Formed in 2012, the Australian Haydn Ensemble (AHE) burst onto the Australian music scene with passion and energy. It has performed all over Australia and has enjoyed many invitations to major Australian festivals such as the Adelaide Festival, the Canberra International Music Festival, the Melbourne Festival, and many others.

AHE will make its premiere U.S. tour in October 2023 with performances from coast to coast, including a New York début at Carnegie Hall.

Under the direction of Artistic Director and violinist Skye McIntosh, AHE is one of Australia’s leading historically-informed orchestras. AHE brings together world-class musicians who excel in both modern and period instrument performance and are highly committed to both historical research and performance. The group’s repertoire is principally music of the late Baroque and early Classical eras. The ensemble's name pays tribute to the great "Papa Haydn," who was a central figure of late 18th century music in Europe.

AHE has built a reputation for its vibrant and accessible performances, which are faithful to the sound-worlds that would have been familiar to Haydn and his contemporaries. AHE has received critical acclaim for its début recording on ABC Classics, *The Haydn Album*, which premiered at No. 1 on the Australian Classical Aria Charts. Gramophone magazine hailed the group as "a polished, style-conscious ensemble."

The Australian Haydn Ensemble has collaborated with many leading international and Australian historical specialist performers including Midori Seiler (Germany), Melvyn Tan (UK), Marc Destrubé (Canada), Catherine MackIntosh (UK), Charles Neidich (USA), Stefanie True (Canada), Erin Helyard (Australia), Neal Peres Da Costa (Australia), Sara Macliver (Australia), Helen Sherman (UK) and David Greco (Australia).

AHE's latest CD release is *Beethoven Piano Concertos Nos. 1 & 3* with leading historical keyboardist Neal Peres Da Costa. It has been applauded by leading music historian Clive Brown, who said it "marks a new and exciting development in period-instrument performance of Beethoven’s music. It offers a highly persuasive combination of impressive musicianship and convincing historical research."