



Paola Fornasari Patti

She began her musical studies at the Conservatory “F.E. Dall’Abaco” Verona as a violinist. Beside violin, she studying ballet and drama.

Later, at the Conservatory, she graduated in hand with honours in 1983 under the guidance of Professor Rina Malatrasi.

She made her debut in Spoleto in 1985 in “*Orfeo ed Euridice*” by Gluck, in the role of the protagonist. Several times at the Comunale of Florence, San Carlo in Naples, the Carlo Felice in Genoa, with Massimo in Palermo, the Bellini in Catania, at the Comunale of Bologna, the Regio di Parma, the Opera of Rome, the Philharmonic and all’Arena di Verona, in Sferisterio of Macerata, Fermo Festival, Torre del Lago and the most important traditional theatres (Brescia, Rovigo, Bolzano, Livorno, Lucca, Pisa, Terni, Mantua, Padua, Bassano), also in Las Palmas, Tokyo, Hiroshima, Kobe, Osaka, Kyoto.

Intense is her artistic activity, not only in the opera repertoire, but also in the baroque, chamber, concert and symphonic.

Among the titles that ‘they view interpreted, we remember “*The singer villane*” by V. Fioravanti (**Giannetta**), C. Monteverdi “*Orfeo*” (**Speranza & Proserpina**), “*The Dance of the ungrateful*” (**ingrata the Soul**) and “*Il ritorno di Ulisse in patria*” (**Fortuna and Minerva**), “*Orpheus*” by C. W. Gluck (**Orfeo**), “*La finta Giardiniera*” by W. A. Mozart (**Ramiro**), “*Nabucco*” by G. Verdi (**Fenena**), “*Cavalleria Rusticana*” by P. Mascagni (**Mamma Lucia, Lola and Santuzza**), “*Tancredi*” by G. Rossini (**Roggero**), “*Tom Thumb*” by Henze (**Mother**), “*Madama Butterfly*” by G. Puccini (**Suzuky**), “*Cinderella*” by G. Rossini (**Tisbe**), “*Electra*” by J. Strauss (**Third Magd**), “*L’amico Fritz*” by P. Mascagni (**Beppe**), “*Moses in Egypt*” by G. Rossini (**Amenophis**), “*Carmen*” by G. Bizet (**Carmen and Mercedes**).

She performed under the guidance of **directors** such as T. Severini, M. Letonja, J. Acs, R. Giovanninetti, A. Guadagno, N. Santi, D. Oren, C. Scimone, C. Gallico, M. De Bernart, D. Renzetti, B. Bartoletti, M. Arena, Campori, Y. David, Jan Latham-Koenig, Jia Lu.

Among the **directors** with whom he worked have to remember G. Cobelli, P. Pizzi, G. Vick, H. De Ana, V. Puecher, M. Hampe, H. Brockhaus.

She was **solo voice** in the “*Magnificat*” by Bach in Salvatore Sciarrino for the ballet “*Death in Venice*” with Rudolf Nureyev in the world premiere in Verona.

She **interpreter** with the claimant Joseph Cederna of creation “*Once there was a king,*” premieres commissioned by the master Tutino Philip Horn and Carlo Boccadoro, music by Rossini, in the afternoons Musicali di Milano.

Personality constantly evolving, her repertoire ranges from Baroque to modern. Particularly suited to *travesty's roles* and all parts of vocalist sporange average, with a particular predisposition to the repertoire of Bellini, Mozart, romantic and late romantic.

Refined interpreter of **Sacred Music**, sings several times the “*Petite Messe Solennelle*” by Rossini, the “*Gloria*” by Vivaldi, the “*Passion according to Saint John*” by Bach, the “*Messa di Santa Cecilia*” of Scarlatti, the “*Symphony No. 9*” by Beethoven and “*Requiem*” by Mozart.

This item is suitable for **the chamber music repertoire**, especially the French, the music salon of the late Romantic and early twentieth century (Italian, French, English), with music by Gershwin, C. Porter, L. Bernstein, etc., all performed on several occasions.

Important meetings for her artistic training are those that occurred with the directors Julius Chazalettes, Beppe Menegatti, Roberto De Simone, and those with sixth Bruscantini and Marilyn Horne who led the search for a more appropriate artistic dimension, helping to deepen the ongoing research and personal style.

For artistic, Paola Fornasari Patti, flanked by 1992, the **teaching career**. Often engaged in Master Class Singing Opera in Italy and abroad, particularly in Japan and at the Italian Institutes of Culture, **Professor of Singing opera** at the Conservatory “F. E. Dall’Abaco” of Verona, founder-president in charge of artistic and teaching Kairòs (art academy training for singers and actors) based in Verona.

Apply to the hand, deep knowledge of yoga, dance therapy and the song of India, using relaxa-

tion techniques and unlock the emotional end of a conscious management of personal instrument and body.

In 1996 she was awarded the **Honoris Causa appointment of a Lady Knights Crusaders** “among the artists who have been honoured (such as credit for the work done in the field of culture) in the historical order of the **Knights of Malta**.”

Author and director of music such as: “*Untitled*” (performance on prose passages of R. Tagore), “*Break. Stories of a tango*” (music by Astor Piazzolla) “*Shakespeare: the music of his poetry*” (play with music based on texts by Shakespeare), “*Welcome*” (music by Gershwin, Porter, Kander, Ebb, Youmans, etc.) “*Verdi: reality unchanged over time*” (play music from Verdi’s “*Traviata*,” “*Falstaff*,” “*Otello*”), “*Lamentation of Ignacio Mejías Sàmchez*” by F. G. Lorca (play music by FJ Obradors, Turina T.), “*West Side Story*” by L. Bernstein, “*The cat with the boots*” of M. Tutino, “*The work of the nursery rhymes*” by A.V.Savona which has obtained the permission, along with Casa Ricordi, to perform an adaptation of a small symphony orchestra complex, “*The Phantom of the opera*” with music by A. L. Webber, “*Dido and Aeneas*” by H. Purcell, “*Dreaming Musical*” (the show with songs from the most famous American musical), “*The Merry Widow*” by F. Lehár, “*Jesus, Son of Man*” on texts by Kahlil Gibran.

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