

20 October 2025

To Whom It May Concern,

I met Netta in 2012 while working as a dancer in the opera *Climbing Toward Midnight*, directed by her and produced by Sydney Chamber Opera. Originally, the production featured only two opera singers. When the female singer sprained her ankle, Netta devised a brilliant creative solution: the singer would perform from the balcony in a relaxed position, while I was invited to take her place on stage. In hindsight, it proved to be an ideal artistic decision.

Netta led the process with great professionalism, intelligence, and imagination. The rehearsal period was based on active analysis. It was coherent, collaborative, and deeply engaging. I learned a great deal from her direction. Her ability to interpret and unlock the depth of a complex libretto, music, and character is truly remarkable.

Netta has a deep love for music and has directed several operas. She has also worked as an assistant and revival director with both Opera Australia and the Israeli Opera. In addition, she has extensive experience as an actor. I had the opportunity to watch her solo theatre production *Sabra*, featured as part of the Sydney Fringe (2025). Written and performed by Netta, the piece is a dramatic, biographical exploration of her life & relations with her mum. Her performance masterfully combined intense dramatic moments with sophisticated humour. Her charisma and stage presence are captivating and deeply admirable. I also had the chance to see her perform at the Actors Studio in Israel (2024), and I know she has also created and performed her own original musical work. In her presentation, she sang and played piano, powerfully and emotionally conveying her experiences during COVID to a puppet cat. There is no denying her talent, passion, and ability to explore the human experience with honesty and pain.

I can clearly see the natural evolution of her artistic journey from acting to directing, and now to singing and producing music. The performing arts encompass a wide and interconnected field, and Netta moves between its forms with rare authenticity and insight. With her years of experience and artistic depth, I strongly believe that if she wishes to develop a unique theatrical-musical language, she should be wholeheartedly supported and encouraged to do so.

Sincerely,

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