



SAPPHO

OPERA IN THREE ACTS

ANTIPODEAN

WORKSHOP

2020

JACQUELINE DARK

SAPPHO

Jacqueline Dark is a multiple Helpmann and Green Room Award-winning Australian mezzo-soprano. Her performance experience encompasses opera, music theatre, cabaret and concert, and includes the roles of Fricka (*Der Ring des Nibelungen*), Amneris (*Aida*), Carmen (*Carmen*), Donna Elvira (*Don Giovanni*), Katisha (*The Mikado*), Santuzza (*Cavalleria rusticana*), Herodias (*Salome*), Mother Abbess in the national tour of *The Sound Of Music*, the title role in Rufus Wainwright's opera *Prima Donna*, Anne in Tom Waits' *Black Rider* for Malthouse Theatre and Victorian Opera, and guest vocal soloist with The Australian Ballet in *Murphy*.



She has appeared on television in *So You Think You Can Dance* and as a guest panellist on popular music quiz show *Spicks and Specks*.

Originally a physicist, Jacqueline chaired a panel last year with Professor Brian Cox and Melbourne Symphony Orchestra, discussing music, physics and our place in the universe.

Jacqueline's career has included solo engagements with the Wiener Staatsoper, Opera Australia, Hayes Theatre, Victorian Opera, Adelaide Festival, Pinchgut Opera, The Famous Spiegeltent, State Opera of South Australia, Sydney Philharmonia, Opera Hong Kong, New Zealand Opera and all the major Australasian symphony orchestras.

A number of Jacqueline's performances have been filmed by CinemaLive and Opera Australia for international cinema and DVD release.

Recently, Jacqueline appeared in the world premiere of Paul Mac's *The Rise and Fall Of St George*, and she regularly appears as one half of the critically acclaimed cabaret duo *Strange Bedfellows* and in her own cabaret show *Take This Longing*.





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STEVE DAVISLIM

PHAON



Steve Davislim began his professional career as an ensemble member of the Zurich Opera, where his roles included Almaviva (*The Barber of Seville*), Camille (*The Merry Widow*), Ferrando (*Così fan tutte*) and The Prince (Heinz Holliger's *Schneewittchen* (*Snow White*)).

A turning point in his career was his interpretation of Idomeno at La Scala in December 2005 under Daniel Harding. He was subsequently invited back to sing the protagonist's role in the world premiere of *Teneke* by Fabio Vacchi and for Tamino in *The Magic Flute* in 2011.

Steve Davislim has also appeared at the Deutsche Oper Berlin, Vienna State Opera, Royal Opera House Covent Garden, at the Met and Lyric Opera of Chicago, Semperoper Dresden, at the Châtelet and at the New York and Salzburg Festivals.

He is regularly invited to the concert stages of the world, and has worked with conductors such as Claudio Abbado, Sir Colin Davis, Nikolaus Harnoncourt, Bernard Haitink, Philippe Herreweghe, Lorin Maazel, Sir Roger Norrington, Christian Thielemann, and Sir Georg Solti. Recordings range from Szymanovsky's Symphony No.3 under Pierre Boulez to Handel's *Rodelinda* to a DVD of Berg's *Lulu*, conducted by Franz Welser-Möst.

From Sydney he travels to Mallorca for performances of Haydn's *Creation* and then to Paris for Beethoven's Ninth Symphony with the Orchestre de Paris and Riccardo Chailly. Other future performances include Beethoven's Missa Solemnis with the Freiburger Baroque Orchestra and René Jacobs, Mendelssohn's *First Walpurgis Night* with the Gewandhaus Orchestra Leipzig conducted by Andrés Orozco-Estrada, and Dvořák's *Stabat mater* under conductor Christoph Eschenbach in Berlin.





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DEAN BASSETT

PITTAKOS

Dean Bassett grew up in Caboolture, QLD and from the age of 16 worked as an Avionics Technician in the RAAF. In a dramatic shift in career path, Dean studied singing at the Canberra School of Music and Sydney Conservatorium from 2001 – 2003. Whilst still studying, Dean was engaged as a member of the Extra Chorus of Opera Australia, performing in four productions before joining the company's permanent chorus full time just six months later. Dean remains a proud full-time senior choister.



