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*Donde hay música no puede haber cosa mala*

(Cervantes, *Don Quijote*)

Illustrazione di Stefano Rucci



Regione Emilia Romagna



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# In the Eyes of the Beholder...

By **Steve Acunto**

I wonder how many ways there are of saying “what were they thinking?” in the English language, and then in every other language in which Opera is either sung or appreciated...

Lately, this is what I’m hearing about so many productions, choices of subject, casting and even promotional techniques and messages issued on behalf of the world’s best opera theaters.

The Met, of course, never disappoints when it comes to controversy. Reviews of Moby Dick, reviews of other new operas., the selection of an entirely new opera for opening night for the 2025- 2026 season, La Scala’s choice of Lady Macbeth of Mtensk for it’s opening night, and so on and so on, down to even local theaters politically trying to be relevant by being topical, “woke”, shockingly exciting, crudely innovative, and generally more present in the public mind no matter what the consequences, have all had a souring effect on core audiences in at least seven major theaters whose performances we have attended recently. The concept of appealing to younger audiences – possibly a fool’s errand – has resulted in a form of pandering and an implicit pessimism toward audiences older than 50.

*Bad idea...*

The classics do sell. It may be argued that after your 50th Boheme, you would need some distinct genius – and a great deal of oxygen - for a production to keep you singing along with Puccini, but the fact is, of the hundreds of operas never yet performed by master composers, of the hundreds of choral works rarely or never performed, or with the ever blossoming creativity of production professionals, I am quite sure the audiences who go to the opera regularly and pay top dollar would come more frequently and interest others in what is old-made-new by great talent.

I am not being sentimental here. It is practical as well as traditional and, yes, a bit reverent toward the history of great individuals who have made the art form what it is today. Like a beautiful woman, age is not truly an argument for

facial surgery or worse. And the result like some of the ridiculous surgical results one sees on Worth Avenue in Palm Beach or Rodeo Drive, it does not suffice to hide anything and does inspire some unspoken scorn.

*Will this be the fate of the opera? Perpetual facelifts?*

Or will we restore, refresh, keep lively and find the beauty that lies beneath temporary trend and taste, unrecognizable to unsophisticated eyes?

Or should we work on the eyesight itself and the corresponding sentiment that will give continued life to the great works of the greatest of composers?

**Opera Rara** is doing that and more.

We salute them and commend their 55th season of “operatic archaeology” featuring performances and record releases “celebrating the past made new.” Their Donizetti Song Project, a new Salon Series with emerging artists; a new three-year partnership with the Donizetti Festival in Bergamo, and a recital at Wigmore Hall with bass-baritone Nicola Alaimo and Carlo Rizzi are on the calendar.

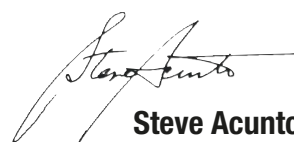
Rizzi and Jaho will present the 1921 version of Puccini’s La rondine on December 5th at the Barbican with the BBC Symphony Orchestra and BBC Singers, offering attendees a chance to hear Puccini’s music afresh.

Artistic Director Carlo Rizzi will remain in post through Opera Rara’s 60th anniversary in the 2030/31 season..

Refreshing, indeed.

A rara-ity.

**SA**



**Steve Acunto**  
Publisher



*Should we work on the eyesight itself and the corresponding sentiment that will give continued life to the great works of the greatest of composers?*



John Singer Sargent, 1879 c.  
Rehearsal of Jules-Étienne Padeloup's  
orchestra at the Cirque d'Hiver

On the occasion of the 190th anniversary of the birth of Vincenzo Bellini our magazine pays homage in this issue to *La Straniera*, entrusting Silvia Campana to explore the profound relationship between the composer and his librettist, Felice Romani; Alberto Bazzano revisits the opera's first interpreter, while Giuliano Gallone continues his insightful analysis of Bellini and Romani's collaboration.

# The Stranger

by Silvia Campana

**T**he Creative and Human Bond Between Bellini and Romani: A Cornerstone of 19th-Century Italian Opera, the friendship and artistic partnership between Vincenzo Bellini and Felice Romani—two of the most significant figures on the 19th-century operatic stage—constitute one of the foundational chapters (and consequently one of the most thoroughly examined by music and theatre scholars) in the history of Italian opera.

There is no question that theirs was a rare and felicitous union of poet and composer—a synthesis seldom achieved in the melodramatic realm but exemplary in its results. A collaboration of comparable intimacy and artistic impact would not emerge until more than a century later, with the meeting of Richard Strauss and the poet Hugo von Hofmannsthal.

Bellini and Romani first crossed paths in 1827 in Milan, a city Romani had already conquered not only as a librettist but also as a journalist. His witty and stylistically refined pieces in the cultural periodicals *L'Ape italiana* and *La Vespa* had earned him entrée into the city's most prestigious salons. Bellini, on the other hand, was introduced into Milanese high society only after the success of his first two operas—and even then, largely thanks to the endorsements of his friend Saverio Mercadante and the impresario Domenico Barbaja. Barbaja, then manager of the Teatro San Carlo in Naples and the Vienna opera houses, had by 1826 also taken over the management of La Scala under the Crivelli enterprise.

It was clearly in Barbaja's interest to acquaint the promising young composer—whose second opera, *Bianca and Fernando*, he had already staged in Naples—with a distinguished man of letters capable of providing libretti far superior to those previously penned by Tottola or Gilardoni. As the musicologist Barblan astutely observed, this was “the meeting of two Romantic artists with a taste for the classical.” Rinaldi further emphasizes that Mercadante, in making his recommendation, had a precise intent: he sought to match the young composer with a poet who could truly grasp and articulate his artistic temperament—something his earlier collaborators had failed to do with Adelson and Salvini and *Bianca and Fernando*. Like Francesco Florimo, Barbaja, and Nicola Zingarelli, Mercadante understood that Bellini required poetry that was not shackled by cold classical formulas but rather imbued with genuine feeling and centered on narratives where love played a pivotal role.

Although they hailed from different artistic realms—literature and music—both men were striving toward a common goal: to emancipate their respective crafts from rigid academic constraints and to reanimate them with emotional authenticity and thematic relevance



V. Bellini, Portrait of an Anonymous Subject, Palermo, Private Collection

rooted in Romantic ideals. Bellini proved to be the composer Romani had been seeking, while Romani became the essential conduit through which the Sicilian musician could fully express his emotional world in music.

Their mutual affinity is well documented not only in their correspondence but also in the writings of Emilia Branca, Romani's wife. In a biographical monograph, she describes their bond with touching intimacy: “They had become inseparable... one was made for the other... I searched for a Musician companion; I toiled fifteen years to find a Bellini.”

This spiritual and artistic communion bore fruit immediately with their first collaboration, *Il Pirata*, which premiered at La Scala on Oc-

tober 27, 1827, to great acclaim. Their partnership would continue with fervent intensity for six more years, until 1833, when personal and professional tensions led to a rupture—both of their friendship and their artistic alliance.

Notably, however, in the wake of *I Puritani* the following year, they reconciled and had even begun planning new operatic ventures. But time was not on their side. On September 23, 1835, Bellini died, leaving Romani deeply shaken. His grief is evident in the obituary he penned for the *Gazzetta Piemontese* on October 1, 1835:

“Vincenzo Bellini is no more! A tear falls upon these words, but it cannot erase them... No one, perhaps, understood him as deeply as I did, more than many considered great critics...”

Romani goes on to reflect on *La straniera*, highlighting its demands on performers—not merely in terms of vocal execution but in the total embodiment of passion, soul, and imagination. He insists:

“There is no opera which more than *La straniera* requires a cast fully attuned to the drama, for this is not merely about singing—it is about passion, soul, and fantasy; here is love in all its abandon, sorrow in all its sighs, misfortune in its pallor...”

Though they began by working within established operatic conventions, Bellini and Romani managed to transcend and reimagine them with a fresh sensibility that heralded the Romantic movement. Romani describes the character of Gualtiero, the titular pirate, not as a stock heroic figure but as “a corsair afflicted with nostalgia for lost love... capable of passionate impulses but incapable of bitterness.”

The opera does not conclude with the conventional “happy ending” or an expedient denouement, but with the tragic sacrifice of both Gualtiero and Imogene—a daring departure from Romani’s usual endings.

Bellini even intervened to alter the original finale, which had the protagonists dying in a theatrical collapse of a bridge, to showcase tenor Giovanni Battista Rubini’s vocal prowess. A later version ended with Gualtiero’s suicide and the line: “Stand back! Your leader commands it. I flee this hated light thus!” Yet even this was discarded by Bellini, who abhorred onstage swordfights.

Romani embraced all of these changes, relishing the opportunity to abandon outdated formulae in favor of a more austere classicism that suited his temperament. In the final version, the opera closes with Imogene alone in madness, singing:

“Oh! If only I could dispel the clouds / that weigh upon my brow!... / Is it day, or night? Am I in my home / or buried alive?”

This Sets gave new depth to the “madness” trope, marking a significant evolution in operatic dramaturgy. As RinalBy notes, “a new path had been taken.” It was increasingly evident that Bellini and Romani’s vision was radically innovative for 19th-century opera houses.

Franca Cella insightfully observes that, despite its Romantic fervor, the libretto’s action “tends to be anchored in a clear and coherent frame, where bursts of passion are either isolated or harmonized within a broader structure, without the verses ever lapsing into frenzied rhythm.” Bellini himself confessed to Florimo that what truly inspired him were not plot situations per se, but Romani’s verses—he affectionately referred to Romani as “my Alfieri,” perhaps acknowledging the stylistic and emotional resonance with the admired playwright Vittorio Alfieri.

Bellini and Romani sought a music inseparable from its text. They intuitively grasped that opera could no longer be merely a vehicle for vocal virtuosity—it had to be an integrated art form, fusing voice, orchestra, and gesture into a cohesive whole. *Il Pirata* was the first



Felice Romani, Lithograph, Milan, Museo Teatrale alla Scala

testing ground for this modern vision—a Romantic Gesamtkunstwerk in embryo.

And yet, the opera’s initial success did not guarantee its lasting popularity. When *Il Pirata* was revived just ten years later at Turin’s Teatro Carignano, it was met with resounding failure. Romani himself, writing in the *Gazzetta Piemontese* on October 19, 1837, offered a strikingly poetic critique:

“The Pirate, who had bravely sailed many seas, of whom it might be said, as of Homer’s Ulysses, that he saw many peoples and lands, arrived at the Carignano battered and nearly shipwrecked—his crew decimated, his pilot having lost the compass. Thus he was received not with applause, but with sighs of pity from some, and gestures of disapproval from others. Plainly put... the Pirate failed to please.” The debacle was largely blamed on the performers, who were ill-suited to their roles:

“Not one of our singers is suited to this music... Donzelli had to lower the pitch, and lacks the appropriate vocal style; Streponi, whose voice lacks a middle register and only trills on the high notes, cannot declaim or color her part effectively... some mumble, some growl, some sing from the throat.” Even the chorus was ill-cast: “They were only in character when they were shouting like pirates, making a racket and flailing about onstage...” And the orchestra? “No proper tempo, no contrast of light and dark, no phrasing, no expression, no soul.” In short, Romani concluded, the performance was “poorly patched together, more poorly sung, and worst of all, poorly staged.” Not a single spark of the masterpiece that had once crowned one of the most meaningful collaborations in Italian opera could be found in that dismal execution. And Romani, having witnessed it firsthand, asked bitterly: “What does that esteemed conductor do with his baton? Is that truly Bellini’s music he has on the stand?”

# A Prima Donna for *La Straniera*: Henriette Méric-Lalande

by Alberto Bazzano

Vincenzo Bellini's *La Straniera* first premiered on February 14, 1829, at Milan's La Scala. The role of Alaide was originally embodied by the soprano Henriette Méric-Lalande, to whom I dedicate a brief homage given her considerable renown in the early nineteenth century and her profound association with the initial operatic works in Bellini's repertoire — four in total. She notably portrayed Bianca in *Bianca and Gerardo*, the earliest iteration of Bellini's second opera, which premiered at Naples' Teatro San Carlo in 1826. She further contributed to the triumph of *Il Pirata* through her interpretation of Imogene, and, in the titular role, launched *Zaira* at the Ducal Theatre in Parma on May 16, 1829.

The term "launched," however, must be tempered. *Zaira* remains among the less inspired scores of the Catanese master. Bellini himself arrived at the premiere visibly strained and, moreover, displayed a certain indifference, a demeanor that naturally fomented dissatisfaction among Parma's audiences. As noted by the chronicler Cicconetti: "His rare appearances at home, frequent daytime strolls with friends through Parma's streets, and evening attendance at lively social gatherings gave rise to various rumors concerning his conduct."

The opera floundered. Yet Bellini harbored hope until the last moment for its success. "Last night," he wrote to his uncle Ferlito, "was the final rehearsal, and I believe that *Zaira* will be as fortunate as my other works. Almost every piece was applauded; but those that captivated the entire audience were a cavatina by Lalande, a trio and a duet in the first act; in the second act, a duet between Blache and Lalande; Nerestano's rondò, sung by a certain Ceconi — a contralto with a beautiful voice — followed by Setss for Lalande and Lablache, and a quintet in the finale of the second act. All these combined give me hope that tonight the audience will be pleased with a composition of poetry and music written in a single month, and I am already very satisfied, especially with the trio, which astonished everyone to such a degree that I myself did not believe I had written something so effective."

Henriette Méric-Lalande was French, born in Dunkirk in 1798. She studied under her father, Jean-Baptiste, a provincial orchestra conductor. She made her debut to success in Nantes, where she

also encountered an Italian who taught her his language — that of Dante, Petrarch, and the great forebears of Italian melodrama: Monteverdi, Caccini, and Alessandro Scarlatti. She subsequently moved to Lyon, where she garnered acclaim in Spontini's *La Vestale* and *Fernando Cortez*, as well as in Daniel Steibelt's *Roméo et Juliette*. Beyond her vocal gifts, her dramatic abilities quickly emerged. François-Joseph Talma, the foremost tragic actor of the Napoleonic era, was captivated by her presence and invited her to perform alongside him in a declamation of Racine's *Athalie*. He later proposed that she join his theatre, but she declined, unwilling to forsake the path of singing. The French roots of Méric-Lalande are not insignificant. Growing up in a particular cultural milieu, steeped in a certain intellectual atmosphere, enabled her to fully apprehend the spirit of certain scores. It is no coincidence that she shone in *Il Pirata*, *La Straniera*, and *Zaira* — operas whose literary sources belong to the French cultural heritage. While the distant inspiration for *Il Pirata* was Charles Robert Maturin's gothic-tinged *Bertram*, or *The Castle of St. Aldobrand* — a Protestant Irish monk fascinated by the macabre — the immediate source that inspired Bellini and his librettist Romani was the five-act tragedy by the French playwright Charles Nodier, *Bertram, ou le château de Saint-Aldobrand*.

*La Straniera*, on the other hand, is drawn from the novel *L'Étrangère* by Charles-Victor Prévost d'Arincourt. The viscount d'Arincourt himself is a singular figure: his father, Louis-Adrien, was executed by the Revolutionary Tribunal during the Reign of Terror that engulfed France between 1793 and 1794. Yet the younger d'Arincourt managed to rehabilitate himself politically, gaining favor with Napoleon and later benefiting under Louis XVIII. His poems and novels, which weave echoes of Scott, Byron, and Chateaubriand, enjoyed wide though fleeting popularity in early nineteenth-century France. *Zaira* ultimately draws inspiration from Voltaire.

Thus, Méric-Lalande's cultural education was instrumental to her success. But it was not the only decisive factor. Her musical studies and immersion in the French repertoire also shaped her artistic identity profoundly. She reached Romanticism — of which *La Straniera* is a prime example — through the vehicle of tragédie-lyrique. In the operas of Spontini, she absorbed a declamatory power

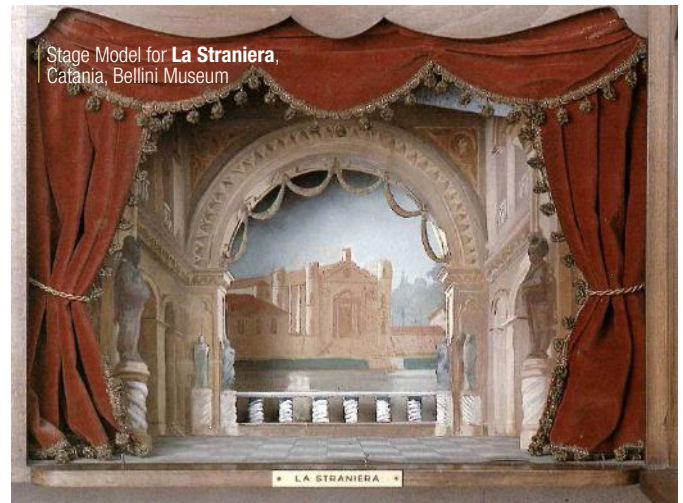
Henriette Méric-Lalande, portrait by an anonymous artist, Catania, Bellini Museum



that she bent to expressive ends beyond that repertoire's boundaries, adapting it to the demands of the new Romantic theatre. The Musicl writing of *La Straniera*, more so than that of *Il Pirata*, reflects this experience. The style is predominantly syllabic, and even in canonical passages where coloratura is indispensable — such as the heroine's final cabaletta — its use is measured and restrained, far less florid than, for example, the virtuoso embellishments accompanying Imogene's madness.

Bellini was treading new paths that sparked debate. A critic for *L'Eco* emphasized this: "He adopted a method, of which we cannot say whether it is sung declamation or declamatory singing. The aim of this method seems to be to unite the force of declamation with the gentleness of song." The critic cautioned: "Its danger might lie in confusing declamation with singing, thereby producing monotony, slowness, fragmentation, hesitation in the melody, and a lack of motifs that entice and linger in the ear."

Regarding the performance of the score, the commentator from *Teatri, arti and letteratura* wrote: "Lalande possessed the finest requisites for truly declamatory singing, which she employed so effectively that she recalled the glorious days of Pompei and *Il Pirata*. Devoted to her art, she continually sought and found renewed vigor in those vocal leaps and reinforced tones that stirred great sensation in the audience. These are prepared by sounds of varied gradations; in the prayer preceding her grand final aria — accompanied by religious music sung by the temple chorus — Lalande finds the accent of possession, which then bursts forth in the lacerating cry of a desperate heart. Anyone familiar with her method can easily imagine how she declaims the final verses that close the drama: 'I ask for death, I await death — that no longer lingers within me — to extinguish so great a love.' With these words,



Lalande elicits one of those ovations that remain forever etched in the memory of the greatest stage triumphs."

Méric-Lalande's legacy extends beyond declamation as a mere expressive device. She was a virtuosa who, during her studies, mastered — and mastered magnificently — the embellishments that form the great artist's toolkit. Particularly, she was a master of the trill, executed with a pristine purity. This ornament was especially prized in France. From the eighteenth century onward, the trill occupied a privileged place in all cadenzas and so-called "points of suspension." Treatises of the time indicate that, in France, the cadenza essentially consisted of performing a trill. It is the necessary foundation for agile singing, as Garcia would soon emphasize: "The succession of the trill is faster than any agility [. . .] It can therefore be considered the ultimate limit of speed in vocalization."

Méric-Lalande also trained extensively in coloratura, engaging with Rossinian theatre from the earliest moments of her career. Her performances of *Mosè in Egitto*, *Zelmira*, *Semiramide*, *Elisabetta*, *Regina d'Inghilterra*, *Otello*, and *La Donna del Lago* are emblematic in this regard. Along these lines, she took part in the world premiere of Meyerbeer's *Il Crociato in Egitto* — an opera steeped in Rossinian virtuosity — on March 7, 1824, at La Fenice.

"As admired by all," noted *I Teatri*, Milan's dramatic, Musicl, and choreographic journal, "no one could pinpoint the dominant quality inspiring this admiration, for in her are revealed supreme knowledge of Musicl art — so much so that artists call her a great master or sight reader; a robust, extensive, supple, agile, perfectly in-tune voice; elegant bearing and command of how to project and temper it, yielding those admirable chiaroscuros that bring out the color of the music; a perfect trill, semitone up or down, crystal clear; the ingenuity to adapt vocal flourishes to sentiment; clear articulation; maximum expression, combined with dramatic action drawn from the primary sources of the French school."

Beginning with *tragédie-lyrique* and moving through Rossini, Henriette Méric-Lalande arrived at Bellini fully equipped to become the quintessential dramatic coloratura soprano — a voice type that would flourish throughout the Romantic era.

# On the Psychologist's Couch

by Giuliano Gallione\*

## The Melody of the Unspeakable: Bellini and the Voice of the Soul

In music, as in life, there are things that cannot be said—only shown. This insight from Ludwig Wittgenstein, drawn from his *Tractatus Logico-Philosophicus*, opens a dizzying perspective on the nature of human communication. If ordinary language is the terrain of rational expression, music—and melody in particular—resides elsewhere: at that borderland where experience exceeds language, where meaning emerges not through words but through immediate, sensory intuition.

It is in this liminal space that the work of Vincenzo Bellini finds its most profound voice, its most unsettling psychic power. The primacy of melody in Bellini's music—so often dismissed as a limitation or indulgence—deserves a more nuanced and layered reflection. His *Musical* universe is composed of pure, fluid events; every harmonic boundary is porous, in constant metamorphosis. The secret of the deep emotional resonance his arias provoke lies precisely here: in this ongoing tension between uninterrupted melodic motion and an emotional suspension that never fully resolves.

Musical themes, elaborations, and resolutions retain a consistent emotional intensity across each section, creating a kind of sonic hypnosis that binds the listener to the melodic unfolding—regardless of the direction the composer chooses to take. We do not expect dramatic climaxes or harmonic surprises; we simply yield to that melodic river that carries us, we know not where, into a state of emotional surrender that challenges the boundaries of conscious awareness.

This experience is singular—it does not occur with VerBy or Puccini, nor with the vast majority of nineteenth-century opera composers. Even Bellini's formally closed structures—rigorously so—do not disrupt the fascination of a *Musical* discourse that goes on and on... For Bellini, melody is never mere ornament: it is the discourse itself, the voice of the unspeakable rendered in sound. When the orchestra introduces an aria, a duet, or a concertato, words dissolve into a sea of music, and Amina's dream or Norma's prayer becomes, for those of us immersed in the moment, pure emotion—each time unrepeatable, each time never heard before.

Bellini's melody is a form of inner speech that escapes the conventions of narrative structure. His *Musical* writing does not contain that dialectical tension between conflict and resolution which defines Verdi's dramatic architecture. In Verdi, the narrative element constructs a dramatic arc, with a beginning, development, and conclusion. In Bellini, melody expands like an endless line—a kind of inner breath stretched across time without ever truly closing. This is why his music conveys the sensation of suspension, of psychic time expanding and contracting in accordance with the pulse of the unconscious rather than the metrics of objective *Musical* time.

Freud intuited that the unconscious knows no time: in dreams, in symptoms, in free association, past and present blend in a continuous flow. Bellini's melody functions in the same way: it immerses us in an inner temporal dimension that defies linear chronology, moving instead according to the logic of desire and repression. Each return of a theme, each unexpected modulation, each suspension before the final cadence is an encounter with this psychic time, in which the past suddenly reappears in the present, and desire is articulated through repetition and variation.

Bellini's music thus remains suspended between a temporality belonging to the unconscious and a narrative structure aligned with the reality principle. It is in this oscillation—between pleasure principle and reality principle—that Bellini's melody performs its miracle: the integration of the sayable and the unsayable, the clarity of language and the darkness of emotion. "Whereof one cannot speak, thereof one must be silent," wrote Wittgenstein. Bellini, a century earlier, had already given voice to that silence—demonstrating that sound can reveal what words cannot express.

In this power to express the invisible lies a deeply therapeutic dimension of Bellini's music. Melody, like a primary psychic act, touches the deepest emotional structures, evoking images and feelings that precede both language and reason. It is the same mechanism observed clinically when a patient, through a dream or a slip of the tongue, accesses psychic material long buried in the unconscious. Bellini's melody works in the same way: it does not simply represent an emotion—it evokes it, makes it resonate within the listener, allowing the recognition—perhaps for the first time—of a hidden feeling, a buried wound, an unspoken desire.

A clinical experience analogous to this process might be that of a patient who, after months of analytic work, suddenly finds the key to an internal conflict not through interpretation or dialogue, but through a bodily reaction—an unexpected tear, an involuntary image that rises spontaneously. It is as if the mind, bypassing words, finds in non-verbal expression a direct path to emotional truth.

Bellini operates in precisely this way: melody becomes a kind of primary psychic gesture that bypasses rational thought and language, granting direct access to the emotional architecture of the unconscious. Bellini is thus not only a master of *Musical* beauty; he is an explorer of the unconscious, an interpreter of the soul. His melody does not narrate—it reveals. It does not explain—it shows.

Bellini's music becomes the site of a pre-rational truth that cannot be analyzed or decoded—only lived. It is a form of aesthetic care that does not pass through discourse, but through the vibration of a note, the tenderness of a melodic line, the suspension of a time that seems to hold its breath before resolution. And it is precisely in that suspension that the miracle occurs: the listener finds themselves, recognizes themselves, allows themselves to be healed by a sound which, though it says nothing, says everything.

Bellini, then, is not only a composer of sublime melodies; he is a healer of the soul. His music acts as a deep resonance that opens a breach in the unconscious, allowing the listener to touch the innermost and most hidden core of the psyche. Bellini's melody becomes an act of care: a voice that expresses the unspeakable, shows it without mediation, makes it exist in sound—and through sound, in consciousness. In this *Musical* gesture, as in every true therapeutic act, there is no explanation—only revelation. And it is precisely for this reason that Bellini's music continues to move us, to heal us, to transform us.

*\*Psychotherapist*

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by Giancarlo Landini

# La Scala: Between Revivals and World Premieres

Sets from **Tosca** at La Scala Theatre  
(Photo by Brescia/Amisano - La Scala Theatre)

## Luca Salsi Commands the Second Act of *Tosca*

*Tosca* returns in the production that opened the 2019 season, with every performance sold out. The triumphant appeal of this title needs no justification; time strips Puccini of mere “puccinism,” revealing with increasing clarity a dazzling dramaturgy, poised between lyrical abandon and stark realism.

The Livermore production (sets by Giò Forma, costumes by Gianluca Falaschi, lighting by Antonio Castro, video by D-Wok) is designed to charm broad audiences, though frankly it falls short artistically. It is forever chasing gratuitous effects. The stage morphs incessantly, as if viewed through a camera zoom. When the Attavanti Chapel is mentioned, suddenly the chapel advances onstage. The painting of the Magdalene?—a digital screen appears. Cavaradossi’s torture? The stage rises, revealing the dungeons of Palazzo Farnese where he is brutalized. Movement dominates from the opening moments: Angelotti rushes through darkness and suddenly appears on the door of Sant’Andrea. The pièce de résistance: Tosca’s leap, represented by a stunt double “galloping” midair. Intended as Floria’s free fall before the splash into the Tiber, it more resembles a hot-air balloon wavering in the breeze. The modernized setting also entails questionable costume choices: Act I’s Floria, garbed like a convent schoolgirl, strips away all diva glamour and iconography, a point rightly lamented by the late Michele GirarBy in his insightful program essay.

