



## Penelope Mills Soprano

*Messiah* – Sydney Philharmonia Choir  
“Soprano Penelope Mills, whose clear, full voice was a true delight...this promising talent is budding in an exciting way.”  
Sydney Morning Herald December 2007

*Idomeneo*, - Pinchgut Opera  
“Elettra, sung by Penelope Mills, looked like she had walked in from another world, or perhaps just from another opera. Her cloak and Medusa-meets-Marilyn hair set her apart visually, and her heroic arias set her apart musically as her voice bloomed with dazzling colour and expression.”  
*The Sydney Morning Herald* December 2006

*Carmina Burana* Sydney Philharmonic Choirs  
“Penelope Mills’s strong soprano proved unswerving, notably in the final rapturous farewell to a demurely-preserved maidenhead.”  
*The Sydney Morning Herald* November 2005

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Penelope Mills holds a Master of Music in Operatic Performance from the Royal Northern College of Music in Manchester UK, a BMusEd (Hons) from the Sydney Conservatorium and has been awarded both an AMusA and LTCL in Vocal Performance. While in the UK, she won the D’Oyly Carte Charitable Trust Scholarship and the RNCM’s Stuart Grey Scholarship and was a finalist in the Elizabeth Harwood Prize.

Penelope performs extensively with Australia’s leading orchestras and choirs including the Sydney Symphony and the Melbourne, Queensland, West Australian and Tasmanian Symphony Orchestras, Sydney Philharmonia Choirs and Orchestra, Sydney Chamber Choir, Royal Melbourne Philharmonic, Sydney Concert Orchestra and Sydney Soloists.

Penelope’s repertoire includes Bach’s *B Minor Mass* and *St John Passion*, Handel’s *Messiah*, Rutter’s *Requiem*, Fauré’s *Requiem*, Vaughan Williams’ *Pilgrim’s Journey* and *Dona Nobis Pacem*, Mozart’s *Mass in C*, CPE Bach’s *Magnificat*, Pergolesi’s *Stabat Mater*, Vivaldi’s *Gloria*, Beethoven’s *Symphony No.9* and *Choral Fantasia*, Mendelssohn’s *Elijah*, Mahler *Symphony No. 4*, *Carmina Burana*, Haydn’s *Mass in Time of War*, Poulenc’s *Gloria* and Vaughan Williams’ *Sinfonia Antartica*.

In 2009, Penelope made debut with the Melbourne Symphony Orchestra for Beethoven *Symphony no. 9* and with the West Australian Symphony Orchestra for Mozart’s *Requiem*. She sang Haydn Creation with the Sydney Philharmonia Choirs, gave lieder recitals and also appeared with the Brisbane, Blue Mountains and Castlemaine Festivals. Penelope opened the MSO season with Mahler *Symphony no. 2* and she returned to Sydney Symphony to sing Mendelssohn’s *A Midsummer Night’s Dream*, under the baton of Vladimir Ashkenazy. In 2010 concert performances include the Mozart Requiem with the Sydney Philharmonia Choirs, and Last Night at the Proms with the SSO.

In 2006 Penelope made her American debut in a recital of operatic arias for Washington Concert Opera in Washington D.C. That same year, she made her debut with the Sydney Symphony in Puccini’s *La Rondine*. Following a successful season as Fiordiligi in Pacific Opera’s *Così fan tutte*, Penelope sang a critically acclaimed Elettra in Mozart’s *Idomeneo* for Pinchgut Opera. For Pinchgut she has also sung Euridice in Monteverdi’s *L’Orfeo*, and Vénus in Rameau’s *Dardanus*. Other operatic

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roles include Gretel (*Hansel and Gretel*) and First Lady (*The Magic Flute*) for Pacific Opera, Tatyana (*Onegin*, Stowe Opera, UK), and Zweite Dame (*Die Zauberflöte*), Susanna (*Le nozze di Figaro*), Zerlina (*Don Giovanni*) and Nedda (*I Pagliacci*).

With an interest in new music, Penelope has given several Australian and World premiere performances. In 2008, she performed Gordon Kerry's new completion of Mozart's *Requiem* with the Sydney Chamber Choir. Other premieres include Ib Norholm's *Impressions of the Little Mermaid* for the Sydney Festival, works by the Finnish composer Kaija Saariaho with The Seymour Group and *The Earth that Fire Touches* by Australian composer John Peterson, for the Sydney Philharmonia Choirs at City Recital Hall, Angel Place.

Live recordings for ABC Classics include *Idomeneo* (Mozart), *Dardanus* (Rameau) and *L'Orfeo* (Monteverdi).

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