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REMEMBRANCE AND APPRECIATION

Trajectories

2024-2025

Opéra Royal de Wallonie-Liège

OPERAS

LA TRAVIATA

13 > 24.09

KÁT'A KABANOVÁ

18 > 26.10

LA PÉRICHOLE

20 > 31.12

TRISTAN UND ISOLDE

28.01 > 08.02

GUILLAUME TELL

12 > 20.03

WERTHER

13 > 22.04

DON PASQUALE

17 > 28.05

LE NOZZE DI FIGARO

20 > 28.06

BALLET

GISELLE

14 > 17.11

CONCERTS

UN AVANT-GOÛT DE...

01.09

MUSICA DA CAMERA

22.09 > 08.06

PUCCINIANA

29.11

LA DAMNATION DE FAUST

28.03

L'OPÉRA FÊTE LA MUSIQUE

21.06

EVENT

**INTERNATIONAL OPERA
CONDUCTING COMPETITION**

10 > 15.02

YOUNG AUDIENCE

LE CHÂTEAU ENCHANTÉ

19 > 27.11

**LA BELLE ET FRANÇHE AVENTURE
DE PETIT-GUILLAUME**

24.01 > 07.02

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LETTER FROM THE PUBLISHER

2 Our Autobiography...in its Way

CENTENNIAL SPECIAL

- 4 Puccini's Operas
- 5 Essays in Remembrance
- 6 Singing like Wayne
- 8 Emma Destinn aka Minnie: A Courageous Girl
- 10 The mistery of *Turandot*
- 12 The Unfathomable Heart of Turandot
- 13 The Moon and the Other Side of the Moon
- 15 Magda for the First Time
- 17 Magda: Between the Pleasure Principle and the Reality Principle
- 18 Fox, Tango, and Ragtime
- 20 Sour Angelica: love denied. The Silence. The Peace
- 21 Suor Angelica born Geraldine Farrar
- 23 La Zia Principessa: The Other Puccini and Contralto Voice
- 25 The Divine Claudia (Muzio): Giorgetta and Puccini
- 28 Giorgetta: the Drama of Denied Happiness
- 29 Lauretta: Born Florence Easton
- 31 Gianni Schicchi and Lauretta: a Family of Rascals
- 35 Scarpia's Challenge
- 37 The Face of Tosca: From Angelica Catalani to Hariclea Darclé
- 39 Tosca: the Theater of Deception in the Shadow of Castel Sant'Angelo

CURRENT EVENTS

41 TORRE DEL LAGO Pier luigi invents a Festival full of important proposals

THEATRES OF ITALY

- 50 VENETO The Arena - The Magical World of Opera
- 63 THE GRAND THEATER LA FENICE The art of Rising Again

FESTIVALS

- 56 BAYREUTH The Many Reasons to go to Bayreuth
- 58 SALZBURG FESTSPIELE Great Music in the City of Mozart
- 60 The Mystery of Being from Friedrich to Contemporary Work
- 61 GLYNDEBOURNE Glyndebourne Festiva: An Oasis of Music
- 68 AIX-EN PROVENCE A Festival Between Innovation and Tradition

INTERVIEWS

71 MARINA REBEKA The Power of Music and Voice

FROM ABROAD

- 75 Tirana Madama Butterfly
- 77 Paris Don Quichotte
- 79 Muscat Homage to Maria Callas, La Bohème
- 81 Barcelona Cinderella
- 82 Dresden Dresden Festspiele
- 83 Madrid Die Meistersinger von Nürnberg, Il Tenorio
- 85 Madrid La verbena della paloma
- 86 Las Palmas di Gran Canaria Roberto Devereux
- 87 Liège I Capuleti and i Montecchi
- 89 Zurich Der Ring des Nibelungen
- 91 Zurich L'Orfeo
- 92 Leipzig Lady Macbeth of Mtsensk
- 94 Halle Amadigi di Gaula
- 95 Malaga Manon Lescaut

CENTENNIAL SPECIAL

96 A Remembrance by Steve Acunto

CALENDAR

102 Program by Aurora Alba

Our Autobiography . . . in its Way

By **Steve Acunto**

The opera is its own brilliant, lyrical and universal language.

Opera is performed throughout the world every night of the year from a repertoire of maybe 100 longstanding classics, of which the top 25 are performed constantly because of their beauty and enduring significance. The opera, to borrow a phrase from the poet Ezra Pound, is “news that stays news” presented beautifully in its unique package: music, spectacle and live, accomplished vocal artistry. It is a great social and cultural event all in one – termed recently by Simon Banks “the autobiography of western civilization”, something of an exaggeration, perhaps, but you get the point.

The art and its demanding standards must be sustained. Despite opera lovers’ undying sentimentality about opera’s legendary performers, composers and their work, the artists of today continue to deliver the understandings and interpretations that outdistance other art forms and, in some cases, older artists. While many of us revel in the past, those voices in vinyl or CD or whatever media we access, we must commit to keeping this stunningly beautiful art form alive.

To this end, we have forged a collaboration between the Italian magazine L’Opera, its founder, Sabino Lenocci, and our publishing group in the United States, to bring much of the content of L’Opera together with bright editorial features to English speakers in the USA, Canada, the UK, Australia, New Zealand and elsewhere in Asia, from our Greenwich CT, London, Milan and Singapore offices. Our goal is to reach the largest audience in the world 10 times per year in print and regularly on line. Twice per year in large, printed editions with substantial features we will present opera lovers’ luxury options along with the world’s most complete opera calendar. L’Opera, Realities and Passions will include thoughtful retrospectives and forward-looking news for opera lovers who travel to the splendid theaters across the globe where audience, ambience and amazing staging all embrace the high notes of this highest art for its

transforming value and uplifting sensibility.

Welcome to new pages in our unfolding, shared autobiography: L’Opera, Realities and Passions.

A Petite Coup in Palm Beach

Anna Netrebko will perform at the Palm Beach Opera in February.

You read that right. While well known for the list of illustrious artists who have performed at PB Opera’s Annual Gala – a kind of Hope diamond event in a town full of the best jewelry anywhere, Ms. Netrebko’s performance in Palm Beach will be historic as it is her first in the United States since 2019. She continues to headline productions throughout Europe – having recently appeared as Turandot at La Scala, as Tosca at Verona, followed by Nabucco and Il Trovatore in Berlin, La bohème in Monte-Carlo, and, just ahead, La forza del destino to inaugurate La Scala’s 24/25 season. She will interpret Ariadne auf Naxos and The Queen of Spades in Vienna.

Once among the biggest stars of the Metropolitan Opera, she regularly sold out the house and appeared in 16 Met in HD broadcasts. Her falling out with the company was highly publicized when the Met cancelled her future contracts as the administration took a political stance in response to Russia’s ongoing invasion of Ukraine. Putting aside what many see as blatant discrimination based on the national origin of artists who have nothing to do with their fatherland’s military decisions, Ms. Netrebko has bravely spoken out in opposition to the war in Ukraine and distanced herself from the Russian government, and is now seen in Russia as a traitor.

The date is February 3rd, 2025 for “An Evening with Anna Netrebko,” at The Breakers in Palm Beach. Ms. Netrebko will partner with pianist Ángel Rodríguez in an intimate recital program. All funds raised from the evening will support PBO’s mission of educational programming, transformative

artist training, and world-class mainstage performances. The Gala will be chaired by noted philanthropist Veronica Atkins.

Palm Beach Opera's 2025 season includes classic productions of *Roméo et Juliette*, *La traviata*, and *The Marriage of Figaro*.

Great lift for the opera, the artist, and Palm Beach.

Unesco, Center Stage

Italian lyric opera is now recognized by UNESCO as a global cultural treasure.

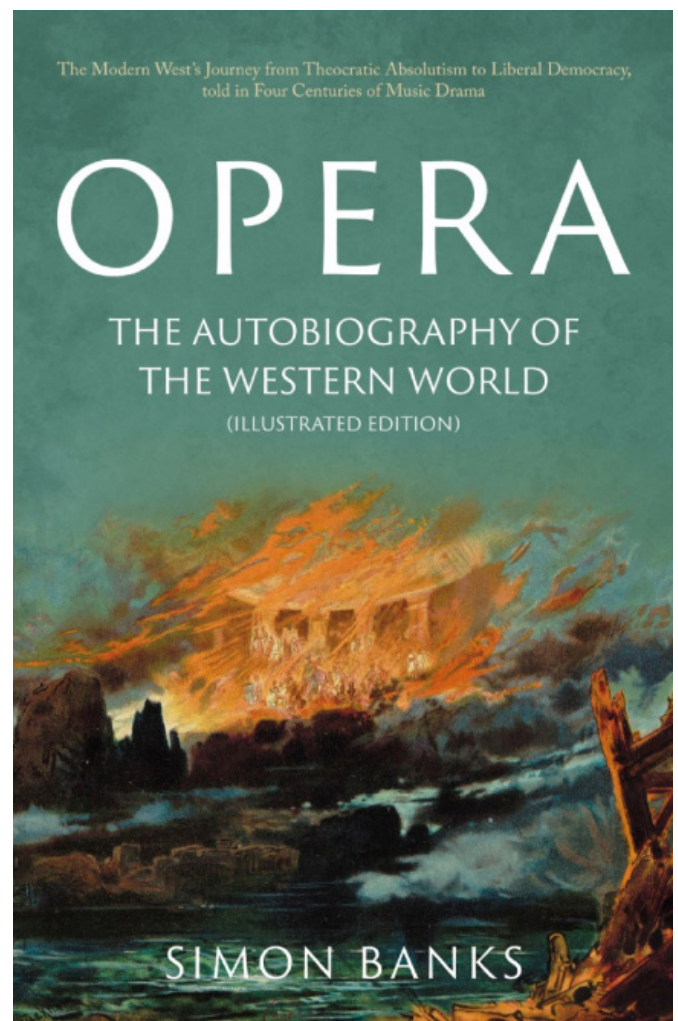
Conductor Riccardo Muti presided over an orchestra of 170 musicians from Italy's 14 opera houses, joined by over 314 choral singers and a cast of worldwide opera stars who delivered a greatest hits of Italian opera from Verdi to Puccini, Donizetti to Bellini for an appreciative crowd when Prime Minister Giorgia Meloni attended the celebration of this accord at Verona's great outdoor arena in August. La Scala's two-star dancers, Roberto Bolle and Nicoletta Manni, also performed.

Joining Italian opera stars like Luca Salsi, Francesco Meli and Vittorio Grigolo were international stars including German tenor Jonas Kaufmann, Australian soprano Jessica Pratt and Peruvian tenor Juan Diego Florez. Russian soprano Anna Netrebko canceled at the last minute due to illness.

While UNESCO included Italian opera on its intangible cultural heritage list in December, the Arena proved a fitting place to celebrate the milestone. The ancient stone amphitheatre built by the Romans is home to a popular summer opera festival that for generations has made opera accessible to the uninitiated with lavish productions. More than half of the 400,000 spectators at the Arena each summer are foreigners – a message about the prestige and particularity of the venerated – and now UNESCO recognized – art form.

SA

"I am here to testify to my enthusiasm and my pride for the fact that Italian lyric opera has received this great recognition," Muti told the crowd. "Of course, this is an important moment, because recognition is never a point of arrival but a point of departure," he stated adding: "The great masterpieces are our heritage, which we Italians have given to the world."



From “Le Villi” to “Turandot”:
The Complete List of Puccini’s Iconic Works

Puccini’s Operas (1884-1925)

- ♦ *Le Villi* (1884)
- ♦ *Edgar* (1889)
- ♦ *Manon Lescaut* (1893)
- ♦ *La Bohème* (1896)
- ♦ *Tosca* (1900)
- ♦ *Madama Butterfly* (1904)
- ♦ *La Fanciulla del West* (*The Girl of the Golden West*) (1910)
- ♦ *La Rondine* (1917)
- ♦ *Il Trittico* (1918) - A set of three one-act operas:
 - *Il Tabarro* (*The Cloak*)
 - *Suor Angelica* (*Sister Angelica*)
 - *Gianni Schicchi*
- ♦ *Turandot* (1926, completed posthumously by Franco Alfano)

Centennial

100 years since the master put down his pen.

Essays in Remembrance

Celebrating Giacomo Puccini 1858 -1924



Singing like John Wayne

By Giancarlo Landini

Caruso's career at the Met was in full swing.

In 1903, a silent film called *The Great Train Robbery* premiered. You can still find it on YouTube (<https://www.youtube.com/watch?v=cT6Pz9t89Lk>). Watch it all, or dip in where you like. A couple of moments to note: at 10:22, you'll hear the Polka—the saloon of Minnie; at 13:24, it's straight into the third act of *La Fanciulla del West*.

It's not the first silent western, but it's the first with a real plot. Minnie and her bandit lover, Ramerrez, could easily belong to this story.

As for *La Fanciulla del West*, it never carried the same weight for Caruso as *Tosca* or *La Bohème*. In fact, it's never been as popular. When Caruso made his Met debut

in *Tosca* on December 2, 1903, he stunned everyone with his original interpretation. His performance in the final act was especially moving. *The New York Times* noted that he broke with previous portrayals of Cavaradossi (Giuseppe Cremonini and Emilio De Marchi, who had created the role in Rome).

La Fanciulla was a big success with the public (though critics were more reserved). Caruso's career at the Met was in full swing, and less than a month before the opera's premiere, he had debuted as Renaud in *Armide* by Gluck. The critics had already started comparing him to Jean de Reské, the former Met star. Caruso wasn't quite the ideal "grand tenor" for *Armide*, but he kept busy, performing roles like Canio in *Pagliacci*, Radamès in *Aida*, and Enzo in *La Gioconda*—just to stay in top form.

When *La Fanciulla* opened at the Met, it was a triumph. Caruso, Emma Destinn, and Pasquale Amato shone. *The New York Herald* wrote:

"Mr. Caruso, as Dick Johnson, had one of the best rôles that has ever fallen to his lot. Despite his nationality, he looked the part, and he acted it with naturalness. Vocally he was glorious, especially in the last act, in the solo preceding the threatened lynching. In the final duet his voice and Miss Destinn's had appealing qualities that brought tears to many eyes."

Sylvester Rawling of *The Evening World* praised him as a "Real Actor." Caruso wasn't just a singer—he was a compelling performer.

The real tragedy? He never recorded anything from *La Fanciulla del West*. It's strange. There's a widely circulated false recording of "Ch'ella mi creda" attributed to him, but it's not his voice—it's Jussi Björling. It's a shame, because we'll never hear Caruso in this role, and that's a loss for the ages.

Mario del Monaco

He made his debut as Dick Johnson in 1947 in Rio de Janeiro and kept the role in his repertoire until 1963, at the Opera di Roma. He also recorded it for Decca. In 1954, he was conducted by Dimitri Mitropoulos in Florence. You can listen to a live recording from the May Musicale Fiorentino here (<https://www.youtube.com/watch?v=ipc9JsA7yI0>). Does he sing like Wayne? Maybe. Maybe not. Certainly more so than in his Decca recording, where he sounds more like Otello lost in a California forest. It's a pity, though, that the hint of sobbing and the emphasis on Minnie's name come

Enrico Caruso,
Dick Johnson



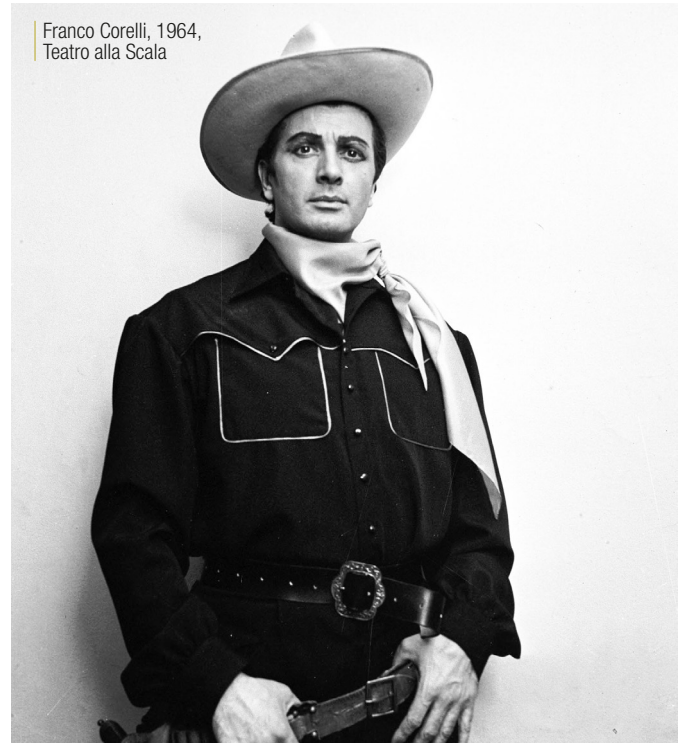


across as just a bit too *Verista*, which detracts from the phrase's subtle, refined expression.

Franco Corelli

He made his debut as Dick Johnson in 1955 at the Fenice in Venice. In 1956, he performed *La Fanciulla del West* at La Scala. The reader can listen to a live recording from the Piermarini theater here (<https://www.youtube.com/watch?v=VOSNMvYgFPs>). Whoever put this together did a great job, assembling photos and captions. If you have the score, you have everything you need for a thoughtful judgment.

First, the tone: Corelli's voice has a vibration (the fools called him "pecorelli") that imbues the singing with a sense of lived-in suffering. It transforms Dick into a Puccinian version of the ancient tenors of the "beautiful death"—those whose sublime passion in facing the Creator defined them. Hungry and destitute, they were beautiful. When, in the passage before "Ch'ella mi creda," he exclaims "della donna ch'io amo," it's striking. You can hear all the deep expression Puccini demands. "Ch'ella mi creda" vibrates with a manly, heartfelt virility. Does he sing like Wyne? I would say yes. There's drive, intimate emotion, and he's not affected by any grandiose gestures. He avoids sobs (whether small or large). The name "Minnie" is spoken without any pretension. He takes the first B-flat ("ed io non tornerò") with full power and holds it just enough. It shouldn't be held. But, of course, all tenors seize that opportunity. They're tenors. He grabs the other B-flat with force. And leaves an impression. Corelli gives the high notes a kind of human suffering; it becomes a true psychological stroke. It carries the resigned despair



of someone who knows the hour has passed and, in this case, cannot imagine a happy ending. Who after him has sung like Wyne? One, certainly.