In the frenzy of empty gimmicks, Livermore repeatedly imposes himself upon Puccini’s dramaturgy, even altering the crucial ending of Act II — one of the most defining moments of *Tosca*, laying bare the heroine’s fears and anxieties.

Within the cast, Luca Salsi towers magnificently, commanding the evening almost single-handedly. Salsi today stands as a consummate artist, embodying a Scarpia both visceral and violent (he over-

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## *Milan: Staging Puccini’s Most Classic Masterpiece Alongside a Rare Baroque Gem*

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turns the sofa in his study), even brutal — mastering the secret of this vocal writing. Puccini here experiments with vocal possibilities, expanding the expressive range, discarding the refined bel canto of the nineteenth century in favor of a dramatic language that mines every word, from whisper to furious roar of rage and desire. Salsi inhabits this recitativo-style singing with consummate skill, savoring each note and syllable; mellifluous yet imperious, superficially conciliatory but ultimately terrifying and inexorable. He challenges the orchestra and chorus, then retreats into a conversational, seemingly





salon-like style of singing, beneath which lurks a mocking grin, a habitual despot's command, a hawk ready to swoop. The theatrical interplay here is more finely tuned than ever, yielding a second act for the history books in the interpretation of Scarpia.

Opposite him, Chiara Isotton offers a consistently credible Tosca, though her performance is uneven. In Act I, she seems somewhat lacking the sensuality demanded by "Non la sospiri la nostra casetta." "Vissi d'arte" is sung with appropriate feeling but fails to captivate or overwhelm the house. By Act III, however, her intensity in recounting Scarpia's murder is razor-sharp; she achieves a convincing surrender in the duet with Cavaradossi.

Francesco Meli is an assured Cavaradossi, confident onstage and vocally secure. His phrasing in "Recondite armonie" and the subsequent duet with Tosca is elegant, though one longs for a touch more

slyness and a more vibrant, breathy half-voice in "qual occhio al mondo." His "Vittoria" is well delivered. The anticipated "E lucean le stelle" arrives, yet again the half-voice lacks magic; in "dolci mani," there is room for a more seductive vocal softness. None of these so-called romances elicited ovations, only warm applause.

Marco Filippo Romano shines as the Sacristan, distinguished by vocal fullness, secure singing, and an effective characterization that avoids caricature both vocally and dramatically.

Michele Gamba, who previously conducted the centenary *Turandot*, here tackles *Tosca* with mixed results. At times, his direction drifts into a luxurious routine, with Act I lacking fiery passion. Yet he surprises with stark color choices and raw, tense sonorities, suggesting moments of expressionistic germination in Scarpia's portrait. Still, the Roman dawn sounds pale, and the finale feels conventional.

Rounding out the cast are Li Huanhong's thunderous Angelotti, Carlo Bosi's sly Spoletta, Costantino Finucci's Sciarrone, Shieldo Hyseni's jailer, and Anastasia Fazio as a shepherd.

**Opera in Music: What Madness.**

Unrestrained diva worship bordering on the ridiculous; cubed narcissism. Backstage quarrels, dressing-room wars. Composers and librettists armed against each other. Impresarios, schemers out of necessity, forced to defend themselves against the absurd demands of virtuosos — and their fans, foremost among them, the formidable mothers of prima donnas, willing to do anything to sabotage their offspring's rivals.

Metatheatre. Satire on theatre: its tics and vices. Florian Leopold Gassmann's *Opera seria* belongs to this tradition, albeit with a notable complication: the libretto by Rainieri de' Calzabigi, poet of Gluck's reform dramas, adds another layer of polemic. It parodies





Sets from **L'opera seria** at La Scala (Photo Brescia/Amisano – Teatro alla Scala)

Metastasio's opera seria, which the Reform sought to supersede. The third act transports us from backstage feuds to the stage of Oranzebe, a serious opera rife with all the absurdities of the genre. Since the aim is to expose the emptiness of contemporary Musical theatre, characters are stereotypes rather than individuals: Fallito is the impresario, Delirio and Sospiro the poet and composer, Ritornello the virtuoso, and Stonatrilla, Smorfiosa, and Porporina the virtuosas. All true, all fascinating, and a testament to the vibrant theatrical milieu of Vienna, where *l'Opera seria* premiered at the Viennese court in 1786. Raffaele Mellace rightly describes this Vienna as a genuine theatrical laboratory. Yet at La Scala — where baroque repertoire remains rare, Handel is hardly a staple, Cavalli (one of history's greatest opera composers) is scarce, and Lully and Campra are near strangers — this choice of repertoire seems eccentric. Especially

since, despite the elegant writing, formal solidity, and dramatic Musical skill of an opera composer rigorously trained (notably by the strict Father Mattei) in Italy and destined for acclaim in mid-18th century Habsburg Vienna, the work cannot fairly be called a masterpiece.

Given that, one wonders whether the production — a coproduction between La Scala and the An der Wien — redeems Gassmann's opera's limitations. Frankly, it does not. The staging by Laurent Pelly (direction and costumes), with sets by Massimo Troncanetti, lighting by Marco Giusti, and choreography by Lionel Roche, fails to captivate.

The first two acts unfold in a bare rehearsal room. Everyone wears eighteenth-century attire, except Fallito, clad in a modern gray suit contrasting with the dirty-white plaster of sets and costumes. The





third act features painted backdrops and caricatured acting: divas tumbling from elephants, ridiculous dancers, foolish tenors. The audience laughs.

Musically, however, the performance excels. Christophe Rousset reads the score with brisk decisiveness, incisive tempi, perfect rapport with singers, exemplary accompaniment in arias, and nimble handling of the many ensemble passages. The Orchestra of Teatro alla Scala on period instruments — Les Talents Lyriques — shines, with a superb basso continuo courtesy of Valeria Montanari on harpsichord and Emmanuel Jacques on cello.

Among the cast, Pietro Spagnoli as Fallito stands out, having previously performed Gassmann's opera and here delivering spontaneous, incisive singing with confident recitatives and assured closed numbers, always maintaining an organic connection to the action



and a restrained sense of proportion.

Josh Lovell as Ritornello is no less impressive, showcasing a resonant, well-supported tenor voice with a bright, almost audacious high fifth. Mastering style, he revels in vocal ornamentation and phrasing, crafting a brilliantly comic caricature of the virtuoso (notably in the hilarious Scilla-Sicilia confusion), while never losing sight of vocal quality.

Julia Fuchs, Andrea Carroll, and Serena Gamberoni portray Stontrilla, Smorfiosa, and Porporina. Beyond their delightful stage interplay, all three demonstrate secure singing and skillful virtuosity parodying opera seria vocalism, with Gamberoni's freshness particularly noteworthy.

Mattia Olivieri and Giovanni Sala impress as Delirio and Sospiro, ever quarreling yet musically and theatrically linked from the opening trio. Alessio Arduini moves with equal ease in the brief role of Passagalio, dance composer. The three merciless "mothers" — Bragherona, Befana, and Caverna — are played by a tenor and a countertenor in comedic en travesti roles, customary in baroque repertoire. Alessio Allegrezza, Lawrence Zazzo, and Filippo Mineccia, swaddled in ridiculous costumes, deliver engaging characterizations, enhancing the third act's amusement.

The cast also includes young artists from the Teatro alla Scala Academy: Maria Martin Campos (ballerina) and the chorus of dancers — Campos, Dilan Saka, Haiyag Guo, and Xheildo Hyseni. The production enjoyed a warm, even lively reception, remarkably free of dissent, a rarity nowadays.

Performances: March 18 and 29

# The Icy Cynicism of a Ruthless Man

by Sabino Lenoci



Sets from **Don Giovanni**  
at Theater Massimo Bellini  
(Photo by Giacomo Orlando)

The Second Title of the Season at Teatro Massimo Bellini is *Don Giovanni*, Mozart's Masterpiece. This production, brought to us by the Teatro de la Maestranza in Seville — now owned by the Tbilisi State Opera — is a magnificent spectacle to which I had the honor of contributing many years ago. It is splendid from every angle, both Musically and visually, thanks in no small part to the late Ezio Frigerio's evocative set designs and the exquisite costumes by Franca Squarciapino. Teatro Massimo Bellini paid tribute to Squarciapino with a commemorative plaque, presented by the Mayor of Catania and the theatre's Superintendent. She was warmly celebrated by the elegant, packed audience — a genuine event for the city.

The production relocates the action to the 1930s, featuring sleek, elegant sets that cast the drama in a sharply noir light, as defined by the director, Davide Garattini Raimondi. The protagonist's charm is tinged with a cold cynicism, mirrored in the metallic pistols that replace traditional swords. This steel — a symbol of violence stripped of honor — embodies the ruthless mechanics of human instinct. Raimondi's direction meticulously sketches every character, carefully exploring the emotions, ambitions, and frustrations of the women betrayed by *Don Giovanni*.

The staging crafts a universe where myth becomes news, and the eternal conflict between desire and damnation plays out under the shadow of violence.

On the podium, Beatrice Venezi masterfully shaped Mozart's score with decisive clarity, leading the attentive and skilled Teatro Bellini orchestra. She expertly managed the equally competent chorus, under the direction of Maestro Luigi Petrozziello, as well as the stage dynamics. Francesco Massimi's harpsichord accompaniment provided perfect support in the recitatives.

*Catania: Don Giovanni Triumphs — Directed by Davide Garattini Raimondi, Sets by Ezio Frigerio, Costumes by Franca Squarciapino*

The two casts found their shining star in Desirée Rancatore's *Donna Anna*. The Palermo-born soprano fully embodied the conflicted emotions of a love shattered by her father's murder and her thirst for vengeance: beautiful voice, elegant phrasing, and a performance of considerable depth. Alternating in the role, soprano Elisa Verzier distinguished herself with a lovely timbre and consistently impeccable singing.





Markus Werba's "El burlador de Sevilla" was a study in character, his rich voice and delicate pianissimos revealing Don Giovanni's seductive charm. Christian Federici's Don Giovanni was equally compelling, boasting a beautiful voice and a nuanced Castve line. Christian Senn was the sole Leporello in both evenings, perfectly fitting his role's shifting comic and serious facets. Valerio Borgioni's Don Ottavio was a delightful surprise — strong both vocally and theatrically, with a beautiful upper register. He was warmly applauded alongside Matteo Falcier, who alternated in the role. Andrea Comelli lent the Commendatore a suitably dark timbre and incisive Castve presence, with Luca Park alternating effectively. Mezzo-soprano Josè Maria Lo Monaco gave a powerful portrayal of the ill-fated Donna Elvira, shining especially in "Mi tradi quell'alma

ingrata." Evgeniya Vukkert also made a strong impression. The delightful Zerlina was embodied by Albane Carrère, as well as by Cristin Arsenova. The jealous lover Masetto was portrayed by the talented Alberto Petricca and alternated by Shi Zong, both showing vocal ease and stage presence.

The performances were met with fiery acclaim, a resounding success for all involved.

7-8 March



# Elektra and Dr. Freud

by Silvia Campana

Particularly compelling is this new production of *Elektra*, presented by the Fondazione Arena by Verona at the Teatro Filarmonico, which offered the unique opportunity to hear the opera—performed for the first time in Italy—in Richard Dünser's new orchestral version (published in Italy by Ricordi). Dünser's ambitious aim was to adapt the colossal orchestral forces originally prescribed by Strauss—requiring over 120 musicians—to the logistical and acoustic realities of various theatre spaces.

Dünser's work deftly transposes the principal Musicl ideas from the original instrumentation into a more standard-sized orchestra without sacrificing the dynamic intensity. This new score, achieved through meticulous subtraction and instrumental reworking, results in a fundamentally compelling outcome, granting the music greater flexibility and accessibility.

Complemented by Alessia Colosso's evocative set designs and Eleonora Nascimbeni's costumes, director Yamal das Irmich situates his vision firmly within the turbulent era of the Weimar Republic—a historically complex period dominated culturally by Expressionism. Drawing inspiration from the grotesque and brutal universe reflected in Otto Dix's paintings, particularly the iconic "Portrait of the Journalist Sylvia von Harden," the production effectively channels this atmosphere through the figure of Clytemnestra.

Rooted in the psychoanalytic theories of Sigmund Freud—who profoundly influenced Strauss and Hofmannsthal's works—the staging frames a female-centric world fraught with conflict and neurosis. It explores the fraught dynamics among the sisters Elektra, who channels her very existence into avenging her father's murder; Chrysothemis, trapped in a deluded world of false hopes; and their mother Clytemnestra, complicit with Aegisthus in the assassination of Agamemnon, condemned to an eternal, anguished vigil.

While the narrative's aesthetic contours are well outlined, the production offers limited exploration of the deeper psychological in-



## *Verona: For the First Time in Italy, Strauss's Masterpiece Presented in Richard Dünser's Edition*



tricacies underlying these relationships. The tension culminates in the final tableau, where Orestes's ascent to the throne ominously signals the rise of a new, potentially harsher despot.

Elektra stands among the most complex roles in twentieth-century theatre, and soprano Lise Lindstrom delivers a compelling interpretation, marked by assured vocalism and expressive intensity. Yet the profound psychological and charismatic power intrinsic to the character—and inseparable from Strauss's score—remains only partially unveiled.

Soula Parassidis's Chrysothemis, confident on stage, impressed with an exuberant and richly coloured vocal presence, albeit occasionally faltering in the upper register. Anna Maria Chiuri's Clytemnestra dominated theatrically, vividly embodying the torment and deep unrest of her character.

Thomas Tatzl and Peter Tantsits, as Orestes and Aegisthus respectively, offered measured and professional performances. The supporting cast included Nicolò Donini (Tutor), Anna Cimmarrusti (Confidante), Veronica Marini (Train Attendant), Leonardo Cortellazzi (Young Servant), Stefano Rinaldi Miliani (Old Servant), Raffaella Lintl (Guard), Lucia Cervoni (First Attendant), Marzia March (Second Attendant), Anna Werle (Third Attendant), Francesca Maionchi (Fourth Attendant), and Manuela Cucuccio (Fifth Attendant).

The Fondazione's chorus, under Roberto Gabbiani's direction, was commendable. Michael Balke led the orchestra with finesse, skillfully balancing the nuanced dynamics and chromatic intensity of this intriguing new version.

— March 16

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Teatro La Fenice

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22, 24, 27, 30 novembre 2024 / Teatro La Fenice

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Sergej Prokof'ev

*coreografia* John Neumeier  
*direttore* Markus Lehtinen

Hamburg Ballet

15, 16, 17, 18, 19 gennaio 2025 / Teatro La Fenice

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## IL TRIONFO DELL'ONORE

Alessandro Scarlatti

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*regia* Stefano Vizioli

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## ATTILA

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16, 18, 20, 22, 24 maggio 2025 / Teatro La Fenice

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## TOSCA

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29, 31 agosto, 2, 4, 7 settembre 2025 / Teatro La Fenice

## LA CENERENTOLA

Sergej Prokof'ev

*coreografia* Jean-Christophe Maillot  
*direttore* Igor Dronov

Les Ballets de Monte Carlo

18, 19, 20, 21, 23 settembre 2025 / Teatro La Fenice

## ESPAÑA

*coreografie* Eduardo Martínez, Antonio Pérez,  
Albert Hernández e Irene Tena, Patricia Guerrero

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3, 4, 5 ottobre 2025 / Teatro Malibran

## HASHTAG

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Flavien Taulelle

*coreografia* Riyad Fghani

Pokemon Crew

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10, 11 ottobre 2025 / Teatro Malibran

## WOZZECK

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*direttore* Markus Stenz  
*regia* Valentino Villa

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17, 19, 21, 23, 26 ottobre 2025 / Teatro La Fenice

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# Realism Squared

by Silvia Campana

Bringing to the stage two intense distillations of dramatic tension such as Pietro Mascagni's **Cavalleria rusticana** and Ruggero Leoncavallo's **Pagliacci** is never an easy feat. The setting of these two works finds its principal power and expression in the journalistic roots from which they emerged—roots that firmly anchor their very essence. It is therefore all too easy to slip into staging or interpretative choices that merely outline the characters' impulses without truly delving into their lived emotional realities.

This, to some extent, was the case in Modena with the new dual production mounted by the Teatro Comunale, which, after its premiere there, will travel to the theaters of Piacenza and Rimini. The directorial approach taken by Plamen Kartaloff for both operas—enriched by the evocative stage designs of Giacomo Andrico, the costumes by Emil Dimitrova-Stoyanova, and Stefano Mazzanti's lighting—offered a vision scorched by a relentless sun, inhabiting a space that could, in truth, belong to many different countries. The dances in *Cavalleria*, for example, bore more resemblance to Hellenic traditions, though similar steps often appear in Southern European folk cultures as well. The production distilled the characters' essence into a reading that was accurate and thorough, albeit at times veering toward a didactic sketch rather than a profound psychological exploration.

Angelo Villari, in the dual roles of Turiddu and Canio, demonstrated a beautiful timbre. With appropriate emphasis and measured expressive shading, he brought a thoughtful and nuanced interpretation to both roles. Particularly in Leoncavallo's drama, he found moments of intense yet controlled theatricality. Although his vocalism occasionally risked becoming strained and overly forceful, this did little to diminish the overall impact of his performance.

Baritone Fabián Veloz, with an instrument notable for its rich color but often focused on a robust, forceful singing—especially in the role of Alfio—offered a personal reading that found its most fitting expression in his interactions with Tonio. Teresa Romano's Santuzza was vibrantly theatrical and incisive; her charisma and compelling stage presence resonated more than the sometimes uneven vocal transitions. Her interpretation carved out the character with deep and measured intensity. Daniela Schillaci's Nedda was another highlight—she navigated this challenging role with a keen awareness of its vocal and dramatic demands, successfully conveying the cha-

## *Modena: The Most Established Operatic Duo Returns to Great Acclaim*



Image of **Pagliacci** in Modena  
(Photo: Paolo Rolando Guerzoni)

acter's youthful exuberance and sensual determination. Harry Kang gave a reliable and precise portrayal of Silvio, while Giuseppe Infantino offered a restrained and well-judged Beppe. Completing the *Cavalleria rusticana* cast were Eleonora Filippini as Mamma Lucia and Francesca Cucuzza as Lola. Corrado Casati conducted the Modena Lyric Chorus with professionalism, while Aldo Sisillo led the Orchestra of Emilia-Romagna Arturo Toscanini with commitment. The production met with great success.

Modena, March 23



Images of **Cavalleria rusticana**  
at the Teatro Comunale by Modena  
(by Paolo Rolando Guerzoni)





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# Wagner Between Video and Dancers

by Erica Culiati



In Opera, Dissent Still “Booed” — While in Drama, Everything Is Swallowed. This was the palpable atmosphere at the premiere of Richard Wagner’s **Der Fliegende Holländer** (The Flying Dutchman) at Teatro Verdi, the latest production from the Trieste Foundation. Henning Brockhaus’s staging failed to win favor. From the outset, the overture—a substantial symphonic passage lasting some fifteen minutes—was dominated by about a dozen dancers, choreographed by Valentina Escobar, who swayed, waved arms and white veils, mimicking the stormy sea waves. The effect quickly became repetitive and tiresome. Adding to this, Luca Scarzella’s video projections cluttered the Sets, resulting in a cacophony of competing stimuli. Simply put: too many elements

## *Trieste: A Strong Performance Defends Der Fliegende Holländer Against Henning Brockhaus’s Overbearing Direction*

fighting for attention.

Moreover, the ballet presence during the unfolding drama proved both unnecessary and distracting. A girl evoked by the helm-smann’s song, dressed in costumes by Giancarlo Colis that clashed with those of the main characters; then a figure garbed in a Spanish-style outfit representing the “praised angel of God” summoned by the Dutchman; and finally, in the Sets of the spinners, dancers



Sets from **Der Fliegende Holländer** at Teatro VerBy (Photo: Fabio Parenzan)





clad in modern evening wear whirled about as if in a ballroom. The result was a surfeit of stage presence—a visual overload—with the chorus relegated to the wings and the singers isolated at the proscenium.

The chorus, bolstered by twelve guest members from the Bayreuth Festival, was expertly conducted by Maestro Paolo Longo, whose leadership earned warm applause for a stellar performance from both men and women.

A commendable decision was to present the opera in a single act, as Wagner originally conceived, rather than the conventional three acts, lending the evening a concentrated dramatic arc.

The set, designed by Brockhaus and Colis, adhered to a classic scheme featuring the two ships—Daland's and the Dutchman's. The latter's arrival was striking, as it literally tore through the backdrop. Predominantly dark and rust-colored tones prevailed, symbolically reflecting the director's bleak vision of the story as one of destruction and death.

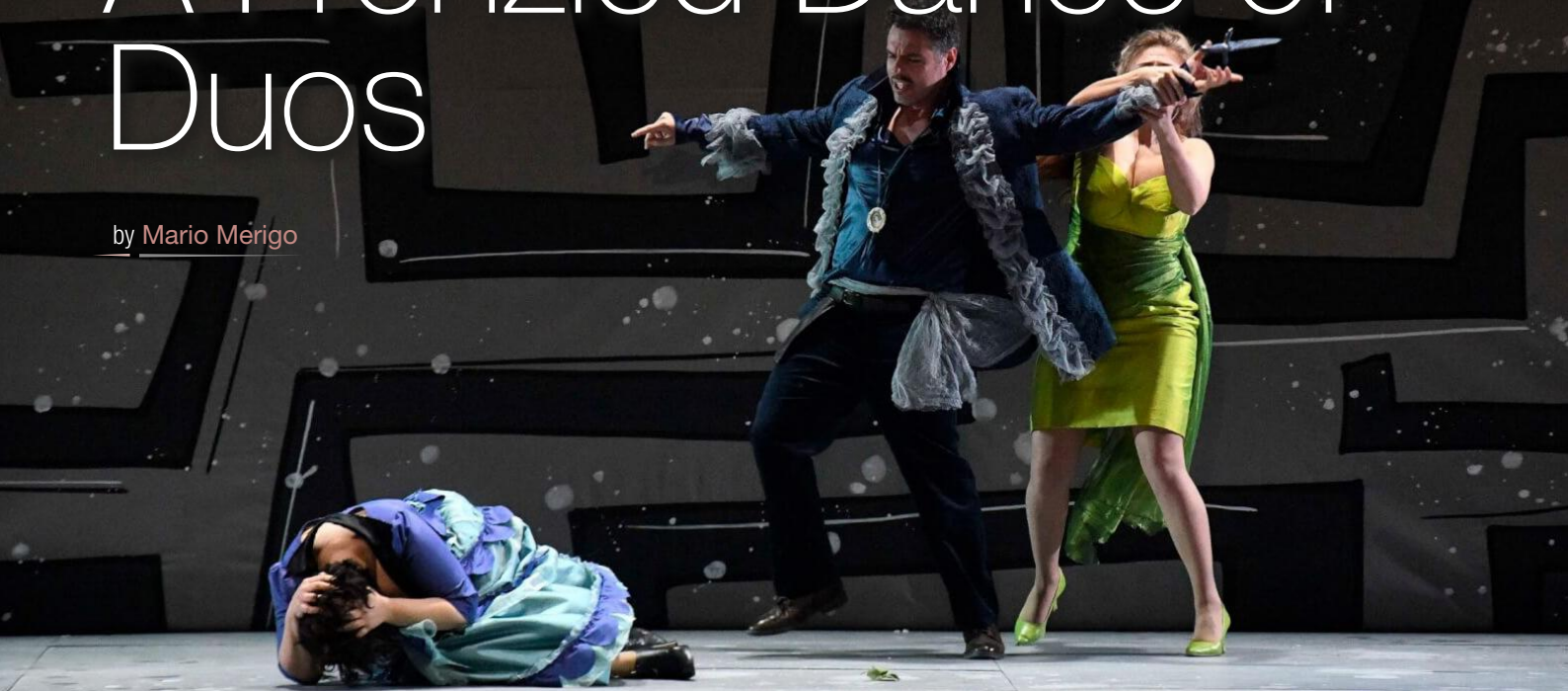
The two hours and twenty minutes of the performance found their true strength in the quality of execution and the singers' performances. Conductor Enrico Calesso skillfully supported the orchestra's tempestuous surges that evoke the storm's fury, yet balanced the overall sound to ensure the singers were not overwhelmed. Vocally, all principal roles were commendable, though dramatic acting—an essential component even in opera—remained the production's Cinderella, somewhat neglected and underdeveloped. Elena Batoukova-Kerl's Senta was passionate and aware that life holds something beyond for her. Her rich voice gracefully transitioned from powerful high notes to delicate pianissimos. Opposite her, James Rutherford portrayed the Dutchman; his baritone

voice, from the first notes, resonated deeply with the audience. He brought a wearied humanity to the otherwise demonic figure, embodying a longing for death that remains forever out of reach. Andrea Schifauo's Daland helmsman was bright-toned and vigorous, while Albert Dohmen—once a celebrated Dutchman and previously applauded in Trieste—now assumed the role of Daland himself. Dohmen, a consummate Wagnerian, delivered a commanding presence, depicting a father who is both loving and avaricious, driven by the Dutchman's riches.



# A Frenzied Dance of Duos

by Mario Mérito



In commemoration of the 300th anniversary of Alessandro Scarlatti's death, the Fondazione La Fenice mounted **Il Trionfo dell'Onore** at the Teatro Malibran—the sole comic work by the great Italian composer who bridged the late 17th and early 18th centuries. At the pinnacle of his illustrious career, predominantly devoted to opera seria, Scarlatti crafted this three-act comedy, premiered on November 26, 1718, at Naples's Teatro dei Fiorentini.

By the composer's explicit directive, the libretto—penned by Francesco Antonio Tullio—was written in Italian rather than the customary Neapolitan dialect of the Teatro dei Fiorentini, facilitating the work's swift dissemination beyond local borders. The verses flow effortlessly, and the dramatic structure is ingeniously effective, elements that found especially fertile ground in Venetian theatrical circles.

## *Venice: A Lively Production of Il Trionfo dell'Onore, The Comic Masterpiece by Alessandro Scarlatti*

The narrative unfolds as a vivacious and spirited interplay of couples, with eight characters in constant motion. The dialogues are brisk and lively, while the solo arias oscillate deftly between comic levity and dramatic intensity. The score also features duets and richly woven ensemble pieces, most notably the exquisite concertato "Bella, taci," which closes the opera's second act. This powerful quartet, entrusted to the four serious characters, is artfully counterbalanced by the quartet "Pensa ben" near the finale, involving the

Sets from **Il Trionfo dell'Onore** at Teatro La Fenice (Photo: Michele Crosera)





four comic figures.

