

ANTONY WALKER

OPERA

Conductor

From the Press

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](#)

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.”

[The Pittsburgh Tribune Review](#)

David and Jonathan, Pinchgut Opera

“It would be hard to imagine a finer ensemble of early-music practitioners and Charpentier's slippery score comes alive in their hands. Walker negotiates the sudden changes in tempi with magisterial calm, and has obviously worked hard with his colleagues to create a balance of timbres among the various instruments - the combination of theorbos, harpsichords and violones, for example, makes for a wonderfully complex bass line”

[Sydney Morning Herald](#)

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](#)

Vanessa, Chautauqua Opera Company

“Although the orchestra pit seated only 38 musicians...Walker was able to draw a large, full orchestral sound and capture the score’s complexities.”

[Opera-Opera](#)

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](#)

Nixon in China, The Minnesota Opera

“Under the watchful guidance of conductor Antony Walker, Adam’s sumptuous, post-minimalist, synthesizer-enhanced score doesn’t just purr; it rumbles, it croons, it soars and sings.”

[Star Tribune](#)

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](#)