
Brieley Cutting - Bio and Reviews

Brieley Cutting is an Australian pianist trained in the Western European art music tradition who works with both historical and new music. She is passionate about how her art form can incite us to think and feel.

As an awarded artist, her accomplishments illustrate her diverse interests and skills, such as being a fellow of the Winston Churchill Trust, studying on scholarship for her Doctorate of Musical Arts, attracting a Creative Sparks Award from her city's Council for her concert series DeClassified Music, being a National Keyboard Winner of the Symphony Australia ABC Young Performers Awards, and receiving an invitation to be a Steinway Educational Partner.

Some recent performance highlights have included performing solo and collaboratively to raise funds for the Sydney Children's Hospital, a solo appearance at the Sydney Steinway Showroom, two recital programs with flautist David Silva, a collaboration with Mark Oliveira (composer/electronics) to create, produce and perform the show *Electro Lieder* (nominated for Best in Music at the Sydney Fringe Festival 2023), a chamber music performance with the UNSW Collegium Musicum Choir at the Sir John Clancy Auditorium, and performing for the Australian Piano Duo Festival at the University of Queensland to assist to raise funds for the establishment of the Pamela Page & Max Olding Prize for Duo Pianists.

Brieley Cutting's onstage career as soloist and chamber music collaborator has included appearing in many major and regional venues throughout Australia and for organisations such as ABC Classic FM, 4MBS and Musica Viva. Festival performances include for The Piano Mill at Stanthorpe; Festival of Voices at Mona in Tasmania; at the Queensland Music Festival, Crossbows, Restring, and Australian Piano Duo Festivals in Brisbane; and in the Newcastle Fringe, Sydney Fringe, Tyalgum and Bangalow Festivals in New South Wales. Her performance career has also seen her as soloist and chamber music collaborator in European venues which included being selected for festival gala concerts in Salzburg and Brussels, and performing in recitals facilitated by the Royal College of Music and Australian Music Foundation. Brieley has performed with many leading Australian ensembles including Ensemble Trivium, Fragments Ensemble, Australia Piano Quartet, Collusion, Topology and the Queensland Symphony Orchestra Chamber Players.

In 2006, Brieley Cutting became the National Keyboard Winner of the Symphony Australia ABC Young Performers Awards, for the Grand Final performing Prokofiev's Piano Concerto No.3 with the Melbourne Symphony Orchestra in Hamer Hall for ABC television and live ABC radio. She has also received second placing in the Kerikeri National Piano Competition in New Zealand (2010) and was a finalist in the Kawai Australasian Youth Piano Concerto Competition in Melbourne, performing with the Melbourne Youth Orchestra (2002). As concerto soloist, Brieley has also performed with orchestras including the Adelaide Symphony, Queensland Symphony, Queensland Conservatorium Chamber Orchestra and the Nizchny-Novgorod Philharmonic.

Recording projects have included *Mahler: Symphony No. 2 "Resurrection" for 2 pianos, 8 hands* with fellow pianists for Melba Recordings to critical acclaim from sources such as The Guardian

(Australia) and *The Australian Weekend Review*, and joining *Collusion Music* to record the albums *Flashpoint* (quartets by Hindemith and Messiaen) and *I read the old dream slowly* (all Australian chamber music) as an Ensemble in Residence at the Queensland Conservatorium of Music. A 2022 recording project was with Judit Molnár (soprano) and Graeme Jennings (violin) to explore and present music by the Hungarian composers Béla Bartók and György Kurtág.

Conferred with a Doctorate of Musical Arts from Griffith University in 2017, Brieley's research examined the role and skills required of the chamber music pianist, her work supported by a Griffith Scholarship and Australian Postgraduate Award. During these studies, Brieley founded *Declassified Music*, a chamber music concert series. Starting initially as the *Commercial Road Chamber Music Series* in 2011, *Declassified Music* emerged in 2013 with the support of the Steinway & Sons piano distributors in Brisbane. Known for its bold imaging, free programming and support for leading Australian musicians, Brieley's *DeClassified Music* events featured in two Queensland Music Festivals, were awarded a Creative Sparks Award from the Brisbane City Council, had support from Arts Queensland and the Australia Council of the Arts, and they attracted high praise from reviewers such as *The Jazz Mann* and *RealTime Arts Magazine*.

