



QUEENSLAND SYMPHONY  
ORCHESTRA

## 2020 BIOGRAPHIES

### **Behzod Abduraimov**

#### **Piano**

“Abduraimov can do anything. His secret: authenticity, control and a velvet pianissimo.” (NRC Handelsblad). Behzod Abduraimov’s performances combine an immense depth of musicality with phenomenal technique and breath-taking delicacy. He works with leading orchestras worldwide including the Los Angeles Philharmonic, London Symphony Orchestra, NHK Symphony Orchestra and Münchner Philharmoniker, and prestigious conductors including Valery Gergiev, Vladimir Ashkenazy, Manfred Honeck, Lorenzo Viotti, Vasily Petrenko, James Gaffigan, Jakub Hrůša and Vladimir Jurowski.

Forthcoming European engagements include Orchestre de Paris, Leipzig Gewandhaus, Luzerner Sinfonieorchester - including a tour to the Tongyeong International Music Festival under Michael Sanderling - English Chamber Orchestra, and St Petersburg Philharmonic Orchestra with performances in St Petersburg and Barcelona. He will also be presented in recital at the Kölner Philharmonie, Festspielhaus Baden-Baden and returns to the Verbier and Rheingau festivals. Behzod has recently worked with the Royal Concertgebouw Orchestra, Philharmonia Orchestra, BBC Symphony, hr-Sinfonieorchester, BBC Scottish Symphony and Oslo Philharmonic Orchestra. In May 2018, he was Artist in Residence at the Zaubersee Festival in Lucerne, which included a performance of Rachmaninov’s Piano Concerto No.2 as well as a number of chamber recitals. He has also performed at Lucerne and Kissinger Sommer Festivals. Last season recital highlights included the Concertgebouw Amsterdam, Barbican Hall London and Prinzregententheater in Munich. Behzod continues his collaboration with Truls Mørk following their highly successful tours last season with forthcoming recitals including Wigmore Hall and Washington DC.

In North America, Behzod returns to both the Pittsburgh and Seattle symphonies and will be presented in recital at Chicago Symphony Orchestra, 92nd Street Y, Maestro Foundation and Vancouver Recital Series amongst others. Last season, he returned to the Hollywood Bowl in July 2018 with a spectacular performance of Rachmaninov’s Piano Concerto No.2 under Gustavo Dudamel. He also made his debut at Bravo! Vail with Dallas Symphony Orchestra, and returned to the Aspen Festival for both recital and concerto performances. Other recent

engagements have included San Francisco, Atlanta, and Houston symphonies, Orchestre symphonique de Montréal and Minnesota Orchestra, and he has appeared at the Stern Auditorium Carnegie Hall in both recital and concerto performances.

An award-winning recording artist – his debut recital CD won both the Choc de Classica and the Diapason Découverte – Behzod released his first concerto disc in 2014 on Decca Classics which features Prokofiev's Piano Concerto No.3 and Tchaikovsky's Concerto No.1 with the Orchestra Sinfonica Nazionale della Rai under Juraj Valčuha. His highly impressive debut at the BBC Proms with the Münchner Philharmoniker under Gergiev in July 2016 was released as a DVD in 2018.

Born in Tashkent, Uzbekistan, in 1990, Behzod began to play the piano at the age of five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. In 2009, he won First Prize at the London International Piano Competition with his thrilling performance of Prokofiev's Piano Concerto No.3. He is an alumnus of Park University's International Center.

## **Hadleigh Adams**

### **Baritone**

Hailed a “comic tour de force” by Alex Ross of the New Yorker following last year's performances with the Los Angeles Philharmonic, baritone Hadleigh Adams is a baritone with a very strong lower extension enabling him to perform many bass-baritone roles. With a repertoire spanning from Rameau and Vivaldi all the way to Ades and Francesconi, he is an artist equally at home on the opera stage as he is in concert.

This season's highlights include the US premiere of Luca Francesconi's Quartett (Valmont), San Francisco Opera's new production of Tosca (Angelotti), his European debut with the Nederlandse Reisopera in Sondheim's A Little Night Music (Carl Magnus), and a return to the Cincinnati Opera for Gounod's Romeo et Juliette (Mercutio). On the concert platform he performs Carmina Burana with the San Francisco Symphony, The Messiah with Nashville Symphony, and The Messiah with the Milwaukee Symphony

Next Season, Mr Adams makes return performances to the San Francisco Opera In Handel's Partenope (ormonte) Gounod's Romeo and Juliette (Paris), and covers Britten's Billy Budd (Mr Flint). Among other concert engagements, he will perform with the Colorado Symphony, Houston Symphony Orchestra, and the New Zealand Symphony Orchestra.

Last season, highlights included Lou Harrison's Young Caesar (Nicomedes), Annie Gosfield's War of the Worlds (General Lansing), and Bernstein's Mass (baritone soloist) with the Los Angeles Philharmonic, Gregory Spears' Fellow Travelers (Hawkins Fuller) at Minnesota Opera, Thomas Ades' Powder Her Face (Hotel Manager/Duke) with West Edge Opera. He

also covered in Matthew Aucoin's Crossing (Walt Whitman). On the concert platform he performed Beethoven's Mass in C with the Philharmonia Baroque Orchestra, Bach's Cantata 80 with the Atlanta Symphony Orchestra, The Messiah with the American Bach Soloists, and Bernstein's Candide with the San Francisco Symphony (Maximilian).

Prior to these seasons he has performed with the London Philharmonia Orchestra in Stravinsky's Oedipus Rex (Creon/Tiresias), London's Royal National Theatre in staged performances of Bach's St Matthew Passion (Jesus), la Boheme with the San Francisco Opera (Schaunard), Agrippina with Opera Omaha (Claudio), and the title character in both Vivaldi's Bajazet, and Castor et Pollux with Pinchgut Opera.

Born in Palmerston North, New Zealand, Hadleigh is a former Merola Opera artist, San Francisco Opera Adler Fellow, and studied at the Guildhall school of Music And Drama.

## **Giordano Bellincampi**

### **Conductor**

Giordano Bellincampi is the Music Director of the Auckland Philharmonia. Born in Italy and moving to Copenhagen at a young age, he began his career as a trombonist with the Royal Danish Orchestra before making his professional conducting debut in 1994. Previously, he was the Principal Conductor of I Pomeriggi Musicali, Milan, Chief Conductor of the Kristiansand Symphony Orchestra from 2013 - 2018, General Music Director of the Duisburg Philharmonic from 2012 - 2017, General Music Director of the Danish National Opera, Aarhus from 2005 - 2013, Music Director of the Copenhagen Philharmonic Orchestra from 2000 - 2006 and, between 1997 - 2000, he was also Chief Conductor of the Athelas Sinfonietta Copenhagen, the leading contemporary ensemble in Denmark. Bellincampi enjoys regular relationships as a guest with many orchestras around the world, particularly in Scandinavia and Europe, including the Royal Stockholm, Rotterdam and Royal Flemish Philharmonic Orchestras and the St Petersburg Symphony, but also in North America, Asia and Australia. With an enormous repertoire embracing classical, romantic and contemporary music, he is particularly celebrated for his prowess in the Central European, Italian and Scandinavian symphonic traditions, and for his interpretations of significant choral and vocal works.

Highlights of recent seasons have included concert performances of Verdi's 'Aida' and Puccini's 'Manon Lescaut' with the Auckland Philharmonia, and gala performances of Wagner's operatic and orchestral music with the Duisburg Philharmonic to mark the re-opening of the orchestra's home in Duisburg's Mercatorhalle, as well as a strongly-acclaimed visit to Amsterdam's legendary Concertgebouw Hall, in repertoire by Nielsen, Sibelius and Beethoven. The 2017/18 season included performances with I Pomeriggi Musicali and Tasmanian Symphony, four programmes with the Toledo Symphony, and a debut with Sofia National Opera, performing Verdi's 'Requiem', and returning later in the

season for 'Aida'. In the 18/19 season, Bellincampi makes appearances alongside the Orchestra della Toscana, Estonian National Symphony, Victoria Symphony, and Orchestra Sinfonica Siciliana, as well as returning to Toledo Symphony, and bringing a concert performance of Mozart's 'Don Giovanni' to Auckland Philharmonia. Bellincampi will also continue his educational work, conducting Auckland's prestigious Michael Hill Violin Competition and the New Zealand Aria singing contest, and working alongside the young players of the Australian Youth Orchestra at the National Music Camp.

He has excelled also in the field of opera since making his debut with the Royal Opera in Copenhagen with 'La Boheme' in 2000. He has since then conducted many of the great Italian works at the Royal Opera with particular focus on Puccini and Verdi, including leading their acclaimed new production of 'Aida' at the opening of their new theatre in 2005. He has also appeared extensively with Deutsche Oper am Rhein, with whom he closed the 12/13 season with a new production of 'Luisa Miller', and in 13/14 season he conducted further performances of 'Luisa Miller' and 'Norma' in addition to 'La Boheme' and 'Cavalleria Rusticana/I Pagliacci'. Whilst Music Director of the Danish National Opera, Bellincampi conducted works such as 'Der Rosenkavalier', 'Der Fliegende Holländer', 'Tristan und Isolde', 'Don Giovanni' and 'Die Zauberflöte'. He also maintains close connections with many of the world's leading opera singers including Angela Gheorghiu, Joseph Calleja and Roberto Alagna, regularly working with them in orchestral galas and recitals, as well as being a much-requested accompanist by leading instrumentalists such as Sarah Chang and Angela Hewitt.

Bellincampi's extensive discography includes numerous recordings for the Da Capo and Marco Polo labels of Danish composers from the classical era through to the present day including Holmboe, Lumbye, Joachim Andersen, Per Norgard, and the premiere recording of Weyse's opera 'Sovedrikken', as well as Italian opera arias with Liping Zhang and the Prague Philharmonia, and Nielsen's Third Symphony for EMI Classics, and works by Svendsen and Walton. 2016 saw the release of his first recording with the Duisburg Philharmonic, featuring Nielsen's Violin Concerto with soloist Kolja Blacher.

As Associate Professor at the Royal Danish Academy Giordano Bellincampi is dedicated to the work of educating coming generations of orchestra musicians and conductors, and he also regularly gives masterclasses and serves as a jury member for a number of international conducting competitions. In 2010 he was created a Knight of the Order of the Dannebrog, an award bestowed by the Danish Royal Family for services to Danish culture, and he also holds the title of Cavaliere from the President of Italy for his international promotion of Italian music.

## **Daniel Blendulf**

### **Conductor**

Daniel Blendulf has established himself as one of Scandinavia's most highly regarded young conductors.

The 2018/19 season sees Daniel Blendulf make debuts with Tonhalle-Orchester Zürich, Detroit Symphony Orchestra, Flanders Symphony Orchestra and Dortmunder Philharmoniker; and he returns to Gothenburg Symphony, BBC National Orchestra of Wales, Queensland Symphony Orchestra, Norrköping Symphony Orchestra, Orchester Musikkollegium Winterthur, Gävle Symfoniorkester and Ostrobothnian Chamber Orchestra.

Recent highlights include Singapore Symphony Orchestra, a tour with Salzburg Camerata which saw Blendulf conduct at the Schleswig Holstein Festival with Janine Jansen, Yomiuri Nippon, Finnish Radio, and Iceland symphony orchestras, Swedish Chamber Orchestra, Royal Stockholm Philharmonic Orchestra (with Carolin Widmann), Sydney and New Zealand symphony orchestras, Brandenburgisches Staatsorchester and Aalborg Symfoniorkester.

Blendulf enjoys a dynamic collaboration with the Dalasinfoniettan as Chief Conductor and Artistic Advisor. The 2018/19 season commences with Blendulf embarking on a tour in Japan with the Orchestra and cellist Torleif Thedéen, performing in Tokyo and Sapporo. Elsewhere in Sweden, Blendulf is a regular guest with the Swedish Radio Symphony Orchestra and, as a strong advocate of contemporary Swedish music, his most recent subscription concerts with the Royal Stockholm Philharmonic Orchestra featured Anders Eliasson's Violin Concerto, *Einsame Fahrt*, in memory of the late composer.

As an opera conductor, productions have included *Don Pasquale*, and the world premiere of Eliasson's chamber opera *Karolinas sömn* with the Royal Swedish Opera; *Carmen* with Dalhalla Opera; Gounod's *Faust* with Folkoperan; and Berg's *Wozzeck* with Norrlandsoperan in Umeå. Formerly a cellist, Blendulf won First Prize at the Swedish Conducting Competition in 2008, and in 2014, was awarded the Herbert Blomstedt Conducting Prize.

## **Alexandre Bloch**

### **Conductor**

French-born Alexandre Bloch assumed the position of Music Director of Orchestre National de Lille at the start of the 2016/17 season and has been Principal Guest Conductor of Düsseldorfer Symphoniker since September 2015. Admired for his musicality, enthusiasm and energy, his First Prize at the 2012 Donatella Flick LSO Conducting Competition attracted

international attention and brought him the opportunity to serve as Assistant Conductor of the London Symphony Orchestra.

The 2018/19 season includes debuts with Tiroler Landstheater Orchester Innsbruck and Gurzenich-Orchester Köln and his stage debut for Opera de Lyon to conduct George Benjamin's *Lessons in Love and Violence*. Plans with Orchestre National de Lille include a Mahler cycle, Stravinsky's *Petrushka* and recordings. He also returns regularly to Düsseldorfer Symphoniker.

Recent highlights include debuts with Orchestre de la Suisse Romande, Orchestra of the National Centre for Performing Arts Beijing, Musikalische Akademie in Mannheim and return visits to Vancouver Symphony, Musikkollegium Winterthur, Royal Northern Sinfonia, Nordwestdeutsche Philharmonie, BBC National Orchestra of Wales and a tour to Kuwait with London Symphony Orchestra. He has appeared at the Concertgebouw Amsterdam with Düsseldorfer Symphoniker and with Lille conducted performances of *Daphnis et Chloé* and concerts at the Philharmonie de Paris.

Symphonic guest conducting has included Deutsche Kammerphilharmonie Bremen, Musikkollegium Winterthur, Nordwestdeutsche Philharmonie, Orchestre Philharmonique de Radio France, Orchestre National d'Ile-de-France, Orchestre National du Capitole de Toulouse, Orchestre National de Lyon, Orchestre National de France, the Nash Ensemble, Scottish Chamber Orchestra, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, the Orchestra of Opera North, Norwegian Radio Orchestra, Oslo Philharmonic, Danish National Chamber Orchestra, Los Angeles Chamber Orchestra, Orchestre Métropolitain (Montréal), Brussels Philharmonic, Ulster Orchestra, Filharmonia Poznanska, Vancouver Symphony Orchestra, Seoul Philharmonic Orchestra, Royal Concertgebouw Orchestra, Adelaide Symphony Orchestra and Australian Youth Orchestra. With Orchestre National de Lille he conducted a concert version of Bizet's *Les Pêcheurs de Perles* in Lille and at Théâtre des Champs-Élysées in Paris. Past opera includes works for children with Royal Danish Opera, and Donizetti's *l'Elisir d'Amore* at the Deutsche Oper am Rhein.

