florida. Nathan studied Orchestral Conducting with Hugh Wolff at New England Conservatory in Boston.

Guy Noble

Host

Guy Noble has had a long association with the Queensland Symphony having first worked with the orchestra in 1994. He has been host of the *Music on Sundays* series since 2005 and conducted the orchestra in many other concerts in QPAC, Cairns, Townsville and Gold Coast. When he isn't with the Queensland Symphony Orchestra, Guy also performs with the other major orchestras around the country. He also has worked with the Malaysian Philharmonic, the Hong Kong Philharmonic (in the *Music of John Williams*) and the Auckland Philharmonic in their *Unwrap the Classics* series. He is also host and conductor of the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall

Guy is the host and accompanist each year for *Great Opera Hits* (Opera Australia) in the Joan Sutherland Theatre of the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Bohème*, and in 2016 wrote *Opera the Opera* for the final year opera graduates at WAAPA in Perth.

Guy has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jnr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe, and Olivia Newton John.

He is also the host of Concert Hall on Qantas Radio.

Hyung Suk Bae

Cello

"A performance that beyond technical excellence and into the realms of artistry (Gisbourne Herald)." HyungSuk Bae, cellist, hails from Sydney, Australia. He has made an exceptional number of accomplishments both nationally and abroad, including over 100 concerts in Australia, Korea, Japan and US. His most recent accomplishments include a recital debut in New York City, performing a complete cycle of 5 Beethoven Cello Sonatas.

Bae made his orchestral debut at 15, and had solo engagements with Deajeon Philharmonic Orchestra, Kuringgai Philharmonic Orchestra and Soowon Philharmonic Orchestra performing the Tchaikovsky, Saint-Saens, Dvorak and Prokofiev concertos.

A fervent recitalist and chamber musician, Bae recently made a New York City debut with pianist

Hannah Sun. He recently performed Schnittke's Last String Quartet in a contemporary music festival: Focus! Festival, in Peter Jay Sharp Theatre. Other solo and chamber concerts of his have included: Soofser Concert Series; Islip Arts Council concert Series; Contemporaneous Ensemble; The Juilliard School Scholarship Recitals. Furthermore, he has been featured several times on 2MBS FM and broadcast recital on Arte TV.

Bae won the most influential music competition in Korea: "Ewha Kyung Hyang Competition." Bae won one of Australia's most prestigious competitions, the NSW secondary Schools Concerto Competition, and was named the "Outstanding Performer." In 2008, Bae flew to Gisbourne, New Zealand to compete in the Gisbourne International Music Competition. He achieved the first place winner and invited to perform with Christchurch Symphony. This was his second challenge for an international competition. He had been given the second place in Osaka International Music Competition.

Bae is a full-scholarship recipient at The Juilliard School studying with Joel Krosnick, Cellist of Juilliard String Quartet. He plays a 1823 Simon Andrew Forster cello loaned from The Juilliard School.

Diego Matheuz Conductor

"The talent and presence of Diego Matheuz, captivated the audience and the orchestra alike"
La Repubblica, Rome

At the age of 33, Diego Matheuz can already look back on a decade of an international career conducting the world's finest orchestras and opera houses. Ever since Gramophone magazine named him in 2011 one of the ten "icons of tomorrow", Diego continues to confirm expectations by developing an intense and diverse musical career. Diego has toured Italy and Europe as the Principal Guest Conductor of Orchestra Mozart Bologna. In 2011, at only 27 years old, he was appointed Principal Conductor of *Teatro La Fenice* where he spent the following four years. During this period he conducted various opera productions, symphonic concerts and (on two occasions) the celebrated New Year's Concert which is internationally telecast. Meanwhile his symphonic career has seen him many of the major orchestras including the Berlin and Frankfurt Radio Symphony Orchestras, Philharmonia, City of Birmingham Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, Israel Philharmonic, NHK Symphony, Royal Philharmonic, Orchestra Philharmonique de Radio France, Orchestra Nazionale della Santa Cecilia, BBC Philharmonic and the Melbourne Symphony; where he was Principal Guest Conductor until 2016. In the 2016/17 season, he conducted in two of Berlin's opera houses – *Rigoletto* at the Deutsche Oper, and *Il Barbiere di Siviglia* at the Berliner Staatsoper –, as well as *Don Pasquale*, at the Liceu in Barcelona and returning to La Fenice with *La Traviata*.

Brought up in the renowned Venezuelan music education program known as *El Sistema*, Diego began as a violinist in his native Barquisimeto, and later became concertmaster of the Simón Bolívar Symphony Orchestra of Venezuela. The legendary founder of *El Sistema*, José Antonio Abreu, discovered his talent for leadership and took him as a student. From an early age he also received the guidance and mentorship of Claudio Abbado. Diego Matheuz regularly returns to Venezuela, where he conducts the Simón Bolívar Symphony Orchestra, of which he is Principal Conductor.

About his elegant and refined style, which at the same time is full of strength and emotion, the

critics have emphasized "his almost sensual sensitivity towards the tone and the nuances of the music". They have also said "Diego Matheuz captures hearts and minds... ". Possessing a wide repertoire, Diego feels equally comfortable conducting Mozart or Mahler, Shostakovich or Bruckner, Rossini or Verdi, Ginastera or Márquez, and he assumes with enthusiasm new projects and programs.

Renowned soloists have worked under his baton: Nicola Benedetti, Rudolf Buchbinder, Ray Chen, Olga Peretyatko, Pretty Yende, Nikolaj Znaider, and Pinchas Zukerman. In the last edition of the ECHO Klassik awards, Diego Matheuz conducted the Konzerthausorchester Berlin with some of the outstanding awarded artists of that night including Anna Netrebko, Martin Frost, and Andrea Bocelli. This concert was broadcasted live on the German public TV channel ZDF.

The 17/18 season began with a critically-acclaimed production of Madame Butterfly in Valencia. Other operatic productions include a double bill of Wolf-Ferrari's *Il Segreto di Susanna* and Poulenc's *La Voix Humaine* at the Teatro Regio Torino, and *Adina* at the Rossini Festival in Pesaro. Orchestral debuts include the Orchestra Nationale de Bordeaux, Orchestra Svizzera Italiana and the Warsaw Philharmonic.

Diego lives in Berlin with his wife and young daughter.

Marie-Pierre Langlamet

Harp

Marie-Pierre Langlamet has been principal harpist of the Berlin Philharmonic Orchestra since 1993, when she was appointed under Claudio Abbado.

Ms. Langlamet was born in Grenoble, France. She received her first harp instruction at the Nice Conservatory at the age of 8, from Elisabeth Fontan Binoche and has been winning international acclaim since she was 15, when she won the highest prize at the Maria Korchinska competition in the United Kingdom. One year later, she won first prize at the Cité des Arts Competition in Paris, and was only 17 years old when she was appointed principal harpist of the Nice Opera Orchestra, a position she held until she left to continue her studies at the Curtis Institute of Music in Philadelphia. The following year she was a prize-winner at the Concours International d'Exécution Musicale in Geneva.

At 20, she was appointed assistant principal harpist of the Metropolitan Opera Orchestra working under James Levine. During her five years there, she continued to win major awards. She was a first prize winner in New York's Concert Artists Guild Competition, and in 1992 won first prize at the International Harp competition in Israel, which was widely regarded as the most important for the instrument.

She has received numerous awards including the prestigious Cino del Duca prize from l'Academie des Beaux Arts in 2003. In 2009, she was decorated Chevalier des Arts et des Lettres by the French Minister of Culture and was awarded Le grand Prix de la ville de Nice in 2011.

Marie-Pierre has performed as soloist with the Berlin Philharmonic, the Israel Philharmonic, l'Orchestre de la Suisse Romande, the Dresdner Philharmonic, the BBC Manchester, l'orquesta nacional de Espana, l'Orchestre national du Capitole de Toulouse, l'Orchestre national de Lille...

among many others, and with some of the world's leading conductors including Claudio Abbado, Sir Simon Rattle, Christian Thielemann, Paavo Järvi, Juanjo Mena, Marek Janowski, Trevor Pinnock, Francois-Xavier Roth...

She teaches in Berlin at the Karajan Academy and at the « Universität der Künste ».

Jaime Martín **Conductor**

Jaime Martín has risen quickly to international acclaim as a conductor following his prominent career as a flautist. Recently announced as Music Director Designate of the Los Angeles Chamber Orchestra, he will begin his tenure in September 2019. In 2013, he became Artistic Director and Principal Conductor of Gävle Symphony Orchestra. He is also Chief Conductor of Orquesta de Cadaqués and Artistic Director of the Santander International Festival.

Highlights of Martín's 17/18 season include the opening of the season of the Los Angeles Chamber Orchestra with Joshua Bell as soloist, debuts with the Frankfurt Radio Symphony, Bilbao Symphony, Essen Philharmonic and Bordeaux orchestras, as well as returns to the New Zealand Symphony, RTE Symphony and Swedish Radio Symphony orchestras. He also brings the Orquesta de Cadaqués to Salzburg in a three-concert residency at the Grosse Festspielhaus.

Since turning to conducting only five years ago, he has worked with an impressive list of orchestras that includes the London Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Royal Liverpool Philharmonic Orchestra, Orquesta Sinfónica de Barcelona and the Philharmonia Orchestra as well as the Saint Paul Chamber Orchestra, New Zealand Symphony Orchestra, Queensland Symphony Orchestra, Royal Scottish National Orchestra, RTVE Orchestra in Madrid, Orchestre National du Capitole de Toulouse, Swedish Radio Symphony Orchestra, Orquesta Sinfônica do Estado de São Paulo, London Mozart Players, Lausanne Chamber Orchestra, Beijing Symphony Orchestra, Academy of St Martin in the Fields, Ulster Orchestra and Winterthur Orchestra.

Martín made his operatic debut conducting *The Magic Flute* at El Escorial Madrid and San Sebastian Festival in August 2012. He made his debut at the English National Opera in February 2013 conducting *The Barber of Seville* and returned in autumn 2014 to conduct *The Marriage of Figaro*.

Martín's recordings include the Brahms Serenades with the Gävle Symphony Orchestra for Ondine as well as *Songs of Destiny*, a recording of Brahms choral works with the Gävle Symphony and Eric Ericson choir. He has also recorded Schubert's Symphony No. 9, Montsalvatge's Petita Suite Burlesca, Halffter's Sinfonietta and Beethoven's Symphony No. 3 "Eroica" with Orquesta de Cadaqués and various discs with Orquesta Sinfónica de Barcelona i Nacional de Catalunya for Tritó. In 2015 he recorded James Horner's last symphonic work; "Collages" for four horns and orchestra.

Solo recordings include Mozart concertos with Sir Neville Marriner, a premiere recording of the Sinfonietta Concerto for Flute and Orchestra written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda, Bach works for flute, violin, and piano with Murray Perahia and the Academy of St. Martin in the Fields for Sony, and Mozart flute quartet for EMI amongst others.

Born in Santander, Spain, Jaime Martín studied with Antonio Arias in Madrid and later with Paul Verhey in The Hague, Holland.

