

Paolo Olmi

Conductor

(Represented in North America and other countries)



Paolo Olmi studied under Massimo Pradella and Franco Ferrara in Rome, and began his conducting career in 1979 after having studied the piano from an early age. Since making his operatic debut in 1986 at the Teatro Comunale in Bologna, he has conducted in many of the major concert halls and opera houses throughout the world, including Europe, North and South America, Australia and Asia.

Successful productions have included *Moses in Egypt* at the Teatro dell'Opera di Roma, and Mr. Olmi was subsequently invited by Wolfgang Sawallisch to conduct this opera at the Bayerischer Staatsoper in Munich. He was later awarded, along with stage director Pier Luigi Pizzi, the French music critics' prize for the "Best Opera of the Year" for the outstanding production of *William Tell* at the Théâtre des Champs-Élysées in Paris. Other operatic highlights have included *Il Barbiere di Siviglia*, *The Thieving Magpie*, *Nabucco* and *Turandot* at Barcelona Opera, a concert performance of *Nabucco* at the Royal Festival Hall in London, and *Manon Lescaut* at Teatro Colón di Buenos Aires.

In Italy, Mr. Olmi has also conducted a highly successful production of Rossini's *Le Siège de Corinthe* at the Teatro Carlo Felice di Genova, and also conducted the Royal Philharmonic Orchestra and London Symphony Chorus in a performance of Rossini's *Stabat Mater* at the Arena di Verona. In London, he has appeared at the Royal Festival Hall with the Royal Philharmonic Orchestra conducting Verdi's Requiem, and at the Royal Opera House in Covent Garden, where he made his debut conducting Rossini's *Moses in Egypt*. At Opéra de Lyon he made his debut with Mozart's *Le Nozze di Figaro*, and at the Strasbourg Opera he has appeared on numerous occasions conducting *Tosca*, *Don Carlos* and *Ernani*, along with a special performance of Rossini's *Stabat Mater* to celebrate the Italian presidency of the European Union. At the Royal Danish Opera, Mr. Olmi has also conducted *Madama Butterfly*, and he made his U.S. debut at the Chicago Lyric Opera in 1996 conducting Donizetti's *Don Pasquale*.

Since making his debut at the Deutsche Oper Berlin in 1992, Mr. Olmi has returned on a number of occasions for productions of *La Fanciulla del West*, *Aida*, *La Forza del Destino* and *Il Trovatore*.

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Paolo Olmi, cont'd.

Mr. Olmi is also very active on the concert platform and has conducted such orchestras as Tokyo Philharmonic, Santa Cecilia Rome, Orchestre National de France, London Philharmonic Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra in London and the Orchestra of RAI Rome where he conducted the complete symphonies of Mendelssohn, which were televised by National Television. Following highly successful concerts in Spain with the Royal Opera House Covent Garden Orchestra in 1996, he appeared with the Orchestra in September 1997 at the Athens Festival and toured with the orchestra again in Italy and Germany in 2000.

Following a highly successful debut at the Hamburg State Opera with Rossini's *Il Barbiere di Siviglia*, Mr Olmi was immediately invited to return for a new production of *La Forza del Destino* at the beginning of the 1998-1999 season. Engagements during the last few seasons have included his debut in Athens with *La Bohème*, at Stuttgart Opera conducting *Il Barbiere di Siviglia*, and *Un Ballo in Maschera* with the New National Theatre in Tokyo, where he returned to conduct a new production of *Nabucco* in 2001 and Donizetti's *L'Elisir D'amore* in 2002 with a very successful DVD. In January 2000 he conducted a triumphant performance of Verdi's *Aida* in concert with the London Philharmonic Orchestra and Philharmonia Chorus, which was subsequently taken on tour in Italy; and in December 2000 he conducted the LPO on tour in Korea.

In 2000, Mr. Olmi conducted *Aida* in China at the new Opera House in Shanghai, which was a joint collaboration with Teatro Comunale di Firenze. In 2001 he conducted performances in Italy of the Verdi *Requiem* and the *Four Sacred Pieces* with the BBC Symphony Orchestra and Chorus to celebrate the Verdi Anniversary Year. He also conducted a production of Verdi's *Rigoletto* with the Rotterdam Philharmonic Orchestra and concerts with the London Philharmonic Orchestra and the Orchestra Santa Cecilia Rome.

Recent engagements include highly successful concert performances of Verdi's *Vespri Siciliani*, *Jerusalem* and *Falstaff* with the Netherlands Radio Philharmonic Orchestra at the Concertgebouw; a new production of Donizetti's *Lucia di Lammermoor* at the New National Theater in Tokyo; *Andrea Chenier* at Turin Opera and at Teatro La Fenice in Venice; concerts with the Netherlands Radio Philharmonic Orchestra; and performances with the Teatro La Fenice Venice at Beijing Festival. Other successful recent productions include *La Gioconda* at Deutsche Oper Berlin; Cilea's *Adriana Lecouvreur* at the Concertgebouw Amsterdam; a concert broadcast by Dutch Television to the Queen of Holland which was recorded by EMI Classic; and Rossini's *Stabat Mater* with London Philharmonic Orchestra while on tour in Italy. Upcoming engagements include *Guillaume Tell* at Concertgebouw in Amsterdam; *Un Ballo in Maschera* at Bordeaux Opera; Rossini's *Stabat Mater* at Teatro La Fenice in Venice; *Falstaff* in Strasbourg; and concerts with the Royal Philharmonic Orchestra in London and in Asia.

