

Steve Davislim

tenor

Twice awarded the Queen Elizabeth II Silver Jubilee award, Australia's leading tenor Steve Davislim is at the forefront of the 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.

Engaged at the most prestigious opera theatres and concert venues world-wide, he has appeared at the State Opera Berlin (Almaviva), Deutsche Oper Berlin (Zemlinsky's *Traumgörge*), 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 came with his engagement to sing the title role of *Idomeneo* at the season opening of La Scala, Milan in 2005, under Daniel Harding. He was invited back to La Scala in 2007 for the world premiere of Fabio Vacchi's *Teneke*, under Roberto Abbado and again in April 2011 as Tamino in *The Magic Flute*.

Steve Davislim has performed with the most prestigious orchestras in Europe, the United States and Australia: the New York Philharmonic, Cleveland, San Francisco, Chicago and National Symphony Orchestras, the Australian Chamber and the Melbourne Symphony Orchestras, the Royal Danish Orchestra, the Symphony Orchestras of Zurich, Vienna, Turin, Madrid, Dresden, Brussels, Lyon and the London BBC Symphony Orchestra, and in major festivals, including the BBC Proms, Lincoln Center Festival, Mostly Mozart, Lucerne and Salzburg, where he sang in Puccini's *Turandot* under Valery Gergiev (recorded for Decca and TDK DVD). 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.

Highlights of the 2011-12 season included his debut with the New York Philharmonic in Handel's *Messiah* under Peter Schreier, 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. Among other notable recent performances, he sang Soler's *L'Arborio di Diana* at the Liceu Barcelona, Max in *Der Freischütz* in Baden Baden and *Candide* at the Vienna Konzerthaus; Beethoven's Symphony no. 9 with Christian

Thielemann in Munich, and again in Vienna's Musikverein with Martin Haselböck, a tour with John Eliot Gardiner and the London Symphony Orchestra, *Elijah* with the Munich Philharmonic, Mendelssohn's *Lobgesang* at the 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 again with Hogwood and the Gewandhaus Orchestra Leipzig. He recorded Martinu's *Julietta* with Sir Charles Mackerras and Szymanowski's *Lied der Nacht* with Pierre Boulez and the Vienna Philharmonic.

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, and Mozart's *Requiem* under Christian Thielemann.

Steve Davislim began his musical training as a horn player. He studied voice at the Victorian College of the Arts with Dame Joan Hammod, working also with Gösta Winbergh, Ileana Cotrubas and Luigi Alva. He attended Irwin Gage's *Lieder* class and the International Opera Studio in Zurich and began his professional career as an ensemble member with 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*, Ferrando/*Così fan tutte* with Nikolaus Harnoncourt and Der Prinz in Heinz Holliger's *Schneewittchen*.

July 2012

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Press comments:

Titus in Mozart's *La Clemenza di Tito*, Semperoper, Dresden:

“The Australian tenor Steve Davislim, who has already sung in the major opera houses and with this premiere gave his debut as Titus, dominated with his full, pleasant-sounding and expressive voice that he could easily use in all registers - a voice that is absolutely memorizing.”

Der Neue Merker – May 25, 2012

Szymanowski's *Song of the Night*, London Symphony Orchestra:

“Szymanowski's *Symphony No. 3* was the biggest revelation of the night. Joined by the tenor Steve Davislim, the orchestra performed this incredible paean to the universe with truly

brehtaking breadth and depth of expression: musical, poetical and spiritual. Davislim's magnificent tenor voice, echoed by a chanting chorus, invoked the poet's mysterious and majestic night vision. On listening to this music, one experiences an entire universe of sound. Szymanowski, Eötvös, Davislim, and every chorus member contributed to this most ecstatic poetic vision, perfectly translated into music."

Backtrack.com - May 10, 2012

"Steve Davislim was the rapturous soloist." The Guardian - May 9, 2012

Dvorak Stabat Mater, National Symphony Orchestra:

"The quartet of vocal soloists all shone in solo moments, but also made an elegantly balanced ensemble, careful not to overpower one another. Tenor Steve Davislim had the sweetness needed for the exposed solo 'Fac me vere tecum flere,' and enough ping on the heroic side to be heard."

Washington Post - March 23, 2012

"Tenor Steve Davislim's silvery, lyric tenor was the perfect male counterpart to Ms. Schwanewilms' soprano - delicate, nuanced, and almost understated in the composer's contemplative moments, yet capable of surprising power and drama when the score called for both."

