
Brieley Cutting - Bio and Reviews

Brieley Cutting is an Australian pianist and piano teacher based in Sydney who performs art music from historical through to new music. She is a prize-winning soloist and passionate about diverse and collaborative music adventures.

Brieley is director of DeClassified Music (est. 2011), holds a Doctorate of Musical Arts from Griffith University, is a Churchill Fellow, was National Keyboard Winner of the ABC Young Performers Awards, and graduated from the Royal College of Music in London and Australian National Academy of Music in Melbourne. She has performed in Australia from Hamer Hall in Melbourne to Longreach in outback Queensland, as well as in concert venues in London, Europe and New Zealand.

Some recent performance highlights include a collaboration with Mark Oliveiro (composer/electronics) for the show *Electro Lieder* which was 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 in Sydney, performing for the Australian Piano Duo Festival in Brisbane at the University of Queensland to raise funds for the Pamela Page & Max Olding Prize for Duo Pianists, and a recital at Tempo Rubato in Melbourne with cellist Christopher Pidcock which showcased music by Rita Strohl, Nadia Boulanger and Galina Ustvol'skaya.

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.

As a student, Brieley Cutting became a National Keyboard Winner of the ABC Young Performers Awards (2006), 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, the first year it went international (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 other orchestras including the 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 2016, 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; and for seven years with Artico Ensemble with the aim of bringing concert music to non-mainstream venues around Brisbane, the Gold Coast, and Sunshine Coast. Other community activities have included being accompanist for the Sydney Male Choir for 18 months, giving over twenty performances a year in Sydney and NSW regional areas, including at the Sydney Town Hall.

Brieley is an experienced piano teacher, currently teaching beginners through to postgraduate students and professional musicians. Brieley is now based in Sydney, teaching from her Dr Brieley Cutting Piano Studio. Previous experiences include successfully guiding students through AMEB piano practical exams for over 20 years, working as permanent part-time Lecturer in Classical Piano at the Australian Institute of Music for nearly 5 years, being invited to adjudicate for the Queensland Conservatorium of Music and Sydney Eisteddfod, working as examiner and accompanist at the University of Queensland School of Music, assisting as Lecturer at the University of New England (NSW), accepting the invitation to be Head of Piano at the New England regional Conservatorium (Armidale, NSW), being Piano Teacher at St Joseph's College (Gregory Terrace) in Brisbane for several years, and delivering Masterclasses from the QLD Gold Coast to regional NSW conservatories and Sydney.

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 2016 at the Queensland Conservatorium Griffith University, were supervised primarily by Stephen Emmerson. Brieley has also studied with Pamela Page and Max Olding.

REVIEWS (examples)

... such a force! Incredible repertoire and delivered with so much power and conviction.

- Tempo Rubato (Melbourne, 2024)

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

- ClassikOn (2019, Brisbane, with Ensemble Trivium)

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

- The Australian Weekend Review (2014, Mahler Symphony No. 2 "Resurrection" for 4 pianists, Melba Records)

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

- The Guardian (Aus) (2014, Mahler Symphony No. 2 "Resurrection" for 4 pianists, Melba Records)

Music as one part of the flow of the day's events rather than as the full stop at the end of the day. That's a great addition to the Brisbane scene.

- RealTime Arts (2014, 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 (2014, DeClassified Music)

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 (2010, Kerikeri National/International Piano Competition, New Zealand)

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 (2012, 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 (2012, with Collusion Music)

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 (2008, 4MBS Festival of Classics)

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 (2008, 4MBS Festival of Classics, with pianist Angela Turner)