*Il Trionfo dell'Onore* revisits the 17th-century myth of Don Giovanni—the dissolute seducer punished for his misdeeds. Yet in Scarlatti's vision, the libertine ultimately repents, and the supernatural element is notably absent. The opera culminates in a moralistic reconciliation: Riccardo, the protagonist, makes peace with Leonora, whom he has seduced, and renounces Doralice, who reunites with Erminio. These form the serious couples. The comic pairs also find their resolution: Captain Rodimarte professes his love to the maid Rosina, while the elderly Flaminio and Cornelia rekindle their bond. Notably, the score assigns the male roles of Riccardo and Erminio to a soprano and a countertenor respectively, while the role of the elderly Cornelia is sung by a tenor.

For this new Venice production, director Stefano Vizioli embraces traditional elements—wings, backdrops, and curtains—but infuses the staging with a contemporary flair and vivid chromatic effects, thanks in large part to the pop-art inspired sets and costumes by Ugo Nespolo. The eight characters perform within a vividly colored stage environment, framed by two large side windows, rooftop silhouettes above, and whimsical drawings of barnyard animals that subtly echo the couples on stage.

For many years, *Il Trionfo dell'Onore* circulated only in a truncated, superficial form. Thankfully, it has now returned to performance almost intact. Conductor Enrico Onofri, expertly supported by the orchestra, highlighted from the outset the dynamic richness of the tripartite overture and the supple phrasing characteristic of Scarlatti's writing.

Sopranos Giulia Bolcato (Riccardo) and Francesca Lombardi (Doralice) stood out—Bolcato with a confident and brilliant voice, Lombardi with a bright and effective timbre. Giuseppina Bridelli's (Rosina) performance was agile and vivacious, while the

warm vocal presence of bass-baritone Tommaso Barea (Rodimarte) also drew praise. Mezzo-soprano Rosa Bove made a compelling Leonora, strong both in moments of pathos and fiery intensity. The casting of the two tenors was fitting: Dave Monaco's Flaminio was charming and well-mannered, and Luca Cervoni brought a spirited and enjoyable interpretation to Cornelia. Raffaele Pe's Erminio, however, showed signs of vocal fatigue, though his stage presence remained assured.

The production garnered enthusiastic applause from an appreciative audience, celebrating all the principals.

Venice, March 7



# Almost Like a Fairy Tale

by Anna Brotzu

**T**he Barber of Seville by Rossini Enchants and Delights at the Teatro Lirico in Cagliari. A masterpiece that defies the centuries with the precision of its plot and the perfection of a score capable of highlighting emotions and states of mind, as well as brilliantly portraying the characters' personalities.

The staging, conceived by Filippo Crivelli for the Teatro San Carlo in Naples (revived by Daniela Zedda), is enriched by Emanuele Luzzati's sets and Santuzza Cali's costumes, with lighting design by Valerio Tiberi. It emphasizes the fairy-tale and playful nature of the opera, with glimpses of a drawn city and the opulent rooms of the doctor's house. There is even a little stage-within-a-stage for the secret conversations between the Count and Figaro, corresponding to the exterior façade of the house where a storm rages during the lovers' nighttime escape.

On stage, a double cast brings the opera to life. Maxim Mironov (Count Almaviva) stands out, combining stage presence and acting skills with technical and expressive ability—from the opening serenade to the duets with the barber and his beloved. He effortlessly dons the disguises of soldier and music teacher before embodying the authority and power of the aristocracy. Alternating with him is Chuan Wang, whose clear and heroic timbre suits the role of the noble lover.

Annalisa Stroppa (Rosina) captivates the audience with a refined and at times virtuosic performance, from the well-applauded "Una voce poco fa" to the passionate "Contro un cor che accende amore." Michela Guarrera, in the second cast, also skillfully brings out Rosina's nuances and innate mischievousness.

In the title role, Daniele Terenzi gives an exuberant portrayal of Figaro, alternating with Marcello Rosiello—both winning applause from their very first cavatina, "Largo al factotum."

Giulio Mastrototaro offers a touch of humanity to the stern Don Bartolo, while Vincenzo Taormina injects the expected comedic tone into

*Cagliari: Festive and Exquisite Il Barbiere di Siviglia in the Production by Crivelli and Luzzati*



Images from *Il Barbiere by Siviglia* at Teatro Lirico

the role of the guardian. Peter Martincic, as Don Basilio, delivers a satisfying rendition of "La calunnia è un venticello," alternating with Marco Spotti. Applause also for Chiara Notarnicola (Berta), and Giuseppe Esposito plays the dual roles of Fiorello and the Officer. A solid performance from both chorus and orchestra, conducted by Salvatore Percacciolo (with Giovanni Andreoli as chorus master), contributes to a delightful rendition of Rossini's melodrama, in perfect bel canto style.

March 14–15





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C	Sabato	14	giugno	2025	ore 19.00
D	Domenica	15	giugno	2025	ore 16.00
B	Giovedì	19	giugno	2025	ore 20.00
S	Sabato	21	giugno	2025	ore 16.00
E	Domenica	22	giugno	2025	ore 16.00

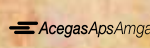
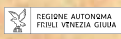
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On March 16, 1925, Paolo Montarsolo was born in Naples—undoubtedly one of the foremost figures on the international operatic stage in the postwar era. A master of the buffo repertoire, Montarsolo made it his artistic home and domain. We commemorate him with a collaborative portrait, drawing on the testimony of Bruno Taddia, his devoted student. Taddia remembers Montarsolo as a refined interpreter, a learned musician, and a sensitive man of the theater—an artist deeply engaged in experiencing opera within the present day while remaining profoundly connected to its rich traditions.

# A Portrait in Four Hands

By Giancarlo Landini with a testimony by Bruno Taddia

July 8, 1951: *Corriere della Sera* granted a modest mention to the year-end performance of La Scala's Cadet Academy, which staged Luigi Cherubini's *La locanda portoghese* at the Piccola Scala. Among the cast was a young Paolo Montarsolo in the role of Rodrigo. The opera was subsequently revived at the Teatro Sociale in Como and the Nuovo in Turin, before being performed again the following year in a live broadcast from the RAI studios in Milan—what we might now call a “live recording.” Listeners today can still hear Montarsolo's voice, just three years after his debut in Ludovico Rocca's *Dibuk* at the Teatro San Carlo in Naples, where he sang the role of Menascè. Unfortunately, we are not afforded the same glimpse into his stagecraft—his theatricality, physical presence, and transformative ability with costume and makeup—though a photograph in the La Scala Archive offers a tantalizing clue: even at that early stage, Montarsolo had begun cultivating the gestural nuance and bodily command that would become hallmarks of his artistry.

## The First Decade: The Road to Glyndebourne

The early years of Montarsolo's career were marked by an intense flurry of activity across Italy's opera houses. He took on an array of comprimario and secondary bass roles, demonstrating a chameleonic versatility across repertoire. Consider just a few highlights: Cesare Angelotti in *Tosca* at the Nuovo in Turin (1952); a doctor in Pizzetti's *Cagliostro* at La Scala (1953); Kuno in *Der Freischütz* (1955), Cirillo in *Fedora* (1956, in the legendary Callas-Corelli production), and the Podestà in *Werther*, which he had debuted a year prior in Bologna.

That same year saw him as Pluto in Monteverdi's *Il ballo delle ingrate* for RAI in Milan and as Timur in *Turandot* at Genoa's Carlo Felice. In 1958 at La Scala, he performed the Bonze in *Madama Butterfly*, the Badger and the Parson in *The Cunning Little Vixen*, and the High Priest in *Nabucco*. In 1959, he sang the Doctor in *La Traviata* in Tokyo and the Phoenician Pirate in Pizzetti's *Fedra* at La Scala, where in 1960 he was Roucher in *Andrea Chénier*.

Amid these early engagements, Montarsolo began carving out the roles that would become his calling cards. His *Don Magnifico* debuted in 1955 on RAI; in 1956, he was Don Basilio; and in 1957, he sang Mustafà in *L'italiana in Algeri* at Glyndebourne under Vittorio Gui—a pivotal moment at the forefront of the Rossini Renaissance. Thus began a fruitful collaboration with one of Europe's most discerning and progressive festivals.

In 1967, he was Leporello in *Don Giovanni*, directed by Franco En-

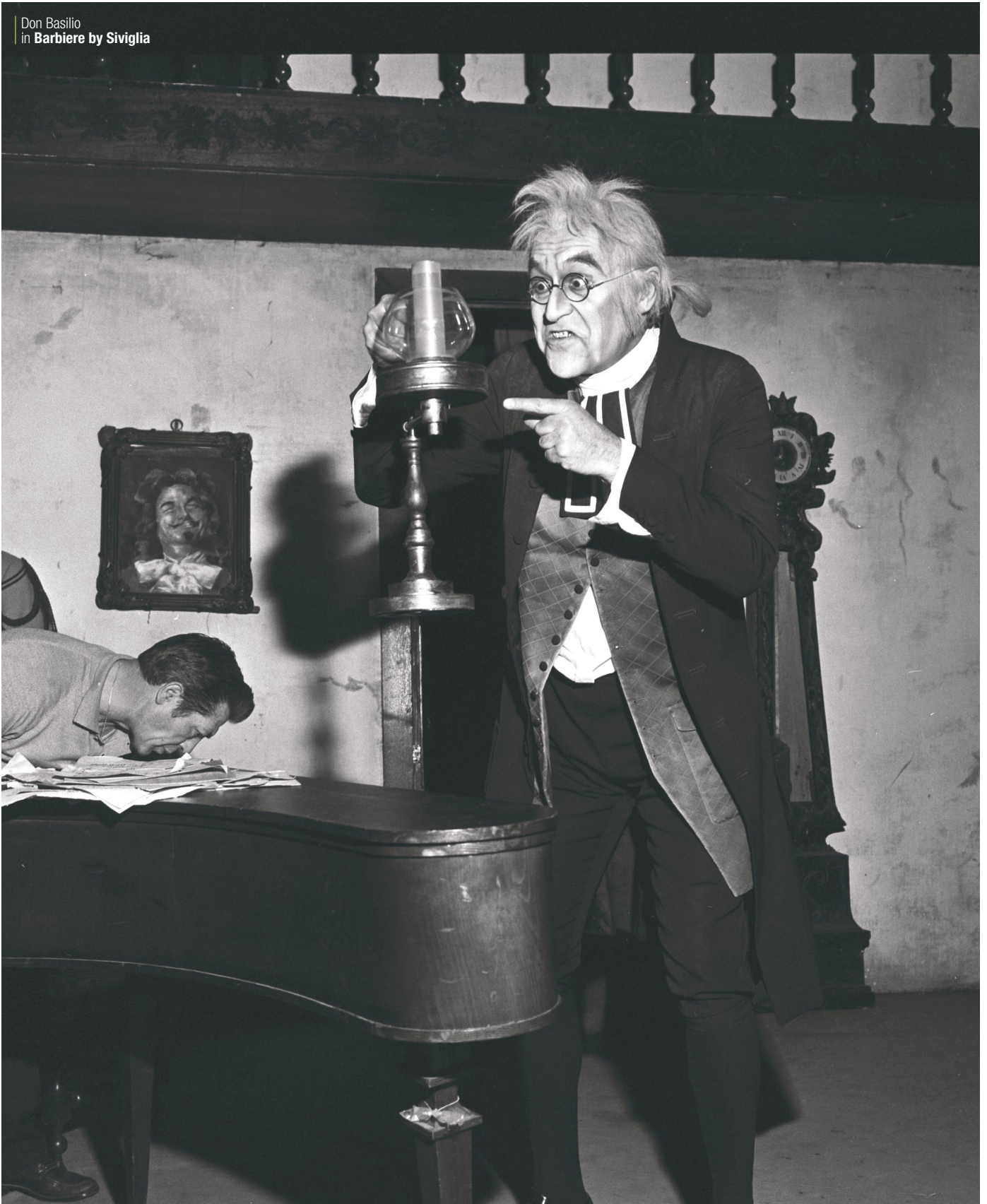


1951, Paolo Montarsolo in *Osteria portoghese*

riquez and conducted by John Pritchard—a production that toured London and Scandinavia. In 1968, he returned as Osmin in *Die Entführung aus dem Serail*, one of the rare Italian basses to sing the role. Pritchard conducted him again in 1969, both as Don Alfonso in *Così fan tutte* and in a revival of *Don Giovanni*. In 1970, he was Selim in *Il Turco in Italia*, opposite Graziella Sciutti's Fiorilla. His Glyndebourne journey concluded in 1997 with a final cameo: Geronte by Ravoir in *Manon Lescaut*, conducted by Sir John Eliot Gardiner and staged by Graham Vick—a fitting farewell that echoed his earliest character roles.

In parallel, Montarsolo made his American debut in the late 1950s with Rossini: Don Basilio at Lyric Opera of Chicago and Mustafà in

Don Basilio  
in *Barbiere* by Siviglia



Paolo Montasolo and Teresa Berganza  
in *Cenerentola*



Dallas (1958), where he returned the following year for *Il Barbiere by Siviglia*.

Montasolo also engaged deeply with the 18th-century comic repertoire, from *La serva padrona* (La Scala, 1952) to *L'italiana in Londra* (Count Polidoro, Parma), *Il Maestro by Music* (Colagianni, Trieste, 1953), *Crescendo* by Cherubini (Siena, 1954), and works by Scarlatti. His comic instincts translated seamlessly to modern works as well—such as his 1958 debut in *Rota's Il Cappello by paglia* by Firenze at the Piccola Scala.

### The 1960s and the Great Rossini Renaissance

Throughout the 1960s, Paolo Montasolo's career was marked by an eclectic array of roles, showcasing his versatility across a broad spectrum of operatic styles. From Verdi's *Marchese* by Calatrava in *La Forza del Destino* at La Scala in 1961, to the Baron Ochs in *Der Rosenkavalier* in Bologna in 1965, as well as the Doctor in *Wozzeck* and the Commendatore Makropulos in Tosatti's *La fiera delle meraviglie*, his repertoire was impressively varied.

Yet, it was in the realm of the buffo repertoire that Montasolo's presence became truly commanding. The 1960s saw him increasingly

Paolo Montasolo and Luciano Pavarotti  
in *Elisir d'amore*



Paolo Montarsolo  
in **Don Pasquale**



Bruno Taddia



inhabit the comic roles that would define much of his legacy: Mozart's Count Almaviva in *Le Nozze by Figaro* at Trieste in 1962; Don Alfonso in *Così fan tutte* at Venice's La Fenice in 1963; and Leporello in *Tel Aviv* in 1964. His journey into Rossini's world deepened with new characters: in 1965, he was Don Basilio at the Teatro Nuovo in Turin; that same year in Bordeaux, he had a fleeting encounter with Don Bartolo, while in Bologna's Comunale he debuted as Selim in *Il turco in Italia*. By 1967, he was Ajo in *Il Conte Ory* at Palermo's Teatro Massimo, and Batone in *L'inganno felice* in Oxford. Nevertheless, by 1970, Montarsolo's diverse interests continued to coexist harmoniously: Mozart, Rossini, and Donizetti—whose works *L'Elisir d'amore*, *Dulcamara*, and the title role in *Don Pasquale* were already part of his repertoire—sat alongside the Count in Strauss's *Arabella* at La Scala, the Doctor in *Wozzeck* at Genoa's Teatro Margherita, and the Custodian of Death in Petrassi's *Morte dell'aria* at Treviso's Comunale.

A landmark moment came in 1968, when Montarsolo made his debut at the Salzburg Festival. There, in *Il Barbiere* by Sivilgia at the Kleines Festspielhaus, he took part in the historic production staged by Jean-Pierre Ponnelle and conducted by Claudio Abbado, based

on the critical edition of Rossini's opera edited by Alberto Zedda. This production, which arrived at La Scala in December 1969, remains etched in the annals of Milanese opera as one of the theatre's highest artistic achievements. Though Montarsolo was already practically at home at La Scala since his debut, this collaboration with Abbado marked the pinnacle of a shared dedication to the rediscovery of Rossini's comic operas—a project Abbado pursued with unwavering commitment, creating one of the most compelling chapters in postwar operatic history.

Following this success, Montarsolo embodied Don Magnifico in *La Cenerentola*, and then starred in *L'Italiana in Algeri*, an unusual choice for a comic opera, which notably inaugurated La Scala's 1973 season on December 7. Both productions were directed by Jean-Pierre Ponnelle, with Abbado on the podium.

This Rossini renaissance reached one of its zeniths during this era, with Montarsolo becoming an integral part of the elite ensemble of Rossini interpreters who made the Pesarese composer's Trilogy legendary—productions that toured worldwide under the auspices of Teatro alla Scala.

It is worth noting that Claudio Abbado also entrusted Montarsolo with the role of the Doctor in *Wozzeck* during the historic 1977 La Scala production directed by Luca Ronconi. That same year, Montarsolo appeared as one of the priests in Schoenberg's *Moses und Aron* at La Scala, conducted by Christoph von Dohnányi.

### Montarsolo and America

Meanwhile, Paolo Montarsolo's American career gathered momentum and depth. He returned to the role of Figaro in *Il Barbiere* by Siviglia at New York's Metropolitan Opera in 1982, a house where he had made his debut on March 20, 1975, as the title character in *Don Pasquale*—a role to which he would return repeatedly over the years. On December 9, 1985, he sang in *L'Italiana in Algeri*, conducted by James Levine, sharing the stage with Marilyn Horne's *Isabella* in a production staged by Jean-Pierre Ponnelle. The following year, 1986, saw Montarsolo as a much admired Bartolo in *Le Nozze* by Figaro, again under Levine's baton and Ponnelle's direction.

His American engagements included the role of Don Magnifico at San Francisco's War Memorial Auditorium in 1982, and returning there in 1984 as the protagonist in *Don Pasquale*. He made his Dallas debut that same year in the title role of *Gianni Schicchi*—an opera in which he had previously performed, though as Simone, back in 1952.

Across the Atlantic, London's Covent Garden repeatedly applauded him in *L'Italiana in Algeri* in 1986, *Don Pasquale* in 1990, *L'Elisir d'Amore*, and once more *Don Pasquale* in 1992. The year 1991 was predominantly American, with performances of *Don Pasquale* and *Il Barbiere* by Siviglia in Philadelphia, *Le Nozze* by Figaro in San Francisco, and *L'Elisir d'Amore* in Dallas.

These engagements marked the twilight of a remarkable forty-year career. Montarsolo still appeared occasionally in smaller character parts reminiscent of his early days—such as Benoît and Alcindoro in *La Bohème* at Washington's Eisenhower Theatre, or Antonio, the gardener, in *Le Nozze* by Figaro at Schönbrunn Palace.

### The Artist and the Man

Though sketched only in broad strokes, the chronology of Paolo Montarsolo's career reveals a remarkably multifaceted artist.

*"My Maestro,"* recounts Bruno Taddia, "was a fully rounded artist who always related his singing to the theatrical dimension. Montarsolo was always doing theatre." Yet, it is crucial that this statement

not be misunderstood, as so often happens when one speaks of a singer-actor. There is a tendency to assume that such an artist compensates for only a decent Musical preparation with his stagecraft. Montarsolo, however, was a profound connoisseur of the voice and its mysteries—a master of technique. He understood the fundamental pillars of singing: diaphragmatic breathing, the appoggio on the diaphragm, breath support, and sound projection.

At the heart of Musical theatre lies the voice, its very fulcrum. The voice is the medium through which the text is served. *"My Maestro was a devoted scholar of the relationship between sound and word,"* Taddia continues. *The sound, produced according to proper technique—which is, after all, the legacy of the great Italian school of singing—must be intrinsically linked to the text. Achieving this requires diligent work on the body, specifically the diaphragm. Montarsolo studied deeply, even after retiring from the stage, the connection between diaphragmatic breathing and interpretation. His preoccupation was to continuously refine the relationship between breath support and sustainment, in order to free the jaw—so that it might become the physical birthplace of the word, integrated seamlessly into the phrase, shaped by diction and accent, creating what in technical terms is called phrasing. His motto was famously: "Word, word, word—and mastery of the diaphragm!"*

Certainly, comic theatre offered Montarsolo the opportunity to highlight the intimate link between singing and diction. The vocal lines of Don Basilio, Mustafà, and Don Magnifico are constructed on syllabic singing that maximally emphasizes the word. *He was uncompromising in his insistence on clarity and intelligibility, even during rapid syllabic passages. It is well known that one of the virtuosic traits of buffo roles is the so-called sillabato veloce—fast syllabic singing. For example, in Donizetti's Don Pasquale, during the Stretta of the duet between Don Pasquale and Malatesta, "Vedrai, se giovino raggiri and cabale," there is the temptation to rush the words in a whirlwind of sound. The audience may be dazzled, but comprehension is lost. For Montarsolo, this was categorically unacceptable. Every moment in an opera must find its justification within the drama. Even the vocalizations that might appear to be mere virtuosic displays are, in reality, always connected to the theatrical dimension.*

Montarsolo was, in every sense, a man of theatre. The theatre's power rests in the word—from the Baroque era to contemporary opera. As his career chronology demonstrates, there was never a hiatus between different roles, nor between composers from different periods, despite the fact that opera buffa eventually became his true domain of choice.

*Comic theatre allowed Montarsolo to showcase his talents grounded in an extraordinarily high technical and stylistic expertise. It is thanks to him that the character of Don Basilio was fully realized, stripped away from the caricatures that, over decades, had rendered the role into voices of great significance but estranged from authentic style. During our meetings, Montarsolo always expressed pride in having been part of an elite cadre of Rossini singers—Luigi Alva, Sesto Bruscantini, Enzo Dara, Teresa Berganza, Lucia Valentini Terrani—who, alongside Claudio Abbado, were the architects of a historic Rossini Renaissance. It was within this context, for example, that the revival of a character like Don Magnifico in *La Cenerentola* was born. Montarsolo was the first to perform the three arias that give this character a new dramatic weight. He was an authentic bass, yet equally capable of tackling challenging passages such as the "Calunnia," always performed with the right tonal balance, or the piercing high notes of Mustafà in the Pappataci ceremony.*

*"My Maestro" always emphasized that philology was certainly not*

Paolo Montarsolo,  
Doctor in **Wozzeck**



an excuse to freeze theatrical action, but rather a stimulus to seek a theatre that was always refined and complex, ironic and incisive. However, comic theatre had to remain true to its nature. He cautioned against interpretations of opera buffa that distorted its essence. "It is true," he said, "that Don Pasquale contains tragic moments, but it is equally true that Donizetti's opera is not an Ibsen drama. Don Basilio and Don Magnifico may be unpleasant, selfish, exploitative people—but they remain characters within a comedy set to music." The same can be said for Don Alfonso, a role for which Montarsolo was a definitive interpreter: cynical, certainly, but still the protagonist of a *dramma giocoso*. His absolute command of the theatrical dimension of his characters enabled him to fully inhabit productions directed by the great maestros and forge a genuine artistic partnership with Jean-Pierre Ponnelle. Within this mastery lay not only gestural nuance tailored to each role but also the artistry of makeup, the management of carriage, and the ability to embody the costume fully.

It might be worth reflecting on how, in Montarsolo's experience, art and life were intimately intertwined.

Irony was part of his very nature. We often attribute his biting irony, used when necessary, to his Neapolitan roots—and there is some truth to this. He wielded it both on stage and in lessons, whenever he wanted to signal that something needed fixing, adjusting, or even complete reworking. He understood comedic timing as an integral part of his art. In his recollections, Montarsolo was always measured and understated. Yet everything about him radiated elegance—whether in his manner during lessons, where he was invariably impeccably dressed, or in his moderate, tasteful eating habits. Today, one might say he was a man of another century, though that description would be woefully reductive. He was, in truth, a person of immense sensitivity and talent, inimical to any kind of sloppiness. His scores were a marvel to behold—the very ones he used to learn roles. Every measure relating to him was precisely underlined; everything was kept in immaculate order and cared for with the utmost attention. That same care he insisted upon, even reacting with a slight disdain when I showed up to lessons in jeans—deemed by him wholly inappropriate for such a formal occasion as the meeting between maestro and student.



Paolo Montarsolo  
in *Cappello by paglia*

*Within this context, his career was rich with countless anecdotes, animated by hundreds of encounters with directors and conductors alike. He often revisited his memories, from his time as a cadetto at La Scala, to his mentorship under maestros such as Franco Capuana and Apollo Granforte, to lifelong friends like Luigi Alva, with whom he had shared youth and debut years. His personality was so exuberant that it filled any stage or room he entered; even outside the theatre, he possessed undeniable charisma.*

### **In Conclusion**

It is left to the reader to draw together the strands: the chronology of a long and distinguished career, Bruno Taddia's eloquent testimony, and the wealth of recorded material readily accessible online—beginning with the album issued by Bongiovanni in the “Myth of Opera” series. The listener may also choose to consider the scathing critiques of Rodolfo Celletti, who held Montarsolo up as the very embodiment of poor taste in the basso buffo tradition, even going so far as to express bewilderment at the generous trust placed in him by Claudio Abbado.

Without courting controversy—but equally without indulging in hagiography—the centenary offers an opportunity to reaffirm a few

key truths. First and foremost, the widespread admiration for this extraordinary artist, acclaimed by audiences and critics alike (were they all incompetent?) across the globe. A performer who lived opera as a profoundly theatrical experience. One who did so with all the vibrancy of his Neapolitan temperament—provided that temperament is not mistaken for mere spontaneity, but rather seen as fused with the deep Music culture that always defined him, and which enabled him to ascend to the highest ranks both in Italy and internationally.

He possessed the natural flair of the true basso buffo, but he was equally capable of fully embodying the cruel darkness of the Doctor in *Wozzeck*. As with all great artists, his excellence began with a gift of nature: a voice instantly recognizable for its timbre and color—one in a thousand.

Let us end with a single example: his entrance as Dulcamara, taken from the aforementioned album. It's a live recording. Any Beckmesser with a sharp pencil will have little difficulty pointing out that the interpretation is exuberant—even over the top. And yet, what we're given is a vivid, original, and utterly apt portrait of that rogue Dulcamara, one that captures Donizetti's intention in full.

Perhaps, in the end, Claudio Abbado was right to hold Paolo Montarsolo close.

# GIUSEPPE DI STEFFANO

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# A Voice for Rossini

by Sabino Lenoci

**B**orn in Uruguay, Raquel Pierotti studied and graduated from the National Opera School in her native Montevideo, where she made her debut in 1973 as one of the bridesmaids in *Le Nozze di Figaro*. She then deepened her training, performing small roles and numerous concerts. Her impressive success in several prestigious international competitions opened the door to Europe. In 1980, she debuted at the Gran Teatre del Liceu in Barcelona as Lola in Mascagni's *Cavalleria rusticana*. The following year, she appeared at the Paris Opéra as Rosina in *Il Barbiere di Siviglia* and at La Scala in Milan as Marcellina in *Le Nozze di Figaro*. Since then, she has been a sought-after guest at Italy's most renowned opera houses—Rome, San Carlo in Naples, Massimo in Palermo, Regio in Turin—as well as on international stages, distinguishing herself in a vast and diverse repertoire, anchored by Rossinian mezzo-soprano roles and the broader bel canto tradition. This led to collaborations with illustrious conductors such as Muti, Abbado, Gavazzeni, and Maazel, and she consistently rose to the occasion in productions staged by eminent directors. Our meeting with the celebrated artist took place during the jury sessions of the 23rd Maria Callas Brazilian Competition.