Washington times, March 24, 2012

Recording of Vaughan William's *On Wenlock Edge*:

"Set down in the ideally intimate acoustic of Melbourne's Iwaki Auditorium, it finds that consummate Australian tenor, Steve Davislim, teaming up with the youthful Hamer Quartet and pianist-composer Benjamin Martin for a radiant account of Vaughan Williams's 1909 Housman-cycle. Only superlatives will do for the musicianship on show: Davislim sings with an exquisite sensitivity, idiomatic understanding and honeyed tone that call to mind no less distinguished a former exponent than Ian Partridge (high praise indeed!), and his gifted colleagues are likewise wholly attuned to the idiom."

Classical Review - February 1, 2012

"Having Steve Davislim as soloist is a tremendous advantage that avoids any hint of preciousness and takes the cycle for what it is, a subtle and beautifully colored 20th-century masterpiece."

The Guardian - February 23, 2012

"Tenor Steve Davislim with Benjamin Martin and the Hamer Quartet find quiet beauty in the sadness of these poems, and the fine audio experience provided by the SACD format makes for a profoundly moving experience."

Limelight Magazine - February 29, 2012

"Praise, too, for the always dazzling and exemplary voice of Steve Davislim [...] in one of the most beautiful SACDs from the start of 2012."

Opus Houte Definition - February 6, 2012

Idomeneo, Barbican Center, London:

"Steve Davislim as Idomeneo voiced a sweet, suave 'Vedrommi intorno' in Act I, followed by a barnstorming 'Fuor del mar' in II, the coloratura as accurately and scrupulously dispatched as I've ever encountered live. His sound is clear, forward and beautifully 'finished', like Rolfe-Johnson crossed with a touch of Wunderlich."

Opera Britania

“Only superlatives will do for the musicianship on show: Davislim sings with an exquisite sensitivity, idiomatic understanding and honeyed tone.”

The Classical Review – February 1, 2012

New York Philharmonic in Handel’s *Messiah*:

“The tenor Steve Davislim and the bass were uniformly superb.”

New York Times - December 1, 2011

“The amazing young Australian tenor, Steve Davislim, who has already earned a stellar reputation in European opera houses in roles extending from Mozart to Wagner and contemporary opera, as well as Bach and Handel, set *Messiah* in motion with the rich, darker part of his range in his E Major recitative and song.”

New York Arts - December 14, 2011

Recording of Wagner’s *Fliegende Holländer* conducted by Marek Janowski:

“Silky-voiced Steve Davislim (Steurermann).”

Audiophile Audition - December 8, 2011

Szymanowski’s Symphony No 3, ‘Song of the Night,’ Vienna Philharmonic, Pierre Boulez:

“This astonishing piece sets ecstatically mystical poetry by the great Persian poet Rumi, which imagines the soul in flight among the stars and planets. The Vienna Philharmonic glows. Steve Davislim infuses Szymanowski’s sinuous quasi-oriental lyricism with real yearning.”

The Telegraph – September 25, 2010

Davidde Penitente:, Mostly Mozart Festival, Lincoln Center, New York city:

“Steve Davislim imbued the tenor solos with suavity and style.”

Financial Times – August 25, 2010

“A te, fra tanti affanni, an elaborate showpiece for tenor, begins with an intricate solo instrumental quartet. Tenor Steve Davislim sang with robust tone and ardent lyricism.”

New York Times – August 22, 2010

Turbulent Heart: Music of Vierne and Chausson, Melba Records:

“Davislim’s voice has beautifully polished finish, and bloom and his French declamation resonates with sophisticated stylish eloquence. This disc shines light on a bold forgotten style.”

Sydney Morning Herald - April 24, 2010

“Dramatic elegance is an apt description for these French symphonic poems and their performance by Australian tenor, Steve Davislim. Having reviewed an earlier disc by this singer, my admiration grows with this recording. His range of expression in Vierne’s music covers the horror engendered in his setting of ‘Les Djinns’ through the joyful anticipation of love mixed with sadness of unfulfilled love in ‘Eros’ and the soulful questioning of the beautiful, delicate aspects of life in ‘Pysché.’ Steve Davislim brings great sensitivity to Chausson’s ‘Poème de

l'amour et de la mer.' From the above you will realize that there is mainly sadness expressed in these works, but oh! so exquisitely!"

