



JUSTIN WAY

Stage Director

LA BOHÈME (The Minnesota Opera)

“Their final scene, back in the cold garret overlooking Paris, is genuinely heartbreaking and masterfully directed by Justin Way.”

Jay Furst, The Post-Bulletin

“Director Justin Way did some fine things with the gracefully choreographed scenes of playfulness between Rodolfo, Marcello and their roommates, as well as with the crowd scene on the streets of the Latin Quarter.”

Rob Hubbard, TwinCities.com

THE BEGGARS OPERA (Royal Opera House Covent Garden)

“A neat spin on history and a cunning one because Justin Way’s new staging of Benjamin Britten’s brilliant and creative re-pointing of Gay’s ‘ballad opera’ is dropped firmly and decisively into our own times where the sale of alcohol and women are roughly commensurate. And because throughout the performance Way’s “beggars” sit alongside the stuffed shirts in the makeshift auditorium (well, actually the stuffed shirts are dummies providing further social comment) we, the audience, need to decide where we stand, or rather sit, regarding the morality of the proceedings.”

Edward Seckerson, The Independent

“Inventive and funny on its own terms...”

Rupert Christiansen, The Telegraph

“Colourful and immediate...”

Edward Bhesania, The Stage

ORLANDO (Opera Australia)

“The production reunites the trio responsible for the mirrored underworld of last year’s enchanting *Alcina*: director Justin Way and designers Andrew Hays and Kimm Kovac. Increasingly in demand in opera houses throughout the world, the team has outdone itself with this gloriously kooky *Orlando*.”

Sarah Noble, The Opera Critic

LA TRAVIATA (Central City Opera)

“...the fine production ...witnessed the hand of director Justin Way in his triumphant CCO debut. ...the young Aussie is plainly in possession of a ripe artistic discernment that belies his relative inexperience.”

Sabine Kortals, The Denver Post

ALCINA (Opera Australia)

“...there was much to admire in how director *Justin Way* and designers Andrew Hays and Kimm Kovac told the tale of the seductive sorceress Alcina and her enchanted island of sensual pleasure... a production team with a bright future on the opera stage.”

Murray Black, *The Australian*

THE ABDUCTION FROM THE SERAGLIO (Chicago Opera Theater)

“Chicago Opera Theater’s welcome production of this masterpiece manages to bring us more true-to life characterizations of Muslims and Middle Eastern culture than may be found in much of today’s Western movies and media....Australian director *Justin Way* brings out the work’s dramatic nuances and plot twists impressively...”

New City



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JUSTIN WAY

Stage Director

THE ABDUCTION FROM THE SERAGLIO (Chicago Opera Theater)

“*Justin Way’s* New Production touches on this [work’s] topicality updating the action to around 1914 when the Ottoman Empire was gasping its last and class divisions still meant something. ...his staging focuses on the darker aspects of the singspiel with its stretches of German dialogue alternating with some of the composer’s most glorious, if vocally demanding arias.”

John von Rhein, *Chicago Tribune*

LA CENERENTOLA (Washington National Opera)

“*Justin Way’s* direction is clever and sympathetic. He deftly melds Rossini’s reiterative clockworks with complementary tomfoolery onstage.”

Tim Page, *The Washington Post*

LA CENERENTOLA (Royal Opera, Covent Garden)

“Anyone who does not see the point of Rossini’s bubblier works should hasten along to Covent Garden...Some of the voices this time around may be a little less spectacular, but the ensemble is stronger and, as directed by ***Justin Way***, the singers strike more sparks off each other.”

John Allison, *The Times*

DARDANUS (Pinchgut Opera)

Justin Way (director) and his production team of Hamish Peters (designer) and Bernie Tan (lighting) updated the work.... The action never got in the way of the music, yet complimented it through a series of visual tableaux that were both evocative and relevant. The plot of *Dardanus* is at best slim, and it is therefore high praise that the production made a strong case for the work.

Michael Sinclair, *The Opera Critic*

“***Director Justin Way***, working with simple sets and modern dress...moved his cast well and gave dramatic impetus at just the right moments. It is perhaps Pinchgut’s finest achievement yet, with a particularly challenging work musically as well as stylistically. This company is a real asset to Sydney.”

John Grant, *The Australian*

SEMELE (Pinchgut Opera)

“Director ***Justin Way*** opted for a 1960’s flavour, with a minimal set...bringing the story to life admirably....Way, along with designer Samantha Paxton and lighting designer Bernie Tan, delivered a fresh and youthful rendition of what is not traditionally a staged work.”

Hilary Shrubbs, *The Australian*

THE FAIRY QUEEN (Pinchgut Opera)

“Purcell’s *The Fairy Queen* is a miracle of melody but, let’s fact it, a debasement of drama....***Justin Way’s*** production for Pinchgut Opera makes a winning and delightful case for the theatrical option.”

Peter McCallum, *The Sydney Morning Herald*