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## *Conversation with Raquel Pierotti*

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### **How did your passion for singing begin?**

*"It was a passion present since childhood. My sister and I would sing at every family gathering. Later, I joined a madrigal choir and realized that singing was something truly important for me."*

### **When did you discover your voice was a mezzo-soprano?**

*"At first, I sang as a soprano. I was very young and had a very clear voice. When I moved to Spain, I realized there were other repertoires to explore and was advised to try a change. I immediately discovered my voice worked much better as a mezzo-soprano, so I decided to make the switch."*

### **What did winning the Viñas Competition mean for your career?**

*"I entered the Francisco Viñas Competition twice. In 1979, I won the special 'Plácido Domingo' award given to the best Spanish singer; the following year, I received the Second Grand Prize. These honors especially gave me the confidence to pursue this profession."*

Mezzo-soprano Raquel Pierotti as **Cenerentola**, Teatro São Carlos, Lisbon, 1993



**How did you build your repertoire?**

*"My voice has always been light and agile. Therefore, I worked extensively on Mozart, Rossini, and Baroque repertoire, then added works by Donizetti and Bellini. Beyond this 'classic' repertoire, I have also performed contemporary operas, including world premieres such as Divinas palabras by Antón García Abril for the inauguration of Madrid's Teatro Real, and La casa de Bernarda Alba by Miquel Ortega, based on Federico García Lorca's text."*

**Who were your role models and teachers?**

*"In South America, opportunities to hear great singers live were rare. We treasured the records we had like precious gems. Among my favorite singers were Victoria de los Angeles, Maria Callas, Teresa Berganza, Montserrat Caballé, Marilyn Horne, and Fiorenza Cossotto. Alongside my teacher's guidance, these great artists were invaluable in shaping my understanding of technique and style."*

**How did they influence your path toward bel canto repertoire?**

*"I believe it was a natural process. I had a fondness for that repertoire and studied the coloratura technique intensively to perform that music. Learning each opera was like a challenge, sometimes requiring long preparation periods to faithfully execute the scores."*

**Which roles in the operatic canon allowed your voice to**



Raquel Pierotti, 1983, *Il barbiere di Siviglia*  
(Photo by Lelli and Masotti © TaS)

**shine most?**

*"I believe Rossini was my favorite composer, both vocally and temperamentally."*

**What types of characters does your temperament lead you toward?**

*"Many of the operas I have performed belong to the opera buffa genre. I must say I really enjoyed singing these roles, as they give ample opportunity to express acting talent as well."*

**What significance have Rossinian characters had in your career, and which do you favor as a woman and as a singer?**

*"Rossinian roles have undoubtedly been the most important in my career. Though they are all gems, my favorite is Isabella in L'italiana in Algeri."*

**Which European theaters have been fundamental to your career?**

*"First and foremost, the Liceu in Barcelona, where I sang my first roles upon arriving in Spain. Then, Italian theaters were truly crucial. I was very fortunate to work there during the 1980s and '90s in top-tier productions alongside brilliant colleagues. I learned so much from all of them. In Italy, art permeates every aspect of life—I loved working in your country."*

**What place does La Scala hold in your professional journey?**



Raquel Pierotti, 1984, *L'italiana in Algeri*  
(Photo by Lelli and Masotti © TaS)



Raquel Pierotti, 1986, **Nabucco**  
(Photo by Lelli and Masotti © TaS)



Raquel Pierotti as **Beatrice** by Tenda,  
Teatro Liceu, Barcelona, 1987



Raquel Pierotti, 1983, **La pietra del paragone**  
(Photo by Lelli and Masotti © TaS)

*"La Scala was immensely important in my career. I auditioned and was lucky enough to be called immediately for a substitution. From that moment on, doors to other major theaters opened, and my real career began."*

**Your repertoire includes a significant focus on Latin American music and zarzuela. How did this relationship develop?**

*"From the start, as a student in Montevideo, I cultivated this genre. I*

*think my admiration for Victoria de los Angeles and Teresa Berganza drew me toward this beautiful repertoire. I've participated in major zarzuela productions, though I had to work hard on my accent to properly deliver the spoken texts. I also recorded two emblematic zarzuelas: Doña Francisquita with Alfredo Kraus and La verbena de la Paloma with Plácido Domingo."*

**Is there a repertoire from your homeland you would like to introduce to the world?**

*"Lyrical production is sparse in Uruguayan music. We have two nineteenth-century composers who wrote some operas: León Ribeiro and Tomás Giribaldi. In symphonic music, Eduardo Fabini is the most notable, and he also composed beautiful songs with native themes."*

**How do you think young people can be encouraged to approach opera?**

*"That's a real challenge. In our country, opera activity is quite limited. I now work with young singers in a state music school. Few show interest in our art, but many beautiful voices appear. I believe a passion for classical music must be nurtured from childhood, especially in schools. We have lost our audience, and we work intensively to renew it. Besides concerts we regularly hold with our students as part of their schooling, we try to stimulate interest by offering small concerts in schools, hospitals, and open-air venues. We reach out to small towns in our region, bringing opera to places where it is practically unknown. Every opportunity is good to bring music closer to everyone."* ■

# “The Many Faces of Two Rival Queens”

by Bernd Hoppe

## Hamburg: Local Premiere of *Maria Stuarda*

At the Staatsoper Hamburg, a brilliant success was achieved with a production of Gaetano Donizetti's *Maria Stuarda*, presented as the local premiere. The audience particularly applauded the excellent and well-balanced cast, led by Ermonela Jaho in the title role. Jaho's *Stuarda* stands as a compelling testament to her mastery of the bel canto repertoire. Her supple soprano voice, round and full on every note and exquisitely blossoming in the upper register, sounded intimate and gentle; it wove the most delicate webs of captivating elegance. The confrontations with Elisabetta were rich in contrast, with Jaho embracing the demands of stark realism. The lengthy final Sets was deeply moving: she sang the *Preghiera* with fervour and delivered a composed and poignant farewell to life.

Opposite her, Uzbek soprano Barno Ismatullaeva impressed as Elisabetta. Her voice, darker and more austere than her rival's, filled the theatre with energy and authoritative expression.

The role of Roberto, Count of Leicester, though not extensive, proved demanding. In the first act, the tenor must deliver an emphatic cavatina followed by a virtuosic cabaletta. Chinese tenor Long Long made a strong impression with his powerful voice, appropriate tonal colours, and virile expression.

Solid performances were given by bass Alexander Roslavets as Talbot and baritone Gezim Myshketa as Lord Cecil.

The chorus, prepared by Eberhard Friedrich, distinguished itself in the grand *Preghiera* of the final act.

Antonino Fogliani conducted the Hamburg Philharmonic Orchestra



Images from *Maria Stuarda*  
at the Staatsoper

with precision and great sensitivity to the singers. The contrasts between tender, elegiac, threatening, aggressive, and dramatically intense moments were shaped with moving artistry.

The production was directed by Karin Beier, artistic director of the Hamburg Schauspielhaus and a prominent figure in the theatrical world. Before each act, one of the two queens recites a monologue. During the performance, these figures multiply to six doubles for each queen, all dressed in garments of identical cut but differentiated by colour: Elisabetta's in red and white, Maria's in black and white (costumes by Eva Dessecker). These doubles personify the queens' secret feelings and thoughts. The director drew inspiration from a medieval theory according to which each sovereign possesses two bodies: a political (an imagined masculine body) representing political power, and a biological (female) body embodying private emotions. When Elisabetta succumbs to her intimate feelings, she removes her royal robe and hands it to one of her doubles. The costume interplay also marks the finale, when a shaven Maria appears in a high-collared black coat, which she removes as she approaches the scaffold. Beneath it she wears a red dress, just like Elisabetta, and in death becomes the true English queen.

The monumental set design by Amber Vandenhoeck is striking: a tall chamber made of gray granite slabs with narrow fissures, evoking a bunker or prison. At its centre stands a rotating cube, whose openings reveal the private chambers of the queens. A silver tear-drop-shaped object hovers above, creating a surreal atmosphere. The visual tableau is completed by Severin Renke's videos: historical portraits of the two sovereigns, Setts of bloody hunts, treasure troves of jewels, and the merciless shaving of Maria's hair.



# The Joy of Having Fun by Stefano Borgioli

## Frankfurt: A New Life for Dittersdorf's *Doktor und Apotheker*, Once a Rival to Mozart

Carl Ditters von Dittersdorf's **Doktor und Apotheker**, which masterfully combines the elements of the German *Singspiel* with the vocal virtuosity and comic spirit of Italian opera buffa, has been reborn on the stage of the Frankfurt Opera. Upon its debut in 1786, the opera enjoyed immediate and extraordinary popularity, even surpassing *Le nozze di Figaro*, which premiered that very same year.

*Doktor und Apotheker* is a lively farce, characterized by exceedingly light melodies that instantly captivate the audience. The highlights of the score are undoubtedly the grand finales of both acts, featuring the entire cast on stage. The libretto, crafted by Johann Gottlieb Stephanie the Younger—who also wrote the text for *Il ratto dal serraglio*—leans on a straightforward plot built on classic commedia dell'arte tropes: gullible fools deceived, crucial documents falling into the wrong hands, young lovers hiding in women's wardrobes (though do not expect a Cherubino to emerge, unfortunately), disguises, and even fake notaries that recall the spirit of *La scuola degli amanti*.

Set in a small provincial German town at the close of the 18th century, the story follows Leonore, daughter of the apothecary Stöbel, who is in love with Gotthold, son of his bitter rival, Dr. Krautmann. Unfortunately, her father, initially supported by his wife, wishes for her to marry Sturmwald, a wealthy but alcoholic officer. Gotthold and his friend Sichel, who loves the apothecary's niece Rosalie, scheme to thwart Leonore's parents' plans by luring Stöbel away from home in order to abduct the two young women. What follows is a cascade of intrigues, follies, and buffoonery culminating in the inevitable happy ending.

Building on this rather thin plot, director Ute M. Engelhardt—making her second appearance in Frankfurt after the acclaimed *La piccola volpe astuta* in 2016—and her creative team have woven a sparkling production that delights the audience for over two hours. By transpo-

sing the action to the late 19th century, Engelhardt enriches the opera with social and cultural commentary. In an era when the ideals of female emancipation were gaining ground, Claudia, the apothecary's wife, is transformed into a suffragette campaigning for voting rights. The director also intervenes in the libretto, incorporating references to *Il ratto dal serraglio*.

Set designer Kaspar Glarner frames the action with broad white panels, lightly sketched in pencil, lending a touch of lightness to the staging. The comic energy is heightened by period costumes—and also designed by Glarner—and the lively performances of the singing company, which infuse the show with charm and verve.

The characters are simple and stylized, without complex psychological depth. The two arch-enemies are essentially donkeys dressed and booted—two old fools typical of opera buffa (think Vespone or Don Bartolo). They are particularly amusing in the second act when they quarrel openly in the street (duet “*Sie sind ein Scharlatan, ein Ignorant!*”). Apothecary Stöbel, clearly envious of his rival's reputation, dreams of becoming a world-famous scientist and conducts failed experiments in his laboratory. Bass-baritone Božidar Smiljanic inhabits the role with assured stage presence and an authoritative voice.

Opposing him in these rural brawls is Thomas Faulkner's profound bass as Dr. Krautmann.

Soprano Elizabeth Reiter sings the young Leonore with a broad vocal palette, imbuing the character with a depth reminiscent of the Countess's anguished love in her opening aria. Tenor Michael Porter lends both voice and physicality to Gotthold, her suitor.

Kelsey Lauritano portrays Claudia, the apothecary's wife, delivering a delightful bourgeois lady's portrait that balances fine acting with a solid mezzo-soprano voice. She wields absolute influence over her husband, not sparing mild but firm reproaches. Tenor Peter Marsh is in great form as Captain Sturmwald, adding yet another comic character to his repertoire. Andrew Bidlack and Lubov Karetnikova bring to life the second pair of young lovers, far shrewder and more worldly than Leonore and Gotthold. Bidlack embodies the aspiring surgeon Sichel with a bright voice, while Karetnikova's Rosalie is a lively stage presence with precious vocal expressivity. Baritone Sakhiwe Mkosana is commendable in his brief role as the police commissioner called to resolve the latest mess.

In the end, the audience enjoys two entertaining hours, yet the intelligent direction and spirited performances cannot fully mask the *Singspiel*'s inherent ephemerality. The same applies to the music: despite an elegant performance by the *Frankfurter Opern- und Museumsorchester* under Maestro Alden Gatt's baton, the score neither soars nor evokes profound emotions. The entire evening carries a Mozartian air but lacks the dramaturgical intensity and depth of *Il ratto dal serraglio*. When the curtain falls, the audience nonetheless warmly applauds the production and its protagonists—singers, conductor, and orchestra alike.



Images from *Doktor und Apotheker* at the Opera (Photo: Gross)

by Stefano Borgioli

# Floria on Freud's Couch

The Wiesbaden Opera stages a new *Tosca*—a production marked by a shadowy atmosphere and a psychologically intense exploration of its characters. José Cortés, making his debut in Wiesbaden as director, sets out to delve into Tosca's inner world, unveiling her many facets beneath the surface drama. While the external events unfold onstage, the production seeks to reveal what courses invisibly beneath: the mind of a woman whose entire world shatters in a single day, destroyed by relentless, extreme violence.

In the second act, Cortés multiplies Tosca on stage, surrounding the protagonist with two doubles representing the internal conflict tormenting her amid the Baron's manipulations and perversions. One Tosca is conciliatory, ready to yield and flirt with Scarpia; opposed to her is an uncompromising, resolute Tosca who refuses to give an inch. When these mental projections dissolve, the flesh-and-blood Tosca strikes down her cruel adversary.

Cortés introduces new elements absent from Illica and Giacosa's original libretto. Early on, Cavaradossi and Attavanti share an actual furtive kiss in the church of Sant'Andrea della Valle, hinting that Tosca's jealousy may have some foundation. To underscore the oppressive alliance of throne and altar, the figure of Queen Maria Carolina is reintroduced alongside Scarpia in the ruthless suppression of the "Volterrians," as in Sardou's drama which inspired the libretto. These liberties, while not dramatically transformative, are never intrusive or jarring as some modern directorial gimmicks can be.

The narrative is framed by the imposing, somber sets designed by Manuel La Casta. Darkness prevails, heightened by lighting and projections from Martin Siemann and Marcel Hahn that evoke a nightmarish atmosphere. Massive pillars dominate the first act's tableau, only to lie shattered and fallen in the finale—an embattled world ablaze with smoke and ruin. The dark costumes by Linda Rodenheber complete the visual impact.

Musically, the production excels. Chin-Chao Lin, first Kapellmeister of the Staatstheater and current Generalmusikdirektor, leads the Hessisches Staatsorchester Wiesbaden with deft precision, illuminating the score's every detail. The woodwinds sound especially splendid. The Taiwanese conductor allows the singers ample space to shine—for-

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## *Wiesbaden: Psychoanalytic Direction and Strong Performance in Tosca at the Staatstheater Wiesbaden*

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Images from *Tosca* at the Opera  
(Photo by Maximilian Borchardt)

tunate, given the high caliber of the guest trio engaged for this *Tosca*. Liana Aleksanyan steps confidently into the role, filling the shoes of the much-applauded Sinéad Campbell Wallace—who, though celebrated at the premiere, was later indisposed. The Armenian soprano displays impressive vocal heft and a supple lyricism, delivering an overall excellent performance capped by a moving, well-projected rendition of "Vissi d'arte." Her diction occasionally falters in clarity but never detracts significantly.

Otar Jorjikia's Cavaradossi is equally commendable. Having previously performed the role at La Scala, the Georgian tenor commands both voice and stage presence. His "Recondita armonia" is sung with grace and solid intonation, free from unnecessary strain. He maintains this strength through to a powerful, inspired "Lucean le stelle," and his triumphant "Vittoria! Vittoria!" resonates with liberating force. Throughout, the lovers' voices blend harmoniously, creating genuinely emotional moments—especially in the second act's "Il tuo sangue o il mio amore."

Massimo Cavalletti, who also boasts experience at La Scala, delivers a compelling Scarpia. His vocal presence is authoritative and intense, vividly conveying the character's cruelty with a rich palette of dark hues and nuanced shading.

Support roles are well cast: Jonathan Macker as Angelotti and Fabian-Jakob Balkhausen as the sacristan add solid contributions. The chorus, under Albert Horne's direction, performs admirably.

The production concludes to enthusiastic acclaim from a packed house, with warm applause celebrating the cast, conductor, and orchestra.





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by Bernd Hoppe



# Perhaps it's better not to see

Images from **Die tote Augen**  
at the Theater Altenburg (Photo by Ronny Ristok)

## *Gera: A Rarely Performed D'Albert Work Takes the Stage*

**D'** Albert's *Die toten Augen* occasionally makes its way onto theatre programs. But how many true music lovers have ever **witnessed this work**? The Theater Altenburg in Gera has taken on this opera, which premiered in 1916 at the Dresden Court Opera, under the direction of Kay Kuntze. The opening night at the Geraer Haus was met with sustained and euphoric applause from the audience.

At the heart of the plot, set in Jerusalem, is the blind Myrtocle, wife of the deformed Roman ambassador Arcesius. Unaware of her husband's ugliness, she even believes him to be a man of ideal beauty. When she learns that Jesus of Nazareth—known for healing the sick—is expected in Jerusalem, she longs to have her sight restored so she can finally see her husband. But before she sees him, she glimpses the handsome Roman captain and friend of her husband, Galba, mistakenly believing him to be Arcesius. Her expressions of love toward Galba, who ultimately reciprocates, provoke the jealous Arcesius to murder his friend. Myrtocle then faces a profound dilemma: is it better to remain blind and live in a world of dreams and illusions, or to see and experience all the suffering the world holds? She chooses to return to her former blindness, letting the sun blind her eyes once more.

The one-act opera is preceded by a Prelude in which a shepherd searches for a lost lamb from his flock—a parable later echoed by Mary Magdalene's image of the "Good Shepherd." Kuntze and his set designer Markus Meyer stage both the Prelude and the opera within a bourgeois parlor, marked by three tall doors and wallpaper—a dark, windowless room evoking hopelessness. Myrtocle, dressed in a black robe and wearing sunglasses that underscore her blindness, appears as a prisoner. When she miraculously regains her sight, the Sets erupts into a radiant cele-

bration of color (with videos by Sebastian Wolf), and she herself is transformed, donning a fragrant chiffon dress that turns her into a walking rainbow.

Soprano Anne Preuß delivers an exceptional performance, doing justice to the opera's most famous aria, "Psyche wandelt durch Säulenhallen," famously recorded by Lotte Lehmann. Kuntze brings Cupid—whom Myrtocle sings about—to life as a floating angel, embodied by Davit Vardanyan. The Mexican baritone Alejandro Lárrega Schleske portrays Arcesius with heroic vocal power and striking, regal presence. South Korean tenor Isaac Lee gives a solid, compelling performance.

Among the secondary roles, Julia Gromball impresses with a beautiful lyric soprano voice as Myrtocle's slave Arsinoe, while Franziska Weber offers an expressive portrayal of Mary Magdalene, who heralds the arrival of Jesus (Raoni Hybner de Barros). Particularly noteworthy is tenor Jan Kristof Schliep, who stepped in at short notice to master the demanding role of the eccentric miracle healer Ktesiphar, replacing an ill colleague.

Under the baton of Ruben Gazarian, principal conductor of the theater, and accompanied by the Altenburg Gera Philharmonic Orchestra, d'Albert's dazzling score—richly influenced by Strauss and Debussy—is in superb hands.



# Mozart Between Reality and the Subconscious

by Stefano Russomanno

**M**itridate, *Re by Ponto*—the opera written by a 14-year-old Mozart in 1770 for Milan's Teatro Regio Ducale—has returned once again to the stage of Madrid's Teatro Real. The work had previously appeared there in 2005, in a concert version conducted by Marc Minkowski. This time, however, the Teatro Real has opted for a fully staged production directed by Claus Guth, as part of a co-production with the opera houses of Frankfurt, Barcelona, and Naples. Guth had already captivated Madrid's audiences in 2016 with his striking *Parsifal* for the same theatre. Few directors, in our view, are as adept as Guth at injecting dramatic life into operas where action is often interrupted by prolonged stasis. He thus seemed an ideal choice to take on the challenges of opera seria—a genre defined by static dramaturgy, where extended solo arias are only briefly interrupted by plot-driven recitatives.

And Guth did not disappoint. His vision for *Mitridate* is anchored in a double set design that revolves before the audience's eyes, shifting between two dramatically contrasting spaces. One is grounded in realism: a luxurious 1960s-style villa with a grand salon, a study, and a staircase leading to an upper floor. The other is abstract: a semi-circular grey wall punctured by black voids—a stark, minimalist rendering of the characters' subconscious.

This alternating visual dialectic alone infuses the production with a dynamic tension that lifts the opera's dramatic arc. Guth further animates the stage with the presence of silent doubles who shadow the protagonists and a troupe of dancers clad in black, their faces hidden, embodying the impulses of the unconscious mind. It's a conceptually bold move, but one that succeeds—above all because Guth's visual language remains in dialogue with the music, rather than competing with it. Too often in contemporary staging, the *mise-en-scène* becomes a parallel spectacle, detached from the sonic world. Not here.

Musically, *Mitridate* is a showcase of dazzling vocal fireworks—Mozart's youthful genius delighting in bravura ornamentation. In terms of vocal execution, the women of the cast outshone their male counterparts. The evening's undisputed stars were Sara Blanch as Aspa-

*Madrid: Claus Guth and Ivor Bolton Bring Mitridate, Re by Ponto to Life at the Teatro Real*



sia, with a coloratura that was both pristine and vertiginous, and Elsa Dreisig as Sifare, who brought intensity and nuance to her phrasing. Marina Monzó, too, earned well-deserved ovations for her admirable interpretation of Ismene.

The same could not be said for countertenor Franco Fagioli, whose performance as Farnace faltered in the first two acts. His falsetto, under constant strain—likely in an effort to project more forcefully—often came across as shrill and unsuited to both the role and the stylistic context. That said, he redeemed himself in the third act, where pathos took precedence over heroic bravado, and his interpretation gained in depth and sincerity.

Juan Francisco Gatell offered an elegant, if somewhat subdued, reading of the title role, while Juan Sancho delivered commendably in his single aria as Marzio.

At the podium, Ivor Bolton signed off on what may well have been his finest Mozart to date at the Teatro Real—especially in contrast to his underwhelming *Don Giovanni* some seasons ago. His reading was subtle yet theatrically assured, guiding the music with both finesse and authority. The orchestra, performing with period brass, played impeccably throughout.

Special mention must go to Jorge Monte de Fez in the notoriously difficult obbligato horn aria "Lungi da te, mio bene." Not only did he meet the technical challenges posed by the natural horn, but Guth also placed him on stage, moving and interacting with the singer—blending instrumental virtuosity with theatrical presence.

In the end, this *Mitridate* was a triumph of concept and execution, shedding new psychological light on Mozart's early masterpiece without ever losing sight of its Musical heart.

Images from *Mitridate, Re by Ponto* at the Teatro Real (Photo by Javier del Real)



# The World Turned Upside

*Barcelona: Sublime Music Undermined by Poor Staging in Lohengrin at the Liceu*

# Down

by Andrea Merli

Originally scheduled for 2020 but postponed due to the Covid pandemic, the Gran Teatre del Liceu has finally unveiled its new, fully “Made in Liceu” production of *Lohengrin*—an event marked by an opening-night chorus of boos the likes of which have not been heard in living memory. Not just since the reopening of the “second Liceu” in 1999 following the fire, but quite possibly in the entire history of the theatre. Could it be that a weary and long-suffering audience—numbed by decades of abstruse and gratuitously provocative stagings in the name of Regietheater—is finally beginning to awaken?

At the centre of this vociferous rejection stood Katharina Wagner, great-granddaughter of the composer himself, surrounded by her creative team: dramaturge Daniel Weber, set designer Marc Löhner, costume designer Thomas Kaiser, and lighting designer Peter E. Younes. Judging by her self-satisfied expression amid the storm of disapproval, Wagner seemed not only unfazed, but gratified. Her concept? Turn the world of *Lohengrin* on its head. The “good” are now malevolent, the “bad” are not so bad after all. An idea perhaps suitable for a revisionist spaghetti western, but utterly misaligned with both the libretto and the music—those, alas, still bear the indelible mark of the grandfather, whose response to such interpretative liberties from his “meddling” great-granddaughter can only be imagined.

The warning signs were evident even before the music began. Elsa and Gottfried emerge from behind the curtain, playacting as king and queen. As the overture begins and the curtain rises, we find ourselves in a murky forest at the edge of a pond. The two lie down for a nap, only for Lohengrin—dressed in a denim jacket and white trousers—to arrive. He rouses young Gottfried and initiates a game before suddenly pushing him into the water and drowning him, as a remote-controlled black swan looks on. This puppet-like swan proceeds to haunt the hero throughout the opera—at one point he even kicks it, provoking laughter in the audience—and ultimately emerges from a locker in one of three suspended rooms representing the living quarters of Ortrud and Telramund, Elsa, and Lohengrin. In the final moments, Lohengrin kills the swan and then takes his own life. Ortrud is reduced from fearsome sorceress to Elsa’s confidante, while Elsa herself is portrayed as a confused woman coerced into marriage—a nod to contemporary gender violence discourse. It is Ortrud, naturally, who retrieves the lifeless body of the young duke from the pond—a deflated plastic doll standing in for the corpse.

Visually baffling, conceptually incoherent, the staging left many with no choice but to close their eyes and let the music prevail. Fortunately, the Musicl side of the evening offered genuine solace. The Liceu’s excellent orchestra and its reinforced chorus—under the increasingly impressive direction of Maestro Pablo Assante—received

thunderous applause. Rightly so: the chorus proved to be one of the night’s true protagonists, singing with precision, cohesion, and passion.

Conductor Josep Pons, the theatre’s Musicl director, delivered a compelling reading overall. While there were some issues—dynamic excesses, a few rough entries (including a noticeable mishap from the brass)—these are likely to be corrected in the coming performances (all six of which are sold out, attesting to Barcelona’s enduring Wagnerian fervor). Pons’s interpretation balanced narrative clarity with lyrical fervor and a refined attention to orchestral colour, confirming his sure hand and affinity for the repertoire.

Vocal performances improved as the evening progressed. Roman Trekel’s Herald was respectable, his phrasing apt though his voice showed signs of wear. Bass-baritone Günther Groissböck as King Heinrich was underwhelming, his vocal effort marred by intonation problems and visible physical discomfort. One hopes it was simply an off night. Ólafur Sigurdarson’s Telramund lacked nobility—even his villainy felt caricatured. His voice, powerful though it is, often strayed into a strained Sprechgesang, leaning more toward declamation than Musiclity. That said, the staging cast him as a humiliated, manipulated figure—especially at the hands of Ortrud—which matched his portrayal.

