



## SEASON 2022 ARTIST BIOGRAPHIES

### **Behzod Abduraimov**

#### **Piano**

Behzod Abduraimov performs with renowned orchestras worldwide including the Philharmonia Orchestra, the Los Angeles Philharmonic, Deutsches Symphonie-Orchester Berlin, San Francisco Symphony, Cleveland Orchestra, Orchestre de Paris and Concertgebouworkest and with prestigious conductors such as Valery Gergiev, Lorenzo Viotti, James Gaffigan, Jakub Hrůša, Santtu-Matias Rouvali and Gustavo Dudamel.

In recital Behzod has appeared a number of times at Carnegie Hall's Stern Auditorium, Queen Elizabeth Hall in London and Amsterdam's Concertgebouw, and has recently been presented by Chicago Symphony, Kölner Philharmonie and Festspielhaus Baden-Baden. Festival appearances include Aspen, Verbier, Rheingau, La Roque Antheron and Lucerne Festivals.

Forthcoming engagements include St Petersburg Philharmonic, Deutsches Symphonie-Orchester Berlin, Danish National Symphony, Orchestre de la Suisse Romande, Oslo Philharmonic, Israel Philharmonic and Pittsburgh Symphony. He will also appear in recital at the Alte Oper, Frankfurt; Gulbenkian Foundation, Lisbon; Amare Hall, The Hague as well as at The Conrad Center, La Jolla.

2021 saw the release of his recital album for Alpha Classics based on a programme of Miniatures including Mussorgsky's Pictures at an Exhibition. In 2020 recordings included Rachmaninov's Rhapsody on a Theme of Paganini with Lucerne Symphony Orchestra under James Gaffigan, recorded on Rachmaninov's own piano from Villa Senar for Sony Classical and Rachmaninov's Piano Concerto No.3 with Concertgebouworkest under Valery Gergiev, for the RCO live label. Both recordings were nominated for the 2020 Opus Klassik awards in multiple categories. A DVD of his BBC Proms debut in 2016, with the Münchner Philharmoniker under Valery Gergiev, was released in 2018. His 2012 debut CD of Liszt, Saint-Saëns and Prokofiev for Decca won the Choc de Classica and Diapason Découverte and his first concerto disc for the label featured Prokofiev's Piano Concerto No.3 and Tchaikovsky's Concerto No.1.

Born in Tashkent, Uzbekistan, in 1990, Behzod began the piano aged 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 Prokofiev's Piano Concerto No.3. He studied with Stanislav Ioudenitch at the International Center for Music at Park University, Missouri, where he is Artist-in-Residence.

## **Natalie Aroyan**

### **Soprano**

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

In 2021 Natalie will perform Elvira (*Ernani*), Odabella (*Attila*), the title role in *Aida*, and cover the title role in *Tosca* and Desdemona (*Otello*) all with Opera Australia. 2020 saw Natalie debut as Odabella (*Attila*) with Opera Australia and she was also engaged to sing the title role, Rachel, in *La Juive* and to reprise the title role of *Aida*, for Opera Australia, with Opera Queensland.

Natalie was awarded first place in both The Opera Foundation New York Competition and the Herald Sun Aria Competition. She participated in the International Institute of Vocal Arts program in Tel Aviv, then commenced her Professional Studies Diploma at Mannes College, New York studying with Soprano, Ruth Falcon, where she performed the role of Fiordiligi (*Così fan tutte*), Annina (*The Saint of Bleeker Street*) and Alice Ford (*Falstaff*) conducted by Maestro Joseph Colaneri.

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

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

Natalie has been a principal artist with Opera Australia since 2013, where her roles have included Mimì (*La Bohème*), Desdemona (*Otello*), Micaëla (*Carmen*), Amelia Grimaldi (*Simon Boccanegra*). Eva (*Meistersinger von Nurnberg*) and the title role of *Aida* (*Aida*). She also performed the role of Mimì (*La Bohème*), and the role of Marguerite (*Faust*) for West Australian Opera, Micaëla (*Carmen*) for Sugi Opera Company, Korea, Mimì (*La Bohème*) for Hanoi Opera, Vietnam and created, directed and performed the classically theatrical event “An Armenian Journey” at The Concourse, Chatswood, to mark the 100th Anniversary of the Armenian Genocide.

Natalie has performed in both Opera Australia’s New Year’s Eve programs: Mimì (*La Bohème*) and as a soloist in the Gala Concerts at the Sydney Opera House. Her outdoor engagements for Opera Australia include the role of Micaëla in *Carmen* for Handa Opera on the Harbour, the title role in *Aida on the Beach* in the Gold Coast, Mazda Opera in the Sydney Myer Music Bowl in Melbourne, Opera in the Domain in Sydney and in 2019 she made her debut in the Opera Gala Concert ‘The Field of Lights’ at Uluru. She has also appeared in concert performances of the Great Opera Hits and the OA Salon series.

Natalie has also made soloist appearances with the Melbourne Symphony Orchestra, Queensland Symphony Orchestra and *Opera in the Vineyard* in the Hunter Valley.

In 2017 Natalie debuted as a soloist in the Verdi Requiem with Sydney University Graduate Choir at the Sydney Town Hall as well as with the Royal Melbourne Philharmonic Society in Hamer Hall, Melbourne. In 2019, she once again performed as a soloist in the Verdi Requiem with Opera Queensland and Queensland Conservatorium Symphony Orchestra in the Gold Coast, and with Brisbane Chorale, the Queensland Choir and Brisbane Philharmonic Orchestra at QPAC, Brisbane.

In 2019 Natalie was nominated for the Helpmann Award for Best Female Performer in a Supporting Role in an Opera for her role in *Eva (Die Meistersinger von Nurnberg)*, and she was awarded the Harding Miller Foundation Opera Scholarship.

Recent engagements have included her debut in Italy, in the roles of Amelia Grimaldi (*Simon Boccanegra*) at the Petruzelli Teatro di Bari and in the title role of *Aida (Aida)* at the Teatro G. Verdi di Busseto, during the Verdi Festival.

### **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 Mozart's *Don Giovanni* 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. He returned twice to the Orchestra Sinfonica Siciliana and Canada's Victoria Symphony, and conducted symphonic performances with the orchestras of Gothenburg Opera and NorrlandsOperan, Umeå, and led a gala performance of works by Nielsen and Glazunov at the Royal Danish Opera with members of the opera and ballet companies. His work with the Auckland Philharmonia included a gala performance to celebrate the renaming of Auckland's Kiri Te Kanawa Theatre, and a

performance of a new horn concerto by Hans Abrahamsen, co-commissioned with the Berlin Philharmonic.

Upcoming highlights in the 2020/21 season include his return as a guest conductor to the Duisburg Philharmonic, Aarhus Symphony, and Kristiansand Symphony. With his Auckland Philharmonia he will conduct a complete cycle of Beethoven's symphonies to celebrate the composer's 250th anniversary, and continue his explorations of signature repertoire including Brahms, Mendelssohn, Schumann and Nielsen. He will return to the Estonian National Symphony Orchestra, for a specially curated programme inspired by his native city of Rome, bookended by Berlioz's stirring Roman Carnival Overture, and Respighi's glorious technicolour scores Fountains of Rome and Pines of Rome. He will make his debut with the Jacksonville Symphony, showcasing that orchestra's soloists in a reduced scale programme featuring Wagner's Siegfried Idyll, and Strauss's virtuosic *Le Bourgeois Gentilhomme*, and debut with Portugal's Orquestra Sinfónica do Porto Casa da Música in a performance of Verdi's Requiem.

Bellincampi has excelled in the field of opera since making his debut with the Royal Opera in Copenhagen with *La Bohème* 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 Bohème* 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.