Shortly after his Donatella Flick Competition success he made his debut with Royal Concertgebouw Orchestra, replacing Mariss Jansons at short notice to conduct three performances of a challenging programme including Richard Strauss' *Tod und Verklärung* and a Jörg Widmann commission for large orchestra. He was named one of "2012's Talents" by the ADAMI (French Performing Right Society) and was a conducting fellow at the 2012 and 2013 Tanglewood Music Center Festival. He also drew the attention of conductors such as Mariss Jansons, Charles Dutoit, Pierre Boulez, Bernard Haitink, Sir Mark Elder and Esa-Pekka Salonen.

Born in 1985, Alexandre first graduated with diplomas in cello performance, harmony and conducting from Tours, Orléans and Lille. He then entered the Conservatoire National Supérieur de Musique et de Danse de Paris, to further his studies in composition and conducting. In 2012, he completed his Master's Degree in Conducting in the studio of Zsolt Nagy, prior to gaining a Diploma and the Sir John Zochonis Junior Fellowship (2012/13 season) at the Royal Northern College of Music.

Recordings include a disc featuring music of his teacher Thierry Escaich with the orchestra of the Opéra National de Lyon and Bizet's *Les pêcheurs de perles* with the Orchestre National de Lille featuring Julie Fuchs. His inaugural concert with Orchestre National de Lille was transmitted live by Mezzo and Radio Classique (film and audio respectively).

## **Guy Braunstein**

### **Violin**

Violinist Guy Braunstein was born in Tel Aviv, Israel, and studied the violin under the guidance of Chaim Taub and later in New York with Glenn Dicterow and Pinchas Zuckerman.

He started performing as an international soloist and a chamber musician at a young age and has since played with the Israel Philharmonic, Tonhalle Zurich, Bamberg Symphony, Copenhagen Radio and Frankfurt Radio Orchestras, as well as the Philharmonica de la Scala, Berliner Philharmoniker and many others.

His success brought him quickly to the world's most important venues and he has collaborated with musicians such as Issac Stern, Andrés Schiff, Zubin Mehta, Maurizio Pollini, Vladimir Fedosejew, Yefim Bronfman, Daniel Barenboim, Lioba Braun, Sir Simon Rattle, Mitsuko Ushida, Andrey Boreyko, Lang Lang, Jonathan Nott, Emmanuel Ax, Gary Bertini, Pierre Laurent Aimard, Semyon Bychkov and Angelika Kirschlager.

Between 2003 and 2007 Guy held the position of Professor of Music in the University of the Arts (Universitaet der Kunst) in Berlin and since 2006 has been the Music Director of the Rolandseck festival in Germany where he has welcomed international stars such as Emmanuel Pahud, Hélène Grimaud, Amihai Grosz and François Leleux.

Guy was the youngest person to be appointed concertmaster of the Berliner Philharmoniker in 2000, a position which heralded his debut as an orchestral member. He retired from this position at the end of the 2012-13 season. The 2016/17 season saw Guy give concerto performances with Danish National Symphony, Orchestre National du Capitole de Toulouse, Bournemouth Symphony, Noord Nederlands Orkest and Orchestra Filarmonica del Teatro di Fenice amongst others, as well as performing chamber music and recitals throughout Europe. Guy is increasingly in demand as a conductor and has recently conducted orchestras

including Orquesta Sinfonica de Galicia, Trondheim Symphony, Hamburger Symphoniker and Lahti Symphony.

Highlights of the 17/18 season included Guy taking the position of Artist-in-Residence with the Trondheim Symphony Orchestra. This residency will showcase Guy's multi-faceted musicianship with projects featuring Guy as both conductor and soloist in a range of repertoire. Further highlights included concerto debuts with Maggio Musicale Fiorentino & Tampere Philharmonia and conducting debuts with Queensland Symphony Orchestra as well as returning to the Boulezsaal for recital performances and giving his debut performance at the Elbphilharmonie with the Hamburger Symphoniker, where he holds the position of Associate Artist. Highlights in 18/19 include return concerts as both soloist and conductor with the Trondheim Symphoniker and Hamburger Symphoniker as well as a concerto debuts with the Ulster Orchestra and Opéra Toulon. Other performances include with the Malta Philharmonic Orchestra and Orquestra Santa Cecilia.

Guy plays a rare violin made by Francesco Roggieri in 1679.

## **Fiona Campbell**

### **Mezzo-soprano**

Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer, ABC presenter, accomplished international performer, recitalist and recording artist. Winner of the national Limelight Award for Best Solo Performance 2011 (with the ABO in their Haunting Handel concert series), vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards, Fiona has consistently received wide critical acclaim for her powerful performances and exquisite musicianship.

Fiona sings regularly as a principal artist with the major ensembles and orchestras in Australia including ACO, ABO, SSO, MSO, TSO, WASO, Australia Ensemble, ASQ, and with Opera Australia, Opera Queensland, WA Opera and Pinchgut Opera. Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Soloists of Royal Opera House Orchestra, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic, Euro-Asian Philharmonic, Glyndebourne Festival Opera, Grange Park Opera and Opera North.

Career highlights include several concerts with the legendary tenor José Carreras in Japan and Korea and as his special guest artist in Australia. Fiona has also been a touring favourite with Barbara Bonney, making her debut at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano.

Fiona has recorded many recitals and national broadcasts including her solo album *Love & Loss, Baroque Duets*, which features a world premiere recording of Handel (*Vexations*840),



Classic 100 Opera, Mozart's Idomeneo, Vivaldi's Juditha Triumphans, Early French Cantatas and Just Classics 2 (ABC Classics).

Critical acclaim has been received for her portrayals of favourite operatic roles, such as Angelina Cenerentola, Olga Eugene Onegin, Hansel Hansel and Gretel, Dorabella Cossi fan Tutte, Siebel Faust, Rosina Il barbiere di Siviglia, Venus Tannhäuser, Ruggiero Alcina, Idamante Idomeneo, Vagaus Juditha Triumphans, Erisbe L'Ormino, Suzuki Madama Butterfly; she was nominated for a Helpmann Award for her portrayal of Cherubino in Le nozze di Figaro.

Her busy concert schedule has included works as varied as Schoenberg's Pierrot Lunaire to producing an award-winning show for FRINGEWORLD. Fiona was a feature artist in Musica Viva's Huntingdon Festival and has been a soloist in the ACO's legendary performances of Bach's Christmas Oratorio and Beethoven's 9th Symphony.

In 2019, Fiona continues a busy performance schedule, including the world premiere of Ned Kelly for Perth Festival, St Matthew Passion for WASO, appearing in Sweeney Todd for WA Opera, and as a soloist with the Australia Ensemble, MSO and Dvorak with Sydney Philharmonia Choirs. Fiona has also been appointed the West Australian State Manager for Musica Viva, and Artistic Director for the Government House Foundation, Perth.

## **Ray Chen**

### **Violin**

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).

## **James Clayton**

### **Baritone**

In 2018, James Clayton sang Marcello (*La bohème*), Escamillo (*Carmen*), Leporello (*Don Giovanni*) and The Forrester (*The Cunning Little Vixen*) for West Australian Opera; he appeared in concert with the Tasmanian and West Australian Symphony Orchestras and Orchestra Wellington. In 2019, he sings Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in Perth, The Forrester in Adelaide and Peter (*Hansel and Gretel*) in Melbourne.

Praised for his vocal phrasing and colour, James is one the most versatile singers to emerge from Australia in recent years. He has been lauded by audiences and reviewers alike for his

performances throughout the opera houses and concert halls of Australia, New Zealand and Asia.

After ten years as a professional French horn player, James turned to singing and became a Young Artist with West Australian Opera in 2006 and 2007. His many roles since have included Escamillo, Leporello, Papageno in *The Magic Flute*, Iago in *Otello*, Schaunard in *La bohème*, The King in *Aida*, The Four Villians in *The Tales of Hoffmann*, Balstrode in *Peter Grimes*, Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*, Enrico in *Lucia di Lammermoor*, Sharpless in *Madama Butterfly* and the title roles in *Rigoletto*, *The Barber of Seville*, *The Marriage of Figaro*, *Falstaff* and *The Mikado*.

James made his Opera Australia debut as Baron Douphol in *La traviata* – in Handa Opera on Sydney Harbour – and his Japanese debut as Don Alfonso in *Così fan tutte* for Biwako Hall.

2016/2017 appearances included Tonio (*Pagliacci*) for Victorian Opera, Scully (*The Riders*) for West Australian Opera, The Speaker (*The Magic Flute*), Angelotti, Escamillo and the title role in *The Mikado* for New Zealand Opera; he was soloist with the New Zealand, Christchurch, Melbourne and Tasmanian Symphony Orchestras, the Melbourne Chorale, Melbourne Bach Choir, Christchurch City Choir and Orpheus Choir, Wellington.

He has also enjoyed considerable success on the concert platform with performances of Handel's *Messiah* and *Le damnation du Faust* (New Zealand Symphony Orchestra), Haydn's *Mass in Time of War* and Puccini's *Messa di Gloria* (Tasmanian Symphony Orchestra), Mozart's *Mass in C Minor*, Beethoven's *Symphony No. 9* and Verdi's *Requiem* (West Australian Symphony Orchestra) and Orff's *Carmina Burana* (Orchestra Wellington).

## **Grace Clifford**

### **Violin**

Grace Clifford is quickly gaining a reputation as one of Australia's finest young violinists. Following Grace's performance of the Mendelssohn Violin Concerto with the Adelaide Symphony, Limelight Magazine maintains that:

*Clifford last night gave further proof of the skill and insight which has singled her out as one of Australia's finest young violinists ...The secret was in her sound – from the opening, that famous upsurge of the first theme, there was a silkiness to Clifford's every note...In her solo passages, you could have heard a pin drop in that crowded all; the audience hung breathless upon every note. (Elsabeth Parkinson 2018)*

Grace holds a Bachelor of Music degree from the Curtis Institute of Music, where she studied with Pamela Frank, Ida Kavafian, and the late Joseph Silverstein. She graduated with

the Joan Hutton Landis Award for Academic Excellence. She is currently completing her Master's degree at the New England Conservatory of Music, studying with Miriam Fried.

From 2009 – 2014 Grace was in the Rising Stars program at the Sydney Conservatorium of Music studying with Dr Robin Wilson, who continues to be a mentor. Grace won the ABC Symphony Australia Young Performer of the Year award in 2014, and was also awarded prizes for Best Recital, Best Chamber Performance, and the Audience Prize.

Grace now performs with Australia and New Zealand's leading orchestras and conductors with past and future highlights including performances with the Sydney Symphony, Melbourne Symphony, Melbourne Chamber, West Australian Symphony, Adelaide Symphony, Canberra Symphony Orchestras. Further afield, Grace made her debut with the Malaysian Philharmonic at the invitation of Mark Wigglesworth.

Grace will also make her debuts with the Tasmania and Queensland Symphony Orchestras, and the Auckland Philharmonic this season.

Grace was appointed as the Adelaide Symphony Orchestra's first ever Emerging Artist in Association from 2018-2020 and has enjoyed performing a concerto each consecutive season. Grace looks forward to returning this season with the Tchaikovsky Violin Concerto.

Equally committed to chamber music, Grace is a regular guest with Selby and Friends, and recently made her debuts with the Australian Festival of Chamber Music and Recitals Australia.

Further afield, Grace recently toured with Musicians from Ravinia's Steans Music Institute in April alongside Miriam Fried, performing in Boston, Chicago and New York. In May 2019 she returned for a third Australian tour with chamber ensemble Selby and Friends. In October Grace gave a recital with pianist Joseph Liccardo for the Union College Concert Series in Schenectady NY, as part of Curtis on Tour.

## **Stefan Dohr**

### **French Horn**

Proclaimed by the New York Chronicle as the "king of his instrument", Stefan Dohr is widely regarded as one of the world's greatest horn players.

In addition to being Principal Horn of the Berlin Philharmonic, Stefan has collaborated as a soloist with the world's leading conductors, including Sir Simon Rattle, Claudio Abbado, Daniel Barenboim, Bernard Haitink, Christian Thielemann, Daniel Harding, Neeme Järvi, Paavo Järvi, Dima Slobodeniuk, Gustavo Gimeno, John Storgårds, and Marc Albrecht. He has performed with orchestras such as the Berliner Philharmoniker, Los Angeles Philharmonic, Deutsche Kammerphilharmonie Bremen, Swedish Radio Symphony Orchestra, Rundfunk-

Sinfonieorchester Berlin, Oslo Philharmonic, Orchestre de chambre de Paris, Orquesta Nacional de España, Shanghai Philharmonic Orchestra and Osaka Philharmonic Orchestra.

As well as performing the great Classical and Romantic works for horn, Stefan Dohr is continually expanding his instrument's repertoire – commissioning and premiering new pieces by today's foremost composers. In recent years, these included works by Herbert Willi, Jorge E. López, Johannes Wallmann, Dai Bo, Toshio Hosokawa and Wolfgang Rihm.

Season 19/20 sees the world-premiere of a new horn concerto by Grawemeyer Award winner Hans Abrahamsen with the Berliner Philharmoniker under Paavo Järvi, co-commissioned by NHK Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Seattle Symphony Orchestra and Auckland Philharmonia Orchestra. Further highlights include appearances with the Tonkünstler-Orchester Niederösterreich under Gustavo Gimeno at Grafenegg Festival, with the Orquesta de Extremadura, the Mahler Chamber Orchestra with concerts in Istanbul, Hamburg and Berlin under François-Xavier Roth, with Sofia Philharmonic Orchestra, the Queensland Symphony Orchestra and the Orchestre Philharmonique de Strasbourg under Cornelius Meister.

A prolific chamber musician, Stefan is a permanent member of the Ensemble Wien-Berlin, Berliner Philharmoniker Chamber Music Society, and the Philharmonisches Oktett Berlin. He has appeared at the Lucerne, Salzburg, Rheingau and Baden-Baden Festivals, and has performed alongside prominent artists such as Maurizio Pollini, Ian Bostridge, Lars Vogt, Kolja Blacher, Markus Becker, Guy Braunstein, Mark Padmore, and Kirill Gerstein.

Stefan's extensive discography includes 'The Yellow Shark' with Ensemble Modern and Frank Zappa (Barking Pumpkin Records); Schumann's 'Konzertstück' for Four Horns and Orchestra with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen (RCA Red Label); Toshio Hosokawa's horn concerto 'Moment of Blossoming' with

the Royal Scottish National Orchestra (Naxos); Music for horn and piano by Franz and Richard Strauss with Markus Becker (Campanella Musica); the Complete Mozart Horn Concertos with Camerata Schulz; and Weber's Concertino for Horn and Orchestra with the Münchner Rundfunkorchester (both on the Camerata label).

