

The “sublime singing” (Gramophone, 2017) of Soprano **Miriam Allan** has been enjoyed across the world, from her native Australia, through Japan and Singapore, as well as at festivals throughout Europe and North America.

During the 2019-20 season she will perform with David Bates’ La Nuova Musica at London’s Wigmore Hall & St John’s Smith Square, reunite with Dunedin Consort for Bach’s *St Matthew Passion* and sing Monteverdi *Vespers* and Mozart’s *Mass in C Minor* at Cadogan Hall.

2019 has, thus far, seen her return to Australia as artist in residence at the Newcastle Music Festival, sing Iphis (*Jeptha*, Handel) at Trigonale Festival, perform as Emma Kirkby’s guest during the latter’s 70th birthday recital at the Wigmore Hall, and sing Handel & Corelli motets with Les Arts Florissants prior to continuing their cycle of Gesualdo Madrigals.

Of her performance as Josabeth (*Athalia*, Handel, Pinchgut Opera) the Sydney Morning Herald said “Miriam Allan ... sang with ravishing sound, limpid elegance and precision, decorating lines with stylish ornamental arabesque.”

Other recent performances have seen her debut with Sir Roger Norrington and the London Philharmonic Orchestra (2nd woman, *Dido and Aeneas*, Purcell) as well as Bach *St Matthew Passion* at Wigmore Hall with Dunedin Consort and John Butt and her debut with Portland Baroque, performing *Messiah*.

A performance of this same work was “the vocal magic of the night...she took the audience’s breath away.” (Sydney Morning Herald, 2017)

Other recent highlights have included Bach cantatas at the BBC Proms, a recital of Dowland lute songs within the enclaves of Windsor Castle and performances with the Queensland Orchestra and Erin Helyard.

On the opera stage she is a regular company soloist with Pinchgut Opera, for whom she has sung Isifile (*Giasone*, Cavalli) and Costanza (*Griselda*, Vivaldi). For the Innsbruck Festival she has sung Galatea (*Acis & Galatea*, Handel), whilst she has taken various roles in *The Fairy Queen* for Glyndebourne Festival Opera, Opera Comique, Paris, and Brooklyn Academy of Music, New York. Other roles include Queen of the Night (*Magic Flute*, Mozart), Musica and Proserpina (*Orfeo*, Monteverdi) and various roles in *Dardanus*, Rameau.

She has appeared alongside Sir John Eliot Gardiner & English Baroque Soloists, Masaaki Suzuki & Bach Collegium Japan, Nicholas Collon & Aurora Orchestra and Lars Ulrik Mortensen & Concerto Copenhagen as well as conductors William Christie, Stephen Layton and Laurence Cummings and orchestras the BBC Philharmonic, Melbourne Symphony, Les Violins du Roy, Australian Chamber Orchestra, Orchestra of the Age of Enlightenment and the Academy of Ancient Music.

She has sung Mozart *Mass in C Minor* in Lincoln Centre, New York, Bach *Magnificat* in the Musikverein, Vienna, Handel *Messiah* in Sydney Opera House, Haydn *Die Schöpfung* at the Barbican, London, Rameau *In Convertendo* in Chapelle Royale, Versailles and appeared in Mozart Opera Galas at the Royal Opera House, Covent Garden and Salle Pleyel, Paris.

Her discography includes the Gramophone award winning series of Monteverdi Madrigals with Les Arts Florissants and Paul Agnew, with whom she can also be seen in the DVD release of *Orfeo* as Proserpina, as well as the Mozart *Requiem* with Leipzig Kammerorchester, a recital of Handel and Purcell on ABC Classics and Pinchgut Opera’s series of live recordings.

Reviewing the latter’s release of *Giasone*, Gramophone remarked that her “stylish [Isifile] steals the show several times,” whilst musicOMH.com wrote of her performance in Haydn’s *Creation* “she channelled an intelligent understanding of the musical idiom throughout – the very definition of unconscious competence.”