



2021 BIOGRAPHIES

Warwick Adeney **Violin**

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

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

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

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

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

Thomas Allely **Tuba**

Tuba player Thomas Allely hails from Christchurch, Aotearoa New Zealand.

Thomas completed his undergraduate degree at Victoria University Wellington, and his postgraduate study in Australia with Steve Rosse of the Sydney Symphony, and also at DePaul University, Chicago, with Floyd Cooley of the San Francisco Symphony.

Having previously held positions with the Wellington Sinfonia, Central Band of the Royal New Zealand Airforce, and the DePaul Screamin' Demons Pep Band, Thomas was appointed Section Principal Tuba of Queensland Symphony Orchestra in 2007. Thomas also teaches at the Queensland Conservatorium at Griffith University.

In his spare time, Thomas enjoys going to the gym, reading obscure science fiction novels, and practicing macramé. Thomas' pronouns are he/him.

Hyung Suk Bae

Cello

Hyung Suk Bae is Associate Principal Cellist at Queensland Symphony Orchestra and has established himself as one of the leading cellists of his generation.

He studied at The Juilliard School with Joel Krosnick (former cellist of Juilliard String Quartet), with a full scholarship for the Bachelor of Music and Master of Music degrees. He has also studied with Georg Pedersen at Sydney Conservatorium.

An acclaimed soloist, chamber musician, educator, orchestral musician and artist, Hyung Suk Bae's performances have taken him all over United States of America, South Korea, Japan, New Zealand and Australia, including Carnegie Hall, Lincoln Center, Harris Theater in Chicago and Sydney Opera House. His recent highlight includes performing with Pinchas Zukerman, Charmian Gadd, Australian Piano Quartet and Australia/New Zealand tour with pianist Maxwell Foster. Hyung Suk Bae has been praised for his performance style that extends 'beyond technical excellence and into the realms of artistry' (*Gisborne Herald*).

Hyung Suk Bae has been invited to play as a guest Associate Principal Cellist at Sydney Symphony Orchestra, Opera Australia Orchestra, Philadelphia Orchestra and many other major orchestras where he had a privilege to work under legendary conductors including Alan Gilbert, Itzhak Perlman, Yannick Nezet-Seguin, Fabio Luisi, John Adams, James DePreist, Vladimir Jurowski.

Hyung Suk Bae performs on a Giovanni Grancino cello, c. 1700 and Honore Derazey cello, c 1833.

William Barton

Didgeridoo

The panoramic sprawl of Australia's Gold Coast skyline is inescapably modern, but the soundtrack is timeless. As William Barton stands atop the Q1 skyscraper in Surfers Paradise with his didgeridoo raised, setting a stunning opening image of the 2018 Commonwealth Games, his life's work as a bridge between cultures has never rung more clear and proud.

On that spectacular night in March 2018, the ancient instrument in his hands blended seamlessly with the Torres Strait hip-hop of Mau Power and the islander folk-pop of Christine Anu. It may seem a long way from the red dirt of Mount Isa or the classical music halls of Europe, but part of William's gift is making them all feel like one big home.

For two decades, William Barton has forged a peerless profile as a performer and composer in the classical musical world, from the Philharmonic Orchestras of London and Berlin to historic events at Anzac Cove and the Beijing Olympics. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo — and the culture and landscape that it represents.

"I grew up on a cattle station just outside Mt Isa in northwest Queensland," he begins. "I started learning the didgeridoo from about the age of seven from my uncle, Arthur Peterson. He was an elder of the Wannyi, Lardil and Kalkadunga people."

His mother — singer, songwriter and poet Delmae Barton — remembers him dancing to Elvis Presley when he could barely stand. He recalls Beethoven and Vivaldi streaming from ABC Classic FM radio, and AC/DC in his

cassette player. Through it all, the hypnotic whoop and drone of the didgeridoo wove a common thread in his imagination.

By the age of 12, William was sure enough of his destiny to leave school to concentrate on music. "What I remember so clearly from my uncle is him telling me that the didgeridoo is a language. It's a speaking language and like any language, it's something that you've got to learn over many months, and many years. It's got to be a part of you, and what you do."

After his uncle passed, he says, "I was given the special privilege by his family of holding onto his didgeridoo, which is quite a rare honour in Aboriginal culture because when an old song man passes away, they usually break his didgeridoo into pieces or even throw it out into the fire just to silence the sound forever of that old song man."

At 17, William realised a lifelong dream when he was invited to perform with the Queensland Symphony Orchestra. But the full, rapturous embrace of the classical music world came in 2004, when Tasmanian composer Peter Sculthorpe unveiled his *Requiem* with the Adelaide Symphony Orchestra and guest soloist, William Barton.

That night, William was invited to join the orchestra in Japan, to perform Sculthorpe compositions *Earth Cry* and *Mangrove*. Tours to the USA and New Zealand followed, and the composer and didgeridoo artist cemented a firm creative partnership. "William offered me a new direction," the late composer has said, praising his instinctive musicality and skill as an improviser. "He's almost like a magician ... bringing my music home."

Often in the company of Delmae, with whom he has an indelible creative bond, William was soon performing on classical stages from the Vatican to the royal court of Spain. As a wildly passionate electric guitarist and jazz-fusion enthusiast, he has appeared alongside Iva Davies' Icehouse at the Sydney Cricket Ground, and in conservatorium recital with concert pianist Simon Tedeschi.

