

ELISABETTA FARRIS

www.elisabettafarris.com



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Elisabetta Farris is a promising new talent of Italian opera. Despite her young age, she has already established herself as one of the most gifted sopranos in Italy. Her unique voice, together with her elegant and charismatic stage presence, has prompted praise for Ms Farris in all her recent appearances.

Critics acclaimed her recent performance as Mimì in Puccini's *La Bohème*, characterising her as *"the dominating figure on the stage. Her beautiful dark voice is enhanced by a very refined technique. Mimì is a role that suits her musical features as well as her temperament perfectly"* < www.ilcorrieremusicale.it >.

Thanks to her noteworthy acting skills and to her vocal flexibility, Elisabetta Farris has debuted in very different roles both in a musical sense (sweeping from *Tosca* by Puccini to *The Telephone* by Menotti), and in terms of acting (acting in roles such as *La Signora Guidotti* by Nino Rota and *Cio Cio San* by Puccini). Since her triumphant debut in 2005 in Antonio Calenda's *Opera Comique*, Elisabetta Farris has continued to appear in leading roles in many of the best Italian and European Opera companies.

Just returned from the successful double debut as **Sancta Susanna** by Hindemith and **Suor Angelica** by Puccini nel quale la critica l'ha indicata come *"l'autentica trionfatrice di quest'opera (Sancta Susanna), ed oserei dire dell'intera serata, è stato il giovane talento sardo Elisabetta Farris (già ammirata qui a Pisa nei panni di Elena nella recente produzione di Mefistofele). La crescita di questo soprano è esponenziale: affronta le difficili pagine del suo personaggio con una maturità espressionistica che raramente si vedono in interpreti di pari età. La Farris, sorretta da una vocalità ben salda, da acuti squillanti e da un' espressività drammatica solitamente tipica di attrici ormai collaudate, vince la sfida di debuttare, nell'arco della stessa serata, due ruoli così impegnativi come Sancta Susanna e Suor Angelica prova ne siano i copiosi applausi al termine di entrambi gli allestimenti."* <Operateller.com>

The interpretation of **Rowan** in *"The Little Sweep"* by Britten was worth such amazing reviews as this one: *"L'ars canora, d'altra parte, è più che sufficiente al soprano Elisabetta Farris a imporsi all'attenzione del pubblico fin dal suo ingresso in scena: la sua Rowan ha catalizzato l'attenzione dell'intero pubblico, tanto nei momenti solistici sia in quelli d'insieme. La sua grazia nell'esecuzione e il peculiare timbro vocale l'hanno resa de facto il personaggio più interessante della rappresentazione."* <Unifonews.it>

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She debuted as well the role of **Margherita** in **Mefistofele**. The Premiere was very well-received: "*Elisabetta Farris was absolutely top-class as a soprano in this role singing with heartfelt expression and a very clear high register. The scene where Margherita realises she has murdered her two most loved beings during a raptus caused by the universe's most evil agent for the devil himself, Mefistofele, must surely be one of the most harrowing moments in all opera!*" <Opera> This is the link of the aria - "L'altra notte in fondo al mare" : <https://youtu.be/OX9jrgVx864>

She has even debuted **Elena** in **Mefistofele** at Pisa Opera where she won critical acclaim, collecting stunning reviews as: "*Elizabeth Farris doesn't sing Elena, she is . The young sardinian soprano effort the short but complex role of the Greek seductress supported by a remarkable vocal range and an excellent technique. The Farris has a scenic magnetism that is not learnable on school-books and that is usually the prerogative of a restricted group of singers who carry the title of champion*" <OPERALIBERA.NET>

and "*Elisabetta Farris ha raffigurato un'Elena pressoché completa: dolce e languida nei duetti nonché altisonante tragedienne (sì, qui bisogna esser proprio tale) negli esametri del drammatico racconto della presa di Troia, in cui ha sfoggiato considerevole volume e potenza vocale, dei gravi da far invidia a un mezzosoprano (bello e ben controllato il la naturale grave), e nel concertato successivo un do acuto enorme, tagliente e sicurissimo.*" <GBOPERA.IT>

She even was **Donna Isabella** in the **Convitato di Pietra** by **Tritto** at Pisa Opera, "*Elisabetta Farris, calata perfettamente nella parte di Donna Isabella, caratterizza la sua prova grazie a una voce dotata di uno charme timbrico e per dei filati davvero pregevoli.*" <<http://www.fermataspettacolo.it/lirica/il-convitato-di-pietra-di-giacomo-tritto>>