Fine Music - April 2010

"Davislim has a voice of penetrating beauty. Highly recommended."

The Northern Echo - February 1, 2010

"Australia's leading tenor Steve Davislim performs a programme of rarely heard works by Chausson and Vierne. Davislim has a voice of penetrating beauty which is perfectly balanced by the Queensland Orchestra. Highly recommended.

The Northern Echo (UK) – February 1, 2010

****Diamant Opéra**** (Special Commendation):

"An Australian tenor and a French conductor transform Chausson's celebrated *Poème de l'amour de la mer* partnered with some extremely rare and passionate works for voice and orchestra by Vierne. This is a revelation and one of the highlights of the start of 2010. Struck with admiration while listening to this disc, the lack of imagination on the part of symphonic organisations and the timidity of the public makes one's head swim. Without doubt the *Poème de l'amour et de la mer* is performed more today than it once was, but is sung by female voices when it was intended for a tenor. It is true that Chausson sets more in the lower than the higher part of the range but this suits Steve Davislim perfectly, as powerfully sure in the lower notes and as he is shining in the highest. All of the romantic repertoire for 'bari-tenors' would welcome him with open arms. 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. This is a recording that has revealed to us four symphonic poems for voice and orchestra written by Vierne between 1914 and 1931. Steve Davislim draws an elegant line with his multifaceted voice. One cannot overstate the ideal understanding of this music. There can be only one imperative – Discover!"

OPÉRA (France) - February 2010

"Davislim's voice soars with all of the passion inherent in Chausson's exquisitely rendered score, surely one of the masterpieces of the post-romantic age, and one of the composer's top three orchestra works. The sonic spread here is equally lush and overflowing. Louis Vierne's works are surely among the most beautiful, lush, splendid, and emotionally windswept. I loved it, with thanks to Davislim's great interpretative nuances and the superb playing of the Queensland Orchestra. This disc is a must have from this year's crop."

Audiophile Audition - December 1, 2009

Haydn Creation, Sydney Symphony Orchestra, Martin Haselbock, conductor:

"It was tenor Steve Davislim, however, who most brought to the lines that natural musicality and shape that is the life of the classical style." Sydney Morning Herald - December 12, 2009

"Australian tenor Steve Davislim (Uriel) has carved out a significant international career. His honeyed tone and penetrating clarity made it clear why he is in such demand. This outstanding performance was an inspiring tribute to this great master."

The Australian - December 11, 2009

"Davislim was meticulous in intonation and expression as the angel Uriel and the trios and duets were all finely balanced."

Wentworth Courier - December 10, 2009

Schubert's *Winterreise*, Melba Records:

“And so to the favourite song of many, 'Der Lindenbaum'. Davislim sings it with touching sensitivity, does not make too much of the agitated middle passage and ends on a note of quiet reflection that perfectly encapsulates the thought of finding peace under a beloved lime tree. This song shows the two performers at their best. And so the journey goes on in similar vein, right up to the final and most enigmatic song of all, 'Der Leiermann', always a test of singer and pianist alike. To my mind Davislim and Romaniuk catch the essence of this quite well. But as a single performance I enjoyed it hugely, and it made me eager to hear both performers again, on record or in the concert hall: there is real quality in much of what they do. Davislim breathes well, sustains an often beautiful sound and his German timbre is excellent. So I am happy to give it three stars.”

Musicalcriticism.com - November 21, 2009

“Steve Davislim is a young Australian tenor whose impeccable musicality is married to a strong vocal personality and an attractive lyric tenor voice. The result is a superb recording of Schubert's *Winterreise*. He brings a very wide range of dynamics and colors to this music, essential if one is to remain engaged throughout. His phrasing is supple, his tone lovely at all dynamics, and his sense of the inner soul of these songs is as good as anyone's. This cycle runs the gamut from the poet's memories of past joy to undiluted despair and darkness, and Davislim conveys it all. The transition of mood and color from the fifth to the sixth song is immediate and stark: *Der Lindenbaum*, with its recollection of dreaming of love under the tree, and *Wasserflut*, which begins ‘Many a tear from my eyes/Has fallen into the snow;/The cold flakes thirstily drink/My burning anguish.’ Then the hushed beginning of *Auf dem Flusse*, with its almost whispered, airless tone catches you and draws you in. The enormous range of color he finds in *Irrlicht* is the work of a masterful singer. When he sings, in *Rast*, ‘Only now as I lie down to rest, do I notice how tired I am,’ the mental and physical exhaustion is tangible for the listener. And so it goes for 80 minutes—a performance of *Winterreise* that ranks with the finest I have heard. Even to those collectors who have more than one satisfying recording of *Winterreise* in their library, I can recommend this new one with unreserved enthusiasm.”

