

PASETTI grew up in imperial Petersburg. In the Maria theater everyone prominent in music was to be seen and heard, along with the imperial ballet and the stage settings of Baxt and Bénoit. These were the great days of Pavlova, Karsavina and Nijiuski. In czaristic Moscow Pasetti saw the beginning of the realistic theater. He studied at the Moscow Academy and later in Paris. In Munich he began to get his first commissions. Professor Wirk of the National Theater commissioned Pasetti to design the decorations for the London performance of the "Nibelungen-ring", conducted by Sir Thomas Beecham at Drury Lane in 1912.

Pasetti designed the stage settings for the Munich Kammerspiele under the direction of Eugen Roberts. For years he did fine work on a small scale in this little theater and was later able to rise to heroic proportions on the great stages of the Hof-theater and Prinzregenten Theater.

It is a curious fact that Pasetti's stage settings are always successful. He plays the pianoforte score over and over again until he has a vision of the stage pictures arising out of the music. The great public subconsciously appreciates this inner relation of work and stage setting. Professor Pasetti's inexhaustible phantasy creates a world of costume around the stage setting which elevates the whole to a higher sphere. The colors of the individual costumes harmonize with one another like pastel tones. At the rehearsals, Pasetti transfuses this material world in steady connection with the scenery into a subtle color symphony.

Only a great artist can achieve such an end in the changing world of the stage. No other embodiment of "Parsifal" exhales such an atmosphere of reverence as Pasetti's "Parsifal's christening" and "Temple of the Holy Grail" in the Munich



P A S E T T I

Entwurf für das Kabarett „Der Blaue Vogel“

Design for the Cabaret "The blue Bird"