By the mid 2010s, despite a bare minimum of formal musical education, William had won an ARIA Award for his classical album *Kalkadungu*, composed a world premiere work for members of the Berlin Philharmonic at Sydney Opera House, and unveiled his first string quartet, *Birdsong at Dusk*, with the Kurilpa String Quartet and Delmae on vocals.

Today he holds honorary doctorate degrees from the Universities of Griffith and Sydney, and had released five albums on the ABC Classics label. His most recent, *Kalkadungu : music for didjeridu and orchestra*, features predominantly his own compositions, alongside those of Delmae and Peter Sculthorpe.

"I'm doing what I love. I want to take the oldest culture in the world and blend it with Europe's rich musical legacy," William says. "I guess what I'm doing is giving back: giving back to my culture and my people because I was given something when I was very young and like the old fellas who taught me years ago, I'm just passing it on."

Benjamin Bayl

Conductor

Benjamin Bayl is co-Founder and Guest Conductor of the Australian Romantic & Classical Orchestra and Associate Director of The Hanover Band. Born and raised in Sydney, he was the first Australian Organ Scholar of King's College Cambridge, and then studied conducting at London's Royal Academy of Music. He was Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer, and also assisted Sir John Eliot Gardiner, Yannick Nézet-Séguin & Richard Hickox. From 2007-2010 he served as Assistant Artistic Director to the Gabrieli Consort & Paul McCreech, and also worked with Fischer and the Konzerthausorchester Berlin. Benjamin recently made highly successful debuts with Mahler Chamber Orchestra (Musikfest Berlin in the Berlin Philharmonie), Hong Kong Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Royal Philharmonic Orchestra, Taipei Symphony Orchestra, Orquesta Filarmónica de Medellín and Philharmonie Zuidnederland, as well as conducting extensively throughout Italy, Germany and Scandinavia. Directing a broad range of repertoire, he focuses especially on the great Viennese classics, historically informed Baroque and Romantic music, and new commissions. In the realm of opera, he conducts at Wiener Staatsoper, Dutch National Opera, Staatsoper Berlin, Royal Danish Opera, Den Norske Opera, Theater an der Wien, Opera Vlaanderen, Opera de Oviedo, Budapest State Opera, Polish National Opera, Deutsche Oper am Rhein, Theater Aachen & Opera Australia. Working extensively in the period instrument field, he collaborates regularly with B'Rock, Vocalconsort Berlin, Concerto Copenhagen, Concerto Köln, Wrocław Baroque Orchestra, Australian Haydn Ensemble, and The Hanover Band - with whom he just completed a complete Beethoven Symphony cycle. He made his debut in Amsterdam's Concertgebouw with Collegium Vocale Gent and Akademie für Alte Musik Berlin. Other festival appearances include Edinburgh, Melbourne, Cartagena, Ruhrtriennale, Euro Klassik Berlin & Chopin Festival Warsaw. Benjamin also works extensively with young musicians, often directing projects for training organisations including ANAM, Netherlands Youth Orchestra, and the Slovak Youth Orchestra.

Alexander Briger

Conductor

Alexander Briger is one of Australia's preeminent conductors and was Awarded the *Order of Australia* for "services to music as a leading conductor" in 2016. He is considered a specialist in the works of Janáček, Mozart, Brahms and Beethoven.

Alexander's recent engagements have included performances of Stravinsky's *Petrouschka* and Shostakovich's 5th Symphony with the London Symphony Orchestra at the Barbican, London, Brahms's 1st Symphony and Schubert's 9th Symphony with the Israel Philharmonic Orchestra in Tel Aviv and Haifa, Mozart's *Die Zauberflöte* at the Toulon Opera, France, Jay Reise's *Rasputin* for the Helikon Opera, Moscow, concerts with the Orchestra of the Teatro San Carlo, Naples and John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky* with the Teatro dell'Opera di Roma and at the Théâtre du Châtelet, Paris, following a hugely successful debut at the same theatre conducting the Paris premiere of Adams' *Nixon in China*.

He has worked closely with Zubin Mehta and Riccardo Muti who have described him as a "wonderful conductor and musician". He also worked closely with Sir Charles Mackerras, where he developed his strong knowledge of the music of Leoš Janáček, as well as during his time working with Pierre Boulez and the Ensemble InterContemporain. He has premiered works by composers such as Arvo Pärt, Bruno Mantovani, Mark Anthony Turnage, Elena Kats Chernin and Simon Holt.

Alexander has worked with major international orchestras as the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Academy of St Martin in the Fields, Orchestre de Paris, Orchestre Philharmonique de Radio France, Ensemble InterContemporain, Orchestre National du Capitole de Toulouse, Paris Chamber Orchestra, Konzerthausorchester Berlin, Frankfurt Radio Orchestra, Deutsche Kammerphilharmonie, Rotterdam Philharmonic Orchestra, Gothenburg Symphony, Swedish Radio Orchestra, Danish Symphony Orchestra, Salzburg Mozarteum, Belgium National Orchestra, Malaysian Philharmonic Orchestra, Japanese Virtuoso Symphony and with the London Sinfonietta (collaborating with Peter Sellars and pianist Hélène Grimaud for the premiere of Arvo Pärt's *Lament Tate*) and all the major Australian symphony orchestras, among many others.

He has performed regularly with the Philharmonia Orchestra in London (collaborating with such soloists as Alfred Brendel, Maria Joao Pires and Murray Perahia) and the London Philharmonic Orchestra, including their tour to China in 2004 and made his BBC Proms and Berlin Festival debuts with the Birmingham Contemporary Music Group (following a recommendation from Sir Simon Rattle) and Edinburgh Festival debut with the Scottish Chamber Orchestra. He has also worked with such soloists as Paul Lewis, Kirill Gerstein, Akiko Suwanai and Julia Fisher.