**Guy Braunstein**  
**Violinist and Conductor**

Born in Tel-Aviv, Guy took to the stage as a star violinist from an early age. He has performed as a soloist with the world's leading orchestras, among them the Boston Symphony, the Philharmonia Orchestra and the Berliner Philharmoniker, under the baton of prominent conductors, such as Claudio Abbado, Christoph von Dohnányi, Zubin Mehta, Daniel Barenboim, Simon Rattle and Andris Nelsons.

In 2000 Braunstein was appointed the youngest ever concertmaster of the Berliner Philharmoniker. He left his position after thirteen years to focus on a new path in his career. In addition to performing as a soloist, Guy is in high demand on the podium as a conductor. He has enjoyed a series of residencies as a violinist conductor: with the Trondheim Symphony Orchestra, the Hamburger Symphoniker and with the Cincinnati Symphony Orchestra.

Since 2018 Guy has been recording for the label Pentatone. His latest CD with the BBC Symphony Orchestra features original and newly arranged works by P.I. Tchaikovsky. The album received critical acclaim and topped Amazon's classical charts upon its release.

An avid chamber musician, Guy Braunstein frequently partners with fellow renowned musicians, and has been giving violin recitals together with pianists Daniel Barenboim, Yefim Bronfman, Mauricio Polini and Martha Argerich.

**Brisbane Chamber Choir**  
**Choir**  
**Artistic Director – Graeme Morton AM**

The Brisbane Chamber Choir is an auditioned vocal ensemble of up to twenty singers, established in 1997 and based in Brisbane, Australia. Under founding musical director Graeme Morton AM, it performs music of all styles and periods with a focus on Australian premiere performances and works of Australian composers.

For more than 20 years the ensemble has delighted concert audiences at home and across Australia and has produced several landmark recordings.

In 2014 they were guest artists of Musica Viva in Sydney and collaborated with cornerstone Australian choral ensembles, the Adelaide Chamber Singers and the Sydney Chamber Choir, in A Tale of Three Cities in 2015. The ensemble regularly performs with leading instrumentalists including Camerata, the Badinerie Players, and The Adina String Quartet.

In 2016, they released Mass of the Dreaming, a celebrated recording of Australian choral music, featuring the premier recording of the Ross Edwards' title work, together with compositions of musical friends Joseph Twist, Paul Stanhope, and Keren Terpstra.

In their 20th anniversary year, the ensemble was privileged to work with the Queensland Symphony Orchestra under maestro Stephen Layton in a performance of J.S. Bach's Mass in B Minor – since

broadcast twice on ABC Classic FM – and share the concert platform with internationally renowned saxophonist, Diana Tolmie.

The Brisbane Chamber Choir regularly commissions works and is currently the resident Chamber Choir of St John's Anglican Cathedral.

## **Brisbane Chorale Choir**

Brisbane Chorale, a symphonic choir of over 100 voices, has been under the leadership of Emily Cox since 2003. It is an independent performing organisation, enjoying a close relationship with the Queensland Conservatorium Griffith University, as it has since it was formed in 1983 by Dr Roy Wales, then Director of the Conservatorium.

The Chorale has a reputation for outstanding choral performance. Its extensive repertoire spans music from the baroque to the present day and includes Australian and world premières. The Chorale collaborates with orchestras such as Queensland Symphony Orchestra, Camerata, Brisbane Philharmonic Orchestra, Brisbane Symphony Orchestra, Queensland Youth Symphony and Sinfonia of St Andrew's, with other choirs, and with performance organisations such as QPAC and 4MBS Classic FM.

Major recent collaborations have included the 2018 Queensland Conservatorium production of Mahler's Symphony No. 8 and, in 2019, Verdi's *Requiem* presented by Brisbane Chorale, The Queensland Choir, Brisbane Concert Choir and Brisbane Philharmonic Orchestra in association with QPAC, Brisbane Music Festival and Brisbane City Council. 2019 also saw a collaboration with Canticum Chamber Choir to present Handel's oratorio *Israel in Egypt* with Camerata and conductor Graham Abbott. Although the Chorale's planned 2020 season was cancelled due to the pandemic, a way was found to rehearse and present late in the year two successful performances of Brahms' *A German Requiem* in the Kelvin Grove State College Auditorium with Sinfonia of St Andrew's.

In 2021 that momentum continued with the Chorale's Brisbane City Hall presentation of Karl Jenkins' *The Armed Man* with Sinfonia of St Andrew's in March, and performances with Queensland Youth Symphony of Rachmaninov's *The Bells* and Mahler's magnificent *Symphony No 2 ('Resurrection')*. Chorale finishes the year in November with the thrilling sounds of brass, organ and choir in 'A Joyful Noise' at Brisbane City Hall.

The Brisbane Chorale holds auditions throughout the year and is always looking for committed singers with some choral experience.

**Nicholas Buc**  
**Conductor**

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 seven Australian tours. He has written arrangements for The Avalanches, Birds of Tokyo, Missy Higgins, Eskimo Joe, The Whitlams and Vera Blue as well as working on *Junior MasterChef* (2020) and 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.

**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.

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 Cosi 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*.

Fiona was a featured 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 continued a busy performance schedule, including the world premiere of *Ned Kelly* for Perth Festival, *St Matthew's Passion* for WASO, *Sweeney Todd* for West Australian Opera, and appeared as soloist with the Australia Ensemble, Melbourne Symphony and Sydney Philharmonia Choirs. In 2021, she sings Hippolyta in *A Midsummer Night's Dream* for The Adelaide Festival and is soloist with the Australian String Quartet and the Queensland and West Australian Symphony Orchestras.

Fiona has also been appointed the West Australian State Manager for Musica Viva, and Artistic Director for the Government House Foundation, Perth.

### **José Carbó** **Baritone**

Argentine-Australian baritone José Carbó is one of the most exciting operatic artists of his generation. Consistently praised for his smooth, rich, powerful voice, thrilling top notes and magnetic stage presence, José has performed in the leading houses of the world including Teatro alla Scala, Teatro Real Madrid, Los Angeles Opera, Teatro dell'Opera di Roma, Seattle Opera and Opera Australia. In 2021, he sings Germont (*La traviata*) for Opera Australia and The Count (*The Marriage of Figaro*) for Opera Queensland.

His triumphant Verdi debut in 2013 as Renato in *Un ballo in Maschera* for Opera Australia (described by the Sydney Morning Herald as [“an object lesson in Verdi singing”](#)) led to further important Verdi role debuts including the title role in *Rigoletto*, Rodrigo in *Don Carlo* and his now-signature role of Germont in *La traviata*, earning him the reputation of [“Australia's leading Verdi lyric baritone”](#) (Limelight Magazine).



In 2018, José toured Australia with superstar Sumi Jo and sang Germont (opposite Corinne Winters) for Opera Australia; he returned to OA in 2019 as Sharpless (*Madama Butterfly*) and made his role début as Baron Scarpia (*Tosca*) for Opera Queensland. In 2017, he sang Germont opposite Ermonela Jaho as Alfio/Tonio (*Cavalleria rusticana/Pagliacci*) for Opera Australia – receiving Helpmann Award and Green Room Award nominations for his work. Other recent appearances include Riolobo (*Florenzia en el Amazonas*) for Los Angeles Opera, Germont and Enrico (*Lucia di Lammermoor*) - both opposite Jessica Pratt - for Victorian Opera and Zurga (*The Pearlfishers*) for Opera Australia. In 2015, José joined the roster of principal artists at the Metropolitan Opera.