Among the Brabantian knights and pages (notably Jorge Rodríguez Norton, Gerardo López, Guillem Battiori, Toni Marsol, Carmen Jiménez, Mariel Fontes, Elisabeth Gillming, and Mariel Aguilar), the supporting cast held its own. But it was the two leading women who left the strongest impression.

Elisabeth Teige’s Elsa unfolded with grace and intelligence—her substantial instrument modulated toward the tender lyricism the role demands. Her vocal weight hinted at a more dramatic core, but she remained convincing throughout, especially in the emotionally charged third act. As Ortrud, Miina-Liisa Väreä was a revelation for many (though already known to Liceu audiences from a previous *Ariadne auf Naxos*). Her performance was electrifying, her top notes blazing, and her presence magnetic. Her invocation of Wotan had all the force of a Valkyrie descending into battle.

And finally, the title role: Klaus Florian Vogt, *Lohengrin* par excellence for the past two decades, once again proved why he is so beloved in this repertoire. His technique is solid, his phrasing sculpted with care, and his serene, almost ethereal vocal profile—more Schubertian Lied than Wagnerian brawn—works unexpectedly well for this character. The final act found him summoning new emotional depth, his voice’s middle register gaining unexpected weight. His *In fernem Land* was a highlight: noble, intimate, and deeply moving. Vogt, who was controversially cut from *Siegfried* at La Scala, was here celebrated with full honours by a devoted audience. This was his second *Lohengrin* at the Liceu, the first dating back to 2012.



Image from **Lohengrin** at the Gran Teatre del Liceu

# Manuel García in Seville, 250 Years Later

by Andrés Moreno Mengíbar

Judging by the chamber works Manuel García composed for his students during the final three years of his life, the caliber of his teaching must have been exceptionally high—undoubtedly on par with that of his Parisian pupils. This chamber opera, *I tre gobbi*, like the other five in his oeuvre (a sixth, *La buona famiglia*, also on a Goldoni text, having recently surfaced in Parisian archives), was written by the Sevillian maestro in 1831-1832 as the culminating exercise for the course at his private singing academy. These works were designed to showcase the maximum capabilities of his students and are peppered with technical challenges—particularly in the realms of agility, coloratura, and tuning—both individually (with unexpected modulations) and collectively, featuring a cappella concertante passages of complex harmonies.

It was a brilliant initiative by the Teatro de la Maestranza to program this title in the year marking the 250th anniversary of García's birth, and to present it in the chamber hall that bears his name.

For the revival of this original production by the Teatro de la Zarzuela and the Juan March Foundation, the spirit of its inception was invoked. Months ago, young voices were auditioned in the form of an Opera Studio to select the five soloists—a venture that proved remarkably successful, as the results heard in the composer-named hall demonstrated.

Patricia Calvache (Madama Vezzosa) was superb in her intricate role as the courtesan loved by three suitors, who ultimately proposes sharing her time equally among them. Her voice sparkles with natural ease, and her impeccable technique shines through, particularly in *Parad, avecillas*—a song by García himself interpolated between acts—delivered with exquisite pianissimos and beautifully shaded mezzo-voices, culminating in a moving, delicate finale. Her coloratura was faultless.

Equally splendid was Aitor Garitano (Count Bellavita), whose distinctly Rossinian tenor exhibited lyrical lightness with a brilliant ringing quality, effortless coloratura, a confident upper register, and an impeccably sustained vocal line. On the same level was Enrique

## *Seville: Young Voices for an Ancient Style— The Revival of I tre gobbi*



Monteoliva (Marquis Parpagnacco), portraying a comic baritone with a well-projected, richly colored voice and mastery over the rapid syllabic singing characteristic of this archetype.

Differing from the original Madrid production, the role of Baron Macacco—the third hunchback suitor of Madama Vezzosa—was assigned here to mezzo-soprano Angela Lindo, thereby expanding the vocal color palette. Though her voice lacks complete freedom, resulting in a slight loss of brightness, Lindo sings with evident pleasure; her raw timbre is intriguing, and her coloratura technique commendable.

Rita Morais's voice is both beautiful and timbrally rich in her sole intervention, which was actually invented for this Sevillian production, as her character does not exist in the original libretto. She was given an aria originally belonging to Madama Vezzosa, which Morais performed with exquisite delicacy.

None of this would have been possible without the meticulous work of Rubén Fernández Aguirre—champion of the revival of Manuel García's chamber operas—who oversaw both the singer selection and the Musicl rehearsal and construction of the production. His intimate knowledge of García's language and style and his skill in transmitting this to the performers were crucial.

Director José Luis Arellano and his team (including the stunning period costumes by Ikerne Giménez) demonstrated theatrical wisdom in streamlining and invigorating the plot within such a confined space. The device of a silent servant who evolves through the *Setts* adds agility and fluidity to the dramatic flow.

Pure theatre, in its finest essence.

Images from *I tre gobbi* at the Teatro de la Maestranza  
(Photo: Guillermo Mendo / Teatro de la Maestranza)



# A Masterpiece Forever Young

by [Andrea Merli](#)

## *Las Palmas: A Resounding Success for a Carmen That Would Have Delighted Bizet*

**C**armen celebrated her 150th birthday last March 3rd and is currently on stage at the Teatro Pérez Galdós in Las Palmas de Gran Canaria. This production marks the second title of the Alfredo Kraus Opera Festival, produced by the ACO—Amigos Canarios de la Ópera—now in its fifty-eighth season. Three fully sold-out performances attest to the enduring appeal of this so-called repertoire staple.

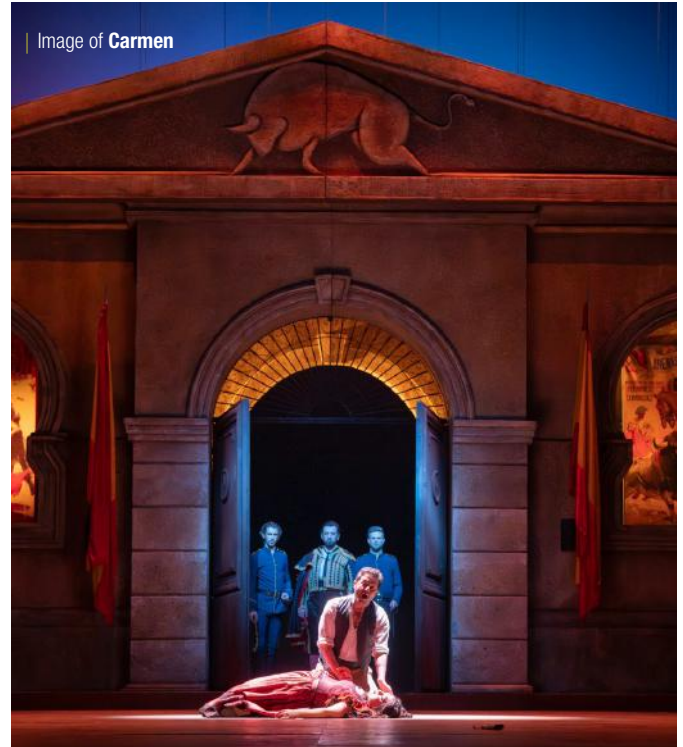
Though Carmen is a false Spanish opera—both Mérimée’s original novella and Bizet’s thoroughly French score—the work is nevertheless embraced in the Hispanic islands and across the peninsula as a local treasure. The imaginative but tenuous parallels between Andalusia and the Basque Country—the supposed origins of Don José and the pure-hearted Micaëla—are often blurred in popular perception. Yet, the triumph was resounding and well-deserved, with the audience visibly delighted. Above all, the pleasure lay in rediscovering Spain, albeit a theatrical, papier-mâché Spain.

There were no dramaturgical or temporal upheavals—long overdue, one might add. This staging, sourced from the Teatro VerBy in Trieste, is both directed and designed by Carlo Antonio De Lucia. His counter-current, provocative maxim is that “the best direction is the one you don’t see.” This is only partially true, as his assured hand, impeccable sense of balance, management of ensemble forces, and attention to soloists all stand out, especially given the often punishing constraints of limited rehearsal time and compressed schedules. But what truly matters are the results, doubly impressive given the modest budget.

As always, Claudio Martín crafted the costumes, and Grace Morales designed the lighting. The Gran Canaria Philharmonic Orchestra delivered a fine performance, and the two choirs assembled for the occasion were notably effective: the Opera Festival Choir, prepared by Olga Santana, and the Gran Canaria Philharmonic Choir under Luis García Santana, joined by the Gran Canaria Philharmonic Children’s Choir led by Marcela Garrón.

The baton was wielded by the young Maestro Rafael Sánchez-Araña, principal conductor of the Las Palmas Symphony Orchestra. He opted for the original version, incorporating some of Guiraud’s orchestrated recitatives—such as the one preceding Micaëla’s aria in the third act—while substantially cutting all spoken dialogues. Nonetheless, the narrative rhythm remained intact. Some cuts, particularly in the fourth act, were justified by practical circumstances (notably the absence of extras for the bullfighter’s procession, substituted here by a flamenco tableau), and overall the production maintained a commendable balance with the stage space.

The cast was notable, beginning with the vocally and dramatically strong Morales, the baritone Fernando Campero, and the bass Max Hochmuth as Zúñiga. The two smugglers were excellently cast: tenor



David Barrera as Remendado and baritone Isaac Galán as Dancaïro. The two gypsy women were particularly impressive: soprano Ana Marqués’s Frasquita soared effortlessly in the high register, while mezzo Andrea Niño’s Mercèdès was powerfully assertive—both were thrillingly vibrant.

Azerbaijani baritone Maharram Huseynov commanded the stage as the arrogant and vocally robust torero Escamillo, earning a well-deserved ovation after the famous “Toreador Song.” The fresh yet intensely expressive Micaëla was delivered by soprano Miren Urbietta-Vega, whose significant voice merits close attention as she prepares to take on demanding lyrical roles.

I have a special admiration for Mexican tenor Arturo Chacón-Cruz, here Don José. Possessed of a rock-solid technique that affords exemplary control over vocal emission, he shines in the upper register with assured brilliance, enhancing the timbre of a voice that is not naturally striking in beauty. This is the hallmark of a truly intelligent and skilled artist. He sculpted the Flower Song with ideal precision, employed stylistically apt mixed tones in his duet with Micaëla, and convincingly conveyed the controlled dramatic tension—even amid the despair of the final duet with Carmen.

The role of Carmen found in Russian mezzo-soprano Yulia Matochkina a voice of lush beauty—warmly hued, enveloping, with vibrant highs and subtle dynamic shading amidst a generous harmonic spectrum. The potential and vocal quality are of the highest order. Although, particularly in the first two acts, Castve control wavers somewhat, tending toward aggression rather than feminine seduction, from the third act onward Matochkina takes flight with dramatic intensity, culminating in a fourth act of complete scenic and vocal credibility.

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# The Volga Was Their Destiny



by Helmut Christian Mayer

## *Munich: Kát'a Kabanová by Leoš Janáček in a Particularly Moving Production*

**T**he moment the curtain rises, a tango is danced in a desolate room. An aquarium symbolizes the Volga River, where the tragic story will culminate in the protagonist's suicide. Mannequins, a pinball machine, and a jukebox populate this bleak setting. In this barren world, where the characters wear 1960s-style costumes (the sets and costumes designed by Małgorzata Szczesniak), Krzysztof Warlikowski—working with dramaturgs Christian Longchamps and Lukas Leipfinger—begins the tale of Kát'a Kabanová.

The Polish director tells the story with clarity, rich detail, and inventive ideas, eschewing the usual provocations. He conveys a stark message: there is no hope in this place or within this family constellation. The elders cling to power, terrorizing the younger generation. The transformation in the finale is especially poignant and gripping. After Kát'a and Boris's farewell Sets in a blooming meadow, Kát'a moves as water flows; then, through a video projection by Kamil Polak, she is seen floating lifelessly.

Corinne Winters performs and sings the lead role as an outsider with immense intensity and emotional depth in her debut at the Munich Opera. She proves herself a phenomenal singing actress, fully worthy of this production, and her presence alone elevates it to an event. Particularly in her final monologue, the American soprano masterfully captures and moves the audience.

Elegant in a leopard-print cloak and infinitely menacing is Kabani-cha, Kát'a's mother-in-law, who relentlessly terrorizes both her and her husband. This role is magnificently embodied by Violeta Urmana.

Milan Siljanov's Dikoj is violent and vocally commanding. Emily Sierra's Varvara exudes vitality and sensuality. The three tenors—James Ley as Kudrjáš, John Daszak as Tikhon, and Pavel Cernoch as the young seducer Boris—are all perfectly cast, with Cernoch especially pleasing through his beautiful tone and vivid expression. Janáček's music is breathtakingly beautiful and expressive. Much of its power is brought to life by the Bavarian State Chorus and Orchestra under Marc Albrecht's baton. His conducting balances impetuosity and lyricism, honoring the complex orchestration without losing sight of the opera's dramatic core.

Enthusiastic applause, especially for the heroine of the title!



Images of *Kát'a Kabanová* at the Bavarian State Opera

by Alberto Bazzano

# In Honor of Maurice Ravel

The house pays tribute with a double bill, co-produced with the Opéra de Tours, Avignon, and the Royal Opera of Wallonia in Liège: **L'heure espagnole** and **L'enfant et les sortilèges**.

The latter work deserves a special celebration. It has been a century since this *fantaisie lyrique* premiered at the Salle Garnier on March 21, 1925, under the baton of Victor de Sabata. The premiere was a resounding success, dissipating tensions and sweeping away the controversies between Ravel and choreographer Diaghilev. "L'Enfant et les Sortilèges," proclaimed the *Journal de Monaco*, "triumphed splendidly, unanimously. And Mr. Ravel was the object of prolonged ovations when, from the princely box, he came forward three times, called by the general enthusiasm, to salute the audience." The opera left an indelible mark and even inspired reflections beyond music. Four years after the premiere, Viennese psychoanalyst Melanie Klein published an article in a specialist journal entitled *Situations of Infantile Anxiety Expressed in a Musical Work and in the Account of a Creative Impulse*, drawing on Ravel's opera.

The production, directed by Jean-Louis Grinda with sets and costumes by Rudy Sabounghi, choreography by Eugénie Andrin, and lighting by Laurent Castaingt, exudes great refinement. The underlying concept is that the child is punished by the servants of a comfortably bourgeois family, suggested by the setting: a richly decorated room with a large, ornate mirror at its center and velvet drapes framing tall windows.

At the helm of the Orchestre Philharmonique de Monte-Carlo, Japanese conductor Kazuki Yamada infuses the score with expressive fullness, honoring its poetry and musical delicacy.

Gaëlle Arquez sings the lead role with excellent vocal command and expressive nuance. Visually, however, she seems to have long left behind the stage of childhood. Florian Sempy is superb in the dual roles of L'Horloge comtoise and Le Chat.

Florie Valiquette's soprano, bright and luminous, shines in the parts of Le Feu, La Princesse, and Le Rossignol. Cyrille Dubois deserves praise for his spirited performance as La Thèière, Le Petit Vieillard

*Monte Carlo: Style, Refinement, and Sharp Wit in L'heure espagnole and L'enfant et les sortilèges*



Image from **L'heure espagnole** at the Opéra (Photo: Marco Borrelli)

Arithmétique, and La Rainette.

The rest of the cast performs their roles functionally and effectively: Julie Nemer (La Bergère, La Chouette), Floriane Hasler (La Tasse Chinoise, La Libellule, Un Pâtre), Jennifer Courcier (La Chauve-Souris, Une Pastourelle), Cécile Madelin (La Chatte, L'Écureuil), Matthieu Lécroart (Le Fauteuil, L'Arbre), and Axelle Saint-Cirel (La Mère).

The evening's other work—performed first—is *L'heure espagnole*, a "conversation in music" that draws from the tradition of opera buffa.

This production also benefits from the creative trio of Grinda, Sabounghi, and Castaingt. The single set depicts the inside of a clockmaker's shop with a staircase at center stage leading upstairs to where Concepción can withdraw. The sets resemble a comic book or fairy tale, thanks to a series of artificial elements and a collection of clocks painted on the walls.

On the podium, Kazuki Yamada embraces Ravel's vision of dynamism, drawing brilliance, sparkle, and an inexhaustible palette of colors from the orchestra.

The lead role is sung by Gaëlle Arquez, whose substantial vocal resources and sensual stage presence captivate. She is matched in prowess by Florian Sempy as Ramiro, the muleteer who embodies the authentic Spanish spirit—explicitly underscored in his intonation of the arabesque "Avec un peu d'Espagne autour"—and Cyrille Dubois as Don Iñigo Gomez. Vincent Ordonneau completes the principal cast as Torquemada.



Image of **Les enfant et les sortilèges** in Monte-Carlo (Photos by Marco Borrelli)

# A Tosca As Tradition Commands

by Juan Antonio Muñoz

## *Santiago de Chile: Puccini's Opera Triumphs on Stage at Teatro CorpArtes*

Generously sponsored by the patron Raúl Gardilic, the scholar and researcher Gianpaolo Martelli presented a production of *Tosca* to the Santiago audience. This opera offers directors little freedom to indulge their imagination, given the precise instructions concerning period and setting. Martelli faithfully honors both, crafting a traditional staging with scenography—enhanced by projections—designed by Gabriela Torrejón, Ronald Jeraldo, and Carlos Ramirez, complemented by the splendid costumes of Paula del Real. Martelli's direction skillfully unfolds the drama with natural fluidity.

In the third act, an unusual directorial choice surprises: the pastor sings at Castel Sant'Angelo, in direct contact with the jailers—an inventive touch that adds immediacy to the tension. Maestro Eduardo Gajardo conducts the Orchestra Filodrammatica del Cile. However, *Tosca* demands a more seasoned orchestral ensemble to fully capture the shifting atmospheres. During the Act One *Te Deum*, a better balance was needed between orchestra, Scarpia's vocal line, and the chorus; the latter—the Coro Sinfónico de la Universidad Católica de Temuco—performs correctly, despite limited experience with such repertoire.

Among the soloists, baritone Carlos Almaguer stands out, commanding both vocally and dramatically. Every nuance of Scarpia's subtlety, contortions, venom, cruelty, and lust is vividly portrayed. Almaguer rightly received the most thunderous applause. The soprano Josephina Hoogstad's most notable asset is the remarkable volume of her upper register; however, her overall vocal delivery is somewhat uneven, and her natural acting ability seems limited. Still, her "Vissi d'arte," sung with heartfelt emotion and dramatic depth, remains the evening's highlight and was warmly applauded. Tenor Giuseppe DiStefano, possessing a powerful but somewhat co-

arse timbre, would benefit from further refinement to ensure future performances—particularly of the painter Cavaradossi—are more satisfying in terms of vocal production, line, and expressiveness. Other cast members deliver solid contributions: the humorous sacristan by bass Cristián Moya, the anguished Angelotti by Jorge Cumsille, the repugnant Spoletta by Mauricio Picardo, the impassive Sciarrone by Alan Oporto, and the corruptible jailer by Ismael Latrach. Special mention must go to the very young Adele Shitikova, enchanting as the shepherd.



Images from *Tosca*  
at the Municipal Theatre



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# Empty Souls

by Paolo Piro



Setts from **Pelléas et Mélisande** at the Opéra Bastille (Photo: Benoite Fanton)

## *Paris: The new staging of Debussy's masterpiece fails to engage.*

Debussy's opera demands a delicate balance between symbolism and realism, suggestion and action, cruelty and mystery. It requires recreating an atmosphere both hermetic and ethereal without sacrificing the distinctiveness of the characters' psychological profiles. These were the expectations for the new production at the Opéra Bastille, entrusted to WajBy Mouawad, the celebrated director known for his work with the experimental Théâtre de la Colline. Yet, the outcome was disappointing on every front.

First and foremost, the immense stage space proved ill-suited to highlight the subtle chiaroscuro of the drama. This was a foreseeable limitation, seemingly overlooked by the Lebanese director: simply concentrating the action before a gigantic screen does not suffice to convey a sense of intimacy. The "screen" in question is less a screen than a curtain of threads, through which performers enter and exit, while nature documentaries—mountains, forests, springs, ocean waves—are projected. These images certainly resonate with the text, which runs superimposed like film subtitles, yet their omnipresence overwhelms the audience's gaze and diminishes the impact of the acting. The overall effect is one of immobilization; the stage feels distant, shrouded in a hypnotic haze that stifles any sudden surge of emotion.

Another significant issue lies in the handling of symbolic elements. The fidelity to the libretto is scrupulous, almost literal: everything



evoked verbally appears physically on stage—from the wild boar that Golaud hunts, to his collapsed horse, to the three beggars wandering the forest. In the finale, the director fills the interstices of the text by resurrecting Pelléas, who joins Mélisande in an ascension toward the light—a catharsis recalling Wagner's *Tristan und Isolde*. This symbolic plasticity, however, rarely translates into psychological



depth. The characters remain silhouettes devoid of human substance; their mystery seldom acquires a poetic hue. Mouawad retreats into a cold formalism that precludes any genuine emotional engagement.

Musically, the production fares no better. Several casting decisions prove problematic, starting with Gordon Bintner's Golaud. The Canadian baritone's tone is too bright and nasal to convey the character's darker nuances. Moreover, the staging emphasizes Bintner's imposing physique in a way that exaggerates Golaud's brutality into caricature. The opposite problem arises with Sabine Devielhe's Mélisande: vocally exquisite yet too straightforward and radiant to embody the protagonist's ambiguity and emotional instability.

The sole convincing performance is Huw Montague Rendall's Pel-

léas, whose engaging acting, vocal nuance, and impeccable diction stand out, alongside Jean Teitgen's authoritative and moving Arkel. Sophie Koch's Geneviève is less effective, struggling to deliver intelligible and expressive declamation. For once, the role of the young Yniold is sung by a boy soprano, Vadim Majou de la Débutrie—an interesting choice, though one that encounters technical difficulties given the vocal writing's alignment with an adult voice.

Completing the picture is a rather uninspired Musicl direction. Antonello Manacorda opts for a refined and voluptuous interpretation, meticulously shaping the tonal palette and sonic blend. Yet this aesthetic pursuit comes at the expense of narrative momentum: elongated tempos, muted contrasts, and soft attacks heighten the prevailing sense of oppressive languor emanating from the stage.



# The Youthful World of Mimi and Rodolfo

by Marta Tonegutti

Setts from **La Bohème** at the Lyric Opera  
(Photo: Michael Brosilov)

**A**nimating the beautifully conceived 1993 production originally designed for Los Angeles by Gerard Howland and Peter J. Hall—here revived by director Melanie Bacaling with Jeannique Prospere collaborating on costumes—is a cohesive cast of young performers who sing and act with natural ease, making the narrative fully believable. On the podium returns the Canadian conductor Jordan de Souza, who leads with propulsive yet flexible tempos and provides strong support to the voices.

The building housing the four artist friends' quarters is presented in section, so that the lit attic opens onto the staircase and street, silhouetted against the night sky and the Parisian rooftops, with the Eiffel Tower under construction in the background. A similar interplay of interior and exterior settings defines the other Setts: the bustling, festive street where the Café Momus opens reveals the windows of surrounding buildings filled with patrons and shopkeepers, while the snowy square before the Barrière d'Enfer, dominated by a solitary tree encircled by a bench, opens onto the inn where Marcello and Musetta lodge, glimpsed from their rooms on the second floor.

The costumes are beautiful and evocative—vibrantly colorful for the Christmas Eve celebration in the square, complete with a band in national colors, children bundled against the cold, and the little dog (a live one!) cradled in the arms of the stylishly garbed Musetta, dressed in bright tones. The others wear more subdued attire but with elegant touches of color, from the large scarves wrapped around their necks to Mimi's delicate pink cap.

There is a striking naturalness even in the third and fourth acts: from the dawn meeting of Marcello, Rodolfo, and Mimi outside the inn, to the bohemians' fleeting carefree reminiscences of better days, and finally to the tragic conclusion set in the small attic, with Mimi resting in an armchair while Rodolfo and the others tend to her. Nothing fe-

*Chicago: A triumph of La Bohème, led by the magnificent voices of Pene Pati and Ailyn Pérez.*

els contrived in the oscillation between hope and despair in these final moments—the last dialogue between the young lovers, the touching gift of the muff, the comings and goings of friends, and Rodolfo's heart-wrenching cry all resonate deeply.

The voices are fresh and radiant, among the finest Puccinian interpretations heard recently at this theater. Rodolfo is sung by Pene Pati, a tenor born in Samoa and trained in New Zealand, who is garnering acclaim from both audiences and critics alike in roles ranging from Rodolfo to the Duke in *Rigoletto*, as well as French repertoire spanning Massenet to Gounod. Spontaneous and charismatic on-stage, Pati displays a voice of remarkable beauty marked by a completely natural and even emission throughout the range. His timbre





is soft but with brilliantly ringing high notes; his phrasing expressive and fluid; his dynamic range wide and varied. Alongside him, the luminous Mimì is portrayed by Ailyn Pérez, a soprano who has made this role her calling card. Her voice is full and rounded, effortlessly soaring to the highest notes. There are occasional mannerisms in both her interpretation and vocal delivery—particularly in the more spoken style of the opening Setts with Rodolfo and the second act at Café Momus—but her third and fourth acts are textbook examples of sublime emotional expression. Gabriella Reyes shines as the vivacious and provocative Musetta, her voice large and richly nuanced. Noteworthy also are the incisive

Marcello of Sarà Liverman, the agile Schaunard of the young Ian Rucker, and Peixin Chem's Colline, a sumptuous bass voice previously admired in the role of the monk in *Don Carlos*. Levi Hernandez impresses in the dual roles of Benoît and Alcindoro, while Travon D. Walker is effective as Parpignol. The Lyric chorus, prepared by Michael Black, and the children's chorus, led by Josephine Lee, are excellent. Under de Souza's skilled baton, the orchestra supports and accompanies the soloists and chorus superbly, fully embracing the Puccinian idiom for an evening of genuine beauty.



# The Young Brazilian Talents

by Alberto Marcondes

**H**eld from March 23 to 30, 2025, in São Paulo and Jacareí (São Paulo state), the 23rd Maria Callas Brazilian Singing Competition crowned Brazilian talents as its undisputed winners. The event attracted 112 contestants from 12 Brazilian states, the Federal Capital, and seven South American countries.

