



Miriam Gordon-Stewart Soprano

Tosca – Bremerhaven

"The role lies exquisitely for her. Dramatically and vocally, she had all that was required to fulfil its greatest demands. With her powerful, technically well-controlled Soprano voice, she convincingly illuminated every facet of the role: vehement jealousy and coy flirtation; the fierce battle with her tormentor Scarpia, fuelled by the courage of desperation, and the (illusory) hope of a happy ending."

Erik Hermann *Sonntagsjournal* January 1 2011

Le Bal – Hamburg

..was Miriam Gordon-Stewart as the hysterical mother Rosine Kampf, the dominant figure of the opera. The unrelenting intensity - not to mention the impeccably stylish comedy - of Ms. Gordon-Stewart's performance grabs us from her first storming on stage to her final, self-pitying collapse. Of all the singers, she was also the most successful at freeing the score from the page, transforming the rapid-fire arpeggiation of the vocal writing into outpourings of Mme. Kampf's narcissistic mania.

Operaticus: Georges Briscot

Peter Grimes – Bremerhaven

"Miriam Gordon-Stewart was ideal casting as Grimes' beloved Ellen Orford. Her youthful timbred voice has traces of the maturity of experience. With the extraordinary luminance of her singing perfectly combined with a kind of naive optimism, she canvassed understanding for Grimes"

Markus Wilks *Weser Kurier* September 13, 2010

Australian soprano Miriam Gordon-Stewart, recently highly praised in the German press for her "powerful" and "magnificent" *Tosca* debut, was a resident soloist with the Hamburg Staatsoper from 2005 - 2009. There her varied roles included Jenufa in *Jenufa*, Madame Lidoine in *Dialogues des Carmélites*, Alice Ford in *Falstaff*, Micaëla in *Carmen*, Rosalinde in *Die Fledermaus*, Helena in *A Midsummer Night's Dream*, the Countess in *Le Nozze di Figaro*, Elettra in *Idomeneo*, Donna Elvira in *Don Giovanni*, Mimi in *La bohème*, Liù in *Turandot*, Arabella in *Arabella*, Freia in *Das Rheingold* and Helmwig in *Die Walküre* in the Premiere of Hamburg's new Ring Cycle.

Guest engagements have taken her to the Deutsche Oper Berlin as Alice, Mannheim National Theatre and Staatstheater Kassel as Eva in *Die Meistersinger von Nürnberg*, Graz Opera as Arabella, and the Gran Teatre del Liceu. Ms Gordon-Stewart has had further concert engagements in Kassel and with the Orquestra Gulbenkian in Lisbon, performing Britten's *War Requiem*.

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*, Rosalinde and Mimi. 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.

In 2009, Gordon-Stewart launched her freelance career with a debut in the Bayreuth Festival as Helmwig under the baton of Christian Thielemann. She also was praised as "dramatically phenomenal" (- *Frankfurter Rundschau*) in the challenging lead role of Rosine Kampf in the World Premiere of Oscar Strasnoy's *Le Bal* in Hamburg, where she also appeared as a guest for performances of Hanna Glawari in *Die lustige Witwe*.

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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Most recently, Ms. Gordon-Stewart appeared as Ellen Orford in *Peter Grimes* and in the title role of *Tosca* at the Bremerhaven Opera. Forthcoming engagements include Zemlinsky's *Lyric Symphony* in Lisbon and Elsa in *Lohengrin* at the Kassel State Theatre, The Britten *War Requiem* in Dresden and Betty in Brett Dean's *Bliss* at the Hamburg Staatsoper.

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

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