Plácido Domingo

Meanwhile, the tone is just right—that "brown" timbre (as Celletti would say) that suits Puccinian heroes perfectly; a warm, human sound, without any affectation. Then, an expressive voice. Moved, but restrained. Virile. And then there are the two B-flats. Taken with grit, the sound pulling back. You could almost chalk it up. Like Beckmesser. But, aside from the questionable emission, this Dick would truly make Minnie fall in love.

E se Minnie...

...But what if Minnie fell in love with the character of Dick from Alfredo Kraus? It's a provocation. Kraus never sang *La Fanciulla del West*, nor would he have ever sung it. But he did sing "Ch'ella mi creda" (<https://www.youtube.com/watch?v=elhOAgXcNoU>). What stands out? First, the diction: crystal clear. Then, the weight of the voice: not overwhelming; he never burdens the vowels (sometimes, Corelli does). And the timbre: youthful. Perhaps even too elegant. What if Dick were a gentleman bandit? In a few phrases, the phrasing loses some tension (for example, on "passeranno"). But overall, he holds it together. It's a strange, unusual portrait. If Minnie were to run off with Alfredo Kraus? We'd be left dumbfounded. Or maybe not. They'd probably go far away. Maybe they'd decide to work in the theater. He as a tenor, she as a soprano. And they'd sing *Les Huguenots*. Dick and Minnie at home. Raoul and Valentina on stage. ■

Emma Destinn aka Minnie: A Courageous Girl

By Alberto Bazzano

Is it possible to create a character that leaves a lasting impression in just 15 minutes? One might say it's very difficult. But not impossible. This is clearly demonstrated by the other protagonist of *Suor Angelica*. Amid the chatter of the nuns, Angelica's figure emerges. But facing Angelica stands the other: the Zia Principessa. Let's not overlook the name: she is the Zia Principessa, tasked with settling the family's affairs with Angelica; with closing any possibility of redemption, by delivering (only because requested) the news of the son's death—the son whose crime stained the family's pure coat of arms.

Puccini hadn't given much room for mezzo-sopranos or contraltos, except for Tigrana in *Edgar* (only in the third version). There was no place for them in *La Bohème*, where Musetta was a sparkling soprano. Nor in *Tosca*. But here, where could such roles have fit? *La Fanciulla del West* marks a turning point in Puccini's output. The model of his early works, up to *Madama Butterfly*, is abandoned in favor of a new compositional approach that will take root in *Il Trittico* and *Turandot*.

Beyond the western subject, which is a unique presence in the landscape of musical theater, and the innovative solutions in the score; the opera is also notable for its unconventional choice of vocal roles. With the exception of the minor character of the Indian Wowkle, sung by a mezzo-soprano, *Minnie* is the only female voice in an otherwise male-dominated context.

The character of Minnie has two distinct sides, each with its own musical identity. The resolute, vigorous, wild side, necessary to face the rough men who crowd the miners' camp at the foot of Cloudy Mountain. And the sweet, caring, virginal side, the woman who has not yet danced her first dance or received her first kiss. A duality that the performer must fully embrace, both vocally and dramatically. In musical theater, singing and acting must always go hand in hand, but especially in an opera like *La Fanciulla del West*, where declamation dominates, opening the way for forms of acting without musical intonation.

Minnie, therefore, requires a skilled singer-actress, and this is what Puccini sought in foreign performers. Compared to the Italians, he found them more refined in their acting, as he clearly stated in an interview: "Rather, I must not fail to mention that foreign singers are far more accomplished and expressive actors than our own, so much so that they often make up for their relative vocal shortcomings with excellent mimed performances."

At the world premiere on December 10, 1910, at the Metropolitan in New York, the role of Minnie was sung by Emmy Destinn, a Czech soprano with a powerful voice. She was joined by Enrico Caruso as Dick Johnson and Pasquale Amato as the sheriff, under the baton of Arturo Toscanini.

Destinn was a familiar face at the Met. Before taking part in



the launch of *La Fanciulla del West*, in the fall of that year, she had already performed *Aida* and *Gioconda* (both with Caruso), and also played Santuzza in *Cavalleria Rusticana*. Caruso, on the other hand, had also sung in the *Armide* of Gluck, which had opened the season. The French *tragédie lyrique* was hardly his cup of tea, and in the role of Renaud, he appeared rather ridiculous. Additionally, he was out of shape. Mary Watkins Cushing, the biographer of Swedish soprano Olive Fremstad, who was his co-star that evening, described Caruso's performance: "Caruso was too fat to credibly portray a crusader in love, and wore a ridiculous wig that made him look like Benjamin Franklin. In the opera, his supposed beauty saves Renaud from Armide's dagger, but nothing could save him from the mortifying moment when the sofa, not only weighed down by roses but by his substantial weight and that of his beloved Armide, was supposed to fly away. At this

point, it became painfully obvious that the lovers' caresses had something strained and spasmodic about them. Their smiles were frozen on their frightened faces as they prepared for the jolts and bumps from a kind of hydraulic lift that was supposed to raise them two meters off the ground. They got stuck, and the dangling garlands, which were meant to hide the mechanism, swayed so violently that the stage lights revealed even the machinist operating the lift."

Things went much better at the premiere of *La Fanciulla del West*: 47 curtain calls (with Puccini crowned with a silver wreath on the fifth), amidst a flurry of Italian and American flags. The echo of the success quickly reached Italy, with newspapers giving immediate coverage. The next day, *Rivista Teatrale Melodrammatica* didn't hold back the praise, declaring all the artists "absolutely great."

Emmy Destinn was a stage name. She was born Ema Kittlová in Prague on February 26, 1878. She began studying the violin early and gave her first public concert at the age of eight. When she realized she had a voice, she began taking lessons from Maria Destinn-Löwe, a renowned mezzo-soprano who had retired from the stage and turned to teaching. Between the 1860s and 1870s, Maria Destinn had shone especially in Italy. She had performed several times at La Scala, in Rome, and in Turin, and had taken part in the Italian premiere of *Lohengrin* in Bologna, where she was unrivaled as the Princess of Eboli in *Don Carlos*. Grateful to her teacher, Ema Kittlová adopted the name of Destinn.

Her career didn't start easily. She debuted in Dresden in 1897 in *Cavalleria Rusticana*, but she didn't make a great impression. Moreover, her political views (she supported Czechoslovak independence) made her unpopular both in Dresden and in Prague. She relocated to Berlin, where in 1898 she performed *Cavalleria* again and began a long collaboration that lasted until 1908, including the local premiere of *Salome* by Strauss. She took flight in 1901 with *The Flying Dutchman* at Bayreuth. In 1904, she took on the role of Donna Anna in *Don Giovanni* at Covent Garden, where she would return every year until 1914, playing Cio-Cio-San in the London premiere of *Madama Butterfly* (1905). She crossed the Atlantic, and on November 16, 1908, she debuted at the Met in *Aida*, which also marked the beginning of Arturo Toscanini's U.S. career. In December, she sang in a new production of *Cavalleria Rusticana* with Caruso and Amato. In January, she performed *La Wally* by Catalani (a U.S. premiere) and in February *Die Meistersinger von Nürnberg*. Her tenure at the Metropolitan was frequent, interrupted only by the winds of war. Returning to Prague, she suffered the same fate as her fiancé, baritone Dinh Gilly: she was arrested and interned. The situation devastated her, and her voice suffered. She sang again at Covent Garden (1919) and at the Met (1919–21). Then she decided to retire from public life.

With a solid technique and a powerful, expansive voice, Emmy Destinn was a dramatic soprano who navigated a vast repertoire, ranging from Mozart to Wagner, including Verdi and the composers of the "Giovane scuola italiana." She knew how to adapt her voice to fit the lyrical demands of Puccini's operas, making her instrument ideal for the composer's dramatic world. Her performances were marked by a versatility that allowed her to seamlessly move between emotional and stylistic registers, always adjusting her voice to the specific needs of the role without ever compromising her expressive intensity.

Her recording of *Un bel dì vedremo* (the HMV version, which



is more refined than the Victor recording) is a perfect example of her ability to produce a soft emission, filled with nostalgia. This reading is imbued with a sweetness that never falls into sentimentality but instead conveys a deep, authentic melancholy. In contrast, her Columbia recording of *Voi lo sapete o mamma*, showcasing her verismo side, reveals the power of her voice as a conduit for burning passion. Here, the word becomes the focal point of her expression, conveying an intense and devastating love without succumbing to excess, maintaining a focused energy and restraint that sets her apart from other sopranos, such as Eugenia Burzio. Though Burzio's first part is excellent, she cannot contain some of her more exaggerated expressions in the second act, highlighting the superior qualities of Destinn's approach.

Puccini's choice to cast Destinn as Minnie proved to be particularly astute. The Czech soprano possessed all the qualities necessary to interpret the two sides of this complex character. Minnie is a role that alternates between moments of wild energy and passion—typical of the western setting—and moments of sweetness and virginal purity, which Destinn rendered with extraordinary effectiveness. Her ability to modulate her voice, shifting from intense dramatic peaks to delicate lyrical moments, captured the multifaceted nature of Minnie—a young woman capable of using love as a means of redemption, yet also able to withstand the harsh realities of a rugged, masculine world. Destinn's interpretation not only captivated the audience but gave a profound, human sense to Puccini's character, making Minnie both compelling and deeply relatable.

The mystery of *Turandot* By Alberto Bazzano

On April 25, 1926, *Turandot* by Giacomo Puccini premiered at La Scala. The composer from Lucca had passed away in Brussels in November 1924 without completing the opera—an unfinished project that deeply saddened him—but he left behind a sketch and a series of notes that Franco Alfano would use (freely) to compose the final act, which is still performed as the standard version today. At the premiere, Arturo Toscanini laid down his baton after the death Set Design of Liù, and, as reported by Eugenio Gara, he declared that the opera ended there because the composer had died.

The soprano Rosa Raisa, who enjoyed Toscanini's admiration (the conductor had previously employed her as Asteria in the premiere of *Nerone* by Arrigo Boito), sang the role of the title character. Like *Turandot*, *Nerone* is also an unfinished opera. Toscanini believed in the work's worth and had promised Boito, on his deathbed, that he would perform it. And so it was. The missing sections were completed by Antonio Smareglia and Vincenzo Tommasini, and the opera premiered at La Scala on May 1, 1924. Originally, the premiere was scheduled for the second week of March, but Toscanini decided to wait for Raisa, who was overseas with the Chicago Civic Opera Company until March 18, when she performed *La Juive* in Denver. She boarded a ship to Genoa and, under the guidance of Maestro PaNice, learned her part of Asteria during the crossing.

La Scala assembled a stellar cast: in addition to Raisa, the performance featured Aureliano Pertile in the title role, Marcel Journet, Carlo Galeffi, Ezio Pinza, and Luisa Bertana. The opera received a triumphant reception. It was broadcast on the radio and listened to by Mussolini and Pope Pius XI.

As reported by *Corriere della Sera*: "More than the eager desire to finally hear the opera, the name of which has been so often spoken and promised for so many years, there was last night in the audience a sense of participation in a grand, solemn event. One could not dissociate from the emotion of the pure beauty of *Nerone* the thought of the deceased artist [...] The theatre truly had the solemnity of a temple: that imposing austerity that La Scala assumes in its historical moments [...]"

The role of Asteria is one in which Boito called upon every possible vocal resource: a soaring voice, dramatic emphasis, elasticity, range, and fullness of tone, both in the lower and upper registers. Raisa responded superbly to all these demands, but more than that, she brought a refined sense of depth and understanding to the character, giving Asteria a physicality and movement that perfectly conveyed her inner meaning.

The judgment of the *Secolo* critic aligns: "Rosa Raisa has returned to the veil of 'Asteria', after a ten-year absence. A



Rosa Raisa as Turandot, photo by Studio Castagneri in Milan, 1924

warm welcome to her [...]. She portrayed the tragic lover with extraordinary vehemence and full effectiveness. Her dramatic artistry matches her prowess as a singer."

During rehearsals for *Nerone*, Puccini met Raisa and confided that he had thought of her for the role of Turandot. So, the soprano arrived at the 1926 premiere under the most auspicious circumstances: with Toscanini's approval and Puccini's blessing. This, however, could not be said for the role of Calaf, which was the subject of heated debate, ultimately favoring the Spaniard Miguel Fleta, with his warm

and sensual voice, over the more brilliant and heroic Giacomo Lauri Volpi.

Among the female characters in Puccini's operas, Turandot holds a unique position. The opera itself diverges from the usual trajectory of his work. Carlo Gozzi's libretto led Puccini into the realm of fairy tales, engaging with the fantastic, but in a different manner than in his early works, where the supernatural first appeared in *Le Villi*.

Turandot is a tortured figure, obsessed with a mission to avenge her ancestor Lo-u-Ling's dishonor. But beneath this fractured personality, behind a steel veil, there pulsate deep, unexpressed emotions intertwined with the character's lyrical dimension. Puccini was keenly aware of this, as evidenced in his letter to Renato Simoni, in which he urged the librettist to focus on "the amorous exaltation of Turandot, which for so long has been suffocated beneath the ashes of her great pride."

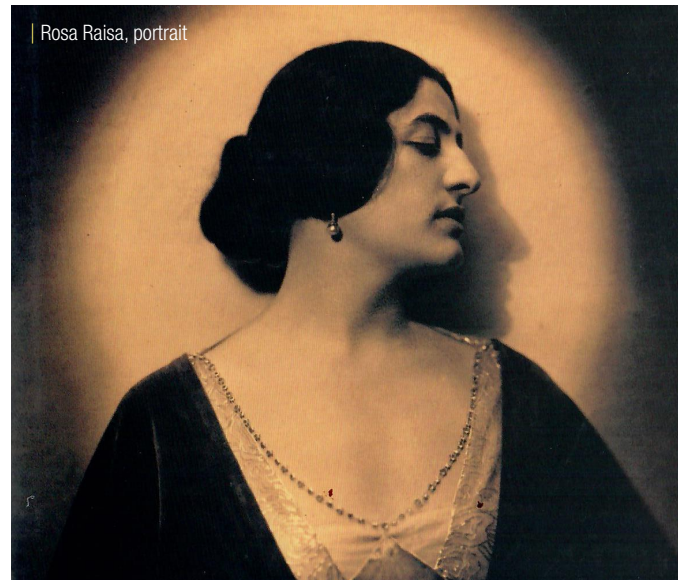
In this context, Rosa Raisa delivered a decisive interpretation. She brought justice to the character of the Princess of Peking, highlighting the contrasting aspects of her soul. Her voice possessed the strength and dramatic incisiveness necessary to tackle the demanding second-act duet. Yet, at times, it could soften, becoming ethereal and fluid to capture the tender nuances the score demands when the character's authentic emotions start to surface.

Nevertheless, her voice was not traditionally "Puccinian" in the strictest sense, and the evolution of her career attests to this. Her ventures into Puccini's repertoire were sporadic, especially when compared to her frequent engagements in other repertoires.

The journey begins with *La Bohème*, which premiered in Baltimore in 1913 with Giovanni Martinelli. It continues with *Tosca*, first performed in 1918 at the Municipal Theatre of Rio de Janeiro, alongside Charles Hackett and Luigi Montesanto, and subsequently revisited on numerous occasions; undoubtedly, this is the Puccini opera she performed most frequently. The following year, she tackled *Suor Angelica* at Chicago's Auditorium, and in 1922, she was hailed as Minnie in *La Fanciulla del West*, sharing the stage with the Egyptian tenor of Greek origin, Ulysses Lappas. In 1925, at the Ravinia Festival, she tackled *Madama Butterfly*, preparing for her debut as Turandot the following year. After her La Scala debut, she returned to the role of the Beijing princess in 1929 at the Colón Theatre in Buenos Aires, alongside Georges Thill, and again in 1934 in Chicago.

Even the discography offers only a faint trace of her Turandot. Only a couple of recordings capture her in *Vissi d'arte* and *Un bel di vedremo*, giving us a vague and limited impression of her contribution to the Puccini repertoire.

Raitza Burchstein was born on May 30, 1893, in Białystok, a Polish city at the time annexed to the Russian Empire, into a Jewish family. Her father was named Herschel, and her mother, Frieda Leah Krasnatawsky. Following the tragic pogrom that struck the city in 1906, she left her homeland



| Rosa Raisa, portrait

and found refuge in Naples. There, she met Dario and Ester Ascarelli, who recognized her vocal talent and introduced her to the Conservatorio di San Pietro a Majella, where she was accepted into Barbara Marchisio's voice class.

Her stage debut came in 1913 at the Teatro Regio in Parma, as part of the celebrations for the centenary of Verdi's birth. She performed as Leonora in *Oberto, Conte di San Bonifacio*, leaving a lasting impression. In Parma, she also performed *Un ballo in maschera* with Alessandro Bonci. She then flew to the United States, where, on the advice of Cleofonte Campanini, she adopted the stage name Rosa Raisa. The antisemitic prejudice underlying this choice, though disguised under a more commendable motivation, weighed heavily on the singer, who always claimed the right to make her Jewish heritage publicly known.

In Philadelphia, she participated in the North American premiere of Franchetti's *Cristoforo Colombo*, with Amedeo Bassi and Titta Ruffo. In 1914, she sang at the Théâtre des Champs-Élysées (performing *Ballo in maschera* and *Pagliacci*) and at Covent Garden (in *Mefistofele*, *Aida*, and *Le Nozze di Figaro*). Her triumphs at Rome's Costanzi Theatre in *Francesca da Rimini* and *Aida* brought her international attention. In May 1915, she debuted at the Colón Theatre in Buenos Aires, and in 1916 at La Scala (performing *Aida* with Elvira Casazza and Alessandro Dolci, and *La Battaglia di Legnano* with Giulio Crimi and Giacomo Rimini). From then on, it was a string of successes across a vast repertoire. She performed the works of Verdi and the composers of the "Giovanne Scuola," and took on roles in *Norma*, which she prepared in 1918. She also performed Meyerbeer (*Les Huguenots* and *L'Africaine*), Halévy (*La Juive*), Wagner (*Parsifal*, *Lohengrin*, *Tannhäuser*), and Richard Strauss (*Der Rosenkavalier*).

