

Interview Tenore Paolo Lardizzone – Barbart February 21019

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As I know it well, start of your carieer wasn't easy...

Yes, I started to sing in my 32 years. Now i am happy that i have choosen this life way, despite it wasn't easy in the begging to start with the artistic career. I studied bank... in university and i have been workong in a bank for 4 years. (When i devorced) As a result of events in my private life, I wanted to make a big change, a restart. So a moved from Sicily to region Marche. I started to work as a waiter in restarant a i found new friends.

From the work in restaurant is still a far way to opera...

My singing beginnings like in a film. One of my friends hear me singing in a church and asked me: why dont' you sing?

Sicily is a land of tenors. Opera was then for you a natural choose?

Not at all. Honestly, when I was young – i didn't like opera at all. My father used to listen in car on cd still again and again – koncert of tree tenors. I was upset because i would rather listen to pink floyd ort he doors.

The change in life brought to you also the new partner, how did you meet her?

We were playing together in one musical in theatre in camerino. I was playing a boyfriend of Cecilia and a director asked her to give me few lessons of acting. She was warning me, that i should separate private life from job. And know we are together for 13 years...

It sounds like a fairytale, but the begginging of your carrer must have been very hard.

In the begginging it was hard, i hadn't enought work and all money, i have earned, i invested in my singing education. Because i believed to my dream. I was very lucky, because parents of my wife had helped us a lot. And also maestro giacomo rocchetti, with which I startet to study, immediately believed in my voice and encouraged me . He was the first one who told me, that my effort has a importance. (i mean that the hard work isn't useless). Later i was studiing at Maestro Nazzareno Antinori in Accademia Beniamino Gigli in Recanati and at M° Giorgio Merighi , who was giving me lessons for free for

one year, when i was without money. He is not only famous tenor, but also a big man. (In this way will be more accurate)

Your debut was in year 2007 a role of manrico in t´verdis trovatore in the festival Castello Sforzesco in milan. It isn´t an easy role for a begginer, what do you think?

I had actually made a casting for Rigoletto. Director asjed me: don´t you want to sing manrico? And i told: Yes, why not? I haven´t know the role, i had no idea, how complicated it is. I have lesrned it for 15 days. ?estro Antinori tol dme not to do it, that the role i stoo hard, but i needed money. So i took a risk and fortunatelly it was very good. But today i know, that it was crazy.

What brought you to the stages in Czech rep.?

To Czech rep. i got thanks to conductor Oliver D., ho heard me singing in Budapest during International opera competition Armel. He loved into my voice and he gave me kontakt to pilsener DJKT, where i got the role fo Radames in Aida and later the titel role in Puccinis Edgar. Then came a numbere of roles: Pinkerton inMadama Butterfly, Laertes in Hamlet and other and other. Now is Czech rep. and Pilsen really my home, despite i sing all over the world.

You have settled down in Pilsen with your wife, who sings in choir of opera DJKT, and your 9 years old daughter. How do you like living here?

We feel like at home here, daughter attends school here, she can speak chzech very well, so she translates to me. She allready acts in theatre, in musical Josef... It makes me a great joy. Otherwise she is used to be in theatre with us from her childhood, she liked to wait for us in tha backstage. Once we have a little bit forgotten for her, when she was abou 5, it was my debut of aida in Salzburg.

Except of Pilsen you play in České Budějovice, which roles here do you like most and how do you like the wonderfull atmosphere in otáčivé hlediště in Český Krumlov.

In České Budějovice I've played first of all „Aida“, then Carmen, Il Trovatore and last La traviata. About Carmen and Il trovatore I had the fortune to play both of them in an amazing place like the otáčivé hlediště in Český Krumlov, that has an incredible structure! It's so impressive and exciting for the audience than so difficult for the singer: first of all because the conductor and the orchestra are in a separeted place and we don't have the direct contact

with him; because it's an open air and it's more difficult to sing. But the knowledge to create an unforgettable show for the audience repays every effort.

Where have you sung and what was your biggest enjoyment for you?

I have sung for example in Jekatěrinburg, Bangkok, kazachstánské Astaně, Německu, Rakousku, Chorvatsku nebo Krakově. In Warsaw I sang Pinkerton, what I consider as a big success, and to National opera of Warsaw I am going next year again.

How do you like the travelling?

I have to say, that I don't like flying, so when I can choose, I go by car. I drive many kilometers, but driving is relax for me and during the journey I can make breath and voice exercises.

What is the Czech opera audience like, can you compare it with audience in Italy?

Czech auditors want to enjoy the performance, so many of them, in particular during the opera performance, are really afraid to disturb the artist so the auditorium is silent and in the end sometime they are so concentrated that almost fail to start the applause. In Italy comes applause after each aria, but sometimes people do it automatically, because they have to do. I like so much (without paragon) the way of you, Czechs. I feel bigger respect to art here, in Italy it is a little bit, despite opera has so long tradition there. I adore that here has one incarnation 40 reprízy ☺, I am for one year on the repertoire, but in Italy one performance is repeated 3 or 4 times and basta. People here also come to hear concrete singers. In Pilsen I have one fan, she has seen me in my role about 50 times.

And compare the conditions for artists?

For me are relationships in theatre very important. Here, what you say, is true. But I have to say, that in Italy I hadn't so good experiences. It isn't possible to change the conditions one week before performance...?????)

What do you like/enjoy most on your job?

I like the cooperation with colleagues on the stage, the actors dialog/ partnership. I like the transmission of energy. I think, that we should really believe in what we do on the stage, not only pretend.

You told once in joke, that you would like to sing princ in rusalka, is it true?

Then, why not? It would be my first role in Czech and i would have a little bit problém with Czech. But i like to do thonks in the best way i can, so if i should sing czech, i would like to sing perfect, to be uderstood. Not to do it only somehow, it is not my style.

But my dream role i stilet role in Verdis Macbeth, but i tis for baryton, so i would have change register like M° Placido Domingo. In fact there i sone role, that i haven´t sung, i tis Richard in Ballo di Mascara.

Tell me, what are your plans in the nearest days?

In Banská Bystrica i will sing Cavaleria rusticana and pagliaci, in Liberec a role of Manrico, in Pilsen we have rehearseals for Irirs and of course i am lookinf forward to the open air production of nabucco in pilsener amfitheater.