Alessandro Carbonare

Clarinet

Alessandro Carbonare was born in Desenzano del Garda (Northern Italy). He joined the Orchestra di Santa Cecilia as Principal Clarinet in 2003, having held the same position with the National Orchestra of France for 15 years.

As guest Principal Clarinet he has also played with the Berlin Philharmonic Orchestra, Chicago Symphony Orchestra and New York Philharmonic Orchestra.

Carbonare has won many international competitions around the world such as Geneva, Prague, Toulon, ARD Munich and Paris.

He has appeared as soloist with the Orchestre de la Suisse Romande, National Orchestra of Spain, Oslo Philharmonic Orchestra, Südwestdeutsches Kammerorchester, Bayerischer Rundfunk Munich, Wien Sinfonietta, National Orchestra of France, Berlin Radio Orchestra and all the major orchestras in Italy.

Career highlights since then include a personal invitation from Claudio Abbado to play in the Lucerne Festival Orchestra and produce a live recording of the Mozart Clarinet Concerto K622 for Deutsche Grammophon. This recording won the 49th Record Academy Awards 2013. Other recordings for Decca include "The Art of Clarinet" and "Invenzioni". Carbonare is not only an active classical musician, but also involved in jazz and klezmer projects.

He has collaborated with many famous friends in a variety of musical styles, including Leonidas Kavakos, Yuja Wang, Pinkas Zuckerman, Alexander Lonquich, Lang Lang, Martha Argerich and his jazz collaborations include the likes of Paquito D' Rivera, Luis Sclavis, Enrico Pieranunzi and Stefano Bollani.

As a dedicated teacher, Carbonare is also the professor at the Accademia di Santa Cecilia in Rome and Accademia Chigiana in Siena.

www.carbonare.com

Benjamin Northey

Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Associate Conductor of the Melbourne Symphony Orchestra. He has previously held the posts of Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

Northey studied conducting with John Hopkins at the University of Melbourne Conservatorium of Music. In 2001, he was awarded first prize in the Symphony Australia Young Conductor of the Year Competition under the direction of Jorma Panula. In 2002, he was he was accepted as the highest placed applicant to Finland's prestigious Sibelius Academy where he studied with Leif Segerstam and Atso Almila until 2005. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006. In 2009/10, he was chosen as one of three conductors worldwide to participate in the Allianz International Conductor's Academy with the LPO and the Philharmonia Orchestra.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

Northey is highly active in the performance of Australian orchestral music having premiered numerous major new works by Brett Dean, Peter Sculthorpe, Elena Kats-Chernin, Matthew Hindson and many others. An Honorary Fellow at the University of Melbourne Conservatorium of Music, his awards include the prestigious 2010 Melbourne Prize Outstanding Musician's Award and the 2002 Brian Stacey Memorial Scholarship as well as multiple awards and nominations for his numerous recordings with ABC Classics.

2019 highlights include *La bohème* for Opera Australia and returns to the Hong Kong Philharmonic, New Zealand Symphony, Christchurch Symphony and all six state symphony orchestras.

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Diana Doherty

Oboe

Diana Doherty is widely regarded as one of the most talented Australian instrumentalists working today. Notable successes include performing Ross Edwards' *Concerto for Oboe* with the New York, Liverpool and Hong Kong Philharmonic Orchestras, appearances with Australia's and New Zealand's leading Symphony Orchestras, Australian Chamber Orchestra, Melbourne Chamber Orchestra, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Four Winds Festival, Ensemble Kanazawa, Japan, Townsville Chamber Music Festival, and at many international festivals, including Prague Spring Festival, MusicaRiva festival, Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Diana has been Principal Oboe of the Sydney Symphony Orchestra since 1997, a position she had previously held with the Symphony Orchestra of Lucerne from 1990 to 1997. She was born in Brisbane and completed her Bachelor of Arts in Music Performance at the Victorian College of the Arts in Melbourne, where she was awarded the M.E.N.S.A prize for top graduating student. During this time she also won the 'Other Instruments' section of the ABC Instrumental and Vocal Competition and was named 'Most Outstanding Competitor Overall' for 1985. Other awards and prizes include joint winner of the Young Concert Artists International Auditions in New York, first prize at Prague Spring Festival Competition, a MO award for Classical/Opera performer of the year

and an Aria for her performance of the Ross Edwards' Oboe Concerto.

In addition to her work as Principal Oboe with the Sydney Symphony, Diana has most recently appeared in Martinu's Oboe Concerto with Adeladie Symphony Orchestra, Mozart's Oboe Concerto in C Major and Messiaen's *Concert à quatre* with West Australian Symphony Orchestra and Simone Young, Mozart's *Oboe Concerto in F major* with the Sydney Symphony Orchestra, Strauss' *Oboe Concerto* with the Melbourne and Christchurch Symphony Orchestras, the Queensland Youth Orchestra in the world premiere of an oboe concerto by Australian composer/pianist Allan Zavod, the Australian Festival of Chamber Music, Townsville, and the Vaughan Williams *Oboe Concerto* with Sydney Symphony. In 2017, with the Sydney Symphony Orchestra under the baton of David Robertson, Diana premiered Nigel Westlake's Oboe Concerto, "*Spirit of the Wild*", written especially for her, and repeated this performance with the Australian Youth Orchestra in Melbourne. She also performed with the St Lawrence String Quartet in Toronto, Vancouver and San Francisco, and premiered another new oboe concerto, by Joe Chindamo, at the Queensland Music Festival. In 2018 her engagements include guest appearances with Spirit Ensemble, a newly formed sextet of Sydney Symphony Orchestra musicians, at the Ukaria Cultural Centre in Adelaide, and with Northern Rivers Symphony Orchestra.

Diana's performances are featured on nine recordings to date: Concertos by Haydn, Mozart, Martinu and Zimmerman with the Symphony Orchestra of Lucerne (released in Europe on Pan Classics); *Romantic Oboe Concertos* with the Queensland Symphony Orchestra under Werner Andreas Albert; *Blues for DD* (a recital programme of folk and jazz influenced works with pianist David Korevaar), *Souvenirs*, Ross Edwards' *Oboe Concerto* with the Melbourne Symphony Orchestra and Arvo Volmer, Carl Vine's *Oboe Concerto* with the Tasmanian Symphony Orchestra, Bach's *Concerto for violin and oboe* with Richard Tognetti and the Australian Chamber Orchestra, *Works for oboe and oboe d'amore by JS Bach* with Ironwood and Linda Kent (all for ABC Classics); and Koehne's *Inflight Entertainment* (Naxos 2005).

Rachelle Durkin

Soprano

Soprano Rachelle Durkin's recent performance of Haydn's *Armida* earned her a Helpmann Nomination for Best Female Performer in an Opera. The Australian wrote: "*Rachelle Durkin gave a magnificent performance of Armida. Sustaining focused clarity and excellent dynamic control...her spectacular coloratura display passages and smoothly shaped lyrical sections were equally impressive*".

Other recent performances include *Céphise* in Rameau's *Acante et Céphise* for Victory Hall Opera, soprano soloist in Beethoven's *Symphony No. 9* with the Detroit Symphony under Leonard Slatkin, *Musetta (La bohème)* and *Helena (A Midsummer Night's Dream)* with Hawaii Opera Theatre, *Adina (L'elisir d'amore)* with West Australian Opera and Opera Australia, Rossini's *Stabat Mater* with the West Australian Symphony under Asher Fisch, *Donna Anna (Don Giovanni)* with the Lyric Opera of Kansas City, *Norina (Don Pasquale)* with Opera Australia and a Gala Concert with Bryn Terfel at Leeuwin Estate, Western Australia.

After winning Australia's top three vocal competitions (The *Herald-Sun* Aria, The Marianne Mathy Scholarship and The Metropolitan Opera Award), Rachelle was accepted into the Lindemann Young Artist Development Program from 2001-2004. She became a regular guest artist at The Met singing

Norina in *Don Pasquale*, Lisa in *La Sonnambula*, Clorinda in *La Cenerentola* and Miss Schlesen in *Satyagraha* – all recorded live for Sirius Radio. Other roles have included *Frasquita* in *Carmen*, Masha in *Pique Dame*, First Flower Maiden in *Parsifal* (also at Salzburg Festival under James Levine) and Young Girl in *Moses und Aron*.

For West Australian Opera, she sang Musetta, the Four Heroines in *Les contes d'Hoffmann* Amina in *La sonnambula* and The Fox (*The Cunning Little Vixen*); for Opera Australia, the title role in *Alcina*, Armida (*Rinaldo*), Angelica (*Orlando*) and Violetta (*La traviata*) in Francesca Zambello's production staged on Sydney Harbour, Fiordiligi in *Così fan tutte* (in the new Jim Sharman production broadcast live by ABC Television) and Tytania in Baz Luhrmann's celebrated production of *A Midsummer Night's Dream*. Her Donna Anna in *Don Giovanni* and Countess in *Le nozze di Figaro* were both released as CinemaLive HD movies and as commercial DVDs.

A highly adept interpreter of a wide range of repertoire spanning from the baroque to modern masterpieces, Rachele's other successes include Kumudha in John Adams' *A Flowering Tree* (Perth's Festival), Gilda in *Rigoletto* (Bilbao and Adelaide), Cunegonde in *Candide* (Bellingham Festival) and Corinna in *Il viaggio a Reims* (Chicago Opera Theater). She made her Carnegie Hall debut as soprano soloist in Handel's *Messiah*.

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Johannes Fritsch

Conductor

Maestro Johannes Fritsch recently held the position of Chief Conductor of the Grazer Oper and Grazer Philharmonisches Orchester, Austria. From 2008-2014, he was Chief Conductor of the Queensland Symphony Orchestra; as Conductor Laureate, he continues his relationship with the QSO. In 2017, he was appointed inaugural Principal Guest Conductor of the Tasmanian Symphony Orchestra.

Johannes Fritsch was born in Meissen, Germany, in 1960. He received his first musical tuition in piano and organ from his father, a Cantor and Organist. He also studied violin and trumpet. His higher education was received at the Carl Maria von Weber Music Academy in Dresden, majoring in conducting and piano.

In 1982, after completing his studies, Maestro Fritsch was appointed 2nd Kapellmeister (Conductor) at the Volkstheater in Rostock. In 1987, Mo. Fritsch accepted the position of Kapellmeister with the Staatsoper Dresden, Semperoper, where he conducted more than 350 opera and ballet performances within five years. In 1992/3 he worked as 1st Kapellmeister at the Staatsoper Hannover. During that time, Mo. Fritsch was appointed Chief Conductor and Artistic Director at the Städtische Bühnen and the Philharmonisches Orchester in Freiburg. There he remained until 1999 enjoying widespread acclaim.

Mo. Fritsch has performed with many orchestras, both within Germany and internationally. These include: Hamburger Sinfoniker, Düsseldorfer Sinfoniker, Philharmonie Essen, Nationaltheater-Orchester Mannheim, Staatskapelle Schwerin, Berliner Sinfonie Orchester, Staatskapelle Dresden, Norddeutsche Philharmonie Rostock, Staatsorchester Halle, the Swedish Radio Orchestra, the

Norwegian Radio Orchestra, the Danish Radio Symphony Orchestra, the Orchestre Philharmonique Strassbourg, the Orchestra National de Montpellier, the Orchestra National du Capitole de Toulouse, the Sydney, Melbourne, Tasmanian, Queensland and West Australian Symphony Orchestras and Orchestra Victoria.