After retiring from the stage in 1937, she dedicated herself to teaching singing in Chicago. ■

On the Psychologist's Couch

The Unfathomable Heart of Turandot

By Giuliano GallLyon

The fairy tale of *Turandot* is rooted in the ancient archetype of the “blood wedding,” a central motif in many archaic myths, one intimately connected to the mystery of the feminine. In these tragic unions, where the maiden is sacrificed to the monster, we find the seed from which Turandot’s hatred of the male figure arises. It is crucial to remember that the fairy tale of *Turandot* begins with an ancient act of violence: rape. Initially, marriage is a mystery, and it is a mystery of death.

Princess Turandot challenges and overturns this archaic pattern: she, the maiden, seizes her own destiny and condemns to death any man who dares approach the mystery. This theme is by no means new in the vast landscape of ancient myth: the Danaids, for example, murdered their husbands on their wedding night, drawing strength from their rejection of marriage and male dominance.

Turandot understands that what is, for a woman, destiny, is for a man aggression—the satisfaction of his senses, violence. And so she appropriates this model, becoming the “ice woman” who imposes her own rules on the male.

The riddles she sets are nothing more than instruments of power, tools with which she distances herself from the fate that looms over her as a woman. And, to satisfy her sadistic thirst for vengeance and retribution, she stakes her own self as the prize for solving the riddles. Turandot is confident that no one will ever be able to solve them, especially the final one: her very name. She plays with herself, in a triumph of arrogance and a desire for death, transforming the princess into a mythological monster, bloodthirsty and cruel.

It is intriguing that Puccini, the composer who so masterfully captured the most delicate nuances of the feminine soul, would be drawn to a fairy tale so far removed from his usual stories, rooted as they are in the tangible world: Paris, Rome, Florence. Yet, the composer’s aim was to “exalt the passionate love of Turandot, which for so long had been smothered beneath the ashes of her great pride,” as he said while working on the opera. In this way, Turandot becomes yet another of Puccini’s tortured heroines. Thus, the theme of the opera becomes one of love: the passionate love of Calaf, the sacrificial love of Liù, and the unconscious love of the princess, which finally resolves itself in the dissolution of darkness.

It is worth noting that the character of Liù was not part of Gozzi’s original fairy tale. Puccini created her as a means of bringing a lyricism that would illuminate the entire opera. It is no coincidence that Liù would become one of the most beloved characters for the composer. To her, Puccini gave one of the most beautiful arias of the opera: “Tu che di gel sei cinta” (“You who are wrapped in

Leopoldo Metlicovitz, Poster for Turandot, 1926



ice”).

The opera ends—unfinished, as we know—with the sacrifice of the slave girl Liù. Puccini became stuck on the final duet between Calaf and Turandot, which was meant to resolve the love knot and thaw the princess’s frozen heart. Franco Alfano completed the finale, and it is this version that is still performed today, with the exception of the 1926 premiere, conducted by Arturo Toscanini, who stopped the performance at the last notes written by the composer.

“In all things, the heart of man is unfathomable,” said the Prophet Isaiah. We discover this truth every day in our lives: even in artistic creation, sometimes, we are halted by this unfathomable mystery.

The Moon and the Other Side of the Moon

By **Giancarlo Landini**

Turandot is universally regarded as a masterpiece. Yet there is more: it is a popular title, one of those considered quintessentially *Arenian*. It is natural to assume that such admiration must have followed immediately after its premiere. However, for the critics of 1926, Puccini's final opera was a contemporary work—one of those that, even today, listeners approach with skepticism at first hearing. Furthermore, it was an unfinished opera. More than one critic was ready to dismiss Toscanini's remarks, made after Liù's funeral, relegating them to the realm of sentimental episodes that often make headlines. On top of that, it was the work of a composer loved by the public but viewed with suspicion by critics. The time when Puccini would be fully accepted and celebrated as a European composer was still far off.

A succinct but insightful survey of the critical response can be found in *Carteggio pucciniano*, edited by Eugenio Gara (pp.), which is worth perusing to search for a key to understanding. One passage, from Andrea Della Corte's review in *La Stampa* of Turin, stands out: the renowned critic speaks of a new woman, barely glimpsed, emerging from the composer of *Mimi* and *Manon*. And it is to these poetic, gentle figures that Puccini's name has been entrusted. In reality, there is a suspicion that this "new woman" was too new, and that she ended up unsettling both critics and listeners. After all, in *Turandot*, there is always Liù to hold onto, completing the gallery of Puccini's women. The "new woman" was thus entrusted to the robust voices of dramatic sopranos: voices of strong constitution, though of varied backgrounds, covering a wide spectrum of personalities. Indeed, there have been voices that have brought a different dimension to the role of *Turandot*; we might think of Elinor Ross, Ghena Dimitrova, Francesca Patané (just to name a few). But in the post-war era, *Turandot* became essentially identified with a voice of steel, one whose silvery brilliance buries in its indestructible timbre, like a diamond, the tragedy of a femininity torn apart.

The moon: Birgit Nilsson

The moon is, therefore, Birgit Nilsson, her voice specialized in portraying *Turandot*, her singing, supported by superlative technique; yet upon closer inspection, it is in her timbre that the drama of the Princess is hidden. After all, the famous soprano had employed this very tactic of concealment with other characters as well. Consider Brünnhilde, a new Wagnerian woman. Not cruel, like *Turandot*, but like her, fragile and searching for a relationship that would make her feel fully alive. Birgit Nilsson's embodiment of these characters, despite the greatness of a vocal range that no one disputes, represents the overt aspect of them. One could say she stops at a naturalistic description of the Puccini character and the vocal range the Composer conceived for her. There are many recorded testimonies that document her performances, but they all share a common denominator. Birgit Nilsson chains the text into a sharp, cutting, malevolent declamation—one could even



Birgit Nilsson, Teatro alla Scala, 1962

say cruel from the outset. She revels in this power, playing with the notes, sustaining them with a flow of voice that knows no cracks. The very telling of what happens to the sweet Liù is recited as if it were a spectacle, a performance to be repeated before the people, the court, and the suitors. When she launches into "O principi," the voice proceeds firmly, confidently, until the cry rises like a blade that must certainly be feared, as it shines without hesitation. The diction is clear, yet never free from certain Teutonic harshness; it is *Turandot* as tradition has frozen her and presented her to the public. A reassuring *Turandot*, the protagonist of a fairy tale, who finds her prince capable of conquering her, marrying her, and living happily ever after—as though it were a Technicolor film. A *Turandot* like this inherited a tried-and-tested tradition, but also reinforced another one: the tradition of entrusting the role to powerful foreign voices, such as Inge Borkh, whom Decca chose for its first studio recording, or Gertrude Glon-Prandl or Hana Janku. But this *Turandot* is no longer enough. We believe that, in some way, it delayed the process of revealing the new woman, which coincides with the broader acceptance of Puccini. We want to believe there is more, that behind all the brilliance, there are shadowed spaces, like the other side of the moon; that *Turandot* does not live solely in the splendor of her steel, but also in the shadows of her fears.

The Other Side of the Moon: Joan Sutherland

The moon has another face, which for reasons, let us say, technical, we never see. *Turandot*, like the moon, has, therefore, another face that, at least in three instances, someone has attempted to reveal to us. In two of these instances, this unveiling took place only on record. This statement requires some context. Since the advent of the electric 78 rpm and, especially, the LP and its appendage, the CD (now collector's items), the major record companies organized complete studio recordings. Each would hire their own stars, launch new voices, and create an ideal edition in the studio—an edition that could never be realized on stage due to a thousand and one practical problems. Today, this experience is over. The costs, the progressive decline in CD and DVD sales, have led to the production of only live recordings, captured in theaters, financed by sponsors.

When in 1972 Decca decided to record a new edition of *Turandot*, it entrusted it to Zubin Mehta—a conductor among the most interesting and one of the most authoritative in his field, working to elevate Puccini's reputation. His approach to conducting *Turandot* aimed to showcase the importance of this score within the European musical landscape of the 20th century. Luciano Pavarotti was cast as Calaf, and this choice already seemed significant, given that Pavarotti was a lyric tenor who had made his name in Italian bel canto, in Verdi's *Rigoletto* and Puccini's *La Bohème*. He didn't fit the traditional Calaf model—say, Franco Corelli—but neither did he correspond to Joan Sutherland's *Turandot*.

It is true that the Australian soprano is considered one of the greatest interpreters of bel canto, from the 18th century to the early 19th century. But it is also true that her distinctive voice gave life to several decidedly unusual women, suspended between fairy tale and reality, such as Esclarmonde in Jules MasSet design's opera. Her timbre evoked the pristine purity of an untouched creature, distant thousands of miles from the everyday, yet also capable of embodying the sacrifice of Liù, who still belongs to the realm of the human. As has been authoritatively observed, Joan Sutherland could not rely on the incisiveness of her phrasing—partly because of her incomplete command of the Italian language—but she could create a dramatic atmosphere with her timbre. And with that liquid voice of hers. Just listen to the opening of “Principessa Liu Ling” to understand that we are facing the other side of the moon.

The point here is not to praise the undoubtedly talented Sutherland—this is not the aim of this discussion—but rather to look *Turandot* in the eye. And discover the defenceless woman, the princess vulnerable to the men who seek to possess her, she who does not know what it means to love. From “O principi che da lunghe carovane,” this *Turandot* tells everyone of her fear, doing so without ever betraying the music. Joan Sutherland does not fear this tessitura. The notes that for other voices are Everest, for her are child's play. Instead, she demonstrates that “In questa reggia” should be sung with a bel-cantistic sweep, and that this approach adds another layer to the portrait of the new woman. She brings her to life, vibrant and pulsing, in her apparent detachment.

Katia Ricciarelli

In 1982, DG recorded a new edition of *Turandot*. The choice of Katia Ricciarelli might seem perplexing, almost as if it were the folly of a great conductor, such as Karajan, who sought to demonstrate the un-demonstrative, believing himself to be some sort of miracle worker. And in some ways, he was. Yet, Karajan's



Katia Ricciarelli,
Herbert von Karajan's
Turandot

intuition was brilliant. One need only listen to the subdued opening of “In questa reggia,” the beginning of a *Turandot* who seems to hide, watching from above the crowd and the Prince, reliving the drama of the ancestress as though it were a nightmare she had made her own. Karajan creates a suspended, almost inert atmosphere, and Katia Ricciarelli lends him her voice, one of the most immaculate timbres ever heard. “O principi” becomes an endless lament about the cruelty of human fate. When Katia Ricciarelli begins “Mai nessun m'avrà,” supported by Karajan's orchestra, only die-hard vocal enthusiasts—who mistake opera for a concert performance—might find something to criticize. Here, the other side of the moon is revealed: the face of the woman, desperately afraid, terrified by the idea of having to live. The very high register, which is in questionable condition and certainly lacks the cutting edge of Nilsson or the suppleness of Sutherland, becomes a symbol of the character's internal rupture.

Montserrat Caballé

Finally, a few words on Montserrat Caballé, who, unlike Sutherland and Ricciarelli, performed the opera in the theater on numerous occasions, though not at La Scala, where she became embroiled in a controversy and missed the commemorative performance conducted by Mehta. The famous soprano achieved something almost akin to her portrayal of *Salomé* in Richard Strauss's opera, for which she is considered a defining interpreter. For her, *Turandot* is the woman unaware of her purity, a kind of young girl playing a role she does not fully understand, an innocent princess for whom her cruelty is without sin. And this is so due to a timbre and vocality capable of producing ethereal pianissimi. These are splendid feats of vocal prowess, but more importantly—above all—they are epiphanies of the sweetness that resides in *Turandot*, a sweetness that Calaf will eventually bring to the surface. In these pianissimi, which are hers and hers alone—techniques in which Caballé was a true master, second to none—boundless spaces open up, and entire worlds are glimpsed. They are like picks that pry open the Princess's armor of death and ice. They create an unprecedented contrast and strikingly paint the face of the new woman. ■

Magda for the First Time

By Alberto Bazzano

The first interpreter of the role of Magda in *La Rondine* by Puccini was Gilda Dalla Rizza, a soprano who, between the 1910s and 1930s, carved out a space for herself among the specialists of the post-Verdi repertoire. However, unlike many of these singers, she, like Gemma Bellincioni, possessed the talents that allowed her to also thrive in the great 19th-century tradition. Her invitation to La Scala by Arturo Toscanini, who wanted to hear her as Violetta, confirms this. It was 1923, and Gilda Dalla Rizza had already firmly embarked on the path of Verismo. Her fiery temperament, combined with full control over her upper register and a fair amount of agility, allowed her to do justice to *La Traviata*, perhaps even better than other singers who regularly took on the role. Having overcome the feverish coloratura of "Sempre libera" in the first-act finale, she tackled the remaining acts with passionate fervor and deep involvement in the drama. She emerged victorious from the performance, so much so that she was immediately re-engaged at La Scala for *Manon Lescaut*, *Falstaff*, and Charpentier's *Louise*. She kept *La Traviata* in her repertoire, performing as Violetta until 1931 in many Italian theaters, as well as in Monte Carlo, Barcelona, and Buenos Aires.

With her graceful figure and natural acting ability, she was sought after by composers. First and foremost, by Giacomo Puccini, who wanted her for *La Rondine*, but also as the lead in *Suor Angelica* and *Gianni Schicchi*, both of which she performed in their Italian premieres at the Costanzi Theatre in Rome on January 11, 1919. Gilda Dalla Rizza was born in Verona on October 13, 1892. After the death of her father, Guglielmo, when she was just eight years old, she moved to Sona to live with her maternal uncles, wealthy landowners who took care of her and encouraged her musical studies. Dalla Rizza quickly showed a remarkable aptitude for singing. She trained under Vittorio Orefice and Aleramo Ricci in Bologna. In 1912, during a singing lesson, an impresario noticed her and offered her the role of Carlotta in MasSet design's *Werther* at the Teatro Verdi in Bologna. She made her debut on April 15, 1912.

She then moved to Milan, where she met Oreste Poli, who became her agent. Her first official encounter with Puccini (not just with his repertoire, but with the composer himself) took place at the Teatro Coccia in Novara, where she sang in *La Fanciulla del West* (as well as in *La Forza del destino*). Puccini was struck by the vocal quality and fiery temperament of this young debutante. From that moment on, the role of Minnie would become a constant in Dalla Rizza's repertoire, accompanying her throughout her career. Even in 1939, at the height of her career's decline, she would still tackle this challenging role at the Monte Carlo Opera.

It was after one of these Novara performances that Count Rossetti, the artistic director of the Costanzi Theatre in Rome, visited the pension where the soprano was staying to offer her



Locandina della prima assoluta
della **Rondine** (Collezione Cavallari)

OPÉRA DE MONTE CARLO
SOUS LE HAUT PATRONAGE DE
S. A. S. LE PRINCE DE MONACO
Direction RAOUL GUNSBURG

Mardi 27 Mars 1917
à 8 h. 1/2 très précises

Création du nouvel opéra de Puccini
AU BÉNÉFICE DE LA P. R. 2
(Protection des Réformés n° 2)

LA RONDINE
(L'HIRONDELLE)
Opéra en 3 actes, poème de GIUSEPPE ADAMI
Musique de G. PUCCINI

✱

Magda de Sivry.....	Mlle DELLA RIZZA
Lisetta.....	FERRARIS
Yvette.....	LAUGÉE
Souzi.....	MOREAU
Bianca.....	MATTEI
Ruggero.....	MM. SCHIPA
Prunier.....	DOMINICI
Rambaldo.....	HUBERDEAU
Gobin.....	DELMAS
Crebillon.....	STEPHAN
Perichot.....	LIBERT
Un Etudiant.....	PASQUETTO
Le Majordome.....	DELESTAN

✱

Chef d'Orchestre : M. MARINUZZI
Décor de M. VISCONTI
Costumes de M^{me} VIALET

Jeudi 29 Mars, en matinée, à 2 h. 1/2 de l'après-midi
Au bénéfice des Œuvres de Guerre Françaises à Monaco
LA DAMNATION DE FAUST
Opéra en 3 actes de BERLIOZ
Mlle HELDY; MM. MAURICE RENAUD, LAFFITE, CHALMIN

Dimanche 1^{er} Avril, en matinée, à 2 h. 1/2 de l'après-midi
Au bénéfice des Œuvres de Guerre Italiennes à Monaco
LA RONDINE

a contract for the following season before anyone else. The negotiation was successful. On February 20, 1913, Dalla Rizza appeared in the world premiere of *Ugual Fortuna* by Tommasini at the Costanzi, but the performance was not successful. The playful nature of the score did not suit the singer's temperament, which was already geared toward a more tragic dimension.

She made a comeback in March when, in the role of Agnese, she participated in the premiere of *La Leggenda delle sette torri*, the new opera by the Neapolitan composer Alberto Gasco, which was more suited to her vocal capabilities. The theater

management then entrusted her with the revival of famous scores. She replaced Maria Farneti in *Isabeau* by Mascagni, Tina Poli Randaccio in *La Fanciulla del West*, Celestina Boninsegna in Berlioz's *La Damnation de Faust*, and Emma Carelli in *Cavalleria rusticana*. Carelli immediately took a liking to the Veronese soprano, affectionately nicknaming her "scimmietta" (little monkey) for her ease in learning music. At the Costanzi, Dalla Rizza also sang the leading roles in *Lohengrin* by Wagner and *Isabeau* by Mascagni. Meanwhile, she performed in Turin at the Teatro Vittorio Emanuele and the Chiarella, in two Puccini operas that had premiered in that city (though at the Teatro Regio), specifically *Manon Lescaut* in 1893 and *La Bohème* in 1896. The first interpreters of *Manon* and *Mimi* were the Turin soprano Cesira Ferrani. I will discuss her in detail on another occasion, but for now, it's worth noting that Ferrani did not have a powerful voice, which proves that one does not need a large voice to tackle the role of Manon, but rather a refined interpreter who can express the sensuality of the character. Dalla Rizza had all the qualities to convince. She was beautiful and had the *physique du rôle*. She possessed a robust voice, which was certainly an asset. Finally, she had a rich, full timbre that made her ideal for the voluptuous passages. She left two recordings of the aria "In quelle trine morbide." The first, made for Fonotipia on February 27, 1924, is a prime example of Puccini's style. The voice has a slight vibrato. From the very start, she moves within the bounds of the agogic, particularly the legatos of the period. She begins very sweetly on "Ed io che m'ero avveza a una carezza voluttuosa," pianissimo (as per the composer's indication), then rises in intensity on "di labbra ardenti" in a crescendo, reaching a strong and impetuous B-flat on the phrase "or ho tutt'altra cosa!" The singing then retreats into a dreamlike corner: "O mia dimora umile," and continues with coherence to the initial expression.