Alexander is also considered an opera specialist and has conducted at such houses as the Royal Opera House, Covent Garden, English National Opera, Glyndebourne Festival, Aix-en-Provence Festival, Théâtre du Châtelet, Teatro dell'Opera di Roma, Berlin Komischeoper, Canadian Opera Company, Royal Danish Opera, Royal Swedish Opera and Opera Australia, to name a few.

In 2010, he founded the Australian World Orchestra, of which he is the Artistic Director and Chief Conductor, and in 2011 conducted their award-winning inaugural season at the Sydney Opera House with Beethoven's 9th Symphony, which was subsequently released on Deutsche Grammophon, as well as leading the Orchestra on their Asia tours to Singapore in 2016 and India in 2018. Alexander conducted the Australian World Orchestra's 2019 performances that were met with critical acclaim by the international music community and reviewers alike, claiming "Briger's powers on the podium are every bit as world class as the Australian World Orchestra's previous conductors, Sir Simon Rattle, Zubin Mehta and Riccardo Muti."

Future engagements include *Jenůfa* with the Montreal Opera, *The Turn of the Screw* at the Paris Philharmonie and *Figaro* at the Bolshoi, Moscow.

Nicholas Buc Conductor & Host

Nicholas Buc is a composer, conductor and arranger. As the recipient of the Brian May Scholarship, he completed a Master's degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

He has composed music for film and television, with some of his work being screened at festivals and theatres around Australia, Asia and the US. His commissioned works have been premiered by the Royal Melbourne Philharmonic Orchestra and Choir, The Australian Voices, and the Melbourne Chamber Orchestra.

Nicholas has worked with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and was conductor/arranger for Tina Arena on six Australian tours. He has written arrangements for Birds of Tokyo, Missy Higgins, Eskimo Joe and The Whitlams, as well as working on five seasons of *The Voice Australia*.

Continuing his passion for music and film, he conducted the live-in-concert world premieres of *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King*, *Beauty and the Beast*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows Part 2*. Other live film concerts he has conducted include *Pixar In Concert*, *Star Trek*, *How To Train Your Dragon*, *E.T. the Extra-Terrestrial*, *Back to the Future*, *Casino Royale*, *Skyfall*, *Raiders of the Lost Ark*, *Jurassic Park*, *Psycho*, *The Godfather*, *Breakfast at Tiffany's*, *The Little Mermaid*, *Star Wars: Episodes IV, V, VI and VII* and all eight *Harry Potter* films.

He has conducted all of the major Australian symphony orchestras as well as the Minnesota Orchestra, Houston, Milwaukee, Indianapolis, Austin, Grand Rapids and Orlando symphony orchestras in the US. He also makes regular appearances in Asia, conducting the Tokyo, Hong Kong, Malaysian, Osaka and Taipei Philharmonic orchestras.

Rebecca Cassidy

Soprano

Hailing from Townsville, soprano Rebecca Cassidy completed her Bachelor of Music at Queensland Conservatorium Griffith University (QCGU). Her performances include the title role in Puccini's *Suor Angelica*, Anne Trulove in Stravinsky's *The Rake's Progress* and Rosalinde in *Die Fledermaus* by Johann Strauss Jr. In addition to these operatic roles, Rebecca's concert, oratorio and symphonic repertoire as soprano soloist include Beethoven's Ninth Symphony, Mozart's Mass in C minor, Handel's *Saul*, Britten's *War Requiem* and Richard Strauss' *Four Last Songs*.

Rebecca's awards and scholarships include QCGU's Wagner Prize, Trinity College London Exhibition Award and the Alton Budd Memorial Scholarship.

In 2019, Rebecca featured in Opera Queensland's regional tour of *Songs to Die For* as well as our partner event *Carols in the Common*. Most recently for Opera Queensland, she performed with Rosario La Spina and Alex Raineri in QPAC's True North and in the Concert Hall for ENCORE — Opera Queensland Returns to the Stage.

Umberto Clerici

Conductor

With a career spanning more than 20 years as a gifted cello soloist, orchestral musician, and now emerging conductor, Umberto Clerici is swiftly gaining a reputation as an artist with a diverse and multifaceted career.

Umberto started studying the cello with the Suzuki method at the age of five and continued his studies with Mario Brunello, David Géringas and Julius Berger. Umberto received several international prizes most at the Janigro Competition in Zagreb, at the Rostropovich in Paris and, in 2011, at the Tchaikovsky Competition in Moscow making him the second Italian cellist ever being honoured in the history of the prize, after Mario Brunello.

As a cello soloist, Umberto made his debut at the age of 17 performing Haydn's D Major cello concerto in Japan, and has since appeared with an array of renowned orchestras internationally including the Vienna Philharmonic, St. Petersburg Philharmonic, Russian State Orchestra of Moscow, "I Pomeriggi Musicali" (Milan) and Zagreb Philharmonic. In 2003 he made his debut at the Salzburg Festival and in 2012 he performed Tchaikovsky's *Variations on a Rococo Theme* conducted by Valery Gergiev. Umberto has performed on the

stages of the world's most prestigious concert halls including New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg and Auditorium Parco della Musica in Rome.