The competition's opening was marked by a performance from the Experimental Repertoire Orchestra (OER) of the Theatro Municipal de São Paulo, featuring past winners and prize recipients as soloists—a fitting prelude to a contest steeped in tradition and prestige. Marília Marton, Secretary of Culture, Economy, and Creative Industries of São Paulo State, was among the first to commend the event, alongside Antônio Roque Citadini, President of the Court of Auditors and Patron of the Callas Competition. A particularly poignant moment honored Uruguayan mezzo-soprano Raquel Pierotti, celebrated for her appearances at the Rossini Opera Festival in Pesaro, Teatro by San Carlo in Naples, La Scala in Milan, and other major international venues. Pierotti received a plaque recognizing her as a "Great Voice of Opera" from the competition's General and Artistic

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## *Resounding Success at the 23rd Maria Callas Brazilian Singing Competition*

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Director, Paulo Esper, and her country's consul, Soledad Britos. Following a remote preliminary round where candidates submitted recorded videos, 53 singers advanced to the semifinals held at Teatro Sérgio Cardoso in São Paulo on March 24 and 25. The 18 finalists competed in Jacareí on March 27. All winners were Brazilian and were evaluated by a distinguished jury chaired by Luiz Fernando Malheiro, conductor and artistic director of the Amazonas Opera Festival. Other jurors included Raquel Pierotti (mezzo-soprano), Sabino Lenoci (music critic and director of Opera-International Magazine), Richard Martet (French music critic and president of the Concours Voix des Outre Mer), Pedro Salazar (stage director and head of Fundación La Compañía Estable de Bogotá), Jorge Coli (librettist and professor emeritus at UNICAMP), Fabiana CrepalBy (Brazilian music



The Stars of the Opening Concert of the 'Maria Callas' Competition (Photo: Adrianoes Canhuela)



Raquel Pierotti awarded the Competition Plaque alongside Paul Esper and the Secretaries of the Uruguayan and São Paulo Consulates (Photo: Adrianoes Canhuela)



The Winners of the 23rd 'Maria Callas' Competition in São Paulo and Jacareí

critic), and Robson Tirotti (president of Amigos de la Cia Opera São Paulo).

The Maria Callas Festival 2025 and the 23rd Brazilian Singing Competition are organized by Cia. Opera São Paulo and the Amigos da Opera de Jacareí Association, under the general and artistic direction of Paulo Abrão Esper. Recognized as the premier singing competition of its kind in Brazil and South America, the event is sponsored by the São Paulo State Government through APAA (Paulista Association of Friends of the Arts), the Secretariat of Culture, Economy and Creative Industries, and the Municipality of Jacareí via the José Maria de Abreu Cultural Foundation. The competition enjoys the patronage of the Consulates General of Italy, Greece, France, and Uruguay in São Paulo, as well as institutions such as

Teatro Sérgio Cardoso, Cultura Artística, and Teatro FAAP.

The First Prize for female voices was awarded to soprano Pollyana Santana, while the First Prize for male voices went to tenor Wilken Silveira. Second Prizes were won by mezzo-soprano Gabriela Bueno and tenor Maurici Etchebehere. The Third Prizes went to soprano Laura Duarte and tenor Eduardo Machado.

Additional awards recognized the talents of basso-baritone Flávio Antonione (Lírica Disidente Prize, Chile), mezzo-soprano Rafaela Dúria (Glória Nogueira Incentive Prize), and sopranos Joyce Martins (Toriba Musicl Prize and Honorable Mention from Rotary Club de Jacareí), Thainá Biasi (Toriba Musicl Prize), and Alessandra Carvalho (Toriba Musicl Prize).

# The Enchanting Trunk by Ezio Frigerio and Franca Squarciapino

by Giancarlo Landini

**T**he curtain has just fallen on the latest staging of *Falstaff*, which in February of this year returned to La Scala in the celebrated 1980 production by Giorgio Strehler—a masterpiece that has graced the Piermarini stage multiple times since. Strehler envisioned the action unfolding along the banks of the Po River, transposing the setting to an imagined Lower Po Valley crafted by the scenographer Ezio Frigerio. This inventive reimagining was quintessentially his, a hallmark of his creative process.

The eminent director's inspiration, nurtured through decades of close collaboration with Frigerio dating back to the heroic years of Milan's Piccolo Teatro, blossomed into a series of stunning design sketches. These sketches materialize here as the grand farmhouses of the Bassa Padana: noble and austere in their aristocratic simplicity; the courtyard of Ford's house framed by an impossibly blue sky; the enchanted grounds of Windsor Park reimagined as a moorland, shrouded in an indefinable nocturnal haze, all the more beguiling for its mystery. The magic conjured by the emblematic "magic trunk"—an image that Frigerio himself chose to title his 2021 autobiography *Io sono un mago* (I Am a Magician)—perfectly encapsulates the spellbinding essence of his scenographic art.

Born in Erba, near Como, on July 16, 1930, and having passed away in Lecco on February 2, 2022, Ezio Frigerio stands among the most significant postwar scenographers, whose prodigious talents spanned theatre, cinema, opera, and ballet. From his earliest days, his artistic journey intertwined inseparably with Giorgio Strehler's vision, together renewing the theatrical landscape in Italy and beyond. Here, however, we emphasize his profound influence within opera and the broader realm of music theatre.

Frigerio's legacy could easily fill volumes; instead, one might consider his work at La Scala as emblematic of a career with far-reaching international resonance. His debut came with *Il matrimonio segreto*, which on December 26, 1955, inaugurated the Piccola Scala, where he contributed as a figure designer alongside Luciano Damiani (sketch artist) and Nicola Benois (scenic director). The Piccola Scala also hosted the 1958 production of Nino Rota's *Il cappello by paglia* by Firenze directed by Strehler, marking the start of an intense, memorable collaboration with the Milanese theatre, especially under the Musicl direction of Claudio Abbado.

A highlight of this period was *Simon Boccanegra*, which opened the 1971/72 season. Frigerio, who also designed the costumes, conjured a medieval Genoa both monumental and austere. Here,

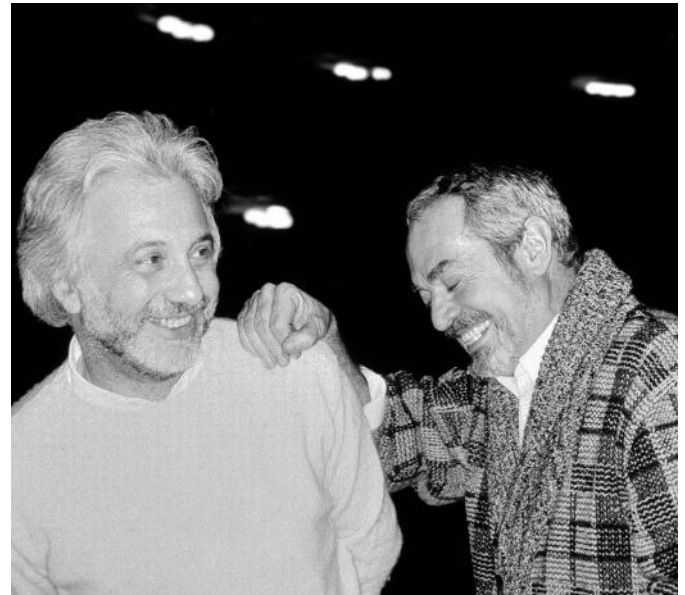


Ezio Frigerio and Franca Squarciapino  
(Photo by Andrea Tamoni)

the sails of ships moored in the harbor, visible from the broad balustrade of the Doge's Palace, become a powerful metaphor for the Doge's yearning for the infinite. His costume design remained central in later productions, including Prokofiev's *Romeo and Juliet* (1980/81), which he created in collaboration with Franca Squarciapino, his lifelong companion in both life and art.

The 1981/82 season saw *Le nozze by Figaro*, directed by Strehler with Riccardo Muti on the podium, where Frigerio worked closely with Squarciapino. The villa of Count Almaviva, imagined in a gentle neoclassical style, unfolds through shifting perspectives that astonish—such as the seemingly endless hall of Act III or the mysterious, tender garden of Act IV. The production seems made to bask in a golden light, recalling the warmth and brilliance of the sun as evoked by Leopardi's *A Silvia*. Squarciapino's costumes embody studied elegance, naturally evoking a bygone era and environment while distilling each character's essence.

In an interview with Mattia Palma during the 2023 Don Carlo at La Scala, Squarciapino recounted her beginnings and first mee-



ting with Frigerio:

“I was born in Rome but raised in L’Aquila, a city I found confining and knew I would leave. Shy to the point of inhibition, I enrolled in a drama school to overcome my fears. I won a television scholarship in Naples alongside actors like Milena Vukotic and Ugo Pagliai. But I always felt uneasy on stage; even now, I dislike showing myself. My acting teacher, Miranda Campa, who was like a second mother to me, followed me to Naples to support me. She introduced me to Ezio—they stayed in the same hotel while he was filming *Ieri, oggi, domani* with De Sica. When we returned to Rome, he began seeking me out. One day he invited me to see a villa in Ponti he was working on. On our way back, I saw he had filled his car with flowers.”

Abruzzese by birth and Roman by origin, determined and resolute, Squarciapino learned from Frigerio and Strehler to make costume a vital Castve key across every genre they tackled. She consistently balanced practical functionality with imaginative innovation, experimenting with fabrics and inventing novel silhouettes.

Her profound connection to ballet alongside opera also defines her artistic identity. Notably, she and Frigerio forged a close partnership with Rudolf Nureyev, for whom they created the Renaissance *Romeo and Juliet* for the English National Ballet, followed by sets for *The Sleeping Beauty*, *Swan Lake*, and *La Bayadère* at the Opéra—productions that became benchmarks for these classics and were subsequently revived at La Scala and the Bolshoi.

It is worth noting that Frigerio himself designed Nureyev’s funerary monument, located in the Russian Orthodox cemetery of Our Lady of the Assumption in Sainte-Geneviève-des-Bois. Eschewing any naturalistic temptation or traditional bust, he draped the sarcophagus with the iconic kilim rug beloved by the dancer, crafted by Venetian mosaic artists—a powerful metaphor for an artist who defied convention.

The Frigerio-Squarciapino legacy at La Scala encompasses a series of unforgettable productions: from Strehler’s *Lohengrin* (1981/82) under Claudio Abbado, to *Don Giovanni* (1987/88) with Riccardo Muti, enveloped in a dark, theatrical world that sharply contrasts with the joyous luminosity of *Le nozze by Figaro*; *Fidelio* (1989/90), conducted by Lorin Maazel; and the singular *Ernani* (1982/83), opening the season under Muti’s baton and Luca Ronconi’s direction. There is also *La dama by picche* (1989/90), conducted by Seiji Ozawa and directed by Andrej Konchalovski, for which Frigerio recreated a monumental St. Petersburg steeped in tradition while Squarciapino crafted costumes of rare beauty.

Further highlights include *Rigoletto* (1993/94) with Muti and director Gilbert Deflò, and *Otello* directed by Graham Vick, staged within a vast semicircular set evocative of the ancient maritime republics’ architecture, alternating light and dark marbles. Squarciapino’s sumptuous costumes punctuated the production, epitomized by *Otello*’s golden tunic, paired with a richly embroidered azure robe—an emblem of their shared aesthetic ethos that eschewed extravagance in favor of vibrant pictorial and architectural verisimilitude.

From their shared “magic trunk” also emerged magnificent ballets such as *Swan Lake* and *The Sleeping Beauty*, where Squarciapino designed both costumes and sets, conjuring a phantasmagoric universe that vividly visualizes Tchaikovsky’s world. She honored tradition while infusing her designs with practical elegance suited to the demands of dance, characterized by masterful color choices and inventive silhouettes that both identify and distinguish the characters.

A case in point is Prokofiev’s *Romeo and Juliet*, where Frigerio’s scenography shines—especially in the iconic balcony Sets. Here, the delicate neo-Gothic balustrade frames shadows of ancient trees, with Juliet radiant in her pristine gown and Romeo in a simple costume contrasting the white shirt with dark tights, len-



Ezio Frigerio and Franca Squarciapino at work at Teatro alla Scala (Photo by Andrea Tamoni)

ding the young Roberto Bolle a striking allure. Costumes identify characters with immediate clarity—from the innocent Paris to the fiery Tybalt.

Their collaboration extended into cinema, with Frigerio working alongside renowned directors such as De Sica, Cavani, and Bertolucci. Notably, in 1991, Squarciapino won an Oscar for her costumes in Jean-Paul Rappeneau's *Cyrano de Bergerac*, starring Gérard Depardieu. Despite her characteristic modesty, she expressed disappointment that the Academy overlooked Frigerio's equally outstanding scenography, also nominated.

Their illustrious careers spanned the world's greatest stages—from La Scala (on which Anna Crespi Morbio penned a significant essay), to London's Covent Garden, the Paris Opéra, New York's Metropolitan, and Vienna's Staatsoper—collaborating with luminary directors such as Strehler, Ronconi, Piero Faggioni, Liliana Cavani, and Gilbert Deflò. Both were showered with prestigious awards, including the coveted Abbiati Prize from the Italian National Association of Music Critics, alongside numerous international honors.

This tapestry of remarkable experiences emerging from the magical trunk of Frigerio and Squarciapino also underscores the pivotal role painting played in Frigerio's life. As Maurizio Porro observed in *Corriere della Sera*, Frigerio's formative years were shaped under Mario Radice, a master of Italian abstraction, recalled by Frigerio himself in a 2021 interview with *Il Giorno*:

"The story is long and began when I was a naval cadet. I had little to do, so I amused myself by drawing. My teacher then introduced me to abstract painting, though I also worked as an illustrator

to make ends meet. I realized I was more interested in what lay behind the image than in the action."

This insight resonates profoundly in productions like *Les Troyens* (1982), directed by Ronconi, where Frigerio's design featured soaring red columns framing a gigantic, crimson horse—a vivid symbol of passion and blood flowing through Berlioz's adaptation of Virgil's epic. Or consider *La donna del lago* (2011), costumes by Squarciapino and direction by Lluís Pasqual, set amid marble balconies evoking theatre-within-the-theatre, where enormous crystal chandeliers lift the Sets beyond naturalism to the very heart of Rossini's world.

Frigerio imparted the necessity of drawing to Squarciapino without ever overshadowing their distinct artistic identities. Thus, the scenographer translated directors' visions into imaginary yet palpably real spaces—true to the enchanting nature of theatre—while Squarciapino fashioned costumes that define and distinguish each character with precision.

Today, their enduring partnership finds new life in the museum that Squarciapino is curating in Erba, Frigerio's hometown. Villa Candiani will reunite a collection of Roman busts, 20th-century paintings, and their design sketches—transforming remembrance and preservation into an educational resource for future generations.

Their artistic legacy was further honored with the Teatro Massimo Bellini Prize, awarded to both in recognition of their illustrious careers on prestigious international stages, including Bellini's *Nabucco* at Palermo, directed by Giulio Montaldo, and Gilbert Deflò's *Trittico*.



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# A towering figure of modern theatre

by Sabino Lenoci

**I**n March, at Venice's Teatro La Fenice, Donizetti's *Anna Bolena* was staged under the meticulous direction, set design, and costume design of Pier Luigi Pizzi. The celebrated director brought to life the masterpiece for the very first time, envisioning it within a Sets of rare elegance—faithful to the refined style that has marked his distinguished career.

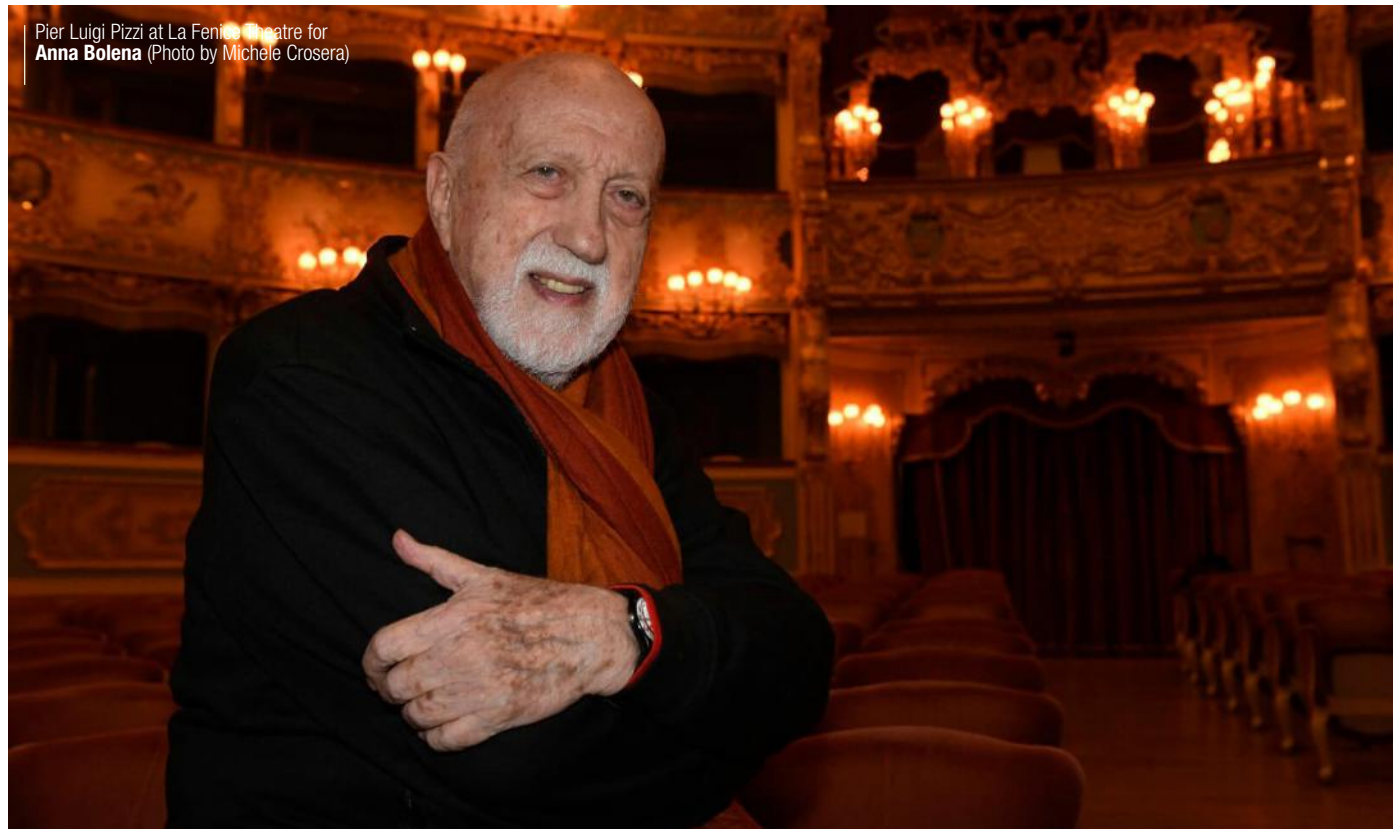
Pizzi's journey began immediately after his studies, debuting as a set and costume designer with an unmistakable flair and individuality. Early on, his work spanned both spoken theatre and opera, while also venturing into cinema and television productions for RAI.

His first foray into scenic design for spoken theatre dates back to 1951, when he collaborated with Genoa's Piccolo Teatro on Anouilh's *Leocadia*, directed by Giulio Cesare Castello. That same year, he designed his first opera, *Don Giovanni*, for Genoa's Teatro Comunale.

Initially, Pizzi's focus was on spoken theatre, where he became a permanent collaborator with one of Italy's most esteemed companies of the time: the Giorgio De Lullo–Rosanna Falk–Guarnieri–Romolo Valli ensemble, producing landmark performances that entered the annals of Italian theatre history.

By the late 1950s, Pizzi encountered Baroque opera—a repertoire then largely absent from Italian stages and viewed with skepticism by audiences. Yet, in productions as memorable as *Orlando* in Florence in 1959, he discovered a directorial and visual approach that captivated contemporary audiences and validated the revival of a once-forgotten repertoire.

Riding the wave of the Florence production's success, from the 1960s onward, Pizzi forged collaborations with Italy's leading opera institutions, which over the decades expanded to major international venues, traditional theatres, and prestigious festivals—testament to his adaptability across varied theatrical environments.



Pier Luigi Pizzi at La Fenice Theatre for **Anna Bolena** (Photo by Michele Crosera)



1996, *Armide* — Pier Luigi Pizzi and Anna Caterina Antonacci

However, it is important to note that during this initial phase, Pizzi's contributions were limited to scenography and costume design. His debut as a stage director would only come at the end of the 1970s.

Precisely, in 1977, he made his directorial debut with *Don Giovanni* at Turin's Teatro Regio, starring Ruggero Raimondo in the title role. This was followed by an equally acclaimed production of Vivaldi's *Orlando Furioso* at Verona's Teatro Filarmonico in 1978—whose success was amplified by a video recording that subsequently circulated worldwide.

These milestones launched fruitful partnerships with the Aix-en-Provence Festival, the Rossini Opera Festival, and Teatro Valli, allowing Pizzi to deepen his exploration of the Baroque and bel canto repertoires. Among his most celebrated productions from the 18th century are Handel's *Ariodante* and *Rinaldo*, Rameau's *Les Indes galantes* and *Hippolyte et Aricie*, and Monteverdi's *L'Orfeo* in Luciano Berio's revision.

His work with Rossini's operas is equally notable: *Semiramide*, *Tancredi*, *L'assedio by Corinto*, *Mosè in Egitto*, *Le Comte Ory*, *Maometto II*, *Bianca and Faliero*, and *Otello* all bear his distinctive mark.

To appreciate the evolution of Pizzi's career, one might look to his trajectory at La Scala. There, he first appeared in 1962/63 as a sketch artist and costume designer for *Il Trovatore*, directed by Giorgio De Lullo and conducted by Gianandrea Gavazzeni. He continued in similar roles for productions such as *Cenerentola* and *Lucia by Lammermoor* (1968), working with prominent figures like Claudio Abbado.

As a full-fledged set and costume designer, he shaped *I Vespri Siciliani* (1970) and contributed to landmark productions like Ronconi's *Die Walküre* and *Siegfried*, as well as Giuseppe Patroni Griffi's *Così fan tutte*—each celebrated for their elegance and stylistic clarity.

By 1978, in *I Masnadieri*, Pizzi undertook the triple role of director, costume, and set designer. More recent achievements include the grand *Der Rosenkavalier* by Richard Strauss.

His work with the May Musicale Fiorentino further demonstrates his range: *Maria Stuarda* (1967) under De Lullo's direction, *Turandot* (1971), *Guglielmo Tell* and *Attila* (1972), *La dama* by Piccinni (1974), leading up to *Orfeo ed Euridice* and the iconic *Nabucco* conducted by Riccardo Muti and directed by Luca Ronconi.

Pizzi's talent also flourished in vast open-air arenas, notably the Arena by Verona, where he designed *Turandot* (1969) directed by Luigi Squarzina, *Don Carlo* directed by Jean Vilar, *La Traviata* with Mauro Bolognini, and *Carmen* under Luca Ronconi.

As a director, Pizzi eventually expanded beyond Baroque and Rossinian staples, embracing diverse projects. In 1987, Houston invited him to open their season with Verdi's monumental *Aida*, followed soon after by his staging of Berlioz's *Les Troyens* at the Paris Opéra—an even grander Romantic epic.

His *Aida* production at Verona's Arena, inaugurated in 1999 and revived in 2000 and 2001, remains a benchmark. The Arena had already offered him the chance to direct *Macbeth*, later *La Gioconda* by Ponchielli, and *Un ballo in maschera*—operas requiring similarly vast and monumental production scales.

Pizzi also showed sustained interest in contemporary music, sta-



ging two Benjamin Britten masterpieces: *Death in Venice* at Teatro Carlo Felice in Genoa and Teatro Comunale in Florence, and *A Midsummer Night's Dream* at Madrid's Real Teatro—evidence of his ongoing international success.

His work in contemporary opera includes Hans Werner Henze's *Elegy for Young Lovers* at Ancona's Teatro delle Muse, where he had previously staged Mozart's *Idomeneo*, highlighting a felicitous relationship with classical repertoire. The 20th-century opera *Neues vom Tage* by Hindemith also figures in his diverse repertoire.

Pizzi has consistently revisited rare Italian and French works, from Meyerbeer's *Le crociate in Egitto* to Bizet's *Les pêcheurs de perles* and Auber's *Le Domino noir*. He returned to cherished Rossini operas such as *Semiramide* and *Maometto II*, and staged *Le voyage à Reims* at the Opéra de Monte-Carlo. At La Scala, alongside Luca Ronconi as director, he resumed his roles as set and costume designer for Salieri's *Europa riconosciuta*.

A significant recent chapter is his collaboration with the Sferisterio by Macerata. In 2004, he directed Offenbach's *Les Contes d'Hoffmann*; the following year, Giordano's *Andrea Chénier*. In the intimate Teatro Lauro Rossi, he tackled the rarely performed 20th-century gem *Les Mamelles de Tirésias* by Francis Poulenc. Building on this success and his strong connection to Macerata, Pizzi served as artistic director of the Sferisterio's season from 2006 to 2011, transforming it into a festival. He introduced thematic programming by titling each edition and selecting operas

with conceptual links, while devising stage designs adaptable to multiple works. This artistic vision aligned with pragmatic economic considerations amid challenging times for cultural institutions, especially opera houses.

Since the 2010s, Pizzi's activity has, if anything, multiplied. He remains a steadfast presence on international stages, embracing a wide-ranging repertoire and collaborating with festivals such as Martina Franca and Ravenna. His designs consistently balance artistic integrity with practical production needs. Among his recent triumphs is a *Barber of Seville* that journeyed successfully from the Rossini Opera Festival to the Teatro Regio by Parma.

Beyond the theatre, Pizzi's early collaborations in the 1960s with RAI saw him crafting costumes for widely acclaimed television dramas, including *Mastro Don Gesualdo*, directed by Giacomo Vaccari. His film work through the 1960s and 1970s involved partnerships with eminent Italian directors: Giuseppe Patroni Griffi's *Il Mare* (1962), Pasquale Festa Campanile's *Adulterio all'italiana* (1966), Vittorio De Sica's *Caccia alla volpe* (1966), Antonello Falqui's *Felicità Colombo* (1968), and Ronconi's *Orlando Furioso* (1975)—a high-caliber televised adaptation inspired by Ariosto's epic poem.

Throughout his career, the continuous stream of artistic successes has been mirrored by numerous awards, honors, and recognitions, both in Italy and internationally.

# The Eighteenth Century

by Davide Steccanella

**T**he final installment of this discographic and video recommendation column is dedicated to several eighteenth-century composers whose operas have secured a place in the repertoire of the world's

leading theaters. It is worth prefacing this by noting that, structurally, operatic works predating Mozart tend to have a rather static theatrical form. To make these works more accessible and compelling to modern audiences, recent years have witnessed some of the most inspired opera directors taking up the challenge. Their innovative and often spectacular stagings have breathed new life into these compositions.

For those interested in a more thorough exploration of this vital theatrical journey, I highly recommend Elvio Giudici's dedicated volume within the monumental project reviewing the most significant productions in the entire history of opera, published by Il Saggiatore. Here, I will limit myself to highlighting some of the most compelling editions for listening alone, emphasizing recordings that feature not only conductors specialized in this repertoire but also vocalists of outstanding charisma and artistry.

Unsurprisingly, Maria Callas dominates the Sets in *Medea*, *Alceste*, and *La Vestale*. For *Ifigenia in Tauride*, I have favored the live performance from Munich conducted by Kubelik, featuring Sena Jurinac and Hermann Prey.

Among Handel's works, I recommend editions showcasing three extraordinary bel canto divas: Marilyn Horne in *Rinaldo*, Beverly Sills in *Giulio Cesare in Egitto*, and Joan Sutherland in the historic Decca recording of *Alcina*, where she is joined by the equally remarkable Teresa Berganza and Graziella Sciutti.

