

www.MeganBerti.com
MezzoBerti@gmail.com
(925) 324-0597

Megan Berti

Mezzo-Soprano

BIO - 150 word

Mezzo-soprano Megan Berti is a Houston-based performer seen at HGO as Second Bridesmaid (*Le Nozze di Figaro*), Pepita (*Roméo et Juliette*), and Female Emilia (*Prince of Players*). This season she performs *Carmen* with Hopera and Handel's *Messiah*. She has appeared with Opera in the Heights, Miami Lyric Opera, Painted Sky Opera, and MUSIQA. Roles include Angelina (*La Cenerentola*), Dinah (*Trouble in Tabiti*), Prince Orlovsky (*Die Fledermaus*), Hänsel (*Hänsel und Gretel*), and Flora (*La traviata*), Rosina (*Il barbiere di Siviglia*), Isabella (*L'italiana in Algeri*), Concepción (*L'heure espagnole*), Nicklausse (*Les contes d'Hoffmann*), Maddalena (*Rigoletto*), Amelia (*Amelia*), Magali (*Salsipuedes*), and Sesto (*La clemenza di Tito*). Megan has performed Handel's *Messiah*, Pergolesi's *Stabat Mater*, Verdi's *Requiem*, Bach's *Mass in B minor* and *St John Passion*, Mendelssohn's *Elijah*, Mozart's *Great Mass in C minor* and *Requiem*, Dvořák's *Requiem*, Beethoven's *Missa solemnis* and *9th Symphony*, Rossini's *Petite messe solennelle*, and Vivaldi's *Gloria*.

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Mezzo-Soprano

BIO - 250 word

Mezzo-soprano Megan Berti is a Houston-based performer who recently returned to HGO as Second Bridesmaid in Mozart's *Le Nozze di Figaro* after previous appearances as Pepita in Gounod's *Roméo et Juliette*, a soloist in O'Regan's *The Phoenix*, and Female Emilia in Floyd's *Prince of Players*. This March she looks forward to performing the title role of Bizet's *Carmen* with Houston's newest opera company, Hopera, and the mezzo solos for Handel's *Messiah* at two Houston churches. A unique and versatile musician, Ms. Berti is a favorite of living composers and can be heard on two albums released by Parma's Navona Records featuring the premieres of one-act operas *Kassandra* by Brandt and *The Leader* by Al-Zand. Other recent premieres include Schwendinger's *Cabaret of Shadows* with MUSIQA and Bachicha's song cycle "Close your eyes" with the Carya Quartet. She has appeared with Opera in the Heights, Miami Lyric Opera, and Painted Sky Opera as Angelina (*La Cenerentola*), Dinah (*Trouble in Tabiti*), Prince Orlovsky (*Die Fledermaus*), Hänsel (*Hänsel und Gretel*), and Flora (*La traviata*). Other roles include Rosina (*Il barbiere di Siviglia*), Isabella (*L'italiana in Algeri*), Concepción (*L'heure espagnole*), Nicklausse (*Les contes d'Hoffmann*), Maddalena (*Rigoletto*), Amelia (*Amelia*), Magali (*Salsipuedes*), and Sesto (*La clemenza di Tito*). Megan has performed in Handel's *Messiah*, Pergolesi's *Stabat Mater*, Verdi's *Requiem*, Bach's *Mass in B minor* and *St John Passion*, Mendelssohn's *Elijah*, Mozart's *Great Mass in C minor* and *Requiem*, Dvořák's *Requiem*, Beethoven's *Missa solemnis* and *9th Symphony*, Rossini's *Petite messe solennelle*, and Vivaldi's *Gloria*.