Before moving into more dramatic repertoire, José sang his then-signature role of Figaro in Rossini's *Il barbiere di Siviglia* at Seattle Opera (in his 2011 US debut), Teatro Real Madrid, Opera Australia, Opera Queensland and State Opera of South Australia. He made his European debut in 2005 at the Teatro dell'Opera di Roma in the title role of *Le nozze di Figaro* and his La Scala debut in 2009 in *Il viaggio a Reims*. In 2012, he won a Helpmann Award for his portrayal of Fritz *Die tote Stadt* with Opera Australia. Other roles include the title role in *Don Giovanni*, Belcore *L'elisir d'amore*, Count Almaviva *Le nozze di Figaro*, Marcello *La bohème*, Silvio *Pagliacci*, Escamillo *Carmen*, Dandini *Cenerentola*, Lescaut *Manon*, Don Alfonso *Così fan tutte* and Tomsy *Pique Dame*.

On the concert platform with the major orchestras of Australia, New Zealand and Japan, José has sung Beethoven *Symphony No. 9*, *Mass in C* and *Choral Fantasy*, Carl Orff *Carmina Burana*, Rachmaninoff *The Bells*, Fauré *Requiem*, Brahms *Eines Deutsches Requiem*, Ralph Vaughan-Williams *Mass in C minor*, Mendelssohn *Paulus* and Elgar *The Dream of Gerontius*.

José's debut album *My Latin Heart* (released by ABC Classics) was nominated for the ARIA Classical Record of the year and debuted at No. 1 on the Limelight Magazine Classical Music charts. He also appears on DVD/Blu-Ray and CD as Marcello for Opera Australia and on CD in *Classical Spectacular* with the Melbourne Symphony Orchestra.

## **Umberto Clerici**

### **Conductor**

Following from a career spanning more than 20 years as a gifted cello soloist, chamber and orchestral musician, Umberto Clerici is consolidating his multi-faceted and diverse skills as a conductor of increasing renown.

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

As a cello soloist, Umberto debuted 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 Philharmonia Wien, St. Petersburg Academic Philharmonic, Russian State Orchestra of Moscow, "Pomeriggi Musicali" (Milan) and Zagreb Philharmonic.

After four years as the Principal Cello of the Teatro Regio di Torino, Umberto became Principal Cello of

the Sydney Symphony Orchestra from 2014 - 2020. Whilst with the Sydney Symphony Orchestra, Umberto continued his solo appearances with orchestras throughout Australia including the SSO (notably an interdisciplinary project centred on Strauss' *Don Quixote* in 2017) and the Brahms' Double Concerto (2018), the Tasmanian Symphony Orchestra, Canberra Symphony Orchestra and Sydney Youth Orchestra. Umberto also enjoys his position as the Artistic Director of the Sydney Youth Orchestra Chamber Ensemble.

As a conductor, Umberto made his debut in 2018 conducting the Sydney Symphony Orchestra at the Sydney Opera House with Dvorák's *New World* Symphony. Since then, Umberto has conducted the Izmir and Istanbul State Orchestras, Hong Kong Sinfonietta, Orchestra d'Aosta, Sydney Symphony Orchestra (*Swan Lake*, Mahler Symphony No. 4), Queensland Symphony Orchestra (Beethoven 6, Stravinsky's *The Firebird*) and Melbourne Symphony Orchestra (Schumann's Cello Concerto, Mendelssohn *Italian* Symphony and Schumann Violin Concerto). This season highlights include returns to the Queensland, Melbourne, Tasmania and Sydney Symphony Orchestras.

### **James Clayton**

#### **Baritone**

In 2021, James Clayton takes the title roles in *Il barbiere di Siviglia*, *Elijah* and *Le nozze di Figaro* for West Australian Opera. For WAO, he also sings Alfio in *Cavalleria rusticana* and Tonio in *Pagliacci*; for The Adelaide Festival, he sings Demetrius in *A Midsummer Night's Dream*. James' scheduled concert appearances included Brahms' *Ein Deutsches Requiem* and Bach's *Easter Oratorio* for West Australian Symphony and Mozart's *Requiem* for Sydney Symphony.

2018/2019 performances included Marcello (*La bohème*), Escamillo (*Carmen*), Leporello (*Don Giovanni*), The Forrester (*The Cunning Little Vixen*), Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in for West Australian Opera, 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).

### **Vivienne Collier-Vickers**

#### **French horn player and presenter**

Originally from Melbourne, Vivienne Collier-Vickers studied at the Victorian College of the Arts and subsequently in Canberra with Hector McDonald.

While studying she worked with the Melbourne Symphony Orchestra, the Orchestra of Victoria as well as recordings for film and television. Whilst Vivienne plays a lot of orchestral music she also enjoys playing the 'commercial gigs' backing big name artists and bands. As well as playing the horn in the QSO she has also devoted many years to presenting Education and Preschool concerts. She has a passion for music education and bringing the wonders of the Symphony Orchestra to Queensland's youth and developing and nurturing our future audiences.

As a horn player, she loves the music of Richard Strauss and Mahler and loves the challenge of performing Mozart's operas, but for listening she's a fan of early music and classical instrumental music.

Originally planning on moving back to Melbourne after just a few years in Brisbane, Vivienne has been with the QSO for over 30 years after joining Queensland Symphony Orchestra in 1991.

### **Daniel de Borah**

#### **Piano**

Daniel de Borah is recognised as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy performance schedule finds him equally at home as concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Queensland, Adelaide and Auckland Symphony Orchestras.

An avid chamber musician, Daniel has enjoyed fruitful collaborations with many leading soloists including Vadim Gluzman, Andrew Haveron, Dale Barltrop, Kristian Winther, Baiba Skride, Umberto Clerici, Nicolas Altstaedt, Li-Wei Qin, Roderick Williams, Steve Davislim and Andrew Goodwin. His festival appearances have included the Musica Viva Festival, Adelaide Festival, Huntington Estate Music Festival and the Australian Festival of Chamber Music. Daniel is a founding member of

Ensemble Q, ensemble-in-residence at the Queensland Conservatorium Griffith University since 2017.

During his studies Daniel won numerous awards including 3rd Prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel now lives in Brisbane where he serves as Head of Chamber Music at the Queensland Conservatorium, Griffith University.

### **Paul Dean Composer**

Brisbane born and bred clarinettist Paul Dean is regarded as one of Australia's foremost musicians in his multiple capacities as soloist, chamber musician, composer and artistic director.

He currently holds positions as Head of Winds at Queensland Conservatorium, Griffith University, Co-Artistic Director of Ensemble Q and conductor of both the Queensland Youth Orchestra 2 and the Brisbane Symphony Orchestra.

Paul was the Artistic Director of the Australian National Academy of Music (ANAM) from 2010 - 2015 and is a Principal Clarinet with the Australian World Orchestra. He is a founding member of the Sculthorpe Wind Quintet, the Endeavour Trio and is Artistic Director of Ensemble Q.

Paul was the Artistic Director of the Four Winds Festival and the Tutti Beijing International Youth Music Festival and was also the founder of the Southern Cross Soloists, the Bangalow Music Festival, the Coramba Chamber Music Festival and the Sunwater and Stanwell Winter Music School.

Between 1987 and 2000 he was Principal Clarinet with the Queensland Symphony Orchestra and has appeared as soloist with the Orchestra on over 40 occasions. Paul has performed as soloist with the Queensland, Melbourne, West Australian, Adelaide and Tasmanian Symphony Orchestras, the Melbourne Chamber Orchestra, Southern Sinfonia NZ, Trondheim Symfoniker (Norway). He has been guest artist with the Navarra Quartet, the Doric Quartet, the Heath Quartet, the Australian String Quartet, the Goldner String Quartet, the Grainger Quartet, the Flinders Quartet, and the Tin Alley Quartet. He has performed as soloist at many Festivals throughout world including the Oxford May Music Festival, the Huntington Music Festival, Alpine Classic Switzerland, the Australian Festival of Chamber Music, Trondheim Chamber Music Festival, Coramba Chamber Music Festival, Camden Haven Music Festival, and the Melbourne, Christchurch, Brisbane, Queensland, Perth, and Sydney Festivals.