For Gluck's *Orfeo ed Euridice*, I suggest the RCA recording featuring Shirley Verrett and Anna Moffo. As for the two masterpieces by Domenico Cimarosa, the splendid live recording from Naples of *Le astuzie femminili*, with the stellar trio Sciutti, Alva, and Bruscantini, is indispensable, as is the ARTS edition of *Il matrimonio segreto* conducted by Bellini and featuring tenor William Matteuzzi.

Deeply appreciating Riccardo Muti's work in this repertoire, I also re-

commend the DVD of Salieri's *Europa riconosciuta*, which reprises Luca Ronconi's magnificent staging that inaugurated the 2004 season at La Scala, featuring a fine cast including Damrau, Sabatini, and Rancatore. Additionally, the live recording of Cherubini's *Lodoiska*, with a dazzling Mariella Devia, is a must-hear.

I would also urge the acquisition of the recital Vivaldi and altri compositori del '700 (*Orizzonte*), in which Montserrat Caballé, accompanied by pianist Miguel Zanetti, delivers what I consider an unsurpassed interpretation of some of the most celebrated Italian arias of the period, recorded in 1978.

Recommended Recordings:

## **Georg Friedrich Handel (1685 – 1759)**

*Rinaldo*, Live Venice 1989 – Fisher, Horne, Gasdia, Palacio (Nuova Era, 1989)

*Giulio Cesare in Egitto* – Rudel, Sills, Wolff (RCA, 1967)

*Alcina* – Bonyngé, Sutherland, Berganza, Sciutti (Decca, 1962)

## **Christoph Willibald Gluck (1714 – 1787)**

*Orfeo ed Euridice* – Fasano, Verrett, Moffo, Raskin (RCA, 1965)

*Alceste*, Live Milan 1954 – Giulini, Callas, Panerai (Melodram)

*Ifigenia in Tauride*, Live Munich 1965 – Kubelik, Jurinac, Prey (Myto)

## **Domenico Cimarosa (1749 – 1801)**

*Il matrimonio segreto* – Bellini, Patterson, Matteuzzi, Antoniozzi (ARTS, 1996)

*Le astuzie femminili*, Live Naples 1959 – Rossi, Sciutti, Alva, Bruscantini (Memories)

## **Antonio Salieri (1750 – 1825)**

*Le Danaïde* – Gelmetti, Marschall, Kavrakos, Gimenez (EMI, 1990)

*Europa riconosciuta*, Live Milan 2004 – Muti, Damrau, Rancatore, Sabatini (DVD Erato)

## **Luigi Cherubini (1760 – 1842)**

*Lodoiska*, Live Milan 1991 – Muti, Devia, Corbelli (Ricordi)

*Medea*, Live Milan 1953 – Bernstein, Callas, Barbieri, Penno (Melodram)

## **Gaspard Spontini (1774 – 1851)**

*La Vestale*, Live Milan 1954 – Votto, Callas, Corelli, Stignani (GOP)



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April 18, 22, 27

#### *THE RAPE OF LUCRETIA*

Music by Benjamin Britten  
Conductor Francesco Cilluffo – Director,  
Sets and Costumes Yannis Kokkos  
Cast Marco Spotti, Stefanie Iranyi,  
Rory Musgrave, Christian Senn, Nicole  
Piccolomini, Francesca Benitez, Moritz  
Kallenberg, Caterina Dellaere

June 21, 22, 24, 25, 27, 29

#### *ASCESA AND CADUTA DELLA CITTÀ BY MAHAGONNY*

Music by Kurt Weill / Bertolt Brecht  
Conductor Luka Hauser – Director  
Henning Brockhaus - Sets Margherita  
Palli - Costumes Giancarlo Colis  
Cast Renée Morloc, Marina Comparato,  
Giulio Pelligra, Zoltan Nagy, Theresa  
Kronthaler, Chunxi Hu, Matthias  
Koziorowski, Vasil Solodky, Tigran  
Melkonyan, William Hernandez, Niall  
Anderson, Saverio Fiore

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April 24, 26, 27, 29, 30 May 2, 3, 4

#### *LA WALLY*

Music Alfredo Catalani - Libretto by Luigi  
Illica  
Conductor Giovanni Andreoli – Director  
Sets and Costumes Massimo Gasparon  
Cast Oksana Dyka/Rachele Stanisci,

Antonella Colaiani, Elena Schirru,  
Marcelo Alvarez/Konstantin Kipiani, Devid  
Ceccconi/Igor Podoplelov

June 6, 7, 8, 10, 11, 12, 13, 14, 15

#### *LA FAVORITA*

Music Gaetano Donizetti - Libretto by  
Alphonse Royer, Gustave Vaez ed Eugène  
Scribe  
Conductor Giovanni Andreoli – Director  
Allex Aguilera - Sets and Costumes  
Francesco Zito  
Cast Nozomi Kato/Emilia Rukavina,  
Antonino Siragusa/Matteo, Damiano  
Salerno/Alfonso Mujica, Ramaz  
Chikviladze, Andrea Schifauo, Michela  
Varvaro

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April 11, 12, 13, 15, 16, 17, 19

#### *MADAMA BUTTERFLY*

Music by Giacomo Puccini – Libretto by  
Giuseppe Giacosa and Luigi Illica  
Conductor Alessandro D'Agostini  
- Director and Sets Lino Privitera -  
Costumes Alfredo Corno  
Cast Valeria Sepe/Myrtò Papatanasu,  
Laura Verrecchia/Carlotta Vichi, Paola  
Francesca Natale/Serafina Liberman,  
Leonardo Caimi/Carlo Ventre, Luca Galli/  
Francesco Landolfi, Saverio Pugliese/  
Mauro Bolognesi, Roberto Accurso,  
Gianfranco Montresor, Filippo Micale

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#### *SALOME*

Music by Richard Strauss – Libretto by  
Hedwig Lachmann

Conductor Alexander Soddy – Director  
Emma Dante – Sets Carmine Maringola –  
Costumes Vanessa Sannino  
Cast Nikolai Schukoff, Anna Maria Chiuri,  
Allison Oakes, Iain Paterson, Eric Fennell,  
Marvic Monreal, Arnold Beuyen, Mathias  
Frey, Patrick Vogel, Franz Gurtelschmied,  
Karl Huml, William Hernandez, Frederic  
Jong Baek, Michele Pertusi

April 18

#### *MESSA DA REQUIEM*

Music by Giuseppe Verdi  
Conductor Zubin Mehta  
Cast Roberta Mantegna, Agnieszka Rehlis,  
Seok Jo

May 3

#### *WAR REQUIEM*

Music by Benjamin Britten  
Conductor Diego Ceretta  
Cast Elizaveta Shuvalova, Ian Bostridge,  
Dietrich Henschel

May 25, 28, 31

#### *DER JUNGE LORD*

Music by Hans Werne Henze – Libretto by  
Ingeborg Bachmann  
Conductor Markus Stenz – Director  
Daniele Menghini – Sets Davide Signorini  
– Costumes Nika Campisi  
Cast Levent Bakirci, Matteo Falcier,  
Caterina Dellaere, Andreas Mattersberge,  
Yurii Strakhov, Marina Comparato,  
Eleonora Bellocci, Nikoletta Hertsak,  
Antonio Mandrillo, James Kee

### MILAN

**Teatro alla Scala**  
Piazza della Scala - 20121 Milano  
Tel. (+39) 02/88791  
www.teatroallascala.org

April 27, 30 May 3, 6, 10

#### *IL NOME DELLA ROSA*

Music by Francesco Filidei – Libretto by  
Francesco Filidei and Stefano Busellato  
Conductor Ingo Metzmacher – Director  
Damiano Michieletto - Sets Paolo Fantin  
– Costumes Carla Teti  
Cast Lucas Meachem, Kate Lindsey,  
Katrina Galka, Gianluca Buratto, Daniela  
Barcellona, Marco Filippo Romano,  
Roberto Frontali, Giorgio Berrugi, Owen  
Willetts, Giovanni Sala, Carlo Vistoli,

Leonardo Cortellazzi, Adrien Mathonat  
May 14, 17, 20, 23, 27, 30  
*TRITTICO WEILL*

Music by Kurt Weill - Libretto by Bertolt Brecht

Conductor Riccardo Chailly – Director Irina Brook

Cast Alma Sadé, Lauren Michelle, Elliott Carlton Hines, Andrew Harris, Matthäus Schmidlechner, Michael Smallwood, Geoffrey Carey, Andrew Harris, Elliott Carlton Hines, Markus Werba, Matthäus Schmidlechner

June 6, 9, 12, 16, 21  
*SIEGFRIED*

Music and libretto by Richard Wagner  
Conductor Simone Young/Alexsander Soddy - Director David McVicar - Sets David McVicar and Hannah Postlewaite - Costumes Emma Kingsbury

Cast Klaus Florian Vogt, Wolfgang Ablinger-Sperrhacker, Michael Volle, Ólafur Sigurdarson, Ain Anger, Christa Mayer, Camilla Nylund

June 27, 30 July 4, 8, 11, 14, 17  
*NORMA*

Music by Vincenzo Bellini – Libretto by Felice Romani

Conductor Fabio Luisi – Director Olivier Py - Sets and Costumes Pierre-André Weitz

Cast Freddie De Tommaso, Michele Pertusi, Marina Rebeka, Vasilisa Berzhanskaya, Paolo Antognetti

## MODENA

**Teatro Comunale Luciano Pavarotti – Mirella Freni**  
Via del Teatro 8 - I-41100 Modena  
Tel.: (+39)059/20 69 93  
[www.teatrocomunalemodena.it](http://www.teatrocomunalemodena.it)

April 11, 13  
*HENGITI – RESPIRO / JEZIORO*  
*POPIOLOW – LAGO* by CESARE /  
*PERLA* by SPERANZA

Music by Paavo Korpijaakko, Benjamin Baczewski, Marco Attura - Libretto by Mirva Koivukangas, Jagoda Jagson, Vincenzo De Vivo

Director Matteo Mazzoni - Sets and Costumes Joanna Borkowska

## NAPLES

**Teatro by San Carlo**  
Via San Carlo 98 - 80132 Napoli  
Tel.: (+39)081/79 72 331  
[www.teatrosancarlo.it](http://www.teatrosancarlo.it)

April 16, 19, 23, 26, 29  
*LA FANCIULLA DEL WEST*

Music by Giacomo Puccini – Libretto by Guefio Civinini and Carlo Zangarini  
Conductor Jonathan Darlington - Director, Sets and Costumes Hugo De Ana

Cast Anna Pirozzi, Gabriele Viviani, Martin Muehle, Alberto Robert, Mariano Buccino, Leon Kim, Lodovico Filippo Ravizza, Antonio Garés, Clemente Antonio Daliotti, Gregory Bonfatti, Paolo Antognetti, Pietro by Bianco, Lorenzo Mazzucchelli, Sebastia Serra, Antonia Salzano, Gabriele Ribis, Yunho Kim, Michele Maddaloni

April 24, 27  
*ATTILA*

Music Giuseppe VerBy - libretto by Temistocle Solera and Francesco Maria Piave

Conductor Diego Ceretta

Cast Ildar Abdrazakov, Ernesto Petti, Sondra Radvanovsky, Luciano Ganci, Francesco Domenico Dot, Sebastia Serra

May 18, 21, 23, 25, 27  
*LA FILLE DU RÉGIMENT*

Music Gaetano Donizetti - libretto by Jean-François Bayard and Jules-Henri Vernoy de Saint-Georges  
Conductor Riccardo Bisatti – Director Damiano Michieletto - Sets Paolo Fantin - Costumes Agostino Cavalca  
Cast Pretty Yende, Ruzil Gatin, Sergio Vitale, Sonia Ganassi, Eugenio by Lieto, Marisa Laurito, Salvatore De Crescenzo, Ivan LualBy

June 11, 12, 13, 14, 15, 17  
*IL MATRIMONIO SEGRETO*

Music by Domenico Cimarosa - Libretto by Giovanni Bertati  
Conductor Francesco Corti - Director and Sets Stéphane Braunschweig - Costumes Thibault Vancreaenenbroeck  
Cast Sebastia Serra, Yunho Kim, Anastasiia Sagaidak, Tamar Otanadze,

Désirée Giove, Maria Knihnytska, Antonia Salzano, Sayumi Kaneko, Maurizio Bove, Antimo Dell'Omo, Francesco Domenico Doto, Sun Tianxuefei

## PALERMO

**Teatro Massimo**  
Piazza Verdi, 90138 Palermo PA  
Tel. (+39) 091 6053580  
[biglietteria@teatromassimo.it](mailto:biglietteria@teatromassimo.it)

April 11, 12, 13, 15, 16, 17, 18  
*L'ELISIR D'AMORE*

Music by Gaetano Donizetti – Libretto by Felice Romani

Conductor Gabriele Ferro - Director

Ruggero Cappuccio - Sets Nicola

Rubertelli – Costumes Carlo Poggioli

Cast René Barbera, Galeano Salas,

Désirée Rancatore, Giulia Mazzola,

Vittorio Prato, Andrea Piazza, Paolo

Bordogna, Francesco Vultaggio, Federica Maggi

May 20, 22, 24, 25, 27  
*SALOME*

Music by Richard Strauss – Libretto by Hedwig Lachmann

Conductor Omer Meir Wellber – Director

Bruno Ravella - Sets and Costumes Leslie Travers

Cast Charles Workman, Anna Maria

Chiuri, Astrid Kessler, Tommi Hakala,

Ewandro Stenzowski, Michael Gibson,

Raphael Wittmer, Marcello Nardis, Sascha

Emanuel Kramer, Benjamin Suran, Lukasz

Konieczny, Blagoj Nacoski, Mariano

Orozco, Maria Cristina Napoli

## PARMA

**Teatro Regio by Parma**  
Via Garibaldi 16/A - 43100 Parma  
Tel.: (+39) 0521/20 39 93  
[www.teatroregioparma.it](http://www.teatroregioparma.it)

May 3, 6, 9, 11  
*ANDREA CHÉNIER*

Music by Umberto Giordano – Libretto by Luigi Illica

Conductor Francesco Lanzillotta -

Director Pier Francesco Maestrini PIER

# Program

FRANCESCO MAESTRINI - Sets Nicolas Boni - Costumes Stefania Scaraggi  
Cast Gregory Kunde, Luca Salsi, Natalia Gavrilan, Saioa Hernandez, Andrea Pellegrini, Manuela Custer, Enrico Casari

## ROME

**Teatro dell'Opera**  
Piazza Beniamino Gigli 7  
00184 Roma  
Tel.: (+39)06/48 16 0255  
[www.operaroma.it](http://www.operaroma.it)

April 23, 24, 26, 27, 29 May 2  
*SUOR ANGELICA*

Music by Giacomo Puccini - Libretto by Giovacchino Forzano  
Conductor Michele Mariotti - Director Calixto Bieito - Sets Anna Kirsch - Costumes Ingo Krügler  
Cast Corinne Winters / Yolanda Auyanet, Marie-Nicole Lemieux, Annunziata Vestri  
*IL PRIGIONIERO*

Music and libretto by Luigi Dallapiccola  
Conductor Michele Mariotti - Director Calixto Bieito - Sets Anna Kirsch - Costumes Ingo Krügler  
Cast Ekaterina Semenchuk, Mattia Olivieri, John Daszak

May 9, 11,  
*TOSCA*

Music Giacomo Puccini - Libretto by Giuseppe Giacosa and Luigi Illica  
Conductor James Conlon - Director Alessandro Talevi - Sets and Costumes Adolf Hohenstein  
Cast Anna Pirozzi, Luciano Ganci, Claudio Sgura, Luciano Leoni, Domenico Colaiani Saverio Fiore

May 14, 16, 18, 21, 23  
*IL RE PASTORE*

Music by Wolfgang Amadeus Mozart - Libretto by Pietro Metastasio  
Conductor Manlio Benzi - Director Cecilia Ligorio - Sets Gregorio Zurla - Costumes Vera Pierantoni Giua  
Cast Juan Francisco Gatell, Miriam Albano, Francesca Pia Vitale, Benedetta Torre, Krystian Adam

June 5, 6, 8, 10, 11, 12  
*L'ITALIANA IN ALGERI*

Music by Gioachino Rossini - libretto by Angelo Anelli  
Conductor Sesto Quatrini - Director Maurizio Scaparro - Sets Emanuele Luzzati - Costumes Santuzza Cali  
Cast Paolo Bordogna / Adolfo Corrado, Dave Monaco / Giorgio Misseri, Maria Kataeva / Chiara Amarù, Misha Kiria / Vincenzo Taormina

June 21, 22, 24, 25, 26, 27, 28  
*CARMEN*

Music Georges Bizet - Libretto by Henri Meilhac and Ludovic Halévy  
Conductor Omer Meir Wellber - Director Fabio Ceresa - Sets and Costumes Renato Guttuso  
Cast Gaëlle Arquez / Ketevan Kemoklidze, Joshua Guerrero / Jorge de León, Mariangela Sicilia / Ekaterina Bakanova, Erwin Schrott / Andrei Bondarenko, Hila Baggio

## TURIN

**Teatro Regio Torino**  
Piazza Castello, 215 - Torino  
tel +39 011 8815 241/242

April 1, 3, 6, 8, 11, 13, 16  
*LA DAMA by PICCHE*

Music by Pëtr Il'ic Cajkovskij - Libretto by Modest Il'ic Cajkovskij  
Conductor Valentin Uryupin - Director Richard Jones - Sets and Costumes John Macfarlane  
Cast Zarina Abaeva, Mikhail Pirogov, Jennifer Larmore, Elchin Azizov, Vladimir Stoyanov, Deniz Uzun, Alexey Dolgov, Vladimir Sazdovski, Ksenia Chubunova, Joseph Dahdah, Viktor Shevchenko, Irina Bogdanova, Albina Tonkikh

May 13, 15, 17, 19, 22, 24, 26  
*HAMLET*

Music Ambroise Thomas - Libretto by Michel Carré and Jules Barbier  
Conductor Jérémie Rhorer - Director Jacopo Spirei - Sets Gary McCann - Costumes Giada Masi  
Cast John Osborn, Riccardo Zanellato, Nicolò Donini, André Courville, Alexander Marev, Julien Henric, Sara Blanch, Marko Mimica, Clémentine Margaine

June 17, 18, 19, 21, 22, 25, 26, 28, 29  
*ANDREA CHENIER*

Music by Umberto Giordano - Libretto by Luigi Illica  
Conductor Andrea Battistoni - Director Giancarlo del Monaco - Sets Daniel Bianco - Costumes Jesus Ruiz  
Cast Gregory Kunde, Angelo Villari, Franco Vassallo, Ernesto Petti, Maria Agresta, Yolanda Auyanet, Alessandra by Giorgio, Mara Gaudenzi, Albina Tonkikh, Albina Tonkikh, Manuela Custer, Adriano Gramigni, Nicolò Ceriani, Vincenzo Nizzardo, Riccardo Rados, Mark Kim, Pete Thanapat, Janusz Nosek

## TRIESTE

**Fondazione Teatro Lirico "Giuseppe Verdi"**  
Riva Tre November 1, 34121 Trieste  
Tel 040 6722200  
[info@teatroverdi-trieste.com](mailto:info@teatroverdi-trieste.com)

April 17, 18, 22, 24, 26, 27  
*LUCIA by LAMMERMOOR*

Music by Gaetano Donizetti - Libretto by Salvatore Cammarano  
Conductor Daniel Oren - Director Bruno Berger-Gorski - Sets Carmen Castanon  
Cast Jessica Pratt, Stefan Pop, Carlo Lepore, Maxim Lisiin, Miriam Artiacò

May 16, 17, 18, 23, 24, 25  
*RIGOLETTO*

Music by Giuseppe VerBy - Libretto by Francesco Maria Piave  
Conductor Daniel Oren - Director Vivien Hewitt  
Cast Amartuvshin Enkhbat, Enkeleda Kamani, Galeano Salas, Martina Belli, Carlo Striuli, Miriam Artiacò

June 13, 14, 15, 19, 21, 22  
*CANDIDE*

Music by Leonard Bernstein - Libretto by Lilian Hellman  
Conductor Kevin Rhodes - Director Renato Zanella - Sets Alessandro Camera  
Cast Kevin Amiel/Marco Miglietta, John Chest/Michele Patti, Tetiana Zhuravel/Francesca Benitez, Bruno Taddia/Valdis Jansons, Madely Renée/Benedetta Mazzetto, David Astorga/Raffaele Feo, Aloisa Aisemberg/Eleonora Filippini

VENICE

**Teatro La Fenice**

Campo San Fantin nr 1965  
30124 Venezia  
Tel.: (+39) 041/ 24 24  
www.teatrolafenice.it

May 2, 4, 10, 13, 15  
*DER PROTAGONIST*

Music by Kurt Weill – Libretto by Georg Kaiser  
Conductor Markus Stenz – Director Ezio Toffolutti  
Cast Matthias Koziorowski, Martina Welschenbach, Dean Murphy, Alexander Geller, Zachary Altman, Szymon Chojnacki, Matteo Ferrara, Remy Bres-Feuillett

May 16, 18, 20, 22, 24  
*ATTILA*

Music Giuseppe VerBy - Libretto by Temistocle Solera  
Conductor Sebastiano Rolli – Director Leo Muscato - Sets Federica Parolini - Costumes Silvia Aymonio  
Cast Michele Pertusi, Vladimir Stoyanov, Anastasia Bartoli, Andeka Gorrotxategi, Andrea Schifauo, Francesco Milanese

June 20, 22, 24, 28 July 1  
*DIALOGUES DES CARMÈLITES*

Music and libretto by Francis Poulenc  
Conductor Frédéric Chaslin – Director Emma Dante - Sets Carmine Maringola - Costumes Vanessa Sannino  
Cast Armando Noguera, Julie Cherrier-Hoffmann, Juan Francisco Gatell, Anna Caterina Antonacci, Vanessa Goikoetxea, Deniz Uzun, Veronica Marini, Valeria Girardello, Lorian Castellano, Jean-François Novelli, Gianfranco Montresor, Marcello Nardis, Francesco Paolo Vultaggio

VERONA

**Teatro Filarmonico**

Fondazione Arena by Verona  
Via Roma - 37121 Verona  
Tel.: (+39) 045/80 51 891  
Fax: +39 (045) 80 31 443

www.arena.it

101° Festival Arena

June 13, 14, 21, 28 July 10, 17, 24, 31 August 16, 21 September 5  
*NABUCCO*

Music Giuseppe VerBy – Libretto Temistocle Solera  
Conductor Pinchas Steinberg – Director, Sets and Costumes Stefano Poda  
Cast Amartuvshin Enkhbat/Youngjun Park/Luca Salsi/Igor Golovatenko, Francesco Meli/Galeano Salas, Roberto Tagliavini/Alexander Vinogradov/Christian Van Horn/Simon Lim, Anna Pirozzi/Maria Josè Siri/Anna Netrebko/Olga Maslova, Vasilisa Berzhankaya/Francesca by Sauro/Aigul Akhmetshina, Gabriele Sagona, Carlo Bosi/Mateo Macchioni, Daniela Cappiello/Elisabetta Zizzo/Elena Borin

June 20, 29 July 6, 13, 16, 20, 27 August 1, 10, 17, 24, 28 September 4  
*AIDA*

Music by Giuseppe VerBy – Libretto Antonio Ghislanzoni  
Conductor Daniel Oren/Francesco Ommassini - Director, Sets and Costumes Stefano Poda  
Cast Maria Josè Siri/Olga Maslova/Aleksandra Kurzak/Anna Netrebko/Marina Rebeka, Clémentine Margaine/Agnieszka Rehlis/Ekaterina Semenchuk, Luciano Ganci/Gregory Kunde/Brian Jadge/Roberto Alagna/Yusif Eyvazov, Simon Lim/Ramaz Chikvladze/Giorgi Manoshvili, Alexander Vinogradov/Simon Lim/Abramo Rosalen, Igor Golovatenko/Amartuvshin Enkhbat/Ludovic Tézier/Youngjun Park, Carlo Bosi/Riccardo Rados, Francesca Maionchi

June 27 July 5, 11, 19, 25 August 2  
*LA TRAVIATA*

Music by Giuseppe VerBy – Libretto by Francesco Maria Piave  
Conductor Speanza Scappucci/  
Francesco Ommassini – Director, Sets and Costumes Hugo de Ana  
Cast Angel Blue/Rosa Feola/Nadine Sierra, Sofia Koberidze, Francesca Maionchi, Galeano Salas/Enea Scala/Dmitry Korchak, Amartucshin Enkhbat/Luca Salsi/Ludovic Tézier, Carlo Bosi/

Matteo Macchioni, Gabriele Sagona/  
Nicolò Ceriani, Jan Antem, Giorgi Manoshvili/Gabriele Sagona Carlo Striuli

# Abroad

BARCELONA

**Gran Teatre del Liceu**

La Rambla 51-59 -  
08002 Barcelona (Spagna)  
Tel.: (+34)93 485 99 00 -  
Fax: (+34)93 485 99 19  
informacio@liceubarcelona.com -  
www.liceubarcelona.com

April 16, 22, 25, 28 – May 2, 5, 7, 8  
*LA SONNAMBULA*

Music by Vincenzo Bellini – Libretto by Felice Romani  
Conductor Lorenzo Passerini – Director Barbara Lluch – Sets Christof Daniel Hetzer – Costumes Clara Peluffo Valentini  
Cast Fernando Radò, Carmen Artaza, Nadine Sierra/Caterina Sala, Xavier Anduaga/Omar Mancini, Sabrina Gardez, Isaac Galàn

April 29, 30 – May 26, 27  
*THE MONSTER IN THE MAZE*

Music by Jonathan Dove – Libretto by Alasdair Middleton  
Conductor Manel Valdivieso – Director Paco Azorin – Costumes Anna Guell  
Cast Roger Padullés, Marc Pujol Manyà, Carol Garcia, Elias Arranz

May 25, 28, 31 – June 3, 5, 7,  
*GIULIO CESARE*

Music by Georg Friedrich Handel – Libretto by Nicola Francesco Haym  
Conductor William Christie – Director Calixto Bieito – Sets Rebecca Ringst – Costumes Ingo Kruegler  
Cast Xavier Sabata, Jan Antem, Teresa Iervolino, Helen Charlston, Julie Fucks, Camero Shahbazi, José Antonio Lòpez, Alberto Miguélez Rouco

June 22, 25, 28 – July 1, 4, 6, 7

## RUSALKA

Music by Antonin Dvorak – Libretto by Jaroslav Kvapil

Conductor Josep Pons – Director Christof Loy – Sets Johannes Leiacker – Costumes Ursula Renzenbrink  
Cast Piotr Beczala/Ryan Capozzo, Karita Mattila, Asmik Grigorian/Vanessa Goikoetxea, Alexandros Stavrakakis, Okka von der Damerau, Manel Esteve, Laura Orueta, David Oller, Juliette Aleksanyan, Laura Fleur, Alyona Abramova