Opera Companies with which he has worked include: Sächsische Staatsoper Dresden, Opernhaus Köln, Deutsche Oper Berlin, Komische Oper Berlin, Opera Bastille Paris, Grazer Oper, the Royal Opera Stockholm, Malmö Operan and Opera Australia in Sydney and Melbourne (including *Wozzeck*, *Don Giovanni*, *Carmen*, *Tosca*, *Rigoletto*, *Salome*, *Der Rosenkavalier*).

In 2018, Johannes Fritzsch conducts *The Flying Dutchman* for Staatsoper Hamburg, *The Cunning Little Vixen* for West Australian Opera, *Don Giovanni* for Opera Queensland and makes major appearances with Xi'an Symphony Orchestra, Auckland Philharmonia Orchestra, Orchestra Victoria and the Tasmanian Symphony Orchestra. He returns to Opera Australia in 2019 to conduct *Salome*.

Mo. Fritzsch lives with his wife, Australian violinist Susan Collins, and their three daughters in Hobart where he works as adjunct Professor for the University of Tasmania, Conservatorium of Music and as course leader of the newly-created Australian Conducting Academy in collaboration with the Tasmanian Symphony Orchestra.

Piers Lane

Piano

London-based Australian pianist Piers Lane stands out as an engaging and highly versatile performer, at home equally in solo, chamber and concerto repertoire. Recent highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic, and several sold-out solo recitals at Wigmore Hall.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's concerto repertoire exceeds ninety works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras; the American, Bournemouth and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, and the Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras among many others. Leading conductors with whom he has worked include Andrey Boreyko, Sir Andrew Davis, Andrew Litton, Jerzy Maksymiuk, Marko Letonja, Vassily Sinaisky, Yan Pascal Tortelier and Antoni Wit.

He frequently performs at prestigious festivals: Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, *Consonances*, Huntington, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Raritäten der Klaviermusik at Schloss vor Husum and the Chopin festivals in Warsaw, Duzniki-Zdroj, Mallorca and Paris, among them.

Piers Lane has recently been appointed as the new Artistic Director of the Sydney International Piano Competition of Australia. He was the Artistic Director of the Australian Festival of Chamber Music from 2007 until 2017 and also directed the annual Myra Hess Day at the National Gallery in

London from its inception in 2006 until 2013. From this sprang his collaboration with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout the Second World War. This show, entitled "Admission: One Shilling", has been performed over 70 times, throughout the UK at many festivals and theatres and recently throughout Australia and Belgium.

Piers has recorded over sixty CDs on major labels, primarily with Hyperion Records. Awaiting release are another *Piers Goes to Town* recital disc, concertos by Ferdinand Ries, and a sonata disc with violinist Tasmin Little. Recent releases include concertos by the Australians Alfred Hill and George Boyle, a Franck, Faure and Szymanowski disc with Tasmin Little and works by Borodin, the ninth disc he has recorded with the Goldner String Quartet.

Many composers have written for him and he has premiered works by Brett Dean, Dave Heath, Colin Matthews, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson.

He has written and presented over 100 programs for BBC Radio 3; holds Honorary Doctorates from Griffith University and James Cook University; and in 1994 was made an Honorary Member of the Royal Academy of Music, where he was a professor from 1989 to 2007.

Piers Lane is in great demand as a collaborative artist. He continues his longstanding partnership with violinist Tasmin Little, clarinettist Michael Collins and the Goldner String Quartet. He has performed extensively with singers Cheryl Barker, Peter Coleman-Wright, Yvonne Kenny, and Markus Schäfer and has collaborated with Anne Sofie von Otter and Bengt Forsberg, Brett Dean, the Australian, Doric, Kodály, Medici, New Budapest, New Zealand, Prazak and RTE Vanbrugh String Quartets, and pianists Marc-André Hamelin, Hamish Milne, Kathryn Stott and Kathron Sturrock.

Many composers have written for Piers Lane and he has premiered works by Brett Dean, Dave Heath, Colin Matthews, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson, among others. He gave the first performance in modern times of Parry's Piano Concerto and Harty's Piano Quintet, and has made many first recordings, including Elgar's Impromptu, John Ireland's Ballerina and Malcolm Williamson's fourth Piano Concerto. He gave the centenary performance at the Proms of Sir Arthur Bliss's Piano Concerto and, with the American Symphony and Leon Botstein, New York performances of Bliss and Czerny at Avery Fisher Hall in the Lincoln Center and Frank Bridge's Phantasm at Carnegie Hall.

Piers Lane has written and presented over 100 programmes for BBC Radio 3, including the popular 54-part series, *The Piano*. He holds Honorary Doctorates from Griffith University, Brisbane, and James Cook University, Townsville. He was recently presented with the first medal from the Laza Kostic fund for promoting Serbian culture during difficult political times in the late 90s. In 1994, he was made an Honorary Member of the Royal Academy of Music, where he was a Professor from 1989 to 2007. He is President of the European Piano Teachers' Association UK, Patron of the Australasian Piano Pedagogy Conference, the Old Granary Studio in Norfolk, the Tait Memorial Trust in London, the Youth Music Foundation of Australia and the Music Teachers' Association and the Accompanists' Guild in Queensland. He is a Trustee of the Hattori Foundation in London and Vice-President of Putney Music Club. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia (AO) for distinguished services to the arts as pianist, mentor and organiser.

Highlights of the past season included performing with newly formed The Orchestra Now in Carnegie Hall, an extensive recital tour of Australia and performances at the Wimbledon Festival. He also gave

over thirty performances in Australia, and performed throughout the UK, and in Poland and Czech Republic. Forthcoming highlights include chamber performances at the Huntington Festival in Australia, a performance with Queensland Symphony Orchestra and a solo recital in London.

In the Queen's Diamond Jubilee Honours, Piers was made an Officer in the Order of Australia for services to music.

Please visit www.pierslane.com for more information.

Fabian Russell

Conductor

Fabian Russell has been at the forefront of the Australian classical music industry over the last 25 years as Conductor, Artistic Director, teacher and orchestral musician, holding positions with Sydney Symphony Orchestra, Orchestra Victoria and Melbourne Symphony Orchestra. In 2002 he founded The Orchestra Project - a training orchestra for pre-eminent young Australian musicians. Over the past ten years Fabian has been engaged to conduct AYO, Melbourne Symphony, Sydney Symphony Sinfonia, ANAM and most of Australia's youth and university orchestras. In 2008 Fabian was invited to be Principal Guest Conductor of the Melbourne Youth Orchestra and was subsequently appointed Principal Conductor and Artistic Director. In 2012 Fabian was appointed Principal Conductor of the Monash Academy Orchestra at the Monash University Academy of the Performing Arts and was also appointed Artistic Director and Principal Conductor of the Tasmanian Discovery Orchestra.

He has been Conductor at AYO's National Music Camp, made appearances at the Australian International Summer Orchestra Institute, with Melbourne Chamber Orchestra, and made his opera debut with Victorian Opera conducting John Adams Nixon in China.

Fabian was awarded the Sir Winston Churchill Fellowship in 2011, and is an international adviser to the London based Australian Music Foundation.

Jason Redman

Trombone

Jason Redman is the Principal Trombonist of Queensland Symphony Orchestra in Australia, and teaches trombone at the Queensland Conservatorium, Griffith University in Brisbane. He was appointed to the Queensland Symphony Orchestra Board of Directors in 2010.

Jason was born in Townsville and grew up in Brisbane. He began his music studies through the Education Qld Instrumental Music Program at Mt Gravatt Primary School. After early success on the Recorder was given a Baritone, then later made the switch to Trombone.

In Australia he studied Trombone with Vic Cerezo, Arthur Middleton, Phil Davis, Tim Lefever, Michael Mulcahy, Ron Prussing and Yoram Levy. He was an inaugural student of the Conservatorium Music

School (Young Con) in 1984. He continued through to completing a B.Mus in 1992.

At 17, he was chosen to be Principal Trombone with the Australian Youth Orchestra for their Grand Bicentennial Tour of Europe. He held this position, and also Principal Trombone with the Queensland Youth Orchestra until 1990 when, at the age of 19, he was appointed Principal Trombonist of Queensland Symphony Orchestra.

He was a National finalist in the ABC Young Performers Awards 1993, and in 1995 a semi-finalist in Quest. He was the Qld Arts Award winner in the 1995 Young Australian of the Year Awards and the recipient of a Queens Trust Award. The following year, as the recipient of a Fellowship from the Winston Churchill Memorial Trust, he went on a three-month study tour working with 10 of the USAs leading trombonists in San Francisco, Chicago, Philadelphia and New York.

As a soloist Jason has performed trombone concertos by Mozart, Rouse, Creston and Bloch with Queensland Symphony Orchestra. In 1995, he premiered a Trombone Concerto written for him by Wilfred Lehmann.

He has also performed as guest Principal Trombone with the Adelaide and West Australian Symphony Orchestras.

He regularly gives workshops and masterclasses around Queensland as part of the Queensland Symphony Orchestra education and outreach program, and has been the trombone tutor at Education Queensland's MOST camps for many years.

Giovanni Reggioli

Conductor

Maestro Giovanni Reggioli is a critically acclaimed opera and orchestral conductor whose influence extends over five continents. Among his many credits are positions in his home country of Italy at Teatro alla Scala, Teatro Rendano, Teatro dell'Opera di Roma, Accademia Giuseppe Verdi, and Orchestra da Camera di Firenze; in the United States at the Metropolitan Opera, Washington National Opera, New York City Opera, Manhattan School of Music, Delaware Opera, Los Angeles Opera Orchestra, and Los Angeles Chamber Orchestra; in Canada at Opera de Québec, Orchestra Symphonique de Québec, and the National Arts Center Orchestra of Ottawa; in South America at Ópera de Caracas and Ópera de Colombia; and in Japan at the New National Theater.

Outstanding among Reggioli's international credits are his many appearances in Australia, the first of which was at the podium of Opera Australia for Verdi's Falstaff in 2006. He returned to conduct their productions of *La traviata*, *Il trovatore*, *Nabucco*, and *Turandot* (2007); *La bohème* and *Otello* (2008); *Rigoletto* (2010); and *Madama Butterfly* (2012). He conducted Queensland Opera's productions of *Nabucco* (2007) and *Rigoletto* (2009) and has led both Orchestra Victoria (2007) and Queensland Symphony Orchestra (2013). 2011 saw his first season as a guest coach at the Lisa Gasteen National Opera School in Brisbane, a relationship that continued until 2017.

During the 2018–2019 season, Reggioli will return to Washington National Opera as cover conductor for *La traviata* and *Tosca*. He first appeared as a conductor with the company in 2002, when he led

La Bohème and Carmen. Additional credits include Don Giovanni (2003), La traviata and Manon Lescaut (2004), Samson et Dalila and I vespri siciliani (2005); the acclaimed season-opening double bill of Bluebeard's Castle and Gianni Schicchi (2006), and Rigoletto (2008).