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Megan Berti

Mezzo-Soprano

BIO - comprehensive

Megan Berti is an active young mezzo-soprano on operatic and oratorio stages throughout the US. Most recently she returned to the Houston Grand Opera stage as Second Bridesmaid in Mozart's *Le nozze di Figaro*, where she was previously seen as Pepita in Gounod's *Roméo et Juliet*, an immigrant soloist in Tarik O'Regan's *The Phoenix*, and Female Emilia in Carlisle Floyd's *The Prince of Players*. This season she looks forward to performing the title role of Bizet's *Carmen* with Houston's newest opera company, Hopera, and the mezzo-soprano solos in the Christmas portion of Handel's *Messiah* with FUMC Missouri City and Christ Church Sugar Land. A unique and versatile musician, Ms. Berti is a favorite of living composers and recently performed the Houston premiere of Stephen Bachicha's "Close your eyes" with the Carya Quartet. Her voice can be heard on 2 recordings newly released by Parma's Navona Records: *Kassandra* by Anthony Brandt and *The Leader* by Karim Al-Zand; she premiered both operas with Opera in the Heights in collaboration with MUSIQA in February 2020. A champion of new opera, Megan recently returned to MUSIQA to debut Laura Schwendinger's *Cabaret of Shadows* and was contracted by Concertia for Amanda Martikainen's *A Voice of One's Own*. Ms Berti made her debut with Miami Lyric Opera in 2019 with a highly acclaimed portrayal of Angelina in *La Cenerentola* (Rossini). Earlier that year, she performed Bernard Rands' *Canti Lunatici* with Hear&Now, returned to Cantare con Vivo for Verdi's *Requiem*, and portrayed Dinah in *Trouble in Tabiti* (Bernstein) with Painted Sky Opera. Recent performing highlights include Hansel in the Rec Room's *Hansel and Gretel* (Humperdinck), Isabella in *L'Italiana in Algeri* (Rossini) and Concepción in *L'Heure Espagnole* (Ravel) with Opera-tivo, and Prince Orlovsky in *Die Fledermaus* (J. Strauss) with Opera in the Heights.

A favorite at Opera in the Heights, Megan has performed the title roles in *La Cenerentola* and *Hänsel und Gretel*, Countess Ceprano in *Rigoletto* (Verdi), and Flora in *La traviata* (Verdi). She has also performed with Solo Opera in California as the Sandman and Hansel cover, and with the Lakes Area Music Festival in Minnesota in her first appearance as Angelina in *La Cenerentola*. Ms Berti often appears as a soloist with the BCC&O in California and on their European tours in such works as Mendelssohn's *Elijah*, Mozart's *Great Mass in C Minor*, Dvořák's *Requiem*, and Vivaldi's *Gloria*. She has also sung Beethoven's *Missa Solemnis* with Oakland's Cantare con Vivo, Pergolesi's *Stabat Mater* with Lee College, Rossini's *Petite Messe Solennelle* with Rochester's Gregory Kunde Chorale, Bach's *B Minor Mass* with the Eastman Chorale and Concordia University of Texas, and Beethoven's *9th Symphony* with the Pasadena Pops Orchestra. Megan was a regular performer with Houston Grand Opera's Opera to Go! 2014-2017, touring the greater Houston area as Hansel, Rosina in *The Barber of Seville* (Rossini), The Queen, Hilde, and the Dragon in *The Princess and the Pea* (Warwick), Annamaria in *Puffed-Up Prima Donna* (Buller), Annamaria and Aquilia in *Pastry Prince* (Buller), the Mother and Nightingale in *Rapunzel* (Warwick), and the title character in *Strega Nona* (Warwick).

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Ms Berti completed her Performance Certificate in 2013 at the Moores School of Music at the University of Houston. While at Moores, Megan portrayed Maddalena in *Rigoletto* (Verdi), Vava in *Moscow, Cheryomushki* (Shostakovich), Magali in *Salsipuedes* (Catán), Annina in *Der Rosenkavalier* (Strauss), the title role of *Amelia* (Hagen), and Mistress Quickly in *Falstaff* (Verdi). She received her Master's degree at the Eastman School of Music where she played Anne in *To Hell and Back* (Heggie) and Dryade in *Ariadne auf Naxos* (Strauss). During her undergraduate studies at the Cole Conservatory at California State University Long Beach, Ms. Berti performed Sesto in *La clemenza di Tito* (Mozart) and La Messaggiera in *L'Orfeo* (Monteverdi). She was also a soloist in Verdi's *Requiem* and Beethoven's *9th Symphony*.

Megan has participated in the summer programs Opera in the Ozarks, Le Chiavi di Bel Canto, SongFest, the International Lyric Academy in Italy, and SummerSong where she performed the abridged roles of Orpheus in Gluck's *Orpheus and Eurydice*, Sextus in Handel's *Julius Cesar*, and Otho in Monteverdi's *The Coronation of Poppea*. Ms Berti can be heard performing the premiere of Benjamin Boretz's piece "The Memory of All That: a Holy Sonnet of John Donne for Milton Babbitt" published by Open Space. She earned Honorable Mention at the 2020 Young Texas Artists Music Competition and has received scholarship awards from The National Federation of Music Clubs, the Presser award, the Dramatic Allied Arts Guild, and the Fine Arts Affiliates. Megan is also a member of the SAI music fraternity and the Pi Kappa Lambda Music Honor Society.