Paul's recording of the Mozart and Brahms clarinet works for the Melba label, and the clarinet music of English composer Benjamin Frankel for German label CPO have won high praise from critics around the world.

As a composer, he held the position of 2019 Composer in Residence with the Melbourne Symphony Orchestra, with the world premieres of his clarinet concerto and violin concerto with Jack Liebeck as soloist. His opera *Dry River Run* was commissioned and premiered by the Queensland Conservatorium Opera School and performed in 2018. Paul has been commissioned to write works for violinists Jack Liebeck and Anthony Marwood, cellists Torleif Thedeen, Trish Dean, Blair Harris and Patrick Murphy, tenor Andrew Goodwin and pianist Daniel De Borah, harpist Marshall McGuire, the Brodsky and Flinders Quartets, Katie Noonan, the Melbourne Piano Trio, the Seraphim Trio, the Endeavour Trio, the Australian Flute Festival, Melbourne Chamber Players and more. He was commissioned by the Aspen Festival in Colorado in collaboration with the Adelaide Symphony Orchestra to write a horn concerto for Andrew Bain, however COVID- 19 has delayed the premiere of that completed work.

His Concerto for Cello and Wind Quintet was selected by Musica Viva to be performed by Ensemble Q with Trish Dean as soloist on their national tour in 2021. Paul's first Symphony will be performed by the Australian World Orchestra in June 2021.

### **Johannes Fritzsch**

#### **Queensland Symphony Orchestra Principal Conductor and Artistic Advisor**

Johannes Fritzsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February, 2021 having previously served as their Chief Conductor (2008-2014). 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 the Auckland Philharmonia and the Sydney, Melbourne, Queensland, Tasmanian and West Australian Symphony Orchestras.

**Asher Fisch**  
**Conductor**

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's Ring Cycle with the Seattle Opera was released on the Avie label in 2014. His first Ring Cycle recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

**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, West Australian, 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 marked his return to the stage as Janik in the Sydney Chamber Opera production for Sydney Festival of *Diary of one who disappeared* (Janacek) and in his role debut as Lysander in

Britten's *A Midsummer Night's Dream* for Adelaide Festival, directed by Neil Armfield. He was also engaged to perform the Britten *Serenade for Tenor, Horn and Strings* with the Sydney Symphony, *St. John Passion* and Haydn's *Creation* with Melbourne Bach Choir, at the Canberra International Music Festival, Sanguine Estate and Albury Chamber Music Festivals, Verdi's *Requiem* with Ensemble Apex and Sydney Philharmonia Choirs, *Carmina Burana* with Sydney Philharmonia and Adelaide Symphony Orchestra, and the world premiere of Richard Mill's new oratorio, *Nativity*, also with the Adelaide Symphony. Andrew is a founding member of the exciting new Australian Vocal Ensemble (AVE) with Artistic Director Katie Noonan.

In 2020 Andrew made his debut with West Australian Symphony in the role of Jacquino (*Fidelio*) with Asher Fisch conducting. He also performed at the inaugural Bendigo Chamber Music Festival and sang *Messiah* with Sydney Chamber Choir. Further engagements were to include his return to the Auckland Philharmonia Orchestra for *Creation*, to Queensland Symphony for their Opera Gala, to the Canberra International Music Festival and the Australian Romantic and Classical Orchestra also for *Creation*, to the Melbourne Bach Choir to sing the role of the Evangelist in Bach's *St. John Passion*, Verdi *Requiem* with Sydney Philharmonia Choirs, *Elijah* with Sydney University Graduate Choir, Opera in the Market, Melbourne and *Messiah* with the Queensland, Adelaide and Melbourne Symphony Orchestras. He was also scheduled to perform, at the BraVo awards in Moscow.

Andrew has recently returned to Melbourne Symphony Orchestra (*Mozart Requiem*), Melbourne Bach Choir (Evangelist, *St Matthew Passion*), Canberra International Music Festival (Evangelist, *St. John Passion*), Sydney Philharmonia Choirs (*Dvorak Requiem*), sung *Messiah* with New Zealand Symphony Orchestra, and featured as vocal soloist at the 2019 Huntington Festival, the final year this festival will be held. He also continues his song recital partnership with Daniel de Borah.

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 *Artaxerxes*. 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.

In 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*).

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 Bonyngé Scholarship. He also received support from the Australian Music Foundation and ARS Musica Australis.

## **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. Hakhnazaryan is a compelling artist, a true virtuoso with an innate musicality and an exceptional talent for connecting with his audience. 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 21/22 season include performances in Madrid with the Orchestra of Santa Cecilia and Pappano, at the Dvorak Prague festival with Netopil, Pisa Festival, with the Helsinki Philharmonic and the Residentie Orchestra with Collon in both The Hague and at the Concertgebouw Amsterdam. He will also tour Australia and New Zealand. In 20/21 he made his debut with the Vienna Radio Orchestra and Alsop in the opening concert of their season at the Musikverein, with the Barcelona Symphony Orchestra receiving an immediate re-invitation and was invited for a residency with Finnish Radio Symphony and Lintu, performing two televised concerti and a solo recital. He performed a piano quartet programme with Lugansky, Boriso-Glebsky and Rysanov in Madrid, Vienna and Moscow (other major venues were cancelled) and he was due to perform in recital with Trifonov across the US including at Carnegie Hall.

Hakhnazaryan has enjoyed a truly global career since his rise to fame in 2011 and has played with orchestras such as the Orchestre de Paris, London Symphony, London Philharmonic, Rotterdam Philharmonic, Frankfurt Radio, Berlin Konzerthaus, Royal Stockholm Philharmonic, Chicago Symphony, LA Philharmonic, Pittsburgh Symphony, Sydney Symphony, Seoul Philharmonic, NHK Symphony orchestras, and with conductors such as Gergiev, Koopman, Sokhiev, Robertson, Honeck, Noseda and Netopil. 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. A former BBC New Generation Artist, he has performed with all the BBC orchestras and made a sensational debut at the BBC Proms. In 2017 the Vienna Konzerthaus invited Hakhnazaryan to be a “Great Talent” and during the two seasons that followed he performed there regularly in recital, chamber music and with orchestra, most notably with the Vienna Symphony and Hrůša.

In Summer 2019 he performed in recital at the Verbier and Rheingau Festivals with Daniil Trifonov, and in the 18/19 season was enjoyed a 4-concert residency at London’s Wigmore Hall. In North America he performs regularly in recital, most recently in New York City, Chicago, San Francisco and Toronto and in past seasons has performed at Carnegie Hall and Jordan Hall (Boston). In 2017 he toured SE Asia, performing the complete Bach cello solo suites in Taipei, Seoul, Tokyo and Kyoto. An eager chamber musician, Hakhnazaryan has performed at most major festivals worldwide and in major halls across Europe with various chamber partners. With the ZEN Trio, he has toured the US and China, has released a recording on Deutsche Grammophon and upcoming plans include concerts in London and Barcelona.

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.

## **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 2021, she returns to Opera Australia as Waltraute in Opera Australia's *Der Ring des Nibelungen*.

**Dane Lam**  
**Conductor**

The young Australian-Chinese conductor, Dane Lam, Principal Conductor of China's Xi'an Symphony Orchestra, enjoys a career spanning three continents. With a particularly close relationship with London's Opera Holland Park, he is equally at home in the theatre as on the concert platform. He was recently appointed Resident Conductor and Associate Music Director of Opera Queensland.

