

Marc Heller

has performed principal tenor roles at: the Metropolitan Opera; the Gran Teatre del Liceu; de Nederlandse Opera; the Staatsoper unter den Linden, Berlin; the Théâtre du Capitole de Toulouse; the Bolshoi Theatre, Moscow; the Kungliga Operan, Stockholm; the Teatro Campoamor, Oviedo; the New York City Opera, the Hessisches Staatstheater, Wiesbaden; and the Komische Oper, Berlin.

Marc Heller made his Metropolitan Opera debut as Gao JianLi in the world premiere of Tan Dun's *The First Emperor*, returning the following season as Tybalt (*Romeo et Juliette*).

His US Engagements include: Arizona Opera; Baltimore Opera; Opera Colorado; Michigan Opera Theater; Minnesota Opera; Nashville Opera; Opera Pacific; Palm Beach Opera; Opera Tampa; and Utah Opera.

He has appeared widely in Europe with companies, including: Opera Bergen; Bucharest National Opera; the Theater Erfurt; the Hungarian National Opera; the Badisches Staatstheater, Karlsruhe; Malmo Opera; Opéra-Théâtre de Metz Métropole; and the HNK Zagreb.

His repertoire includes: Calaf; Canio; Cavaradossi; Don Jose; Luigi; Manrico; Otello; Pinkerton; Radames, Riccardo; and Siegmund.

Recent engagements include: Otello at the Gran Teatre del Liceu; Don Jose at the Bolshoi Theatre; Calaf at Opera Pacific; and Johann von Leyden in Meybeer's La Prohète with the Badisches Staatstheater Karlsruhe.

Future engagements include: Enrico (*La campana somersa*) with New York City Opera; Radames at the Theater Magdeburg and with Opera Columbus and the eponymous hero of Puccini's *Edgar* at the Stadttheatre St. Gallen.

His recordings include *Nixon in China* (Chairman Mao) for Naxos (Grammy nominated). He also recorded extensively on the Etcetera label with his father, the pianist and academic Professor Alfred Heller.

Marc Heller was born in Florida and was trained privately.



Der Prophet/Badisches
Staatstheater Karlsruhe

*No less thrilling was the
verve with which
Marc Heller (a guest)
manages the difficulties of the
title role, with a radiant top,
precise diction and a sense for
large arcs.*

Anselm Gerhard, Opernwelt

Candleway / Broad Street / Sutton Valence / Kent / ME17 3AJ
telephone (44) (0) 1622 840 038/ email:staffordlaw@btinternet.com
<http://www.stafford-law.com>

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