

Stefano Palatchi

The Spanish bass Stefano Palatchi has consolidated his international career thanks to his admirable vocation for theatre, his attractive timbre and his much applauded expressive faculties. The bass, from the city of Barcelona, studied with Maya Maiska, Gino Bechi, Ettore Campogaliani and Armen Boyajian, in his native town as well as in Florence and New York.

His tone is powerful, wide, dark, sonorous, and agile with really good low notes and nobility on stage. With his presence in almost every Spanish opera season and in some of the most respected international theatres, he has become one of the most important Spanish basses of the last decades.

Since his debut in the Gran Teatre del Liceu in Barcelona, in 1986, he has won the affection of audiences. In his continued relationship with the Barcelona theatre, he has taken part in several hundred performances of more than thirty operas from a wide repertoire, in which his affinity with Verdi's music stands out, consolidating his position as the prototype for a "basso verdiano" playing such roles as Filippo II (*Don Carlo* – Teatro Campoamor, Oviedo), Padre Guardiano (*La forza del destino*, Liceu Barcelona), Jacopo Fiesco (*Simon Boccanegra* – Liceu), Walter (*Luisa Miller*– ABAO) Banquo (*Macbeth* – Liceu, Minnesota, Valencia, Malaga, etc.), Ramfis (*Aida* -Liceu, The Metropolitan Opera House, Minnesota, Municipal Theatre Santiago de Chile, etc), Sparafucile (*Rigoletto* -Teatro Real, Colón, Buenos Aires, Liceu, Jerez, Las Palmas) and Ferrando (*Il Trovatore* – Teatro Zarzuela, Real, Liceu, Campoamor, etc) Jorg (*Stiffelio*-Teatro Argentino, La Plata).

However, Stefano Palatchi's voice has allowed him to take on other styles and composers with success, such as Mozart –*Die Zauberflöte* (Teatro Real, Las Palmas) Puccini or *bel canto* – *Turandot* (Metropolitan Opera, San Francisco Opera, Liceu, Valencia, Málaga, etc.) *La Bohème* (Metropolitan Opera, Washington Opera, Liceu, Teatro Real, Teatro Nacional Sao Carlos in Lisbon, etc), *Lucia di Lammermoor* (Liceu, Colón in Buenos Aires, Valencia, Málaga), *La Favorita* (Liceu, Real, Pamplona, Campoamor in Oviedo), *La Sonnambula* (Liceu, Bilbao) o *Il Barbiere di Siviglia* (Ankara, Liceu, Las Palmas)- as well as French opera – *Samson et Dalila* (Liceu, Real), *Thaïs* (Liceu, Seville, Las Palmas, Oviedo) o *Roméo et Juliette* (Lausanne, Oviedo, Jerez, etc.)- and contemporary, having performed in absolute premieres such as Balada's *Cristóbal Colón* (Liceu, alongside Caballé and Carreras), Guinjoan's *Gaudi*, (Liceu), García Demestres's *Joc de mans*, (Módena Auditorium), Balada's *Faust-Bal*, (Teatro Real, Madrid), and Halffter's *Lázaro* (Palau de la Música de Valencia and the Athens Megaron). His incursions into other repertoire range from Baroque to Zarzuela, with acclaimed performances, such as his outstanding Gremin in Tchaikovsky's *Evgeni Onegin*.

In the recent seasons he has sung in Madrid, Bilbao, Oviedo, Seville, Paris, Rome, Marseille, Lisbon, Vienna, Buenos Aires, Santiago de Chile, Puerto Rico, Washington, San Francisco, Verona, Peralada, Las Palmas de Gran Canaria, Dresden, Lausanne or New York, collaborating with outstanding conductors such as Gardelli, Bonyngé, Zedda, Carella, Santi, Oren, López Cobos, Menotti, Rilling, Rozhdestvensky, Guingal, Frühbeck de Burgos, Davis or Armiliato.

In the field of concerts, Stefano Palatchi has extensive experience in works like Mozart's *Requiem* or Verdi's *Requiem Mass*, Berlioz's *Oratory L'enfance du Christ* and many others.

Stefano Palatchi has an extensive recording career, with works for Decca, RTVE Música, Columna Música, Nightingale Classics, Koch Discover, Astrée Auvidis, Auvidis, Auvidis Valois, Sello Autor, Naxos and Opus Arte. With the recording of *La Dolores*, by Bretón, he obtained a **Latin Grammy Award**; with *Margarita la Tornera*, by Chapí, he was nominated for the **Latin Grammy Award**; and with *El Gato con Botas*, by Montsalvatge, he obtained a nomination for the **Grammy Awards**.