Mr. Olmi was recently appointed Music Director of Opéra National de Nancy et de Lorraine, and he has several upcoming contracts in Bordeaux, Marseille, Lyon and Strasbourg.

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Repertoire

Bellini	<i>I Puritani</i>
	<i>La Sonnambula</i>
	<i>Norma</i>
	<i>Zaira</i>
Bizet	<i>Carmen</i>
Cilea	<i>Adriana Lecouvreur</i>
Donizetti	<i>Anna Bolena</i>
	<i>L'Elisir d'Amore</i>
	<i>Lucia di Lammermoor</i>
	<i>Maria Stuarda</i>
Giordano	<i>Andrea Chénier</i>
Gounod	<i>Roméo et Juliette</i>
Leoncavallo	<i>I Pagliacci</i>
Mascagni	<i>Cavalleria Rusticana</i>
Mozart	<i>Così fan tutte</i>
	<i>Die Entführung aus dem Serail</i>
	<i>Don Giovanni</i>
	<i>Le Nozze di Figaro</i>
	<i>Die Zauberflöte</i>
Puccini	<i>La Bohème</i>
	<i>Madama Butterfly</i>
	<i>Manon Lescaut</i>
	<i>Suor Angelica</i>
	<i>Tosca</i>
	<i>Turandot</i>

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Paolo Olmi, Repertoire, cont'd.

Rossini	<i>Guillaume Tell</i>
	<i>Il Barbiere di Siviglia</i>
	<i>Le Siège de Corinthe</i>
	<i>L'Italiana in Algeri</i>
	<i>Mosè in Egitto</i>
	<i>Semiramide</i>
Verdi	<i>Aida</i>
	<i>Don Carlos</i>
	<i>Ernani</i>
	<i>Falstaff</i>
	<i>I Vespri Siciliani</i>
	<i>Il Trovatore</i>
	<i>La Battaglia di Legnano</i>
	<i>La Forza del Destino</i>
	<i>La Traviata</i>
	<i>Nabucco</i>
	<i>Rigoletto</i>
	<i>Un Ballo in Maschera</i>

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Press Reviews

Andrea Chénier (Nancy)

"Le Poète-personnage avait un serviteur de choix dans le Poète-Chef d'orchestre, le Maestro Olmi détaillant comme personne les touches du pinceau de Giordano aux nuances si chatoyantes. Il faut en effet préciser qu'une telle partition orchestrale aussi riche, fluide et chaleureuse, se voit souvent transformée, dans le cas d'une exécution sommaire, en une grande vague générale enflammée (dans le meilleur des cas), quand ce n'est pas en une sorte de sorte de "salade" compacte. Eh bien le Maestro Olmi restitue l'ironie de la flûte s'en prenant aux "Merveilleuses", détache le basson goguenard qui poursuit La Carmagnole chantée par le chœur, fait pleurer le violoncelle continuant le chant de la vieille Madelon, à bout de forces, et fait vibrer la clarinette éperdue qui cite la grande envolée de l'Improviso de Chénier... Véritable "concertatore", comme l'on dit toujours en Italie, le Maestro Olmi fait claquer son orchestre, nous laissant sans voix dans certaines charges dramatiques, et complètement sous le charme des envolées lyriques - non du chant mais précisément de l'orchestre! - voulues par Giordano. L'enchantement se reproduisant huit jours plus tard, dans ce même lieu, avec une étincelante ouverture d'Oberon, un resplendissant Concerto pour cor de Richard Strauss et une vibrante et lumineuse Symphonie héroïque nous faisant éprouver le bonheur de la musique pure, sans théâtre ni personnages exprimant leurs sentiments."

- Yonel Buldrini, *Forum Opéra*, March, 2008

Ballo in Maschera (Bordeaux)

"Baroque mais cohérent du début à la fin dans la représentation des sentiments, dans l'équilibre du plateau, chœurs compris, baroque jusqu'à travers la direction de Paolo Olmi, passionnée, abondante elle aussi à défaut d'être toujours raffinée, énorme parfois même au point de donner à l'orchestre des élans pucciniens et de fracasser dans les ensembles le mur du son."

- Christophe Rizoud, *Forum Opéra*, January, 2008

Don Carlos

"... the COC was fortunate to secure the services of the Italian conductor Paolo Olmi, who stepped in at short notice to make an auspicious Canadian debut. He led the COC orchestra in an incisive, beautifully paced performance, achieving a fine balance of power and pathos - let's hope he will return."

- Joseph K. So, *Opera (UK)*, December, 2007

"Best of all, the Canadian Opera Company Orchestra was at its glowing best under visiting Italian conductor Paolo Olmi. It sounded as if it and the hall existed for the single purpose of glorifying the music of Verdi."

