



Steve Davislim

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# Steve Davislim

## Tenor

*Turbulent Heart*, Melba Recordings

"...as powerfully sure in the lower notes and as he is shining in the highest... add to this exemplary French diction and phrasing, an expressive use of rubato, a warm tone colour, a natural musicality; one finds oneself running out of superlatives"

OPÉRA (France) | February 2010 | Gérard Condé

*Benjamin Britten Folksong Arrangements*, Melba Recordings

"I would simply add that Davislim, Young and Melba Recordings have (remarkably) excelled themselves; this release is worth several times its weight in gold."

Music and Vision Daily (U.K.) | 19 April 2009 | Howard Smith

*Winterreise*, Melba Recordings

"I found this a spell-binding and compulsive performance, forming a moving narrative which reflects the scale of emotions expected in Biedermeyer Vienna of the 1820s, and not the Vienna of Freud and Schönberg. No doubt Davislim will record *Winterreise* again later in his career, but this one is already worthy to be counted amongst the best. ....This youthful *Winterreise* is a substantial addition to Melba's growing catalogue of SACDs, and for sound, this one is so far probably the best of all."

SA-CD.NET (UK) | 14 February 2009 | John Miller

Mozart: *Die Entführung aus dem Serail*, MET New York, April 2008

"Steve Davislim made a very fine house debut as Pedrillo, singing with an appealing tenor and lively stage presence. There were plenty of sparks between him and Blondchen."

The New York Times | 28 April 2008 | Vivien Schweizer

*Messiah*, National Symphony Orchestra

"...Steve Davislim was the night's standout; his voice was light and richly coloured and he used it with impressive finesse."

The Washington Post | 19 December 2008

*Der Traumgöрге* Zemlinsky, Berlin

"Steve Davislim manages to bring charisma and intelligence to the murderously difficult role, singing with lyrical refinement and courage."

*Financial Times* | 5 June 2007 | Shirley Apthrop

Idomeneo Mozart, La Scala

"Steve Davislim sang a beautifully poised and cleanly tuned Idomeneo, unfazed by the challenge of *Fuor del mar*."

*The Telegraph* | 10 December 2006 | Rupert Christiansen

Twice awarded the Queen Elizabeth II Silver Jubilee award and Australia Council scholarship, Australia's leading young tenor is at the forefront of a new generation of singers. Acclaimed throughout the world for his beautiful lyric voice, strong stage presence and remarkable agility he is in demand internationally on both concert and operatic stages.

He began his musical training as a horn player and studied voice at the Victorian College of the Arts with Dame Joan Hammond. He then also studied with Gösta Winbergh, Ileana Cotrubas, Luigi Alva and attended Irwin Gage's Lieder class.

Steve Davislim began his professional career as an ensemble member of the Zurich Opera, where his numerous roles included *Almaviva/Il barbiere di Siviglia*, *Steersman/Der fliegende Holländer*, *Camille/Die lustige Witwe*, *Tamino/Die Zauberflöte*, *The Painter/Lulu* under Franz Welser-Möst, *Don Ottavio/Don Giovanni* and *Ferrando/Così fan tutte* with Nikolaus Harnoncourt and *Der Prinz* in Heinz Holliger's *Schneewittchen*.

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# ArtsManagement

Engaged at the most prestigious opera theatres and concert venues world-wide, he has appeared at the State Opera Berlin (Almaviva), State Opera Vienna (Tamino), Hamburg Opera (Lensky/*Onegin*, Tom/*The Rake's Progress*, Almaviva), Royal Opera House Covent Garden (Fenton/*Falstaff*), The Australian Opera in Sydney (Don Ottavio, Lensky, David/*Die Meistersinger*), at the Chatelet Paris in the title role in Weber's *Oberon*, Lyric Opera Chicago (Jacquino/*Fidelio*) under Christoph von Dohnanyi, Pedrillo/*Die Entführung* at the Met and with the Semperoper Dresden as Tom in *The Rake's Progress*.

A turning point in his career was his interpretation of Idomeneo at the opening of La Scala di Milano in December 2005 under Daniel Harding. He was subsequently invited back to La Scala in 2007 to sing the title role in the world premiere of *Teneke* by Fabio Vacchi under Roberto Abbado and will sing in concerts there in 2010 and the role of Tamino/*Zauberflöte* in 2011. Davislim also performed a much acclaimed Görgé in Zemlinsky's *Traumgörgé* in the Deutsche Oper Berlin.