Reggioli has served as assistant conductor and vocal coach at the Metropolitan Opera, New York City Opera, Juilliard Opera Center, the Maggio Musicale in Florence, the Donizetti Festival in Bergamo, the Barga Opera Festival, and the Settimana Musicale Senese at the Accademia Chigiana in Siena, working with such celebrated conductors as Zubin Metha, Riccardo Chailly, Gerard Schwartz, Julius Redel, Bruno Bartoletto, Edoardo Muller, and Peter Maag. As head coach and music administrator of Washington National Opera's Vilar Young Artist Program from 2001 to 2004, Reggioli worked directly with Plácido Domingo. During his tenure there, he conducted the Operalia Gala, featuring Domingo, and the Washington Opera Gala, televised nationally, working alongside Velery Giergiev.

Also a sought-after collaborative pianist, Reggioli has accompanied such renowned singers as Renata Scotto, Plácido Domingo, Cecilia Bartoli, Anna Moffo, Paul Groves, Simon Estes, Sumi Jo, Rolando Panerai, Luis Alva, Fedora Barbieri, Carlo Bergonzi, Denyce Graves, and Samuel Ramey.

Well known for his nurturing of young voices, Reggioli has lent his talents as a coach and administrator to the Young Artist Programs of Teatro alla Scala, the Metropolitan Opera, Washington National Opera, and the New National Theater of Tokyo. He has lectured at The Juilliard School and Manhattan School of Music. As a coach, he has made regular appearances at the Caramoor festival in New York; the Renata Scotto International Vocal Academy in Florence, Italy; the Daniel Ferro Vocal Program in Greve, Italy; and the Lisa Gasteen National Opera School in Brisbane, Australia. He has served as a judge for the Melba Scholarship competition in Melbourne and for the Metropolitan Opera National Council Auditions in New York. He is now the regular Master Coach of Teatro Nuovo in New York and operates a private coaching studio in Washington D.C.

In 2016, Reggioli founded Bel Canto in Tuscany, a summer opera school dedicated to educating the next generation of great opera singers in the grand Italian tradition. Now in its third year, the program draws young artists and emerging professionals from around the world with its illustrious faculty and powerful reputation.

Reggioli completed his studies at the Juilliard School, Conservatorio Luigi Cherubini, and Salzburg Mozarteum. He was awarded the conducting scholarship at the Bottega Lirica di Alessandria and the Bruno Walter Memorial Scholarship at the Juilliard School for three consecutive years. DVD recordings of his 2010 Rigoletto and 2012 Madama Butterfly with Opera Australia are available from Naxos.

Natalie Aroyan

Soprano

Natalie Aroyan is an Armenian-Australian Soprano. She holds a Postgraduate Diploma of Opera from the Sydney Conservatorium of Music and a double-degree in Business and I.T. from the Australian Catholic University, Sydney.

In 2008 Natalie was awarded first place in both The Opera Foundation New York Competition and

the Herald Sun Aria Competition. She commenced her Professional Studies Diploma at Mannes College, New York, in 2009 studying with Soprano Ruth Falcon and in January 2010, performed the role of Amelia, in the Opera Studio Scenes Production of *Un Ballo in Maschera*, as well as the role of Fiordiligi in their main stage production of *Così fan Tutte* conducted by Maestro Joseph Colanero. In her final year at Mannes she sang Annina in Menotti's *The Saint of Bleecker Street* and Alice in Verdi's *Falstaff*, also under the baton of Maestro Colaneri.

As well as attending the "Solti Te Kanawa Accademia" program in Tuscany, Italy, where she worked with both Maestro Richard Bonyngé and Dame Kiri Te Kanawa, Natalie has worked with Maestra Renata Scotto in her 2010 Tampa Masterclass and participated in The American Institute of Music (AIMS) in Graz, Australia, where she won first place and was also awarded the audience vote in the 49th Meistersinger Competition Finals.

On her return to Australia in 2011, she was awarded first place in The Italian Opera Foundation competition which enabled her to spend a year in Italy studying with soprano, Mierall Freni in her studio at the Accademia of Bel Canto in Modena, Italy. Following this, Natalie was invited as a Guest Artist to cover the title role of Gluck's *Armide* for the joint Lindemann/Julliard Production in New York, USA.

Natalie is now a principal artist with Opera Australia where her roles have included Mimì (*La Bohème*), Desdemona (*Otello*), Micaëla (*Carmen*), Annina (*La Traviata*) and High Priestess (*Aida*) and covering Elisabetta in *Don Carlos*. She has also performed Mimì and the role of Marguerite (*Faust*) for West Australian Opera, Micaëla for Sugi Opera Company, Korea and a recital at The Concourse, Chatswood, to mark the 100th Anniversary of the Armenian Genocide, as well as making her debut with the Melbourne Symphony Orchestra performing the Letter Scene from *Eugene Onegin* (Tchaikovsky).

In 2016, Natalie recreated the roles of Mimì in *La Bohème* and Micaëla in *Carmen*. She made a captivating debut as Amelia in *Simon Boccanegra* for Opera Australia as well as covering the title role in *Luisa Miller*, and Gutrune in the Melbourne Ring Cycle. She also performed *La Bohème* at the Hanoi Opera House in Vietnam, *The Nagambie Lakes Festival* and will soon make her debut with *Opera in the Vineyards* at the Roche Estate in the Hunter Valley.

In 2017, Natalie covered the Title Role in *Tosca*, made her Handa Opera on the Harbour debut in *Carmen* as Micaela and made her *Verdi Requiem* Debut with the Royal Melbourne Philharmonic. She then gave the very first Opera Australia Recital of *Armenian Songs* which was a very proud moment for Natalie. She will be making her *AIDA* Title role debut upon the sands of Collangatta Beach on the Gold Coast in September as well as perform the *Verdi Requiem* for Sydney Sings! with the Sydney University Choir and Orchestra.

Kang Wang

Tenor

Australian-Chinese tenor Kang Wang is a quickly becoming one of the most sought-after young lyric tenors in the opera world. He is a former member of the Lindemann Young Artist Development Program of the Metropolitan Opera and a finalist in the 2017 Cardiff Singer of the World competition.

During the 2018-19 season, Mr. Wang will make his role and house debuts as Alfredo in Verdi's *La Traviata* with Welsh National Opera and The Glimmerglass Festival, Tamino in Mozart's *Die Zauberflöte* for Opera North, and Rodolfo in Puccini's *La bohème* at Austin Lyric Opera. He makes his first appearance with the Los Angeles Philharmonic performing Tan Dun's "Buddha Passion," a work he premiered with the Müncher Philharmoniker as part of the Dresdner Musikfestspiele in the spring of 2018. Mr. Wang will be the tenor soloist in Verdi's *Requiem* with the Eugene Symphony.

In the 2017-2018 season, Mr. Wang made an exciting last-minute debut in Moscow, replacing tenor Jonas Kaufmann in a New Year's Eve Gala performance of opera arias with orchestra, and stayed on to perform a solo recital of song repertoire in the Grand Hall of the Tchaikovsky Conservatory. Estonia's Tallinn Portrait Gallery also presented Mr. Wang in recital at Vene Teater and he sang a concert at the Musique et vin au Clos Vougeot festival in France. On the opera stage, he performed the role of Mitrane in Rossini's *Semiramide* at the Metropolitan Opera conducted by Maurizio Benini, where he also covered both the role of Arturo in *Lucia di Lammermoor* with conductor Roberto Abbado and the tenor soloist in Verdi's *Requiem* under Maestro James Levine. Additional engagements included debuts in Rossini's *Stabat Mater* with the London Philharmonic and Mendelssohn's *Elijah* with the San Antonio Symphony.

Highlights of recent seasons include performances with the Metropolitan Opera as Narraboth in a new production of *Salome*, First Prisoner in Beethoven's *Fidelio*, as well as multiple concerts with the Summer Recital Series in various New York City parks. He has performed Elvino in *La Sonnambula* in a coproduction with the Lindemann Program and the Juilliard School, and a program of opera scenes conducted by James Levine. Mr. Wang debuted with the Beijing Symphony Orchestra as the tenor soloist in Mahler's *Das Lied von der Erde* which began with which was subsequently presented by the Kennedy Center in celebration of the Chinese New Year. He also debuted with the American Classical Orchestra in Beethoven's *Ninth Symphony* at David Geffen Hall and took part in Gala performances with the Austin Lyric Opera.

Mr. Wang made his operatic debut as Rinuccio in Queensland Conservatorium's production of *Gianni Schicchi*, where he also performed the title role Tom Rakewell in Stravinsky's *The Rake's Progress*. He performed the role of Nemorino in RNCM's production of *L'elisir d'amore* in December of 2013, as well as the role of Don José in *La Tragedie de Carmen* at the International Vocal Arts Institute-Virginia in June of 2014.

Mr. Wang was a member of the opera studio of the Theater Basel in Switzerland, performing such roles as Nathanael in *Les Contes d'Hoffmann* and the Male Chorus in *The Rape of Lucretia*. He has appeared as a guest soloist in over 20 concerts with the Queensland Symphony Orchestra and numerous concerts with Opera Queensland.

A favorite of competitions, Mr. Wang had previously won the People's Choice Award in the Dame Joan Sutherland National Vocal Award and performed in the final concert of the Australian Singing

Competition at the Sydney Opera House as one of the five finalists. In 2016, he was a semi-finalist in the Operalia Competition in Guadalajara, Mexico, and won 2nd place as well as the “people’s choice award” of the Dallas Opera Guild Vocal Competition. He has also been a semi-finalist in the Hans Gabor Belvedere Singing Competition in Vienna, Austria, a finalist in the McDonald Operatic Aria Competition and a finalist Italian Opera Foundation Australia Scholarship. Mr. Wang is the winner of the 2014 Clonter Opera Prize in the United Kingdom.

Originally from Harbin, China, Mr. Wang is the son of two renowned opera singers. He received an International Artist Diploma at the Royal Northern College of Music in Manchester, United Kingdom, and a Master’s of Music from the Queensland Conservatorium at Griffith University in Australia.

Daniel Blendulf

Conductor

Daniel Blendulf has established himself as one of Scandinavia’s most highly regarded young conductors. Following a number of much-anticipated international debuts last season, the current season sees Blendulf make his Japanese debut with the Yomiuri Nippon Symphony Orchestra and US debut with the Detroit Symphony Orchestra. He will also return to the West Australian Symphony Orchestra to conduct their season opening concerts.

Elsewhere, future highlights include concerts with the Helsinki Philharmonic, Royal Flemish Philharmonic and RTÉ National Symphony orchestras, as well as Het Gelders Orkest and Musikkollegium Winterthur. Previously, he has conducted the BBC National Orchestra of Wales and the Sydney Symphony, New Zealand Symphony, Malaysian Philharmonic and Finnish Radio Symphony orchestras, and is a regular guest with ensembles such as the Zürcher Kammerorkester and the Swedish and Ostrobothnian chamber orchestras.

Blendulf enjoys a dynamic collaboration with the Dalasinfoniettan as Chief Conductor and Artistic Advisor, following his appointment with the orchestra in January 2016. There he focuses on the core classical repertoire as well as building programmes around contemporary masterpieces.

