

Marco di Felice Baritono

Press Cuts

Andrea Chenier Arena Sferisterio Macerata – august 2005 –

“L’Opera” – september 2005 –

«With Andrea Chénier, the Sferisterio has again reached the high standard we are used to expecting from this theatre [...]

Marco di Felice is a pleasant surprise. As Gerard, he flaunts a conspicuous and powerful voice, well emitted, confident in the registro acuto, the voice of an authentic baritone from the Italian school.»

“L’Operà magazine” – november 2005 –

«Troisième étape du parcours «français» du Festival, Andrea Chénier porte la griffe de Pier Luigi Pizzi, qui s'aventure pour l'occasion sur un terrain - le vérisme - assez inhabituel pour lui. [...]

Le jeune Marco di Felice est une bonne surprise en Gérard: voix pleine, bien conduite, à l'agiu sûr.»

“www.operaclick.com” – august 2005 –

«The baritone Marco di Felice is may be the true surprise in this edition by Macerata of Andrea Chenier. His Gerard flaunts a voice well/turned and powerfull, intense and exciting, perfectly able to render the humanity of this great negative hero.»

“www. teatro.org” – july 2005 –

«Marco di Felice is first rate in his role, excellent performance, well suited to the part, he is acting with complete command but first of all..... his voice: wonderful timbre, warm and full of passion, perfectly able to stretch the different harmony of tones, more or less dark, with confidence and an exceptional musical command, perfect pronunciation, strong and compact registers, controlled emission, a performance ,in the third act, worthy of a manual.»

La forza del destino Teatro sociale Rovigo – october 2005 –

“L’Opera” – october 2005 –

«Here it is, the most notorious and dangerous of Verdian operas.[...]

The point is the La Forza del destino requires six top quality singers [...] Marco di Felice’s performance as Don Carlo was remarkable for the expressive abilities and the correctness of phonation.»

Il barbiere di Siviglia Teatro filarmonico Verona – january 2006 –

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“L’Arena” – January 27th 2006 –

«From the vocal viewpoint, this edition was not devoid of ideas and surprises, the most interesting of which being, for sure, the baritone Marco di Felice. He was an extrovert, intriguing, smart and determining Figaro, as it should be; his line of singing was neat and incisive, with a dark timbre, ductile and homogeneous, managed with beautiful musicality by an interpreter rather at ease in the coloratura, brilliant but always well controlled in the emission.»

La forza del destino Teatro Dante Alighieri Ravenna – March 2006 –

“www.operaclick.com” – March 2006 –

«[...] The baritone, Marco di Felice, endowed with a warm and voluminous voice, was able to interpret the role of Don Carlo with class and determination, offering an excellent performance in his acting as well as singing. The dark and brilliant timbre of his voice never failed for the whole duration of the opera, not even in the sharpest areas of the pentagramma...»

Macbeth Teatro Verdi Salerno – April 2006 –

“L’Opera” – June 2006 –

«Marco di Felice was really impressive in the way in which he interpreted the role of Macbeth, with a frank and daring vocality. Initially he tended to flaunt his vocality, but later on he managed to temper down his potency in more shaded and softened tones. The result is a very interesting Macbeth, solid and well-characterized in all its details.»

Pagliacci Arena di Verona – Summer 2006 –

“Il Resto del Carlino” – June 26th 2006 –

«"CAV & PAG", as they say jokingly overseas means "Cavalleria Rusticana" and "Pagliacci", it's not the most spectacular title for the inauguration of the Arena di Verona, but it worked all the same, ensuring a full house (13.500 spectators)(...) More homogeneous the cast of "Pagliacci" featuring Svetla Vassileva as Nedda, José Cura as Canio, Alberto Mastromarino as Tonio, Cristiano Olivieri as Arlecchino, Marco di Felice as Silvio. Our favourite was by far Marco di Felice, who confidently interpreted the many different shades and colours of the passionate duet with Nedda.»

Carmen Teatro Petruzzelli Bari – November 2006 –

“La gazzetta del Mezzogiorno” – November 12th 2006 –

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«Vigorous, explicit and determined Escamillo by Marco di Felice, excellent voice, powerful and well mastered;

di Felice has clearly performed an outgoing character, used to staking his life to please the public of ‘plaza de toros’, but above all he is aware of his own charm and at the same time of the burning passions that Carmen is able to spark in him.»

