

Academic and Professional Qualifications

Year awarded	Title of Degree	Institution
2019	Doctor of Musical Arts	The University of Sydney
	Title of DMA Thesis: A phenomenographic investigation of expectations and understandings of operatic cover work by professional opera singers at Opera Australia and opera students at the University of Sydney.	
1990	Master of Performance	Hochschule für Musik Hanns Eisler Berlin
	Title of Master's Thesis: To (some) aspects of an authentic publication of the op. 37/12 "Twelve poems of F. Rückert's Spring of Love" for voice and piano by Clara and Robert Schumann under the edition of Peters, Leipzig (High Distinction)	

Professional Recognition

Member, Academic Board, USYD
Graduate Studies Committee (AB GSC)
Reviewer of the 2023 ACEN Research Grants
Member Music Advisory Council, The Opera Foundation for Young Australians
Artistic Director, Sydney Art Song Society
Events Lead, NSW Branch, Higher Education Research and Development Society of Australasia (HERDSA)
Australian Singing Competition-SCM representative, Finalist Adjudication Panel (2023)
Wollongong Eisteddfod, Head Adjudicator (2023)

Awards and Recognition

2008	Nominee, Helpmann Awards, Best Female Performer in an Operatic Role, Procne in <i>Tales of a Nightingale</i> , Victorian Opera, Opera Queensland, Queensland Music Festival, QPAC, WAO, PIAF
2001	Winner, Helpmann Awards, Best Female Operatic Performer in an Operatic Role, Madama Butterfly in <i>Madama Butterfly</i> , Opera Australia
1993	Bayreuth Scholarship
1990	First prize, Hanns Eisler Song Competition, Berlin
1990	Award for the best vocal graduate in the German Democratic Republic

Previous Roles:

1990-2018 Principal Operatic Performer
Operatic repertoire includes the title roles in *Turandot*, *Tosca*, *Madama Butterfly*, *La Fanciulla del West*, *Fidelio*, *Iphigénie en Tauride*, *Jenufa*, *The Old Maid and the Thief*, *Der Rosenkavalier*, *Corset* as well as the major principal roles of Mimi in *La Bohème*, Procne in *The Love of the Nightingale*, Emilia Marty in

Věc Makropulos, Foreign Princess in *Rusalka*, Lucretia Janz in *Batavia*, Giulietta in *Tales of Hoffmann*, Elvira in *Don Giovanni*, Cherubino in *Figaro*, 2nd Lady in *Die Zauberflöte*, Fata Morgana in *The Love For Three Oranges*, Santuzza in *Cavalleria Rusticana*, the Hexe in *Hänsel und Gretel*, Gerhilde and 3rd Norn in *Der Ring des Nibelungen*, Charlotte in *Werther*, Lisa in *Pique Dame*, Abigaile in *Nabucco*, Jane Seymour in *Anna Bolena*, Tisbe in *La Cenerentola*, Amor in *Orfeo ed Euridice*, Fiorella in *Die Banditen*, Veronique in *Dr Mirakel*, Jüngere Frau in *Antigone*, Mirinda in *Ormindö*, Mrs. Grose in *The Turn of the Screw*; Covered operatic repertoire includes the role of Brünnhilde in Opera Australia's production of the Ring-cycle (2013, 2016), the title roles in *Lady Macbeth of Mtsensk*, *Salome*, *Arabella* as well as the roles of Elisabeth and Venus in *Tannhäuser*.

Performed at the Komische Oper Berlin, the Staatsoper Berlin, Opera Australia, Opera Queensland, the West Australian Opera, the State Opera of South Australia, the Schleswig-Holsteinisches Landestheater, the Neue Opernbühne Berlin, the Otono Festival in Madrid, the Melbourne International Arts Festival and the Perth International Arts Festival.

Performed with some of the world's leading conductors, including Sir Charles Mackerras, Simone Young, Shao Chia Lü, Carlo Felice Cillario, Patrick Summers, Lionel Friend, Andrea Licata, Johannes Fritzsche, Jörg- Peter Weigle, Aldo Salvagno, Prof. Rolf Reuther, Josef Colaneri and Joachim Willert.

Anke worked with leading directors Harry Kupfer, Neil Armfield, Graeme Murphy, Christine Mielitz, Michael Gow, Lindy Hume, Stuart Maunder, Moffatt Oxenbould, Nigel Jamieson and Andrew Sinclair.