Stefan studied in Essen and Cologne, starting his professional career at the age of 19 as Principal Horn of the Frankfurt Opera, during which time he also frequently appeared as a guest artist with Ensemble Modern. He held the position of Principal Horn in Orchestre Philharmonique de Nice, Deutsches Symphonie-Orchester Berlin and the Festival Orchestras of Bayreuth and Lucerne before taking up his current post in 1993. A passionate teacher,

Stefan is a Visiting Professor at the Royal College of Music, the Sibelius Academy, and a permanent faculty member at the Herbert von Karajan Academy and the Hochschule für Musik 'Hanns Eisler' in Berlin.

## **Bronwyn Douglas**

### **Mezzo-soprano**

Bronwyn Douglass graduated with a Masters in Operatic Performance/Queensland Conservatorium, Griffith University receiving an award for academic excellence and the Wagner Society/Queensland Encouragement Award. She attended the Mediterranean Opera Summer Program/Sicily (2014), The Lisa Gasteen National Opera School (2013-2015) and The Georg Solti Accademia di Bel Canto/Italy (2018).

Bronwyn has performed the roles of Nadezhda von Meck in Sean Ross' new opera *Tchaikovsky, Angel of Music* (2015), Miss Baggot in Benjamin Britten's *The Little Sweep* for the Australian Festival of Chamber Music (2015), Second Witch in *Dido and Aeneas* for the Brisbane Baroque Festival (2015), Suzuki in Puccini's *Madama Butterfly*, Sydney (2016), Flora in Verdi's *La Traviata* (2016), Olga in *Eugene Onegin* (2017) and Rosina in *Il barbiere di Siviglia* (2018).

In concert she has performed as soloist in Vivaldi's *Gloria*/4MBS Festival of Classics (2014), *Music on Sunday's Series*/Queensland Symphony Orchestra (2015), Handel's *Messiah*/Queensland Symphony Orchestra (2015 & 2016) and the Royal Melbourne Philharmonic (2016), The Bravo Cruise Ship (2017) and *Five Tudor Portraits*/Sydney Philharmonia Choirs (2017).

In 2017 Bronwyn was recipient of the Amelia Joscelyne Memorial Scholarship/Melba Opera Trust (2016-2017). She was the winner of The Joan Sutherland and Richard Bonyngel Bel Canto Award and The Opera Foundation *for Young Australians* Lady Fairfax New York Scholarship.

## **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 Fritzsch was appointed 2nd Kapellmeister (Conductor) at the Volkstheater in Rostock. In 1987, Mo. Fritzsch 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. Fritzsch 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. Fritzsch 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 conducted The Flying Dutchman for Staatsoper Hamburg, The Cunning Little Vixen for West Australian Opera, Don Giovanni for Opera Queensland and made 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 and Adelaide to conduct Vixen.

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.

## **Aura Go**

### **Piano**

Aura Go is an Australian pianist whose curiosity, versatility and diverse musical interests have taken her across the globe, seeing her work in many different roles and contexts. She has been soloist in concertos ranging from Bach to Gubaidulina, has directed concertos and large-scale collaborative works from the keyboard, is a passionate advocate for new and

underrepresented music, and brings her imagination and adventurous spirit to older music with a special love for Mozart and Beethoven.

Collaboration is a central part of Aura's musical life. She enjoys a longstanding partnership with Japanese pianist Tomoe Kawabata as the KIAZMA Piano Duo. KIAZMA has presented regular concert series at the Melbourne Recital Centre since 2016, a regional tour in 2018 and has undertaken ambitious projects such as a new take on J.S. Bach's *The Art of Fugue*. Their CD, *Five Rocks in a Japanese Garden*, features first recordings of works by significant Japanese composers. Currently the duo is developing a large-scale work in a new collaboration with dancer/choreographer Kristina Chan and director Clare Britton. In Finland, Aura enjoys a regular musical partnership with mezzo-soprano Erica Back, with whom she has created and performed dramatized recitals that explore women's stories and creativity.

A frequent artist at international music festivals, Aura has performed at the Melbourne International Arts Festival, Edinburgh Festival, Metropolis New Music Festival, Australian Festival of Chamber Music, Huntington Estate Music Festival, Kuhmo Chamber Music Festival, Rauma Festivo, PianoEspoo Festival among others. She has been a visiting artist at the Fulbright College of Arts and Sciences at the University of Arkansas (USA) the Royal Academy of Music in Aarhus (Denmark) and the Feliks Nowowiejski Academy of Music in Bydgoszcz (Poland). In 2018-19 Aura was an affiliate at Monash University.

Aura is dedicated to the performance of Australian music and has performed works of Liza Lim, Miriama Young, Kate Neal, Andrew Ford, Ian Munro, Larry Sitsky, Carl Vine, Elena Kats-Chernin, Katy Abbott, Ross Edwards, Connor D'Netto, Gordon Kerry, Helen Gifford and James Rushford among others. In Finland, Aura became a sought-after performer of Finnish works. She made numerous recordings for the Finnish Broadcasting Corporation, performed the neglected Merikanto *Piano Concerto No. 3* with the Tapiola Sinfonietta in 2017, and performed concerts across the Nordic region with works of Rautavaara, Salonen, Lindberg, Saariaho, Myllärinen, Sallinen, Raitio, Sibelius, Melartin and Madetoja among others.

Aura completed her early musical studies in Melbourne at the Victorian College of the Arts and the Australian National Academy of Music. Following postgraduate studies at the Yale School of Music, Aura was based in Helsinki for seven years and is a doctoral candidate at the Sibelius Academy. Her principal teachers have included Max Cooke and Ian Munro (Australia), Peter Frankl (USA) and Erik T. Tawaststjerna (Finland). In 2018-19 Aura was a Musica Viva FutureMakers Artist.



## Andrew Goodwin

### Tenor

Tenor Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

On the concert platform he has toured with the St Petersburg Philharmonic Orchestra with Maestro Temirkanov, performed with the Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras, Moscow Chamber Orchestra, Sydney Philharmonia Choirs and has given recitals with pianist Daniel de Borah at the Wigmore Hall, and at the Oxford Lieder, Port Fairy, Huntington, Coriole and Canberra International Music Festivals.

This year Andrew's engagements will include return invitations to Melbourne Symphony Orchestra (Mozart *Requiem*), Melbourne Bach Choir (Evangelist, *St Matthew Passion*), Canberra International Music Festival (Evangelist, *St. John Passion*), and Sydney Philharmonia Choirs (Dvorak *Requiem*). Andrew will be the featured vocal soloist at this year's Huntington Festival, the final year this festival will be held. He will also continue his song recital partnership with Daniel de Borah.

His 2017 Andrew appeared with the Melbourne Symphony Orchestra (Mozart *Requiem*), Sydney Philharmonia Choirs (*Dream of Gerontius* and *Messiah*), Coriole Festival and Adam Chamber Music Festival, Melbourne Bach Choir (*St John Passion*), Melbourne Chamber Orchestra, Sydney Chamber Opera (*Biographica* and *The Rape of Lucretia* ) Sydney University Graduate Choir (Saint Saëns *Requiem*) and the Auckland Philharmonia Orchestra (Handel *Ode for St. Cecilia's Day*).

Last year Andrew made his role and house debut as Nadir in *The Pearlfishers* for State Opera of South Australia. He also returned to Pinchgut Opera in the title role of *Artaxerses*. Concert performances included a return to Melbourne Symphony Orchestra for Berlioz *L'enfance du Christ* and *Messiah*, to Sydney Symphony Orchestra (Brett Dean's oratorio *The Last Days of Socrates*), Queensland Symphony (*Messiah*) Sydney University Graduate Choir for *An Australian War Requiem* (Bowen), Sydney Philharmonia for Bach *B Minor Mass*, Melbourne Bach Choir (*Mozart Requiem* and *Bach Cantata*), Monash Academy Orchestra (Rossini *Stabat Mater*), and to Melbourne Interschool Choral Festival (Elgar's *The Light of Light*). Andrew also again appeared in numerous recitals with Daniel de Borah.

Previous appearances include Sydney Chamber Opera (*Passion*), The Song Company (Bach's *B Minor Mass* and *Bach and forward*), Melbourne Bach Choir (Evangelist, *St Matthew Passion*), 4 Winds Festival (Britten's *Serenade for tenor, horn and strings*), Sydney Symphony Orchestra (Mozart *Litaniae de venerabili altaris sacramento*), Monash Academy (Haydn

*Mass in Time of War*), Sydney Philharmonia Choirs (*Israel in Egypt* and *Messiah*), Auckland Philharmonia Orchestra (his debut in the title role in *The Rake's Progress* and Bach *Magnificat*), Brisbane Festival (Lyle Chan's *My Dear Benjamin* with the Queensland Symphony Orchestra), and Handel in the Theatre (*Jephtha*, *The Vow*) recitals with Daniel de Borah and the Australia Piano Quartet, as well as featuring at Musica Viva's Huntington Festival, and the Australian Festival of Chamber Music, Townsville.

Other engagements include Britten's *Serenade for Tenor, Horn and strings* (Adelaide and Melbourne Symphony Orchestras), a recital with pianist Mira Yevtich at the Concert Hall of the Mariinsky Theatre, St. Petersburg; Degtyarev's Russian oratorio *Minin i Pojarsky* with the Moscow Chamber Orchestra; Elgar's *The Dream of Gerontius* at St John's Smith Square, London; the roles of Lensky (*Eugene Onegin*) and Tamino (*The Magic Flute*) with the Bolshoi Opera and Egeo in Cavalli's *Giasone* and Florival in *L'amant jaloux* (Grétry) and Orpheus in Haydn's *L'anima del filosofo* for Pinchgut Opera.

Other notable opera performances include Andrew's debut for Opera Australia as Fenton in *Falstaff* and the role of Avvakum in the world premiere of Rodion Shchedrin's *Boyarina Morozova* at the Moscow State Conservatory; Belmonte in (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Novice (*Billy Budd*), Janek (*The Makropoulos Affair*) and Tamino (*Die Zauberflöte*) for Opera Australia; return appearances at the Bolshoi for Alfred (*Die Fledermaus*) and the tour of the Bolshoi production of *Eugene Onegin* performing Lensky at The Ljubljana Music Festival, Slovenia, La Scala, Milan and Teatro Real, Madrid and The National Centre for the Performing Arts, Beijing. Andrew also made his debut at the Liceu, Barcelona as Silvio in Martin Y Soler's *L'Arbore di Diana*, and his UK debut singing the role of Gomatz in Mozart's *Zaide* with The Classical Opera Company.

As well as performing regularly with duo partner Daniel de Borah, they have also recorded Schubert's *Die Schöne Müllerin* and *Winterreise* for ABC Classic FM.

Born in Sydney, Andrew studied voice at the St. Petersburg Conservatory under the direction of Professor Lev Morozov, graduating with a Bachelor of Music. He has also studied with Robert Dean in the UK.

During his studies Andrew won a number of awards and scholarships: The Tait Memorial Trust Scholarship, 2nd place in the Yelena Obraztsova Singing Competition in St. Petersburg; the Martin Bequest Travelling Scholarship; the Sir Robert Askin Operatic Travelling Scholarship; and the Australian Opera Auditions Committee Joan Sutherland Richard Bonyngue Scholarship. He also received support from the Australian Music Foundation and ARS Musica Australis.

## **Lorina Gore**

### **Soprano**

Award winning Australian soprano Lorina Gore completed her postgraduate voice studies at the Australian National University in Canberra and at the National Opera Studio in London. She has won numerous prestigious opera awards, including two Helpmann Awards (2017 and 2018), a Green Room Award (2018), the Dame Joan Sutherland Scholarship (AOAC), the Opera Awards (Music & Opera Singers Trust), Robert & Betty Saltzer Prize (Opera Foundation Australia), Covent Garden National Opera Studio Scholarship (Opera Foundation), 2nd prize in the Herald-Sun Aria (2002 and 2004), the Lady Galleghan Scholarship for Voice, the Frank and Viola Tait Scholarship, and first place in the Australian National Aria Competition.

Lorina joined Opera Australia as a principal artist in 2008 and has since performed many roles for the company including: Violetta (*La Traviata*), Marie (*Wozzeck*), Leïla (*Les pêcheurs de perles*), Amina (*La sonnambula*), Musetta (*La Bohème*), Queen of Night (*Die Zauberflöte*), Die Fiakermilli (*Arabella*), Tytania (*A Midsummer Night's Dream*), Honey B (*Bliss*; in Sydney, Melbourne and at the Edinburgh Festival), Yum-Yum (*The Mikado*), Despina (*Così fan tutte*), Oscar (*Un ballo in maschera*), Marzelline (*Fidelio*), Woglinde (*Der Ring des Nibelungen*), and also Pip (*Moby-Dick*) for the State Opera of South Australia, for which she received a Helpmann Award nomination. In 2017, Lorina won a Helpmann Award and Green Room Award for her role as Roxana in Opera Australia's *King Roger*. In 2018, Lorina performed the role of Ophelia in Brett Dean's *Hamlet* at the Adelaide Festival to critical acclaim, for which she was awarded her second Helpmann Award.

Her international operatic roles include the title role in *Lucia di Lammermoor* for Iford Arts, *Die Fiakermilli (Arabella)* for Garsington Opera, *Giulia (La Scala di Seta)* for Independent Opera, *Blonde (Die Entführung aus dem Serail)*, *Agilea (Teseo)* and *Sandrina (L'infedeltà delusa)* for English Touring Opera, performances of *Norina (Don Pasquale)* and *Violetta (La Traviata)* for New Zealand Opera, and she appeared as *Musetta (La Bohème)* at Hanoi Opera Theatre Vietnam.

In concert, Lorina has appeared as soloist with the Sydney Philharmonia, Royal Melbourne Philharmonic, Hong Kong Philharmonic Orchestra, London Mozart Players, London Salon Ensemble, Opera North, WNO, Collegium Musicum Choir, Melbourne Bach Choir and the Sydney, Darwin, Canberra, Queensland and Tasmanian Symphony Orchestras.

Recordings include: *A Toast to Melba* and also *Johann Strauss: Waltzes and Arias* with Marko Letonja and the Tasmanian Symphony Orchestra for ABC Classics, highlights from *Strauss' Der Rosenkavalier* with Yvonne Kenny, *Bliss* with Opera Australia, and *Handel's*

Rodelinda conducted by Maestro Richard Bonyngé.

