

# Marc-Olivier Oetterli

## The baritone

Always hitting the perfect note – not cramped and dogged, more like a dolphin looking for the perfect wave. It is this desire that continually drives bass-baritone Marc-Olivier Oetterli. To achieve his goal, Oetterli is helped by central qualities: an unconditional and lively interest in the role, his versatility and openness, coupled with enthusiasm. With this, he also convinced audiences and critics alike in the demanding role of Prospero in “Un Re in Ascolto” by Luciano Berio.

The joy of slipping into roles was already awakened in him at the age of ten. Born in Geneva, he grew up in Solothurn (Switzerland). Here he not only received his first piano lessons. With the boys choir of the St. Ursen Cathedral in Solothurn, he made his first experiences with initially still nameless choral stage roles on the opera stage: “Experiencing in a choir a cappella how one’s own voice mixes with the others and becomes one sound fascinated me.”

## The musical background

Although Marc-Olivier Oetterli’s second passion – flying – almost became his profession, the singer stuck with music. He completed his studies at the Berne University of the Arts in 1996 with Prof. Jakob Stämpfli, followed by courses and lessons with Margreet Honig, Alexandrina Milcheva, Jan-Hendrik Rootering, Elisabeth Schwarzkopf and since 2010 he has been working with Miriam Jaskierowicz-Arman.

Marc-Olivier Oetterli sees himself as an all-rounder. Mozart and Rossini suit him very well – as well as Britten, Janacek and Bach. A variety that is helped by the ease with which he learns scores, texts and parts. “Don Giovanni” was the first opera he was allowed to study in detail, and he confesses that he never tires of it. Whether it is the string-puller Leporello, the sinister figure of Prospero, the lively Papageno, or even just the enchanting music – this opera by Mozart inspires Marc-Olivier Oetterli.