On March 24, 1924, at the Teatro Costanzi, she stepped in for Lina Pasini Vitale, who had fallen ill, taking over the role of Parisina in Mascagni's opera, alongside Mario Sammarco and Hipólito Lázaro. In May 1915, she embarked on her first transatlantic journey. She debuted at the Teatro Colón in Buenos Aires in a Puccini title: *Madama Butterfly*, which remained her opening work in every subsequent season at that theater. Her South American tour took her to Rio de Janeiro, São Paulo, Brazil, and other smaller venues, thus consolidating her fame. She achieved true triumphs, particularly in *Mefistofele*, *Pagliacci*, *La Bohème*, and *La Fanciulla del West*. She established a happy rapport with the audience, which led to her returning annually to those locations for fifteen seasons, until 1933. Even today, her memory is still vivid in Buenos Aires. Several Argentine and Brazilian composers entrusted her with the premieres of their works, most of which were passionate verismo dramas, none of which entered the historical canon. In 1915, much of her activity was centered in South America. Under the baton of Gino Marinuzzi, she performed *Iris* by Mascagni, *Der Rosenkavalier* by Strauss, *Cavalleria rusticana*, and the Puccini operas for which she was celebrated: *Manon Lescaut*, *La Bohème*, and *La Fanciulla del West*, to which she added *Tosca*.

Returning to Italy, she made her debut at La Scala in the role



Ritratto fotografico di Gilda Dalla Rizza

of Jaroslavna in *Prince Igor* by Borodin. She also performed *Andrea Chénier* and *Isabeau*, conducted by Mascagni, followed, the following year, by *Siberia* by Giordano and *Tosca*. She then traveled to Monte Carlo, where on March 15, she sang *Tosca* with Schipa, and on March 27, in the role of Magda, she participated in the premiere of *La rondine* by Puccini at the Grand-Théâtre. In truth, the opera had originally been planned to be staged at the Karltheater in Vienna, but the outbreak of World War I had interrupted relations with the Austrian capital. Alongside her performed Tito Schipa as Ruggero, under the direction of Gino Marinuzzi. At the end of the performance, which was for the benefit of war invalids, the audience gave a standing ovation to the composer, who was watching from the Prince of Monaco Albert I's box. The press showered the event with praise. The *Journal de Monaco* remarked: "It is a musical comedy, varied, lively, where Mr. Puccini, touching upon the opéra-comique, brings to his style an exquisite lightness without losing any of his expansive sentimentality. It always smiles, even through true tears, which shine like pearls."

Apart from the applause, not everything went smoothly. As Tito Schipa recalled: "Do you believe in bad luck? The real, black, inevitable, unstoppable kind? Well, it was 1917. That says it all. I was in Barcelona, and I was supposed to travel to Madrid and Lisbon, where I had a series of performances at the Coliseum. And who do I get stuck with? Let's leave the name aside, let's call him Mr. C.—a cellist, a lover of singing, but above all, a notorious jinx. With me were Masini Pieralli, the bass, and my sister Elvira. As soon as Mr. C. appeared, I saw Masini Pieralli immediately start his own ritual, some sort of charm dance... Then the car we took instead of the train first ran over a poor homeless dog, then got two flat tires, both at once!... And I, to keep my mind off things, thought it best to distract myself by eating a nice peppered sausage at a roadside shop. And didn't I get a fierce, devastating colic? And that evening, for the performance, I had to sing the entire show in the conditions you can imagine? When we arrived at the border, where are the passports? You already guessed it: the passports were left in Madrid. We had to delay our departure by two days. Oh, Mr. C. was, of course, feeling just fine! He was quite satisfied. My sister said to me, 'Well, it can't get worse than this. Let's relax,

it's over.' And that very night she collapsed into bed with a fever. Spanish flu!... After all these tribulations, the premiere of *La rondine* took place. It can't be said that it went badly, but certainly, compared to the other Puccini works... Needless to say, Mr. C. didn't leave us for a second, performance included. At the end of the show, Mrs. Puccini came into my dressing room and said, 'My husband cried the whole time!' Oh my God, what else happened? — I thought with terror. Then it was discovered that Puccini had cried from emotion because of how much he liked my performance."

In the end, Schipa did not believe in the quality of this score, which he considered less successful than other Puccini masterpieces. The composer, on the other hand, was fully aware of the value of his work, which he always defended with great passion, and also of having found in Gilda Dalla Rizza an exceptional interpreter. One need only glance at the maestro's correspondence to see this. The day after the Italian premiere,

which took place at the Costanzi on January 10, 1918, he wrote: "Let the newspapers say whatever they want about my opera — they can never say anything but good, excellent, about you, dear Gilda! I am more and more convinced of your absolute superiority over any other artist who will ever sing *La rondine*." In a subsequent, successful revival of the opera in April 1919, he wrote: "Dear Gilda, so triumph! I rejoice for you and also a little for myself, for I have a special fondness for *La rondine*. How I wish you and Schipa could sing it in Florence this autumn." And in 1923, he still couldn't rest, writing to his "Gildina": "And don't you think about the opera you sang so divinely and with such success? I insist, because it's a true shame to let one of my most sincere works fall into oblivion." This year, several theaters have chosen *La rondine* to commemorate Puccini. It is a testament to the opera's vitality, which will endure for a long time, and with it, the memory of Gilda Dalla Rizza. ■

On the Psychologist's Couch

Magda: Between the Pleasure Principle and the Reality Principle

By Giuliano Gallone*

After the experience with *La Fanciulla del West*, Puccini's inspiration wandered anxiously (one could never exhaust the study of the deeply dark and depressive nature of the Master), awaiting relief in a work that might restore the lost smile, which had faded, in part, due to the news of the winds of war first, and then the reports from the front lines. The unexpected opportunity came from the Carltheater in Vienna, with an offer to compose a light operetta. Now, due to Puccini's innate sense of nobility, it was, of course, unthinkable for him to dedicate himself to a musical genre that, although cultivated by composers like Lehar and Johann Strauss, would have found no honorable place in his musical mausoleum. However, the proposal intrigued him, and, once the right libretto was found, he ordered that the spoken dialogues be removed, thus transforming *La Rondine* into a brilliant, elegant opera, a true operatic comedy, in the vein of *Der Rosenkavalier*—though, in truth, the comparison would ultimately fall in favor of Richard Strauss.

So, a libretto was prepared for him in which the romantic events unfold between songs and dances. The love affairs, at least until the end of the second act, are certainly troubled but dreamlike, somewhat *d'Annunzian* in nature, leaving open the possibility of escapes to monasteries or marriages of convenience. Magda de Civry, long resigned to the fate of many heroines, not only Puccinian ones, who in the final act flee, horrified, from love's misunderstandings to seek refuge (usually in the countryside, as per the script) in the arms of true and penniless love, seems ready to abandon the rich man who indulges her every whim.



Indeed, the third act of *La Rondine* seems to foreshadow such a fate: but this time, the moments of “Sweet and Divine Hours” on a terrace on the French Riviera in the arms of the beloved, the one and only Ruggero, will not suffice to reconcile our heroine with the inevitable bourgeois future. For the first time in Puccini, the escape will prevail (and we dare not imagine with what cynical joy the composition of the music accompanied Magda’s decision), along with nostalgia for the dance halls, the waltzes, the fox-trots, the tangos, the exquisite melodies that the Maestro has imbued *La Rondine* with. The certainty of a lover who offers exactly what you desire. And Magda returns to her previous life, without regrets, without nostalgia for stolen kisses under the stars. What has happened?

What has happened is that, in our heroine, the principle of pleasure has prevailed, a concept that was widely discussed in those years thanks to the esteemed Father Freud, but which has always driven men and women to unexpected responses, bizarre behaviors, and unusual choices—choices that, however, have always saved the mental health of those bold enough to make them, to the detriment of the principle of reality. The

principle of pleasure answers to no morality, only to itself. The battle fought within every human being, sooner or later, between the two principles, often sees the principle of reality prevail, as it regulates both inner (through sublimation) and social (by restoring marital, familial, even professional structures) balance. Certainly, there is a price to pay for this choice, and Puccini’s heroines all pay it passionately and often in the worst possible ways. But the principle of reality re-establishes a neglected order, reunites affections, and allows one to face life with the wisdom of so-called maturity.

Magda will not accept this. She says no to the love that would guarantee her a serene and mediocre family life, she says no to the nostalgia of looking out the window on rainy days before returning to household chores. In Magda, the nostalgia for carefreeness prevails, for the dance halls and the easy life, for the *hic et nunc*, undoubtedly cynical but shared by Puccini with a smile. A melancholy smile, that of the Master, who was preparing for the inescapable rigor of the “Ice Princess.”

* Clinical psychologist

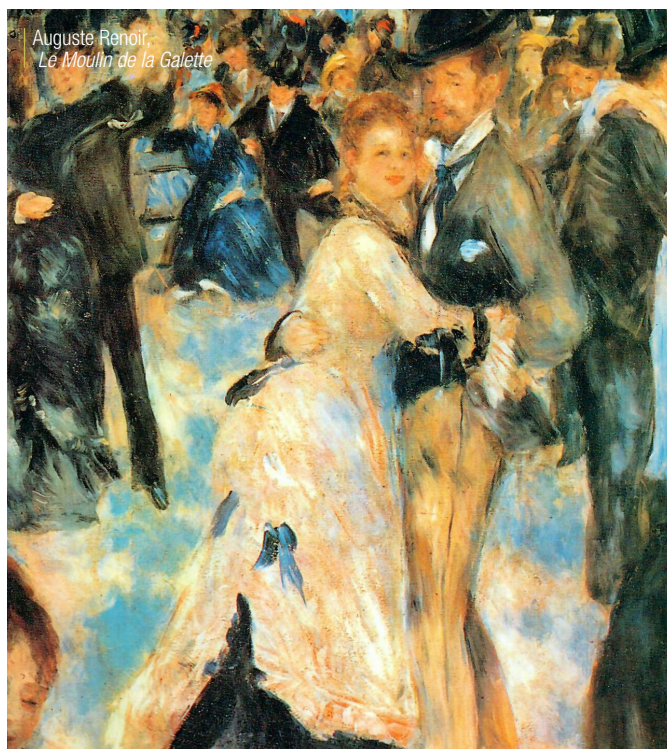
Fox, Tango, and Ragtime

By Alfredo Mandelli

...The most elegant, the most refined score by Puccini is that of *La Rondine* (Victor de Sabata)...*La Rondine* is a solemn piece of Rubbish...(Giacomo Puccini)...*La Rondine*. The egg from which this unfortunate bird was supposed to be born...(Mosco Carner)...ninety percent masterpiece...(Fedele D’Amico)

It is difficult to resist the temptation to present as a motto this provocative parade of contrasting judgments, like a Scottish shower: signed by a great musician, a brilliant conductor, the composer himself, the most authoritative Puccini scholar (unfortunately now deceased), and the major Italian music critic (also departed). Laid out in this way, they give a sense of the “*Rondine* case,” with many of its apparent contradictions, including the one in which Giacomo Puccini, much later, cared deeply about this very opera. Around 1968, anyone wishing to inform themselves about *La Rondine* was careened from one of these impressions to another like a pinball in a dazed game. Efforts were being made to clarify the ideas surrounding this eighth score by Puccini, which had resurfaced from a certain neglect thanks to a phonographic recording (RCA, conducted by Francesco Molinari-Pradelli), finally free from blinders, and to a theater performance (at the Verdi Theater in Trieste) that, though not exemplary, was at least sufficient to keep its new mental circuit alive.

In Molinari-Pradelli’s interpretation, the “consumable” materials — the ballroom dances contemporary to the composition of the opera, such as tango, fox-trot, slow fox, and one-step — became clearly evident for the first time (at least in the last few decades). This was the audible confirmation of what Mosco Carner had detected in his *Puccini* a decade earlier; alongside these, a game in which the waltzes, often mentioned as almost the sole content of this opera, found a place and a flavor of their own (almost all of them, incidentally, were French rather than Viennese). This was enough to prompt a re-reading of the score, with both a different perspective and a different ear. And even Carner’s insights could now be



appreciated with greater attention: the adjective “disastrous” in the motto quoted above refers to the opera’s events and not only to its content.

A performance can do much in reshaping the perception of an opera, almost revealing it anew (*Manon Lescaut*–Toscanini–Scala 1922, *Fanciulla del West*–De Sabata–Scala–1930, and Mitropoulos–Florence–1954...), but also — and for Puccini this has often happened — it can damage it. *La Rondine*, which is a “different” Puccini work, must have suffered greatly from this; the composer himself lamented it: “... all the Italian performances have been false. The orchestras have always weighed everything down...

if I hadn't heard it in Monte Carlo, I'd say I made a mistake..."

In Monte Carlo: 1917 with Marinuzzi, 1919 with De Sabata. Victor De Sabata, therefore, knew very well what he was talking about when he made the admiring judgment that forms motto number 1. Especially in 1968, Fedele D'Amico entered the field; anyone like me who had begun to take an interest in *La Rondine* could not help but be encouraged by the opinion of a mind like his. From his intervention, two key indications emerged. One concerned "the tricks with the dances," and the other concerned the different, opposite development of the story in the third act, as had been suggested originally (1914). This fact was connected to the existence of multiple versions of *La Rondine*. D'Amico was among the first, if not the first, to recognize the importance and interest of this typically Puccinian phenomenon. It was he who clarified how many versions of *Madama Butterfly* there were (four, not two: and all printed!) and helped rediscover the first one.

The tango, the fox-trot, etc. Observing them in *La Rondine*, it became more apparent how Puccini was increasingly drawn to such musical materials, initially as mere atmospheric elements (in *La Fanciulla del West*), then, as in *La Rondine*, also for contrast, alienation, and irony, until even employing a distorted slow fox-trot in *Gianni Schicchi* where, with the setting (1299), it has no true relevance. Even the curious blend of tango and fox-blues in *Il Tabarro* (when Frugola recounts massaging her husband with rum) serves more as irony than setting, although the era is correct. In *La Rondine*, there is also the taste for anachronism (around 1870). Here, Puccini invents further musical games; the tango is more than just the theme of the poet Prunier in the first and third acts (curiously, there is even a hint of blues that seems to anticipate Gershwin's *The Man I Love* by ten years); one of the fox-trots, on the other hand, plays a very important and revealing role for what is, in fact, the dramaturgy of *La Rondine*: in the penultimate set design of the second act, Magda, caught at the Bal Bullier with young Ruggero by her former lover Rambaldo, bluntly tells him that she is leaving because she has "found love." Everything starts at no. 40 on a fox-trot motif in B-flat major, which seemed to belong to the dancing atmosphere, but from this emerges a passionate phrase ("I love him! I love him, but you don't know what it is like to thirst for love and then find it..."), which swells in progressions only to fall back into the fox-trot and then become passionate again, before dissolving once more into the fox-trot. This, also thanks to a pentatonic fragment contained within it, eventually leads to the strange little tune sung and whistled, which is entirely pentatonic (though there is nothing oriental about it: perhaps an influence of the B-flat tonality with the black keys?). Throughout Magda's story, there is sentimentalism mixed with the dominance of money; there is nothing truly deep; and it seems that this is precisely what Puccini intends to convey with this two-faced music, far beyond the mere demi-monde atmosphere suggested at the beginning by the commission for the operetta ("The operetta in an opera," as D'Amico put it).

As for money, it can be heard (already in *Doretta's Song*) and seen in the form of pearls in the opera's opening Set Design; it is even named outright in all letters ("Money, nothing but money...") by Magda; but to what music? To what is somewhat her theme, not without flair and feminine charm. This theme, in the third act, becomes the vehicle for entirely opposing sentiments, passing from the first version (the one considered current in the third act). This, however, is partly a return to what Puccini and Adami were developing in 1914, at a time of discontent and "solemn rubbish,"



as seen in Julian Budden's writings (see J. Budden, *Traversie di un'opera sentimentale, in La Rondine, Edizioni del Teatro alla Scala, Milan, 1994, n.d.r.*) and what D'Amico had hypothesized. It is possible, as Budden believes, that the influence of a letter from Willner, one of the Viennese originators of the story, played a part, in which the softening of the libretto written by Adami was lamented; in any case, certainly not for the purpose of returning to Willner's simplistic mindset. That this is not the case, however, seems evident from the musical treatment Puccini applies throughout.

Even so, the "light and sentimental opera," as Puccini described it while composing, became bitter, but in order to tell its message, it requires that "lightness" which – we know from Puccini – subsequent performances after the 1917 premiere had begun to strip away, prompting Puccini to make revisions, attempting to meet the circumstances of the time. Afflicted by clichés, including the banalities surrounding "flying" and "not flying," *La Rondine* had to be reintroduced with its modernity to a more modern audience than that of its original context, yet even today, it is crucial that it is not betrayed. For Puccini, who was still more or less naturalistic in his expression, it was always possible to communicate something to everyone, even appearing misunderstood (inappropriate) to someone like Ferruccio Busoni. But from *La Fanciulla del West* onwards (if not earlier), Puccini became less and less of a "naturalist." *La Rondine*, with its games (including the fleeting, playful quotation from Richard Strauss's *Salome*, where "Salome" is mentioned with an English horn interlude), though always pleasant to listen to, has a very different dramaturgy. Certainly, it should not be castrated, as if to conceal the traces of a supposed original sin, the famous commission for an operetta. By now, we should have learned from Mahler and Kurt Weill that certain echoes of cheerfulness instead hint at tragedy, with the added advantage of being listened to willingly.

On the Psychologist's Couch

By Giuliano Gallone

Suor Angelica: love denied. The Silence. The Peace

Existing within this nun, inside a modest 17th-century convent, there is a deep desire for death that Puccini conveys to us by introducing the protagonist and having Suor Angelica sing: “Desires are the flowers of the living,” and immediately after: “Oh sister, death is beautiful life.” The immediate effect is one of disorientation for the audience, as they sense a seed of illness within the convent’s spirituality. A spirituality that Puccini provocatively enhances with an abundance of female choirs (there are no male voices in *Suor Angelica*), skillfully presenting the protagonist through narrative and Musical byssosances. We, the audience, immediately understand that a drama is unfolding, suppressed within the convent’s walls.