Dane made his debut, aged only eighteen, with the Sydney Symphony at the Sydney Opera House and has since conducted an array of leading international orchestras and opera companies including: the Queensland, Adelaide, Canberra, Dunedin, Kunming, Shandong, and Suzhou Symphony Orchestras, Münchner Rundfunkorchester, Het Residentie Orkest, City of London Sinfonia, Manchester Camerata, South Bank Sinfonia, Liverpool Philharmonic Ensemble 10/10, RTÉ Concert Orchestra, Beethoven Orchester Bonn, Verbier Festival Orchestra, Juilliard Orchestra and Opera Australia, Opera Queensland, Scottish Opera, Chelsea Opera Group and Bury Court Opera.

His London mainstage debut with OHP's *La Cenerentola* attracted widespread critical and popular acclaim. Subsequent appearances at OHP have included *Così fan tutte*, *L'arlesiana*, *Don Giovanni*, *Aida*, *Il barbiere di Siviglia*, *Norma* and Will Todd's *Alice's Adventures in Wonderland*. Dane was honoured by the broader opera community with a nomination as Best Newcomer in the International Opera Awards 2018.

In his other musical home, the ancient city of Xi'an, the Xi'an Symphony Orchestra has grown under Dane's leadership. Since assuming the post of Principal Conductor in 2014, XSO's classical subscription offering has almost doubled while attendance has increased commensurately. He led the first staged, professional operas in this 3000-year-old city with *Tosca* in 2015 and *Le nozze di Figaro* in 2016; he has raised the artistic standard and profile of the orchestra to attract such soloists as Jose Carreras, Nikolai Demidenko, Midori Goto, Stephen Hough, Yundi Li, Anne Sophie Mutter, Feng Ning and Liwei Qin.

Last season's engagements included Dane's debut with Opera Australia, conducting *La bohème*; a return to Opera Holland Park for a new production of *L'arlesiana*; his mainstage debut with Opera Queensland in Gluck's *Orfeo ed Euridice*; Carl Davis's *A Christmas Carol* with *Het Residentie Orkest* and *De Dutch Don't Dance Division* in The Hague; concerts with the Adelaide and Suzhou Symphony Orchestras and the Orchestra of Scottish Opera; as well as a full season of concerts with the XSO featuring soloists Nikolai Demidenko, Barry Douglas, Kirill Gerstein and Angela Hewitt, and masterworks including Mahler's *Symphony No. 6*.

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

## **Amy Lepalmer**

### **Vocalist**

A Helpmann and Sydney Theatre Award winner, Amy has received acclaim as one of Australia's most versatile leading ladies of musical theatre.

Notable roles include Principal Rosalie Mullins in *School of Rock*, Maria in *The Sound of Music*, Cynthia Weil in *Beautiful: the Carole King Musical*, Dusty Springfield in *Dusty*, Christine Colgate in *Dirty Rotten Scoundrels*, Sherrie in *Rock of Ages* and the violinist Reza in *Once: the Musical*.

In 2021, Amy featured as part of a stellar ensemble cast in *Our Town* for Queensland Theatre, performed in concert with the West Australian Symphony Orchestra, and will close out the year performing the best of Broadway with the Adelaide Symphony. She has just completed filming a new Australian series airing on the ABC in 2022.

Amy is thrilled to be performing with QSO in her new hometown of Brisbane.

## **Jack Liebeck**

### **Violin**

British/German violinist, director and festival director Jack Liebeck, possesses “*flawless technical mastery*” and a “*beguiling silvery tone*” (BBC Music Magazine). Jack has been named as the Royal Academy of Music's first *Émile Sauret Professor of Violin* and as the new Artistic Director of the Australian Festival of Chamber Music from 2022. Jack's playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean *The Lost Art of Letter Writing*. His fascination with all things scientific has included performing the world premiere of Dario Marianelli's *Voyager Violin Concerto* and led to his most recent collaboration, *A Brief History of Time*, with Professor Brian Cox and Benjamin Northey. This new violin concerto was commissioned for Jack by Melbourne Symphony Orchestra from regular collaborator and composer Paul Dean, and is written in commemoration of Professor Stephen Hawking; *A Brief History of Time* received its world premiere in November 2019.

Jack's latest album, Schoenberg and Brahms violin concertos with BBC Symphony Orchestra, was released in March 2020 on Orchid Classics as part of his 40th birthday celebrations. The album was the May Edition 'Recording of the Month' and Concerto Choice Album of the Year for BBC Music Magazine; "*Stellar Brahms and an expressive Schoenberg: Jack Liebeck responds with astonishing command, allowing the music's expression to speak with a real degree of freedom, even fantasy*" (BBC Music Magazine). Jack's next album, Ysaÿe *Six Sonatas*, will be released on Orchid Classics in 2021 ahead of the Sonata's centenary in 2024.

In the 25 years since his debut with the Hallé, Jack has worked with major international conductors and orchestras including Andrew Litton, Leonard Slatkin, Karl-Heinz Steffens, Sir Mark Elder, Sakari Oramo, Vasily Petrenko, Brett Dean (Royal Stockholm Philharmonic), Daniel Harding (Swedish Radio), Jukka Pekka Saraste (Oslo Philharmonic), David Robertson (St Louis Symphony), Jakub Hrůša and many orchestras across the world including Belgian National, Queensland Symphony, Moscow State Symphony, Orquesta Sinfónica de Galicia, Indianapolis Symphony and all of UK orchestras. Upcoming orchestral appearances include Philharmonia with Santtu-Matias Rouvali (Bruch *Scottish*

*Fantasy*), BBC National Orchestra of Wales with Jac Van Steen (Arvo Pärt *Fratres*), Staatsorchester Rheinische Philharmonie (Strauss *Violin Concerto op. 8*), Uppsala with Rebecca Miller (Britten *Violin Concerto*) and Opera North with David Greed (Bach *Double Concerto*). Recital touring includes performances across Europe, USA and Australasia for festivals and venues such as Wigmore Hall, Sydney International Piano Competition, and Leeds International Piano Competition.

From 2022, Jack will be the Artistic Director of the Australian Festival of Chamber Music (AFCM). He is also the artistic director of his own festivals Oxford May Music, where programming is centred around themes of music, science and the arts, and also Alpine Classic in Grindelwald, Switzerland. As the first *Émile Sauret Professor of Violin* at the Royal Academy of Music he works as an ambassador helping to recruit future talent both at home and internationally as well as nurturing the next generation of violinists in his class. Jack has a developing relationship with digital teaching app NomadPlay, a unique opportunity for individuals to play alongside renowned musicians and orchestras. He has written and curated pieces for Strad Magazine, guest edited Classical Music Magazine, and presented BBC Radio 3's *Inside Music*. Jack is also a member of the Salieca Piano Trio and directs his own ensemble of regular collaborators, 'Jack Liebeck and Friends'.

Jack has had an acclaimed recording career from albums to soundtracks including *Dvorak*, which won Jack Classical Brit *Young Artist of the Year* in 2010, and Brahms *Violin Sonatas* with pianist Katya Apekisheva on Sony Classics. Jack's notable relationship with Hyperion Records has included Kreisler with Katya Apekisheva and a complete Bruch concerto series with the BBC Scottish Symphony Orchestra and Martyn Brabbins which won much praise "*delightful mix of charm and bucolic spirit through Liebeck's remarkable artistry and imagination*" (The Telegraph). Other recordings and collaborations for Jack include the world premiere recording of Stuart Hancock's violin concerto released on Orchid Classics, two chamber discs for Albion Records (Holst and Vaughan Williams with Mary Bevan and Vaughan Williams Folk Songs vol.1 with Nicky Spence and Mary Bevan), Braun's *From the Shtetl* with London Chamber Orchestra, *The Mozart Question* with Michael Morpurgo and the London Philharmonic, Classic FM's, *The Glorious Garden* (poetry by Alan Titchmarsh, narrated by Alan with music by Debbie Wiseman), and as BBC Music Magazine's cover disc in celebration of Paganini, *The Virtuoso Violin*. He can also be heard in the soundtracks of *The Theory of Everything*, *Jane Eyre* and *Anna Karenina*.

