



## Brad Cohen Conductor

*Otello*, State Opera of South Australia 2014

"Brad Cohen, conducting the Adelaide Symphony Orchestra, pushes the score along with clarity, focus and drive. He gets the pacing absolutely right, and the ASO and State Opera Chorus are purposefully on the ball."

*The Australian*, Graham Strahle, 30/10/2014

*The Elixir of Love*, New York City Opera 2011

"Happiest of all is the conductor Brad Cohen, also making a company debut, who leads a splendidly buoyant, impeccably paced performance."

Heidi Waleson, *Wall Street Journal*, 29/3/2011

*Pelléas et Mélisande*, Opera Holland Park 2010

'The singing is wonderful, the conducting and playing disciplined, delicate, opulent. For Brad Cohen and the City of London Sinfonia this is a magnificent achievement: a symphonic score played as chamber music.'

Anna Picard, *The Independent on Sunday*, 6/6/2010

'the City of London Sinfonia sound transformed under Brad Cohen's baton: Debussy's pellucid score flickers with shimmer, seduction and, at times, dangerous menace. It grounds what can be a wispy psychodrama in a very human context'

Neil Fisher, *The Times*, 4/6/2010

*La bohème*, Värmlandsoperan 2008

### **Sensation in Karlstad**

'Saturday's premiere was a performance that took your breath away...Brad Cohen leads the Värmland Sinfonietta in music-making as implacable and unsentimental as what we see on the stage. Where melodies are broken and bound together in a seamless flow and where sounds, according to the atmosphere, change from crystalline to veiled. In addition, Värmlandsoperan gives us an ensemble that sings as if their lives depended on it.'

Martin Nyström, *Dagens Nyheter*, 7/8/2008

### **'Puccini for real**

This is a throbbing Bohème, one that pulls and tears. Purrs and spits, rubs and caresses...Brad Cohen makes his Swedish opera debut, leading the Värmland Sinfonietta in an intense interpretation. I hear qualities in Puccini's music I have seldom noticed before. At some moments it is pure chamber music, at others I am stunned by the force of the full orchestra.'

Per Feltzin, *Sveriges Radio/Kulturmytt*, 6/8/2008

*Il Trovatore*, Opera Holland Park

'Under Brad Cohen, the City of London Sinfonia underlines the suavity and variety of the score, playing with an alluring tone and tight articulation - each section a jewel, from the honeyed clarinets to the incisive upper strings.'

Anna Picard, *Independent on Sunday*, 8/6/2008

'Brad Cohen's conducting is all fire and steel'

Tim Ashley, *The Guardian*, 5/6/2008

*The Italian Girl in Algiers*, Chandos Records 2009

### **'A remarkable recording of the best bits of Rossini's comedy**

Brad Cohen conducts superbly, bringing out the strength and expressive range of music that revels in the thrill of sexual confrontation and the speed and power of the vortex into which so-called civilised society can all too rapidly vanish. Back in the 1820s, English audiences were entertained by *The Italian Girl* and vaguely frightened by it. This remarkable performance tells you why."

Richard Osborne, *GRAMOPHONE*, 1/6/2009

*Norma*, Opera Holland Park

"The sprightly playing of the City of London Sinfonia under Brad Cohen's stylish direction gave considerable pleasure."

Hugh Canning, *Opera*, August 2004

January 2015

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# ArtsManagement

Australian conductor Brad Cohen graduated from St. John's College Oxford, and studied with Celibidache and Bernstein in Germany, making his professional debut at the 1992 Almeida Festival. In 1994 he was awarded first prize in the Leeds Conductors' Competition and since that auspicious beginning he has conducted a wide ranging repertoire at English National Opera, Opera Australia, Opera North, and other opera companies including Luzern, Nantes/Angers, and the Nederlands Reisopera, and at festivals including Hong Kong, Edinburgh, Cheltenham, Adelaide, Rossini in Wildbad, and Porto.

Recent engagements include a new production of *La Cenerentola* in Malmö, *I Capuleti e i Montecchi* for Opera Australia in Melbourne, *Messiah* with Sydney Philharmonia Choirs at the Sydney Opera House, *Carmen* for West Australian Opera, a new production of *Pelléas et Mélisande* at Opera Holland Park and a new production of *Norma*, with Hasmik Papian in the title role, for Opera Hedeland in Denmark. Brad also led the American premiere of Jonathan Dove's *The Enchanted Pig* in New York, before travelling to Mauritius for concerts and educational projects. In 2011 he made his debut with the New York City Opera, conducting *L'elisir d'amore*, before conducting Verdi's *Requiem* in Belgrade. He also conducted at Dartington International Summer School, collaborated with Robert Wilson and artists including Bryn Terfel, Rufus Wainwright, Diana Damrau and Gillian Murphy on a special project at the Opéra de Monte Carlo, and in October 2011 returned to Australia to conduct concerts with the West Australian Symphony Orchestra. In 2012 his engagements included *Gianni Schicchi* and *Il tabarro* in Sweden, Donizetti *Maria Padilla* for Chelsea Opera Group in London, followed by *Lucia di Lammermoor* for West Australian Opera and Opera Under The Stars in Broome. His 2013 engagements included *Otello* with Cape Town Opera. In 2014 Brad returned to West Australian Opera for *The Magic Flute* and for a concert with the Melbourne Symphony Orchestra at the Melbourne Town Hall. He also conducted *Otello* with State Opera of South Australia and *Stiffelio* at London's South Bank with Chelsea Opera Group. In 2015 he returns to West Australian Opera for *Faust* and to Opera Holland Park for *Flight*.