In 2014 Umberto was appointed as the Principal Cello of the Sydney Symphony following his appointment as Principal Cellist of the Royal Opera House in Turin for four years. Umberto enjoys solo appearances with the Sydney Symphony; in 2017 with an interdisciplinary project centred on Strauss' *Don Quixote* and in 2018 Brahms' Double Concerto.

After making his debut with the Sydney Symphony Orchestra at the Sydney Opera House, Umberto is swiftly becoming recognised in his capacity as a conductor. Future highlights in Australia will include returns to the Sydney Symphony Orchestra, Canberra Symphony as Artist in Residence and debuts with the Melbourne and Queensland Symphony Orchestras. Further afield Umberto will conduct the Izmir and Istanbul State Orchestras, Hong Kong Sinfonietta and Orchestra della Valle d'Aosta.

Umberto also enjoys his position as the Artistic Director of the Sydney Youth Orchestra Chamber Ensemble. Umberto plays a 1722 Matteo Goffriller and a 1758 Carlo Antonio Testore.

Grace Clifford

Violin

Grace Clifford is widely recognized as one of Australia's finest young violinists and she is privileged to perform with many of its leading orchestras. Grace was appointed as the Adelaide Symphony Orchestra's first ever Emerging Artist in Association from 2018-2020, performing with them each consecutive season.

Grace has enjoyed the opportunity of performing concertos with the Sydney Symphony, Melbourne Symphony, Melbourne Chamber Orchestra, Tasmania Symphony, West Australian Symphony, Adelaide Symphony, and Canberra Symphony Orchestras, and last year made her debut with the Malaysian Philharmonic at the invitation of conductor Mark Wigglesworth. 2021 season highlights include returns to the Sydney, Adelaide, Melbourne and West Australian Symphony Orchestras and she looks forward to making her debut with the Queensland Symphony Orchestra.

Equally committed to chamber music, Grace tours yearly in Australia as a guest with Selby and Friends, and has made her debuts with the Australian Festival of Chamber Music under artistic director Kathryn Stott, and with Recitals Australia. Grace will make her debut with Musica Viva next season.

Grace has toured with Musicians from Ravinia's Steans Music Institute alongside Miriam Fried, performing in Boston, Chicago and New York. She was a fellow at Ravinia's Steans Music Institute in 2017 and 2018, with performances including the world premiere of Timo Andres' piano trio, written in honour of the 30th anniversary of RSMI. Last season Grace gave a recital with pianist Joseph Liccardo for the Union College Concert Series in Schenectady NY, as part of Curtis on Tour. Grace was accepted to Kronberg's Chamber Music Connects the World program in 2020.

Grace is currently a graduate student at the New England Conservatory of Music in Boston, studying with Miriam Fried on a Presidential Scholarship. 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. Grace previously studied in the undergraduate program of the Sydney Conservatorium of Music with Dr Robin Wilson, who continues to be a mentor. In 2014, at the age of 16, she was awarded the Australian Young Performer of the Year Award following her performance of Beethoven's Violin Concerto with the Adelaide Symphony. She also received the awards for

best Recital, Chamber Music round, and the Audience Choice Award. In 2013, Grace was one of ten students internationally chosen to study with Professor Ana Chumachenko at the Kronberg Academy Masterclasses in Germany. She was awarded 4th prize in the Junior Section of the Yehudi Menuhin International Violin Competition in Beijing in 2012.

Diana Doherty

Oboe

Principal Oboe of the Sydney Symphony Orchestra since 1997, internationally recognised Diana Doherty has performed as soloist with the New York, Liverpool and Hong Kong Philharmonic Orchestras, Ensemble Kanazawa, Japan, all the major Australian and New Zealand Symphony Orchestras, Australian Chamber Orchestra, Melbourne Chamber Orchestra, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Queensland Music Festival, Four Winds Festival, Australian Chamber Music Festival, Prague Spring Festival, MusicaRiva Festival, Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Works written specifically for Diana include concertos by Ross Edwards, Graeme Koehne, Allan Zavod, Joe Chindamo and Nigel Westlake's *Spirit of the Wild*.

Major engagements for Diana in 2021 will include appearances at the Bendigo Chamber Music Festival, a national tour for Musica Viva and her return to Queensland Symphony.

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

Awards and prizes include joint winner of the Young Concert Artists International Auditions in New York, first prize at Prague Spring Festival Competition, a MO award for Classical/Opera performer of the year and an Aria for her performance of the Ross Edwards' Oboe Concerto.

Johannes Fritzsch

Conductor

Johannes Fritzsch was appointed Conductor Laureate of the Queensland Symphony Orchestra in November 2014, after his seven years tenure as their Chief Conductor. Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006 – 2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg.

From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

Over the past twenty years, Johannes has given many Masterclasses for the German conductor training and development organisation *Dirigentenforum des Deutschen Musikrates*. Similarly, he was active and enthusiastic in the training of conducting participants selected to take part in Symphony Services' International Conductor Development Program.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy. In 2021, he conducts *Die Wildschütz* in Dresden, the Auckland Philharmonia and the Melbourne, Queensland, Tasmanian and West Australian Symphony Orchestras.

Jayson Gillham

Piano

Internationally praised for his compelling performances, Australian-British pianist Jayson Gillham is recognised as one of the finest pianists of his generation. He performs with the world's leading orchestras with recent highlights including engagements with the Royal Philharmonic Orchestra, Bournemouth Symphony, Sydney Symphony, Melbourne Symphony, Adelaide Symphony, West Australian Symphony, Auckland Philharmonic, Christchurch Symphony, London Philharmonic Orchestra, English Chamber Orchestra amongst many others.