And indeed, the human story of Suor Angelica is soon revealed: sin, denied love, confinement, the prohibition of seeing the child born of sin. We are deep within Verghian drama, before the turn toward naturalism, reminiscent of *Storia di una capinera* and *Tigre reale*, to put it simply. But this is just the bare skeleton; much water has flowed under the bridge of late Romanticism, and Puccini is far too cultured and refined a composer to treat the one-act opera as a mere realistic sketch.

He wants to go beyond, to say something more. And he succeeds. With the conversation between the Princess Aunt and Suor Angelica, the drama is defined, and we return to the post-Romantic musical regime so dear to Puccini. The long duet clarifies the Aunt’s intentions (to disinherit her niece) and reveals the death of the child whom Suor Angelica had believed to be alive. In a burst of dissonances, the woman collapses to the ground, fainting. From this point onward, Puccini reveals his secret intention: to show the inner turmoil of a creature who seeks salvation and peace through mysticism. It begins with the famous aria, “Without a mother, child, you are dead,” and ends with the final mystical vision. From here on, what we witness is a depiction of the ecstatic phases, made possible by music that replicates the delicate progressions toward silence and peace.

Preparing for death, Suor Angelica passes through all the stages of the mystical fever in a kind of stupor, which leads her to prepare, and then drink, the fatal potion. The opera’s finale, therefore, aims to explore a mystical experience (which some, at the time, criticized as “papier-mâché mysticism”) that somehow connects Puccini to the early 20th-century avant-garde trends, to the discovery of the ineffable.

Here, however, to be honest, it must be said that the Maestro



Katia Ricciarelli, Suor Angelica at the theater at La Scala

used only the tools available to him at the time, and today, Suor Angelica’s ecstasy can seem a bit laughable. Nonetheless, the immense skill remains in how he was able to capture the contemplative state, the state of the mind that projects itself into a spiritual dimension and allows itself to be absorbed by it.

Recent studies on mystical contemplation assure us that every experience of ecstasy is always perceived as real by the person who experiences it, and that it is a true ascetic journey that leads the individual to a cerebral state of deep interiority, strongly marked by a vision of the sacred.

Certainly, Puccini would have done better to leave the Virgin Mary in peace and to conclude with the simple triumph of mystical light, but it was not yet time for Rothko or Cage. ■

Suor Angelica...born Geraldine Farrar

By Alberto Bazzano

Suor *Angelica* is a work entirely centered on women. A unique piece in Puccini's operatic repertoire. Perhaps it was a response to *Le Jongleur de Notre Dame*, an entirely male-centered opera, which in 1902 had conquered the Théâtre de l'Opéra in Monte Carlo. After all, the desire of the composer from Lucca to engage in a Musical byalogue with Jules MasSet designt on the same ground had deep roots, having emerged early on during the time of *Manon Lescaut*.

The parallel between *Suor Angelica* and *Jongleur de Notre Dame* does not escape Mosco Carner, who in his celebrated biography of Puccini highlights several similarities, including one quite significant in the final Set Designs. In both works, in fact, the curtain falls at the end of a miraculous Set Design, marked by the saving intervention of the Blessed Virgin.

In the Puccinian context, however, the character of Suor Angelica can be compared to that of Cio-Cio-San, another heroine who commits suicide when she becomes aware that the visceral bond of motherhood has been irrevocably severed. It is no coincidence, then, that the first interpreter of the 17th-century nun was the American soprano Geraldine Farrar, who, when she decided to take on the second installment of the *Trittico*, already had behind her a solid history in the role of the Japanese geisha.

The premiere of *Suor Angelica* took place on December 14, 1918, at the Metropolitan Opera in New York, without Puccini's presence, as he was kept away by the danger of unexploded mines in the Atlantic, even though the armistice signed a month earlier had brought an end to World War I.

The aesthetic atmosphere of the monastic setting, the decadent religiosity, and the subdued sonorities entrusted only to soprano and mezzo-soprano voices were at the heart of the lukewarm reception of the score. The day after the premiere, the *New York Times* observed that the opera's fifty minutes of music seemed to drag, "despite the artistry of Geraldine Farrar." The *New York World* echoed this, praising Farrar's astonishing performance. She had portrayed the role admirably, but her personal success—one of the best of her career—"had not been able to lift the opera beyond its inherent limitations."

Geraldine Farrar was born on February 28, 1882, in Melrose, Massachusetts. As often happens, she was introduced to music by her family. Her maternal grandfather, Dennis Barnes, was a renowned violin teacher. Her mother, Henriette, loved singing. She married Sidney Farrar, the owner of a haberdashery shop—handsome and charming—and together they joined the choir of a Universalist church. Geraldine first studied piano, then turned to singing. She took lessons with Luisa Cappiani, a dramatic soprano of Austrian descent, and J. H. Long in Boston. Toward the end of



Geraldine Farrar and Flora Perini, *Suor Angelica* and *Zia Principessa*, Met, New York, 1918

1897, she moved to New York under the guidance of Emma Thursby, also studying acting with a teacher who used the "Delsarte" method. François Delsarte was a French tenor and pedagogue who advocated a style of acting designed to connect emotions experienced on stage with a precise system of gestures and movements. The result was a theatrical, grandiose approach that provoked a strong reaction from a group of critics. Leading among them was the Russian Konstantin Sergeevic Stanislavskij, the creator of the psychological introspection method.

In time, even Farrar distanced herself from the "Delsarte" method, turning to the guidance of tenor Victor Capoul, a renowned singer-actor known for his elegant and imaginative phrasing. For several months, Capoul introduced Farrar to the French repertoire, of which he was a deep connoisseur, teaching her the roles of Mignon and Juliette from Gounod's operas.

These formative years were crucial for the American singer, not only for her vocal development but also for the precise vision of theatre she absorbed. For her, singing could never be separated from acting. And that acting had to be of the highest caliber, much like the legendary actress Sarah Bernhardt, whom Farrar saw perform in 1899. Her first experience of the "divine Sarah" impressed her more

than anything else in her life. "I understood almost everything she said. Her art is magnificent," she wrote in her diary. "There is nothing to desire when she is before you."

Farrar's stay in Paris, which began in 1898 thanks to a generous loan from a Boston magnate that allowed her to travel from New York, was interrupted by an unexpected event. It is said that for many years, she had worn a silver medallion containing a photograph of the American soprano Lillian Nordica. One day, in the early 1900s, upon seeing the diva pass by in her carriage, Farrar threw her talisman into Nordica's lap. The soprano stopped, invited the young singer to perform for her and her second husband, the Hungarian tenor Zoltan Dome. After hearing her and confirming her talent, they directed her to Germany, where she studied with the Italian-Russian tenor Graziani.

With a letter of introduction in hand, Farrar moved to Berlin, where in 1901 she made her debut as Marguerite in *Faust* by Gounod, under the direction of Karl Muck. On this occasion, she was exceptionally allowed to sing in Italian. She then performed *Traviata*, causing her mother to be horrified—not by her singing, but by the daring décolleté she wore. "But mother," she replied, "you have to understand that I am not your daughter on stage, I am an artist portraying Violetta. She has nothing to do with me."

The following year, her repertoire expanded to include roles like Nedda, Zerlina, and Juliette. In February 1903, after a disastrous attempt at singing Leonora in *Il Trovatore*, she turned to the soprano Lilli Lehmann, who gave her daily lessons in singing for three years. From her, she learned the importance of "auxiliary vowels" (a, e, i, o, u), those essential for proper phonation, particularly the vowel "e," which she described as "the center of every sound and every attack."

In May, she went to Paris to study *Manon* with MasSet design in preparation for a performance of the opera in Berlin, which was a great success. "Under the guidance of the teacher, Lilli Lehmann," a critic wrote, "her vocal technique matured and she gained confidence."

The following year, Farrar performed *Bohème* in Monte Carlo alongside Enrico Caruso. At the end of the third act, Caruso lifted her in his arms amid the applause. She performed at this theatre for the next two seasons. In 1905, she sang *La damnation de Faust* and took part in the premiere of *Amica* by Mascagni, under the composer's direction. She learned the role in just a few days, stepping in for the ill Emma Calvé. In 1906, she appeared in *Le roi de Lahore* by MasSet design, *L'Ancêtre* by Saint-Saëns, and *Don Carlo* by Verdi, with Feodor Chaliapin and Emilio De Marchi.

She then returned to the United States and, in November, debuted at the Metropolitan Opera in *Romeo et Juliette* with Charles Rousselière as Romeo. The following performances at the Met included *La damnation de Faust*, *Faust*, and *Pagliacci*. In 1907, she tackled the role of Elisabeth in *Tannhäuser*. And so it went. At the Metropolitan, she established her domain, reigning uncontested until her farewell performance on April 22, 1922, in *Zazà*.

A court of young admirers, known as the "Gerry-Flappers" (after her initials), formed around her, always ready to applaud her in roles selected to showcase her histrionic talents. It was in these roles that she starred at the Met: *Iris*, *Lodoletta*, *La Reine Fiammette* by Leroux, and *Zazà*. The latter opera became so closely associated with Farrar that when she retired from the stage, it was never revived.



Giacomo Puccini.
Fotografia 1918

In New York, she captured the heart of Arturo Toscanini, but their first meeting was tumultuous. In 1908, during a rehearsal of *Madama Butterfly*, Toscanini stopped the singer after she made a musical mistake. She, in her famous arrogance, retorted, "Maestro, you should conduct based on how I sing, because I am a star." Toscanini, infuriated, shot back, "The only stars I know are those in the sky." On March 10 of that year, Farrar recorded "O quanti occhi fisi" with Caruso for Victor. The recordings she made for this label are considered her finest, capturing her in peak form. They far surpass those she made earlier in Berlin, where her exuberance is evident but unrefined. Among the discs recorded in America, those with Caruso stand out—especially the pieces from *Faust*, *Bohème*, and *Butterfly*. Here, Caruso follows Farrar in her dizzying ascent to the high C in the final phrase. Incidentally, this was the last high C that the Neapolitan tenor ever recorded.

At the Metropolitan, Farrar performed over a hundred times with Caruso and fiercely competed with him for fame. However, the most memorable moment came when she took on the role of *Carmen*. She had already portrayed the role in a sensational film that showcased her sensuality. But on the stage at the Met, she was especially fiery: in the first act, she punched a chorus member, and in the third act, she attacked Don José violently. Caruso instinctively reacted by throwing her to the ground. These set designs highlight her strong tendency toward verismo expression, which also shone through in her portrayal of Tosca. But the torments of Suor Angelica are something else. Due to the context in which the action unfolds, they require a more restrained, less theatrical approach. Hence, it remains a mystery why Puccini chose her for this role. A mystery perhaps unsolvable, since Farrar left no recordings from *Suor Angelica*. However, the contemporary reviews, which were more enthusiastic about the diva than the music of Puccini, vindicate the composer for his choice. After all, Farrar, the dramatic artist who loved verismo, was also capable of sweetness and elegant refinement, expressions of her lyrical side, in which she found peace. And it is on that side that she could justly capture the language of Suor Angelica. ■

By Giancarlo Landini

La Zia Principessa: The Other Puccini and Contralto Voice

Is it possible to create a character in just 15 minutes that leaves a lasting impression? One might be tempted to answer that it's very difficult. But not impossible. This is well demonstrated by the other protagonist of *Suor Angelica*. Amid the chatter of the nuns, the figure of Angelica stands out. But in front of Angelica stands, as if in contrast, the other character—La Zia Principessa.

Let's not overlook the name: it is the Zia Principessa, tasked with settling the unresolved issues between the family and Angelica; with closing any possibility of rehabilitation, and, only because she is asked, revealing the death of the child born of sin, which stained the family's noble crest. Puccini had not given space to the voice of the mezzo-soprano or contralto, except for the role of Tigrana in *Edgar* (only in the third version). There had been no such part in *La Bohème*, where Musetta is a brilliant soprano. Nor in *Tosca*. But here, what space would have been possible, considering that the waxwork museum of Victorien Sardou's play, populated with historical figures from papal Rome, had been abruptly cut? *Madama Butterfly* brings back the mezzo-soprano for Suzuki. A well-defined role, but secondary, with very little room except for the "Flower Duet" ("Scuoti quella fronda di verbena"), which recalls a similar piece from *Lakmé*, where the protagonist is joined by Mallika. In *La Fanciulla del West*, there's only space for Minnie. In *Il Trittico*, the mezzo-soprano voice is relegated to supporting roles in both *Il Tabarro* (La Frugola) and *Gianni Schicchi* (La Ciesca and Zita, actually contralto). But here, in *Suor Angelica* (leaving aside the Abbess, the Novice Mistress, and the Sister Zelatrice, all mezzo-sopranos), the contralto is not a secondary role but a protagonist—or rather, a deuteragonist—and takes on the role of the Zia Principessa. As always, time changes situations. In the libretto, the action is set at the end of the 17th century. We are faced with a situation worthy of a posthumous Gertrude, a Gertrude who has had an affair with the page and has been stained by an unacceptable birth. The Zia Principessa thus exercises her right, just as Gertrude's father did. We are sure that he believed himself to be in the right and acted as a true father. The Zia Principessa thinks the same. The historical motivations, however, which can only be inferred from the stage directions, no longer have any relevance for the modern listener. In the prevailing climate of contemporaneity that dominates modern theater, the Zia Principessa thus comes to embody the reasons of power, a sort of Great Inquisitor in a skirt, a merciless judge of Angelica, if not even a career woman who crushes her naive relative. She defends the name, defends the family, defends the heritage (otherwise the inheritance would be divided), perhaps even defends her own repressed femininity. The Zia Principessa is unmarried. It seems that, in her intangible



Elena Obraztsova plays
La Zia Principessa

virginity, she takes offense against the one who has tasted the fruit of pleasure, at the cost of committing a sin, and must pay with the death of the child born from the impure love that consumed her. Love, which never touched the Zia Principessa—or perhaps it did, but was repressed. But as Italo Calvino writes in *Il Castello dei destini incrociati*, repressed feelings become devastating. The risk, however, is to turn her into a Cruella de Vil, trivializing a much more complex character. It is true that the Zia Principessa

has a singular appeal, and many famous, renowned voices have eagerly taken on the role in the theater and on record. Below is a chronological list of the Zia Principessas, as documented in live or official recordings. The list is, of course, incomplete, especially for live performances, and additions are welcome. Here it is: Miti Truccato Pace, Fedora Barbieri, Neda Monte, Lucia Danieli, Oralia Dominguez, Sylvia Fischer, Evelyn Sachs, Frances Bible, Anna Maria Rota, Adriana Lazzarini, Fiorenza Cossotto, Lili Chookosian, Marilyn Horne, Christa Ludwig, Kersten Meyer, Bianca Berini, Jocelyn Taillon, Ester Poka, Dunja Vejzovic, Majana Lipovsek, Elena Souliotis, Viorica Cortez, Lucienne van Deyck, Elena Obraztsova, Rosalind Plowright, Helga Dernesch, Anne Gjevang, Alexandrina Milcheva, Jane Henschel, Bernadette Manca Di Nissa, Elisabeth Vaughan, Marta Cullers, Ilca Lopez, Anna Maria Chiuri, Larissa Diadkova, Anna Larson.

A Look Through the Notes

Let's now take a look at the score. Against a rarefied instrumental background, the Zia Principessa enters, dressed in black, flanked by two nuns in white: a dark figure, solemnly composed, in a natural stance of great aristocratic dignity. There is no greeting, no formalities. With a declamation that insists on the lower register of the voice, the Zia Principessa communicates the mandate, received from Angelica's parents, which she executes with full justice. The word "full" is emphasized by an octave leap that resolves on a low C3. Angelica's response is met with a reprise of the declamation: relentless in its calm, unshakable in its rigor. Calm and rigor are the defining traits of this song, which draws its strength from the very color of the voice. It proceeds to the inevitable sentence, which she dictates to Angelica in the famous line ("Sister of my mother, you are relentless"), provoking the indignant reaction of the Zia. The song becomes more animated, the voice seeks the highest segment of the first octave, surpasses it, and rises to E4, before descending again to the lower register, as if reassembling itself. Puccini confirms his full mastery of a conversational style, a modern recitar-cantando; he shapes the singing around the words and bends the contralto's voice to depict not only the formal but also the psychological attitudes of the Zia Principessa.

The key moment of the encounter between the Zia and Angelica can be marked by the recounting of her evening devotions in the family palace's oratory. The Zia Principessa returns, cold and composed. The orchestra widens, the tempo is slow. The mystical prayer is evoked by the descent to G#2, while the tessitura, which does not rise to B4, gravitates downward, bringing the voice to the key word that defines this woman's soul ("Expiate"), marked by two long and firm E4s.

Then, slowing down considerably, the Zia Principessa advises Angelica to offer her justice to the Virgin, finishing on a C3, which sounds like a seal. The subsequent announcement of the child's death comes swiftly, but coldly. The slight rippling of the tessitura seems to suggest an awkwardness, which as it continues, pushes almost to the edge of pity.

Lost in modern productions is the precious stage direction that follows Angelica's heart-wrenching cries and then her silence. The Zia rises as if to assist her, believing her to have fainted; but at the sound of Angelica's sobbing, she halts her gesture of

Sketch of the Zia Principessa



mercy; standing, she turns toward a sacred image on the wall to her right, and, with both hands resting on her ebony cane, her head bowed, she silently prays. There is only time for the signing of the document the Zia has brought to Angelica, and then for her exit.

The Other, unlike all of Puccini's heroines, never experiences a melodic outburst, a small hint of an aria, to use the common term. To her, Puccini denies the catharsis of melody. And the contralto voice, after the splendor of the Baroque and bel canto, the expressive emotions of Verdi, the soaring of Ponchielli, finds once again a significant, novel, and original use: another example of the complex relationship between the composer from Lucca and the human voice.

The Divine Claudia (Muzio): Giorgetta and Puccini

By Alberto Bazzano

At the premiere of *Il Tabarro* in New York, on December 14, 1918, Claudia Muzio sang. The tenor Giacomo Lauri Volpi, who seems to have had a particular fondness for her (not just artistic), described her in poetic terms in his book *Voci parallele*. He placed her among the “transitional voices,” writing: “At a time when the Scottish Mary Garden was causing a stir in Chicago, the American Geraldine Farrar in New York, the Australian Nellie Melba in London, and in Italy, the star of Darclée (the first Tosca alongside tenor De Marchi) was fading— all voices of the lyrical soprano type—the exquisitely sweet voice of Claudia Muzio revealed itself, in contrast to the exuberant voice of Rosa Raisa. The Argentinians called her ‘the divine Claudia,’ and she was indeed divine in her performance of ‘Casta diva’ from *Norma* and the aria ‘D’amor sull’ali rosee’ from *Il Trovatore*. Her singing could not be better defined than by recalling Dante’s words in the episode of Casella: ‘whose sweetness still sounds within me.’ Claudia Muzio’s voice was rather limited, but it gained unexpected resonance, as every note carried a vibrating feeling. This gave her the ability to tackle the inhuman tessitura of *Turandot*, the superhuman demands of *Norma*, the deeply human passion of Santuzza, and the resigned dedication of Desdemona.”

