



Miriam Gordon-Stewart Soprano

Fledermaus – Opera Australia
“Miriam Gordon-Stewart is a comic and vocal revelation as Rosalinde...”
The Sunday Telegraph, Arts Express, March 6 2005

Die Meistersinger von Nürnberg – Opera Australia
“Miriam Gordon-Stewart was breathlessly fresh in character and vocally pure and true as Eva, producing the work’s most touching moment as she comforts Sachs after his Act III hissy fit...”
Peter MacCallum
Sydney Morning Herald, July 4 2003

Brahms: *German Requiem*
“Miriam Gordon-Stewart had a different sort of warmth for the soprano solo of the fifth movement, *Ihr habt nun Traurigkeit* – clear, expressive and touching. These contrasts and moments of immediacy, together with fine wind solos and discrete ensemble from the orchestra, made this one of the most rewarding live performances of this piece I have heard.”
Peter MacCallum
Sydney Morning Herald, November 4 2002

Acclaimed Australian soprano, Miriam Gordon-Stewart, was a resident soloist with Hamburg State Opera from 2005 – 2009 and has since launched her freelance career.

Most recent appearances include performing Alice in *Falstaff* at the Deutsche Oper and Britten’s *War Requiem* in Lisbon with Orquestra Gulbenkian. Her most recent roles at Hamburg State Opera included Liù in *Turandot*, Freia in *Das Rheingold*, Giulietta in *Les Contes d’Hoffmann*, Helmwig in a new production of *Die Walküre*, as well as her critically acclaimed performances of *Arabella*.

Engagements in 2010 include performances in Lisbon of Mendelssohn’s *Lobgesang*, a return to Hamburg for performances of Hanna Glawari in *Die lustige Witwe*, and the lead role of Rosine Kampf in the World Premiere of *Le Bal* by Oscar Strasnoy. Miriam will also make her debut in the Bayreuth Festival as Helmwig in *Die Walküre* under the baton of Christian Thielemann.

Miriam’s significant roles performed at Hamburg State Opera include Jenufa in *Jenufa*, Alice Ford in *Falstaff*, Micaëla in *Carmen*, Rosalinde in *Die Fledermaus*, Nedda in *Pagliacci*, Madame Lidoine in *Dialogues des Carmélites*, Helena in *A Midsummer Night’s Dream*, the Countess in *Le Nozze di Figaro*, Elettra in *Idomeneo*, First Lady in *Die Zauberflöte*, Gertruse in *Hänsel und Gretel*, Donna Elvira in *Don Giovanni*, Poppea in *L’Incoronazione di Poppea* and Mimi and Musetta in *La bohème*.

Guest engagements while in Hamburg have also taken her to Mannheim National Theater as Eva in *Meistersinger von Nürnberg*, Kassel State Theatre as soprano soloist in Britten’s *War Requiem*, Graz opera as *Arabella*, the Gran Teatre del Liceu, the Oldenburg State Theatre and the Osnabrück State Theatre with performances of Micaëla and Madame Lidoine.

As a member of Opera Australia in Sydney from 2001 to 2005, Ms. Gordon-Stewart debuted the roles of Donna Anna in *Don Giovanni*, Eva, Miss Jessel in *The Turn of the Screw*, Leila in *The Pearlfishers*, the Countess, Hanna in *The Merry Widow*, Rosalinde in *Die Fledermaus* and Mimi in *La Bohème*. She also collaborated with Simone Young and Orchestra Victoria in a live broadcast of Strauss’s *Four Last Songs*.

In August 2007, Miriam returned to Australia to premiere the chamber song cycle “The Beginning and the End of the Snow”, composed for her by David Chisholm, which was recorded and broadcast by ABC Classic FM.

Miriam Gordon-Stewart’s Manager in Australasia is Judith Alexander: judith@artsmanagement.com.au
assisted by Sarah Thomas: sarah.thomas@artsmanagement.com.au

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Miriam Gordon-Stewart is a graduate of the Elder Conservatorium of Music in Adelaide. She was an inaugural member of State Opera of South Australia Young Artists' Programme in 1996 and a member of Opera Australia's Moffatt Oxenbould Young Artists' Development Programme in 2001. Miriam has been a Beneficiary of the George and Nerissa Johnson Bequest (administered by Opera Australia); Winner of the Lady Galleghan Encouragement Award; a Finalist in the Covent Garden Opera Studio Scholarship in 1999 and Finalist in the State Opera Aria Prize 1997.

Please visit her website: www.gordon-stewart.de

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