In recital, Jayson Gillham appears at some of the world's most prestigious venues including the Wigmore Hall, Barbican Hall, Birmingham Town Hall, Louvre Auditorium, Sydney City Recital Hall, Melbourne Recital Centre and the Queensland Performing Arts Centre.

Chamber music collaborations form an important part of Jayson's career and he recently toured Australia with soprano Nicole Car and baritone Etienne Dupuis with concerts in Sydney, Melbourne, Canberra and Brisbane.

In May 2015 Jayson signed a three-album recording contract with ABC Classics. His solo piano albums, live recording of Beethoven Piano Concerto No 4 with the Sydney Symphony Orchestra, piano concertos of Medtner and Rachmaninoff with the Melbourne Symphony Orchestra have all been hugely successful receiving unanimous praise in the press internationally. Earlier this season, Jayson embarked on a highly successful complete Beethoven Concerti cycle with the Adelaide Symphony Orchestra and Nicholas Carter recorded live by ABC Classics. The album was described by iTunes as 'Pin sharp playing and magical intimacy make for an incredible live set'.

Simon Gleeson

Tenor

Simon's theatre credits include: *Splinter* (Griffin Theatre Company) *An Ideal Husband*, *Hay Fever* and *Rupert* (Melbourne Theatre Company); *Southwark Fair* (Royal National Theatre, London); *A Little Night Music* (Victorian Opera); *Oklahoma!*, *Curtains* and *Chess* (The Production Company); *Les Misérables* – West End, London (Cameron Macintosh Ltd London); *Les Misérables* – Australia (Cameron Macintosh Australia); *Harbour* and *The Republic of Myopia* (Sydney Theatre Company); *Love Never Dies* (Gustave Stage Productions); *Imagine This* (New London Theatre, West End); *The Far Pavilions* (Shaftesbury Theatre, West End); *Certified Male* (Edinburgh Festival); *Three Sides*; *The Silver Lake* (Wexford Festival, Ireland) and, *Shoes* (Sadler's Wells).

Simon's screen credits include: *City Homicide*, *Neighbours*, *Blue Heelers* and *Seachange*. In the UK he played the regular role of 'Sid' in *EastEnders* (BBC 1), *Kombat Opera* (BBC 2) and the feature film *My Life In Ruins*.

Simon received the Helpmann Award for 'Best Male Actor in a Musical' for his performance as 'Jean Valjean' in *Les Misérables*.

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 (Cosi 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.

Dane Lam Conductor

Australian conductor Dane Lam is Principal Conductor and Artistic Director of China's Xi'an Symphony Orchestra. Acclaimed by Limelight Magazine as "one of the most talented young conductors Australia has produced" and by the Manchester Evening News as "a master of rhythmic and articulatory complexities", he has earned a reputation as an electrifying musician in a large and varied repertoire.

Prior to Xi'an, Dane enjoyed highly acclaimed tenures as Principal Conductor of the Liverpool Philharmonic Youth Orchestra, Associate Conductor with Opera Holland Park and as Assistant Conductor to Kurt Masur at the Orchestre National de France and Gianluigi Gelmetti at the Sydney Symphony. First appearing with the Sydney Symphony in the Sydney Opera House at age eighteen, Dane has since conducted orchestras on four continents including the Melbourne and Queensland Symphony Orchestras, Manchester Camerata, Verbier Festival Orchestra, Sofia Festival Orchestra, Beethoven Orchester Bonn and the Juilliard Orchestra.

Recent and future engagements include *La bohème* and *Don Giovanni* for Opera Australia, *Orfeo ed Euridice* for Opera Queensland, *La traviata* and *The Rake's Progress* for Scottish Opera, *Giulio Cesare* for Bury Court Opera, *Così fan tutte* and *L'arlesiana* for Opera Holland Park, *Norma* with Chelsea Opera Group and concerts with the Queensland, Adelaide, Canberra, West Australian and Suzhou Symphony Orchestras.

Other engagements have included Opera Holland Park's productions of *Aida*, *Il barbiere di Siviglia* and *Norma*, RTE Concert Orchestra (Dublin), Manchester Camerata, Royal Liverpool Philharmonic Ensemble 10/10, Oxford University Orchestra and British Youth Opera's *The Bartered Bride* and *Paul Bunyan*. He made his German début with the Munich Radio Orchestra and his Royal Festival Hall début with members of the London Philharmonic Orchestra as part of London Music Masters' Bridge Program.

In 2021, Dane Lam will lead seasons of *Le nozze di Figaro* in Brisbane, *La clemenza di Tito* in Canberra and will conduct the Xi'an, Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.

Piers Lane

Piano

London-based Australian pianist Piers Lane has a worldwide reputation as an engaging, searching and highly versatile performer, at home equally in solo, chamber and concerto repertoire. Five times soloist at the BBC Proms, Piers Lane's wide-ranging concerto repertoire exceeds one hundred works and has led to engagements with many of the world's great orchestras, working with conductors like Sir Andrew Davis, Brett Dean, Andrew Litton, Vassily Sinaisky and Yan Pascal Tortelier.

Festival appearances have included Aldeburgh, Australian Chamber Music, Bard, Bath Mostly Mozart, Bergen, Cheltenham, Como Autumn Music, El Paso Pro Musica, La Roque d'Anthéron, NWBach Spokane, Prague Spring, Rockport, Ruhr Klavierfestival, Schloss vor Husum, Seattle, SitkaSummer Music, and the Chopin festivals in Warsaw, Duszynki-Zdrój, Mallorca and Paris.