Since joining Opera Australia, Dean has performed with the chorus in over 45 different operas. His natural heroic tenor timbre has led Dean to venture into the dramatic Fach, understudying Froh in *Das Rheingold*, Walther von Stolzing in *Die Meistersinger von Nürnberg* and Siegmund in *Die Walküre*. In 2016 he stood in for an ailing colleague mid-performance of *Die Walküre*, singing the second act to great acclaim.

In addition to covering roles, Dean has performed the following roles: Official Registrar in *Madama Butterfly*, Harry in *La fanciulla del West*, Animal Seller in *Der Rosenkavalier*, Prince of Persia in *Turandot* (Handa Opera on Sydney Harbour - 2016), 1st Knight in *Parsifal* (2017), Ensemble in *The Nose* (2018), Messenger in *Aida* (2018) and Prince of Persia in *Turandot* (2019).

The 2020 season will see Dean undertake an exciting Wagnerian role debut for Opera Australia - performing Froh in *Das Rheingold* for their *Ring des Niebelungen* in Brisbane.





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ANGUS WOOD DIOMEDES



Born in Australia, Angus Wood moved to London at an early age. He was awarded a singing scholarship from the Royal College of Music, after which he returned to Australia, completing a Bachelor of Music with Honours at the University of Melbourne. In 1993 Angus was invited to the 'National Vocal Symposium', under the tutelage of Ms. Malena Malas, Dame Joan Sutherland and Luigi Alva. He has been a member of both the Victorian State Opera and the Australian Opera Young Artist Programs. Angus was the recipient of the inaugural Silvia Fisher Award and the 2001 Sir Robert Askin Operatic Travelling Scholarship and the German Australian Opera Award in 2006.

Following his debut for Opera Australia in 1993 he sang many of the leading lyric baritone roles for the company, ranging from Papageno in *The Magic Flute* to Pelléas in *Pelléas et Mélisande*. The experience of singing Pelléas, a role often sung by a tenor, coupled with the advice and encouragement of Luciano Pavarotti and then Music Director of Opera Australia Simone Young, led Angus to re-study as a tenor enrolling at the University of Michigan, where he also completed his Master of Music. Since then his roles in Australia and New Zealand have included Jupiter (*Semele*), Cassio (*Otello*), Aeneas (*Dido and Aeneas*), Narrator in *Il Combattimento di Tancredi e Clorinda*, Eisenstein (*Die Fledermaus*), Cavaradossi (*Tosca*), Pinkerton (*Madama Butterfly*), Turiddu (*Cavalleria Rusticana*), Anthony Hope (*Sweeney Todd*), The Steuermann (*The Flying Dutchman*), Alfredo (*La Traviata*) and Edgardo (*Lucia di Lammermoor*).

After 11 years based in Germany, in 2016 Angus relocated to the United States before the birth of his first child. Whilst in Germany Angus was a resident principal artist at the Hessisches Staatstheater, Wiesbaden, the Anhaltisches Theater in Dessau and the Theater Heidelberg. His roles during this period included Alfredo (*La Traviata*), Arbace (*Idomeneo*), Sou Chong (*The Land of Smiles*), Dr Siedler (*Im Weissen Rössl*), August Kuhbrot (*Der Vetter aus Dingsda*) Tamino, Erste Priester and Geharnischter Mann (*Die Zauberflöte*), Alfredo (*Die Fledermaus*), Maler (*Lulu*), and Melot (*Tristan und Isolde*), Riccardo (*Un Ballo in Maschera*), Golitzin (*Chowantschina*), title roles in *The Protagonist* and *Candide*, Pong (*Turandot*), Rodney Hatch (*One Touch of Venus*), Lorenzo (*La Muette de Portici*), Piquillo (*La Périochole*), Cavaradossi (*Tosca*), Pelléas (*Pelléas et Mélisande*), Der Mann in the world premiere of Johannes Harneit's *Abends am Fluss* and Peter in Haas' *Morgen und Abend*. Other performances in Europe included Radames (*Aida*) in Munich, Cavaradossi in Winterthur Switzerland as well as The Prince (*Rusalka*) in Bern, Switzerland and Alfredo (*Die Fledermaus*) for Europe's largest operetta festival in Mörbisch, Austria

