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REQUIEM VERDI | Victoria Hall – Geneva

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REQUIEM VERDI | Victoria Hall – Geneva

19 November 2025 by [Geoffrey](#) [Leave a Comment](#)

There are some works in the classical world that feel less like concerts and more like... events. Moments you prepare for, breath for, almost fear a little. **Verdi's**

Requiem is one of them. And on Tuesday, November 18th, inside the gorgeous, intimate, golden shell of Victoria Hall in Geneva, I experienced one of those moments again — this time with the **Orchestra Symphonique et Universitaire de Lausanne (OSUL)**, whom I was hearing live for the very first time.

Victoria Hall is famous for its warm, welcoming, not too large, but with an acoustics that wraps the orchestra like velvet. It felt like the perfect home for Verdi's monumental mass — premiered in 1874 in Milan, written after the death of the poet Alessandro Manzoni, and to this day one of the most theatrical, operatic, spine-shaking sacred works ever created.

From the first bars of the *Requiem aeternam*, the OSUL showed a deep respect for Verdi's writing — clarity, control, and a musical line built with intelligence. Under the baton of **Hervé Klopfenstein**, the orchestra offered a reading both solemn and fiery, with a real sense of narrative.

But the real earthquake came — of course — with the *Dies Irae*.

Let me tell you: when more than 100 choristers exploded behind the orchestra, my seat *literally* vibrated. My spine, my chest, and yes... my butt cheeks are still shaking. This was the *Dies Irae* you want to hear in a concert hall: massive, terrifying, precise, and unanimous. Huge bravo to the Pro Arte Choir and the University of Fribourg Chamber Choir.

Then came the four soloists — the human pillars of this gigantic musical cathedral.

Marina Viotti

You already know how firmly I'm waiting for her to enter the Verdian mezzo repertoire. And hearing her in this Requiem only made me more impatient. Her "Liber scriptus" had presence, depth, and that golden warmth that would make her a *perfect* Amneris one day... or an unforgettable Eboli. Marina Viotti is a mezzo at a turning point, and I sincerely hope Verdi will soon become one of her main territories.

Fanny Utiger

A beautiful discovery for me. Her soprano blends perfectly with Marina Viotti in the

duets — especially in the “Recordare”, which was one of the highlights of the night. A clear voice, centered, expressive, and always respectful of the ensemble.

Jérémie Schütz

This tenor was THE surprise of the evening. A wonderful discovery — his voice reminded me so much of Charles Castronovo at times, with that luminous timbre and a very honest musicality. His “Ingemisco” had sincerity and elegance, and I’ll definitely keep an eye on him.

Louis Morvan

In the baritone line, Morvan grounded the quartet beautifully, offering a solid, warm, and confident presence from start to finish.

A huge thank you to **L’Orchestre Symphonique et Universitaire de Lausanne (OSUL)** for the invitation and for trusting Opera Diary. For a first encounter, I couldn’t have wished for a better evening.

Verdi’s Requiem is not just music. It’s a punch in the soul, a mirror held up to our fears and hopes, a spiritual opera. And tonight, in Geneva, every note honored the Maestro.

Viva Verdi, now and always.

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November 18, 2025 – OSUL, Pro Arte Choir, University of Fribourg Chamber Choir

Hervé Klopfenstein – conductor

Soloists: Fanny Utiger, Marina Viotti, Jérémie Schütz, Louis Morvan



Geoffrey