A recipient of the Herbert Blomstedt Conducting Prize in 2014, Daniel Blendulf began his career as a cellist, studying with Torleif Thedéen and Heinrich Schiff. He was a member of the leading Swedish string quartet Zkvartetten as well as the Mahler Chamber and Lucerne Festival orchestras. In 2008, he won First Prize at the Swedish Conducting Competition, going on to graduate from Stockholm's Royal College of Music in 2010.

Pablo Ferrández

Cello

"He has everything: splendid technique, profound musicality and an overwhelming charisma!" –
Christoph Eschenbach

*"Pablo Ferrández is truly special...great sound, very refined vibrato, flawless left and right hand,
and a true musician"* – Anne-Sophie Mutter

Prizewinner at the XV International Tchaikovsky Competition, V Paulo International Cello Competition and ICMA 2016 "Young Artist of the Year", Pablo Ferrández announces himself as a musician of stature. His emotional intensity and personality on stage have wowed audiences around the globe.

Praised by his authenticity and hailed by the critics as "one of the top cellists" (Rémy Louis, *Diapason Magazine*), the 26-year-old Pablo Ferrández continues building a brilliant career through collaborations with international renowned artists and world leading orchestras.

Recent highlights include the performances of Brahms' Double Concerto alongside Anne-Sophie Mutter in Madrid and Oxford, the debut with the Bamberg Symphony under C. Eschenbach within the *Orpheum Foundation Program*, and appearances with London Philharmonic, Israel Philharmonic, Vienna Symphony, Konzerthaus Berlin, Rundfunk-Sinfonieorchester Berlin, Maggio Musicale Fiorentino, St. Petersburg Philharmonic, Royal Liverpool Philharmonic, BBC Philharmonic, Orchestra Sinfonica Nazionale RAI, KBS Symphony, WASO, Spanish National Symphony, Barcelona Symphony, and at the renowned festivals, such as Verbier, Dresden, Folle Journée, Grant Park, Rostropovich, Rheingau, JCMF and Trans-Siberian Arts Festival.

Ferrández regularly performs under the batons of Christoph Eschenbach, Zubin Mehta, Valery Gergiev, Yuri Temirkanov, Vladimir Jurowski, Thomas Sondegard, Vassily Petrenko, Gabor Takacs, David Afkham, Robert Trevino, Alpesh Chauhan, Joshua Weilerstein, Andris Poga, Juanjo Mena, Carlos Miguel Prieto, Rossen Milanov and Aziz Shokhakov among others.

The 18/19 season brings appearances with Rotterdam Philharmonic, Mariinsky Orchestra, St. Petersburg Philharmonic, Orchestre de la Suisse Romande, Academy of St. Martin in the Fields, BBC Scottish Symphony, Hamburg Symphony, Gurzenich Orchestra, Antwerp Symphony, Montecarlo Philharmonic, Orquesta Filarmonica Arturo Toscanini, Warsaw Philharmonic, Szczecin Philharmonic, Tchaikovsky Symphony, Bilkent Symphony, Orquesta Sinfonica de Euskadi, Orquesta de Valencia, and Orquesta de les Illes Balears.

As a recitalist and chamber musician, he will perform at the Musikverein, Wigmore Hall, Boulez Saal, Dortmund Konzerthaus, Moscow Philharmonic and Bologna Opera, collaborating with such artists as Vadim Repin, Nikolay Lugansky, Maxim Rysanov, Beatrice Rana, Denis Kozhukhin, Ray Chen, Alice Sarah Ott, Elena Bashkurova, Michael Barenboim and Gerard Caussé. He has also recently performed with Martha Argerich, Gidon Kremer, Joshua Bell or Yuja Wang, among others.

A captivating performer with a compelling technique, he is described as *"an inspirational and expressive soloist who always places his skills at the service of the composer."* *"Personal vanity is alien to Ferrández"* (Rheingau Festival Award Jury).

Pablo Ferrández recorded his first CD, featuring Dvorak and Schumann cello concertos, with the Stuttgart Philharmonic Orchestra conducted by Radoslaw Szulc, which was received with great acclaim: *“Pablo Ferrández is a fine performer, with a warm tone and an impulsive, if refined, lyricism that makes him a natural interpreter for Schumann's concerto, with its melancholic elegance and flashes of mercurial wit.”* (Tim Ashley, *The Guardian*), *“It is in Dvorak that Ferrández announces himself as a cellist of stature”* *“(he) manages to play with huge emotion while still keeping his interpretation light and free from overindulgence”* (Janet Banks, *The Strad*).

Born in Madrid in 1991, in a family of musicians, Pablo Ferrández joined the prestigious Escuela Superior de Música Reina Sofía when he was 13 to study with Natalia Shakhovskaya. After that he completed his studies at the Kronberg Academy with Frans Helmerson.

Mr. Ferrández plays the Stradivarius “Lord Aylesford” (1696) thanks to the Nippon Music Foundation.

Richard Davis **Conductor**

Richard Davis regularly conducts orchestras, such as Queensland Symphony Orchestra and BBC Philharmonic, in concerts, recordings, radio broadcasts and on television. He has also directed operas and requiem masses with the BBC Singers and has been invited to make his debut with the City of Birmingham Symphony Orchestra.

He is known for his wide-ranging repertoire, allowing him to conduct projects across many genres – from television soundtracks and Family Concerts to recording avant-garde world premieres and performing the symphonies of Shostakovich and Mahler.

Richard Davis is also in great demand, conducting the top professional orchestras, at major rock events - online, on television and on national radio – with chart-topping groups such as The 1975 and Clean Bandit. The former recently won the BBC Music Award for ‘Best Live Performance of 2016’ and the latter was subsequently made into a Warner Music CD and DVD – *New Eyes* (special edition) that stayed in the top 40 UK Album Charts for months.

In 2010, Richard Davis stepped into an indisposed conductor’s shoes and conducted BBC Philharmonic with only a few hours’ notice. The live broadcasted concert resulted in praise from the press – being described as ‘an exemplary conductor’ in *Ariel* Magazine.

Richard Davis is also known as a flute player – having played as principal flute with the BBC Philharmonic for over 30 years. He premiered flute concertos by Bernstein and Maxwell-Davies, recorded and performed solo recitals many times on national and international broadcasts, won 1st prize in international solo competitions and taught at the Royal Northern College of Music, in Manchester, for 25 years.

Warwick Adeney

Violin

Warwick Adeney was born into a large family of violinists and trained at Queensland Conservatorium alongside three of his siblings. There he learnt with Dr Anthony Doheny, was a member of the Ambrosian Quartet, and emerged as the Gold Medal graduate of 1984.

He joined Queensland Theatre Orchestra under Georg Tintner, and rose to the concertmastership in 1989. During the years of Anthony Camden's musical oversight, Warwick Adeney played many solos, including the memorable Lark Ascending with Sir Neville Marriner, and directed many concerts.

In 2001, the amalgamation of orchestras in Queensland occurred and Warwick Adeney served (initially as co-concertmaster with Alan Smith) under conductor Michael Christie and then Johannes Fritsch, and now exults in the glorious reign of Alondra de la Parra. Over the years Warwick Adeney has continued to enjoy the privileged and challenging life of the orchestra, and become something of a specialist in ballet solos and the Four Seasons along the way.

Married to Michele, a fellow musician, Warwick Adeney is blessed with nine children, all of whom learn a variety of instruments, and the family attends a weekly traditional Latin mass.

The violin Warwick plays is a Venetian instrument from the early 18th century, possibly by Carlo Antonio Testore.

Simone Young

Conductor

Simone Young, AM, was General Manager and Music Director of the Hamburgische Staatsoper and Music Director of the Philharmonic State Orchestra Hamburg from 2005 - 2015. She has conducted complete cycles of *Der Ring des Nibelungen* in Vienna, Berlin and Hamburg and her recordings include the *Ring* cycle, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler.

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon. She conducts at all the leading opera houses including the Vienna, Berlin and Bavarian State Operas, Opéra National de Paris, Royal Opera House Covent Garden, Metropolitan Opera New York, Zurich and Los Angeles Opera and regularly leads the world's great orchestras including the Berlin, Vienna, Munich, London and New York Philharmonic Orchestras, the Staatskapelle Dresden, the Bruckner Orchestra, City of Birmingham Symphony, the Wiener Symphoniker and the Orchestre de Chambre de Lausanne.

She has been elected to the Akademie der Kuenste in Hamburg, awarded a Professorship at the Musikhochschule in Hamburg and Honorary Doctorates from Griffith University, Monash University and the University of New South Wales. Other awards include Green Room and Helpmann Awards, the International Opera Award and Chevalier de l'Ordre des Arts et des Lettres from France.

Nils Mönkemeyer

Viola

Artistic brilliance and innovative programming are the trademarks with which Nils Mönkemeyer has rapidly made his name as one of the most internationally successful violists, and dramatically raised the profile of his instrument.

Under his exclusive contract with Sony Classical, Mönkemeyer has released numerous CDs over the past years, all of which have won critical acclaim and prestigious awards. His programmes run the gamut from rediscoveries and first recordings of original 18th-century viola literature, to contemporary repertoire and arrangements of his own. The two most recently released CDs are recordings of Walton, Bruch and Pärt with the Bamberg Symphony under the direction of Markus Poschner, and the chamber music album “Baroque”, in which Nils Mönkemeyer unveils a fascinating panorama of Bach and contemporaneous French music.

Nils Mönkemeyer works together with conductors such as Andrej Boreyko, Sylvain Cambreling, Elias Grandy, Christopher Hogwood, Cornelius Meister, Mark Minkowski, Kent Nagano, Michael Sanderling, Clemens Schuldt, Karl-Heinz Steffens, Markus Stenz, Mario Venzago and Simone Young, performing as a soloist with ensembles including Zurich's Tonhalle Orchestra, Helsinki Philharmonic Orchestra, Les Musiciens du Louvre, Vienna Radio Symphony Orchestra, Bern Symphony Orchestra, the Konzerthausorchester Berlin, Dresden Philharmonic, Hamburg Philharmonic, Frankfurt Opern- und Museumsorchester, MDR Leipzig Radio Symphony Orchestra, NDR Radiophilharmonie, Weimar Staatskapelle, Bremen Philharmonic, Dusseldorf Symphony Orchestra, Lausanne Chamber Orchestra and Berlin Barock Solisten.

The 18/19 season takes him once again onto the greatest international concert platforms, including the Wiener Musikverein, Amsterdam's Royal Concertgebouw, London's Wigmore Hall, Barcelona's L'Auditori, Brisbane, Lausanne's Salle Métropole, Geneva's Victoria Hall, the Berlin Philharmonie and Konzerthaus, the Elbphilharmonie, Cologne Philharmonie, Dresden Philharmonie, Frankfurt Alte Oper and Munich's Prinzregententheater. Numerous festival appearances include the Mito Festival in Milan and Turin, the Montreal Bachfest, Rheingau Music Festival, Schleswig-Holstein Music Festival and the Festspiele Mecklenburg-Vorpommern. Chamber music projects for this season include trios with Julia Fischer and Daniel Müller-Schott, and piano quartets with Alina Ibragimova, Christian Poltera and William Youn.