To extend her research and knowledge in the realms of pianism and artistic directorship, in 2013 Brieley was made a Fellow of the Winston Churchill Trust which supported travel to London, the Netherlands and New York for learning from leading pianists and arts workers.

Brieley is dedicated to working in the community. She has toured for *Musica Viva in Schools* to Queensland, Canberra and regional Tasmania; with *Topology* to regional and rural centres across Queensland; for seven years with *Artico Ensemble* with the aim of bringing concert music to non-mainstream venues throughout Brisbane, the Gold Coast and Sunshine Coast; and she assisted the *Sydney Male Choir* in 2023, including for their concert performance at the Sydney Town Hall and their tour of regional NSW.

Brieley is an experienced piano teacher, teaching beginners through to postgraduate students and professional musicians. Since 2020, Brieley has been based in Sydney, teaching from the *Dr Brieley Cutting Piano Studio* and as the Lecturer in Classical Piano at the Australian Institute of Music. Previous experience includes being Head of Piano at the New England Conservatorium (Armidale NSW) and teaching private students in Melbourne, London, Brisbane and Armidale. Brieley has lectured for the University of New England (Armidale NSW), been accompanist and examiner for the University of Queensland School of Music, and was invited to be an adjudicator for the Queensland Conservatorium on several occasions. Brieley's students have graduated with Bachelor and Masters degrees, been awarded prizes in music competitions and eisteddfods, and have gained their Associate of Music from the AMEB. Brieley has been invited to give Masterclasses in Sydney and for regional Conservatories in New South Wales, and she has been an adjudicator for piano sections in the Sydney Eisteddfod.

Raised on a farm in the Northern Rivers area of New South Wales, Brieley holds Bachelor (First Class Honours) and Masters Degrees in Performance from the Queensland Conservatorium, studying with Oleg Stepanov and Natasha Vlassenko. Brieley has also studied for four years in the Performance Program at the Australian National Academy of Music with Frank Wibaut, Timothy Young and Rita Reichman. She was awarded a Postgraduate Diploma in Performance (Distinction) from the Royal College of Music in London studying with Ruth Nye, these studies made possible with a David Paul Landa Memorial Scholarship for Pianists and support from the Australian Music Foundation and Tait Memorial Trust. Her doctoral studies, completed in 2017 at the Queensland Conservatorium Griffith University, were supervised primarily by Stephen Emerson. Brieley has also studied with Pamela Page and Max Olding.

REVIEWS

The performers clearly enjoyed playing together as an ensemble and showcased virtuosic skill for the challenging repertoire.

- ClassikOn (with Ensemble Trivium)

Cutting was technically assured with excellent control of the keyboard...expressive in the darker passages...she threw herself feverishly into the Allegro movement almost to exhaustion. It was an impressive rendition...

- The Courier Mail

Both introduced excellent orchestral colour and texture into their playing, with exciting juxtaposition of two separate "orchestral" stands working against each other and then magically arriving in harmony at the end of the movements. They were a joy to watch and hear.

- The Courier Mail (with Angela Turner)

Here is a pianist who has at her disposal a myriad of different colours and who knows how to take the time to let the music speak ... it was a performance of authority.

- The Auckland Scoop, New Zealand

...a must-have for every Mahler-buff... required listening for any maestro-wannabe who dares pick up a baton.

- The Australian Weekend Review (Mahler Symphony No. 2 "Resurrection" for 4 pianists, Melba Records)

Hidden gems 2014: shines brilliant new light on this masterpiece.

- The Guardian (Aus) (Mahler Symphony No. 2 "Resurrection" for 4 pianists, Melba Records)

...a great addition to the Brisbane Scene.

- RealTime Arts (DeClassified Music)

And boy, has she made changes. Things went so well over the next few years that in 2013 it became DeClassified Music ... Who knew classical music could be so fun, am I right?

- The Factory Diaries (DeClassified Music)

The intimate space of the Byron Theatre puts the dancers and the musicians up close and personal with the audience. In your face, it is. In your mind, it gets. ... It is exciting to see the creation of new dance and music.

- Stagediary (with Collusion Music)

Collusion performed throughout with intense engagement and finesse. Their precise ensemble playing detailed the repetitions of the minimalist works on the programme ... dramatic opportunities (and there were many) never went to waste. When it came to the musically expansive world of the Hindemith quartet, the players demonstrated the breadth of their stylistic accomplishment.

- Australian Modern Design (with Collusion Music)