Fanfare – September/October 2009

“Mr. Davislim does have a fine tenor voice, ideally suited for this music, a full and rounded instrument that has its greatest strength in precisely the middle register where Schubert wallows in most of these songs. He is able to convey the few reversals of temperament when the tone changes from desperation to flippant moments of hope. This is a *Winterreise* that has much to offer and is able to present a special point of view.”

Fanfare – September/October 2009

“May be the best-sounding recording of Schubert's most personal work on the market. There is the excellent tenor of Mr. Davislim, a full yet rounded voice that seems to have its greatest strength in precisely the middle register that Schubert luxuriates in most of these songs. He has studied the works and feels the intimacy of each, yet also is able to convey the few reversals of temperament when the tone changes to moments of hopefulness. This is a *Winterreise* that has much to offer (and I cannot tell you how great the sound is).”

Audiophile Audition - March 6, 2009

“Australian tenor Steve Davislim is an extraordinary artist who has it all. Now at the beginning of his career, he has enjoyed particular success in Mozart, but contemporary opera also plays an important role. This recording of Schubert's *Winterreise* is outstanding, displaying the same qualities that distinguished his recent disk of Strauss lieder.”

Classical CD Review - March 2009

Chausson songs and Schubert's *Winterreise*, Melba Records:

“Davislim is among Australia's leading tenors and enjoys a growing reputation in major international opera houses and concert halls. Earlier this year I described his account of 'Winterreise' as a 'deeply-felt, superbly cogent performance.' And here within the French repertoire he maintains a stellar vocal quality previously evident. We backtrack to *Psyché* to find Vierge in less somber mode. Davislim floats his entry with the utmost delicacy while later on the blend of voice and orchestra glow together like radiant embers -- an exquisitely nuanced performance. Davislim's compelling performance combines the interpretative virtues of Canadian baritone, Jean-François Lapointe and the legendary gallic sensitivities of baritone Souzay. I cannot think of higher praise.”

Music & Vision - September 2009

“The Australian tenor, Steve Davislim, was more laid-back in his mellifluous proclamation of comfort and redemption.”

The Times - August 2, 2009

Mendelssohn's *Lobgesang*, BBC Proms (London):

“Steve Davislim's well-projected tenor stood out among the soloists.”

The Guardian – July 31, 2009

Michel in Martinu's *Juliette* with Magdalena Kozena, Supraphon Records:

“Steve Davislim's Michel matches her with his ardent, vibrant vocalism.”

Opera News - July 2009

“Kozena's French is on the bald side, no match for the suave vowels of the Australian tenor Steve Davislim.”

The Times - June 5, 2009

Pedrillo in Mozart's *Die Entführung aus dem Serail*, Lyric Opera, Chicago:

“In tonal luxury though the puckish Steve Davislim came very close with his lyrical delivery of Pedrillo's 'Im Mohrenland'.”

Opera News - June 2009

Weber's *Der Freischütz*, Festspielhaus Baden-Baden

“Steve Davislim rose to the role.”

Opera - September 2009

“Steve Davislim portrays Max with lyrical intensity.”

Süddeutsche Zeitung - June 2, 2009

“The tenor Steve Davislim sang Max with unfailingly smooth tone.”

New York Times - June 10, 2009

“Steve Davislim's stylistically implacable, secure, high Max as German oak.”

