

OVERVIEW OF SIGNIFICANT PERFORMANCES AND COMMISSIONS (in no specific order)

- “We Won’t Let You Down” 2017 for String Chamber Orchestra, for the Australian Chamber Orchestra, premiered City Recital Hall, September 2018, duration 5:00, commissioned by the Hush Foundation
 - performed in Melbourne Recital Centre Sept 2018 by the ACO
 - performed at National Portrait Gallery by the Canberra Symphony Orchestra March 2020
 - performed by the Sydney Symphony Orchestra, ‘Sydney Symphony in the Park’, Paul Keating Park, Saturday 19th February 2022
 - performed by the Australian Chamber Orchestra for their Pier 2/3 Walsh Bay precinct opening gala, Saturday 30th April 2022
 - performed by the ACO in Canada, April 2023
 - performed by the SYO, June 3rd 2023 at Verbrugghen Hall
- “Sydney Dreaming” – Commissioned by the Omega Ensemble CoLAB program, premiered 9th November 2023 Sydney Opera House Utzon Room, premiered by Omega Ensemble. Duration 12:00. Piano, vln, vla, vcl, clarinet.
- “By the Tide of the Moon” — commissioned by Andrew Tutuete for the Flinders Quartet, premiered on 17th Nov 2023, Melbourne Vic. Duration 12:00.
- “Union” — for the Melbourne Symphony Orchestra Cybec – Commissioned by the Cybec Foundation and Melbourne Symphony Orchestra, premiered at Hamer Hall, Jan 29th 2022
- “Orpheus’ Descent” — for Alex Raineri at Brisbane Festival, premiered 16th December 2022
- “The Business of Recovery” for string quartet, commissioned by the Sydney Jewish Museum for the ‘Jukebox Jewkbox’ exhibition and premiered at the Sydney Jewish Museum by Geist Quartet feat. Ilya Isakovich from the ACO, October 2019
 - Chamber ensemble variation performed by the Sydney Symphony Orchestra at the Four Winds Festival, April 3rd 2021
- “Secrets” for the Southern Cross Soloists and Slava Grigoryan, premiered at QPAC Brisbane, February 20th 2021
- “Exhale” 2016 for string quartet, written for and performed by the Goldner String Quartet, premiered by the Flinders Quartet in 2017 9:00, commissioned by the National Women in Composition Development Program, winner of a place in the Flinders Quartet Composition Competition 2017
- “Something from Nothing” 2022 for String Chamber Orchestra, premiered by Ensemble Apex at the Charles Perkins Centre’s ‘Cathedral of Collaboration’ event in June. 7mins
- “Catch Me If You Can” for marimba and saxophone, premiered by Claire Edwardes and Nick Russoniello at Mecca Café, 7th November 2021
- “Blue” 2021, for the Flinders String Quartet, commissioned by the Flinders Quartet — a vignette inspired by Beethoven’s op.133 Grosse Fugue

- Premiered in a 10-concert Victorian tour in Nov 2022, ending at the Primrose Potter Salon at Melbourne Recital Centre on 14th Nov
- “Ground Level of my Mind’s Eye” for string trio, performed by Orchestra Victoria for the Australian Ballet’s 2020 Digital ‘Bodytorque’ program
- “The Shift” – a short suite of 3 solo guitar pieces for Matt Withers, commissioned by the ABC in their Fresh Start Fund initiative, June to November 2020, premiered by Matt Withers January 2021. Duration 10:00
- “The End” 2019 for string quartet, premiered by the Flinders Quartet, winner of a place in the Flinders Quartet Composition Competition, and winner of the Flinders Quartet ‘All That We Are’ residency 2020, premiered at Docklands Melbourne, 2019
- “Turning in the Widening Gyre” 2013 for string quartet, premiered by the Australian String Quartet in Adelaide 2014, 6:00, winner of a place in the National Composer’s Forum 2013
- “The Rose that Wept” 2017 for string quartet, written for and performed by the Goldner String Quartet, premiered by the Flinders String Quartet, commissioned by the National Women in Composition Development Program, winner of a place in the Flinders Quartet Composition Competition 2017
- “Run Along” 2018 for SATB accompanied choir for the Gondwana Singers performed at the National Choral School 2018 3:30, written for the National Gondwana Choral School
- “Catch Me if You Can” 2016 for solo marimba, written for and performed by Claire Edwardes 7:00, commissioned by the National Women in Composition Development Program
- “Exhale” 2016 for solo cello, written for and performed by Georg Pedersen, 5:00, commissioned by the National Women in Composition Development Program
- “Katharos” 2016 for Symphony Orchestra, written for and performed by the Tasmanian Symphony Orchestra, 6:00, commissioned by the National Women in Composition Development Program
- “I Beat with the World Outside” 2017 for unpitched percussion and track, written for and performed by Claire Edwardes, 5:00, commissioned by the National Women in Composition Development Program
- “The Aryshire Hermit” 2017 for flute and harp, written for and premiered by the Canberra Symphony Orchestra 2017, 5:00, commissioned by the National Women in Composition Development Program
- “Afflatus” 2017 for piano trio, commissioned and premiered by the Muses Trio 2018, 4:30
- “Playing with Fire” 2017 for SATB unaccompanied choir, written for and premiered by the Sydney Philharmonia Choirs 2017, 6:00, commissioned by the National Women in Composition Development Program
- “Joyeux Noel” 2016 for SATB unaccompanied choir, written for the Sydney Philharmonia Choirs’ Christmas concert, 5:00, commissioned by the National Women in Composition Development Program

- “Fevered Dreaming” 2017 for Symphony Orchestra, written for and performed by the Tasmian Sympony Orchestra, 15:00, commissioned by the National Women in Composition Development Program
- “The End” 2017 for viola and piano, written for and performed by Steffanie Farrands (principle viola TSO), commissioned by the National Women in Composition Development Program
- “Steer a Story Carved” for SATB soloists, written for and performed by the Song Company, written for the National Gondwana Choral School
- “Sega Syzygy” for recorder quintet, commissioned by the Justice of Paris quintet 2018, premiered by said quintet Nov 2019