## **Giancarlo Guerrero**

### **Conductor**

Giancarlo Guerrero is a six-time GRAMMY® Award-winning conductor now in his tenth season as Music Director of the Nashville Symphony. Guerrero is also Music Director of the Wrocław Philharmonic at the National Forum of Music in Poland and Principal Guest Conductor of the Gulbenkian Orchestra in Lisbon, Portugal. Guerrero is widely praised for his instinctive musicianship and for bringing to the podium “not only vitality and insight but also an appealing physical dynamism” (*The Plain Dealer*).

A passionate proponent of new music, Guerrero has championed the works of America's most respected composers through commissions, recordings, and world premieres. Guerrero's advocacy has helped make Nashville a destination for contemporary orchestral music. He has presented nine world premieres with the Nashville Symphony, including the 2016 performance and recent GRAMMY®-winning recording of Jennifer Higdon's *All Things Majestic* and the 2018 premiere and recording of Jonathan Leshnoff's Symphony No. 4 “Heichalos,” written for the Nashville Symphony's Violins of Hope initiative, which featured a collection of restored instruments that survived the Holocaust. As part of his commitment to fostering contemporary music, Guerrero developed and guided the creation of Nashville Symphony's Composer Lab & Workshop initiative, together with composer Aaron Jay Kernis.

Fall of 2018 brings the Naxos release of John Harbison's monumental *Requiem* with the Nashville Symphony and Chorus. The release marks both Guerrero's first choral recording and the first time the work will be heard on record since its premiere by the Boston Symphony in 2002. In the spring of 2019, Naxos will release Guerrero and the Nashville Symphony's recording of Leshnoff's Symphony No. 4. Recent seasons have also seen the release of new albums with Guerrero and the Nashville Symphony dedicated to the music of Terry Riley, Michael Daugherty and Richard Danielpour, as well as a collection of wind concertos by Frank Ticheli, Brad Warnaar, and Behzad Ranjbaran. With the Harbison and Leshnoff releases, Guerrero's rich discography with the Nashville Symphony will number 17.

Outside of Nashville, Wrocław and Lisbon, Guerrero enjoys relationships with orchestras around the world. His 2018/19 engagements will include the Dallas Symphony, Chicago Symphony, NDR in Hannover, OSESP São Paulo and Orquesta Sinfónica de Galicia.

Maestro Guerrero has appeared with prominent North American orchestras, including those of Baltimore, Boston, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Milwaukee, Montréal, Philadelphia, Seattle, Toronto, Vancouver, and the National Symphony Orchestra. He has developed a strong international guest-conducting profile and

has worked in recent seasons with the Frankfurt Radio Symphony, Brussels Philharmonic, Deutsches Radio Philharmonie, Orchestre Philharmonique de Radio France, Netherlands Philharmonic, Residentie Orkest, and the London Philharmonic Orchestra, as well as the Queensland Symphony and Sydney Symphony in Australia.

Guerrero made his debut with Houston Grand Opera in 2015 conducting Puccini's *Madama Butterfly*. Early in his career, he worked regularly with the Costa Rican Lyric Opera and has conducted new productions of *Carmen*, *La bohème*, and *Rigoletto*. In 2008 he gave the Australian premiere of Osvaldo Golijov's one-act opera *Ainadamar* at the Adelaide Festival.

Guerrero previously held posts as the Principal Guest Conductor of The Cleveland Orchestra Miami (2011-2016), Music Director of the Eugene Symphony (2002-2009), and Associate Conductor of the Minnesota Orchestra (1999-2004).

Guerrero was born in Nicaragua and immigrated during his childhood to Costa Rica, where he joined the local youth symphony. He quickly proved to be a promising young percussionist and came to the United States to study percussion and conducting at Baylor University in Texas and at Northwestern. Given his beginnings in civic youth orchestras, Guerrero is particularly engaged with conducting training orchestras and works regularly with the Curtis School of Music, Colburn School in Los Angeles, and Yale Philharmonia, as well as with the Nashville Symphony's Accelerando program, which provides music education to promising young students from underrepresented ethnic communities. In recent years, he has developed a relationship with the National Youth Orchestra (NYO2) in New York, created and operated by the Weill Institute of Music at Carnegie Hall.

## **Narek Hakhnazaryan**

### **Cello**

Since winning the Cello First Prize and Gold Medal at the XIV International Tchaikovsky Competition in 2011 at the age of 22, Narek Hakhnazaryan has performed with most major orchestras and in recital and chamber music across the globe at many of the world's most prestigious festivals. A former BBC New Generation Artist, Hakhnazaryan is currently one of the Vienna Konzerthaus's Great Talents appearing regularly at the Konzerthaus in recital, chamber music and with orchestra. He has been described as "dazzlingly brilliant" (*The Strad*) and "nothing short of Magnificent" (*San Francisco Chronicle*) and of his LAPO debut, the LA Times said "His command of the instrument is extraordinary".

Highlights of Hakhnazaryan's 18/19 season include return engagements with NHK Symphony, Baltimore Symphony, Royal Stockholm, Helsinki Philharmonic and Munich Chamber orchestras and debuts with Vienna Symphony, Tasmanian Symphony, Western Australian Symphony, Oxford Philharmonic and National Symphony Orchestra Taiwan

amongst others. In recital he performs several times at London's Wigmore Hall, in Rome and Aix and in chamber music, highlights include performances in Brussels and Milan with Sergey and Lucine Khachaturyan, in London, Geneva and Schloss Elmau with Benjamin Beilman and Louis Schwizgebel, with whom he also returns to the Concertgebouw. Hakhnazaryan makes his debut at the Amsterdam Cello Biennale and joins Trifonov at his Musikverein residency in Vienna for a trio concert with Sergey Dogadin.

In past seasons, Hakhnazaryan has performed with orchestras such as the Orchestre de Paris, London Symphony, Rotterdam Philharmonic, Frankfurt Radio, Berlin Konzerthaus, Chicago Symphony, LA Philharmonic, Sydney Symphony, Seoul Philharmonic orchestras, and with conductors such as Gergiev, Hrůša, Koopman, Metzmacher, Pletnev, Slatkin, Sokhiev, Robertson, Bringuier. He has toured Spain with the WDR Symphony/Saraste, the US with the Estonian National Symphony Orchestra/Neemi Järvi and Japan with the Czech Philharmonic/Bělohlávek.

An eager chamber and recital performer Hakhnazaryan has played in halls such as the Salle Pleyel Paris, Berlin Konzerthaus, Shanghai Concert Hall, Carnegie Hall and Jordan Hall (Boston). In summer 2017 he toured SE Asia with concerts in Taipei, Seoul, Tokyo and Kyoto, where he performed the complete Bach cello solo suites and in 17/18 he performed in many major cities across North America, including New York City, Chicago, San Francisco and Toronto. Hakhnazaryan has performed at most major festivals world-wide including Verbier, Lucerne, Mecklenburg-Vorpommern, Beethovenfest Bonn, Kissinger Sommer, Moritzburg, White Nights, Ravinia, Aspen, Piatigorsky and Pau Casals amongst others. Together with Zuo Zhang and Esther Yoo, Hakhnazaryan is part of the Z.E.N. Trio, who have performed across the UK, SE Asia, and North America and have released their first recording on Deutsche Grammophon.

Mentored by the late Rostropovich, Hakhnazaryan received an Artist Diploma from the New England Conservatory of Music in 2011 where he studied with Lawrence Lesser. Prior to this he studied at the Moscow Conservatory with Alexey Seleznyov and at the Sayat-Nova School of Music in Yerevan with Zareh Sarkisyan. Hakhnazaryan has received scholarships from the Rostropovich Foundation and the New Names Foundation, and his prizes include First Prize in the 2006 Aram Khachaturian International Competition in Armenia and First Place in the 2006 Johansen International Competition for Young String Players. As First Prize winner in the 2008 Young Concert Artists International Auditions, Hakhnazaryan made his debut in Washington, DC and at Carnegie Hall. Narek Hakhnazaryan was born in Yerevan, Armenia, into a family of musicians: his father is a violinist, his mother a pianist, and he performs regularly with his brother, the conductor Tigran Akhnazarian. In September 2017 he was awarded the title of "Honored Artist of Armenia" by the President of Armenia Serzh Sargsyan. Hakhnazaryan plays the 1707 Joseph Guarneri cello and F.X. Tourte and Benoit Rolland bows.

## **Simon Hewett**

### **Conductor**

After completing a Bachelor of Music at the University of Queensland (First Class Honours and a University Medal), Simon Hewett received a German Government Scholarship and finished his studies in conducting at the Hochschule für Musik 'Franz Liszt' in Weimar, Germany. In 2002 he was offered a position in Opera Australia's Young Artists' Programme, and he made his debut at the Sydney Opera House in 2003 conducting *Les Pecheurs du Perles*. He returned many times to conduct for Opera Australia in Sydney and Melbourne, where his repertoire included *Le Nozze di Figaro*, *Così fan tutte*, *Il Barbiere di Siviglia*, *Otello*, *Aida*, *Macbeth*, *Tosca* and *Turandot*. For his interpretation of *Salome* in 2012 he was awarded a Green Room Award for Best Conductor of an Opera.

Following his appointment as Kapellmeister and Assistant Music Director to the Hamburg State Opera in 2005, Simon has conducted over 500 performances in Hamburg of a large repertoire of opera and ballet. He was Principal Conductor of the Stuttgart Opera from 2011-2016, and he has appeared as a regular guest conductor with many of Europe's leading ballet companies. His debut performances of Kenneth Macmillan's *Anastasia* with the Royal Ballet Covent Garden in 2017 were broadcast in cinemas worldwide and released on DVD. He has conducted the Ballet of the Paris Opera in performances of Mahler's 3rd Symphony, *Swan Lake*, *A Midsummernight's Dream*, and *Romeo and Juliet*. He has also appeared as a guest conductor with the Vienna State Opera Ballet, leading in 2018 and 2019 respectively the premiere performances of *Peer Gynt* and *Coppelia*.

Since conducting the premiere of John Neumeier's ballet *Parzival* at the Festspielhaus Baden Baden in 2006, Simon has enjoyed a close relationship with the Hamburg Ballet. He was appointed Principal Conductor in 2008, and since then he has conducted the premieres of *Orpheus*, *Liliom*, *Tatyana*, *Duse*, *Anna Karenina*, and *Das Lied von der Erde*. He has appeared with the Hamburg Ballet at the Salzburg Festival, the Spoleto Festival, in the USA, Japan, Hong Kong, Moscow and Australia. Future projects in Hamburg include premieres of John Neumeier's *The Glass Menagerie*, Christopher Wheeldon's *The Winter's Tale*, a return to the Vienna State Opera Ballet for *Peer Gynt*, and to the Royal Ballet for *The Sleeping Beauty*.

## **Michael Honeyman**

### **Baritone**

A graduate of both the Australian National University Canberra and the Australian Opera Studio Perth, Michael Honeyman began his career singing roles such as Lescaut (*Manon*), Eisenstein (*Die Fledermaus*), Peter (*Hansel and Gretel*), Raul St. Brioche (*The Merry Widow*), Publio (*La Clemenza di Tito*), Nardo (*La Finta Giardiniera*), Macheath (*The Threepenny Opera*), Sam (*Trouble in Tahiti*), and Salieri (*Mozart and Salieri*).

Since performing his first Verdi role, Amonasro (*Aida*), for which he subsequently received a Green Room Award nomination for Best Male in a Supporting Role (2013), Michael now has gained a reputation as a specialist in the dramatic baritone roles of Verdi and Puccini. For

Opera Australia Michael's leading roles include the title role of *King Roger* in Sydney and Melbourne, for which he received the Green Room Award for Male Lead in an Opera and a nomination for a Helpmann Award for Best Male Performer in an Opera, the title role in Simon Boccanegra, Miller (*Luisa Miller*), Escamillo (*Carmen*), Ford (*Falstaff*), Di Luna (*Il Trovatore*), Sharpless (*Madama Butterfly*), and Donner (*Das Rheingold*). He has also performed Amfortas in a concert performance of *Parsifal*, Amonasro in *Aida* at Opera on the Beach and at Handa Opera on Sydney Harbour and appeared as a soloist in Opera Australia's New Year's Eve Gala.

This year Michael made his debut in the title role of *Wozzeck* (Berg) for Opera Australia for which he received a Helpmann Award in the category of Best Male Performer in an Opera. He also debuts with Sydney Symphony Orchestra in the role of Ned Keene (*Peter Grimes*) and performs the role of Sharpless (*Madama Butterfly*), as well as covers Carlo Gerard (*Andrea Chenier*) and Valentin (*Faust*) all for Opera Australia.

Recent engagements with Opera Australia have included Amonasro, Escamillo, Sciarrone (*Tosca*) and Ortel (*Die Meistersinger von Nürnberg*). Michael also sang the role of Ned Keene in *Peter Grimes* in concert for Brisbane Festival. Other significant roles he has covered for Opera Australia include Scarpia (*Tosca*), Kothner (*Die Meistersinger von Nürnberg*), Don Carlo (*La Forza del Destino*), Iago (*Otello*), and Giorgio Germont (*La Traviata*). Michael has also worked with both West Australian Opera and State Opera of South Australia, Valentin (*Faust*) and performed in Beethoven's 9<sup>th</sup> *Symphony* as part of the 40<sup>th</sup> birthday celebrations of the Sydney Opera House.

Equally at home on the concert platform, he recently performed *Elijah* with the Sydney Philharmonia. Concert repertoire include Mozart *Requiem* and *Mass in C Minor*, Handel *Messiah*, Rachmaninov *Vespers*, and he has performed recitals for ArtSong Perth and ABC FM radio. In 2013 Michael was presented with the Australian Opera Auditions Committee Dame Joan Sutherland Scholarship, which enabled him to travel to New York, receiving instruction from leading opera conductors, teachers and coaches, and gaining insight into one of the world's leading opera houses, The Metropolitan Opera.

## **Deborah Humble**

### **Mezzo-soprano**

Mezzo-soprano Deborah Humble is one of Australia's most successful international artists. She began her musical education in Adelaide gaining a Bachelor of Music Performance and continued her studies in Melbourne completing a Master of Music and Diplomas of Arts and Education.

In 2004, Deborah was awarded the prestigious Dame Joan Sutherland Scholarship and, the



following year, she became a Principal Mezzo with the State Opera of Hamburg. Her many roles for the company included Zenobia (*Radamisto*), Bradamante (*Alcina*), Hansel (*Hansel and Gretel*), Page (*Salome*), Suzuki (*Madame Butterfly*), Olga (*Eugene Onegin*) and Malik for the German premiere of Henze's *L'Upupa*.

But it was for her Wagner roles in Hamburg's *Ring Cycle* that she received international acclaim. Conducted by Simone Young and directed by Claus Guth, Deborah began with *Erda* in *Das Rheingold* in 2008 and went on to sing Schwertleite in *Die Walküre*, *Erda* in *Siegfried* and both 1<sup>st</sup> Norn and Waltraute in *Götterdämmerung*. She recorded these roles for the Oehms record label and, in early 2011, repeated the roles in two complete cycles.