A great and happy artist on stage, but modest and unfortunate in life, Muzio exited the set design quietly, with her finger on her lips, as if to say: “Don’t move, stay, don’t trouble yourselves for me.”

Claudia Muzio was often compared to Eleonora Duse. Indeed, she was an excellent singer-actress, with a voice that was caressing and sweet, without harshness. A voice suspended between two abysses: naturally lyrical, yet serving a dramatic temperament.

She was born in Pavia on February 7, 1889, into a family that had made art its profession. Her father, Carlo Alberto, was a stage director (first in London, then in New York and Chicago), while her mother, Giovanna Gavirati, sang in a choir.

At first, young Claudia Emilia Maria (this was her name at birth) focused on instrumental music. She studied harp and piano in London. But eventually, her passion for singing prevailed. At the age of sixteen, she returned to Italy and placed herself under the guidance of mezzo-soprano Annetta Casaloni in Turin, a great patriot and the first interpreter of the role of Maddalena in Verdi’s *Rigoletto*. She later studied with Antonio Fugazzola and Elettra Callery-Viviani.

Her debut took place on January 15, 1910, at the Petrarca Theatre in Arezzo, in *Manon* by Massenet. It was a resounding success and a stepping stone to more ambitious goals. By July, she was already performing in Messina in *Traviata* and *Rigoletto*, alongside another illustrious debutant: Tito Schipa. Her first encounter with Puccini’s theatre occurred in 1911 at the Dal Verme Theatre in Milan, where she sang Musetta in *La Bohème*.



A photographic portrait of the “divine” Claudia

That same year, she made her first recording for the phonograph, cutting five records, two of which were distributed. One of these features her in the tale of Mimi. The performance background is lyrical. Her singing, graceful and pure, highlights the freshness of youth. The colors are those of Mimi. The phrasing is guided by the clarity of the words, which is evident in the exemplary diction. The line “Sola mi fo il pranzo da me stessa” is an example of perfect enunciation, where simplicity becomes the vehicle for communication. The piece proceeds along this line, then becomes animated on the natural B of “ma quando vien lo sgelo.” At the “first kiss of April,” her voice expands, but without excess. It reaches its fullness on the natural A of “è mio,” then immediately retreats, closing in on itself, just as the composer intended.

Following her success at the Dal Verme, Claudia Muzio triumphed in *Faust* and *Pagliacci*. Then, in 1912, still at the same theater, she debuted in *Manon Lescaut*. The following year, she conquered both the San Carlo and La Scala with Verdi’s *Otello*. On June 2, 1911, Mascagni premiered his *Isabeau* at the Coliseo in Buenos Aires. The opera made its way to La Fenice on January 20, 1912, and was revived in March at the San Carlo. The title role was alternated between the first interpreter, Maria Farneti, and Claudia Muzio.

Farneti belonged to the more intimate, twilight branch of verismo, free from any ostentation, a path followed by Muzio. The latter

Claudia Muzio, Giorgetta, and Guilio Crimi, Luigi,
in a Set Design from *Il Tabarro*.



leveraged her undeniable beauty, her intense and seductive gaze, and her remarkable acting talent to immerse herself in the decadent atmospheres of the latest trends in musical theater. She participated in the premiere of Smareglia's *Abisso* and the revival of Montemezzi's *Amore dei tre re* at La Scala in 1914, under the direction of Tullio Serafin. In 1915, she met Toscanini for the first time at the Dal Verme, during *Pagliacci* performances with Enrico Caruso. In 1916, she debuted at the Metropolitan Opera in *Tosca*, receiving continued acclaim until the 1921-1922 season. She returned to the New York stage in the 1933-1934 season. In the years between, she dazzled at the Chicago Opera.

The year 1934 was pivotal, marking Muzio's debut in *Cecilia*, an opera composed specifically for her by Licinio Refice. *Cecilia* is an opera of certain interest, yet one that superstitious people tend to avoid. It is believed that the opera's ill fortune contributed not only to Muzio's premature death at the age of 47, likely due to a heart condition exacerbated by an overuse of sleeping pills, but also to Refice's own demise, which occurred during rehearsals for the opera at the Municipal Theater of Rio de Janeiro. In that same theater and at the Colón in Buenos Aires, Muzio made a stronghold in the 1920s, bringing to life some of her most successful roles and even venturing into unexplored territories. She portrayed the Marschallin in Strauss's *Der Rosenkavalier* and took part in the South American premiere of Puccini's *Turandot*, alongside Giacomo Lauri Volpi.

From *Manon Lescaut* to *Turandot*, Muzio navigated the Puccinian repertoire with remarkable success. The role of the Princess of Peking was a bold challenge—an audacious gamble that she ultimately won, thanks to the clarity of her phrasing, which chisels each word, and above all to her acting prowess. Her dramatic temperament surpassed and complemented the vocal aspect, infusing it with intensity. In Muzio's posture and voice, there is always an inherent dignity and refinement that made her the ideal choice for characters of high nobility. This is why her *Turandot* is so convincing. It is not only because she embodies the elevated rank of the role, but because, through a distinctly lyrical instrument, she captures the passions, the ancient fears, the obsessions of a woman, delving deep into her innermost self, beyond the cold barrier of ice. Unfortunately, no recordings of her *Turandot* exist, nor have any sound testimonies of her *Il Tabarro* surfaced. However, in the Puccinian sphere, the discography includes a couple of examples of her *Vissi d'arte*, the best of which is the *Actuelle* recording, which captures the soprano at the peak of her vocal means. *Tosca* was certainly one of her signature roles, for which the audience bestowed upon her the title of "divine," and Mussolini even honored her with the fascist card *ad honorem*.

The profound value of her interpretation is evidenced by the reviews that appeared following her performance in April 1928 at the Opera of Rome, with Giacomo Lauri Volpi, Riccardo Stracciari, and the direction of Gino Marinuzzi.

"Claudia Muzio's performance was warm and vibrant, and though it did not make us forget that of the 'Traviata,' her singing's effectiveness and the variety of her expressions allowed her to leave a significant mark, at times with immense dramatic power, shaping the protagonist's character in a way that only her temperament could suggest" (*Il Popolo di Roma*, April 25).



"We were not surprised to find in her a *Tosca* who combined the magnificent qualities of an exceptional singer with extraordinary dramatic power, which, at the end of the second act, greatly impressed the audience, prompting them to show their enthusiasm in the most thunderous manner" (*L'Impero*, April 26).

The fanaticism she stirred in the audience also affected her stage partner, the Cavaradossi of that Roman production. Lauri Volpi, in fact, recalled that no one in Rome had forgotten her performance: "On stage, she was a soul, a mind, who sang and spoke with a voice all her own, made of tears and sighs, of inner intoxication. From that evening, Claudia Muzio conquered Rome. What I felt singing the final act from the battlements of Castel S. Angelo, with the vision of St. Peter bathed in the colors of dawn, for the first time in Rome, I cannot express."

On the Psychologist's Couch

Giorgetta: the Drama of Denied Happiness

By Giuliano Gallone

Late in the verismo season, already overtaken by the stirrings of the new century, Puccini, rather curiously, with *Il Tabarro*, turns his attention to a proletarian episode, narrating it with the musical tools that now belong to the new operatic idioms he himself had introduced.

A grim veristic tableau emerges, privileging, both musically and narratively, an expressionist language rich with vivid colors, pauses, and evocative moments.

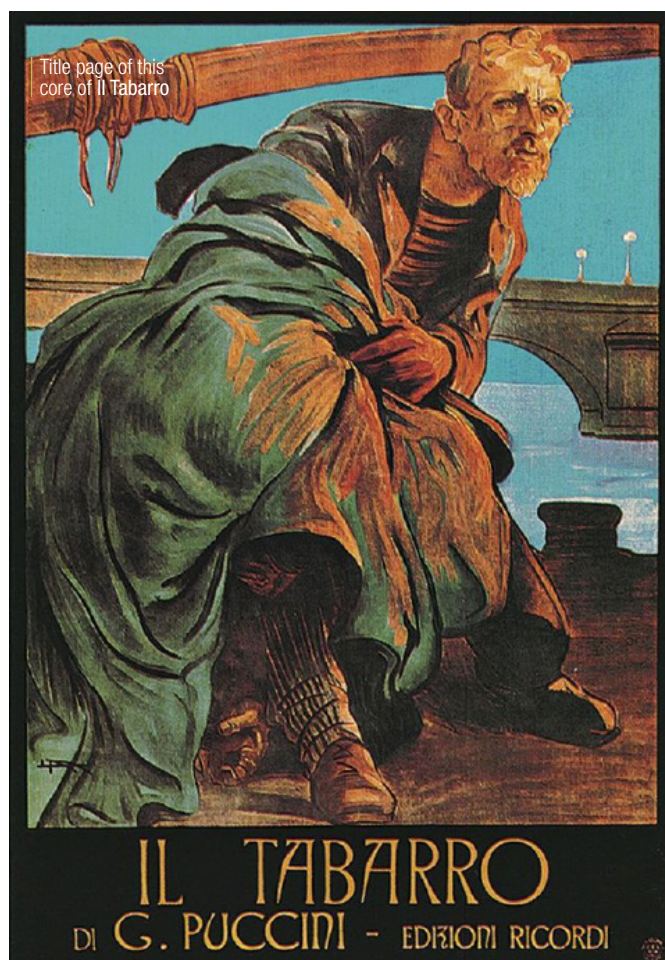
The subject: the degraded human condition of three figures brutalized by life, confined to a barge on the Seine. Michele, the old husband, might accept the miserable existence he leads if only he felt loved. Giorgetta, his young wife, lives beside him as if in a prison, hoping only to escape with the help of her young lover, Luigi. A classic, elemental triangle, destined to end in crime.

On the barge, primal, dark passions reign: only eros can liberate, vivify. "Stay close to me," pleads the husband; but Giorgetta refuses: "What do you want? One grows old... I am not the same anymore."

For the first time in all of his production, Puccini seems to deny Giorgetta the loving attention he always grants to his female characters. His focus, as suggested by Gestalt Psychology, appears directed elsewhere — towards the backdrop rather than the figures, the whole rather than the particular.

It is hard to believe that Puccini, the composer of such refined operatic heroines, would set to music these simple, torpid characters, the kind found in Zola's novels. Yet we know that *Il Tabarro* served as a testing ground for him to experiment, within the context of the *Trittico*, with an approach that broke away from the now outdated veristic conventions.

And yet, here it is: "How difficult it is to be happy," Giorgetta exclaims in the silence of the orchestra, and for a moment, a door



opens to a sensitivity that the libretto had previously denied to the woman. Puccini transforms, in the space of a sigh, a "woman without qualities" into a desperate young soul who only wants to be happy, like all the heroines of our composer.

"I understand only one kind of music: the one that makes you dance." Dance is Giorgetta's only redemption, for she knows well that she is destined for solitude. Like Strauss's *Elettra*:

"Be silent and dance. I carry the weight of joy, and before you, I dance. Who is like us, happy, need only be silent and dance."

But death's fate looms, and Puccini knows how to sing its sighs. ■

Lauretta: Born Florence Easton

By Alberto Bazzano

With the final panel of *Il Trittico*, Puccini fulfilled his desire “to laugh and to make others laugh.” Yet the laughter in question is inked, cloaked in the grotesque, and frozen by a Set Design that is, at its core, macabre. One cannot forget that in *Gianni Schicchi*, the corpse of Buoso Donati prominently displays itself at the opera’s outset and, even when removed, it psychologically shadows the development of the action. Humor is not foreign to Puccini’s style. Traces of it can be found, for instance, in *La Bohème*. There, however, it serves as an additional hue in a dramatic context. Here, in contrast, the comedy is all-encompassing. Still, the humor that the Lucchese dispenses differs from that which one encounters in Verdi, in his spiritual testament. I am referring, of course, to *Falstaff*, inspired by Shakespeare, whose protagonist, like Gianni Schicchi, is a baritone singer. But I will not dwell further on a theme that would lead us too far afield.

In the autumn of 1917, Puccini was deeply immersed in the creation of his new work. Shortly thereafter, he began considering the singers. For the role of Lauretta, the name of Gilda Dalla Rizza emerged. The Veronese soprano had been an excellent interpreter in the premiere of *La Rondine* at the Grand-Théâtre in Monte Carlo, earning Puccini’s unwavering admiration as well as his friendship. However, in the end, Dalla Rizza did not take part in the New York premiere of *Il Trittico* on December 14, 1918, but rather in its Italian revival at the Costanzi in Rome on January 11, 1919. On that occasion, she performed both the role of Suor Angelica and Lauretta in *Gianni Schicchi*. She achieved a colossal success, crowned by the incessant calls for encores following her aria “O mio babbino caro.” At the Metropolitan, under the baton of Roberto Moranzoni, alongside Giuseppe De Luca as Schicchi and Giuseppe Crimi as Rinuccio, the soprano Florence Easton sang.

The New York *Evening* of December 16, 1918, offered its verdict on the premiere: “Much has been said already about *Gianni Schicchi*, the third part of the disjointed trilogy, but certainly not enough. Admitting that it is a comic opera, it is arguably one of the most delightful pieces ever performed at the Metropolitan. It is, of course, a farce, but with a medieval flavor that could only have appeared in the pages of Boccaccio or Margherita of Navarra. It hardly seems fair to invoke the poor Dante, who simply consigned the merry Schicchi to the bowels of the earth. In both text and music, there is a sense of parody and fervor, little sentiment, much wisdom, and all the laughter that only a few works can elicit. The ensemble performances, necessarily brief, shouted by the greedy relatives around the deathbed of a wealthy patriarch, are memorable for their mastery. But perhaps the jewel of the entire evening is the semi-serious prayer that Schicchi’s young daughter sings to her father on



Two photographic portraits of Florence Easton

her knees, pleading for the cause of her beloved. Here, we reach pure melody: a melody so melancholic and tender that it evokes street ballads, yet at the same time is mischievously exquisite. With this, Easton triumphed and was granted encores. Her performance was undoubtedly the finest among this series of premieres. The beauty of her voice and appearance, along with her bearing, captured the audience’s attention with every entrance. All the singers in *Gianni Schicchi* performed admirably. De Luca interpreted the role of the clever and energetic character with pleasure, and Kathleen Howard had never portrayed such a humorously rich old woman.”

This review paints Easton’s portrait as that of a singer of great stature, fierce both vocally and dramatically, capable of competing and winning against such interpreters as Claudia Muzio (the first Giorgetta in *Il Tabarro*) and Geraldine Farrar (the first Suor Angelica). Yet the memory of this artist, who triumphed in her time—Desmond Shawe-Taylor considered her the most remarkable soprano since Lilli Lehmann—has since faded. At least in Italy. Not coincidentally, her name does not appear in the list of “Great Voices,” a critical-biographical dictionary edited by Rodolfo Celletti. This absence is significant, as it applies solely to her among the leading interpreters of Puccini’s major works, from *Manon Lescaut* to *Turandot*.

The reason for this perhaps lies in the lack of specialization of the singer. Florence Easton, possessing the necessary vocal means, tackled an immense repertoire. She performed over a hundred roles



in four different languages. Lauretta was not the only character she helped bring to life. At the Metropolitan, she participated in the premieres of *The Temple Dancer* by J. A. Hugo, *L'Oiseau Bleu* by A. Wolff, and *The King's Henchman* by D. Taylor. She also appeared in the American premieres of Liszt's *Santa Elisabetta*, Laparra's *Habanera*, MasSet design's *Don Quichotte*, Krenek's *Fonny spielt auf*, Giordano's *La cena delle beffe*, Mozart's *Così fan tutte*, and Strauss's *Der Rosenkavalier*. She even tackled Meyerbeer's *La Juive* and Verdi with *Aida* (a role it is said she learned at supersonic speed), along with the masterpieces of the popular trilogy (*Rigoletto*, *Il Trovatore*, and *La Traviata*). She excelled in Puccini (*Manon Lescaut*, *Tosca*, *Madama Butterfly*, *La fanciulla del West*, *Gianni Schicchi*, and *Turandot*) and in Wagner (*Lohengrin*, *Tannhäuser*, *Die Walküre*, *Siegfried*, *Tristan und Isolde*, *Götterdämmerung*). However, in none of these works did she particularly stand out. She did not leave an indelible mark, a legacy that went beyond the recognition of her considerable artistic abilities. Her characters were excellent creations, well-executed, but none of them found in her a definitive interpreter.

In 1918, coinciding with the premiere of *Gianni Schicchi*, Easton recorded "O mio babbino caro" for Aeolian-Vocalian. This recording allows us to appreciate the vocal qualities of the first Lauretta at the very historical moment she performed the role at the Metropolitan in New York. What immediately strikes the listener is the fact that the London-born soprano does not display an excellent command of Italian diction. Some consonants are doubled ("O mio bambino carro", "Sì, sì, ci voglio andarre"), while others are halved ("ma per butarmi in Arno"). Elsewhere, the text undergoes partial alterations: "Vo' andare a Porta Rossa." And, at the conclusion, "Babbo, pietà, pietà!" becomes "Babbo, pieità, pieità!" The phrasing, however, aligns with the composer's indications, adhering to the style of legato typical of the period. The musical dynamics, on the other hand, are only roughly outlined. No emphasis is placed on the "forcella" moments in phrases like "Mi piace, è bello, bello", "E se l'amassi indarno", and "Mi struggo and mi tormento." And the pianissimo on the words "O Dio, vorrei morir!" is barely more than mezzo-forte. Finally, the slight sob before the second "pietà" at the close of the aria is justified by the "piangendo" (weeping) notation in the score. The recording documents a voice of considerable quality:

seductive in the middle register, rich and brilliant in the upper range. It is an intense voice, solidly supported by breath.