"...*Elisabetta Farris, Duchessa Isabella di gran temperamento, timbro squillante e accompagnata da buona tecnica e da una notevole estensione che qui non ha potuto sfoggiare*" <<http://www.gbopera.it/2015/11/pisa-teatro-verdi-il-convitato-di-pietra> >

Donna Elvira in the new production of **Don Giovanni** for Sassari Opera [Opera magazine described in this way my performance: "*Bravissima Elisabetta Farris, soprano gifted of an outstanding voice and with no less remarkable temperament. Notable also her acting considering that Ms. Farris was perpetually engaged both vocally and phisically into a "dramma giocoso" seemed almost a competition between singing and acting qualities.*" <http://impiccioneviaggiatore.it/atridellest.com/2015/11/05/sassari-don-giovanni-w-a-mozart-30-ottobre-2015/>

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Last summer she debuted also **Fiordiligi** in the Mozart's "Così fan tutte" produced by the 29° Varese Ligure Opera Festival.

She was also an amazing Elle in her stunning debut in "La Voix Humaine". The press described her performance in this way: "...with her outstanding interpretation of La voix humaine, Ms.Farris has proved to be a convincing and sensitive actress, as well as an expert musician [...] ranging between the different registers with aptitude and taking care of the sound with absolute precision. Excellent also her French pronunciation, which didn't stop her perfect placement of the voice in the mask [...] The Farris has a truly remarkable stage presence: without overtitles or translations the audience stays glued to each her movement for all the 40 minutes of the show till those three final "Je t'aime!" heartrendings as liberators." <GBOPERA.IT>

In March 2013 she was an acclaimed **Pamina** in Mozart's Die Zauberflöte at Teatro Giovanni Da Udine. In June 2013 she was an acclaimed **Aida** in Lindenfels: "Farris's voice is provided of charm d'antan: the use of the colors, the typical nuances of the role, the pianissimi and the dramatic emphasize that she gave to the German audience, make Farris as the star performer and the applauses received in mid - scene and the several Bravas that the audience have bestowed to her, confirm this success." <La Tribuna, 9 June 2013>

She just got back from her South American debut with the Fundacion ProIirica de Antioquia in Medellin where she was an acclaimed Amelia (Ballo in Maschera) and Leonora (Trovatore).

In April 2012 she was an acclaimed **Mimì** in Puccini's *La Bohème* at the Teatro Giuseppe Verdi in Trieste and, subsequently, she was **Lucy** in *The Telephone* by Gian Carlo Menotti at the Teatro Da Ponte in Vittorio Veneto, Nedda in *Pagliacci* and Marcellina in the *Nozze di Figaro* produced by Sassari Opera House: "Secure the Marcellina of Elisabetta Farris that gifted by a voice genuinely buttery, carefully produced and firmly under control that makes a good impression in the Mozart's difficult passages of her aria." <Rivistamusica.com, November 2012>

For her performance as **Cio Cio San** in Puccini's *Madama Butterfly* in 2011 at the Teatro Sperimentale Adriano Belli in Spoleto she was defined as the "Sweetest Butterfly" by an important Italian Opera critic in the Italian leading newspaper *Il Messaggero*.

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In 2011, at the Ente Concerti "Marilisa de Carolis" in Sassari, she was Signora Elvira Guidotti in Nino Rota's *I due Timidi*: "*Farris's interpretation sweeps from the famous actresses Bice Valori to Anna Magnani*" <Opera, December 2011> Previously, she was **Tosca** in 2009 at the Slovenian National Theatre in Maribor and Serpina in *La Serva Padrona* by Giovanni Battista Pergolesi in 2010 at the Auditorium San Giuseppe in Vittorio Veneto. For her performance as Serpina, she obtained enthusiastic reviews: "*Elisabetta Farris, young Sardinian Soprano, is a rising star of the Opera World! She has a refined voice, a perfect diction, and an excellent scenic presence: her eyes expressed and spurted comedy connected with the action too*" <www.AILnotizie.it>. She was Susanna in *Il Segreto di Susanna* by Ermanno Wolf-Ferrari (Teatro da Ponte Vittorio Veneto 2009) and Alisa in *Lucia di Lammermoor* by Gaetano Donizetti at the Ente Concerti "Marilisa de Carolis", Sassari in 2008.

Elisabetta Farris also appears regularly in concerts and recitals. In 2008 she sang for Pope Benedetto XVI on the occasion of the Second Meeting with the Armenian Patriarch. She has also given many concert performances, including a tournée across Italy performing all the unpublished *Lieder* by Hugo Wolf with the M° Dalla Chiesa.