“La Repubblica” – november 12th 2006 –

«In the leading quartet Marco di Felice as toreador Escamillo is outstandingly good with his impressive stage presence and a very compelling carriage of voice.»

“Quotidiano di Bari” – november 12th 2006 –

«Among the male characters, for the importance of the role of co-protagonist Marco di Felice as Escamillo shines in his technically limpid interpretation, he perfectly suits Escamillo a well rounded character.»

“Operaclick” – november 2006 –

«Marco di Felice eagerly awaited at the rendez vous with Escamillo’s couplet "votre toast, je peux vous le rendre"; he was greatly appreciated for his singing and powerful accent.»

Tosca Teatro Verdi San Severo – december 2006 –

“www.operaclick.com” – december 19th 2006 –

«Ideal partner in the passionate dialogues between such a ‘diva’ and her persecutor, Marco di Felice flaunted a real natural baritone voice, fine, homogeneous, extensive wonderfully flexible and even piercing in the top notes; despite this was his debut in this role, he was a huge successful Scarpia, a refined seducer and a terrible evil power, being intuitively illuminated during the performance, so that he reveals a strikingly commanding personality on stage.»

Otello Palacongressi Rimini – january 2007 –

“L’Opera” – february 2007 –

«[...] a partially renewed cast with its diamond- point in the character of Jago skilfully performed by young Marco di Felice with his colourfully graded voice, and his insinuating and colloquial singing in a slightly analytical phrasing almost Mephistophelian in his well refined stage play; strikingly but nearly whispered “Temete signor la gelosia” reveals itself charmingly but detached, while in “Credo” he displays a devilish faith throughout; in “Sogno” he is rich in energy and colourful, and he ends the Act showing an exceptional musical command in his harsh tessitura, revealing a harmony of tones of outstanding worth»

Cavalleria Rusticana Teatro Real Madrid – february/march 2007 –

“L’Opera” – march 2007 –

«Outstandingly good Marco di Felice (compar Alfio).
Good baritone voice, fine pronunciation, incisive phrasing and right dramatic vigour.»

“La Razón” – february 16th 2007 –

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«Di Felice resulta grata sorpresa como Alfio ... »

“El diario Vasco” – february 17th 2007 –

«Muy bueno el Alfio de Marco di Felice;»

“La Vanguardia” – february 17th 2007 –

«[...] y Marco di Felice fue un òptimo Alfio;»

“www.LibrePensadores.com” – february 26th 2007 –

«Los papeles de Turiddu, Lola y Alfio se mantienen en general en un buen nivel, destacando quizás Alfio sobre sus compaños [...].»

“El Punto” – march 2th 2007 –

«Tras aplaudir el buen Alfio del baritono Marco di Felice [...]»

Cavalleria Rusticana Teatro San Carlo Napoli – july 2007 –

“Il Mattino” – july 12th 2007 –

«[...]un] fremito vitale si avverte quando entra in scena Marco di Felice che disegna un Alfio fiero e vitale, dalla vocalità spavalda e vigorosa»

Butterfly Teatro Comunale Firenze – january 2008 –

“L’Opera” – february 2008 –

«(...) excellent vocal result and a glowing performance anything but banal, in the solid and measured Sharpless performed by Marco di Felice with his commanding baritone voice.»

“il Giornale” – january 17th 2008 –

«Since the beginning Marco di Felice shines amongst the company of actors as Sharpless with a noble stage presence and his ever powerful baritone voice, of outstanding worth in the duet with Butterfly in act 2»

“il Corriere di Firenze” – january 17th 2008 –

«(...) the contribution of Sharpless by Marco di Felice, a role he represents with impressive stage presence(...)»

“www.teatro.it” – january 2008 -

«Marco di Felice flaunts a commanding presence in the role of the American consul, and a flawless voice.»

Butterfly Teatro Piccinini Bari – february 2008 –

“L’Opera” – march 2008 –

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«Full of pensive warmth and confidence Sharpless by Marco di Felice , fine voice, warm and vigorous.»

“La Gazzetta del Mezzogiorno” – february 15th 2008 –

«Marco di Felice was first rate as Sharpless with his very compelling carriage of voice acting the role of the unheard expression of consciousness and embarrassed mediator.»

Un ballo in Maschera Opera Marseille – march 2008 –

“La Provence” – march 13th 2008 –

«Marco di Felice atteint sa plénitude vocale et donne au role de Renato une belle ampleur au premier tableau du 3° acte, son moment de bravoure.»