Mönkemeyer has been a professor at the University of Music and Performing Arts in Munich since 2011 - the same institution at which he himself studied with Hariolf Schlichtig. Previous tenures include a two-year professorship at the Carl Maria von Weber University of Music in Dresden, and an assistant professorship at the Reina Sofia College of Music in Madrid.

Karin Schaupp Guitar

Karin Schaupp is one of the most outstanding guitarists on the international scene. She performs widely on the international stage as a recitalist, concerto soloist and festival guest, and has given countless recitals in Australia, Europe, Asia, the US, Mexico and Canada. Karin's playing receives the highest acclaim from critics and audiences alike and she is held in great esteem by her peers worldwide. Her unique stage presence and magical, passionate playing have inspired several composers to write works especially for her.

Karin's guitar training began at the age of five and she first performed in public the following year. While still in her teens she won prizes at international competitions in Lagonegro, Italy and Madrid, Spain, where she was also awarded the special competition prize for the Best Interpretation of Spanish Music.

Taught almost exclusively by her guitarist mother, Isolde Schaupp, Karin completed her tertiary music studies at The University of Queensland with First Class Honours, a Masters degree and was the recipient of a University Gold Medal. In 2003 she was awarded the Music Council of Australia Freedman Fellowship in recognition of her achievements, and in 2013 was awarded the prestigious Music Fellowship (2014-2015) from the Australia Council for the Arts.

Karin has recorded an extensive discography for Warner Music International and ABC Classics. Her acclaimed solo debut *Soliloquy* (1997) for Warner Music was praised by UK Classical Guitar Magazine as "a pace-setting performance in all respects...". This was soon followed by the ARIA nominated bestseller *Leyenda* (Warner 1998), and then *Evocation* (Warner 2000), *Dreams* (ABC Classics 2004), *Lotte's Gift* (ABC Classics 2007), and *Cradle Songs* (ABC Classics 2010).

Her chamber music collaborations have also led to a number of recordings including three albums with the ARIA award winning ensemble Saffire, The Australian Guitar Quartet, a duo album with Genevieve Lacey (recorders), the ARIA nominated *Fandango* (ABC Classics 2011) with Flinders Quartet, the double ARIA nominated *Songs of the Southern Skies* (KIN 2012) with Australian songstress Katie Noonan, and Karin and Katie's latest release, *Songs of the Latin Skies* (KIN 2017), which was awarded the 2017 ARIA for Best World Music Album. In March 2018, ABC Classics released Karin's latest recording project, *Wayfaring*, with cellist Umberto Clerici.

Karin's orchestral recordings include the award-winning world premiere recordings of Phillip Bracanic's *Guitar Concerto* (1995 with The Queensland Symphony Orchestra), which was written for her, and Ross Edwards' *Concerto for Guitar and Strings* (2004 with the Tasmanian Symphony Orchestra). Karin has also recorded Peter Sculthorpe's *Nourlangie* (2005) for guitar and orchestra with the Tasmanian Symphony Orchestra, and *Spain* (2009 ABC Classics) featuring works by Rodrigo, Bacarisse and Castelnuovo-Tedesco with the Tasmanian Symphony Orchestra, and the choir Cantillation. Gramophone Magazine (UK) praised the recording, saying "By combining the lapidary precision of Williams with the expressiveness of Bream, Schaupp here brings us an *Aranjuez* fit to stand alongside the best of them...". In 2014, ABC Classics released Karin's *Mosaic: Australian Guitar Concertos* album.

Karin has appeared live on television in many parts of the world: most notably performing solo to twenty million viewers and listeners in China, on the occasion of China Radio International's 50th Anniversary celebrations and solo as part of a prestigious line-up of international artists in the opening Gala of the Goodwill Games, which was broadcast live on international television. She has

also appeared on German, American and Canadian television and some of her Australian television appearances have resulted in an overwhelming response from viewers with record numbers of viewers calling in. Karin also plays regularly on radio, including numerous broadcasts of live recitals, as well as countless interviews and guest appearances.

Following training at the National Institute of Dramatic Art (NIDA), The Australian Acting Academy, and most extensively, private tuition with Martin Challis, Karin has extended her performance activities to the theatrical stage. Combining her love of music and passion for acting, Karin starred in some 150 performances of *Lotte's Gift*, a play written especially for Karin by David Williamson, Australia's best-known and most prolific playwright. The work enjoyed its international premiere with a four-week season at the Edinburgh Festival Fringe in 2009.

Other recent performance highlights include concertos with the London Philharmonic Orchestra (UK) in London's Royal Festival Hall, the Springfield Symphony Orchestra (USA), the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, and performances at the 2018 Commonwealth Games Closing Ceremony, World Expo (Aichi, Japan), Hong Kong Arts Festival, and APEC Summit in Sydney, Australia, and her 2013 International Concert Season tour with Pavel Steidl for Musica Viva Australia.

Karin is Head of Classical Guitar at the Queensland Conservatorium, Griffith University. She lives in Brisbane with her husband Giac and two young children.

www.karinschaupp.com

"... Schaupp lives up to her reputation as one of the world's most accomplished classically trained guitarists."

Sydney Morning Herald (Australia)

"... sublime mastery ..." Sunday Telegraph (Australia)

"... cast a haunting spell ... seemingly effortless ..." Springfield News Leader (USA)

"... exceptionally beautiful ..." Sydney Morning Herald (Australia)

"... Karin Schaupp's playing is so perfect, so complete, that it seems like a miracle" Badische Zeitung (Germany)

"... The poetic intensity and sense of elation in her playing are truly quite special..." Ottawa Citizen (Canada)

"... She is a poet of the guitar..." Courier Mail (Australia)

"... a flawless performance, the like of which I have not heard before..." Classical Guitar (UK)

"... This was not merely magnificent playing it was miraculous..." The Mercury (Australia)

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Martin Grubinger Percussion

Dubbed by critics as "A wizard of percussion", Austrian multi-percussionist Martin Grubinger has achieved the extraordinary feat of turning solo percussion into the highlight of the classical concert world. A regular guest at many of the top orchestras and the world's most prestigious venues, Grubinger's repertoire is unusually broad and ranges from solo works and chamber music, with partners including his own Percussive Planet Ensemble and pianists Ferhan and Ferzan Önder, to percussion concertos.

Highlights of the 2014/15 are amongst many others Grubinger's debuts with China Philharmonic Orchestra, Orquestra Filarmônica de Minas Gerais and Orchestre Philharmonique de Radio France alongside engagements with Accademia Nazionale di Santa Cecilia, Gürzenich Orchester and WDR Sinfonieorchester. Grubinger will be Artist in Residence at the Schleswig-Holstein Musik Festival, the Cincinnati Symphony Orchestra and the Tongyeong Music Festival in Korea. With star baritone Thomas Hampson he will present a new recital programme, initially in Hamburg, Munich, Wiener Konzerthaus and the Teatro alla Scala in Milan. His breathtaking percussion show involving freerunners and breakdancers, „Free My Way“, will go in its second year.

Amongst the growing number of works especially written for Grubinger are Avner Dorman's "*Frozen in Time*" (2007) and Friedrich Cerha's Concerto for Percussion and Orchestra (2008), performed and recorded with the Wiener Philharmoniker under the baton of Peter Eötvös on Kairos, as well as Tan Dun's concerto, "*Tears of Nature*" (2012). Spring 2014 saw the world premiere of „Speaking Drums“ with Mahler Chamber Orchestra under the baton of its composer Peter Eötvös. His well known percussion projects "The Percussive Planet" and the recently premiered "Caribbean Showdown" are further examples of his versatility.

Martin was named Artist in Residence at the 2008/09 Leipzig Gewandhaus, followed by residences with the Camerata Salzburg, at the Philharmonie Köln, Philharmonie München and Wiener Konzerthaus. He has also appeared with NHK Symphony Orchestra, Oslo Philharmonic Orchestra, National Symphony Orchestra of Taiwan, Gewandhausorchester Leipzig, NDR Sinfonieorchester Hamburg, Münchner, Hamburger and Dresdner Philharmoniker, Orquesta Sinfónica de Castilla y León, Wiener Philharmoniker, Bamberger Symphoniker and BBC Philharmonic. He also guests regularly with the Los Angeles Philharmonic and Pittsburgh Symphony orchestras or National Symphony Orchestra Washington.

Regular guest appearances have led him to the Rheingau and Schleswig-Holstein Music festivals, Bregenz Festival, Beethoven Festival in Bonn and Salzburg Festival, Baden-Baden Festspielhaus, the Brass & Percussion Festival in Tokyo's famous Suntory Hall and the Grant Park Music Festival in Chicago. In 2013 he was 'artiste étoile' at Lucerne Festival.

Winner of multiple prizes, Martin Grubinger is recipient of the Bernstein Award by the Schleswig Holstein Musik Festival and the prestigious Jeunesses Musicales' Würth Prize. Grubinger's first CD, 'Drums'n'Chant' was soon followed by a live recording of 'The Percussive Planet' on DVD, both for Deutsche Grammophon. He has since recorded a number of projects for various labels.

Born in Salzburg, Martin Grubinger studied at the Bruckner Conservatory in Linz and at the Salzburg Mozarteum. He had already garnered attention in his youth, having appeared at several international competitions, amongst others at the second World Marimbaphone Competition held in Okaya, Japan, and at the EBU Competition in Norway.

Yamandu Costa

Guitar

Guitarist and composer born in Passo Fundo in 1980, Yamandu began studying guitar at the age of 7 with his father, Algacir Costa, leader of the group "Os Fronteiricos" and improved with Lúcio Yanel, an Argentine virtuoso living in Brazil. Until the age of 15, his only musical school was the folk music of the South of Brazil, Argentina and Uruguay. After listening to Radamés Gnattali, he began to look for other Brazilians, such as Baden Powell, Tom Jobim, Raphael Rabello among others. At the age of 17, he performed for the first time in São Paulo at the Banco do Brasil Cultural Circuit, produced by Tom Brasil Studio, and from then on he became recognized as a Brazilian guitarist. One of the greatest phenomena of Brazilian music of all time, young Yamandu confirms and deserves all the praise he receives when he plays his guitar. Alone on the stage, he is able to raise in ecstasy audiences of the most specialized and to excite the great public to the most accurate ears. His performance interpretations can reshape every song he plays and reveals a deep intimacy with his instrument. All the recognition he receives is just a reflection of what he brings to his audience, recreating the magic of music in his touch, passing through his body and transforming almost miraculously. Yamandu plays Brazilian classical music, but he is also a gaucho full of milongas, tangos, zambas and chamamés. A guitarist and composer who does not fit into any musical chain he is a mix of all styles and creates rare personality interpretations on his 7 string guitar. Yamandu lives up to the meaning of his beautiful name "the forerunner of waters."

Considered one of the greatest talents of the Brazilian guitar, Yamandu Costa is a world reference in the interpretation of our music, which dominates and recreates each performance, including in his compositions. Whoever sees him onstage realizes his incredible involvement, his passion for instrument and art. His musical creativity develops freely on an absolutely improved technique, exploring all the possibilities of the 7-string guitar, renewing old themes and presenting his own compositions of intense brilliance, in an always passionate and contagious performance.