Highlights of the 2020/21 season include engagements with the Melbourne and Queensland Symphony Orchestras, a Musica Viva national tour of Australia with the Goldner String Quartet, an Australian tour with the Maltese tenor Josef Calleja, appearances at several US festivals, including Bard Music, a January 2nd recital at Wigmore Hall, duo performances with violinist Tasmin Little and further performances with actress Dame Patricia Routledge.

In recent seasons, Piers Lane has performed three concerti at Carnegie Hall, including the monumental Concerto by Busoni under Leon Botstein. He has also given world premieres of Carl Vine's second Piano Concerto and Double Piano Concerto Improbable Gifts, both written for him, with the London Philharmonic and the Sydney, Tasmanian and West Australian Symphony Orchestras.

His extensive discography of over sixty cds, primarily for Hyperion Records, includes much admired recordings of rare romantic piano concertos (the latest a 2020 release of Bliss, Rubbra and Bax concertos with The Orchestra Now), the complete Malcolm Williamson piano concertos, the complete Preludes and Etudes by Scriabin, transcriptions of Bach and Strauss, along with complete collections of Concert Etudes by Saint-Saëns, Moscheles and Henselt, and transcriptions by Grainger. He has recorded eleven volumes of piano quintets with the Goldner String Quartet for Hyperion and many cds with Tasmin Little for Chandos. Other recording partners include clarinettist Michael Collins and soprano Yvonne Kenny.

Piers Lane is the Artistic Director of the Sydney International Piano Competition of Australia. He was the Artistic Director of the Australian Festival of Chamber Music from 2007 until 2017 and also directed the annual Myra Hess Day at the National Gallery in London from its inception in 2006 until 2013. From this sprang his collaboration with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout the Second World War. This show, entitled "Admission: One Shilling", has been performed over 90 times, throughout the UK and Australia and in Belgium.

Piers Lane is in great demand as a collaborative artist. He continues his longstanding partnerships with violinist Tasmin Little, the Goldner String Quartet and cellist Zuill Bailey. He has performed extensively with singers Cheryl Barker, Peter Coleman-Wright, Yvonne Kenny, and Markus Schäfer and has collaborated with Anne Sofie von Otter and Bengt Forsberg, Jiri Barta, Brett Dean, the Australian, Coull, Doric, Ebène, Jasper, Jupiter, Kodály, Medici, New Budapest, New Zealand, Prazak, St Lawrence, Tinalley, RTE Vanbrugh and Vellingner String Quartets, and pianists Marc-André Hamelin, Hamish Milne, Kathryn Stott and Kathron Sturrock.

He has given the first performances in modern times of many works, including Parry's Piano Concerto and has made many first recordings, including Elgar's Impromptu, John Ireland's Ballerina, Malcolm Williamson's fourth Piano Concerto, quintets by Harty, d'Erlanger, Dunhill. He gave the centenary performance at the Proms of Sir

Arthur Bliss's Piano Concerto and, with the American Symphony and Leon Botstein, New York performances of Bliss and Czerny at Avery Fisher Hall in the Lincoln Center and Frank Bridge's Phantasm at Carnegie Hall.

Many composers have written for him and he has premiered works by Brett Dean, Dave Heath, Colin Matthews, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson. He has written and presented over 100 programs for BBC Radio 3, including the popular 54-part series THE PIANO.

Piers holds Honorary Doctorates from Griffith University and James Cook University and in 1994 was made an Honorary Member of the Royal Academy of Music, where he was a professor from 1989 to 2007. He received the first medal from the Laza Kostic Fund, for promoting Serbian culture during difficult political times in the late 90s. He was Fleck Fellow at the Banff Centre in Canada, is President of the European Piano Teachers' Association UK, Patron of the Australasian Piano Pedagogy Conference, the Old Granary Studio in Norfolk, the Player Piano Group, the Tait Memorial Trust in London, the Youth Music Foundation of Australia and the Music Teachers' Association and the Accompanists' Guild in Queensland. He is a Trustee of the Hattori Foundation in London and Vice-President of the Delius Society and Putney Music Club in London.

In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia (AO) for distinguished services to the arts as pianist, mentor and director.

Max McBride

Conductor

Max McBride is one of the most widely respected musicians active in Australia today, having found success on the concert stage, in the theatre and as an educator. He was Lecturer and Senior Lecturer in Double Bass and Conducting at the Canberra School of Music from 1992 – 2008.

Max embarked on his conducting career immediately upon his return to Australia in 1979. He was engaged as a conductor by the ABC, and has since worked with the ABC orchestras in Sydney, Hobart, Adelaide, Brisbane and Perth. He was also a regular conductor with the Australian Chamber Orchestra, and has conducted opera at Victoria State Opera and Australian Opera as well as large scale choral works with Sydney Philharmonia and Canberra Choral Society.

Max has always loved working with young musicians. Recently, he has been at the centre of re-developing orchestral music at the ANU School of Music, conducting the Side-by-Side Orchestra in a collaboration with the Canberra Symphony Orchestra. In October 2020 he conducted the highly successful premiere of the ANU Orchestra to a capacity audience at Llewellyn Hall and critical acclaim. The program featured Shostakovich's 2nd Piano Concerto and Dvorak's 8th Symphony.