Die Welt - June 2, 2009

“Steve Davislim, a radiant Max.” Stuttgart Nachrichten – June 2, 2009

“And a real discovery: Steve Davislim’s Max. A clean, warm-timbred tenor, who always knows what he is doing and what he wants.” Der Tagesspiegel - June 2, 2009

“The best of the ensemble was the lyric tenor Steve Davislim (Max), who convinces with exemplary diction, bearing and altitude.” Pforzheimer Zeitung, - June 1, 2009

Haydn’s *Die Schöpfung*, Bremen, April 2009

“Steve Davislim, whose caressing tenor can be understood with it flexible eloquence and vivid phrasing, exudes pure harmony.” Weser Kurier - April 22, 2009

Britten: *Folksongs*, Melba Records:

“Steve Davislim has been praised often on these pages—and for good reason. He has a luxurious but extremely flexible voice, and he sings this repertoire with tremendous imagination when it comes to phrasing and timbre, especially in the darker or the more sentimental songs like *Sally in our Alley*. Philip Langridge has clearer enunciation; but Davislim’s vocal opulence more than compensates. Highly recommended.” Fanfare - July/August 2009

Herald rating: * * * *

“The credit here must go to Davislim’s unerringly warm tenor, from his elegant foray through Sally Gardens to his closing salute to summer’s final rose. The sequence of the songs brings special pleasures, especially when, after the chiming reveries of *The Ash Grove* we are dashed back to earth and 17th-century politics with the astringent *Oliver Cromwell*.”

New Zealand Herald – April 27, 2009

“These twenty-four settings must surely trigger mega-levels of listening satisfaction. Best of all, Melba’s soloist, tenor Steve Davislim and composer/accompanist Simone Young revive the era of bygone country life Britten has evoked with such unerring precision. It’s Melba Recordings’ release that has now nosed into the upper echelon of Britten folksong recordings. Through ‘*The Ash Grove*’ (‘*Llwyn Onn*’) Davislim and Young follow the gentle duality of Britten’s sparing accompaniment and the sylvan lyrics; ‘*Yn Nyffryn Llwyn Onn draw*’ (‘*Down yonder green valley*’) to perfection. 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 - April 19, 2009

“The superb young tenor Steve Davislim, who already has recorded Schubert’s *Winterreise*, two neglected works of Saint-Saëns - *Hélène* and *Nuit Persane* - and a superb collection of songs by Richard Strauss. He is equally at home in this generous collection of Britten’s folksong arrangements, and is ably accompanied by Simone Young. Recommended!”

Classical CD Review - April 2009

Schubert’s *Winterreise* and Britten *Folksongs*, Melba Records:

“Melbourne tenor Steve Davislim’s recordings of English folksongs plus Schubert’s great song cycle *Winter’s Journey* is a formidable undertaking, the more so given his performance schedule at major opera houses from La Scala, Milan, to Chicago USA. The dramatic nature of operatic work can be both benefit and trap to an artist. As David Pear explains in the accompanying

booklet (with texts), folksongs are about real life, often tough and tragic, moral stories of the 'brutality of birth, death, unfaithful lovers and the seeming futility of it all'. But they must be treated in an intimate musical style. So must German Lieder. With artistic and vocal integrity Davislim casts both genres in these recordings in an appropriate scale. His part-Irish part-Asian ancestry provides a rich heritage on which to draw in ranging the spectrum of human endurance encapsulated in the music, folksongs to which composer Benjamin Britten's settings add a deeper musical dimension, and the tragic impetus of Schubert's cycle united as it is by the impending doom in Wilhelm Müller's texts. Accompanied with total empathy by pianist Simone Young, Davislim shapes songs such as 'Early One Morning' and 'Ca' the Yowes' with sensitive awareness, but the six Irish Melodies from Thomas Moore including 'The Minstrel Boy' and 'Last Rose of Summer', are special."

Courier Mail (Australia) - March 21, 2009

Beethoven's 9th at the Lucerne Easter Festival, 80th birthday of Bernard Haitink:

"The Australian tenor Steve Davislim inspired the tenors of the excellent Swiss Chamber Choir to sing with a ringing muscularity seldom heard among their English counterparts."

London Times - April 10, 2009

Handel's *Messiah*, National Symphony Orchestra, Washington, DC:

"The *Messiah* is a nice showcase for a good tenor, since he gets to open the evening with a splash with 'Comfort Ye' and Steve Davislim was the night's standout; his voice was light and richly colored, and he used it with impressive finesse."

Washington Post - December 19, 2008

Saint-Saens: *Helene/Nuit Persane*, Orchestra Victoria, Melba -4 stars:

"Uniformly excellent performances include Steve Davislim's dramatic rendering of the male lovers."

The Australian - October 18, 2008

"The star of the performance comes from tenor Steve Davislim, exploiting his wonderfully true and well focused voice over a wide tonal range. Davislim is again the star."