In 2008, Deborah was a finalist in the International Wagner Competition held in Seattle. Her international engagements include appearances with Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, Hong Kong Philharmonic Orchestra, Singapore Lyric Opera, Seattle Symphony, Auckland Philharmonia Orchestra, Stuttgart Philharmonic, Hamburg Philharmonic, London Mozart Players, British Youth Opera and the Théâtre du Châtelet in Paris - in works as diverse as Handel's *Messiah* and Verdi's *Requiem*. Closer to home, she has performed with the State Opera of South Australia, Opera Queensland, the Sydney, Melbourne, Queensland and Tasmanian Symphony Orchestras and the Adelaide and Brisbane Festivals.

In 2013/14, she sang further Ring Cycles in Hamburg, Halle, Melbourne and Ludwigshafen, sang Catherine in Honegger's *Jean d'Arc du Boucher* in Lisbon, Amneris in *Aida* for Opera Australia, *Elijah* with the Sydney Symphony, Mahler's *Symphony No. 3* with the Queensland Symphony and *Wesendonck Lieder* in New Zealand.

Most recently, Deborah Humble has appeared in Strauss' *Elektra* and Honegger's *Jeanne d'Arc au Boucher* in Hamburg, *Das Rheingold*, *Siegfried* and Beethoven's *Symphony No. 9* in Hong Kong, *Siegfried* in Boston, Mahler's *Symphony No. 8* in Singapore, Bruni's *Symphony No. 1 (Ringparabel)* in Minsk, *Parsifal* and Verdi's *Requiem* in the UK, *Bluebeard's Castle* and Elgar's *The Kingdom* in Melbourne, Mozart's *Requiem* in Brisbane, *Tristan und Isolde* in Mexico City, *Der fliegende Holländer* in Lille and *Peter Grimes* for the Sydney Symphony. In 2020, she returns to Opera Australia as Waltraute in Opera Australia's *Der Ring des Nibelungen*.

## **Andrej Kouznetsov**

### **Organ**

Andrej Kouznetsov studied at the Sydney Conservatorium of Music with Philip Swanton. While a student there he won several awards, including that of first place in the open section of the Sydney Organ Competition. During this time, he was Organ Scholar at the University of Sydney, and at St James', King Street, where he was subsequently appointed Organist.

Relocating to the United Kingdom in 2010, Andrej spent a year as Organ Scholar at Salisbury Cathedral, where he was also Director of the Cathedral Chamber Choir. Following this, he was appointed Organ Scholar at Westminster Abbey in London, where he regularly accompanied and conducted the Abbey's world-renowned choir, gave numerous recitals, and took part in high-profile events attended by Her Majesty the Queen and other members of the Royal Family. Whilst based in London, Andrej studied with Birmingham City Organist, Thomas Trotter.

Andrej is currently Assistant Director of Music at St John's Cathedral, Brisbane, where he plays the organ for Cathedral services, assists with the training of the boy choristers, and directs the Johannine Voices, a chamber choir he founded in 2015. He is also Director of Music at St John's College in the University of Queensland. Andrej was recently admitted as a Fellow of the Royal College of Organists.

## **Imants Larsens**

### **Viola**

Born in Switzerland, Australian violinist/violist Imants Larsens began playing the violin at the age of three in Adelaide, studying first with his grandmother Alita Larsens, then with Keith Crellin. He continued his studies at the Musikhochschule Zentralschweiz in Lucerne under the guidance of his father Gunars Larsens, graduating with Lehrdiplom and Konzertreife diploms degrees with distinction. Whilst in Europe Imants participated actively in master-classes with renowned musicians, including Pinchas Zukerman and the Vermeer Quartet.

Imants has won numerous awards and prizes in competitions both in Australia and overseas. He has performed as a soloist with orchestras in France, Switzerland and Australia and has appeared in numerous international festivals. Imants was concertmaster for national and South East Asia tours of Don Giovanni with CoOpera and also toured Europe with the Australian Youth Orchestra and was concertmaster when the AYO performed with the Cat Empire.

Imants moved to Brisbane in 2019 to take up the position of Principal Viola with the Queensland Symphony Orchestra having previously held the position of Associate Principal Viola with the Adelaide Symphony Orchestra since 2008. He has performed as guest Principal Viola with the Sydney, Tasmanian, West Australian and Adelaide Symphony Orchestras. Career highlights include performing as a soloist on numerous occasions with the Adelaide Symphony Orchestra, including Mozart's Sinfonia Concertante with Mark Wigglesworth conducting, as well as performing the Mendelssohn Octet and Tchaikovsky's Souvenir de Florence with Pinchas Zukerman. Imants plays on a 1937 Arthur E Smith viola.

## **Anna Leese**

### **Soprano**

New Zealand Soprano Anna Leese completed a Bachelor of Music degree with First Class Honours at the University of Otago. Anna is the recipient of an impressive number of Australasian awards and prizes, including the Royal Overseas League Vocal competition (being named best overseas competitor in the same competition) and the Richard Tauber Prize as well as the Maggie Teyte and Sybil Tutton awards. Anna has also represented New Zealand in the Cardiff Singer of the World competition.

In 2019, Anna will perform the role of Governess (*Turn of the Screw*) for New Zealand Opera, Haydn *Nelson Mass* with Auckland Choral Society, Mozart *Requiem* with Christchurch Symphony Orchestra and will also return to Auckland Philharmonia Orchestra for "A Baroque Easter".

Since graduating from London's RCM Benjamin Britten International Opera School, Anna has performed at the Royal Opera House Covent Garden as Tamiri (*Il Re Pastore*), Musetta (*La bohème*), Micaela (*Carmen*), First Lady (*Die Zauberflöte*) and Echo (*Ariadne auf Naxos*). Other roles have included Musetta with the Canadian Opera Company and at the Royal Albert Hall; Antonia (*Les contes d'Hoffmann*) for Opera Köln; Tatyana (*Eugene Onegin*) for Flanders Opera; Biancofiore (*Francesca di Rimini*), Suzel (*L'amico Fritz*) and Tatyana for Opera Holland Park; and Countess (*Le Nozze di Figaro*) and Fiordiligi (*Così fan tutte*) with the Classical Opera Company, UK. In New Zealand she has performed Ilia (*Idomeneo*), Cleopatra (*Giulio Cesare*), Tatyana, Majenka (*The Bartered Bride*) and Donna Elvira (*Don Giovanni*).

Anna made her debut at the 2006 BBC Proms in an all-Mozart programme with the Scottish Chamber Orchestra and Sir Roger Norrington, and has appeared in a number of opera gala concerts with Jose Carreras. Further concert engagements have included Mahler 2<sup>nd</sup> *Symphony* with Bernard Haitink (RCM Benjamin Britten International Opera School),

Beethoven *9th Symphony* in Madrid with Carlo Rizzi, *Elijah* with the BBC National Orchestra of Wales, Vaughan Williams's *Sea Symphony* with the Malaysian Philharmonic, Mahler *2<sup>nd</sup> Symphony* and *Messiah* with the New Zealand Symphony Orchestra, the roles of Anna (*Nabucco*) and Freia (*Das Rheingold*) in concerts with the Auckland Philharmonia Orchestra and Eckehard Stier, as well as recitals with the Prince Consort at the Wigmore Hall.

Recent engagements include Micaela in *Carmen* for Festival Opera in Napier, Mary/Luck in a new work by Ross Harris (libretto by Vincent O'Sullivan), *Brass Poppies*, for New Zealand Festival in both Wellington and Auckland, Mozart's *Mass in C minor* with Bach Musica NZ, Mendelssohn's *Lobgesang (Hymn of Praise): Symphony No. 2* with the Auckland Choral Society, *Tally Ho!* and Vaughan Williams *Sea Symphony*, both with Dunedin Symphony Orchestra, 'Summer Matinee' with Auckland Philharmonia, a tour with 'Takiri' for Chamber Music New Zealand, and *Messiah* with the Queensland and Melbourne Symphony Orchestras, a concert performance as High Priestess in *Aida* with Auckland Philharmonia Orchestra, a recital at the Arts Festival Dunedin, concerts with the Christchurch Symphony Orchestra, New Zealand Symphony Orchestra and Anthony Richie's new oratorio *Gallipoli to the Somme* in London and Oxford with the Parliament Choir and Southbank Sinfonia.

Anna has recorded Elgar's *The Apostles* in Canterbury Cathedral with the Canterbury Choral Society, a debut recital disc for EMI with Graham Johnson, a Haydn disc on the Michael Storrs Music label, and 'Italian Love Songs' under the Champs Hill label.

## **Jan Lisiecki**

### **Piano**

At 24, Canadian pianist Jan Lisiecki has already won acclaim for his extraordinary interpretive maturity, distinctive sound, and poetic sensibility. The New York Times has called him "a pianist who makes every note count". Lisiecki's insightful interpretations, refined technique, and natural affinity for art give him a musical voice that belies his age.

In 2017, Jan received the ECHO Klassik, Germany's most significant classical music award, as well as the JUNO Award, the most prestigious recognition in the Canadian music industry honouring his fourth recording for Deutsche Grammophon, featuring Chopin's rarely-performed works for piano and orchestra with NDR Elbphilharmonie Orchester and Krzysztof Urbanski. His latest album for the label, released in February 2019, features both Mendelssohn concertos with Orpheus Chamber Orchestra as well as selected solo works.

Jan Lisiecki began piano lessons at the age of five and made his concerto debut four years later, while always rebuffing the label of "child prodigy". His approach to music is a refreshing combination of dedication, skill, enthusiasm and a realistic perspective on the

career of a musician.

Lisiecki was brought to international attention in 2010, after the Fryderyk Chopin Institute issued a recording of Chopin's piano concertos, performed live by Jan at age 13 and 14. BBC Music Magazine wrote of the "mature musicality" of his playing and commended the "sensitively distilled" insights of his Chopin interpretations; the release was awarded the Diapason Découverte. Confirming his status among the most imaginative and poetic pianists of his generation, Deutsche Grammophon signed an exclusive contract with Jan in 2011, when he was only 15 years old.

Lisiecki's first recording for DG, released in 2012, featured Mozart's Piano Concertos K. 466 and 467 and was followed in 2013 by Chopin's Etudes Op. 10 and 25, praised by Gramophone magazine for being "played as pure music, given as naturally as breathing". Jan's recording of Schumann's works for piano and orchestra was released in January 2016 and as ClassicFM wrote, "he may be young but Jan Lisiecki plays Schumann like a legend".

Jan says his aim is to always perform in a way that carries forward the beauty and brilliance of the original work. He has demonstrated that he is capable of rendering compositions remarkably close to the way they were intended. "Going into a concert hall should be like going into a sanctuary for a moment of reflection, only to leave feeling different, refreshed and inspired", he states.

In March 2013, Lisiecki performed Beethoven's Piano Concerto No. 4 in Bologna with the Orchestra Mozart under Claudio Abbado. He crowned that season with a sensational account of Schumann's Piano Concerto at the BBC Proms. The following year he performed three Mozart concertos in one week with the Philadelphia Orchestra, making his debuts as concerto soloist with the Orchestra Filarmonica della Scala in Milan, Tonhalle Orchestra Zurich, NHK Symphony Orchestra in Tokyo, and with the Deutsches Symphonie-Orchester Berlin. The same season, Jan gave debut recitals at Wigmore Hall, Rome's Accademia Nazionale di Santa Cecilia, and in San Francisco. The pianist's development has taken place in company with many of the world's leading orchestras, including the Orchestre de Paris, New York Philharmonic, Filarmonica della Scala, and BBC Symphony, at venues such as Suntory Hall, the Kennedy, Lincoln, and Barbican Centres, and Royal Albert Hall. Jan maintains close relationships with prominent conductors including Sir Antonio Pappano, Yannick Nézet-Séguin, Daniel Harding, and Claudio Abbado (†).

Recent highlights include, recital tours of Europe and Asia, and subscription debuts with the Boston Symphony, Pittsburgh Symphony Orchestra, Wiener Symphoniker, and Sächsische Staatskapelle Dresden, among others. Jan Lisiecki celebrated great success with his highly acclaimed recital program "Night Music" which he will continue to perform in the 2018/19 season.

In 2018/19 he will return to Carnegie Hall for a performance with the Philadelphia Orchestra. Lisiecki will tour with Orpheus Chamber Orchestra through Europe as well as with the Czech Philharmonic in Germany. Other collaborations include NDR Elbphilharmonie Orchestra and concerts in Salzburg with Mozarteum Orchestra.

His recent cycle of Beethoven concertos at Konzerthaus Berlin with the Academy of St Martin in the Fields was received enthusiastically by both the audience and media.

Foremost radio and television networks in Europe and North America have extensively broadcast Lisiecki's performances, he was also the subject of the CBC National News documentary "The Reluctant Prodigy." In 2013 he received the Leonard Bernstein Award at the Schleswig-Holstein Music Festival and was also named as Gramophone magazine's Young Artist of the Year.

In 2012, Jan Lisiecki was named UNICEF Ambassador to Canada.

## **Eleanor Lyons**

### **Soprano**

Australian soprano Eleanor Lyons is the first prize winner of the 2013 International Obraztsova Singing Competition and has performed in Sydney, Tokyo, New York, Europe and Russia. She completed a postgraduate diploma at the Royal Northern College of Music and studied at the Mariinsky Academy of Young Singers as well as the Sydney Conservatorium of Music, where her teachers included Elena Obraztsova, Barry Ryan and Viktoria Dodoka. In 2018, Eleanor was awarded the Michael Byrne Vienna State Opera Award by The Opera Foundation for Young Australians to study at the Vienna State Opera.

Most recently, Eleanor performed as soloist in Verdi's *Requiem* and Britten's *War Requiem* with Philippe Herreweghe and the Antwerp Symphony; at the Grafenegg Festival with conductor Leon Botstein in two roles: Maria in *Der Diktator* by Krenek and in Hindemith's *Mörder, Hoffnung der Frauen*; and with the Polish National Radio Symphony Orchestra in Katowice as soloist at their New Year's Eve Gala with Australian conductor Matthew Coorey.

Later this year, she will appear in Verdi's *Requiem* with Vlaamse Oper; at the Shanghai Opera as Donna Anna in *Don Giovanni*; with the Sydney Symphony Orchestra in Mahler's *Das Klagende Lied*; and will sing the solo soprano part in many concerts of Beethoven's *Ninth Symphony* with The Belgian Chamber Orchestra conducted by their chief conductor Benjamin Haemhouts.