Throughout the time based in Germany, Angus returned to Australia and New Zealand regularly each year to perform including to New Zealand to sing Pinkerton (*Madama Butterfly*) for NBR New Zealand Opera. He was invited to return to New Zealand Opera to perform the role of Boris in *Katya Kabanova* in Auckland and Wellington in 2017. 2018 saw Angus return to Australia to sing the role of Melot in *Tristan und Isolde* for West Australian Symphony Orchestra and Pelléas in *Pelléas et Mélisande* for Victorian Opera. Last year he performed Cavaradossi (*Tosca*) for Opera Queensland and Pinkerton (*Madama Butterfly*) for State Opera of South Australia.

His portrayal of Boni in *The Gypsy Princess* for Opera Australia and the Narrator in *Il Combattimento di Tancredi e Clorinda* were both recognised with nominations as Best Male Singer in a Principal Role, Green Room Awards and Best Male Performer in an Opera at the Helpmann Awards. Angus' recordings include Wagner's *Tristan und Isolde* with the West Australian Symphony Orchestra for ABC Classics; *Die Fledermaus* at Seefestspiele Mörbisch on DVD and *La muette de Portici* with the Anhaltische Philharmonie.



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DANIEL SUMEGI

MINOS

In the thirty-second year of his career, Daniel Sumegi has sung over one hundred operatic roles on many of the world's major stages - including the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, Washington National Opera, Seattle Opera, as well as at Opera Australia. He has also appeared in the opera houses of Bonn, Cologne, Frankfurt and Hamburg, as well as Paris, Barcelona, Tokyo, Hong Kong, Los Angeles and Houston among many others.



Regarded equally for his dynamic acting, his broad repertoire encompasses all periods of music - from Monteverdi and Mozart to Britten, Tippett and Puccini. Equally comfortable as Strauss' Baron Ochs, Mozart's Sarastro and Commendatore, Verdi's Grand Inquisitor and Sparafucile, Offenbach's Four Villains or Puccini's Scarpia, he has participated in *Ring Cycles* in New York, Los Angeles, San Francisco, Strasbourg, Cologne, Tokyo, Buenos Aires, Seattle, Melbourne and Adelaide, most notably as Hagen. He has additionally performed Hunding in concert for the Hong Kong, Atlanta, Stuttgart and Melbourne Symphony Orchestras.

Future engagements include *Die Walküre* (Singapore), *Salome* (Victorian Opera), *Lohengrin*, *Eugene Onegin*, *Der Ring des Nibelungen* (Opera Australia), *Die Zauberflöte* and *Rusalka*.

Most recently, he has sung *Die Meistersinger von Nürnberg* (Pogner) for Opera Australia, *Salome* (Jochanaan) for New Israeli Opera, *Der fliegende Holländer* (title role) for Malmö Opera in Sweden and *Carmen* (Zuniga) for Seattle Opera. He also undertook his music theatre debut, as Judge Turpin in Sondheim's *Sweeney Todd*, seen in Sydney and Melbourne. Past highlights include *Don Carlo* and *Madama Butterfly* (Metropolitan Opera), *Der Rosenkavalier* (Scottish and Welsh National Opera), *Luisa Miller* (San Francisco), *Billy Budd* and *Rigoletto* (Los Angeles), *Parsifal* (Hamburg, Barcelona, Adelaide), *Salome* (Washington, Hamburg, Leeds, Hong Kong), *Der fliegende Holländer*, *Aida*, *Beatrice and Benedict* and *Barbiere* (Seattle), *Manchurian Candidate* (Minnesota, Austin), and more than 25 principal roles for Opera Australia.