Other notable engagements include concerts with the Melbourne Symphony Orchestra and Orchestra Victoria, *La Cenerentola* for Opera Australia at the Sydney Opera House and Brad's debut disc for Chandos: a highlights recording of his own critical edition of *Les Pêcheurs de perles*, with Simon Keenlyside, Barry Banks, Rebecca Evans, and the LPO.

Brad's second disc for Chandos was highlights of Rossini's *L'italiana in Algeri* with Jennifer Larmore and the Philharmonia. He made his first disc for Universal with the Orchestre Philharmonique de Monte Carlo and Emma Matthews, and his Swedish opera debut with the Konwitschny production of *La bohème*. Brad returned to Opera Holland Park for a new production of *Il trovatore*, and was reunited with Nelly Miricioiu and the Chelsea Opera Group for a South Bank concert performance of Verdi's *Macbeth*. In addition, he appeared in the major television series, *Maestro*, for BBC2.

His first CDs, *Maometto secondo* (recorded live at the 2002 Rossini in Wildbad Festival) and Mosca's *L'italiana in Algeri*, were released in 2004, and in May 2007 Naxos released his Wildbad recording of *Le Comte Ory*.

Brad has a strong involvement in the performance of new music. His diverse activities in this field include filming modern opera for TV, touring the ensemble pieces of Frank Zappa, and commissioning music for the opening of the Millennium Dome. Recent composer collaborations include Georges Lentz and Ross Edwards. In 2002 he was Musical Director of Jonathan Dove's television opera *When She Died: Death of a Princess*, commissioned from Tiger Aspect for Channel Four and first shown in August 2002. In 2006 the same team created the TV opera *Man on the Moon* for Channel Four. Brad also led the Australian premiere of Jonathan Dove's opera *Flight* at the 2006 Adelaide Festival.

Brad has conducted *From the House of the Dead* and *Carmen* for English National Opera, *Carmen*, *The Merry Widow*, *Romeo and Juliette*, *L'elisir d'amore* and *La Cenerentola* for Opera Australia, *The Magic Flute*, *The Pearl Fishers* and *The Reluctant King* for Opera North, and *Rigoletto* and *Figaro* for English Touring Opera. For Almeida Opera he conducted the world premiere of Thomas Adès' *Powder her Face* (also Cheltenham Festival, Bath and Oxford) and in 1998 Guo Wenjing's *Wolfcub Village* and *Night Banquet* (also Hong Kong Festival). Other operatic work includes *Les vêpres siciliennes*, *Poliuto*, *Il pirata*, *I Lombardi*, *Anna Bolena*, *Andrea Chénier*, *Beatrice di Tenda* and *Macbeth* for Chelsea Opera Group, *Macbeth* for Opera New Zealand, *Die Fledermaus* for Opera Queensland, *Così fan tutte* for Opera Theatre Company Dublin, *Nabucco*, *Madama Butterfly*, *Manon Lescaut*, *Pearl Fishers*, *Norma*, *La Sonnambula*, *Fedora* and *Nabucco* for Opera Holland Park, *La Traviata* for Luzern, Jonathan Dove's *Tobias and the Angel* for CBTO, *The Turn of the Screw* for Porto 2001, *Armida*, *Tancredi*, *Le Comte Ory*, *Maometto secondo* and Mosca's *L'italiana in Algeri* for the Rossini in Wildbad Festival, *Cavalleria rusticana* & *I Pagliacci* in the Royal Albert Hall, *Luisa Miller* and *Manon* for the Nederlands Nationale Reisopera, and *Lucia di Lammermoor* for Angers/Nantes Opera.

January 2015

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Telephone (02) 9211 9422 Facsimile (02) 9211 9466 E-mail enquiries@artsmanagement.com.au

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As an important complement to his performing career, Brad has become an accomplished operatic editor, and, since his first critical edition of *Les Pêcheurs de Perles* was published worldwide by Peters Edition in 2002, he has completed and published editions of *Maometto secondo*, *Il Barbiere di Siviglia*, and *Norma*. The Covent Garden, Zurich Opera and ENO productions of *Les Pêcheurs de Perles* all elected to use Brad's edition in 2010, and Opera Holland Park performed his edition of *Il Barbiere di Siviglia* in July 2007.

Please visit his website: <http://www.bradcohen.net>

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