



## Brett Carter Baritone

*Le Nozze di Figaro* – Mozart

"Brett Carter projected the Count's mood changes through finely detailed singing. He was imperiously in control on the surface, but his frustrations threatened to bubble through. He trod the fine line between simmering anger and loss of control and kept his character in check as one would expect for a man of his station. It was a particularly fine piece of acting aided by his ability to wear the Count's costumes with sartorial elegance. Form and substance were in tune with each other."

Alan True *Opera-Opera* January 2005

*Don Quichotte* – Massenet

"Brett Carter sang with a beguiling sense of mischief in the early stages. He was totally at home in the role which is the dramatic lynchpin of the work. The final two acts found him plumbing the depths of emotion and he managed this as well as he did the lighter moments at the beginning of the opera...The death scene with Sancho was as close to a tear-jerker as you will get; but it was not maudlin, just fine acting."

Alan True *Opera-Opera* October 2004

Brett Carter began his vocal studies at the Western Australian Conservatorium of Music after completing a Certificate of Classical Guitar. He graduated in 2002 with the Diploma and Bachelor of Performing Arts in voice.

During his time at the Conservatorium, Brett undertook several operatic roles including Seneca in *L'incoronazione di Poppea*, Olin Blich in Carlisle Floyd's *Susannah*, both the roles of Caronte and Apollo in *L'Orfeo*, and Amantio di Nicolai in *Gianni Schicchi*.

In 2000 Brett joined the West Australian Opera and received a scholarship to the Australian National Academy of Music in Melbourne, where he workshopped the roles of Leporello in *Don Giovanni* and the title role in *Le Nozze di Figaro*. He also was the recipient of a scholarship to attend the University of Cincinnati Music Festival in Lucca, Italy, which enabled him to perform and workshop the role of Guglielmo in *Così fan tutte*, as well as an outdoor performance of *Don Giovanni*.

Brett was a fulltime performer at the Australian Opera Studio from 2003 where his roles included Elviro in *Xerxes* (Handel), Peter in *Hänsel und Gretel* (Humperdinck), Dr. Falke in Strauss' *Die Fledermaus*, the title role in Mozart's *Don Giovanni*, Tolomeo in *Giulio Cesare* (Handel), Prince Tarquinius in *The Rape of Lucretia* (Britten), Sancho in *Don Quichotte* (Massenet), and Il Conte Almaviva in Mozart's *Le Nozze di Figaro*.

Further performances in Perth included recitals for the Lieder Society of W.A., as soloist with Collegium Musicum, the prologue from *Pagliacci* with the West Australian Symphony Orchestra and a programme of cabaret songs as well as a recital for ABC Radio.

In 2006 Brett joined Opera Queensland's Young Artist Programme, where he took roles in all three major productions, including Gregorio in *Romeo and Juliet* and Ivan in *Die Fledermaus*.

Following his year with Opera Queensland, Brett won the German Opera Award and took up his position as a principal artist at the Hessische Staatstheater in Wiesbaden where his roles in the 2007-2008 season include Papageno in *Die Zauberflöte*, Dr Falke in *Die Fledermaus*, Kilian in *Der Freischütz*, Schaunard in *La Bohème*, Schlemihl/Hermann in *The Tales of Hoffmann*, 2nd Nazarener in *Salome*, Il Barone in *La Traviata*, Sciarrone in *Tosca*, and Egon von Wildenhagen in *Der Vetter aus Dingsda*.

This biography is for website use only. For a full and updated biography for publication or for use in programs, or a shorter version, please email [enquiries@artsmanagement.com.au](mailto:enquiries@artsmanagement.com.au)

Telephone (02) 9211 9422 Facsimile (02) 9211 9466 E-mail [enquiries@artsmanagement.com.au](mailto:enquiries@artsmanagement.com.au)