He has collaborated with noted conductors such as James Conlon, Sir Andrew Davis, Charles Dutoit, Dan Ettinger, Asher Fisch, Valery Gergiev, Nicola Luisotti, Sir Charles Mackerras, Yannick Nézet-Séguin, Renato Palumbo, Sir Simon Rattle, Carlo Rizzi, Donald Runnicles, Nello Santi, Sir Jeffrey Tate, Edo de Waart, Sebastian Weigle and Simone Young.

Daniel Sumegi appears on CD in *Beatrice di Tenda* and Seattle Opera's acclaimed *Ring Cycle*, and on DVD in the San Francisco Opera Production of *Capriccio*, Opera Australia's *Don Giovanni*, and the historic condensed *Ring Cycle* from Teatro Colón, Buenos Aires.



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JONATHAN LEMALU

KREON

Grammy award winning bass, Jonathan Lemalu, was born in Dunedin, New Zealand. He graduated with a Bachelor of Laws (LLB) from Otago University (1999), and numerous postgraduate qualifications (all with high distinction) at London's Royal College of Music (2002), where as a Queen Elizabeth Queen Mother scholar he was awarded the Tagore Gold Medal and Queen Elizabeth Rosebowl. Jonathan was a BBC3 Radio New Generation Artist (2003) and Wigmore Hall-nominated Rising Stars recitalist (2004). His debut recital recording (EMI Classics) with Roger Vignoles received Gramophone Magazine's Debut Disc of the Year (2002), ECHO Klassik award and Royal Philharmonic Society's Young Artist of the year (2003). Other solo recordings with EMI Classics include *Jonathan Lemalu: Opera Arias* with the New Zealand Symphony Orchestra (TUI Classical Album of the Year), *Love Blows as the Wind Blows* with Malcolm Martineau and the Belcea Quartet (ECHO Klassik Award).



As a recitalist Jonathan has sung at Vienna's Musikverein and Konzerthaus, Berlin's Philharmonie, New York's Carnegie Hall, Salzburg's Mozarteum, London's Wigmore Hall, Kings Place, Queen Elizabeth Hall, Amsterdam's Concertgebouw, Schwarzenberg and Edinburgh Festivals with Joseph Middleton, Roger Vignoles, Graham Johnson, Malcolm Martineau and Julius Drake. His extensive discography includes Samuel/Saul (McCreesh), Gobrias/Belshazzar (Christie), Vivaldi Gloria (Cleobury), Richard Rodney Bennett songs (Hickox), Porgy & Bess (Harnoncourt), Mr Flint/Billy Budd (Harding), Masetto/Don Giovanni (Hengelbrock), Nettuno/Idemeneo (Currentzis), Queequeg/Moby Dick (Summers), Falstaff/At the Boars Head (Borowicz), Swallow/Peter Grimes (Davis) and songs by Poulenc (Martineau), Schumann (Johnson), Wolf (Kynoch).

Jonathan has performed numerous international opera houses of renown in roles including Dulcamara/L'Elisir D'Amore, Nick Shadow/The Rake's Progress, Leporello/Don Giovanni, Bottom/A Midsummer Night's Dream, Pogner/Meistersinger Von Nürnberg, Basilio/Il Barbiere di Siviglia, Collatinus/Rape of Lucretia, Mr Flint/Billy Budd, Argante/Rinaldo, Zoroastro/Orlando, Colline/La Boheme, Gobrias/Belshazzar, Rodomonte/Orlando Paladino, Papageno/Die Zauberflöte, Sacristan/Tosca, Queequeg/Moby Dick, Rocco/Fidelio and the title roles in Mozart's Figaro, Bartok's Bluebeard's Castle, Verdi's Falstaff, Gershwin's Porgy & Bess, Britten's Noye's Fludde and Handel's Saul and Hercules with conductors Mehta, Pappano, Rattle, Norrington, Jurowski, Jacobs, Christie, Dutoit, Gergiev, Summers, MacKerras, Davis, Bolton, Elder, Young, Harnoncourt, Gardner, Harding.