Gramophone, Awards Issue - October 2008

"Steve Davislim brings a French timbre to his role of the impassioned lover. There is some lovely music here, in which the tenor Steve Davislim sings 'Au cimetière' beautifully!"

Musicweb international - August 2008

"Steve Davislim, whose French pronunciation is excellent, dominates the cast."

Classique News - July 21, 2008

Recording of Tippett *A Child of Our Time*, London Symphony Orchestra, Sir Colin Davis:

"Steve Davislim offered highly charged readings." Evening Standard - October 17, 2008

"The performance is a searing one, bringing out all the strength of the message. The boy or young man is sung by the tenor, Steve Davislim; his anger and horror at the consequences of what he has done have all the emotion necessary and he is careful not to overdo the role and

drama into melodrama.”

Audiophile Audition - July 12, 2008

“If you're not moved to tears by Steve Davislim singing ‘I Have No Money for My Bread,’ I suspect you of lacking soul and conscience. Awesome.”

The Guardian - July 11, 2008

Metropolitan Opera debut as Pedrillo in Mozart’s Abduction:

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

New York Times - April 28, 2008

“Steve Davislim as Pedrillo had a fine tenor.”

ConcertoNet.com - April 2008

“Hero and Heroine were well supported by tenor Steve Davislim, a native of Malaysia making his MET debut as Belmonte's servant Pedrillo.”

Associated Press - April 27, 2008

“Davislim, making a dazzling reputation for himself overseas, sang a 'Winterreise' that made of the song cycle an operatic drama.”

The Age - December 24, 2007

“The quartet of soloists rose to the occasion, too. The tenor Steve Davislim provided plangent support.”

The Times – December 18, 2007

Schubertiad, Melba Hall, University of Melbourne, October 30:

“Before a rapt and supportive audience, tenor Steve Davislim presented an all-Schubert program. The evening's focus was a performance of Winterreise by Davislim, a tenor who has enjoyed international success in opera since relocating to Europe in the early 1990s. His profile has increased significantly since a well-received La Scala debut two years ago. Davislim has a remarkable instrument, with firm baritone qualities extending well into his middle register, and excellent resonance. A strong emotional connection with the material was apparent. It was in the most dramatic passages that Davislim excelled. In these moments, Davislim's operatic talent was abundantly clear.”

The Australian - November 2, 2007

Tristan in Martin's *Le Vin Herbé* on Harmonia Mundi:

“In this recording the soloists seem perfectly attuned to Martin's blend of sumptuous harmonic language and subtlety of expression. Piau and Steve Davislim have the vocal control and musicianship to caress their vocal lines, even the high-lying forte passages. Davislim is particularly fine in Tristan's agitated soliloquy during which he grapples with his conflicting emotions upon discovering that King Mark has come across him and Iseut asleep in the forest but refrained from slaying them.”

Opera News - November 2007

Editors Choice: “Reuss has clearly selected them with painstaking care to underline the essential character of each of the individual tableaux. Such an approach pays remarkable dividends. There is no doubting the mutual affection and respect with which the calm stateliness of Steve

Davislim and the unaffected poise of Sandine Piau portray Tristan and Isolde.”
Gramophone - July 2007

Title role of Nathan’s *Don John of Austria*, Sydney Symphony:

“Steve Davislim is heroic as Don John.” Sydney Morning Herald - October 20, 2007

“The Orchestra is joined by a dream cast of Australian vocal talent: Cheryl Barker, Steve Davislim...”
huliq.com - October 16, 2007

“The title role was sung by the young Australian tenor Steve Davislim, who showed a most beautiful, cultivated, lyric voice.”
Opera News - September 2007

“I must mention the young singers. These were real operatic stars of the present and the future. This was especially so for the tenor Steve Davislim. He played the part of the young lover, a slightly wild lad, and his singing was rich and melodic. His change of character to that of a budding soldier was most effective.”
The Free Library – November 1, 2007

Haydn: *Die Schöpfung*, Haydnstage Eisenstadt, Adam Fischer, conductor

“Steve Davislim with warm-timbred tenor voice...”

Die Presse - September 12, 2006

Steve Davislim brings a pleasing timbred tenor and a precise contoured interpretation.”

Krone - September 10, 2006

“Steve Davislim with his light, completely secure tenor...”

