

Fulvio Bettini

Fulvio Bettini established a long-term collaboration with many internationally renowned ensembles on period instruments, including Les Concerts de les Nations/La Capella Reial de Catalunya, The English Concert, L'Arpeggiata, La Petite Bande, the Akademie für Alte Musik Berlin, Il Giardino Armonico, appearing in the most important festivals, concert seasons and opera houses, from the Musikverein in Vienna to the Lucerne Festival, from the Staatsoper unter den Linden Berlin to La Monnaie Bruxelles. He works with the conductors Christina Pluhar, René Jacobs, Jordi Savall, Sigiswald Kuijken, Giovanni Antonini, Ottavio Dantone, Diego Fasolis.

His wide repertoire ranges from the Renaissance to contemporary music, with special emphasis on Baroque composers. He sung operatic roles by Monteverdi, Carissimi, Cavalli, Conti, Draghi, Galuppi, Glass, Gluck, Handel, Haydn, Mozart, Porpora, Sarro, Sellitto, Telemann, Vivaldi. Fulvio performed also Bach Cantatas and enjoyed notable successes with Mendelssohn's *Walpurgisnacht*, Handel's *Apollo e Dafne*, Berlioz's *Lelio*, Mozart's *Don Giovanni* (Leporello) and *Così fan tutte* (Don Alfonso), Haydn's *Il mondo della luna* (Buonafede) and Gluck's *La rencontre imprévue ou Les Pèlerins de la Mecque* in Tokyo, the Italian première of *Satyagraha* by Philip Glass, Monteverdi's *Il combattimento di Tancredi e Clorinda* (Testo) and *Il Vespro della Beata Vergine*.

In Monteverdi's *L'Orfeo*, Fulvio performed the roles of both Orfeo and Apollo, in particular in a production under Jordi Savall and the stage direction by Gilbert Deflo, followed by a DVD. A further appearance under Jordi Savall was in Vivaldi's *Farnace* (Aquilio) in Madrid and Bordeaux. He toured Europe in Sarro's opera buffa *La furba e lo sciocco* and Sellitto's *La vedova ingegnosa* with La Petite Bande and Sigiswald Kuijken. Fulvio was often guest of the Festspiele Potsdam Sanssouci, singing Vivaldi's *La fida ninfa* (Oralto) under Sergio Azzolini, Cavalli's *La Rosinda* under Mike Fentross and Bontempi's *Il Paride* under Christina Pluhar. René Jacobs invited Fulvio to perform Conti's *Don Chisciotte in Sierra Morena* (Sancio Pansa) in Innsbruck, *L'incoronazione di Poppea* in Berlin und Bruxelles, and *Radamisto* in Vienna. A collaboration with Il Giardino Armonico brought Fulvio to Salzburg and Lucerne (world-premiere in modern times of Conti's oratorio *Il martirio di San Sebastiano*), Graz (*L'Orfeo*, title-role and *Agrippina/Pallante*), Geneva (*L'Orfeo/Apollo*). Among his several recordings are Draghi's oratorio *La vita nella morte* under Christophe Coin (Astrée/Auvidis), Vivaldi's *Farnace* (Alia Vox), Galuppi's *Il mondo alla roversa* (Chandos) and Handel's *Faramondo* both under the conduction of Diego Fasolis (Virgin Classics), *Via Crucis* (Virgin Classics) with L'Arpeggiata, *La Rosinda* (Ludi Music). His coming engagements include the debut as Conte Almaviva/*Le nozze di Figaro* in Tokyo and Paisiello's *Il barbiere di Siviglia* under René Jacobs in Vienna.

Fulvio began his musical education at very young age, singing in boy choirs, later attending singing classes at the Pontificio Istituto di Musica Sacra of Milan, and at the Conservatorio of Milan under the guidance of Margareth Hayward, followed by master classes in The Netherlands and Germany.