Steve Davislim has performed with the most prestigious orchestras in the Europe, Australia and the US including the Australian Chamber Orchestra and the Melbourne Symphony Orchestra; the Cleveland, San Francisco and Chicago Symphony Orchestras; the Royal Danish Orchestra, the Symphony Orchestras of Zurich, Vienna, Turin, Madrid, Dresden, Paris, Rome (Santa Cecilia) Brussels, Lyon at the BBC Symphony Orchestra, London Symphony and Phil., Vienna Phil., Berlin Phil. all the radio orchestras of Germany and also at the BBC Proms, New York Lincoln Center Festival and Mostly Mozart Festival and the Salzburg and Lucerne Festivals. Recently he performed Haydn's *Creation* with William Christie on tour, *A Child of Our Time* with Sir Colin Davis at the Barbican London, *St. Matthew Passion* in Munich and Boston with Haitink, and *Messiah* in Washington.

He has worked with such esteemed conductors as Claudio Abbado, Yuri Ahronovitch, Sir Colin Davis, Rafaele Frühbeck de Burgos, Adam Fischer, Sir John Eliot Gardiner, Valery Gergiev, Michael Gielen, Nikolaus Harnoncourt, Bernard Haitink, Thomas Hengelbrock, René Jacobs, Armin Jordan, Lorin Maazel, Marc Minkowski, Sir Roger Norrington, Antonio Pappano, Michel Plasson, Sir Georg Solti, Riccardo Chailly, Marcello Viotti, Jeffery Tate, Franz Welser-Möst, Philippe Herreweghe and David Zinman.

The season 2009/10 saw him singing *L'Arborio di Diana* at the Liceu Barcelona, Max in *Der Freischütz* in Baden Baden with Hengelbrock and *Candide* at the Vienna Konzerthaus. Concert engagements include Beethoven's Symphony no. 9 with Christian Thielemann in Munich, and in Vienna's Musikverein with Haselböck, a tour with John Eliot Gardiner and the London Symphony Orchestra, Elijah with the Munich Philharmonic, Mendelssohn's *Lobgesang* at BBC Proms and Maggio Musicale Florence with Hogwood, Liszt's *Faust Symphony* at the Tonhalle in Zürich with Alan Gilbert, Schumann's *Faust Szenen* at La Scala and with Hogwood and the Gewandhaus Orchestra Leipzig. He recorded Martinu's *Julietta* with Sir Charles Mackerras and later performed this with the Berlin Philharmonic, gave a recital of *Die Schöne Müllerin* with Gerold Huber in Vienna's Konzerthaus and performed Haydn's *Creation* with Martin Haselböck and the Sydney Symphony as well as Handel's *Messiah* at the Musikverein Vienna.

Forthcoming engagements include Beethoven's *9th* with the Melbourne Symphony, London Symphony and Radio France, *Tamino* at La Scala, Chausson's *Poeme de l'amour et de la mer* with the Queensland Symphony, Schubert's *Lazarus* with the Deutsche Symphony Berlin, *L'Arbore di Diana* at the Montpellier Festival, *Messiah* with the New York Philharmonic, Dvorak's *Stabat Mater* with the National Symphony Washington, Mendelssohn's *Lobgesang* with the Gewandhaus Leipzig, Martinu's *Juliette* at the Geneva Opera and his debut as Titus (*Clemenza di Tito*) at the Semperoper Dresden.

His numerous recordings include Brahms *Rinaldo* (EMI) with Michel Plasson, Holliger's *Schneewittchen* (ECM), Beethoven's *Symphony No. 9* with David Zinman (Arte Nova), Beethoven's *Christ on the Mount of Olives* and *Mozart's Requiem* (Opus 111), Tippett's *A Child of Our Time* with Colin Davis (LSO Live), Rossini's *Petite Messe Solennelle*, Martin's *Le vin herbé* and Haydn's *Creation* (Harmonia Mundi) and Martinu's *Julietta* under Charles Mackerras (Supraphon). He has made numerous recordings for the Australian label Melba, including a solo album of Richard Strauss songs with the State Orchestra of Victoria under Simone Young, Saint-Saens' *Hélène* and *Nuit Persane*, Britten's *Folksongs* and Schubert's *Winterreise*, and several recordings for DGG including Handel's *Lotario* and *Rodelinda* with Alan Curtis, Bach cantatas with Sir John Eliot Gardiner, *Mozart's Requiem* under Christian Thielemann, and the tenor solo in Szymanowski's *Lied der Nacht* with Pierre Boulez with the Vienna Philharmonic.

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This biography is valid until July 2011 and should not be altered without consultation with Arts Management

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