

# Mtchedlishvili, Giorgi - Baritone

## Biography



Giorgi Mtchedlishvili was born in 1991 in Tbilisi, the capital of Georgia. In 2012 he graduated from Z. Paliashvili Central Music School in Tbilisi. Afterwards, he became a scholarship holder of the Vano Sarajishvili State Conservatory in Tbilisi in both 2015 and 2016, where he completed his master's degree in 2018. During that time, he performed at various concerts and events in Georgia.

Among his performances are roles of **Marcello** in Puccini's *La Bohème* at the Vano Sarajchivili State Conservatoire, **Count Almaviva** in Mozart's *Le nozze di Figaro* at the Tbilisi Z. Paliashvili State Opera and Ballet Theater, where he also played the role of **Figaro** in *Il barbiere di Seviglia* by Rossini in 2016, **Belcore** in Donizetti's *L'elisir d'amore*, **Paolo Albani** in Verdi's *Simon Boccanegra* and the role of **Mandarin** in Puccini's *Turandot*.

Since the season 2018/19, Giorgi Mtchedlishvili has been a scholarship recipient of the Liz Mohn Culture and Music Foundation and is a member of the International Opera Studio of the Staatsoper Unter den Linden. During this period, he has performed **Monterone** in Verdi's *Rigoletto*, **Murderer** in Verdi's *Macbeth* and Baritone in Vivier's *Kopernikus*.

Giorgi Mtchedlishvili has been awarded several prizes throughout his career, including first place in the Italian *Don Matteo Colucci* competition, an honorary award for the *Minsk International Christmas Singing Competition* and a place in the finals of the *Accademia Belcanto Singing Competition* in Graz.

During his career he took lessons and masterclasses from Teresa Berganza, Giacomo Aragall, Grace Bumbry, Brigit Fasbaender, Deborah Polaski, Neil Shicoff, Jurgen Flimm, Olga Kapanina, Natela Nicoli, Abbie Furmanskyy, Caroline Gruber and others.

## Repertoire

### Opera

<b>Bizet, G.</b>	Carmen	<i>Escamillo</i>
<b>Donizetti, G.</b>	L'elisir d'amore	<i>Belcore</i>
		<i>Dulcamara</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>Guglielmo</i>
	Don Giovanni	<i>Don Giovanni</i>
		<i>Leporello</i>
	Le nozze di Figaro	<i>Conte Almaviva</i>
		<i>Figaro</i>
<b>Puccini, G.</b>	La bohème	<i>Marcello</i>
	Madama Butterfly	<i>Sharpless</i>
	Turandot	<i>Mandarin</i>
		<i>Ping</i>
<b>Rossini, G.</b>	Cenerentola	<i>Alidoro</i>
<b>Verdi, G.</b>	Rigoletto	<i>Monterone</i>
	La traviata	<i>Baron Duphol</i>
		<i>Germont</i>
	Simon Boccanegra	<i>Paolo</i>
<b>Vivier, C.</b>	Kopernikus	<i>Bariton</i>

## Reviews

### **Rigoletto, Staatsoper Berlin 2019**

As Giorgi Mtchedlishvili's wild-eyed Count Monterone cursed Rigoletto and the Duke, however, the faces of the men in the ballroom assumed an alarming severity. They appeared neither amused nor unduly upset by Monterone's outburst: they were simply stone-faced, impassive, waiting for Monterone to finish. When he did, their voices rose in a terrifyingly impersonal sentence of death. It was a scene that mirrored the dynamics of Germany's years of authoritarian rule, when political purges took the lives of many men much like Monterone: one moment an insider, the next a traitor, and from there to prison or the grave.

The remainder of the cast completed a satisfyingly strong ensemble. [...] Giorgi Mtchedlishvili's Monterone was just as riveting in the second act as the first. Mad with anguish, he made a powerful counterpoint to Maltman. [...] Mtchedlishvili expressed the festering, all-consuming pain of a character whose heart, we feel, is being gnawed apart from the inside as he dwells obsessively on the shame the Duke brought to his daughter.

- Elyse Lyon, *operawire.com*