Revealing a deep intimacy with his instrument and a musical language without borders, he toured the most important stages of Brazil and the world, participating in great festivals and encounters, winner of the most relevant prizes of Brazilian music. In 2010, the Luz da Aurora CD with Hamilton from Holland was nominated for the Latin Grammy.

In 2012 he won in Cuba the Cubadisco International Award for CD Mafuá and a Mention of the ALBA Award for CD Lida.

Yamandu Costa is currently the most represented Brazilian musician in the world, covering the most diverse countries of the globe: France, Portugal, Spain, Belgium, Germany, Italy, Austria, Switzerland, Holland, Sweden, Norway, Finland, Estonia, Russia, Lithuania, Serbia, Greece, Macedonia, Israel, Cyprus, India, China, Japan, South Korea, Zimbabwe, Cape Verde, Angola, UAE, Canada, Ecuador, Cuba, Colombia, Chile, Argentina, Uruguay and Costa Rica.

Erin Helyard **Conductor**

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and as a lucid scholar who is passionate about promoting discourse between musicology and performance. Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. He was named the Westfield Concert Scholar (Cornell University) on fortepiano for 2009-2010 and from 2003 to 2012 Erin was a central member of the award-winning Ensemble Caprice (Montreal). As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically-informed performance in Australia. He has conducted from the keyboard performances of Purcell's *Fairy Queen* (Montreal Baroque Festival), Cavalli's *L'Ormindo*, Purcell's *Dioclesian*, Vivaldi's *Griselda*, Cavalli's *Giasone*, Salieri's *The Chimney Sweep*, Vivaldi's *Bajazet*, Grétry's *L'amant jaloux*, Handel's *Theodora*, Rameau's *Pigmalion* and *Anacréon*, Monteverdi's *Coronation of Poppea*, Handel's *Athalia* (Pinchgut), Handel's *Acis and Galatea* (NZ Opera), Handel's *Orlando* (Hobart Baroque), Purcell's *Dido and Aeneas*, and Handel's *Faramondo* and *Agrippina* (Brisbane Baroque). Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015-2017) and in 2017 he was awarded a Helpmann for Best Music Direction for Handel's *Saul* at the Adelaide Festival in a fêted revival of a Glyndebourne production directed by Barrie Kosky. As a conductor Erin has distinguished himself in dynamic performances with the Adelaide, Tasmanian, and Queensland Symphony Orchestras and the Australian Haydn Ensemble. Helyard duets in nineteenth-century repertoire on historical pianos with renowned Alkan exponent Stephanie McCallum and on fortepiano and harpsichord he has recently been described as "Australia's most engaging soloist" by Limelight magazine. In 2017 Helyard was awarded a major Australian Research Council Discovery Grant for a collaborative project entitled *Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture*. He is currently Senior Lecturer at the Melbourne Conservatorium of Music and appears by kind courtesy of that institution.

Ray Chen **Violin**

"Chen crashes through any supposed barriers erected around classical music with his playing."

THE SAN DIEGO TRIBUNE

"Ray Chen's rock star charm was as winning as his smouldering delivery of Lalo's *Symphonie espagnole*."

THE SCOTSMAN

"Chen is that *rara avis* among rising classical stars, a superlative virtuoso who also happens to be a thoroughgoing artist."

CHICAGO TRIBUNE

"Ray Chen is a paradox: the epitome of cool, yet a man with a zany, anarchic and public sense of humour, combined in a world-class violin virtuoso with a technique of fire and ice."

SYDNEY MORNING HERALD

Ray Chen is a violinist who redefines what it is to be a classical musician in the 21st Century. With a media presence that enhances and inspires the classical audience, reaching out to millions through his unprecedented online following, Ray Chen's remarkable musicianship transmits to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, he has built a profile in Europe, Asia, and the USA as well as his native Australia both live and on disc. Signed in 2017 to Decca Classics, the Ray's forthcoming recording with the London Philharmonic follows three critically acclaimed albums on SONY, the first of which ("Virtuoso") received an ECHO Klassik Award.

Profiled as "one to watch" by the Strad and Gramophone magazines, Ray Chen's profile continues to grow: he was featured on Forbes' list of 30 most influential Asians under 30; made a guest appearance on Amazon's "Mozart in the Jungle" TV series; has a multi-year partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach); and performs at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

Ray has performed with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhausorchester, Munich Philharmonic, Filarmonica della Scala, Orchestra Nazionale della Santa Cecilia, Los Angeles Philharmonic, and upcoming debuts include the SWR Symphony, San Francisco Symphony, Pittsburgh Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Sakari Oramo, Manfred Honeck, Daniele Gatti, Kirill Petrenko, Krystof Urbanski, Juraj Valcuha and many others. From 2012-2015 he was resident at the Dortmund Konzerthaus and in 17/18 will be an "Artist Focus" with the Berlin Radio Symphony.

His presence on social media makes Ray Chen a pioneer in an artist's interaction with their audience, utilizing the new opportunities of modern technology. His appearances and interactions with music and musicians are instantly disseminated to a new public in a contemporary and relatable way. He is the first musician to be invited to write a lifestyle blog for Italian publishing house, RCS Rizzoli (Corriere della Sera, Gazzetta dello Sport, Max). He has been featured in Vogue magazine and is currently releasing his own design of violin case for the industry manufacturer GEWA. His commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy and music. Through his online promotions his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831-1907).

Phoebe Russell

Double Bass

Phoebe Russell returned home to Australia in early 2017 to take up the position of Principal Double Bass with Queensland Symphony Orchestra.

She was 17 years old when she settled in Berlin and within months made her debut in the double bass section of the Berlin Philharmonic. Since then she has performed in more than 20 countries across the globe with leading orchestras including the Mahler Chamber Orchestra, the Bavarian Radio Symphony Orchestra, the Berlin Radio Symphony, Deutsches Symphonie Orchester, and the Netherlands Philharmonic Orchestra among others.

She has performed under great conductors such as Sir Simon Rattle, Daniel Barenboim, Gustavo Dudamel, Zubin Mehta, and Riccardo Muti among others.

In 2012, Phoebe was an Australian Chamber Orchestra 'Emerging Artist' and was a soloist and chamber musician in the 'Wilma and Friends' series run by Wilma Smith.

The Melbourne-born musician spent two years as scholarship recipient of the Berlin Philharmonic's prestigious Karajan Orchestra Academy from 2013 to 2015, and was a bachelor student at the Hanns Eisler University of Music in Berlin. Phoebe is also an alumna of the Australian National Academy of Music where she completed a professional performance program in 2011 under the guidance of Damien Eckersley.

In 2015, she performed as recitalist to a full house in the Berlin Philharmonic's lunchtime series and a few months later, won the conductors prize for best concerto in the 2016 Carl Flesch Akademie Concerto competition, performing Giovanni Bottesini's second concerto with the Baden Baden Philharmonic. Phoebe has appeared as a soloist, both at home and abroad, with orchestras that include the Tasmanian Symphony Orchestra, the Baden Baden Philharmonic Orchestra, the Zelman Symphony Orchestra and the Melbourne Youth Strings Orchestra.

She has also studied with the internationally famed double bassist Gary Karr in Canada and cites him as one of her inspirations.

Phoebe is married to a fellow double bass player, Bernardo Alviz. He is Colombian, and they met by chance at Euston Station in London one day, they were both travelling to the same place and they both were carrying a double bass... the rest, as they say, is history.

Nemanja Radulovic

Violin

Winner of "Best Violin Newcomer of the Year" at the 2015 Echo Klassik Awards, Serbian-French violinist Nemanja Radulović has taken the classical music world by storm in recent years through his combination of thrilling virtuosity, depth of expression, and adventurous programming, both in the recording studio and on the concert stage. An exclusive recording artist to Deutsche Grammophon, Nemanja's most recent album features his long-awaited interpretations of the Tchaikovsky Concerto as well as a new arrangement of Tchaikovsky's Rococco Variations played on viola.

As an artist who seeks to broaden the boundaries of classical music, Nemanja champions the power of music to bring people together with his unique energy and candour. Nemanja has quickly amassed a legion of loyal fans around the world and has performed with some of the world's finest orchestras to date, including the Munich Philharmonic, Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden, Royal Liverpool Philharmonic, Tokyo Symphony, Yomiuri Nippon Symphony in Tokyo, Orchestre Symphonique de Montréal, Orquesta Nacional de Espana, Helsinki Philharmonic, Salzburg Camerata, NDR Radiophilharmonie in Hanover, WDR Sinfonieorchester in Cologne, Orchestre Philharmonique de Radio France, Orchestre National de Belgique, Orchestre National de Lille, Orchestra Sinfonica Nazionale della RAI in Turin, Orchestra della Toscana, Royal Philharmonic Orchestra, Copenhagen Philharmonic, Geneva Camerata, Macao Orchestra, Malaysian Philharmonic, and the Bilbao Orkestra Sinfonikoa.

Nemanja shares an equal love for the intimacy of chamber music and is an increasingly active recitalist on the international circuit, having already performed at such celebrated venues as New York's Carnegie Hall, the Amsterdam Concertgebouw, Berlin Philharmonie, both the Salle Pleyel and the Théâtre des Champs-Élysées in Paris, the Athens Megaron, Tokyo's Suntory Hall, Teatro Colón in Buenos Aires, and the Melbourne Recital Centre in Australia. His many recital partners include Marielle Nordmann, Laure Favre-Kahn, and Susan Manoff, the latter with whom he has also recorded a disc of Beethoven Sonatas released on the Decca/Universal Music label.

Following an exciting 2016/17 season as artist-in-residence with the Bournemouth Symphony Orchestra, Nemanja starts his 2017/18 season with his orchestral debut at the Amsterdam Concertgebouw with the Netherlands Radio Philharmonic. He will also open the Jeunesse Musicale series at the Vienna Konzerthaus with his ensemble Double Sens, and play/directs the Munich Chamber Orchestra in a performance of the Beethoven Violin Concerto. Other recent and forthcoming highlights include include performances at the Schleswig-Holstein Musik Festival, Hong Kong's City Hall, Berlin Konzerthaus, Stockholm Konserthuset, Dusseldorf Tonhalle, Gstaad Festival, and invitations from the Tampere Philharmonic, Gavle Symphony, Orchestra della Toscana, Deutsche Radio Philharmonie, Opéra de Marseille, Wroclaw Philharmonic, Dortmund Philharmonic.

Nemanja also regularly takes up a play/direct role with his ensemble 'The Devils' Trills', which is increasingly in demand across concert halls in Europe and Asia, and noted for their virtuosic, engaging musicality. His other ensemble, 'Double Sens' has been celebrated for their recent recording '5 Seasons' – which combines Vivaldi's Four Seasons' with a new composition – 'Spring in Japan' – by Aleksandar Sedlar and dedicated to tsunami victims in Japan in 2011. Other recent recordings include 'Paganini Fantasy' (2013), "Journey East" (2014) and BACH (2016).

Nemanja's previous recognition for his work in classical music include 'International Revelation of the Year' by the Victoires de la musique classique in 2005, an Honorary Doctorate from the University of Arts in Niš, Serbia, and an ELLE Style Award for Musician of the Year in 2015. He is the

recipient of several international violin competitions, such as Joseph Joachim in Hannover, George Enescu in Bucharest and Stradivarius in Cremona.