Regular chamber collaborators throughout Jack's career include internationally acclaimed artists such as brothers Brett Dean & Paul Dean, Renaud and Gautier Capuçon, Gary Hoffman, Gérard Causse, Mary Bevan, Imogen Cooper, Antoine Tamestit, Angela Hewitt, Jean-Yves Thibaudet, Piers Lane, Julius Drake, Alexander Madzar, Pascal Moragues, Michael Collins, Nicholas Daniel, Katya Apekisheva, Filipe Pinto-Ribeiro and Mathieu Herzog.

### **Peter Luff** **Conductor**

West Australian born Peter Luff has a diverse conducting career encompassing symphonic repertoire, opera, dance and chamber music. He has directed many ensembles including the Queensland Symphony Orchestra, Opera Queensland Chorus, Expressions Dance Company, Tasmanian Symphony Orchestra brass ensemble, Australian National Academy of Music Brass Ensemble, Australian Youth Orchestra, Queensland Youth Symphony Orchestra, the Brisbane

Philharmonic, Brisbane Symphony Orchestra, Queensland Conservatorium Symphony and Opera Orchestra and in 2022 will make his debut with the Melbourne Symphony Orchestra.

As a professional horn player who has held principal positions throughout Australia, and guested frequently both in Australia and abroad, Peter has acquired a wealth of orchestral knowledge and experience, serving to shape his informed conducting style.

Symphonic highlights include performances of Richard Strauss' *An Alpine Symphony*, Holst's *The Planets*, Stravinsky's *Firebird Suite* (1919), Verdi *Requiem*, Rachmaninoff *The Bells* and symphonies by Beethoven, Berlioz, Prokofiev, Sibelius, and Tchaikovsky.

In 2008 Peter made his opera debut conducting *A Midsummer Night's Dream* (Britten) at the Queensland Conservatorium, and in 2014 conducted *The Cunning Little Vixen* (Janáček). In 2019 he conducted Verdi *Requiem* with the Opera Queensland Chorus at the Gold Coast Bleach Festival, and with the Brisbane Philharmonic Orchestra at the Queensland Performing Arts Centre.

Peter has been conducting and presenting educational programs and family concerts with QSO for over 20 years. These include Play School meets the Orchestra, Kiddies Cushion Concerts, Pre-school, Primary and Secondary aged programs for Education Queensland and Meet the Music programs.

## **Sara Macliver**

### **Soprano**

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In 2017/18 Sara sang with Sydney Symphony Orchestra, West Australian Opera, West Australian Symphony Orchestra and Adelaide Symphony Orchestra, the Australian String Quartet, St George's Cathedral, the Auckland Philharmonic Orchestra and in several programs with the Melbourne Symphony Orchestra; she also sang with Bangalow Festival, St George's Cathedral and Collegium Musicum amongst many other projects. Sara recorded a CD of Calvin Bowman songs which was released last year.

In 2019 Sara sang with the West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata and ANAM amongst others.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.

**Guy Noble**  
**Conductor and 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 Boheme*, 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 has hosted a raffle with Princess Margaret in London, cooked pasta live on stage with Maggie Beer and Simon Bryant and the Adelaide Symphony Orchestra and sang the Ghostbusters theme live with The Whitlams and QSO.

Guy loves working with the QSO and is pleased to be return in 2022, bringing his individual take on music to Queensland audiences.

**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.

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.

In 2021, he conducts the Christchurch Symphony, the Australian Youth Orchestra and all six Australian state symphony orchestras.

### **Phoebe Russell**

#### **Section Principal Double Bass and soloist**

Double bassist Phoebe Russell enjoys a career as an active soloist, performer and educator.

Born in Melbourne, Australia, Phoebe Russell studied at the Australian National Academy of Music under the tutelage of Damien Eckersley. At the age of 17, she moved to Berlin and within months made her debut in the esteemed double bass section of the Berlin Philharmonic.

A graduate of Berlin Philharmonic's Karajan Academy, Phoebe Russell has performed in more than 20 countries across the globe with some of the world's leading orchestras. The last few years have seen her perform with the Bavarian Radio Symphony Orchestra, the Radio Symphony Orchestra Berlin, Deutsches Symphonie Orchester, the Netherlands Philharmonic and the Mahler Chamber Orchestra, among others.

In 2017, Phoebe Russell was appointed Principal Double Bass of Queensland Symphony Orchestra and is regularly invited to orchestras as a guest principal. She has been invited to perform as Principal Double Bass with many Australian symphony orchestras including the Australian World Orchestra, and most recently pre-covid, returned from a Europe tour leading the double bass section of the Mahler Chamber Orchestra. She has had the privilege of working under several world class conductors, some personal favourites including Sir Simon Rattle, Gustavo Dudamel, Andris Nelsons, Daniel Barenboim and Zubin Mehta.

An avid soloist, Phoebe Russell is regularly invited to perform as recitalist in Australia and abroad including to a full house in the Berlin Philharmonic lunch concert series. She has performed as soloist with orchestras including the Tasmanian and Canberra Symphony Orchestras, the Baden Baden Philharmonic and the Queensland Symphony Orchestra.

Phoebe Russell is an active member of Ensemble Q, one of Australia's most dynamic new ensembles and enjoys an engaging schedule of chamber music collaborations in Brisbane and around the country with world class musicians.



Parallel to her busy performance schedule, Phoebe Russell is a passionate educator and is the lecturer in double bass at The University of Queensland and a faculty member of the Queensland Conservatorium of Music. She has coached the Australian Youth Orchestra's National Music Camp, given classes at the Guildhall School of Music in London, the Melbourne and Sydney Conservatoriums of Music, the Australian National Academy of Music and at the Pontificia Universidad Javeriana in Bogotá.

### **Elena Schwarz**

#### **Conductor**

Swiss-Australian conductor, Elena Schwarz is forging a reputation across different continents for her intellect, musical vision, insightful interpretations and emotional intelligence and has impressed orchestras in Germany, Scandinavia, Belgium, Switzerland, France, Australia and the USA. The 2021/22 season features highlights including the BBC Philharmonic Orchestra, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Detroit Symphony Orchestra, Helsinki Philharmonic Orchestra, RTE National Symphony Orchestra of Ireland and the North Netherlands Orchestra, as well as the Melbourne Symphony, Queensland Symphony and Tasmanian Symphony Orchestra where she holds the newly created position of Associate Conductor.

Elena Schwarz has guest conducted orchestras including the Deutsches Symphonie-Orchester Berlin, WDR Sinfonieorchester, Los Angeles Philharmonic Orchestra, Norwegian Radio Orchestra, Gävle Symphony Orchestra, Helsingborg Symphony Orchestra, Lucerne Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre de Chambre de Paris, Orchestre Philharmonique Royal de Liège, South Netherlands Philharmonic Orchestra, Lausanne Chamber Orchestra, Gulbenkian Orchestra and the Orquestra Sinfónica do Porto Casa da Música.

Widely admired for her advocacy of new music, she will conduct world premiere performances by Peter Eötvös and George Aperghis next season as well as works by Thomas Adès and Tyshawn Sorey. She regularly conducts specialist contemporary ensembles such as Ensemble Modern, Ensemble InterContemporain, MusikFabrik, Collegium Novum Zurich and the Luzern Festival Contemporary Orchestra as well as various symphony orchestras in repertoire by George Benjamin, Xenakis, Neuwirth, Berio, Donatoni, Adam Maor, Lisa Streich, Elizbieta Sikora and Francesco Filidei.

Schwarz's operatic experience includes *Hansel & Gretel* at Norwegian Opera, the world premiere performances of Adam Maor's *The Sleeping Thousand* at the Festival d'Aix-en-Provence as well as in Luxembourg and Lisbon (ENOA), and she will conduct a new production of Grieg's *Peer Gynt* at Opéra de Lyon in June 2022.