From 2009 – 2014 Max was Chief Conductor and Artistic Director of the Sydney Youth Orchestra. Highlights included performances of Saint-Saëns's Organ Symphony, Mahler's 3rd and 6th Symphony, as well as working with soloists Teddy Tahu-Rhodes, Satu Vänskä and David Pereira. Under Max's direction the SYO has premièred works of such Australian composers as George Palmer, Gerard Brophy, Graeme Koehne, Elena Kats-Chernin and Daniel Rojas.

From 1992 – 2010 Max was Chief Conductor of the Canberra Youth Orchestra highlights included touring Europe and performing Mahler's *Resurrection Symphony* in Canberra and at Sydney Opera House.

Alison Mitchell

Flute

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

Now back in Australia since 2019, Mitchell enjoys a very varied musical life. However, 2020 has been an 'extraordinary' year and Mitchell has taken every opportunity to be involved in creating online content for the Queensland Symphony Orchestra. Together with her QSO colleagues, she has performed and recorded much chamber music for the QSO YouTube channel.

In 2021, Alison and Section Principal Clarinet Irit Silver will perform the World Premiere of Gordon Kerry's Sinfonia Concertante for flute and clarinet, written especially for them and Queensland Symphony Orchestra.

Alison is also very involved in 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.

Ludovic Morlot

Conductor

Following eight years as Music Director, Ludovic Morlot is now Conductor Emeritus of the Seattle Symphony. Ludovic's innovative programming encompassed not only his choice of repertoire, but theatrical productions and performances outside the traditional concert hall space. There were numerous collaborations with musicians from different genres, commissions and world premieres.

Under Ludovic's baton, 19 recordings were released under the Seattle Symphony Media label, the orchestra received five Grammy Awards, and was named Gramophone's 2018 Orchestra of the Year.

Since 2019 Ludovic is an Associate Artist of the BBC Philharmonic Orchestra with whom he has had a close relationship over many years. Ludovic is also Artistic Director and a founding member of the National Youth Orchestra of China. In 2019 he led their European Tour, having conducted their inaugural concerts in New York and China two years earlier.

In the 2020-21 season Ludovic makes his debut with Orchestre de Paris, San Francisco Symphony, Barcelona Symphony and the Royal Scottish National Orchestras, and makes return visits to the Bergen Philharmonic, City of Birmingham Symphony, Iceland Symphony and the West Australian Symphony Orchestras.

Ludovic has conducted the Berliner Philharmoniker, Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, London Philharmonic, Budapest Festival, Seoul Philharmonic, Yomiuri Nippon Symphony and Melbourne Symphony Orchestras. He has appeared at the BBC Proms, Wien Modern, Edinburgh and Aspen Festivals. Other recent notable performances have included the New York Philharmonic, Chicago, Houston, Minnesota and Detroit Symphony Orchestras. Ludovic has a particularly strong connection with

the Boston Symphony Orchestra and has conducted the orchestra in subscription concerts in Boston, at Tanglewood and on a tour to the west coast of America. Ludovic was Chief Conductor of La Monnaie for three years (2012-2014). During this time he conducted several new productions including *La Clemenza di Tito*, *Jenufa* and *Pelléas et Mélisande* as well as concert performances in both Brussels and at the Aix-en-Provence Easter Festival.

Trained as a violinist, Ludovic studied conducting at the Pierre Monteux School (USA) and later in London at both the Royal Academy of Music and Royal College of Music. Ludovic is Affiliate Professor at the University of Washington School of Music in Seattle and a Visiting Artist at the Colburn School in Los Angeles. He was elected a Fellow of the Royal Academy of Music in 2014.

Guy Noble

Host

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He was the host and accompanist each year for *Great Opera Hits* (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La Bohème*, and is conductor and host for the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall. In 1991 he was a network announcer on BBC Radio 3, host of Breakfast on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He appeared four times on ABC TV's Spicks and Specks which still air at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton John. He was the first conductor and host for the *Symphony in the City* for the West Australian Symphony Orchestra and returns regularly to entertain upwards of 25000 happy concertgoers at Langley Park.

Some career highlights include doing a raffle with Princess Margaret in London, sharing a chat in a lift with John Gielgud at BBC Broadcasting House, cooking pasta live on stage with Maggie Beer and Simon Bryant and the Adelaide Symphony Orchestra and singing backing vocals with Kate Ceberano. Guy is pleased after a COVID-inspired hiatus to return in 2021 for music and laughter with Queensland Symphony Orchestra.

Joseph Nolan Organ

British-Australian organist and choral conductor 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’.

Joseph is a highly sought-after organ soloist who has received repeat invitations from the Sydney Symphony Orchestra at Sydney Opera House, The West Australian Symphony Orchestra at Perth Concert Hall and the Malaysian Symphony Orchestra at Petronas Concert Hall, Kuala Lumpur.

Twice nominated for Artist of the Year in 2016 and 2018, *Limelight Magazine* has also awarded Joseph its 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. This is the first time in the history of the magazine that an organ disc has been awarded this distinction.

Joseph enjoys widespread international acclaim as a recording artist for Signum Records. These discs have received Editor’s and Critics’ choice, Recordings of the Month and Year Recommended and innumerable five-star reviews in *Gramophone*, *BBC Music Magazine*, *Limelight* and *Musicweb International*.

A Countess of Munster scholarship student of the legendary organist Marie Claire Alain in Paris, Joseph was then 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.