The *Collegium Vocale Crete Senesi Festival* in Asciano (Siena, Tuscany) will feature Eleanor

Lyons and her long-time piano partner Stanislav Solovev in a recital dedicated to Sergei Rachmaninoff and his contemporaries. In addition, the Australian soprano, who has been heard in several solo recitals in the Cote d'Azur, New York and Tokyo, will in November 2019 make her highly anticipated debut as a lied singer at the International Art Center deSingel in Antwerp. Finally, together with violinist Miriam Helms Ålien, cellist Ildikó Szabó, and pianist István Lajkó, she will create an ensemble evening dedicated to Dmitri Shostakovich's oeuvre at the Franz Liszt Academy of Music in Budapest.

Other engagements include Mahler's Fourth Symphony, *La Bohème* and Berio's *Folk Songs* with the Konzerthaus Orchestra in Berlin; Ravel's *Chants de Madagascar* with the Budapest Festival Orchestra; Mahler's 3<sup>rd</sup> *Symphony* with Ivan Fischer and the Budapest Festival Orchestra; Mimi in *La Bohème* and Anne Truelove in Stravinsky's *The Rake's Progress* at the Hungarian State Opera in Budapest; Musetta in *La Bohème* at the Bolshoi Theatre in Moscow; the alien-robot 'Finella' in a new opera *George* (Elena Kats-Chernin) throughout Germany; *Zweite Dame (Die Zauberflöte)* for Wexford Festival Opera; and a belcanto recital with the St Petersburg Philharmonic.

Eleanor has been generously supported by the Australia Council for the Arts, the Ian Potter Cultural Trust, The PCCA Performer's Trust, The Australian Business Arts Foundation, The Opus 50 Charitable Trust, The Leverhulme Trust and other benefactors.

## **Cristian Macelaru**

### **Conductor**

Newly appointed Chief Conductor Designate of the WDR Sinfonieorchester, Cristian Macelaru is one of the fast-rising stars of the conducting world. He takes on this new position at WDR, one of Europe's leading orchestras, effective with the 2019/20 season. Music Director of the Cabrillo Festival of Contemporary Music, Cristian Macelaru launched his inaugural season at Cabrillo in August 2017. Among the 2018 highlights are 3 world premieres, a record-breaking 16 composers-in-residence, a stunning roster of international guest artists, and two special tributes to commemorate William Bolcom's and John Corigliano's respective 80th birthdays.

Cristian Macelaru attracted international attention for the first time in 2012, when he stepped into the breach with the Chicago Symphony Orchestra, deputizing for Pierre Boulez. In the same year, he received the "Solti Emerging Conductor Award" for young conductors, followed in 2014 by the "Solti Conducting Award". Since then, he has performed regularly at the podium of the best American orchestras, including the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony

and National Symphony Orchestra. A particularly close collaboration connects him with the Philadelphia Orchestra: Since his debut in April 2013, he has been on the podium of this orchestra over 150 times and served there for three seasons as Conductor-in-Residence.

In Europe, Macelaru has been in great demand as a guest conductor with many reputable orchestras and festivals, among others the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Dresden Philharmonic, Leipzig Gewandhausorchester, Deutsches Symphonie-Orchester Berlin, National Orchestra of France, BBC Symphony Orchestra, Rotterdam Philharmonic Orchestra, Hallé Orchestra, Scottish Chamber Orchestra and Danish National Symphony Orchestra.

The first half of the 2018/19 season sees Macelaru continuing to strengthen his European presence with the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, National Orchestra of France, Deutsches Symphonie-Orchester Berlin, National Norwegian Opera Orchestra, Scottish Chamber Orchestra, Hallé Orchestra and Orchestre National de Lyon. During this time he guest-conducts internationally the symphony orchestras of Philadelphia, San Francisco, St. Louis, Baltimore and Detroit.

The second half of the 2018/19 season gives Maestro Macelaru a taste of his future relationship with WDR Sinfonieorchester, whom he leads in two programs at the Kölner Philharmonie. Additionally, his German profile is amplified by collaborations with the Bavarian Radio Symphony Orchestra and the Dresden Philharmonic. In January 2019, he brings the National Symphony Orchestra of Romania on their first-ever tour to the States in commemoration of Romania's centennial, culminating a 7-city tour at New York's Jazz at Lincoln Center in performances with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. On the opera front, he leads a Kasper Holten production of Don Giovanni at the Houston Grand Opera. In Summer 2019, Macelaru makes his debut at the Caramoor Festival and returns to the Grand Park and Interlochen Festivals.

Cristian Macelaru was born in Timișoara, Romania and comes from a musical family. As the youngest of ten children, he received instrumental lessons at an early age – like all his siblings – in his case on the violin. His studies took him from Romania to the Interlochen Arts Academy in Michigan, University of Miami in Florida and Rice University in Houston, where he studied conducting with Larry Rachleff. He then deepened his knowledge in Tanglewood Music Center and Aspen Music Festival in masterclasses with David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen and Stefan Asbury.

Macelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of 19. He also played in the first violin section of the Houston Symphony for two seasons.



He resides in Philadelphia with his wife Cheryl and children Benjamin and Maria.

## **Nicholas McGegan**

### **Conductor**

As he embarks on his sixth decade on the podium, **Nicholas McGegan** — long hailed as “one of the finest baroque conductors of his generation” (*The Independent*) and “an expert in 18th-century style” (*The New Yorker*) — is recognized for his probing and revelatory explorations of music of all periods. The 2019/20 season marks the final year of his 34 year tenure as Music Director of Philharmonia Baroque Orchestra and Chorale and he is also Principal Guest Conductor of the Pasadena Symphony.

Best known as a baroque and classical specialist, McGegan’s approach— intelligent, infused with joy and never dogmatic — has led to appearances with many of the world’s major orchestras. At home in opera houses, McGegan shone new light on close to twenty Handel operas as the Artistic Director and conductor at the Göttingen Handel Festival for 20 years (1991-2001) and the Mozart canon as Principal Guest Conductor at Scottish Opera in the 1990’s. At the same time, he was principal conductor of the Drottningholm Opera in Sweden.

McGegan’s prolific discography includes more than 100 releases spanning five decades. Having recorded over 50 albums of of Handel, McGegan has explored the depths of the composer’s output with a dozen oratorios and close to twenty of his operas. Under its own label, Philharmonia Baroque Productions (PBP), Philharmonia has released almost a dozen acclaimed albums of Handel, Scarlatti, Vivaldi, Brahms, Haydn, Beethoven, and more. Since the 1980s, Nic has released more than 20 recordings with Hungary’s Capella Savaria on the Hungaroton label, the latest being Haydn’s Symphonies 79, 80, and 81. McGegan has also released two recent albums with the Swedish Chamber Orchestra: Josef Mysliveček’s *Complete Music for Keyboard* with soloist Clare Hammond and an album of early horn concertos with soloist Alec Frank-Gemmill.

English-born Nicholas McGegan was educated at Cambridge and Oxford. He is an honorary professor at the Georg-August University in Göttingen and also was given an honorary Doctorate of Music at the San Francisco Conservatory of Music. In 2010, he was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” He also was awarded the Verdienstkreuz (am bande) from Niedersachsen (Germany) in 2011.

In 2016 he was the Christoph Wolff Distinguished Visiting Scholar at Harvard and is a frequent visitor to Yale.

## **Alex Miller**

### **French Horn**

Alex Miller is currently Associate Principal Horn with the Queensland Symphony Orchestra. A 2015 graduate of the Queensland Conservatorium of Music, his first appointment was Tutti Horn with the Adelaide Symphony Orchestra in 2016, before accepting his current position in 2018. He has also performed as Guest Principal Horn with the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra, and worked as a principal horn with the Adelaide Symphony Orchestra and the Canberra Symphony Orchestra. An enthusiastic chamber musician, Alex is currently the solo horn of ensemble Southern Cross Soloists, and has worked as a guest artist with ensembles Arcadia Winds and Camerata. As a soloist, he has performed concertos by Strauss, Mozart, Haydn, and Schumann with orchestras including the Queensland Symphony Orchestra, the Bangalow Music Festival Orchestra, the Burnside Symphony Orchestra, and the Queensland Youth Orchestras. During his studies, Alex was a finalist in several solo competitions, including the QSO Young Instrumentalist Prize (2010, 2011), the 42<sup>nd</sup> International Horn Symposium Solo Horn Competition (2010), and the Queensland Conservatorium Beta Sigma Phi Prize (2013).

## **Alison Mitchell**

### **Flute**

Hailing originally from Melbourne, Alison Mitchell is delighted to have returned to Australia as the recently appointed Section Principal Flute with the Queensland Symphony Orchestra.

Alison leads a vibrant career throughout Australia and Europe as orchestral musician, chamber player, soloist and teacher. She studied in Basel with renowned Swiss flautist Peter-Lukas Graf before moving to the UK where she was appointed to the position of Principal Flute with the Orchestra of Scottish Opera with whom she performed for five years before embarking on a freelance career dedicated to solo and chamber music performances. From there an opportunity arose for her to return to Australia to take up the position of Associate Principal Flute of the Sydney Symphony. During this period she also performed regularly as Guest Principal with orchestras around Australia.

Alison returned to Scotland in 2003 to join the Scottish Chamber Orchestra as Principal Flute. She performed and recorded regularly with SCO chamber ensembles and as a concerto soloist. She has performed all the major flute concertos including concertos by Mozart, Bach, CPE Bach, Nielsen, Ibert, Poulenc, Osborne, Boulez, Cimarosa and Honegger and her recording of Mozart's Flute Concerto with the SCO (Linn) received glowing reviews. Mitchell also premiered a wonderful new flute concerto written especially for her and the

SCO by the Australian composer, Gordon Kerry.

Whilst living abroad, Alison was continually sought after to perform in Australia. In 2017 she was invited to perform the Australian premiere of the Kerry concerto with the Tasmanian Symphony Orchestra. She is honoured to be a founder member of the Australian World Orchestra having performed with them under Zubin Mehta and Sir Simon Rattle and she has also recorded and performed regularly with the, highly regarded, Australian Chamber Orchestra both internationally and throughout Australia. The ACO recording of Bach's Brandenburg Concerto No. 5 and the Triple Concerto for flute, violin and piano where Alison joined Angela Hewitt and Richard Tognetti was a Gramophone Editor's Choice.

Alison is very involved in the Queensland Symphony Orchestra's education programme and is sought after to give masterclasses and specialist woodwind coaching. Until her return to Australia she was Lecturer in Flute at the Royal Conservatoire of Scotland.

## **Joseph Nolan**

### **Organ**

British-Australian organist and choral conductor Dr. Joseph Nolan has been hailed by ABC Classic FM as 'an extraordinary musician', by BBC Radio 3 *Record Review* for 'his miraculous playing', by *Limelight Magazine* as 'a colossus' and by *Gramophone* for his 'towering technique, vivid virtuosity and inspired interpretive insight'.

Twice nominated for Artist of the Year by *Limelight Magazine*, Joseph is the first and only organist to have been awarded *Limelight's* coveted Recording of the Month for his ninth disc for Signum Records from St Etienne du Mont, Paris, the church and organ of Maurice Duruflé. Joseph has also won *Limelight Magazine's* Editor's Choice award an unprecedented three times for his recordings of Widor from Paris and St Bavo, Haarlem, Netherlands.

Joseph studied at the Royal College of Music, London, winning the Canon Bark Prize for most promising organ student, and was awarded First Class Honours for his final recital at the Temple Church, London. Scholarships from the Countess of Munster Trust, Hattori Foundation and the Royal Philharmonic Society supported his advanced studies with legendary organists Marie-Claire Alain in Paris and Dame Gillian Weir in London.

Appointed to Her Majesty's Chapels Royal, St James's Palace, in 2004, Joseph performed on numerous occasions at Buckingham Palace, most notably giving the opening concert of the refurbished Grand Ballroom organ to a distinguished audience.

Joseph has played in concerts across the globe and made his solo recital debut at Sydney

Opera House in the 2017 Sydney Symphony Orchestra Season to great critical acclaim. In July 2019, Joseph returned to Sydney Opera House, making another debut, this time as a soloist with the Sydney Symphony Orchestra (alongside star US mezzo, Susan Graham) under their chief conductor, David Robertson. The concerts received rave reviews in *Limelight*, *The Sydney Morning Herald* and *ArtsHub Australia* who stated that 'Nolan has an unequivocally refined ear and sensitivity to French repertoire...I have never heard the Sydney Opera House organ sounding better'

Joseph has also performed as a concerto soloist with the Malaysian Symphony Orchestra at Petronas Concert Hall, Kuala Lumpur and with the West Australian Symphony Orchestra at Perth Concert Hall.

Joseph also enjoys a formidable global reputation as a recording artist having recorded ten solo discs for Signum Records — winner of *Gramophone's* 2017 'Label of the Year' award on many of the world's greatest organs. These recordings include the complete organ works of Charles-Marie Widor, with *Gramophone* and *The Australian* hailing the discs as 'utterly authoritative', *Music Web International* as 'The Widor cycle of the decade', *BBC Music Magazine* as 'Swashbuckling', and *Limelight Magazine* as 'Monumental'.

The Nolan/Signum Widor cycle features the finest Cavallé-Coll organs in France, including those of La Madeleine in Paris, St Sernin in Toulouse and St François de Sales, Lyon. The discs have been awarded innumerable five-star reviews and Editor's Choice awards in *Limelight Magazine*, *Gramophone* and *BBC Music Magazine*. They have been broadcast on BBC Radio 3 and ABC Classic FM amongst many others. Joseph's career has also been the subject of substantial interviews on Radio National (Australia) and in features within *Gramophone*, *Choir and Organ*, *The Organ* and *The Australian*.

Very notably, *Gramophone* magazine awarded the final disc in the Widor cycle a Critic's Choice for 2017, and in May 2019 awarded Joseph's complete Widor cycle benchmark status as 'the current yardstick for all Widor recordings'. Signum have released a special celebration box-set of the complete organ works of Widor in August 2019.

*Gramophone* have also hailed Joseph's most recent disc from St Bavo Haarlem for Signum as a 'wonderful accomplishment', with the recording immediately entering the classical charts, a unique achievement for a disc of organ music. BBC Radio 3's *Record Review* programme hailed Joseph's playing on the disc as 'miraculous and extraordinary' and *Musicweb International* named the disk a Recording of the Year 2018, declaring it as 'possibly the organ disc of the decade'.

Joseph was invited to take up the position of Organist and Master of Music at St George's Cathedral, Perth, Western Australia in 2008. Under his leadership, the Cathedral music

programme has been described as 'elite' and 'world class' in *The Australian* and *The West Australian* newspapers. The Cathedral choirs have regularly performed for ABC Classic, whilst the Cathedral Consort has performed with the Hilliard Ensemble, the Academy of Ancient Music and The King's Singers.

In April 2019, Joseph conducted the West Australian Symphony Orchestra with the St George's Cathedral Consort in a performance of Bach's *St Matthew Passion*. The performance was broadcast live on ABC Classic FM, garnering rave reviews in *The Australian* and *The West Australian* newspapers. *Limelight Magazine* hailed the performance as 'one of the most technically and musically satisfying performances ever heard'.