## BERLIN

### Staatsoper Unter den Linden

Unter den Linden 7 - 10117 Berlin  
Tel.: (+49) 30/ 20 35 45 55  
[www.staatsoper-berlin.de](http://www.staatsoper-berlin.de)

April 12, 15, 18, 20

### PARSIFAL

Music and libretto by Richard Wagner  
Conductor Philippe Joerdan – Director and Sets Dmitri Tcherniakov – Costumes Elena Zaytseva  
Cast Lauri Vasar, René Pape, Andreas Schager, Tomas Tomasson, Elina Garanca, Kurt Rydl, Maria Kokareva, Rebecka Wallroth, Florian Hoffmann, Andrés Moreno Garcia, Johan Krogius, Manuel Winckhler, Evelin Novak, Adriane Queriroz, Sandra Laagus, Sonja Herranen, Clara Nadeshdin, Natalia Skrycka, Anna Kissjudit

April 13, 16, 21, 26, 29

### NORMA

Music by Vincenzo Bellini – Libretto by Felice Romani  
Conductor Francesco Lanzillotta – Director Vasily Barkhatov – Sets Zinovy Margolin – Costui Olga Shaishmelashvili  
Cast Rachel Willis Sorensen, Dmitry Korchak, Elmina Hasan, Riccardo Fassi, Maria Kokareva, Gonzalo Quinchahual

April 25, 30 – May 2, 6

### TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica  
Conductor Giuseppe Mentuccia – Director Alvis Hermanis – Sets and Costumes Kristine Jurjane  
Cast Ailyn Pérez, Vittorio Gricolo, Roman

Burdenko, Arttu Kataja, David Ostrek, Florian Hoffmann, Dionysios Avgerinos, Tachan Kim

April 27 – May 1, 3, 7

### LES PECHEURS DE PERLES

Music by Georges Bizet – Libretto by Michel Carré and Eugène Cormon  
Conductor Giedrė Slekytė – Director Win Wenders – Sets David Regehr – Costumes Montserrat Casanova  
Interperti Juliana Grigoryan, Anthony Leòn, Gyula Orendt, David Wakeham

May 4, 8, 10, 16

### DER FLIEGENDE HÖLLANDER

Music and libretto by Richard Wagner  
Conductor Pablo Heras-Casado – Director Philipp Stoelzl – Sets Philipp Stoelzl and Conrad Moritz Reinhardt  
Cast James Rutherford, Falk Struckmann, Clara Nadeshdin, Andreas Schger, Anna Kissjudit, Sivabonga Maqungo

May 15, 18, 22, 25, 28

### IL TROVATORE

Music by Giuseppe VerBy – Libretto by Salvatore Cammarano  
Conductor Alexander Soddy – Director Philipp Stoelzl – Sets Conrad Moritz Reinhardt and Philipp Stoelzl – Cotumi Ursula Kudrna  
Cast Anna Netrebko, Sandra Laagus, Goerge Petean, Riccardo Fassi, Agnieszka Rehlis, Yusuf Eyvazoc, Gonzalo Quinchahual

May 27 – June 21

### ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré  
Conductor Giuseppe Mentuccia – Director Marianne Clément – Sets and Costumes Julia Hansen  
Cast Nino Machaidze, Ktharina Kammerloher, Johan Krogius, David Ostrek, Arttu Kataja, Tachan Kim, Long Long, Corinna Scheurle, Gonzalo Quinchahual, Jaka Mihelac, Nicolas Testé, Manuel Winckhler

June 20, 22, 25 – July 3, 11

### CASSANDRA

Music by Bernard Foccroulle – Libretto Matthew Jocelyn  
Conductor Anja Bihlmaier – Director Marie-Eve Signeyrole – Sets Fabien

Teigné – Costumes Yashi

Cast Katarina Bradic, Jessica Niles, Susan Bickley, Sarah Defrise, Valdemar Villadsen, Joshua Hopkins, Gidon Saks, Sandrine Mairesse, Lisa Willems

## LONDON

Royal Opera House  
Covent Garden  
Bow St. London – Londra  
Tel. +44 20 7240 1200  
[www.roh.org.uk](http://www.roh.org.uk)

April 1, 4, 12, 15, 19

### TURANDOT

Music by Giacomo Puccini – Libretto by Giuseppe Adami and Renato Simoni  
Conductor Rafael Payare – Director Andrei Serban – Sets and Costumes Sally Giacobbe  
Cast Sondra Radvanovsky, SeokJong Back, Anna Princeva, Adam Palka, Hansung Yoo

April 9, 11, 14, 21, 24, 26 – June 11, 16, 18, 21, 24, 26 – July 1, 3

### CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovis Halevy  
Conductor Mark Elder – Director Damiano Michieletto – Sets Paolo Fantin – Costumes Carla Teti  
Cast Aigul Akhmetshina, Freddie De Tommaso, Yaritza Veliz, Lukasz Golinski, Jamie Woollard

May 1, 4, 7, 11, 14, 17

### DIE WALKURE

Music and libretto by Richard Wagner  
Conductor Sir Antonio Pappano – Director Barrie Kosky – Sets Rufus Didwizsus – Cotumi Vittoria Behr  
Cast Christopher Malman, Elisabet Strid, Lise Davidsen, Sranislas de Barbeyrac, Soloman Howard

May 23, 25, 28, 30 – June 2, 6, 10

### FAUST

Music by Charles Francois Gounod – Libretto by Jules Barbier and Michel Carré  
Conductor – Director David McVicar – Sets Carl Eduard – Costumes Brigitte Reiffenstuel  
Cast Stefan Pop, Erwin Schrott, Lisette Oropesa, Boris Pinkhasovich, Hongni Wu

June 30 – July 2, 4, 7, 10, 15, 18

**SEMELE**

Music by Georg Friedrich Handel – Libretto by William Congreve

Conductor Christian Curnyn – Director

Oliver Mears – Sets and Costumes

Annemarie Woods

Cast Pretty Yende, Ben Bliss, Brindley

S\_herratt, Carlo Vistoli, Alice Coote

**MADRID****Teatro Real**

Plaza de Oriente s/n - 28013 Madrid

Tel.: (+34) 91/ 516 06 60

April 30 – May 2, 4, 6, 8, 10, 11,

**LA FIABA DELLO ZAR SALTAN**

Music by Nikolai Rimski-Korsakov –

Libretto by Vladimir Belski

Conductor Karel Mark Chichon – Director

and Sets Dmitri Tcherniakov – Costumes

Elena Zaytseva – New production

Cast Ante Jerkunica, Svetlana Aksenova,

Stine Marie Fischer, Bernarda Bobro,

Carole Wilson, Bogdan Volkov, Nina

Minasyan, Vasily Gorshkov, Alejandro

del Cerro, Alexander Vassiliev, Alexander

Kravets

May 1

**JEPHTHA**

Music by Georg Friedrich Handel –

Libretto by Thomas Morell

Conductor Francesco Corti – Concert

version

Cast Michael Spyres, Joyce DiDonato

**Teatro del Canal**

May 6, 7, 9, 10, 11

**DON GIOVANNI NON ESISTE**

Music by Helena Canovas – Libretto by Alberto Iglesias

Conductor Jhoanna Sierralta – Director

Barbara Lluch – Sets Blanca Anyon –

Costumes Clara Peluffo

Cast pablo Garcia Lopez

**Teatro Real**

May 14, 17

**ATTILA**

Music by Giuseppe VerBy – Libretto by

Temistocle Solera

Conductor Nicola Luisotti – Concert

version

Cast Christian Van Horn, Artur Rucinski,

Sondra Radvanovsky, Michael Fabiano,

Moises Marin, In Sung Sim

May 16

**TAMERLANO**

Music by Georg Friedrich Handel –

Libretto by Nicola Haym

Conductor René Jacob – Concert version

Cast Paul Antoine Bénos-Dijan, Thomas

Walker, Polina Pastirchak, Alexander

Chance, Helena Rasker, Matthias

Wickler

May 28, 29, 31 - June 1

**LAS INDIAS GALANTES**

Music by Jean-Philippe Rameau –

Libretto by Louis Fuzelier

Conductor Leonardo Garcia Alarcón –

Director Bintou Dembélé – Costumes

Anais Durand Munyankindi

Cast Julie Roset, Ana Quintans, Mathias

Vidal, Andreas Wolf

June 24, 25, 27, 28, 29 – July 1, 2, 4,

5, 8, 10, 14, 16, 17, 19, 20, 21, 23

**LA TRAVIATA**

Music by Giuseppe VerBy – Libretto by

Francesco Maria Piave

Conductor Henrik Nånási/Francesc

Prat – Director Willy Decker – Sets and

Costumes Wolfgn Gusmann

Cast Nadine Sierra/Adela Zaharra, Karina

Dermurova, Gemma Coma Alabert, Xabier

Anduaga/Ivan Ayon Rivas/Juan Diego

Florez, Luca Salsi/Artur Rucinski/Gézim

Myshketa, Albert Casals, Tomeu Bibiloni,

David Lagares, Giacomo Prestia, Joan

Lainez

**NEW YORK****The Metropolitan Opera**

Lincoln Center - New York, New York

State 10023

Tel.: (+1) 212 362 6000

www.metopera.org

April 1, 4, 7, 9, 12, 16, 19, 23, 26

**DIE ZAUBERFLÖTE**

Music by Wolfgang Amadeus Mozart –

Libretto by Emmanuel Schikaneder

Conductor Evan Rogister – Director

Simon Mc Burney – Sets Michael Levine –

Costum Nicky Gillibrand

Cast Golda Schultz, Kathryn Lewek,

Ben Bliss, Thomas Ebenstein, Thomas

Olimans, Shenyang, Stephan Milling

April 5, 8, 11, 13, 18, 22, 26 – May 3,  
7, 10, 14, 17**LE NOZZE by FIGARO**

Music by Wolfgang Amadeus Mozart –

Libretto by Lorenzo da Ponte

Conductor Joana Mallwitz – Director

Cast Federica Lombardi/Jacquelyn

Stucker, Olga Kulchynska/Rosa Feola,

Marianne Crebasse/Emily D'Angelo,

Elisabetta Vescovo, Joshua Hopkins/  
Adam Plachtka, Michael Sumuel/Luca

Pisaroni, Maurizio Muraro

April 15, 19, 21, 25, 30 – May 3, 8, 16,  
22, 27, 31**IL BARBIERE by SIVIGLIA**

Music by Gioachino Rossini – Libretto by

Cesare Sterbini

Conductor Giacomo Sagripanti – Director

Bartlett Sher – Sets Michael Yeragan –

Costumes Caterina Zuber

Cast Isabella Leonardo/Aigul

Akhmetshina, Alwrence Brownlee/  
Jack Swanson, Davide Luciano/Andrej

Zhilikhovsky, Nicola Alaimo/Patrizio

Carfizzi/Peter Kalman, Aleksandr

Vinogradov

April 29 – May 2, 6, 10, 13, 17, 21

**SALOME**

Music by Richard Strauss – Libretto by

Hedwig Lachmann

Conductor Yannick Nézet-Séguin/Derrick

Inoyye – Director Claus Guth – Sets

Etianne Plus – Costumes Ursula Kudrna

Cast Elza van den Heever, Michelle De

Young, Gerhard Siegel/Ciad Shelton, Piotr

Buszewski, Peter Mattei

May 9

**AIDA**

Music by Giuseppe VerBy – Libretto by

Antonio Ghislanzoni

Conductor Yannick Nézet-Séguin/  
Alexsander Soddy/John Keenan –

Director Michael Mayer – Sets Christina

Jones – Costumes Susa Hilferty – New

production

Cast Angel Blue/Christina Nilsson, Judit

Kutasi/Elina Garanca, Piotr Beczala/Brian

Jadge, Quinn Kelsey/Eric Owens/Michele

Chioldi/Amartuvshin Enkhbat, Dmitry

Belosselskiy/Aleksandr Vinogradov/Morris

# Program

Robinson, Krzysztof Baczyk

May 12, 15, 20, 24, 30 – June 3, 7  
*ANTONIO and CLEOPATRA*

Music and libretto by John Adams  
Conductor John Adams – Director  
Elkhanah Pulitzer – Scee Mimi Lien –  
Costumes Costanza Hoffmann  
Cast Giulia Bullock, Elisabetta DeShong,  
Taylor Corvo, Paul Appleby, Brenton  
Ryan, Gerald Finley, Alfred Walker

May 23, 28, 31 – June 4, 7  
*PIKOVAIA DAMA*

Music by Piotr Ilc Cajkovskij – Libretto by  
Modest Caikovskij  
Conductor Keri-Lynn Wilson – Director  
Elia Moshinsky – Sets and Costumes  
Marc Thompson  
Cast Sonya Yoncheva, Maria  
Barakova, Violeta Urmana, Brian Jagde,  
Igor Golovatenko, Alessio Markov

May 25, 29 – June 1  
*LA BOHEME*

Music by Giacomo Puccini – Libretto by  
Giuseppe Giacosa and Luigi Illica  
Conductor Kensho Watanabe/Yannick  
Nézet-Séguin/Aleksandr Soddy/Riccardo  
Frizza – Director and Sets Franco Zeffirelli  
– Costumes Peter J. Sala  
Cast Ailyn Perez/Gabriella Reyes/Eleonora  
Buratto/Kristina Mkhitaryan/Corinne  
Winters, Emily Pogorele/Adela Zaharia/  
Bretagne Renée/Gabriella Reyes, Dmitry  
Popov/Mathew Polenzani/Joseph Calleja,  
Boris Pinkhasovich/David Bizic/Luca  
Micheletti/Anthony Clark Evans, Gihoon  
Kim/SWear Michael Plumb, Bogdan  
Talos/Park Jongmin/Nicolas Testé/  
Alexsander Kopeczi, Donald Maxwell

## PARIS OPERA NATIONAL

**Opéra National de Paris**  
120 rue de Lyon - 75012 Paris  
(Francia)  
Tel.: (+33) 1 /71 25 24 23  
[www.operadeparis.fr](http://www.operadeparis.fr)

## Opéra Bastille

April 1, 4, 9, 12, 17, 20, 25  
*DON CARLOS*  
Music by Giuseppe VerBy – Libretto by

Joseph Mèry and Camille du Locle  
Conductor Simone Young – Director  
Krzysztof Warlinkowski . Sets and  
Costumes Malgorzata Szczesniak  
Cast Charles Castronovo, Marina Rebeka,  
Christian Van Horn, Ekaterina Gubanova,  
Andrzej Filonczyk, Elexander Tsymbalyuk,  
Sava Vemic, Marine Chagnon

April 29 – May 2, 6, 9, 13, 16, 19, 22,  
25, 28

## IL TRITICO

Music by Giacomo Puccini – Libretto  
by Giovacchino Forzano and Giuseppe  
Adami  
Conductor Carlo Rizzi – Director Christof  
Loy – Sets Etienne Pluss – Costumes  
Barara Drosihn  
Cast Misha Kiria, Asmik Grigorian,  
Enkeleida Shkosa, Alexey Neklyudov,  
Dean Power, Lavinia Bini, Manel Esteve  
Madrid, Scott Wilde

May 26, 29 – June 1, 6, 9, 11, 14, 17,  
20

## MANON

Music by Jules Massenet – Libretto by  
Henri Meilhac and Philippe Gille  
Conductor pierre Dumoussaud – Director  
Vincent Huguet – Sets Aurelie Maestre –  
Costumes Clémence Pernoud  
Cast Nadine Sierra, Amina Edris,  
Benjamin Bernheim, Roberto Alagna,  
Andrzej Filonczyk, Nicolas Cavlier,  
Nicholas Jones, Régis Mengus

June 10, 13, 16, 19, 22, 25, 28 – July 2,  
5, 8, 11, 13

## IL BARBIERE by SIVIGLIA

Music by Gioachino Rossini – Libretto by  
Cesare Sterbini  
Conductor Diego Matheuz – Director  
Damiano Michieletto – Sets Paolo Fantin –  
Costumes Silvia Aymonino  
Cast Isabel Leonard/Aigul Akhmetschina,  
Mattia Olivieri, Levy Sekgapane, Carlo  
Lepore, Luca Pisaroni, Andres Cascante,  
Margarita Polonskaya

## VIENNA

**Wiener Staatsoper**  
Opern-Ring - A-1015 Wien (Austria)  
Bundestheaterkassen, Hanuschgasse  
3, A-1010 Wien

Tel.: (+43)1/514 44 2960  
[www.wiener-staatsoper.at](http://www.wiener-staatsoper.at)

April 25, 28 – May 2, 5  
*DIE ZAUBERFLÖTE*

Music by Wolfgang Amadeus Mozart –  
Libretto by Emmanuel Schikaneder  
Conductor Franz Welser-Most – Director  
Barbora Horakova – Sets Falko Herold –  
Costumes Eva Butzkies  
Cast Georg Zeppenfeld, Juliam  
Prégardien, Jochen Schmeckenbecher,  
Serena Saenz, Slavka Zamecnikova,  
Jenni Hietala, Alma Neuhaus, Stephanie  
Maitland, Ludwig Mittelhammer, Ilia  
Staple, Matthaus Schmidlechner

May 16, 20, 23, 26  
*NORMA*

Music by Vincenzo Bellini – Libretto by  
Felice Romani  
Conductor Michele Mariotti – Director  
Cyril Teste – Sets Valérie Grall – Costumes  
Marie La Rocca  
Cast Juan Diego Florez, Ildebrando  
D'Arcangelo, Federica Lombardi, Vasilisa  
Berzhanskaya, Anna Bondarenko, Hiroshi  
Amako

May 22, 25, 29 – June 1, 4  
*TANNHAUSER*

Music and libretto by Richard Wagner  
Conductor Philippe Jordan – Director  
Lydia Steier – Sets Momme Hinrichs –  
Costumes Alfred Mayerhofer  
Cast Gunther Groissbock, Clay H. Illey,  
Ludovic Tézier, Daniel Jenz, Wolfgang  
Bankl, Marcus Pelz, Malin Bystroem,  
Ekaterina Gubanova, Ilia Stanle

## ZÜRICH

**Opernhaus**  
Falkenstrasse 1 - CH-8008 Zürich  
(Svizzera)  
Tel.: (+41) 44 /268 66 66  
[www.opernhaus.ch](http://www.opernhaus.ch)

April 13, 16, 24, 27 – May 4  
*LOHENGRIN*

Music and libretto by Richard Wagner  
Conductor Axel Kober – Director Andreas  
Homoki – Sets Wolfgang Gussmann  
– Costumes Gussmann and Susana  
Mendoza

Cast Christof Fischesser, Piotr Beczala,  
Simone Schneider, Martin Gantner, Anna  
Smirnova, Michael Kraus, Christopher  
Willoughby, Felix Gygli, Tomislav  
JukicMaximilian Bell

April 21, 25 – May 2, 6, 9, 17, 21, 29  
– June 1

*DIE TOTE STADT*

Music by Wolfgang Korngold – Libretto by  
Paul Schott

Conductor Lorenzo Viotti – Director and  
Sets Dmitri Tcherniakov – Costumes  
Elena Zaytseva

Cast Eric Cutler, Vida Mikneviciutė, Bjorn  
Burger, Evelyn Herlitzius, Rebecca Olvera,  
Siena Licht Miller, Nathan Haller, Alvaro  
Diana Sanchez

April 26 – May 3, 8, 11, 15

*RIGOLETTO*

Music by Giuseppe VerBy – Libretto by  
Francesco Maria Piave

Conductor Andrea Sanguineti – Director  
Tatjana Gurbaca – Sets Klaus Grunberg –  
Costumes Silke Willrett

Cast Liparit Avetisyan, Quinn Kelsey,  
Branda Rae, Brent Michael Smith, Elena  
Maximova, Stanislav Vorobyov, Andrew  
Moore, Daniel Norman, Samson Setu,  
Maria Stella Maurizi, Sylwia Salamonska,  
Steffan Lloyd Owen

May 6, 8, 10, 14, 16,

*JACOB LENZ*

Music by Wolfgang Rihm – Libretto by  
Michael Frohling

Conductor Adrian Kelly – Director Mélanie  
Huber – Sets and Costumes Lena Hiebel

Cast Yannick Debus, Maximilia Bell,  
Maximilian Lawrie, Marie Lombard, Slavia  
Sriker, Indyana Schneider, Dominika  
Stefanska, Felix Gygli, Lobel Barun

May 18, 22, 24, 31 – June 3

*DON PASQUALE*

Music by Gaetano Donizetti – Libretto by  
Giovanni Ruffini

Conductor Ivan López-Reynoso – Director  
Christof Loy – Sets Johannes Leiacker –  
Costumes Barbara Drosihn

Cast Pietro Spagnoli, Florian Sempey/  
Konstantin Shushakov, Andrew Owens,  
Olga Peretyatko, Samson Setu, R.A.  
Guther, David Foldszin, Ursula Deuker

May 29 – June 1, 7, 12, 15,

*SALOME*

Music by Richard Strauss – Libretto by  
Hedwig Lachmann

Conductor Simone Young – Director  
Andreas Homoki – Sets Hartmut Meyer –  
Costumes Mechthild Seipel

Cast John Daszak, Michaela Schuster,  
Elena Stikhina, Kostas Smoriginas, Omer  
Kobiljak, Siena Licht Miller, Nathan Haller,  
Raul Gutierrez, Christian Sturm, Daniel  
Norman, Christopher Willoughby, Xuenan  
Liu, Martin Zysset, TomislavJukic, Andrejs  
Kruatojs, Andrew Owens, Alvaro Diana  
Sanchez, Maximilian Lawrie, Lobel Barun,  
StanislavVorobyov, Felix Gygli, Valery  
Murga, Maximilian Bell, Cheyne Davidson

June 28 – July 1, 4, 9, 12

*LES CONTES D'HOFFMANN*

Music by Jacques Offenbach – Libretto  
by Jules Barbier and Michel Carré

Conductor Antonino fogliani – Director  
Andreas Homoki – Sets and Costumes  
Wolfgang Gussmann

Cast Saimir Pirgu, Marina Viotti, Katrina  
Galka, Adriana Gonzales, Lauren  
Fagan, Maria Stella Maurizi, Andrew  
Foster-Williams, Nathan Haller, Valeriy  
Murga, Steffan Lloyd Owen, Christopher  
Willoughby, Maximilian Lawrie, Lobel  
Barun, Daniel Norman, Stanislav Schmid,  
Samson Setu



87° Festival del  
**Maggio Musicale  
Fiorentino**  
Spettacolo inaugurale

**Opera**

**Richard  
Strauss**

# Salome

**Dal 13  
al 27 aprile**

Maestro concertatore e direttore  
**Alexander Soddy**

Regia  
**Emma Dante**

**Orchestra del Maggio  
Musicale Fiorentino**



Si ringrazia Ferragamo  
per il sostegno



# TEATRO ALLA SCALA

Fondazione di diritto privato

INTESA  SANPAOLO

## APRILE 2025

MARTEDI	1 ore 19:30	OPERA <b>L'opera seria</b> di Florian Leopold Gassmann
MERCOLEDI	2 ore 20	OPERA <b>Tosca</b> di Giacomo Puccini
GIOVEDI	3 ore 19:30	OPERA <b>L'opera seria</b> di Florian Leopold Gassmann
VENERDI	4 ore 20	OPERA <b>Tosca</b> di Giacomo Puccini
DOMENICA	6 ore 14:30	OPERA <b>L'opera seria</b> di Florian Leopold Gassmann
DOMENICA	6 ore 20	CONCERTO - GRANDI PIANISTI ALLA SCALA <b>Igor Levit</b> pianoforte Musiche di Johann Sebastian Bach, Johannes Brahms e Ludwig van Beethoven
MARTEDI	8 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
MERCOLEDI	9 ore 19:30	OPERA <b>L'opera seria</b> di Florian Leopold Gassmann
VENERDI	11 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
SABATO	12 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
DOMENICA	13 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
MERCOLEDI	16 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
GIOVEDI	17 ore 20	CONCERTO - STAGIONE ORCHESTRE OSPITI <b>Orchestra e Coro Pygmalion</b> <b>Raphaël Pichon</b> direttore Musica di Johann Sebastian Bach
VENERDI	18 ore 20	BALLETTO <b>Peer Gynt</b> di Edward Clug
DOMENICA	27 ore 20	OPERA <b>Il nome della rosa</b> di Francesco Filidei
LUNEDI	28 ore 20	BALLETTO <b>Spettacolo della Scuola di Ballo dell'Accademia Teatro alla Scala</b>
MERCOLEDI	30 ore 20	OPERA <b>Il nome della rosa</b> di Francesco Filidei

## MAGGIO 2025

SABATO	3 ore 20	OPERA <b>Il nome della rosa</b> di Francesco Filidei
LUNEDI	5 ore 20	CONCERTO - STAGIONE SINFONICA <b>Susanna Mälkki</b> direttrice Musiche di Robert Schumann e Richard Strauss
MARTEDI	6 ore 20	OPERA <b>Il nome della rosa</b> di Francesco Filidei
MERCOLEDI	7 ore 20	CONCERTO - STAGIONE SINFONICA <b>Susanna Mälkki</b> direttrice Musiche di Robert Schumann e Richard Strauss
GIOVEDI	8 ore 20	CONCERTO - STAGIONE SINFONICA <b>Susanna Mälkki</b> direttrice Musiche di Robert Schumann e Richard Strauss
SABATO	10 ore 20	OPERA <b>Il nome della rosa</b> di Francesco Filidei
MERCOLEDI	14 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill
GIOVEDI	15 ore 20	BALLETTO <b>Gala per Carla Fracci</b>
SABATO	17 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill
DOMENICA	18 ore 20	OPERA IN FORMA DI CONCERTO <b>Mitridate, re di Ponto</b> di Wolfgang Amadeus Mozart <b>Les Talens Lyriques</b> <b>Christophe Rousset</b> direttore
LUNEDI	19 ore 20	CONCERTO - RECITAL DI CANTO <b>Joyce DiDonato</b> mezzosoprano <b>Craig Terry</b> pianoforte
MARTEDI	20 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill
GIOVEDI	22 ore 19	GRANDI SPETTACOLI PER PICCOLI E FAMIGLIE <b>Katia &amp; Marielle Labèque</b> pianoforte <b>Alessandro Baricco</b> voce recitante Musiche di Maurice Ravel e Camille Saint-Saëns
VENERDI	23 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill
MARTEDI	27 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill
MERCOLEDI	28 ore 20	CONCERTO - GRANDI PIANISTI ALLA SCALA <b>Jan Lisiecki</b> pianoforte Musiche di Chopin, Bach, Rachmaninov, Szymanowsky, Messiaen e Górecki
VENERDI	30 ore 20	OPERA <b>Trittico Kurt Weill</b> di Kurt Weill

Maggiori dettagli sugli spettacoli e sui cast sono disponibili sul sito e presso la Biglietteria del Teatro, aperta dal lunedì al sabato dalle 12 alle 18 e da 2 ore prima di ogni recita. Informazioni: tel. 02/72003744.  
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