Kurier - September 9, 2006

Lurcanio in Handel’s *Ariodante*, Barcelona:

“As Ariodante’s brother Lurcanio Steve Davislim offered an all-around convincing performance, his lyric tenor is of rich substance and very sympathetic sound, which paid off particularly in his aria ‘Del mio sol vezzosi rai’.”
Orpheus - July 2006

Don Ottavio in *Don Giovanni*, Naples:

“Steve Davislim was likewise exceptionally fine with his refined coloratura, manly and noble tone quality and elegantly sung Don Ottavio.”

Orpheus - July 2006

Martin: *Le vin herbé*, RIAS Berlin, Daniel Reuss, conductor

“The great tenor Steve Davislim presents the tragic hero without the usual tenor gimmicks and mannerisms, with deeply touching expression.”

Der Tagesspiegel - February 24, 2006

Idomeneo in Mozart’s *Idomeneo*, Teatro alla Scala, Milan, Daniel Harding, conductor:

“If I had to pick one performance from this Mozart Year to cherish, it would be that of Australian tenor Steve Davislim as Idomeneo at Milan's Teatro alla Scala. After conquering the superhuman demands of the coloratura aria ‘Fuor del mar,’ Davislim sang the tortured father-king’s prayer ‘Accogli, oh re del mar’ heavenly.”

St. Petersburg Times - October 22, 2006

“In the title role, Australian tenor Steve Davislim made a strong impression, combining a burnished lower-middle register with an easy head-voice, fluent coloratura, solid legato and persuasive diction.”
Opera News - March 2006

“In a career-defining performance as Idomeneo, Australian tenor Steve Davislim shows a dusky, meltingly gorgeous voice; a natural, endearing stage presence; and virtuoso technique. Idomeneo's act-two aria ‘Furo del mar’ is so dementedly difficult that neither Domingo nor Pavarotti attempted its original version when performing the role. (Mozart wisely provided a dumbed-down alternate.) Davislim thrillingly sails over the intended treacherous streams of coloratura with breath to spare and delivers his final aria with eloquent radiance.”

Variety - January 1, 2006

“Steve Davislim sang a beautifully poised and cleanly tuned Idomeneo, unfazed by the challenge of ‘Fuor del mar’.”

Telegraph - December 10, 2005

“Steve Davislim had stage presence, balmy timbre and strong coloratura.”

Financial Times - December 10, 2005

“Steve Davislim headed a cast of uniformly excellent voices. But it was Davislim's ravaged ruler who most commanded attention. The role demands lyricism, pyrotechnic agility and profound dramatic weight. Davislim combined all these qualities with dramatic charisma and exceptional musical intelligence. Each note had weight and meaning, each phrase direction. He made the ill-fated monarch's inner struggles utterly real and moved around La Scala's broad stage with leonine grace.”

Weekend Australian - December 9, 2005

“Steve Davislim impressed as Idomeneo.”

Guardian - December 9, 2005

“Steve Davislim in the title role does not pale from comparison with more famous names.”

Salzburger Nachrichten - December 9, 2005

“Steve Davislim has a smooth and warm voice, a beautiful legato and shading.”

Il Giornale - December 8, 2005

“Davislim has the open, sky-blue lyricism for the role's melodious passages, the pyrotechnical agility for its coloratura runs and the dramatic weight to make Idomeneo's inner struggles palpable. This was Davislim's debut both in the role and at La Scala. Although the 35-year-old Australian tenor is no newcomer on the international opera stage, this performance should win him well-deserved attention.”

Bloomberg News - December 8, 2005

“A wonderful surprise is the Australian tenor Steve Davislim. He has a fine timbre, elegant phrasing and a stunning coloratura, very apparent in his aria ‘Finn del mar’.”

Il Messaggero - December 7, 2005

“...and Steve Davislim, as Tamino, performed with lyricism and warmth.”

The Australian – September 13, 2005

“Steve Davislim, an elegant Handel stylist, makes much of the complex figure of Grimoaldo.”

Telegraph – July 18, 2005



“Australian tenor Steve Davislim, in his American operatic debut, sang sweetly and elegantly.”
Chicago Tribune – January 19, 2005

“...and Jaquino – Marzeline’s spurned suitor, deftly played by Steve Davislim – was full of ethereal beauty and psychological insight.”
Chicago Sun Times – January 20, 2005