Florence Easton was born in Middlesborough on October 25, 1884. As a child, she left England and moved to Toronto, where at the age of eight she performed as a pianist. She later returned to Europe to study singing in London and Paris. She made her debut in 1903 in Newcastle with the Moody Manners Company as a shepherd in *Tannhäuser*. With the same company, she also debuted at Covent Garden as Stéphanie in *Roméo et Juliette* by Gounod. In the same year, she encountered Puccini for the first time, playing Cio-Cio-San, a role that would remain a constant in her repertoire: she performed it more than three hundred times throughout her career. In 1904, she married the American tenor Francis Maclennan, and together they moved to the United States. With the Savage English Grand Opera Company, she debuted in Baltimore as Gilda in *Rigoletto*. In 1907, she was engaged by the Hofoper in Berlin, where she performed for several seasons until 1913, when she was hired by the Hamburg Opera. There, she reunited with Caruso—whom she had previously met in Berlin during a performance of *Aida* in 1910—and they performed *La fanciulla del West* together. During World War I, she remained in the United States, establishing herself in Chicago as a Wagnerian interpreter. In 1917, she debuted at the Metropolitan as Santuzza in *Cavalleria rusticana* by Mascagni. She stayed at the New York opera house for twelve seasons, consistently earning acclaim and becoming one of the highest-paid interpreters of the time. However, she was eventually swept up in the financial crisis of 1929. In 1931, she married banker Stanley Roberts and moved to London. Although she announced her retirement from the stage, she resumed performances at Covent Garden. Alongside Lauritz Melchior, she portrayed Brünnhilde in *Siegfried*. A recording documents her foray into this role. A back injury during a *Carmen* performance forced her into inactivity in 1935. The following year, she bid farewell to the Metropolitan, which had once applauded her so warmly, with a performance of *Die Walküre* on February 29, with Paul Althouse as Siegmund and Ludwig Hofmann as Wotan, followed by a concert on March 15, where she sang "L'année en vain chasse l'année" from Debussy's *L'Enfant prodigue*. In 1939, she retired from public life, dedicating herself to teaching. She passed away in New York on August 13, 1955. ■

On the Psychologist's Couch

Gianni Schicchi and Lauretta: a Family of Rascals

By Giuliano Gallone

Among the three works of *Il Trittico*, *Gianni Schicchi* is the one that achieved the greatest success, and it began to take on, in contrast to the structure Puccini had devised for the three one-act operas, a life of its own—independent of the overarching framework that the composer had imposed on them. Indeed, *Gianni Schicchi* was performed alongside *Cavalleria Rusticana*, *Pagliacci*, and even Strauss's *Salome*, a testament to the attention and appreciation the work garnered from the public, starting with its premiere in New York in 1918.

The *Trittico* is built around a dramatic verismo, a sentimental opera, and a comedy, but *Gianni Schicchi* stands as its most brilliant jewel. The few lines from Dante dedicated to the Florentine trickster, placed in the Inferno among the forgers of names, give rise to a farce that resembles Boccaccio's *Ser Ciappelletto*. From this, a libretto emerges that contrasts the genius of the trickster with the credulity of the Donatis, a conflict that closely mirrors a class struggle between the nobility and the urban proletariat. Of course, everything will be reconciled through the love of Lauretta, Schicchi's daughter, for Rinuccio Donati, a love that, for a moment—and illusionarily—establishes a brief social peace. In a tale full of intrigues and tricks, the love between Lauretta and Rinuccio is the only true emotion that binds the characters together. Indeed, *O mio babbino caro* is the only “sentimental” testimony from Puccini in all his work, renewing the charm of the great arias sung by his female characters. It is Lauretta's plea to her father to ease the tension between her family and Rinuccio's, avoiding a dispute between the two families. Puccini creates a little gem, a piece that still moves audiences today and remains one of the treasures of Italian opera.

But the true protagonist of the story is Gianni Schicchi, who transforms the narrative into a whirlwind of wit and cunning, very much in the tradition of Plautine comedies. For once, in Puccini's work, a masculine archetype—the Jungian rogue—becomes the driving force of the plot.

In the field of analytical psychology, archetypes are symbolic representations of behavioral and personality models that recur throughout human history. One of the most famous and intriguing archetypes is that of the trickster, a character found in the stories and traditions of many cultures. Within the archetype of the trickster, there are various nuances and interpretations, depending on the cultural traditions and historical periods.

The rogue is a free and mischievous figure, one who moves

Sketch for the character of Lauretta



beyond the rules, able to deceive others with wit and premeditation. According to Jung, we find this figure embodied in the rebel, the revolutionary, the subverter of social norms, the thief. Gianni Schicchi is all of these things combined. His theatrical performance unmasks and punishes the greed for money of the ruling class, while at the same time weaving a web of deceptions that will ultimately work to his advantage. Schicchi reminds us that “everything in the world is a joke,” as Verdi well knew. And the daughter of our rogue, the innocent Lauretta, will benefit from her father's schemes while maintaining her purity: she will live in a palace stolen by her father, with the complicity of her husband, and she will eat bread ground in stolen mills, bread transported by stolen mules. Yet, she will sing of her happiness, blissfully unaware of all that has been done around her and for her. She is not a heroine, but rather a calm country girl who has become a lady of the new times unfolding in 14th-century Florence. ■

L'opera

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Scarpia's Challenge

By Giancarlo Landini

His Excellency, Baron Scarpia

Tosca: the diva, the queen of Roman stages in the spring of 1800. Tosca, the daring woman who passionately loves a Jacobin painter and sings a cantata by Paisiello for the Queen of Naples, who has taken refuge in the Eternal City to escape the revolution.

And yet, the first chord that opens Act I does not evoke Floria Tosca, Cavaradossi, or their love story, but rather Scarpia, one of opera's most villainous characters. He was not the first of such figures. By the second half of the 19th century, baritones, once rivals in love but generally of noble sentiment, had made way for more sinister figures. Don Carlo di Vargas from *La Forza del Destino* is no joke, but he's not as malevolent as Barnaba from *La Gioconda*. And then there's Iago. These are just a few famous examples.

Puccini and the Baritone

Puccini, with few exceptions, inherited this tradition. Or rather, he certainly did not have a favorable view of the baritone roles. In *Edgar*, Frank is a dubious character. In *Manon Lescaut*, Monsieur Lescaut is hardly a saint—he's a crook, a cheater, a pimp. Things improve in *La Bohème*, with Marcello, who is an exception in this gallery. Less so is the character of Sharpless, who, despite his compassion, supports Pinkerton and the socio-racial system of Colognelism. The *Fanciulla del West* sheriff is villainous. Michele in *Il Tabarro* is a murderer. Rambaldo in *La Rondine* is cynical. Gianni Schicchi is a scoundrel. Ping, along with Pong and Pang, is a rascal. But Scarpia—perverse, cruel—is the worst of them all. We know this, but what interests us here is something more: the theater of the late 19th century had broken with conventions. Vocality was no longer determined solely by the role. Puccini thus developed a new and original language for Scarpia. So original, in fact, that it gave birth to one of the most striking characters in opera. No great baritone wants to miss the chance to portray Scarpia at least once in his life.

The Language of Scarpia

Scarpia, unlike Tosca and Cavaradossi, doesn't have an aria. This term is used for convenience, but it clarifies the point. The tenor has two: "Recondita armonia" and "E lucean le stelle." Tosca has one: "Vissi d'arte"—and what an aria it is! Scarpia, on the other hand, has none, although he has at least two monologues in the opera. The first is "Tre sbirri... Una carrozza," sung in the Church of Sant'Andrea della Valle as the "Te Deum" ceremony begins—ordered by him: "Apprestate per il Te Deum." The second opens Act II. This is not strictly a monologue ("Già... Mi dicono venal") because it forms part of a conversation he holds with Tosca, in which he shares his life philosophy. Scarpia's vocal line is built on phrases, a melodic



Scarpia flirts with Tosca, postcard by L. Melicovitz

declamation, or, if you will, a modern and original recitar-cantando. But simply singing the notes isn't enough. Puccini complicates matters by demanding expressive singing that reflects the many nuances in both the libretto and score. The range of Scarpia's voice expands the very concept of singing. It's a question of whether the indications in the libretto, as incorporated by Puccini, should be seen as purely advisory or must be adhered to in the singing itself.

First Example: "Tre sbirri"

Let's turn to the score of *Tosca* and look at the moment when Scarpia enters abruptly into the Church of Sant'Andrea della Valle, certain that Angelotti has taken refuge there. "What a racket in the church! What respect!" The libretto specifies: this line should be sung with great authority. Shortly after, he learns that the painter is Mario Cavaradossi. "Him! Tosca's lover." The indication here is: "following his thoughts." Now let's move to the finale of Act I, where Scarpia sings "Tre sbirri... Una carrozza." The orchestra begins a very sustained religious Largo. The contrast could not be sharper. Let's note the words and libretto indications: "Va, Tosca!"—with a sardonic smile. When he repeats "Va, Tosca," the instruction changes to "ironic." As the choir begins to pray and the Cardinal enters, Scarpia says "A doppia mira" in a pianissimo with ferocity. He then indulges in forbidden fantasies: "illanguidir con spasimo," with erotic passion. "L'uno al capestro" is sung ferociously as his voice rises to a fortissimo. But it's not enough; the singer must also act. In Puccini's works, acting is essential. Another indication for Scarpia is that he stands still, staring into the void, as if in a trance—already living out Tosca's rape. When he forcefully says "Tosca, you make me forget God," the libretto specifies "as if waking from a dream." Later, when he joins the "Te Deum" chant, his singing must be grandiose, filled with religious enthusiasm. A true puzzle for the performer who seeks

to fulfill every instruction Puccini wrote.

“Tosca è un buon falco”

It's also worth looking at the episode that opens Act II. The stage direction reads: “Tosca è un buon falco” (Tosca is a good falcon). Scarpia is sitting at the table, having dinner. He interrupts his meal to reflect, taking out his watch, his anxious restlessness evident in his posture. His thoughts seem calm in an Andante tempo, but the mere image of Mario hanging by the noose prompts an abrupt change to a more energetic Allegro. Then, there are orders to Sciarrone and internal musings, with the pace slowing to a sombre, low, and gradually slowing “Tal dei profondi amori è la profonda miseria.” In an agitated Andante, Scarpia expresses his thoughts: “ha più forte sapore... la conquista violenta” (the violent conquest has a stronger flavor). This builds to a crescendo from “Bramo. La cosa bramata perseguo” (I desire it, the thing I pursue) to the final exclamation to Spoletta: “Entri. In buon punto,” said excitedly and shouting. Puccini specifies the note durations but not their heights. The traditional romantic singing style is shattered.

The Many Faces of the Baron

Since the opera's premiere at the Teatro Costanzi on January 14, 1900, all the greatest baritones of the opera world have taken on the role of Scarpia. This gallery of interpretations can be approached in various ways.

We have the performers from the original premieres and subsequent ones at major opera houses like La Scala, the Met, and Covent Garden. There are the Italian, German, Anglo-Saxon Scarpias, as well as those from more peripheral regions. There are Scarpias who performed the opera only in their native language or alternated between the original and their own. The discographic Scarpias, who, if we include live performances (and not just studio recordings), often overlap with others in different categories. More recently, the introduction of videos and platforms like YouTube has added to this ever-expanding collection.

Notable Scarpias include those from La Scala, starting with the local premiere on March 17, 1900: Eugenio Giraldoni, who also created the role at the Costanzi, Pasquale Amato, Giuseppe Danise, Mariano Stabile, Carlo Galeffi, Luigi Rossi Morelli, Armando Borgioli, Antenore Reali, Giuseppe Taddei, Paolo Silveri, Rodolfo Azzolini, Tito Gobbi, Dino Dondi, Ettore Bastianini, Mario Zanasì, Giampiero Mastromei, Silvano Carroli, Giulio Fioravanti, Ingmar Wixell, Felice Schiavi, Piero Cappuccilli, Juan Pons, Ruggero Raimondi, Carlo Guelfi, Leo Nucci, Frank Ferrari, Zeljko Lucic, Marco Vratogna, Bryn Terfel, George Gagnidze, and Luca Salsi.

Three Portraits

From this significant gallery, we can offer four portraits. The first is Mariano Stabile, Scarpia in Arturo Toscanini's interpretation, who had already elevated him to the level of a reference Falstaff. His voice wasn't thunderous, but he had a rare ability to play with words, stressing phrases and accents. His photographs reveal that a great Scarpia should



also create a character through gesture, expression, costume, and posture. Stabile, an authentic Sicilian baron (he was from Palermo), exuded elegance and refinement in his movements, with studied manners.

The second is Tito Gobbi, immortalized in a 1964 recording of Act II with Maria Callas at Covent Garden. Gobbi's Scarpia is haughty, cold, and cruel—terrifying with a ferocious look and sinister presence. Lovers of vintage footage can also enjoy a 1958 clip (<https://www.youtube.com/watch?v=OybPHZN8P3E>), in black and white, where Gobbi portrays an elegant Scarpia, chilling in gesture yet volcanic in passion, wearing a perverse mask.

Even more striking is Ruggero Raimondi's portrayal, an authentic singer-actor who creates an exceptional character. Tall, dressed in black, hidden in the formalism of studied manners, with a hint of Don Giovanni inherited from Losey's famous film, Raimondi's Scarpia is terrifying, his facial expressions quaking with passions he struggles to hide.

A Few Questions and a Conclusion

And the singing? What about the instructions in the libretto that Puccini incorporated into his score? Strictly speaking, none of these performers (nor the others) fully adhere to them. Can we distinguish between irony, a sardonic accent, and one that's merely ironic? Can we sense the erotic hypnosis that should envelop Scarpia like a dream when he sings certain lines of “Tre sbirri”? Or the libertine frenzy, as the libretto describes? Perhaps we can catch glimpses of it in Corneil McNeil's Scarpia in Zeffirelli's memorable *Met* staging—a violent, troubled, and powerful portrayal. But if I search for strict adherence to the score, I find some doubts even there. However, I find more coherence in Luca Salsi's Scarpia: passionate and fierce, but with a deeper commitment to Puccini's intentions, especially under Riccardo Chailly's baton, displaying a consistency often lacking in other great interpreters.

And here lies the challenge in this centenary year: to become Scarpia, to sink into Puccini's music; to bring Scarpia to life as the composer envisioned; to follow every instruction to the letter; to break free from a tradition that often made things easier for performers, rather than uncovering a vocal quality that needs to be rediscovered. A truly new vocal quality, one that boldly opens the door to the 20th century. ■

The Face of Tosca: From Angelica Catalani to Hariclèa Darclé

By Alberto Bazzano

Of all of Puccini's operas, *Tosca* is the one that most strongly reflects historical references. The strong historical imprint of *Tosca* has led some scholars to investigate the boundaries between reality and fiction.

In particular, Deborah Burton questioned whether the characters in the story could be based on real-life figures. By analyzing Sardou's drama, she sought possible models for the character of Tosca. She identified one in the soprano Angelica Catalani. Sardou himself claims that Floria Tosca was discovered as a child by Benedictine monks in Verona, while they were herding sheep. The monks took her in at the convent and taught her to read. She began her musical training with the convent organist. By the age of sixteen, she was already a local celebrity. Cimarosa heard her sing and insisted she leave the convent to pursue a career in opera. This caused a dispute, and the pope himself had to intervene to settle the matter. His Holiness gave her permission to live a secular life. She made her debut in Paisiello's *Nina*. She later sang at La Scala in Milan, at the San Carlo in Naples, and at the Fenice in Venice. Appreciated for her interpretations of Cimarosa and Paisiello, in June of 1800 she performed at the Argentina Theatre in Rome. It is also known that she was deeply religious, fiercely jealous in matters of the heart, and had friendships with the queen and members of the court. At the time of Sardou, a book titled *Vies et aventures des cantatrices* was circulating in France. The authors, Marie and Léon Escudier, claimed that Angelica Catalani was born in Venice, a city not far from Verona. However, the future diva was actually born in Senigallia on May 10, 1780. Her father, Antonio, was a merchant of precious stones and had family connections to the Mastai family. Thanks to these connections, he managed to have Angelica admitted to the convent of Santa Lucia in Bubbio, where daughters of nobility were welcomed. There, she studied music and discovered she had a voice of considerable potential. The Escudiers also report that Catalani left the convent to debut at the Fenice in Venice. Further information comes from other sources. According to writer Giacomo Gottifredi Ferrari: "Madama Catalani was always religious, modest, and recognized as such by all who knew her; at every feast, she had Mass said at her house." The impresario Stakosch commented: "Catalani had a powerful voice, but her jealousy was as loud as her voice. She was disturbed by the slightest rivalry." Triumphant received at the Fenice in 1795, she returned in 1797 for *Lodoiska* by Mayr. In 1799, she performed in Livorno and at the Argentina Theatre in Rome. The

Monitore di Roma wrote that her performance of *Iphigenia in Aulis* by Moscow "was, on the whole, extraordinary; but above all, the townswoman Angelica Catalani, the prima donna, distinguished herself. She combined the sweetness of her naturally flawless voice with boundless attention, unparalleled agility, and a vibrato that was as powerful as it was expressive, singing from a school whose expression, bearing, and skill were at the highest level. She gave the audience a performance that left them longing to experience it again."

Burton, however, suggests that Tosca could also be modeled on Francesca Costa or Celeste Coltellini. The surname *Costais*, after all, an anagram of *Tosca*. Celeste Coltellini, on the other hand, presents a name that mirrors the duality found in Floria Tosca—*Floria* evokes flowers, while *Tosca* means poisonous. Of the three singers mentioned, Angelica Catalani perhaps most closely aligns with Puccini's vision of the character of Tosca, particularly in terms of vocal qualities—power and vigor, above all.

Tosca had its world premiere at the Costanzi Theatre in Rome on January 14 of the previous year, with Hariclea Darclé in the title role. Darclé was born in Bucharest in 1868. She studied in her homeland before perfecting her technique in Paris under the guidance of baritone Jean-Baptiste Faure. In December 1888, she made a successful debut at the Opéra in *Faust* by Gounod.