Joseph has also collaborated in concert with some of the world's finest trumpeters, including Alison Balsom, Crispian Steele-Perkins and David Elton, Principal Trumpet of both the London and Sydney Symphony Orchestras.

Joseph was made a Chevalier de l'ordre des Arts et des Lettres by the Government of France for services to French music in 2016 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

Joseph will be returning to the famous church of La Madeleine, Paris, to record the complete organ works of Charles-Valentin Alkan for Signum Records in June 2020.

## **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.

## **Paul O'Neill**

### **Tenor**

Australian tenor Paul O'Neill has forged a compelling international career singing in opera houses and concert halls throughout Europe and Australasia.

As an ensemble member of the Berlin Staatsoper, O'Neill sang many roles including: The Italian Singer in *Der Rosenkavalier*, Augustin Moser and Kunz Vogelgesang in *Die Meistersinger von Nürnberg*, Hirt and Seeman in *Tristan und Isolde*, Spoletta in *Tosca* and Gastone in *La traviata*.

Engagements include Don José (*Carmen*) and Alfredo (*La traviata*) for West Australian Opera, Rodolfo (*La bohème*) and Narraboth (*Salome*) for Opera Australia, the title role in *Faust* for Theater Münster, Cavaradossi (*Tosca*) in both Perth and Magdeburg, and Pinkerton (*Madama Butterfly*) throughout China. Other roles have included The Duke in *Rigoletto* with Opera Holland Park, Opera Australia, West Australian Opera and the State Theatres of Karlsruhe and Mainz; Turiddu in *Cavalleria rusticana*, Cavaradossi in *Tosca* and Carlo VII in Verdi's *Joan of Arc* for Theater Bielefeld and Jason in *Médée* for Theater Bielefeld and the Mainz State Theatre.

He has sung Don José at the Glyndebourne Festival; Laca in *Jenůfa* and Janáček's song cycle *The Diary of One Who Disappeared* for Opéra de Lille; the title role in *Faust* at Theater Hagen and the Mainz State Theatre; Rodolfo for Halle Opera and West Australian Opera; Elvino (*La sonnambula*) and Laca with Graz Opera; Radamès in *Aida* at the St Margarethen Opera Festival; The Prince in *Rusalka* at the State Theatre of Saarbrücken, and Isepo in *La Gioconda* in concert at the Concertgebouw, Amsterdam.

Paul O'Neill's concert repertoire includes Rossini's *Petite messe solennelle* and *Stabat Mater*, Handel's *Ode for St Cecilia's Day* and Haydn's *Nelson Mass*; Beethoven's *Symphony No. 9* with the Rheinland-Pfalz State Philharmonic and the Beethoven Orchestra in Bonn; Orff's *Carmina Burana* with West Australian Opera; Verdi's *Requiem* at the Konzerthaus Berlin; and Mendelssohn's *Elijah* and Haydn's *Orlando Paladino*, both with the Berlin Philharmonic, under Seiji Ozawa and Nikolaus Harnoncourt. He has also worked with conductors Daniel Barenboim, Bruno Bartoletti, Andris Nelsons, Stefan Blunier, Neeme Järvi, Steven Sloane, Alexander Soddy, Dirk Kaftan, Omer Meir Wellber, Simone Young and Leo Hussain.

Paul O'Neill earned his Bachelor of Performing Arts at the Western Australian Academy of Performing Arts and was a Young Artist at West Australian Opera. He was awarded Opera Foundation Australia's Covent Garden National Opera Studio Scholarship and studied at the Cardiff International Academy of Voice with Dennis O'Neill.

## **Opera Queensland Chorus**

The Opera Queensland Chorus comprises nearly 80 members drawn from a rich pool of singers of diverse musical backgrounds – from professional artists and music students, through to those whose professional life is otherwise unconnected with music or opera. All its members share a common love of the operatic artform, and through thorough technical training, musicianship and great enthusiasm, this ensemble has earned a most enviable reputation in Australia and overseas.

Under the direction of Chorus Masters James Christiansen (1989-2001), the late John Dingle (2002-2006), Richard Lewis (2007-2008) and Narelle French (2009-present), as well as Guest Chorus Masters including Jillianne Stoll, the Chorus has made a substantial contribution to opera performances and choral music across a wide variety of musical styles.

Since the company's first season in 1982, the Chorus has performed in over 100 productions on the stages of Her Majesty's, QPAC and Conservatorium Theatres. Recent highlights of operatic productions include *Madama Butterfly*, *The Barber of Seville*, *The Pearlfishers*, *Carmen in Concert*, *The Merry Widow*, *Don Giovanni*, *Peter Grimes*, *Tosca*.

The Chorus has also collaborated with the Queensland Symphony Orchestra in performances of significant choral works such as Fauré's *Requiem* (2000), Beethoven's *Choral Symphony* (2001), Berlioz's *The Damnation of Faust* (2002), Verdi's *Requiem* (2003) and in a new partnership with Camerata of St John's, JS Bach's *St Matthew Passion* (2013).

In 2009, the Opera Queensland Chorus recorded its first CD, *Opera's Greatest Choruses* on the ABC Classics label. Recorded with the Queensland Symphony Orchestra under the baton of Chief Conductor Johannes Fritzsche, *Opera's Greatest Choruses* became the surprise classical hit of 2009, sitting at Number 2 on the ARIA Classical Charts for eight consecutive weeks, placing it ahead of albums by superstar André Rieu. The CD received stunning reviews around the globe. OzArts Review commented on "the freshness of the presentation", noting that "Va, pensiero from Verdi's *Nabucco* could hardly have been bettered."

Executive Producer for ABC Classics, Martin Buzacott, believes that the fact that the Chorus had sung many of the roles onstage helped to make the recording such a chart-topper. "The reviewers have picked up on the fact that the Chorus is not just singing – they're dramatising the choruses – and in this kind of heart-pumping repertoire there is simply no substitute for a genuine operatic ensemble that knows what it's singing about!"

The Opera Queensland Chorus has gone from strength to strength, consistently receiving excellent reviews for performances in the company's productions.

## **Emma Pearson**

### **Soprano**

Emma Pearson was principal artist at the Hessisches Staatstheater, Wiesbaden, in Germany from 2005 until 2014. During this time, she performed over 30 roles for the company, including the title role in *Lucia di Lammermoor*, Zerbinetta (*Ariadne auf Naxos*), Woglinde, Gerhilde and Waldvogel in Wagner's Ring Cycle, Sophie (*Der Rosenkavalier*), Adele (*Die Fledermaus*) and Norina (*Don Pasquale*) to critical acclaim.



For Staatstheater Wiesbaden's Internationale Maifestspiele in 2009, Emma performed the title role in Alban Berg's *Lulu*, conducted by Marc Piollet. This debut for Emma earned her a nomination as "Singer of the Year" by OpernWelt Magazine. In the 2011 Maifestspiele she performed the title role in Rodion Shtchedrin's opera, *Lolita*, its national debut for Germany.

In her final season as a member of the company in Wiesbaden, Emma sang the title role in *La Calisto*, Jenny (*The Rise and Fall of the City Mahagonny*), Nannetta (*Falstaff*), Queen of the Night (*Die Zauberflöte*), and Hilda Mack (*Elegy for Young Lovers*) as well as reprising the role of Gilda (*Rigoletto*) for Theater St Gallen in Switzerland and Clorinda (*La Cenerentola*) for Semperoper Dresden. Further performances in Europe included Gilda for Saarländisches Staatstheater, Saarbrücken, Nannetta for Nationaltheater Mannheim, Sophie (*Der Rosenkavalier*) for Minnesota Orchestra's Sommerfest conducted by Andrew Litton and Barber's *Knoxville: Summer of 1915* with Ruthless Jabiru for the City of London Festival.

On her departure from the company, the State of Hessen awarded Emma the honorary title of "Kammersängerin". She is the youngest opera singer to have ever received this title.

In Australia and New Zealand, Emma has performed the Queen of the Night (*The Magic Flute*), and Sophie in the Limelight Award winning production of *Der Rosenkavalier* for Opera Australia, Violetta (*La Traviata*) for Opera Queensland, the title role in *The Cunning Little Vixen*, Micaela and Donna Elvira (*Don Giovanni*), Susanna (*The Marriage of Figaro*) for West Australian Opera as well as Beethoven *Symphony No. 9* with the West Australian Symphony Orchestra. In 2018, she sang the title role in *Athalia* for her Pinchgut Opera debut. For Southern Opera New Zealand, she has sung Queen of the Night, and for NBR New Zealand Opera, Susanna, (opposite her husband, Wade Kernot, as Figaro) in *Le Nozze di Figaro*, Gilda (*Rigoletto*) and Fiordiligi (*Così fan tutte*). In 2016 she performed Jennifer (*The Riders*), composed by Iain Grandage, based on the novel by Tim Winton for West Australian Opera and in 2017 returned to the company for *Opera on the Quay* and to sing the title role in *Lucia di Lammermoor*. Other recent engagements included the role of Micaela in *Carmen* both for New Zealand Opera and in concert for the Tasmanian Symphony Orchestra, *Missa Solemnis* in Bratislava with Bertrand De Billy, as featured soloist at UKARIA 24 and at the Four Winds Festival.

This season, Emma's engagements include the roles of Micaela in *Carmen* for State Opera of South Australia, Contessa Folleville in *Il Viaggio a Reims* for Opera Australia and Brahms *Requiem* and Lieder with Sydney Philharmonia Choirs.

Emma completed her formal opera training after attaining a Bachelor of Music (Vocal Performance) from the University of Western Australia (1998 – 2001) and then two years at

the Australian Opera Studio, which began with a performance with the London Symphony Orchestra under Mo. Robin Stapleton and concluded with Beethoven's *9th Symphony* with Dr Haruhisa Handa and the New Tokyo Philharmonic. Emma made her professional operatic debut with NBR New Zealand Opera, in the role of Fiordiligi in their *Così fan tutte* Winter Tour and then as Frasquita for their main stage production of *Carmen*, conducted by Emmanuel Plasson. During these seasons she won the Australian Singing Competition's prestigious Marianne Mathy Scholarship and the Symphony Australia Young Artist Prize. In the same year she also won the More Than Opera German-Australian Opera Grant which led to her contract at the Hessisches Staatstheater, Wiesbaden.

In the 2007 Neue Stimmen International Singing Competition, Emma received the 20th Anniversary Prize from the Bertelsmann Stiftung, and in 2009 was a grateful recipient of the Australian Singing Competition's Opera Awards, including the Youth Music Foundation Award, Armstrong-Martin Scholarship, Haas Award, Editorial Resources Prize and Royal Overseas League Music Bursary. She was a finalist in the 2012 Montserrat Caballé International Singing Competition.

Madeleine Pierard started her career as a pianist in Napier, New Zealand and later as a member of The New Zealand Youth Choir, The Tudor Consort and Voices New Zealand. After completing studies at Victoria University of Wellington (reading Musicology, Composition and Biomedical Science), she completed her MMus at the RCM International Opera School in London. Madeleine was also a 2009/10 trainee at the National Opera Studio in London, sponsored by The Royal Opera. She has won a number of awards during her London residency, notably the Lies Askonas Prize, the Great Elm Award at the Wigmore Hall, The Les Azuriales Ozone Opera Competition in France and the Singer's Award at the Royal Overseas League Competition. Madeleine is also a New Generation Artist with the Arts Foundation of New Zealand and winner of the 2005 Lexus Song Quest. In 2008, she was named as 'What's Hot' by the international Opera Now magazine. She studies with the soprano, Yvonne Kenny.

Madeleine Pierard sang Helena A MIDSUMMER NIGHT'S DREAM, Cherubino, Prince Charmant CENDRILLON and Thaïs at the RCM and Justice THE FIRST COMMANDMENT with the Classical Opera Company, Flowermaiden PARSIFAL and Marzelline FIDELIO with NBR New Zealand Opera, Costanza L'ISOLA DISABITATA in Hobart and Vitellia LA CLEMENZA DI TITO with Auckland Opera Studio. She was a Jette Parker Young Artist for two years from 2010 and sang Lisa LA SONNAMBULA, Sandman HÄNSEL UND GRETEL, High Priestess AIDA, Noémie CENDRILLON, Nymph RUSALKA, Slave SALOME, Musetta in John Copley's production of LA BOHEME and Contessa di Folleville IL VIAGGIO A REIMS and covered Donna Anna, Leila LES PÊCHEURS DE PERLES, Marfa THE TSAR'S BRIDE and Electra IDOMENEO for the Royal Opera. She returned to Royal Opera House to sing *Berta* IL BARBIERE DI SIVIGLIA and cover *Mademoiselle Jovenot* ADRIANA LECOUVREUR, and also sang Fauré's REQUIEM and Poulenc's GLORIA with the Royal Ballet. Other productions include, Musetta for New Zealand Opera, Istanbul Zorlu Performing Arts Center, Raymond Gubbay at Royal Albert Hall, and Longborough Festival Opera, *Violetta* LA TRAVIATA for New Zealand Opera, *Pat Nixon* NIXON IN CHINA for Auckland Philharmonia Orchestra, *Régine Saint Laurent* in Rufus Wainwright's PRIMA

DONNA and *Spiritus* in Jack Body's PASSIO at Auckland Arts Festival, *Female Chorus* THE RAPE OF LUCRETIA for Tianjin Symphony Orchestra, China, *Ann Trulove* THE RAKE'S PROGRESS for Bury Court Opera, ERWARTUNG for Shadwell Opera and Elettra IDOMENEO, title role LOUISE and *Cecilio* LUCIO SILLA for Buxton Festival.

Madeleine has performed extensively on the concert platform throughout NZ and the UK: Notable oratorio soloist performances include CARMINA BURANA, Mozart REQUIEM and Haydn NELSON MASS at St Martin-in-the-Fields under Ivor Setterfield, Verdi's REQUIEM with the Cleveland Philharmonic, Haydn's CREATION in the King's Lynn Festival and Vaughan Williams' *Dona* NOBIS PACEM, Beethoven's ODE TO JOY, Poulenc's STABAT MATER at Royal Festival Hall with the London Philharmonia and CARMINA BURANA for Birmingham Royal Ballet at London Coliseum. Madeleine has appeared in recital at the Wigmore and Cadogan Halls, appeared with Dame Kiri Te Kanawa and Jonathan Lemalu in recitals in Jersey and London, in a sell-out recital series in the Edinburgh Fringe Festival with Simon Lepper. She has sung frequently with the New Zealand Symphony Orchestra in New Zealand and China including a tour under Pietari Inkinen with Jonathan Lemalu and Simon O'Neill. She also made a ten-centre recital tour throughout New Zealand with her sister, mezzo-soprano, Anna Pierard and pianist, Terence Dennis. She has a particular interest in performing contemporary works, premiering SYMPHONY NO. 2 written for her by New Zealand composer, Ross Harris, with the Auckland Philharmonia Orchestra and Orchestre Philharmonique de Strasbourg and has made recordings with the NZSO under James Judd, featuring works by Lyell Cresswell and Beethoven.