Ms Farris has worked with several famous orchestra conductors such as Gianmario Cavallaro, Michael Halász, Francesco Lanzillotta, Sandro Lazzerini, Fabio Mastrangelo, Giuseppe Montanari, Carlo Montanaro, Marcello Panni, Carlo Palleschi and Donato Renzetti. She also worked with many prestigious stage directors, including Antonio Calenda, Dante Ferretti, Carlo Ripa di Meana and Marco Spada.

Elisabetta Farris is the recipient of numerous awards and prizes. They include the 2007 *Giuseppe Verdi Prize* in the "*Rassegna Voci Verdiane*" and the prize for best young Sardinian soprano, awarded by the Ente Concerti "Marilisa de Carolis" in Sassari. She has also recorded several albums, including the *Messa di Gloria* by Antonio Vivaldi with M° Sandro Lazzerini, and *Onde Sonore* with M° Michele Biki Panitti.

Elisabetta Farris studied Opera singing at the Conservatorio "Santa Cecilia" in Rome, where she obtained her music degree with honours. She also holds a degree in Italian Literature from the University "La Sapienza" in Rome.

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OPERATIC REPERTOIRE

Bizet:

Micaela - Carmen

Boito:

Margherita ed Elena - Mefistofele

Donizetti:

Sara - Roberto Devereux

Alisa - Lucia de Lammermoor

Gounoud:

Margherite - Faust

Hindemith:

Sancta Susanna - Sancta Susanna

Leoncavallo:

Nedda - Pagliacci

Mascagni:

Suzel - L'Amico Fritz

Massenet:

Manon - Manon

Salome - Herodiade

Menotti:

Lucy - The Telephone

Mozart:

Fiordiligi - Così fan tutte

Donna Elvira - Don Giovanni

Pamina - Die Zauberflöte

Ilia - Idomeneo

Contessa, Marcellina - La Nozze di Figaro

Pergolesi:

Serpina - La Serva Padrona

Poulenc:

Elle - La Voix Humaine

Puccini:

Mimi - La Bohème

Tosca - Tosca

Cio-Cio-San - Madama Butterfly

Suor Angelica - Suor Angelica

Rossini:

Matilde - Guglielmo Tell

Rota:

Elvira Guidotti, Mariuccia - I due timidi

Strauss:

Rosalinde - Die Fledermaus

Verdi:

Leonora - Il Trovatore

Amelia - Simon Boccanegra

Alice - Falstaff

Desdemona - Otello

Amelia - Un ballo in maschera

Luisa Miller - Luisa Miller

Weber:

Agathe - Der Freischütz

Wolf Ferrari:

Susanna - Il Segreto di Susanna

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ORCHESTRAL REPERTOIRE

Bach:

Magnificat

Brahms:

St. Matthew Passion

Durante:

Ein Deutesches Requiem

Faure':

Messa da Requiem

Handel:

Dixit Dominum

Mahler:

Symphony No. 4

Mozart:

Messa da Requiem

Messa in C Minor

Vespere Solemnes de Confessores

Pergolesi:

Stabat Mater

Rossini:

Petite Messe Solennelle

Stabat Mater

Vivaldi:

Magnificat

Messa da Gloria

Wolf:

Morike Lieder

CONDUCTORS

Maurizio Barbacini

Gianmario Cavallaro

Bruno Cinquegrani

Francesco Lanzillotta

Fabio Mastrangelo

Carlo Montanaro

Michael Halász

Sandro Lazzarini

Giuseppe Montanari

Carlo Palleschi

Marcello Panni

Donato Renzetti

STAGE DIRECTORS

Jun Aguni

Antonio Calenda

Franco Ripa di Meana

Andrea Stanisci

Elisabetta Brusa

Luca Pellizzaroli

Marco Spada

Michael Vaccaro

REVIEWS

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La voix humaine **GBOPERA.IT**

"...with her outstanding interpretation of La voix humaine, Ms.Farris has proved to be a convincing and sensitive actress, as well as an expert musician [...] ranging between the different registers with aptitude and taking care of the sound with absolute precision. Excellent also her French pronunciation, which didn't stop her perfect placement of the voice in the mask [...] The Farris has a truly remarkable stage presence: without overtitles or translations the audience stays glued to each her movement for all the 40 minutes of the show till those three final "Je t'aime!" heartrendings as liberators."

