

BALMER & DIXON MANAGEMENT AG

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Steve Davislim, Tenor

Australia's leading 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.

Steve Davislim began his professional career as an ensemble member of the Zurich Opera, where his numerous roles included *Almaviva*/BARBIERE DI SIVIGLIA, *Camille*/MERRY WIDOW, *Tamino*/MAGIC FLUTE, *The Painter*/LULU under Franz Welser-Möst, *Don Ottavio*/DON GIOVANNI and *Ferrando*/COSÌ FAN TUTTE with Nikolaus Harnoncourt and *The Prince* in Heinz Holliger's SCHNEEWITTCHEN (Snowwhite).

He also appeared at the State Opera Berlin and in Dresden (*Almaviva*, *Tamino*, *Don Ottavio*, *Tom Rakewell*/THE RAKE'S PROGRESS), State Opera Vienna (*Tamino*), Hamburg Opera (*Lensky*/ONEGIN, *Tom Rakewell*, *Almaviva*), Royal Opera House Covent Garden (*Fenton*/FALSTAFF), The Australian Opera in Sydney (*Don Ottavio*, *Lensky*, *David*/MEISTERSINGER), at the Châtelet Paris, *Endimione*/L'ARBORE DI DIANA at the Liceu Barcelona and at the Montpellier Festival. In Caen and London in the title role in Weber's *Oberon* (with subsequent CD recording), Lyric Opera Chicago and the MET (at both *Pedrillo*/ENTFÜHRUNG), the Salzburg Festival (*Pong*/TURANDOT) and at the Deutsche Oper Berlin (Zemlinsky's TRAUMGÖRGE).

A turning point in his career was the invitation for Idomeneo for the opening night of La Scala di Milano in December 2005 under Daniel Harding. He was subsequently invited back in 2007 to sing the title role in the world premiere of *TENEKE* by Fabio Vacchi under Roberto Abbado and *Tamino* in 2011. 2009, he sang his first *Max*/FREISCHÜTZ at the Baden-Baden Festival, *Michel* in Martinu's rarely performed JULIETTA in Geneva and *Tito*/CLEMENZA as well as *Flamand*/CAPRICCIO under Thielemann in Dresden, followed by the *Steersman*/FLYING DUTCHMAN in a concert version recorded on CD in Berlin, a role he was subsequently invited for, at the Orange Festival in 2013. In the same year, he gave his debut as *Erik* in the same opera in Oslo. 2014, he sang *Pylade* in a new production of Gluck's IPHIGÉNIE EN TAURIDE at the Grand Théâtre de Genève. Further appearances include *Baron Kronthal*/WILDSCHÜTZ (Lortzing) as well as *Tamino* in Dresden and in Kuala Lumpur, *Tom Rakewell* in Helsinki, Britten's WAR REQUIEM in Philadelphia, *Ferrando* in Geneva, *Belmonte* at the Teatro San Carlo in Naples, etc.

Steve Davislim is also a regular guest on the concert stages all over the world, recently for works such as Schnittke's FAUST CANTATA at the Musikverein Vienna, Beethoven's SYMPHONY NO. 9 (with LSO/Haitink, in Vienna, Hamburg, Baden-Baden/Rattle, at the Styriarte Graz and the Salzburg Festival, both under Orozco-Estrada, in Paris, Montpellier, Berlin Philharmonic, all the radio orchestras of Germany; and also at the BBC Proms, Lucerne Festival, Leipzig/Nelsons and Sydney), Bruckner's TE DEUM under Muti in Chicago, DAS LIED VON DER ERDE in Bordeaux, performances of MESSIAH with the Melbourne and the New Zealand Symphony Orchestras, MISSA SOLEMNIS at the Rheingau Music Festival and in Karlsruhe, both under Andrés Orozco-Estrada, Mendelssohn's ELIAS in Leipzig, Beethoven's SYMPHONY NO. 9 in Sydney, Paris and Leipzig as well as Beethoven's CHRISTUS AM OELBERG in Innsbruck, Bonn, Antwerp and Amsterdam, DIE WALPURGISNACHT, conducted by Thomas Hengelbrock in Paris, Dvorak's STABAT MATER in Berlin as well as Mozart's C-MOLL-MESSE in Munich, Augsburg and Würzburg, Mozart's REQUIEM in Lisbon, Barcelona and Madrid, LES ILLUMINATIONS under Simone Young in Sydney, Dvorak's STABAT MATER under the baton of Christoph Eschenbach in Odense (DK), MISSA SOLEMNIS with Le Concert Olympique in Antwerp, Berlin and Baden-Baden, WEIHNACHSTORATORIUM in Munich, Beethoven's SYMPHONY NO. 9 under Andrés Orozco-Estrada at the Vienna Konzerthaus, a LIEDER RECITAL at the Elbphilharmonie in Hamburg, LE ROI DAVID in Madrid, ELIAS in Zurich with the Tonhalle Orchester under Thomas Hengelbrock, etc.

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

His recordings: Brahms' RINALDO/ Michel Plasson (EMI), Holliger's SCHNEEWITTCHEN (ECM), Beethoven's CHRISTUS AM ÖLBERGE, Mozart's REQUIEM (Opus 111), Tippett's A CHILD OF OUR TIME/ Colin Davis (LSO Live), Rossini's PETITE MESSE SOLENNELLE, Martin's VIN HERBÉ, Haydn's SCHÖPFUNG (Harmonia Mundi) and Martinu's JULIETTA/ Charles Mackerras (Supraphon). On Melba: Richard Strauss' Songs with orchestra/ Simone Young, Saint-Saëns' Hélène and Nuit Persane, Britten's Folksongs, Schubert's WINTERREISE. On DG: Händel's LOTARIO and RODELINDA/ Alan Curtis, Bach Cantatas/ Sir John Eliot Gardiner, Mozart's REQUIEM/ Christian Thielemann, etc.

Among the future engagements: DAS KLAGENDE LIED with the Sydney Symphony Orchestra under Simone Young at the opera house of Sydney, Beethoven's SYMPHONIE NR. 9 with the Orchestre de Paris under Riccardo Chailly at the Philharmonie de Paris, MISSA SOLEMNIS with the Royal Liverpool Philharmonie under Andrew Manze at the Liverpool Philharmonic Hall, DIE WALPURGISNACHT with the Gewandhausorchester under Andrés Orozco-Estrada in Leipzig, Haydn's STABAT MATER under René Jacobs in Basel, Aix-en-Provence and Zürich, Dvorak's STABAT MATER under Christoph Eschenbach at the Konzerthaus Berlin, MISSA SOLEMNIS with the Orchestre National de France under Andrés Orozco-Estrada at the Philharmonie de Paris, etc.