

Marc Heller reviews

New York City Opera, La campana sommersa

At the opening performance on Friday, March 31, the opera was blessed with an ideal cast. Fabio Armiliato, scheduled to make his return to opera in New York, fell ill with a persistent sinus infection and had to withdraw, so his alternate Marc Heller stepped in. Heller's past experience with Calaf, Otello, and Canio served him well in the punishing marathon role of Enrico, where he displayed not only vocal richness and strength, but an elegance of declamation, as well as excellent Italian -

Opera News

Für die sehr hoch liegende Marathon-Partie des Glockengießers Enrico hatte man Fabio Armiliato engagiert; drei Wochen vor der Premiere wurde zusätzlich der aus New York stammende, heute in Deutschland lebende Tenor Marc Heller (er gastierte 2007 kurz an der Met) für zwei Vorstellungen verpflichtet. Schließlich sang Heller auch die Premiere – und demonstrierte eindrucksvoll, dass er der heiklen Partie in jedem Takt gewachsen war. Er teilte die Kräfte für diese schier unmöglich klingende Aufgabe vorbildlich ein, zog in so klar wie sinngenaue artikuliertem Italienisch souverän gestaltete Linien mit weitem dynamischen Radius -

Opernwelt

Fabio Armiliato had been engaged for the high-lying marathon part that is Enrico the bell founder. Three weeks before the premiere, Marc Heller - a native of New York and a Met debutant in 2007, now living in Germany, was brought in for a extra two performances. In the end, Heller sang the premiere and forcefully demonstrated his ability to cope with this thorny part, blow by blow. He split the sinew of this seemingly impossible task and in clearly and precisely articulated

Italian, teased out magisterial lines with great dynamic variation.

Die Tenorpartie des Enrico, ebensoherausfordernd wie Siegfried oder Peter Grimes, sollten sich eigentlich Fabio Armiliato, der sehr beliebt ist in New York, und der in der Stadt bislang weniger bekannte **Marc Heller** teilen, doch eine schwere Nebenhöhlenentzündung zwang Armiliato zur Absage, sodass Heller sämtliche vier Vorstellungen innerhalb von nur sechs Tagen sang und damit einen großen persönlichen Erfolg einfuhr. Er hat eine sehr klare Stimme, schier unermüdliche Kraft und singt auch leise Phrasen auf bewundernswerte Weise, anstatt lediglich auf ein Einheitsforte zurück-zugreifen - **Opernglas**

The tenor part of the Enrico, as demanding as Siegfried or Peter Grimes, should actually have been shared by Fabio Armiliato (much loved in New York) and the lesser known Marc Heller; but a severe sinusitis caused Armiliato to cancel, so Heller sang four performances in just six days and achieved a huge personal success. His voice is clear and has an almost indefatigable strength, whilst also sings quiet phrases in an admirable way, rather than merely seeking to sing at one volume.

The role of Enrico combines wistful, sometimes befuddled lyricism with feisty bursts that seem modelled on Wagner's Siegfried. The muscular-voiced tenor Marc Heller met the demands impressively - **New York Times**

"Marc Heller, as Enrico the bell maker, has a fine, powerful tenor with ringing top notes and loads of stamina, Indeed, at times, he sounds as if he could dash up the street to the Met and sing Siegfried - **theoperacritic.com**

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Marc Heller reviews Pg. 2

Heller sang with warm, arresting resonance; in the final act—when Rautendelein revisits him as he is dying—Heller revealed a softer voice and touching characterisation - **New York Classical Review**

The gruelling lead role of the tormented bell maker Enrico fell to tenor Marc Heller, who jumped in on short notice when the scheduled singer, Fabio Armiliato, called in sick. He offered a big, muscular sound and unflagging vigour in this high-lying part, and he was particularly moving in the character's surprisingly low-key death scene - **The Observer**

As in *Rusalka*, Rautendelein becomes fascinated by a human who cannot see her. This is Enrico, portrayed on opening night by tenor **Marc Heller**. The part has been double-cast for its length and required brilliance on top, and Heller had everything: power, line, legato and forceful or romantic or pitiable acting as the occasion required - **Parterre Box**

Filling in for an indisposed Fabio Armiliato on the first night (March 31), Marc Heller (already scheduled for two of four performances) sang potently and brought out Enrico's crazed side - **Musical America**

The singers, from what I could tell, were nearly all American, and their performances were excellent all around: Brandie Sutton, Marc Heller, Glenn Seven Allen, and Philip Cokorinos led the cast - **The New Yorker**

Pacific Symphony, Turandot

As Calaf, Marc Heller had plenty of heft in his tenor, and it never buckled under pressure. His line remained lyrical, even at fortissimo - **Orange County Register**

Hungarian State Opera, Budapest

In the title role, the inclusion of **Marc Heller** proved to be a good decision. The American tenor's voice has a significant material, strong and safe in its heights, with vocal production leaving nothing behind. (Heller's) final act monologue was poignant...Heller is quite theatrical...It would be worthwhile to invite (Heller) to the opera (to play) the role of the Moor - **Opera Vilag**