Concert engagements include soprano solo in Beethoven's Symphony No.9 with the Tasmanian Symphony Orchestra, Queensland Symphony Orchestra and the Orchestra of the Sydney Conservatorium of Music, Verdi Requiem and Salome with the Orchestra of the Sydney Conservatorium of Music, Liederabende with songs of Schubert, Schumann, Strauss, Schönberg, Zemlinsky and Dvorák in the London Opera Festival, the Komische Oper Berlin, the Melbourne International Music Festival, Barossa Music Festival and Wagner Society NSW; the Brahms Requiem with the Schleswig-Holsteinisches Sinfonieorchester, the Mozart Requiem in the Berliner Philharmonie, Pergolesi's Stabat Mater with the Neubrandenburg Philharmonic Orchestra and the Schleswig-Holsteinisch Sinfonia Orchestra, and Marie in excerpts from Berg's Wozzeck with the Philharmonic State Orchestra Halle.

Anke Höppner has been broadcast in radio and television by NDR, WDR, ORB and the ABC.

2007-2018	Casual Lecturer, Voice and Opera Studies Unit of Study Coordinator Diction Languages Voice and Opera (2016), The Sydney Conservatorium of Music, The University of Sydney
2018	Casual Lecturer, Voice and Performance Studies, The Australian National University, Canberra

Research

My research aims at developing the operatic art form nationally and internationally by supporting composers' and performers' engagement with societal questions and the discourse with new and traditional audiences. Part of this research is directed towards new ways of curating opera in a world where performers adjust to the workplace unpredictability of life with Covid 19. Gathering knowledge that informs the optimisation of course designs and fosters entrepreneurial thinking and lifelong learning to prepare our students for their future professional lives under those new conditions is part of my research aspirations.

Book Chapters:

2022 Hoepfner-Ryan, A., Reid, A. (2022). How voice students become professionals through active learning experiences. *Active learning in higher education: Student engagement and deeper learning outcomes*. Oxfordshire: Libri Publishing.

Music

- Hoepfner-Ryan, A. (2020). *Schumann's Dichterliebe*. Schumann's Dichterliebe. Zoom online, Sydney, Australia: Sydney Art Song Society.
- Hoepfner-Ryan, A., Miller, D., Dixon, W. (2019). *Grevillea Ensemble 2019 Concert Series*, Glebe Town Hall, Sydney, Australia: Grevillea Ensemble.
- Hoepfner-Ryan, A., Burton, B., O'Hanlon, R., Kains, L., Bryon, N. (2019). *Sharing Knowledge in the Spirit of Humboldt - Friday reception and Liederabend*, Macquarie University, Sydney, Australia: Alexander Humboldt Foundation.
- Hoepfner-Ryan, A., Ryan, B., Mould, S., Stanhope, P., Cowley, R., Lobelson, S. (2019). *L'enfant et les sortilèges by Maurice Ravel*. L'enfant et les sortilèges. Music Workshop, Sydney Conservatorium of Music, Sydney, Australia: Sydney Conservatorium of Music.
- Ryan, B., Opera Australia, Australian Opera and Ballet Orchestra, Hoepfner-Ryan, A. (2010). *La Fanciulla del West*. La Fanciulla Del West. Opera Theatre, Sydney Opera House, Sydney, Australia: Opera Australia.
- Ryan, B., Orchestra, C., Pallo, I., Hoepfner-Ryan, A. (2010). *Symphony No. 9 in D minor, Op.125*. Conductors' Series - First and Last. Verbrugghen Hall, Sydney, Australia: Sydney Conservatorium of Music.

Other Publications

2022 Hoepfner-Ryan, A., & Carrigan, J. (2022). Ambiguity in Richard Dehmel's Poem "Erwartung" and Its Influence on the Interpretation of Arnold Schoenberg's Vier Lieder, op 2. In Festival of Art Song. The collaborative piano and vocal units, Sydney Conservatorium of Music, The University of Sydney.

<https://doi.org/10.25910/7WWT-SH14>

(N.d.). Sydney eScholarship.

- 2019 Hoepfner-Ryan, A. (2019). A phenomenographic investigation of expectations and understandings of operatic cover work by professional opera singers at Opera Australia and opera students at the University of Sydney. In A phenomenographic investigation of expectations and understandings of operatic cover work by professional opera singers at Opera Australia and opera students at the University of Sydney. <http://hdl.handle.net/2123/20283>
(N.d.). Sydney eScholarship.

Keynotes / Invited Addresses

- 2023 "Creating intergenerational meeting spaces through sharing musical experiences"
10. Hong Kong International Music Festival, 2023 International Society for Music Education Summit
- 2020 "Learning for Cover's sake"
30 min demonstration, National Conference/The Australian National Association of the Teachers of Singing (ANATS)

Invited presentations/masterclasses

- 2021, 2022, 2023 *"What is a repetiteur?" presentation*
Collaborative piano unit, USYD/two-hour presentation about the professional tasks of a repetiteur at a German opera house;
- 2021 Voice Masterclass, Fresno State Art Song Festival
The College of Arts and Humanities, Department of Music and Cultural Centre for Creativity and the Arts/ California State University, Fresno