Sancta Susanna - Suor Angelica **<Operateller.com>**

"l'autentica trionfatrice di quest'opera (Sancta Susanna), ed oserei dire dell'intera serata, è stato il giovane talento sardo Elisabetta Farris (già ammirata qui a Pisa nei panni di Elena nella recente produzione di Mefistofele). La crescita di questo soprano è esponenziale: affronta le difficili pagine del suo personaggio con una maturità espressionistica che raramente si vedono in interpreti di pari età. La Farris, sorretta da una vocalità ben salda, da acuti squillanti e da un'espressività drammatica solitamente tipica di attrici ormai collaudate, vince la sfida di debuttare, nell'arco della stessa serata, due ruoli così impegnativi come Sancta Susanna e Suor Angelica prova ne siano i copiosi applausi al termine di entrambi gli allestimenti."

The Little Sweep (Rowan) **<Uninfonews.it>**

*"L'ars canora, d'altra parte, è più che sufficiente al soprano **Elisabetta Farris** a imporsi all'attenzione del pubblico fin dal suo ingresso in scena: la sua Rowan ha catalizzato l'attenzione dell'intero pubblico, tanto nei momenti solistici sia in quelli d'insieme. La sua grazia nell'esecuzione e il peculiare timbro vocale l'hanno resa de facto il personaggio più interessante della rappresentazione."*

Mefistofele (Elena) **OperaLibera.net**

"Elisabetta Farris non canta Elena, lo è. Il giovane soprano sardo affronta la breve ma complessa parte della seduttrice greca supportata da una ragguardevole estensione vocale e da un'ottima tecnica. **La Farris è dotata di un magnetismo scenico** che non apprendi sui libri di testo e che solitamente è ad appannaggio di un ristretta pattuglia di cantanti che portano l'appellativo di fuoriclasse."

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Mefistofele

GBOPERA.IT

"Elisabetta Farris ha raffigurato un'Elena pressoché completa: dolce e languida nei duetti nonché altisonante tragedienne (sì, qui bisogna esser proprio tale) negli esametri del drammatico racconto della presa di Troia, in cui ha sfoggiato considerevole **volume e potenza vocale, dei gravi da far invidia a un mezzosoprano** (bello e ben controllato il la naturale grave), e nel concertato successivo un do acuto enorme, tagliente e sicurissimo." <http://www.gbopera.it/2016/03/mefistofele-al-teatro-verdi-di-pisa>

Convitato di Pietra by Tritto - Isabella

Fermataspettacolo.it

"Elisabetta Farris, calata perfettamente nella parte di Donna Isabella, caratterizza la sua prova grazie a una voce dotata di uno charme timbrico e per dei filati davvero pregevoli."

Convitato di Pietra by Tritto - Isabella

GBOPERA.IT

"...Elisabetta Farris, Duchessa Isabella di gran temperamento, timbro squillante e accompagnata da buona tecnica e da una notevole estensione che qui non ha potuto sfoggiare"

Madama Butterfly

Il Messaggero:

"Sweetest Butterfly"

Don Giovanni - Donna Elvira

OPERA

"Bravissima Elisabetta Farris, soprano gifted of an outstanding voice and with no less remarkable temperament. Notable also her acting considering that Ms. Farris was perpetually engaged both vocally and phisically into a "dramma giocoso" seemed almost a competition between singing and acting qualities."

Aida

La Tribuna:

"the young Italian soprano Elisabetta Farris wasn't affected or worried for the debut: Farris's voice is provided of charm d'antan: the use of the colors, the typical nuances of the role, the pianissimi and the dramatic emphasize that she gave to the German audience, make Farris as the star performer and the applauses received in mid - scene and the several Bravas that the audience have bestowed to her, confirm this success."

La Bohème

ilcorrieremusicale.it:

"the dominating figure on the stage. Her beautiful dark voice is enhanced by a very refined technique. Mimì is a role that suits her musical features as well as her temperament perfectly"

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La Bohème

clubradio.it:

"A moving Mimì, very precise in the high notes and endowed with very powerful voice, Farris gave a heartfelt and moving portrayal of the protagonist, both her arias was showstopper"

La serva padrona

AILnotizie.it:

"Elisabetta Farris, young Sardinian Soprano, is a rising star of the Opera World! She has a refined voice, a perfect diction, and an excellent scenic presence: her eyes expressed and spurted comedy connected with the action too"

I due timidi

Opera

"Farris's interpretation sweeps from the famous actresses Bice Valori to Anna Magnani"

Le Nozze di Figaro

Opera Magazine:

"...remarkable the characterization, that remembers Rossy De Palma - the famous Almodovar's actress, made by Elisabetta Farris for the role of Marcellina. She distinguish as well for her outstanding voice."

Le Nozze di Figaro

Rivistamusica.com:

"Secure the Marcellina of Elisabetta Farris that is gifted by a voice genuinely buttery, carefully produced and firmly under control that makes a good show in the Mozart's difficult passages of her aria."

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