

MARCO BERTI (Italia)



Manrico, Ernani, Enzo Grimaldo, Riccardo, Mario Cavaradossi, Des Grieux, Maurizio di Sassonia, Calaf, Canio, Radames, Pinkerton, Don Josè, sono tra i principali nomi di personaggi, portati regolarmente sulla scena da Marco Berti, tenore comasco, diplomato nel 1989 in canto presso il conservatorio G. Verdi di Milano sotto la guida della Maestra Giovanna Canetti. Prosegue gli studi di perfezionamento vocale seguendo corsi dei maestri: Adelaide Saraceni, Pier Miranda Ferraro e Gianfranca Ostini.

Debutta nel 1990 a Cosenza, vincitore del concorso internazionale Giacomantonio, con l'opera Madama Butterfly nel ruolo di Pinkerton.

Da questo momento inizia una brillante carriera nei principali teatri italiani e stranieri dove interpreta sempre ruoli che mettono in evidenza, oltre alla chiarezza del fraseggio, la morbidezza e il timbro della sua voce considerata oggi, da autorevoli critici, una tra le più belle nel panorama italiano. Le straordinarie qualità vocali unite alla spiccata attitudine interpretativa fanno di Marco Berti uno dei più apprezzati artisti di fama internazionale.

Tra i principali teatri vogliamo citare: Teatro alla Scala, Teatro Regio di Torino, Teatro Regio di Parma, Comunale di Firenze e Maggio Fiorentino, Fenice di Venezia, Comunale di Bologna, San Carlo di Napoli, Massimo di Palermo, Metropolitan di New York, Covent Garden di Londra, Opera Bastille di Parigi, Deutsche Oper di Berlino, Staatoper di Vienna, Staatoper di Berlino, Opern House di Zurigo, Teatro Real di Madrid, Liceu di Barcelona ecc.

Viene apprezzato e richiesto per le sue qualità anche dai principali direttori d'orchestra del nostro tempo, quali Gianandrea Gavazzeni, Zubin Metha, Lorin Maazel, Riccardo Muti, Antonio Pappano, Daniel Oren, James Conlon e Nicola Luisotti, e da grandi registi quali Franco Zeffirelli, Pier Luigi Pizzi, Pier'Alli, Liliana Cavani, Luc Bondy, Ferzan Ozpetek e altri.

Presente anche sul mercato discografico con l'incisione sia audio che video di numerose opere, tra le quali ricordiamo: Cristoforo Colombo di Franchetti, Manon Lescaut di Puccini, Lucia di Lammermoor di Donizetti, Attila di Verdi, Carmen di Bizet. Ernani di Verdi, Gioconda di Ponchielli, Messa di requiem di Verdi, Stolen Note, Rare Verismo, Turandot, Aida, Libero se Canto, Christmas.



Marco Berti is the Italian tenor currently most sought-after by the world's major opera houses, where he is appreciated for the splendid quality of his voice, his timbre "all'italiana", the force of his high register, his innate musicality, his stage presence and artistic accomplishment.

Born in Como, he got his singing diploma at the "Conservatorio Giuseppe Verdi" in Milan in 1989 under the guidance of Giovanna Canetti, he then continued to perfect his vocal technique with Adelaide Saraceni, Pier Miranda Ferraro and GianFranca Ostini.

After winning the Concorso Internazionale Giacomantonio, he made his debut in 1990 as Pinkerton in Madama Butterfly in Cosenza.

Since then Marco Berti's artistic ascent has continued and the brilliance of his career is constantly being consolidated in Italy's main theatres as well as abroad, where he is unanimously acclaimed by the public and the critics. His interpretations underline his clear phrasing, the magnificent quality of his voice, both mellow and powerful, and by many considered among the most beautiful in Italian opera.

Marco Berti's extraordinary vocal qualities and scenic mastery have recently allowed him to count among his successes one of the most demanding and complex roles in the Verdian repertoire: Otello. The Spanish critic, Alonzo Gonzales of "La Razón", who heard his debut in this role at the "Festival de Opera de La Coruna" in September 2010, named him "The Otello of the coming years, of the future".

Berti is in great demand as the Artistic Directors' preferred artist at major theatres and festivals, where he is seen as the ideal interpreter, capable of taking on an ample and multifaceted repertoire of roles that in the past were performed by legendary names, such as Corelli, Del Monaco, Bergonzi, Domingo and Pavarotti.

While Radamés, Riccardo, Adorno, Manrico, Ernani and Otello are his most admired in the Verdian repertoire, it is just as important to mention his Puccinian roles, which have brought him equal acclaim and appreciation for his vocal elegance and unrestrained scenic presence: Calaf, Des Grieux, Pinkerton, Cavaradossi and Edgar in the eponymous opera.

Great successes are also Marco Berti's interpretations of Don José in Bizet's Carmen and Canio in Leoncavalli's Pagliacci.

Marco Berti has worked with many of the world's great conductors, such as: Gianandrea Gavazzeni, Zubin Metha, Lorin Maazel, Riccardo Muti, Antonio Pappano, Daniel Oren, James Conlon and Nicola Luisotti and world renowned stage directors like: Franco Zeffirelli, Pier Luigi Pizzi, Pier'Alli and Liliana Cavani, Luc Bondy, Ferzan Ozpetek and many more.

Spanning more than two decades, Marco Berti's career consists of an unbroken string of successes in the major opera houses around the world, from Covent Garden to The Metropolitan in New York, from Teatro alla Scala in Milan to the Arena of Verona, from Liceu in Barcelona to l'Opéra de Paris, and as far as the grand Oriental stages of Beijing and Tokyo.

"STYLE", the prestigious supplement of Corriere della Sera, has consecrated Marco Berti in the top four better tenors in the world, he is there described as the Italian quality tenor disputed between the major theaters of the world.