- John Terauds, *The Toronto Star*, October 15, 2007

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Paolo Olmi, *Reviews, cont'd.*

"In the pit Paolo Olmi drove his orchestra to musical heights, not only in the big moments like Philip II's coronation scene, but also in the quieter lyric moments and in the opera's grand arias. He offered confident and authoritative support to the chorus, in superb form, and to the principals."

- J. H. Stape, *reviewVancouver*, October 2007

"Il fallait trouver un chef quelque peu familier avec la version originale en français de l'oeuvre. Monsieur Olmi tire le plus grand profit de l'extraordinaire acoustique de cette salle inaugurée voilà un peu plus d'un an. Son approche très lyrique est soucieuse de maintenir l'équilibre entre la fosse et le plateau et évite de couvrir les chanteurs, ce qui n'est pas une évidence compte tenu de la richesse de l'orchestration."

- *Forum Opéra*, October 2007

(It was necessary to find a leader somewhat familiar with the original version in French. Maestro Olmi pulls the greatest profit from the extraordinary acoustics of this room inaugurated a little more than a year ago. His very lyric approach is devoted to maintaining the balance between the pit and the plateau and avoids covering the singers, which is not in evidence considering the richness of the orchestration.)

Roméo et Juliette

"Conductor Paolo Olmi drew an excellent performance from the Hong Kong Philharmonic Orchestra, however, with plenty of light and shade in the music and sensitivity to the singers."

- Natasha Rogai, *South China Morning Post*, June 5, 2007

Aufstieg und fall der stadt Mahagonny

"Pour sa première production en tant que Directeur Musical, le chef Paolo Olmi a fait forte impression. Dans un répertoire qui lui est pourtant plutôt inhabituel, il a su tenir d'une main de maître un Orchestre Symphonique et Lyrique visiblement bien préparé et enjoué. Geste carré mais dynamique, battue stricte mais élégante, le Maestro réussit à motiver ses pupitres pour faire ressortir toute la modernité et la force de sentiments de la musique de Kurt Weill."

- Audrey Roncigli, *ResMusica*, April 29, 2007

(For his first production as Musical Director, the Maestro Paolo Olmi made a strong impression. In a catalog that is for him nevertheless rather unusual, he conducted with the hand of a master the Symphonic and Lyric Orchestra which was visibly well prepared and cheerful. In square gesture but dynamic, beaten strict but elegant, the Maestro succeeds in motivating his pupils to put emphasis on the whole modernity and the force of feelings of the music of Kurt Weill.)

"Paolo Olmi, nouveau directeur musical de l'Opéra National de Lorraine, fait naviguer les musiciens de l'Orchestre Symphonique et Lyrique de Nancy, entre tempi ravageurs et sensualité ruisselante."

- Caroline Alexander, *Webthea*, April 29, 2007

(Paolo Olmi, new Musical Director of the National Opera of Lorraine, navigates the musicians of the Symphonic and Lyric Orchestra of Nancy, between destructive tempi and streaming sensuality.)

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L'Elisir d'Amore

L'orchestre et les chœurs enfin n'appellent aucun reproche, au contraire même. La direction de Paolo Olmi sait se montrer discrète mais efficace, marteler en évitant la trivialité des accents militaires, trouver le style entre ironie, tendresse et gaîté."

- Christophe Rizoud, *Forum Opéra*, October 28, 2006

(The orchestra and the choirs call for no reproach, on the contrary even. The direction of Paolo Olmi knows how to be discreet but effective, hammer while avoiding the trivialities of the military accents, and find the style between irony, kindness and gait.)

Rossini's Stabat Mater

"This performance, with Paolo Olmi conducting the London Philharmonic Orchestra and Chorus, revealed some of the criticism [about the Stabat Mater] to be untrue... Olmi's conducting had tremendous sweep, and the playing and choral singing were at once meticulous and thrilling, above all in the whirling fugue with which the work closes."

- Tim Ashley, *The Guardian*, November 25, 2005

Il Barbiere di Siviglia

"L'occasion de rendre hommage à la direction toute de fermeté, de souplesse et d'intelligence lyrique du Paolo Olmi qui tenait ce soir-là la baguette."

- Aria Florent, *ResMusica*, May 28, 2005

(The occasion pays homage to the firmness, flexibility and lyric intelligence of Paolo Olmi who held the baton tonight.)

" L'orchestre symphonique et lyrique de Nancy sous la battue vive et alerte de Paolo Olmi brille de tous ses feux et fait entendre un tourbillon de notes qui entraîne le plateau dans un maelström ravageur."

- Bernard Niedda, *ConcertClassic*, May 17, 2005

(The Symphony and Lyric Orchestra of Nancy under the lively and alert baton of Paolo Olmi shines with fire and one can hear a whirlwind of notes that comes to a plateau in a destructive maelstrom.)

"L'orchestre, dirigé avec brio par Paolo Olmi, donnait avec force et vitalité sa partie, affirmant une lecture sensible chargée d'émotion."

- Delphine Roullier

(The orchestra, directed with brilliance by Paolo Olmi, gave force and vitality to the show, assuring a sensitive reading loaded with emotion.)

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