Badisches Staatstheater Karlsruhe, Le Prophète

Einzig für die hoch komplexe Titelpartie, die eine ungeheure Flexibilität in der Tongebung und in den dramatisch exponierten Passagen erfordert, leistet man sich einen Gast: Marc Heller, der den Jean de Leyde am Premierenabend gab, begann eher verhalten, steigerte sich aber schnell zu exemplarischer Form, um im letzten Akt schließlich alles zu geben. Sein Tenor entwickelte immer mehr Strahlkraft und setzte so entscheidende Akzente. Den ungewollten Aufstieg zum Medienstar unserer Zeit, der in der Stretch-Limousine für Aufsehen sorgt, gestaltete er mit virtuoser Spielfreude —**Opernglas**

For the highly complex title role, which requires tremendous flexibility and dramatic exposition in the sound, the only guest singer Marc Heller...quickly attained exemplary form... His tenor developed more and more radiant power, and thus set decisive accents.

Nicht weniger begeistert die verve, mit der sich Marc Heller (als Gast) in die Schwierigkeiten des Titelpartie wirft, mit strahlender Höhe, präziser Aussprache und Sinn fuer große Bögen - **Opern Welt**

No less thrilling was the verve with which Marc Heller (as guest) throws in the difficulties of the title part, with radiant height, precise pronunciation and sense for large arcs.

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Marc Heller reviews Pg. 3

Marc Hellers stahlkräftiger Tenor ist so konditionsstark wie der Sänger als Darsteller beweglich - **Neue Musik Zeitung**

Marc Heller's steel-strong tenor is as powerful as a singer as he is as a performer.

Die Titelrolle vertraute man dem jungen amerikanischen Tenor Marc Heller an. Er stand die schwierige Partie mit der hohen Tessitura mit bemerkenswerter Kraft durch, überzeugte mit feiner französischer Phrasierung - **Oper-Aktuell**

The title role was entrusted to young American tenor Marc Heller. He stood the difficult part with the high Tessitura

with remarkable strength, convinced with fine French phrasing.

Der Prophet selbst, einziger Gastsänger in der Premiere, ist Marc Heller...Sein metallischer Tenor ist unermüdlich, sein Spiel ist von glanzvoller Selbstironie - **Frankfurt Rundschau**

The Prophet himself, the only guest singer in the premiere, is Marc Heller ... His metallic tenor is indefatigable, his play is of glorious self-irony.

In der Titelfigur zeigt Marc Heller Durchhaltevermögen und lyrisches Fingerspitzengefühl. Sein Heldentenor will nicht gewaltsam auftrumpfen, sondern durch Nuancen überzeugen, wodurch er der Figur differenziertes Profil gibt - **Opern Netz**

In the title role, Marc Heller shows perseverance and lyrical fingertip sensation. His heroic tenor does not want to trespass on nuances, whereby he gives the character differentiated profile.

Der eigens für die ausgesprochen schwierige Partie engagierte Tenor Marc Heller vollbringt eine Glanzleistung. Er hält eine überzeugende Balance zwischen kraftvoll dramatischen Tönen und feinen, lyrischen Bögen. Und er vermittelt, wie aus dem netten, harmlosen Jean ein Manipulator der Massen wird - **Badisches Tagblatt**

Marc Heller, who is particularly committed to the extremely difficult part, gives a brilliant performance. He holds a convincing balance between powerful dramatic tones and fine lyric arcs. And he conveys how the nice, harmless Jean becomes a manipulator of the masses.

Theater Erfurt, Andrea Chenier

Marc Hellers angenehm dunkel getönter Tenor ist kraftvoll und makellos - **Thüringer Landeszeitung**

Marc Heller's pleasantly dark-toned tenor is powerful and immaculate.

Theater Erfurt, Sigurd

Als (einziger) Gast lieferte Marc Heller in der hochdramatischen, mit hohen und höchsten Tönen nur so gespickten Titelpartie nach zögerlichem Beginn eine geradezu spektakuläre Leistung ab. Sein Tenor schien sich in den oberen Lagen sehr wohl zu fühlen, überzeugte mit triumphaler Kraft und Ausdauer, zeigte sich aber auch in der klangvollen, markant-baritonalem Mittellage präsent und angenehm timbriert - **Opern Glas**

Sigurd was sung by guest soloist Marc Heller who, after a hesitant start, gave an absolutely spectacular account of this hochdramatische part that's loaded with stratospheric high notes. His tenor sounded comfortable in this high-lying music, full of triumphant power and endurance, and an attractive baritonal

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midrange.

Theater Erfurt, Otello

Marc Heller (Otello) ist ein ausgezeichnete Sänger und ein sehr guter Schauspieler, der intensiv in seine Rolle hineinschlüpft - **Der Neue Merker**

Marc Heller is an excellent singer and a very good actor, who slips into his role intensively.

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