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Emma Matthews Soprano

The Cunning Little Vixen | Covent Garden

"...Emma Matthews offers an impressive house debut as the Vixen herself: a feisty feminist, red in tooth and claw, yet with a touching vulnerability at the core of her bright, high soprano..."
Hilary Finch *The Times*, 22 March 2010

I Capuleti e i Montecchi | Opera Australia

"Matthews sang with superbly languorous bell canto colour and shape..."
Peter McCallum, *Sydney Morning Herald*, August 2009

The Tales of Hoffmann | Opera Australia

".....It is not just her brilliant technique, warm tone and unflinching control; her characterization of each role is total, aided by her superb acting ability and magnetic personality.She is without doubt the hottest opera star in Australia".

John Grant, *Opera Now* January/February 2008

Lulu | Opera Australia

"Emma Matthews....has metamorphosed into the sort of soprano that Berg could only have dreamed about. Matthews is superb. Her high flexible soprano has become even more brilliant in colour and texture, and her coloratura still more effortlessly dazzling than before."
Maria Prerauer, *Opera* January 2004

Soprano Emma Matthews is a Principal Artist with Opera Australia, for which she made her debut as Damigella in Monteverdi's *L'incoronazione di Poppea* in 1993. She is now regarded as one of Australia's most outstanding sopranos, equally at home with opera and concert repertoire.

For Opera Australia Emma has sung the title roles in *Partenope*, *Lulu*, *Lakmé*, *The Cunning Little Vixen* and *Lucia di Lammermoor*. Other roles for the company have included Amina in *La Sonnambula*, (also for State Opera of South Australia) Gilda in *Rigoletto*, (also for Opera Queensland) Giulietta in Bellini's *I Capuleti e i Montecchi*, Philomele in *The Love of the Nightingale*, (Mills) Leila in *The Pearlfishers*, Cleopatra in *Julius Caesar*, Zwaantie in *Batavia*, Juliette in *Romeo and Juliette*, the four heroines in *The Tales of Hoffmann*, Rosina in *The Barber of Seville*, Konstanze and Blonde in *The Abduction from the Seraglio*, Papagena and Pamina in *The Magic Flute*, Marie in *La Fille du Regiment*, Oscar in *Un Ballo in Maschera* and Sophie in *Der Rosenkavalier* and Almirena in *Rinaldo*.

Emma is equally in demand on the concert platform, embracing a wide repertoire including the Requiems of Mozart, Fauré and Brahms, Poulenc, Villa Lobos, Haydn Masses and Handel's *Messiah*. Her Festival engagements include Philomele in *The Love of the Nightingale* in Perth, Ismene in *Mitridate*, in Sydney, and appearances in Melbourne, Adelaide and Huntington Festivals. More recently Emma appeared as a special guest with José Carreras in his Sydney concerts, the New Year's Eve Gala for Opera Australia and in Mozart's *Mass in C minor* with Sir Charles Mackerras and the Sydney Symphony.

Further career highlights include her Covent Garden debut in the title role of *The Cunning Little Vixen*, Mahler's *Symphony no. 4* with Orchestre Philharmonique de Monte Carlo and conductor Yakov Kreizberg and with the Sydney Symphony and Vladimir Ashkenazy, Mahler *Symphony No. 2* with SSO and Ashkenazy, and her solo album of bel canto arias, *Emma Matthews in Monte Carlo* released by Universal / ABC Classics to much acclaim.

Emma Matthews is one of Australia's most acclaimed and awarded singers having received six Helpmann Awards (*The Love of the Nightingale*, *Arabella*, *Lakme*, *Lulu*, *La Sonnambula* and *Partenope*), a Mo Award (Classical Performer of the Year) and nine Green Room Awards (*Lulu*, *Clemenza di Tito*, *Rinaldo*, *Idomeneo*, *The Marriage of Figaro*, *Batavia*, *Signor Bruschino*, *Julius Caesar* and *Lakme*). She has also been the recipient of the Remy Martin Australian Opera Award.

Emma Matthews's Manager Worldwide is Graham Pushee: graham@artsmanagement.com.au

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