



Paul Kildea Conductor

"Opera Australia's long winter season at the Sydney Opera House finished in a blaze of glory with a breathtaking *Turn of the Screw*... expertly cast with the finest singing actors, superbly directed by Neil Armfield, and with the 13-piece orchestra brilliantly conducted by Paul Kildea, it was as near to perfection as any opera performance can be."
Opera

"Kildea proved to be an exceptionally sensitive Mahlerian."
The Guardian

"When an overture elicits cheers and stamping from a Perth crowd, expect a spectacular show. And from the moment conductor Paul Kildea set the WA Symphony Orchestra off on Leonard Bernstein's magnificent thumping rhythms, no performer disappointed."
The Sunday Times

Paul Kildea's international career was launched in 1997 following his debut with Neil Armfield's landmark production of *A Cunning Little Vixen* for Opera Australia, where he was a Young Artist. Immediately appointed Simone Young's assistant ("Paul combines one of the best musical minds around with great instincts, exquisite musicality and a passion for making a work live and breathe"), he spent much of the following two years with her at the Bergen Philharmonic, the Opera Bastille in Paris, and at festivals and with orchestras throughout Europe. He returned to Opera Australia to conduct *The Barber of Seville*, *La bohème* and *The Turn of the Screw*.

He has subsequently conducted throughout Australia and Europe, including guest appearances with the Slovak Philharmonic Orchestra, Ensemble 2e2m in Paris, the Nash Ensemble in London, the West Australian Symphony Orchestra, the Sydney Symphony Orchestra, the Hamburg Philharmonic Orchestra, and for the Aldeburgh Festival, where during a four-year appointment he conducted an exceptionally broad repertory. He is equally at home in concert and in opera, having enjoyed collaborations with some of today's great singers and rising stars: Susan Gritton, Ann Murray, Miriam Gordon-Stewart, Gweneth-Ann Jeffers, Pamela Helen Stephen, Paul Whelan, Philip Langridge, Mark Padmore, Susan Bullock, Yvonne Kenny, Lisa Milne, Allan Clayton, Ronan Collett, Orla Boylan and Simon Keenlyside.

Highlights of the last two seasons include a new production of Britten's *Albert Herring* (Aldeburgh); *War Requiem* (festivals in Brno and Bratislava); Bernstein's *Candide* – which was nominated for a 2006 Helpmann Award for Best Classical Concert – and Strauss's *Vier letzte Lieder* (Perth Festival); Stravinsky's *Six Songs for an Unquiet Traveller* (Paris); *A Midsummer Night's Dream* (Hamburgische Staatsoper); *War Requiem* (Australian Youth Orchestra in Sydney and Perth); Mahler's *Rückert-Lieder* (Perth Festival); his debut with the Sydney Symphony Orchestra; and Jake Heggie's *Dead Man Walking* (Sydney).

He has held posts with the Aldeburgh and Perth festivals, and as Artistic Director of Wigmore Hall London Kildea conducted the complete Mahler orchestral song cycles in a critically acclaimed series with Ann Murray. He has commissioned numerous works from young composers, including Oscar Stravinsky whose *Six Songs* he performed with Murray to launch Wigmore's 2004/05 season. At Wigmore Hall he also discovered and launched a number of brilliant young artists and careers.

Kildea holds a first-class honours degree in piano performance and a master's degree in musicology from The University of Melbourne, and a doctorate from Oxford University. During his studies he was awarded numerous scholarships and prizes. He is the author of many articles and chapters on music and culture of the twentieth century as well as two acclaimed books for Oxford University Press on Benjamin Britten (*Selling Britten and Britten on Music*), a composer whose work he has made a speciality on the podium as well as in print.

Performances in 2008/09 include *Dialogue des Carmélites* in Hamburg, a new production of *A Midsummer Night's Dream* in Slovenia, and his debut with the BBC Symphony Orchestra in London. He is based in Berlin.