

# ArtsManagement



## John Wregg Director

*Pagliacci* – Canterbury Opera

"John Wregg's production, aided by Mark McEntyre's designs create a truly realistic environment in which this tragedy is played out. The chorus was particularly well managed with their participation instrumental to the success of this performance. From a production point of view this was *verismo* at its very best."

Michael Sinclair

*The Opera Critic* October 2005

*The Barber of Seville* - Wellington City Opera

"The big bang came from Barber. Others burlesque the piece, but this production settled for musicality and - there's no other word for it - charm. The humour wasn't imposed from outside, with arch characterisation and lots of stage business but from inside, with believable characters and human rather than stage comedy.

John Wregg, director, even managed to integrate chorus and curtain calls into a production that was a model of Rossinian style."

Witi Ihimaera *December 1996-January 1997*

John Wregg is one of Australia's most experienced and versatile directors. A graduate in law at Melbourne University, he worked as an actor, theatre designer and director in Australia before spending two years in Italy in the film industry. In 1985 John was assistant director on *Le Nozze di Figaro* at Covent Garden and in 1986 he was awarded the Bayreuth Scholarship and the Wagner Society Scholarship.

He has been artistic director of St Martin's Mobile Theatre, New South Wales Youth Theatre, Australian Theatre for Young People and Bondi Pavilion Theatre as well as the founding director of the Lygon Street Festa in Melbourne. He was a Resident Director with the Australian Opera, now Opera Australia, from 1981 – 1996 and artistic director of Sydney Metropolitan Opera, later Music Theatre Sydney, specialising in new Australian chamber operas, from 1989 to 1997 and Founding Director of the School of Performing Arts, UCOL, Palmerston North in New Zealand (1998 to June 1999). He is also an accredited valuer for the Cultural Gifts Tax Incentive Scheme.

In August 2009 he directed *Into the Woods* for Central Queensland Conservatorium and this year will direct a new opera, *Pan Jinlian*, with libretto by Linda Jaivin in a co-production with the National Peking Opera Company of China. *Pan Jinlian* will open in September 2010 at the Mei Lanfang Grand Theatre in Beijing, China.

More recently he has revived *Lucia di Lammermoor* for Opera Queensland and, with Sumi Jo in the title role, for Opera Australia and *Un Ballo in Maschera* for Opera Queensland and State Opera of South Australia. He directed the Andrew Schultz cantata *Journey to Horseshoe Bend* for Sydney Symphony, devised and directed a project entitled *The Origins of Opera* as Visiting Fellow at the Faculty of Creative Arts, University of Wollongong and *Carmen* and *Madama Butterfly* for his company Simply Opera at Parramatta Riverside Theatre. He also directed the musicals *Cinderella* and *Closer Than Ever* for Central Queensland Conservatorium of Music, new productions of *La Forza del Destino*, *Suor Angelica* and *Pagliacci* for Canterbury Opera and *L'Elisir d'amore* and scenes from *Pagliacci* at the Galati Opera Theatre, Romania.

John has also adjudicated for singing competitions, the Opera Foundation Shell/Covent Garden and Italian Scholarships, Titta Ruffo Concorso in Pisa, Concorso Lirico Internazionale G.Martinelli-A.Pertile in Montagnano in Italy and the Blue Danube Competition in Galati, Romania.

John's other productions include *Aida*, *I Masnadieri*, *The Bamboo Flute* and *Poe* for the Australian Opera, *Orpheus and Euridice* for Opera Ensemble, *Carmen* and *Madama Butterfly* for Hunter Opera and *Così fan Tutte* and *The Bartered Bride* for Canberra School of Music. Productions for Sydney Metropolitan Opera include *Black River*, *The Bamboo Flute*, *Beach Dreaming*, *Foxy* and *Fahrenheit 451*, *Christina's World* and *Casanova Confined*. He has directed *Il Barbiere di Siviglia* and *Don Giovanni* for Wellington City Opera, a semi-staged concert version of *Black River* for Festival of the Dreaming, the Journey to Nationhood segment of the Centennial Park Ceremony for the Centenary of Federation and *Carmen* and *Tosca* for Melbourne City Opera.

John has written for film, television and theatre. His work includes English translations for his own productions of *Orpheus and Euridice* and *Carmen*, surtitles for *Medée* and *Il Forza del Destino* for Opera Australia and libretti for new operas, most recently *Woman Dreaming* for Music Theatre Sydney. He was script editor on the film of Sydney Metropolitan Opera's *Black River* which received an AFI nomination for Best

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Screenplay and won the *Grand Prix Opera Screen '93 Prize* in Paris. He is currently awaiting the filming of his screenplay about the composer Peggy Glanville-Hicks written with Kevin Lucas.

His revivals for Opera Australia include *Adriana Lecouvreur*, *Madama Butterfly*, *Manon*, *Così fan Tutte*, *The Magic Flute*, *Il Barbiere di Siviglia*, *Falstaff*, *La Traviata*, *La bohème*, *Otello*, *The Abduction from the Seraglio*, *Le Nozze di Figaro*, *Carmen*, *Macbeth*, *Turandot*, *Fidelio*, *La Forza del Destino*, *Lohengrin*, *La Fanciulla del West*, *Die Meistersinger von Nürnberg*, *Lucia di Lammermoor* and *Un Ballo in Maschera*.

John Wregg's Manager Worldwide is Judith Alexander: [judith@artsmanagement.com.au](mailto:judith@artsmanagement.com.au)  
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