The French Government awarded Joseph Nolan the medal of *Chevalier l’ordre des arts et des Lettres* for services to French music in 2016. Joseph became an Honorary Fellow of the University of Western Australia in 2013, with the University awarding Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

Benjamin Northey

Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010), Limelight Magazine named him *Australian Artist of the Year* in 2018.

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.

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.

In 2021, he conducts the Hong Kong Philharmonic, Singapore Symphony, New Zealand Symphony, Christchurch Symphony and all six Australian state symphony orchestras.

Emma Pearson

Soprano

Multi-award winning soprano Emma Pearson was principal artist at the Hessisches Staatstheater, Wiesbaden, in Germany from 2005 until 2014 where her roles included 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*). In 2014 Emma was awarded the honorary title of "Kammersängerin", making her the youngest opera singer to have ever received this title.

Emma has also sung Gilda (*Rigoletto*) for Theater St Gallen Switzerland, and Saarländisches Staatstheater, Saarbrücken Clorinda (*La Cenerentola*) for Semperoper Dresden, Nannetta for Nationaltheater Mannheim, Sophie for Minnesota Orchestra's Sommerfest and Orquestra de Valencia, Barber's *Knoxville: Summer of 1915* for the City of London Festival and *Missa Solemnis* in Bratislava.

In Australia, Emma has performed the title role in *Athalia* for Pinchgut Opera; Contessa di Folleville (*Il Viaggio a Reims*), the Queen of the Night and Sophie for Opera Australia; Violetta (*La Traviata*) for Opera Queensland; the title roles in *Lucia di Lammermoor* and *The Cunning Little Vixen*, Micaela (*Carmen*), Donna Elvira (*Don Giovanni*), Susanna (*The Marriage of Figaro*) and Jennifer (*The Riders*) for West Australian Opera; Beethoven

Symphony No. 9 with the West Australian Symphony Orchestra; Micaela for Tasmanian Symphony Orchestra and State Opera South Australia, and appeared at UKARIA 24 and the Four Winds Festival, Bermagui. For Southern Opera New Zealand she has sung Queen of the Night, and for New Zealand Opera, Frasquita and Micaela (*Carmen*), Susanna (*Le Nozze di Figaro*), Gilda and Fiordiligi (*Così fan tutte*).

2021 will see Emma give her role debuts as Countess (*The Marriage of Figaro*) for New Zealand Opera, and as Laura (Voss) for Victorian Opera, as well as numerous concert appearances throughout New Zealand, where she now resides, and her debut with Queensland Symphony.

Elena Schwarz

Conductor

Swiss-Australian conductor Elena Schwarz is forging a reputation across different continents for her insightful interpretations, emotional intelligence and an ability to decipher the most complex scores having conducted many premieres and works by Benjamin, Xenakis, Neuwirth, Berio, Donatoni, Lanza, Maor, Streich, Sikora and Filidei.

She has been appointed in the newly created role of **Associate Conductor** to the Tasmanian Symphony Orchestra and has guest conducted orchestras in Germany, Scandinavia, Belgium, Switzerland, France, UK and the USA. Forthcoming engagements include the BBC Philharmonic, Royal Liverpool Philharmonic, Deutsches-Symphonie-Orchester Berlin, Bremen Philharmonic, Orchestre Philharmonique de Liège, Melbourne Symphony, Queensland Symphony and the Auckland Philharmonia. Recent highlights include the WDR Sinfonieorchester, Orchestre Philharmonique de Radio France, Norwegian Radio Orchestra, Musikfabrik Cologne and the Los Angeles Philharmonic Orchestra.

Schwarz's operatic experience includes the world premiere of Adam Maor's *The Sleeping Thousand* at the Festival d'Aix-en-Provence (July 2019) followed by performances in Luxembourg and Lisbon (ENOA). She conducts *Hansel & Gretel* at Norwegian Opera this season

Elena Schwarz was awarded 1st Prize at the Princess Astrid Competition (Trondheim 2014), 2nd Prize at the Jorma Panula Competition (Vaasa 2015) and was a Dudamel Fellow in 2018-19. Following studies in cello and musicology she studied conducting at the Geneva Conservatoire as well as with Peter Eötvös, Matthias Pintscher and masterclasses with Bernard Haitink and Neeme Järvi. She was assistant to Mikko Franck at the Orchestre Philharmonique de Radio France, Marko Letonja at the Tasmanian Symphony Orchestra and Asher Fisch at the West Australian Symphony Orchestra and has assisted Michael Tilson-Thomas, Gustavo Dudamel and Susanna Mälkki.

Irit Silver

Clarinet

Irit completed a Bachelor of Music Performance degree in 2004 at the Victorian College of the Arts, studying with Robert Schubert and Craig Hill. In 2005 she completed the Advanced Performance course at the Australian National Academy of Music.

Irit has appeared regularly with the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra and in 2006 was the holder of the Sydney Symphony Orchestra Fellowship. She was part of an extensive concert tour around Tropical North Queensland and the Australian Youth Orchestra in 2005. In 2008 and 2010 she was involved in the Stradbroke Chamber Music Festival, and the Soft Soft Loud Festival in 2009. She has appeared as a guest principal with the Tasmanian Symphony Orchestra, soloist with the Queensland Symphony Orchestra and has played with the New Sydney Wind Quintet at The Huntington Festival. Irit has also appeared with the Trondheim Symphony Orchestra and in 2010 she attended classes with Wenzel Fuchs and Alexander Bader of the Berlin Philharmonic.

Irit is a 2009 Churchill Fellow and is Section Principal Clarinet with the Queensland Symphony Orchestra since 2007.