### **Jonathan Stockhammer**

#### **Conductor**

In just a few years, Jonathan Stockhammer has made a name for himself in the worlds of opera, symphonic repertoire, and contemporary music. As a superb communicator, he has a great talent not only for presenting concerts but also for working on an equal footing with a variety of performers – whether they are young musicians and rappers or stars such as Imogen Heap or the Pet Shop Boys.

Opera is central to his work. The operas he has conducted, including Zemlinsky's *Eine florentinische Tragödie*, Sciarrino's *Luci mie traditrici* and *Monkey: Journey to the West* by Damon Albarn, identify him as a conductor who welcomes and masters the difficulties presented by complex scores and special, interdisciplinary productions. He has been a regular guest at the Opéra de Lyon since first appearing there in 1998, where he has most recently conducted Ravel's *L'heure espagnole*. In 2009, he conducted the Stuttgart Radio Symphony Orchestra in Wolfgang Rihm's *Proserpina* and *Deus Passus*. In 2013, he made his debut at the New York City Opera in Thomas Adès' *Powder Her Face*. In 2016, he made his debut at the Vienna State Opera in a new production of Peter Eötvös's *Tri Sestri* (*Three Sisters*) and returned in the spring of 2020. In 2019, he made his debut at the Zurich Opera with Michael Pelzel's *Last Call* and will return in the season of 2021/22. Following the new production of Philip Glass' *Satyagraha* by Sidi Larbi Cherkaoui at the Komische Oper Berlin and Theater Basel, he opened Basel's season 2019/2020 with Luigi Nono's *Al gran sole carico d'amore*.

Jonathan Stockhammer has worked with numerous renowned orchestras such as the Oslo Philharmonic, NDR Symphony Orchestra Hamburg, Frankfurt Radio Symphony, Czech Philharmonic Orchestra, Philharmonia Orchestra and the Sydney Symphony Orchestra, and has appeared at the Salzburg Festival, Lucerne Festival, Schwetzingen Festival, Donaueschingen Festival, Biennale Venice, the Wiener Festwochen and Wien Modern.

Aside from conducting classical and romantic masterpieces and contemporary classical works, he enjoys delving into music that blurs the boundaries between classical music, rock, pop, and hip-hop. His CD *Greggery Peccary & Other Persuasions* with Ensemble Modern (RCA, 2003), featuring works by Frank Zappa, won an Echo Klassik Award. He also recorded a new soundtrack to Sergei Eisenstein's 1925 film *The Battleship Potemkin*, composed and performed by the Pet Shop Boys. His live recording of *The New Crystal Silence* with Chick Corea, Gary Burton and the Sydney Symphony Orchestra won a Grammy in 2009. His collaboration with spoken word artist Saul Williams on *Said the Shotgun to the Head*, featuring music composed by Thomas Kessler, has also been particularly successful. To date, he has conducted the work with the WDR Symphony Orchestra, Stuttgart Radio Symphony Orchestra and the Oslo Philharmonic.

Highlights of the 2021/22 season include his debuts with the Seoul Philharmonic Orchestra, the Polish National Radio Symphony Orchestra Katowice and the Queensland Symphony Orchestra as well as return visits to the Deutsches Symphonie-Orchester Berlin (DSO), the Dresdner Philharmonie, the Munich Chamber Orchestra, the Filharmonia Szczecin, the Sinfonieorchester Basel and the Orchestre de l'opéra national de Lorraine. He premieres a new oratorio by Thomas Kessler with performances at the Musikfest Bern, the ZeitRäume Basel and at Wien Modern. As part of the „CONNECT – The Audience as artist“ project, he performs *Night Shift* by Cathy Milliken with Ensemble Modern, London Sinfonietta, Asko/Schönberg and the Remix Ensemble Casa da Música.

Jonathan Stockhammer first studied Chinese and political science before moving on to studies in composition and conducting in his hometown of Los Angeles. During his studies, he filled in for a series of concerts with the Los Angeles Philharmonic, after which he was asked to become chief conductor Esa-Pekka Salonen's assistant. After completing his studies, he moved to Germany where he formed close relationships with well-known European ensembles such as Ensemble Modern, Collegium Novum Zürich and Ensemble Resonanz.

## **Irit Silver**

### **Section Principal Clarinet and soloist**

Described in *The Australian* as having a 'gorgeous, burnished clarinet tone', Irit Silver is Section Principal Clarinet with Queensland Symphony Orchestra since 2007.

She 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.

In 2006 Irit was the holder of the Sydney Symphony Orchestra Fellowship. She appears regularly at the Stradbroke Chamber Music Festival. She has appeared as guest principal with the Sydney Symphony, Malaysia Philharmonic, New Zealand Symphony Orchestra, Auckland Philharmonic, Australian Opera and Ballet Orchestra and Tasmanian Symphony Orchestra. She has performed as soloist with the Queensland Symphony Orchestra and Auckland Philharmonic.

Irit is a 2009 Churchill Fellow. She has a dog, a baby, a three-year-old, and a husband.

## **Kang Wang**

### **Tenor**

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

During the 2018-2019 season, Mr. Wang made an important role and house debuts as Alfredo in Verdi's *La Traviata* with Welsh National Opera, also singing the role for his debut with the Glimmerglass Festival, Tamino in Mozart's *Die Zauberflöte* for Opera North, and Rodolfo in Puccini's *La bohème* at Austin Opera. He made his debut with the Los Angeles Philharmonic led by Gustavo Dudamel performing Tan Dun's "Buddha Passion," a work he also premiered with the Müncher Philharmoniker as part of the Dresdner Musikfestspiele, and was the tenor soloist in Verdi's *Requiem* with the Eugene Symphony.

Mr. Wang recently made an exiting last-minute debut in Moscow, replacing tenor Jonas Kaufmann in a New Year's Eve Gala performance of opera arias with orchestra, and stayed on to perform a solo recital of song repertoire in the Grand Hall of the Tchaikovsky Conservatory. He has also given recitals in Estonia's Tallinn Portrait Gallery at the Vene Teater and concerts at the Musique et vin au Clos Vougeot Festival in France.

Important highlights of recent seasons include performances with the Metropolitan Opera as Narraboth in a new production of *Salome*, Mitrane in Rossini's *Semiramide* under the baton of Maurizio Benini, the First Prisoner in <sup>[SEP]</sup>Beethoven's *Fidelio*, covers of Arturo in *Lucia di Lammermoor* with conductor Roberto Abbado and the tenor soloist in Verdi's *Requiem* under Maestro James Levine, as well as multiple concerts with the Summer Recital Series in various New York City parks. He has performed Elvino in *La Sonnambula* in a coproduction with the Lindemann Program and the Juilliard School, and a program of opera scenes conducted by James Levine. He

debuted with the Beijing Symphony Orchestra as the tenor soloist in Mahler's *Das Lied von der Erde* which began with which was subsequently presented by the Kennedy Center in celebration of the Chinese New Year. He has sung Rossini's *Stabat Mater* with the London Philharmonic and Mendelssohn's *Elijah* with the San Antonio Symphony, and debuted with the American Classical Orchestra in Beethoven's *Ninth Symphony* at David Geffen Hall.

Mr. Wang made his operatic debut as Rinuccio in Queensland Conservatorium's production of *Gianni Schicchi*, where he also performed the title role Tom Rakewell in Stravinsky's *The Rake's Progress*. He performed the role of Nemorino in RNCM's production of *L'elisir d'amore* in December of 2013, as well as the role of Don José in *La Tragedie de Carmen* at the International Vocal Arts Institute-Virginia in June of 2014. He was a member of the opera studio of the Theater Basel in Switzerland, performing such roles as Nathanael in *Les Contes d'Hoffmann* and the Male Chorus in *The Rape of Lucretia*. He has appeared as a guest soloist in over 20 concerts with the Queensland Symphony Orchestra and numerous concerts with Opera Queensland.