“La Marseillaise” – march 13th 2008 –

«Le comte Anckarstrom (Renato) a le beau baryton de Marco di Felice. Une voix ferme et chaleureuse, puissante et finement nuancée.»

I due Foscari Palacio Euskalduna, Bilbao – november 2008 –

“ABC” – november 17th 2008 –

«No doubt, the baritone Marco di Felice, as Francesco Foscari, shows a solid and rich interpretation for his colourfully shaded voice, dazzling in the last act»

“Gara” – november 18th 2008 –

«Marco di Felice’s rich and coloured voice perfectly matches his portrayal of a father forced ,by the Council of Venice, to punish his innocent son.»

“www.mundoclasico.com” – november 2008 –

«This is Marco di Felice’s first time in Bilbao. His voice is eminently suited to the role, with his captivating mordent – that’s what Verdi gave to his baritones.»

“DEIA” – november 2008 –

«Regarding Foscari, the protagonist, we can assure that Marco di Felice , from the romance in act one "O vecchio cor che batti", to the end of the opera, is outstandingly good as the Doge. His singing is clear, strong, expressive, (...) his phrasing is as wide as well definite.»

Andrea Chenier Opéra de Montecarlo – february 2009 –

“www.podcastjournal.net” – february 2009 –

«With pleasure we meet again Marco di Felice, he sings with a solid voice, just perfect, he is able to be at the same time the prince and the rustic, the good and the evil, human, so much human.»

“www.monaco.maprincipaute.com” – february 2009 –

«The cast was excellent, at the top the striking [.....] and Marco di Felice.»

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I due Foscari Teatro alla Scala - april 2009 -

Da “Corriere del Teatro” - july 2009 -

« Ottima la prestazione vocale e la presenza scenica dei principali interpreti, (...) bravissimo Marco di Felice.»

Tosca Teatro Petruzzelli di Bari – september 2009 –

Da “LA GAZZETTA DEL MEZZOGIORNO” – september 23 2009 –

«Di rilievo l'interpretazione che Marco di Felice ha offerto di Scarpia. Vocalità impeccabile, robusta ed espressiva accoppiata ad una interpretazione scenica che Di Felice ha reso con intelligente misura: niente atteggiamenti biechi o torvi, ma chiaramente espressivo di una incontenibile lotta interiore fra pulsioni istintive e irrinunciabile 'decoro'.»

Da “LA REPUBBLICA” – september 23 2009 –

«Il baritono Marco di Felice (...) il suo Scarpia rende bene per espressività.»

Da “QUOTIDIANO” – september 23 2009 –

«Molto apprezzato dal pubblico, nel difficile ruolo del cattivo Scarpia, il baritono Marco di Felice.»

Da “BARISERA” – september 22 2009 –

« (...) ovazioni trionfali ha ricevuto anche Marco di Felice, che ha interpretato la parte di Scarpia.»

Nabucco Detroit Michigan Opera – october 2009 –

“www.detnews.com” – october 18 2009 -

«(...) imposing, in voice or presence, (is) baritone Marco di Felice as Nabucco. Wheter in scenes of madness and spiritual awakening, Di Felice brings a magisterial quality to Nabucco that allows us to perceive a king in either case, much as we never lose sight of the nobility in Shakespeare's beleaguered King Lear.»

“www.hourdetroit.com” - october 19 2009 -

«(...) Italian baritone Marco di Felice turns in convincing, authoritative performances, and (his) voice is burnished and magisterial. (He) actually sounds like leader.»

“www.freep.com” - october 21 2009 -

«Baritone Marco di Felice brought resonance, grandeur and nuance to Nabucco.»

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Andrea Chenier Madrid Teatro Real – february 2010 –

Da “l’opera” - march 2010 -

«(...) Marco di Felice è stato capace di rendere l’ambigua personalità del carattere di Carlo Gerard all’interno della più schietta linea dei baritoni italiani.»

Da “Il Corriere del Teatro” - april 2010 -

«Il baritono Marco Di Felice, Carlo Gérard, offre una prova efficace nello sfaccettato ruolo del “villain” redento; la prestazione vocale è interessante e, nell’imponente intervento solistico “Nemico della patria”, denota grande sintonia con i repentini e sanguigni stati d’animo del complesso personaggio. Un’interpretazione allo stesso tempo memore degli insegnamenti provenienti dalle esecuzioni del passato e sempre attenta a trovare nuove e personali intuizioni, lodevoli nei positivi esiti finali.»