Born in Serbia in 1985, Nemanja Radulović studied at the Faculty of Arts and Music in Belgrade, the Saarlandes Hochschule für Musik und Theater in Saarbrücken, the Stauffer Academy in Cremona with Salvatore Accardo and the world-renowned Conservatoire de Paris with Patrice Fontanarosa.

Stephen Layton

Conductor

Stephen Layton is one of the most sought-after conductors of his generation. Often described as the finest exponent of choral music in the world today, his ground-breaking approach has had a profound influence on choral music over the last 30 years. Layton is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertgebouw, from Tallinn to São Paulo, and his recordings have won or been nominated for every major international recording award. He has two Gramophone Awards (and a further ten nominations), five Grammy nominations, the Diapason d'Or de l'Année in France, the Echo Klassik award in Germany, the Spanish CD compact award, and Australia's Limelight Recording of the Year.

Founder and Director of Polyphony, Layton is also Fellow and Director of Music at Trinity College Cambridge and Music Director of Holst Singers. Former posts include Chief Conductor of Netherlands Chamber Choir, Chief Guest Conductor of Danish National Vocal Ensemble, Artistic Director and Principal Conductor of City of London Sinfonia, and Director of Music at the Temple Church, London.

Layton is constantly in demand to première new works by the greatest established and emerging composers of our age. A longstanding partnership with Arvo Pärt has resulted in première performances and award-winning recordings, including three discs with Polyphony on Hyperion. With the late Sir John Tavener, premières include Layton's bold realisation of his epic seven-hour vigil *The Veil of the Temple*, a new departure in British choral music. Passionate in his exploration of new music, Layton has introduced a vast range of new choral works to the UK and the rest of the world, transforming the music into some of the most widely performed today. His long association with music from the Baltic includes acclaimed recordings of works by Eriks Ešēvalds, Uģis Prauliņš, and Veljo Tormis. His captivating discs, with Polyphony, of the American composers Morten Lauridsen's *Lux aeterna* and Eric Whitacre's *Cloudburst* were nominated for Grammy Awards, with *Cloudburst* spending a year in the USA's Billboard Classical Album Chart.

Layton's recordings have consistently broken new ground, creating a new sound world in British choral music which continues to influence and inform conductors and choirs throughout the world. Award-winning discs with Polyphony include Britten *Sacred and Profane*, James MacMillan's *Seven Last Words from the Cross*, and Poulenc's *Gloria*. In a recent Gramophone critics' poll of the world's "20 greatest choirs", not only was Polyphony voted second finest, but The Choir of Trinity College Cambridge also made it into the top five: confounding expectation, Layton had led a student choir into the highest ranks. Now the choir tours at the highest international level and records prolifically, recently winning a Gramophone Award, a Grammy nomination, and Australia's Limelight Recording

of the Year.

Layton guest-conducts widely, working with and inspiring the world's finest choirs and orchestras: Netherlands Chamber Choir; Danish National Vocal Ensemble; SWR Vokalensemble, MDR Leipzig and NDR Hamburg Radio Choirs in Germany; Latvian State and Radio Choirs, Estonian Philharmonic Chamber Choir, and Voces Musicales in the Baltic; Polish Radio, NFM, and Wroclaw Philharmonic Choirs; Slovenian Philharmonic Choir; Eric Ericsson Chamber Choir, Stockholm; Die Konzertisten, Hong Kong; and the inaugural concert of Yale Center for Music and Liturgy at Carnegie Hall. With Britten Sinfonia eight highly-acclaimed recordings include Handel's Messiah ("Best Messiah recording" – BBC Music Magazine); with City of London Sinfonia (where Layton succeeded Richard Hickox as Artistic Director and Principal Conductor) tours included Latin America and premières uniting Cathedral choristers across Britain; and with Orchestra of the Age of Enlightenment he has recorded Bach's Christmas Oratorio, B Minor Mass and St John Passion.

Layton's interpretations of Bach and Handel have been heard with orchestras ranging from Academy of Ancient Music to the London Philharmonic and Philadelphia Orchestras. Performances include Messiah in Sydney Opera House, the first staged St John Passion with English National Opera, and regular BBC broadcasts. He has worked with London Sinfonietta, BBC National Orchestra of Wales, Opera North, Scottish and Australian Chamber Orchestras, Auckland Philharmonia, Seattle, Queensland, Melbourne, Adelaide and West Australian Symphony Orchestras, and Minnesota, Royal Liverpool Philharmonic, Royal Scottish National and Hallé Orchestras. Layton is also Artistic Director of the Annual Christmas Festival at St John's Smith Square.

Layton continues to innovate, taking bold and original steps and leading the way in the use of new technologies in choral music. Everything sung by The Choir of Trinity College Cambridge is webcast live and available to listen again online. Layton was the first in the world to webcast every single note sung in this way, laying bare the music making without any digital editing. This searchable archive of over 4,000 musical tracks recorded live over the last six years forms an invaluable resource for listeners around the world.

Sara Macliver

Soprano

Sara Macliver is one of Australia's most popular and versatile sopranos, appearing in opera, concert and recital performances and on numerous recordings. She is regarded as one of the leading exponents of Baroque repertoire in Australia. She trained in Perth, where she was a pupil of the renowned soprano Molly McGurk. During that time she was a Young Artist with the West Australian Opera Company. Her rôles for the company have included Micaela (Carmen), Papagena (The Magic Flute), Giannetta (The Elixir of Love), Morgana (Alcina), Ida (Fledermaus), Nannetta (Falstaff) and Vespetta (Pimpinone). She has also performed the rôle of Angelica in Orlando with West Australian Opera and covered the role of Zerlina in the Opera Australia production of Don Giovanni. She is a regular performer with Symphony Australia Orchestras in Perth, Melbourne, Sydney, Adelaide, Queensland and Tasmania, as well as Musica Viva, Melbourne Chorale, the Australian Chamber Orchestra, the Australia Bach Ensemble, the Australian Brandenburg Orchestra and Sydney Philharmonia Choirs among others. Sara Macliver has a number of recordings to date for ABC Classics including Fauré's Requiem and Birth of Venus. In 2002 she completed a recording of

Handel's *Messiah* for a joint ABC Classics and ABC Television production, released on CD and DVD, and screened twice on national television. Her recording of Bach arias and duets with the mezzosoprano Sally-Anne Russell has been nominated for an ARIA award.

Helen Charlston Mezzo Soprano

Hailed "a rather special mezzo" (Music Web International), Helen Charlston began singing as chorister and head chorister of the St Albans Abbey Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years

A young artist increasingly in demand in the UK and abroad, Helen won First Prize in the 2018 Handel Singing Competition and is a Rising Star of the Orchestra of the Age of Enlightenment for 2017-19. Recent concert highlights include a number of high profile London debuts: Telemann *Ihr Völker hört* with Florilegium at Wigmore Hall (also broadcast on BBC Radio 3), Schoenberg's *Lied der Waldtaube* at Cadogan Hall and at the London Festival of Baroque Music (St John's Smith Square), singing Storgé in Handel *Jephtha*.

Further afield, solo roles include Bach *Matthew Passion* at Grand Théâtre de Provence as part of the Aix-en-Provence Festival de Pâques (Gabrieli Consort and Players/Paul McCreesh); a worldwide tour of Handel *Messiah* with the Seattle Symphony, the Western Australian Symphony Orchestra and Adelaide Symphony Orchestra; Bach *Magnificat in D* (Auckland Symphony Orchestra/Stephen Layton); Mozart *Requiem* at the Three Choirs Festival (Philharmonia Orchestra/Simon Halsey); Duruflé *Requiem* in Frankfurt Cathedral and Handel *Dixit Dominus* at the Eliat Chamber Music Festival, Israel (Gabrieli Consort and Players/Paul McCreesh).

Helen has often been heard on BBC Radio 3 in live radio concert relays, and as a guest on In Tune. She features on two commercially available recordings released later this year: Bach *B Minor Mass* (the Orchestra of the Age of Enlightenment/Trinity College Choir for Hyperion), and Bach *Actus Tragicus & Himmelskönig sei willkommen* (Amici Voices/Amici Baroque Players).

Operatic roles include Olga/*Eugene Onegin*, Florence Pike/*Albert Herring*, Ino/*Semele*, Sara/*Tobias and the Angel* (Dove) and Dinah/*Trouble in Tahiti* (Bernstein). Helen created the role of Dido in the premiere of a new chamber opera based on Virgil's writings about Dido: *Dido is Dead*, by young composer Rhiannon Randle. In 2017/18 she will sing *Messaggera* and *Proserpine* in Monteverdi's *Orfeo* for Brighton Early Music Festival and *First Witch (Dido and Aeneas)* for La Nuova Music at Wigmore Hall.

Gwilym Bowen

Tenor

Exacting musicianship and a voice of remarkable clarity are qualities which have distinguished Gwilym Bowen as a next generation tenor with great potential. Ensembles such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment and Concerto Copenhagen have played a significant role in establishing Gwilym's speciality in earlier repertoire, with Handel, Monteverdi and Bach amongst his most in demand repertoire.

This season Gwilym sings *Messiah* with the BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra and City of Birmingham Symphony Orchestra; *Matthäus-Passion* (Evangelist) with the Auckland Philharmonic Orchestra, and *Johannes-Passion* (Evangelist) with the Adelaide Symphony Orchestra under Stephen Layton. Elsewhere he sings Britten's *War Requiem* with the Royal Philharmonic Orchestra, Handel's *Brookes Passion* with the Academy of Ancient Music and *Christmas Oratorio* with the Orchestra of the Age of Enlightenment under Richard Egarr. On stage Gwilym makes his debut with Classical Opera and Ian Page as Giove in Gluck's *Le feste d'Apollo*.

Laurence Williams

Bass-Baritone

Laurence Williams is a bass-baritone at Guildhall School of Music and Drama studying for a Vocal Masters and is the recipient of the Charles Pitt Singing Award and the Epping Forest District Council Creativity Award. He read music at Cambridge and was a choral scholar in Trinity College Choir. He has performed as a soloist at many venues including Cadogan Hall (Bach *Matthäuspassion*), Ely Cathedral (Elgar *The Apostles*), Oxford Town Hall (Verdi *Requiem*), St Martin-in-the-Fields (Brahms *Requiem*), and premiered Hywel Davies's *Five Shakespeare Songs* at The Lighthouse, Poole and Wiltshire Music Centre, with chamber music ensemble 'Kokoro'.

Operatic appearances include: *Onegin*, Tchaikovsky *Eugene Onegin* (Cambridge University Opera Society); Chorus, Martinů *Ariane* and *Alexandre Bis* (Guildhall School of Music and Drama); Walton *The Bear* (CUOS & Leeds University Chamber Ensemble); Mr Gedge, Britten *Albert Herring* (Hampstead Garden Opera); and solos for a staged version of Handel's *Messiah* (Community in Music, Putney). He sings with Polyphony, is répétiteur to Epworth Choir, Woking and is Assistant Organist of Waltham Abbey, Essex.