Performances in 2018/19 season include Lady Macbeth MACBETH for English Touring Opera, cover title role KATYA KABAONVA for Royal Opera House, Covent Garden, Beethoven's 9<sup>th</sup> SYMPHONY and Handel's MESSIAH for New Zealand Symphony Orchestra in Auckland and Wellington, and Beethoven's 9<sup>th</sup> at Barbican. Future performances includes returns to New Zealand Opera and the Royal Opera House, Covent Garden and a series of concerts at Royal Albert Hall.

## **Alexander Prior**

### **Conductor**

At just 26 years of age, Alexander Prior has just completed his first season as the Chief Conductor of the Edmonton Symphony Orchestra.

Recent and upcoming highlights include debuts with San Francisco, Detroit, Hamburg, and Toledo Symphonies; I Musici de Montréal; and Oper Frankfurt conducting Rigoletto, resulting in a re-invitation to Frankfurt to conduct Martinů's "Julietta" in fall of 2019. Highlights of his past seasons have included the Houston Symphony, Vancouver Opera conducting Hänsel und Gretel, and Edmonton Opera conducting Elektra, as well as a return to the Swedish Chamber Orchestra and Royal Danish Opera conducting Swan Lake.

Recent engagements have also included the Royal Philharmonic Orchestra, Copenhagen Philharmonic, NDR Sinfonieorchester, Camerata Salzburg, Düsseldorfer Symphoniker, Norwegian Radio Orchestra, Aarhus Symphony Orchestra, Bayerische Staatskapelle, Vienna

Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, Orchestra of Mannheim Opera, Seattle Symphony and New World Symphony.

Equally committed to the stage, Prior's operatic engagements have included Carmen with the Royal Danish Opera, La Traviata with Oper Leipzig and the Gewandhaus Orchestra and at the Romanian National Opera, and Mirandolina with the Bayerische Staatsoper. His debut with the Braunschweig Staatstheater led to a continued relationship and a re-invitation to premiere a new production of Rigoletto in the 2015/16 season. Immediately following the premiere, the orchestra awarded Prior their rare Louis Spohr Medal "in recognition of his musicality and leading role in the arts."

Alexander Prior's catalogue of compositions is substantial in its share of high-profile commissions. His ballet Mowgli, commissioned by the Moscow State Ballet and first performed at the Kremlin Theatre in 2008, secured international critical acclaim and has now been running for almost ten consecutive years. The Edmonton Symphony recently premiered his latest work, Put! It, a large symphonic work inspired by the eponymous Nuxálk word meaning "everything belongs to those generations that are not yet born." Other works include Distant Calls for voice and piano quintet; Elegy in Memory of Ligeti for cello and piano; Horizons: An American Crescendo for four soloists and orchestra, premiered by the Royal Philharmonic Orchestra under Prior's direction at the Barbican Centre; Symphony No. 4, Gogol, commissioned by the cultural committee of St. Petersburg for the St. Petersburg State Academic Symphony Orchestra and Choir; Symphony No. 6, premiered by the Dallas Symphony Orchestra; and the triple concerto That Which Must Remain Unspoken for piano, violin and cello, commissioned by the City of Hong Kong Chamber Orchestra.

A graduate of the St. Petersburg Conservatory, Prior was a James Levine Fellow at the Tanglewood Music Center and was awarded a Conducting Fellowship at the Aspen Music Festival. In the 2009/10 season, he served as Assistant Conductor at the Seattle Symphony Orchestra. His mentors include Thomas Dausgaard, Robert Spano, Michael Tilson Thomas at the New World Symphony, Andrew Manze, and Nicholas McGegen and Rafael Fruhbeck de Burgos-both at the Los Angeles Philharmonic.

## **Elena Schwarz**

### **Conductor**

Swiss-Australian conductor Elena Schwarz (b. 1985) has been selected to participate in the Los Angeles Philharmonic Orchestra's Dudamel Fellowship Programme for the 2018/19 season. This follows her success as prize-winner of the Princess Astrid Competition (1st prize, Norway 2014), and the Jorma Panula Competition (2nd prize, Vaasa 2015) as well as being selected as one of three young conductors supported by the French Performer's Association Adami (October 2016). She was subsequently appointed Assistant Conductor to

Mikko Franck at the Orchestre Philharmonique de Radio France (2017-2018) which run concurrently with a Joint Assistantship to the Tasmanian Symphony Orchestra (Marko Letonja) and the West Australian Symphony Orchestra (Asher Fisch).

In May 2017 Ms Schwarz conducted a programme of Ravel's music at Maison de Radio with the Orchestre Philharmonique de Radio France standing in for Mikko Franck at the last minute, and she recently stood in for him again to conduct a performance of Bruckner Symphony No 7 at the Festival de Saint-Denis. Other recent engagements include "Portrait" concerts with the Orchestre Philharmonique de Radio France (Nicolas Bacri) and the Lucerne Festival Academy (Olga Neuwirth), and performances with the Trondheim Symphony Orchestra, Sinfonietta de Lausanne, Orchestre de Cannes, Orchestre de Padeloup, Orchestre de Opéra National de Lorraine and the 2016 Martha Argerich Festival in Lugano where she conducted Alban Berg's Chamber Concerto with soloists Renaud Capuçon and Nicholas Angelich.

Resident in Switzerland, multilingual Elena Schwarz was recently the subject of a documentary made by Swiss TV (RSI) about women building careers in roles traditionally dominated by men, following her in rehearsals and a performance of Stravinsky's The Firebird with the Orchestre de Padeloup at the Philharmonie de Paris.

Her forthcoming conducting highlights include the Helsingborgs Symfoniorkester, Orchestre de Chambre de Paris, Lausanne Chamber Orchestra, Orchestre Philharmonique de Liège, Orchestra della Svizzera Italiana, Orchestre de Padeloup, Orchestre de Cannes, Musikfabrik Cologne, Tasmanian Symphony Orchestra and West Australian Symphony Orchestra. Opera experience includes assisting Mikko Franco at the Chorégies d'Orange Festival (*Madam Butterfly*, *Rigoletto*) and in Paris with Orchestre Philharmonique de Radio France (Strauss *Elektra*). She assisted Kazushi Ono on a new production of Prokofiev's *Fiery Angel* with the Orchestre de Paris at the Festival Aix en Provence in July 2018.

After studying cello and musicology at the Geneva Conservatoire and University, Elena Schwarz was admitted to the conducting course of Laurent Gay at the Geneva Conservatoire from which she graduated with a Master's degree. She subsequently specialized in contemporary performance with Arturo Tamayo (Conservatorio della Svizzera Italiana). Further studies took her to Peter Eötvös and Matthias Pintscher, and she has participated in masterclasses with Bernard Haitink at the Lucerne Festival and Neeme Järvi at the Gstaad Festival.

## **Eduardo Strausser**

### **Conductor**

Eduardo Strausser's powerful and dynamic style was praised by the *Daily Revolution*, which singled him out as "a real force of nature. His conducting is imbued with charisma, stage presence, and good chemistry with the orchestra", following a critically-acclaimed concert at Teatro La Fenice in Venice.

In the 2018/19 season, Eduardo returns to Deutsches Symphonie-Orchester Berlin, Magdeburg Theater Orchestra and Orchestre Philharmonique du Luxembourg. He also debuts with the Oslo and Jena philharmonic orchestras, as well as with Orchestre de Chambre de Lausanne and at the Staatstheater Darmstadt. He is joined by Jan Lisiecki for performances with the Orchestra della Toscana, and conducts Bruckner's Symphony No.3 with the Tampere Philharmonic Orchestra. In 2017/18, Eduardo conducted performances with Prague Radio Symphony Orchestra in a Russian programme and made his Australian debut with Queensland Symphony Orchestra, conducting Bruckner's Symphony No.4. He was joined by pianist Steven Osborne in an all-Beethoven programme with I Pomeriggi Musicali.

Eduardo was Resident Conductor of the Theatro Municipal de São Paulo from 2014-2016. During his last season in São Paulo, Eduardo led performances of Strauss' *Elektra* and Carlos Gomes' *Fosca*, as well as performances of *The Nutcracker* with the Balé da Cidade de São Paulo and a Stefano Poda production of Mahler's Symphony No.1.

Eduardo has conducted *Die Zauberflöte* with the Meininger Hofkapelle, and in 2016 led Puccini's *La bohème* at the Theatro Municipal do Rio de Janeiro. As well as concerts at the Teatro La Fenice in Venice in January 2017 he conducted performances of *La bohème* at the Teatro Verdi di Padova and the Teatro Sociale di Rovigo and conducted Puccini's *Tosca* at Theater Magdeburg in May 2018.

Eduardo has worked with a number of top soloists, including Isabelle Faust, Richard Galliano, Barnabas Kelemen and Sergei Krylov, among others.

Eduardo is fluent in Portuguese, Romanian, German, English, Italian, French, Spanish and Hebrew.

## **Emily Sun**

### **Violin**

Australian violinist Emily Sun is rapidly gaining international recognition as a rising soloist. She was recently named the 2018 ABC Australian Young Performer of the Year and was awarded the Gold Medal and Commonwealth Musician of the Year at the 2016 Royal Overseas League Music Competition UK - the first violinist to win the award since 1981.

In the next season, Emily will return to perform with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Orchestre de Royal Wallonie as well as a debut with the Adelaide Symphony Orchestra. Emily will perform in Sydney's City Recital Hall, Melbourne Recital Centre, Seoul Arts Centre, Flagey Brussels and appear at festivals including the Edinburgh Fringe Festival, Crans Montana Classics Switzerland and Lichfield Festival UK.

Recent highlights have included an acclaimed China orchestral debut with the Qingdao Symphony Orchestra under the baton of Tan Dun, debuts at Wigmore Hall, Bridgewater Hall and Moscow Tchaikovsky Great Hall, and the invitation to perform Bach's Double Violin Concerto with Maxim Vengerov at Buckingham Palace in the presence of HRH Prince of Wales.

Emily is the ABC Artist-in-Residence and BBC Introducing Artist and performances have also been broadcast on Classic FM (UK), Kol Hamusica (Israel), WXQR (USA). Emily's debut album will be released on the ABC Classics label in 2020.

Emily is a prizewinner in many international competitions such as the Yampolsky International Violin Competition (Russia), Brahms International Violin Competition (Austria), Lipizer International Violin Competition (Italy). She was selected as a Young Concert Artist for the Tillett Trust and Making Music UK and is a City Music Foundation Artist. She was awarded the Maisie Lewis Prize from the Worshipful Company of Musicians.

An avid chamber musician, Emily has collaborated with musicians such as Maxim Vengerov, Gary Hoffman, Miguel da Silva, Danny Driver and is regularly invited to chamber music festivals across Europe and Australasia.

Emily studied at the Sydney Conservatorium of Music with Dr Robin Wilson. After moving to London, Emily won all available prizes at the Royal College of Music including the Tagore Gold Medal presented to her by HRH Prince of Wales. She graduated from a Bachelor of Music, Masters in Performance and Artist Diploma studying with Itzhak Rashkovsky supported by the Dasha Shenkman Scholarship and the Australian Music Foundation. She is currently Artist-in-Residence at Chapelle Musicale Reine Elisabeth Belgium, mentored by Augustin Dumay.

## **Caleb Wong**

### **Cello**

Caleb grew up in a small town in rural NSW, where he began studying the cello at the age of six under Takao Mitzushima and continued under Uzi Wiesel for seven years. He was awarded both an LMusA in cello, and an AMusA in piano, both with Distinction by the age of 15. In 2019, Caleb finished three and a half years of study at the Australian National Academy of Music (ANAM) under Howard Penny.

He is the recipient of numerous awards and scholarships including the AYO Accenture Scholarship and the Ernest Llewellyn Memorial Scholarship to participate at the Keshet Eilon Strings Mastercourse in Israel. In his commencing year at ANAM, he was the co-recipient of the Most Outstanding Performance in a Solo Recital award. He was also a finalist in the 2016 and 2018 ANAM Concerto Competitions, taking first place in 2018 performing Prokofiev's Sinfonia Concertante with the Tasmania Symphony Orchestra. In the past two years he performed as concert soloist in The Australian Ballet production Verve playing Rococo Variations by Tchaikovsky with Orchestra Victoria in Melbourne and the Australian Opera and Ballet Orchestra in Sydney. During his third year at ANAM, he performed the Debussy Cello Sonata with Kathryn Stott which was broadcast on ABC Classic FM.

As a regular member of the Australian Youth Orchestra, he toured with them throughout Europe and Asia in 2016 and again three years later as principle cello. Last year, Caleb was awarded the String Player award at the Gisborne International Competition. He has participated in numerous cello masterclasses including classes with Alban Gerhardt and Kyril Zlotnikov, and as a pianist with Lang Lang. He has been broadcast on ABC Classic FM, Fine Music 102.5, ArtSound FM in Canberra and many others.

## **Simone Young**

### **Conductor**

Australian-born Simone Young is internationally recognised as one of the leading conductors of her generation. From 2005-2015 she was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, where she conducted repertoire ranging from Mozart, Verdi, Puccini, Wagner and Strauss, to Hindemith, Britten and Henze. She is an acknowledged interpreter of the operas of Wagner and Strauss, having conducted several complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, the Staatsoper in Berlin and most recently to great acclaim in Hamburg as part of the 'Wagner-Wahn' Festival, during which she conducted the 10 major Wagner operas. Her Hamburg recordings include the *Ring* cycle, *Mathis der Maler*



(Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her 2012 tour to Brisbane with the Hamburg Opera and Ballet, (*Das Rheingold* in concert, and Mahler *Symphony No. 2 "Resurrection"*), won her the 2013 Helpmann Award for the Best Individual Classical Music Performance.

The current season sees Simone Young return to the Bavarian State Opera, Munich (*Jenufa, Tannhäuser, Aus einem toten Haus*) Berlin State Opera (*Die Frau ohne Schatten, Fidelio*) and Vienna State Opera (*Lohengrin, A Midsummernight's Dream*), Zurich Opera (*Elektra and Lohengrin*) and Teatro Real, Madrid (Reimann's *Lear*). She will also conduct the New York, Los Angeles, Stockholm, and New Japan Philharmonic Orchestras; San Francisco, Detroit, Chicago, West Australian, and Queensland Symphony Orchestras; the Bavarian Radio Symphony, the Deutsches Sinfonie, Berlin and a Strauss Gala for State Opera South Australia. Simone Young will also return to the Australian National Academy of Music in a special "Side by Side" collaboration with the West Australian Symphony in Perth.