



ANTONY WALKER

Conductor

FROM THE PRESS

Orfeo et Euridice, The Metropolitan Opera

“A journey to hell yielded heavenly music Friday night at the Met's revival of ‘*Orfeo ed Euridice*’... Musically, the show was in surer hands, with Australian conductor Antony Walker striking a sure balance between tragic dignity and baroque sparkle. In this opera about the magical power of music, he was the true hero.”

New York Post

David et Jonathas, Pinchgut Opera (Orchestra of the Antipodes on period instruments)

Antony Walker leads the Orchestra of the Antipodes through a performance of heavenly richness, gracefully drawing out the shifting sonorities and sombre beauty of Charpentier's score. Nobody who had previously doubted the magnificent beauty of the French baroque could have continued to do so beyond the first few bars of this orchestra's playing.

The Opera Critic

Madama Butterfly, Santa Fe Opera

“Mr. Walker, the music director of the Pittsburgh Opera, contributed to this fresh look at “*Madama Butterfly*” by drawing a lithe and impressively articulate performance from the Santa Fe players. There were plenty of big Puccini moments with soaring lyricism. But he never allowed the music to turn indulgent and lose its rhythmic thrust.”

The New York Times

Maria Stuarda, Canadian Opera Company

“Another star of this seamless show was Australian conductor Antony Walker, who gave Donizetti’s score an easy pacing and graceful contours...”

The Toronto Star

Acis and Galatea/Dido and Aeneas, Opera Australia (Orchestra of the Antipodes on period instruments)

“...Opera Australia has engaged not only conductor Antony Walker but also his regular Australian orchestra the Orchestra of the Antipodes....Their playing, and Walker’s leadership, are as resplendent, if not quite as richly textured, in the (raised) pit of the Opera Theatre as in the angel Places’ more congenial acoustic.”

The Opera Critic

Lucia di Lammermoor, English National Opera

“Antony Walker conducts the marvellous score with real sensitivity to Donizetti's orchestration, making the case for this opera as one of the masterpieces of Italian opera. This is ENO at its very best...”

Telegraph.co.uk

“...here we have to thank conductor Antony Walker for excellent work. The orchestra, including a glass harmonica that is used during Lucia’s mad scene, played beautifully. These are performances of *Lucia* that should not be missed!

Markronan.wordpress.com

La Bohème, Pittsburgh Opera

“The conducting of music director Antony Walker is a fresh interpretation that kept the tempi lively and the accents humorous for the opening scene, which introduces four pals -- Marcello the painter, Rodolfo the poet, Colline the philosopher and Schaunard the musician....Walker's pacing of the duet was dramatically astute, becoming more spacious as Rodolfo's and Mimi's emotions warm. The conductor also made superlative use of Puccini's often neglected, but telling, harp part, which was beautifully played by Nuiko Wadden.”

~~***David et Jonathas, Pinchgut Opera (Orchestra of the Antipodes on period instruments)***~~

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The Opera Critic

Troilus and Cressida, Opera Theatre of St. Louis

"But this act of restitution - the first production in America in over half a century - would not have been complete without OTSL's heart-warming performance, in particular the conducting of Antony Walker. At the helm of the St Louis Symphony Orchestra, he shaped the score with drive and muscularity, relishing its gorgeous colours and also its menace."

Sunday Telegraph London

Billy Budd, Pittsburgh Opera

“... musically this was the conductor's evening, with Walker bringing the Pittsburgh opera orchestra to heights it had seldom before achieved...”

Opera News

“... the production stands out for its combination of many strengths, including an uncommonly even cast, strong choral work, superb conducting by Antony Walker, outstanding orchestral performance of a demanding score and the riveting staging of Francesca Zambello.”

Pittsburgh Tribune Review

Joseph Merrick, the Elephant Man, The Minnesota Opera

The May 13 performance, expertly conducted by Antony Walker, had an impressive level of polish and ensemble for the opening night of a challenging new work. [Opera News](#)

Tancredi, Washington Concert Opera

“...and this ‘Tancredi’ proved the springboard for the best collective singing I’ve heard since I arrived in Washington more than a decade ago.... thanks to Antony Walker, the artistic director and conductor of WCO, not only for choosing a glorious work and a worthy cast and coordinating a sumptuously blended performance, but for his part in reviving one of Washington’s musical treasures.” [The Washington Post](#)

Orlando, New York City Opera

“Making his City Opera debut, conductor Antony Walker led a polished, searching account of the score. The overture’s mellow, stately strains carried hints of darkness to dome, and the orchestra spun webs of lacy sound to accompany Orlando’s voluptuous descent into oblivion.” [Opera News](#)