A favorite of competitions, he won the People's Choice Award in the Dame Joan Sutherland National Vocal Award and performed in the final concert of the Australian Singing Competition at the Sydney Opera House as one of five finalists. In 2016, he was a semi-finalist in the Operalia Competition in Guadalajara, Mexico, and won 2nd place as well as the "people's choice award" of the Dallas Opera Guild Vocal Competition. He has also been a semi-finalist in the Hans Gabor Belvedere Singing Competition in Vienna, Austria, a finalist in the McDonald Operatic Aria Competition and a finalist Italian Opera Foundation Australia Scholarship, and is the winner of the 2014 Clonter Opera Prize in the United Kingdom.

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

### **Natsuko Yoshimoto**

#### **Queensland Symphony Orchestra Concertmaster**

Natsuko Yoshimoto joined Queensland Symphony Orchestra as Concertmaster in 2021, after serving as Concertmaster at Adelaide Symphony Orchestra for 12 years.

Born in Japan, Natsuko Yoshimoto began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li.

She has won many awards and prizes in international competitions including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award and the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony

(Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestras.

Natsuko is also a member of highly acclaimed chamber group, Ensemble Q. She has been the leader of both the Australian String Quartet and the Grainger Quartet as well as the Concertmaster of the Adelaide Symphony Orchestra. Natsuko frequently guests as a Concertmaster with many major orchestras in Australia and Asia and continues to perform chamber music as a guest artist with various groups and musicians in many of the festivals.

Natsuko is also a passionate teacher and is a staff member at the Conservatorium of Music in Queensland teaching violin and chamber music.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on a Giovanni Battista Guadagnini generously on loan from UKARIA Trust.

### **Craig Allister Young**

#### **Cellist, composer, arranger, and orchestrator**

Craig Allister Young is a cellist with the Queensland Symphony Orchestra. For the past 30 years he has also been writing, arranging and orchestrating music for orchestras, chamber ensembles and choirs around the country. He has an extensive library of classical and popular music for chamber and symphony orchestras that is now housed with the QSO.

Apart from this Craig has written for events at Dreamworld, RMIT, Couran Cove and is often asked to supply music for the Lord Mayor's Christmas Carols and Spirit of Christmas. A highlight of his career was being asked to write and record music for the 2000 Olympics featuring singer Christine Anu.

Craig has always had a strong presence with Queensland arts organisations. From 2009-2012 he orchestrated four ballets for Queensland Ballet and conducted from the cello. Leading up to this he had a highly successful cabaret ensemble, X-Collective that toured for 10 years with the Queensland Arts Council, as well as recording a CD and performing at the 2010 Mardi Gras in Sydney. For the past 10 years Craig has been musical director for Brisbane's largest choral concert "Brisbane Sings" which he co-produces with singer David Kidd and the Queensland Show Choir. In 2015 he arranged Rossini's Marriage of Figaro for Opera Queensland for a small touring ensemble of eight people which was performed at numerous venues around the state in 2015.

In 2011, Craig indulged his other passion by applying for Masterchef in which he made it into the top 24 contestants. Since then he has used his spare time to cater events, design and bake celebration cakes and produce cooking/music videos.

Since 2018 he has worked with song-writer Donna Dyson for their label Spotty Kites, producing music, songs and shows for children, including a Christmas show being performed with QSO, Symphonic Santa.

In secret Craig has often performed as Santa at the Lord Mayor's Christmas Carols and once

orchestrated music for a slot machine.

## **Voices of Birralee**

### **Choir**

**Founder: Julie Christiansen OAM**

**Artistic Director: Paul Holley OAM**

Voices of Birralee is a community arts organisation that believes singing together strengthens community, with choristers collaborating to create expressive music while building a strong sense of self, and audiences being inspired by the beauty and infectiousness of joyous performance. Based in Brisbane, Voices of Birralee's ensembles demonstrate choral excellence at home and abroad with its signature choirs having attained a remarkable level of professionalism.

The name Birralee is derived from an indigenous word, *Birralii*, used in the language of the Yuwaalaraay and Gamilaraay people from North-West NSW and South-West QLD, meaning 'child/children.' What began as a children's choir now comprises six ensembles and a seventh adult project choir. The organisation has a membership base of 300 young people, employs 20 professional musicians and arts administrators and works with a large and dedicated volunteer team.

Resonance of Birralee, an internationally renowned choir comprising young adults aged 18 - 35 years, are excited to again perform with Queensland Symphony Orchestra following their engagement with the orchestra for Mahler's Symphony No 3, the Harry Potter movies, Blue Planet 2 and Carmina Burana. Resonance also performs at many high profile events, including concerts with Australian and international artists such as John Farnham, Katie Noonan and Josh Groban, as well as the Queensland Music Festival and the Gondwana World Choir Festival. Resonance is also proud of commissioning new works from Australian composers.

**Resonance of Birralee Co-conductors:** Paul Holley OAM & Peter Ingram

**Assistant Conductors** Clare Finlayson & Brendan Murtagh

**Accompanists** Brendan Murtagh & Cara Tran

## **Brett Weymark**

### **Conductor**

Brett Weymark was born in Sydney and trained at the University of Sydney (voice) and the NSW Conservatorium of Music (conducting); he undertook further study in the United Kingdom, Europe and the United States. In 2002, he was awarded a Centenary Medal for his service to music - in particular, choral performance.

He has held positions with The Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and The University of Western Sydney. He is currently the Music Director of The Sydney Philharmonia Choirs - a post he has held since 2004.

He has worked with many of the major musical organisations in both in Australia and internationally including the BBC Proms, Hong Kong Philharmonic Orchestra, Queensland Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, The Orchestra of the Antipodes, Western Australian Symphony Orchestra and the Tasmanian Symphony Orchestra. He has appeared

in productions with Opera Australia and Pinchgut Opera and has recorded a wide range of films scores from *Happy Feet* to *Mad Max: Fury Road*. He appears on a number of ABC Classic recordings both as a conductor and a singer.

He has conducted many world premieres of works by composers such as Peter Sculthorpe, Dan Walker, Paul Stanhope, Elena Kats-Chernin, Andrew Schultz and Matthew Hindson. He initiated the ChorusOz project at the Sydney Opera House in 2005 which now draws hundreds of singers each year to explore choral works over the long weekend in June at the Concert Hall of the Sydney Opera House. The 2015 event attracted over 1000 singers. He has chorus mastered for Sir Simon Rattle, Sir Charles Mackerras, Vladimir Ashkenazy, Paul McCreech and Edo de Waart amongst others. His performance of Purcell's *King Arthur* was nominated for a Limelight Award and his work as chorus master on Stravinsky's *Oedipus Rex* and *Symphony of Psalms* (directed by Peter Sellars) won a Helpmann Award.

Recent conducting highlights have included the world premiere of Paul Stanhope's *Jandamarra* with the Sydney Symphony as well as conducting their *Tea and Symphony* and *Mozart in the City* series, Handel's *Messiah* for New Zealand Symphony, Purcell's *King Arthur* for Brisbane Baroque, ANZAC Day concerts for the Queensland Symphony, Haydn's *Creation* with the Hong Kong Philharmonic Orchestra, Bach's *St John Passion* with the Sydney Philharmonia Choirs, Handel's *Jephtha* and *Susanna* for Handel in the Theatre (Canberra) and acting as Chorus Master in Adelaide Festival's production of *Saul*. In 2019, he conducted West Australian Opera's season of *Sweeney Todd*.

2021 highlights include *Carousel* for State Opera of South Australia, *A Child of Our Time* for The Adelaide Festival and a full program of concerts with Sydney Philharmonia.