She triumphed in *Roméo et Juliette*, replacing Adelina Patti in February 1889. She then went to Saint Petersburg, but by the following year, she was back in France. In Nice, she performed *Una vita per lo zar* by Glinka. In 1890, during Carnival, she made her debut at La Scala in *Le Cid* by MasSet design. The opera received a lukewarm reception, but Darclé enchanted the audience. A critic for the *Gazzetta musicale di Milano* wrote: "Of all the performers, only Madame Darclé had truly earned and deserved success. She has a voice that is expansive, sympathetic, expressive, well-pitched; her phrasing is elegant and effective; she is a good and dignified actress. The role of Chimène does not suit her voice type, and therefore the success she achieved is even more admirable. Once again, we see in Madame Darclé a true artist and a valuable addition to the Italian stage."

Her success at La Scala opened doors to the major Italian theatres. She performed in Florence, Rome, and Naples.

She returned to La Scala several times: in addition to *Tannhäuser* in 1891 (a role she preferred in the early phase of her career), she appeared in *Manon Lescaut* in 1894 and *Iris* in 1899 alongside



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Fernando De Lucia, under the direction of Arturo Toscanini. She also participated in the world premiere of Catalani's *Wally*, although the composer had some reservations about her performance. Nevertheless, her portrayal captivated the audience. As reported in the *Gazzetta musicale di Milano*: "The character of Wally presents immense scenic and vocal difficulties: it was therefore a singular stroke of fortune for the authors to find in Madame Darclé a singer with a secure, crystalline, captivating voice, as well as an enchanting and highly effective actress. Her success in the role was immense and indisputable, across the entire opera."

The *Gazzetta musicale di Milano*, at the launch of *Tosca* at the Costanzi Theatre, also reported: "Darclé's well-modulated, sweet voice combined with a fitting dramatic interpretation, as did the baritone Giraltoni, an exceptional singer for his artistic feeling and vocal abilities: in the second act, especially, both were beyond praise."

Simultaneously, Darclé performed abroad and was applauded in Moscow, Saint Petersburg, Madrid, Barcelona, Lisbon (where she appeared frequently starting in 1893), Bucharest, Buenos Aires, New York, and Monte Carlo.

Darclé, in the end, was not the ultra-dramatic voice that Puccini had envisioned for Tosca. However, she brought to life a character of rare elegance—a Tosca who was captivating and fully suited to the noble circles that the character frequented in the opera.

With the vocal qualities (richness, homogeneity, and vigor) of the early 19th-century dramatic sopranos, Darclé was the heir to the dramatic agility sopranos of the first half of the century. For this reason, she performed works by Donizetti, Meyerbeer (*Les Huguenots*), and early Verdi. But she did not remain confined to this repertory for long. She also took on more lyrical roles (such as Manon in both MasSet design's and Puccini's versions, and *La Bohème*) and ventured into Verismo with notable success. ■

On the Psychologist's Couch

By Giuliano Gallone

Tosca: the Theater of Deception in the Shadow of Castel Sant'Angelo

Tosca, with its crucible of despair, love, sadism, nostalgia, and hope, has often been read as a showcase for vocal and instrumental excesses, as well as dramatic exaggerations, emphasizing its verismo and naturalism.

However, this is not a matter of verismo (after all, Puccini never accepted being classified among the verist composers), but rather a story dripping with passion that opens the doors to the 20th century, both temporally (the first performance was on January 14, 1900) and dramatically-musically.

Tosca introduces the decadent theater of *Wozzeck*, *Salome*, and *Elektra*: the great tension that envelops the theatrical and musical space will extend for years, reaching Berg, Strauss, Stravinsky, to name just a few.

Everything is precarious, a constant dark tone permeates the stage; only a few arias restore to the opera the sweetness of romantic feeling. And above all, violence and sexual blackmail dominate, with the strength not to yield to them. A dialectic of attraction-repulsion that distances Puccini from the small jealousies and amorous games of his earlier works while ensnaring his heroine in the web woven by Scarpia, a monster that, compared to the small-bourgeois epic, only the 20th century could have produced. Tosca's reaction to the sadistic attempt at rape will be the killing of the baron, concluded with the famous line: "Before him, all of Rome trembled," which transforms the aristocratic actress into a modern and bloodthirsty heroine.

Earlier, we spoke of the dialectic of attraction-repulsion: Tosca embodies this in all her tragic depth. Like Scarpia (who, for some, is the true protagonist of the opera, the immobile motor of every



event), she falls into the trap of the fiction set up to satisfy the sexual sadist: lies, omissions, disguises, false promises, and deceit will all be used by Tosca herself to preserve her love for Cavaradossi.

But alas, not always does "love conquer all": everyone is engaged in deception, just as happens in certain dysfunctional families that psychotherapy notices and seeks to help. Families in which specific relationships and roles, while displaying the pathological and dysfunctional aspect of that relational system, also constitute its stable homeostasis. Tosca deludes herself into deceiving Scarpia, who in turn deceives her, while Mario is nothing more than the victim of a double deception, also forced to pretend to die in front of the firing squad.

The death of all the protagonists takes place in a baroque, nocturnal Rome, the perfect backdrop for the drama of amorous devastation, dark and tense like few melodramas in the history of opera. ■

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TOSCA

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2 MAGGIO

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SUOR ANGELICA
LUIGI DALLAPICCOLA
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GEORGES BIZET / MANUEL DE FALLA
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2, 4, 5 MARZO
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Set Designs from Edgar at the Gran Teatro all'Aperto Puccini (Photo Giorgio Andreuccetti)

By Sabino Lenoci

The Seventieth edition finally achieves a high level of excellence for the works of the genius from Lucca with its Artistic Director, Pier Luigi Pizzi, who, with the assistance of Massimo Gasparon, has overseen all the productions of the Festival. It presents an international vision where the grand "led wall" at the back of the stage, which conceals the Massaciuc-coli lake, forms, in high definition, the settings of each opera's story, captivating the audience's attention. There are few elements on stage that complete the spectacle, which, to be honest, are not crucial, as the led wall itself serves as a perfect backdrop for the occasion.

The directorial effort of Pizzi and Gasparon for each individual opera is nearly flawless, with the aid of video projections, enhanced for each masterpiece by a rotating element that displays thand set design's setting. In our humble opinion, the most beautiful and effective moment was the attic of the four bohemians in *La Bohème*; the scenic element, rotating, showed various Set Designs in which the protagonists interacted.

Another recurring element is the choreography by Gheorge Iancu, which Pizzi insisted on incorporating into every production. While the choreography was essential for *Le Willis*, Puccini's opera-ballet, in the other productions it served more as a decorative addition.

The festival opens with an unusual double-bill, *Edgar* and *Le Willis*, in the first version envisioned by Maestro Puccini. Thand set design of *Edgar* is a slice of a city at the edge of a forest of white trees, which gradually merge with the surrounding darkness, with a flowering tree in the foreground. At the climax of Edgar's tragic end, the tree catches fire.

Truth be told, we are somewhat distant from Puccini's masterpieces

Torre del Lago: Pier luigi invents a Festival full of important proposals





Images of Le Willis at the Puccini Festival (Photo Giorgio Andreuccetti)

here. The plot of the libretto by Ferdinando Fontana, in the original version presented, is quite intricate and, we believe, not easily engaging for the audience.

The vocal company was led by the talented Vassili Solodkyy in the title role of Edgar, whose well-timbred voice and solid high register were commendable. Alongside him was the equally skilled Lidia Fridman, who paired her beautiful voice with perfect stage presence in the role of Fidelia, her despair over the death of her beloved being particularly striking.

Luca, in the role of Gualtiero, presented a strong interpretative line, joined by Vittorio Prato as Frank and Ketevan Kemoklidze as Tigrana. The costumes, carefully designed by Pizzi, were as meticulous as the conducting of Maestro Massimo Zanetti, who led the Festival Puccini Orchestra, ensuring that the tempo matched the nuances of Puccini's score, while also attending to the massed chorus of the Festival, conducted by Maestro Roberto Ardigò.

The second part of the evening with *Le Willis* is visually refreshed by a series of white trees, a symbol of the initial wedding and the final tragedy of Anna, Roberto's wife, who is abandoned by him only to be returned to too late, as Anna dies of a broken heart.

The work is defined as an "opera-ballet" because dance plays a predominant role throughout the performance, and the choreographer Gheorghe Iancu, as mentioned, has his magical moment with contemporary movements that serve the story of Anna, performed by the ever-talented and effective Lidia Fridman. Her lover-husband, Roberto, was portrayed by the tenor Vincenzo Costanzo, with a beautiful, ringing voice and an impressive high register, as was Anna's father, the baritone Giuseppe De Luca, whose good diction and phrasing were notable.





A moment from *Turandot* at the Puccini Festival (Photo Giorgio Andreuccetti)



Set Design from *Manon Lescaut* at the Gran Teatro all'aperto Puccini (Photo Giorgio Andreuccetti)

At the end, there were applause for everyone, despite the late hour. And so we arrive at the second opening night with *Manon Lescaut*, directed by Massimo Gasparon, with staging, sets, and the beautiful, ethereal, and colorful costumes.

The conducting of Beatrice Venezi highlighted the beauty of the score, blending the orchestra from the pit with the stage, together with the Festival Chorus directed by Maestro Roberto Ardigò. The placement of the marvelous *Intermezzo* near the end of the opera was puzzling; it dampens the emotion of such a delicate moment with a legendary piece of music that should leave the audience breathless!

Two significant elements marked the performance, always enhanced by the large video wall: the monument in the square for the arrival of Lescaut and his sister, and Geronte's alcove, a multicolored shell-bed reminiscent of Marilyn Monroe's iconic set, with all her courtiers at the palace.

The soprano Alessandra Di May wore the beautiful costumes of Manon, presenting the character of the young Manon with both a well-defined stage presence and vocal skills. Her voice was well controlled and educated, though not of great range.

The tenor Andeka Gorrotxategi, who replaced the originally scheduled Francesco Pio Galasso, unfortunately did not do justice to Des Grieux. His voice was constricted, strained, and had difficulty reaching the high notes.

Nicola Farnesi performed Lescaut with a good vocal line, and Andrea Concetti was an effective Geronte. Eugenio Maria De Giacomi characterized the Tavernkeeper in hand set design of Lescaut and Manon's arrival.

Matteo Roma (Edmondo), Elena Belfiore (a musician), and Saverio Pugliese (dance master and lamp-lighter) were excellent in their respective roles, each standing out for their performances. The cast also included Francesco Lombardi (Sergeant of the Archers) and Eugenio Maria De Giacomi (Navy Commander). As usual, the audience at the Gran Teatro all'aperto Giacomo Puccini gave a warm round of applause to all the protagonists.

In the rich 2024 program of the Puccini Festival, Puccini's unfinished opera *Turandot* was a must, especially in light of the centenary of the composer's death. Pizzi focused on double-faced costumes, purple

and yellow, and on the Chinese vision of the people, all painted yellow! On the video wall, the Royal Palace of Beijing appeared, with the obligatory moon, and Turandot herself emerged on a moving bridge, leading the cold princess forward across the grand stage.

The excellent conductor Renato Palumbo, leading the Festival Orchestra, emphasized the elongated, melancholic tempi, while not neglecting the expressive drama of the score. He maintained a strong focus on the stage direction and the massed chorus, always under the guidance of Maestro Roberto Ardigò, and the Children's Chorus of the Festival, directed by Maestro Chiara Mariani.

A standout *Turandot* was Anna Pirozzi, whose international experience in the role shone through. Her voice was confident and well-projected, with a remarkable high register, beautifully nuanced with excellent vocal technique. She was enthusiastically applauded, especially for her rendition of "In questa reggia" and the duets with her Calaf, tenor Amadi Lagha, an interpreter we've appreciated in previous productions but who, unfortunately, was somewhat under par here. His voice seemed fatigued, and he struggled to maintain the high notes in "Nessun dorma."

The Liù of Chunxi Hu was excellent, her voice well-projected, sweet, and submissive in defining the character, alongside Andrea Concetti's blind Timur.

Notable were the three ministers, played by the always excellent Saverio Pugliese (Pang), the solid Luigi Morassi (Pong), and the versatile Pietro Spagnoli (Ping), who also took on the role of the Mandarin. The characterization of the Emperor Altoum was puzzling, as the brilliant Pizzi envisioned him as young and dressed like a drag queen, interpreted by Danilo Pastore, whose falsetto voice and tuning issues were problematic. The Princess's handmaidens, Maria Salvini and Greta Buonamici, offered solid vocal performances. Davide Piaggio played the Prince of Persia.

The performance rightly ended with Liù's death, and we particularly appreciated that Pizzi had *Turandot* accompany the funeral procession for Liù.

At the end of the "premiere," Anna Pirozzi was awarded the "Premio Puccini" amidst general enthusiasm. A success for all involved.

Next, we come to the opera of youth par excellence, *La Bohème*, which,



Image of La Bohème at the Puccini Festival (Photo by Giorgio Andreuccetti)



A moment from **Tosca** at the Puccini Festival (Photo by Giorgio Andreuccetti)

in our opinion, was the most beautiful staging of the Festival this year, curated by Massimo Gasparon. As mentioned, a very effective rotating scenic element was used to show the various acts of the opera.

Conductor Michelangelo Mazza, leading the Orchestra, highlighted the carefree and joyous nature of the score, capturing both the drama of the overwhelming finale, with control of the artists on stage and the Festival Chorus, alongside the Children's Chorus of the Festival, directed by Maestro Viviana Apicella.

The cast featured Carolina Lopez Moreno as Mimì, who skillfully portrayed the innocent young girl with a tragic fate. Her voice was beautifully colored, with good phrasing, and she delivered an emotional and engaging rendition of "Si mi chiamano Mimì," accompanied by a solid Castve line.

Alongside him was the Peruvian tenor Ivan Ayon Rivas in the role of Rodolfo, who was nothing more than adequate, with a voice that tended to fall flat and a stage presence that appeared somewhat clumsy and lacked the bohemian spirit.

The Marcello of Alessandro Luongo, however, was of a higher caliber, with a fine baritone timbre, excellent diction, and an exceptional line of singing. Likewise, the notable Colline of Adolfo Corrado stood out with his rich voice and beautiful tone.

Sara Cortolezzis portrayed Musetta in a way that was appropriate for the character, capturing her frivolous nature with a voice of beautiful color and solid stamina, especially in her "prayer" at Mimì's death.

Gianluca Failla played Schaunard with a pleasant vocal timbre and an irreverent stage presence. The supporting roles were also well-executed, with Stefano Marchisio as Benoit, Italo Proferisce as Alcindoro and the Sergeant of the Customs, and Alessandro Ceccarini as the Customs Officer. Together, they contributed to the success of the production, further enhanced by the choreography of Iancu in the Café Momus Set Design.

The audience in the Gran Teatro greeted the performance with enthusiastic applause.

Pier Luigi Pizzi took charge of the ever-popular *Tosca*, incorporating elements of the Pietà of Sant'Andrea della Valle in Rome, and as always, with his signature voluminous and colorful costumes.

The talented conductor Daniele Callegari was entrusted with bringing out the beauty of Puccini's score. Under his baton, the Festival Orchestra delivered a performance that was rich in color and sound, with a firm and determined conducting style that also ensured the precision of the choir, particularly during the "Te Deum."

Floria Tosca was performed by soprano Erika Grimaldi, who offered a beautiful voice, clear diction, and a strong Castve line. Her lover, Mario Cavaradossi, was portrayed by Alejandro Roy, who excelled in his portrayal, particularly in his powerful high notes during "Recondita armonia" and the subsequent "E lucevan le stelle." Dalibor Jenis played the suave and sinister Baron Scarpia, though his performance lacked some conviction, despite his good timbre and clear diction.

Alessandro Abis gave a solid portrayal of Angelotti, while Andrea Concetti's Sagrestano was consistently in line with the demands of the role.

The supporting cast, including Luigi Morassi as Spoletta, Gianluca Failla as Sciarrone, Alessandro Ceccarini as a jailer, and Francesca Presepì as a shepherd, all contributed to the production's success.

And success it was!

The 70th Puccini Festival concluded with a highly positive outcome. In late August, a "special event" was held, featuring *Madama Butterfly* in a much-appreciated production from a few years ago, directed by Vivien Hewitt, with sets by Kan Yasuda and costumes by Regina Schrecker.

The cast included Merina Medici, who gave a compelling performance as Cio-Cio San, Anna Maria Chiuri as a fine Suzuki, and Vincenzo Costanzo as a good F.B. Pinkerton. Saverio Pugliese portrayed Sharpless with skill, while Manuel Pierattelli gave a solid performance as Goro. Italo Proferisce played the role of the Prince Yamadori effectively, and Gaetano Triscari brought depth to the role of the thunderous Uncle Bonzo.

The ensemble was completed by Kate Pinkerton (Claudia Belluomini), the Mother (Maria Salvini), the Registrar (Alessandro Ceccarini), and the Imperial Commissioner (Enzo Ying). As usual, the production received applause for all involved! ■

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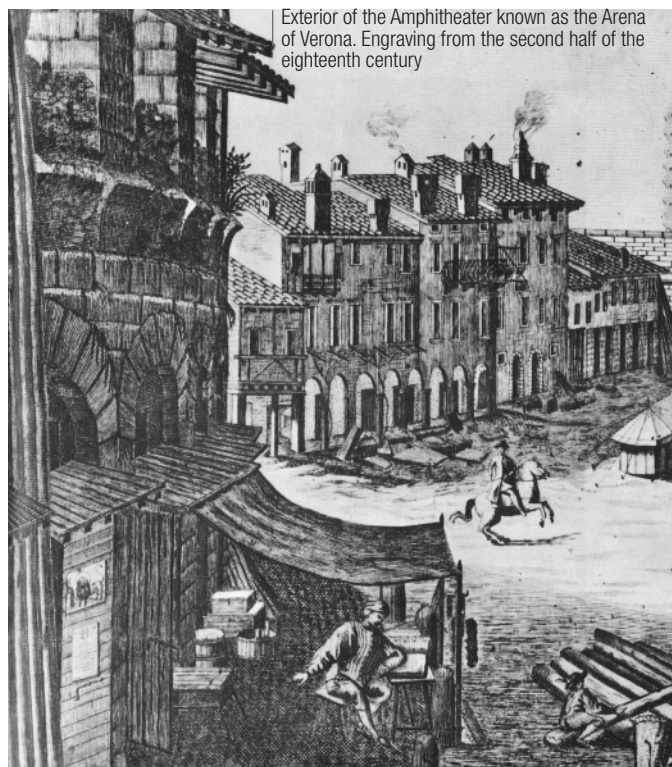
The Arena - The Magical World of Opera

By Vincenzo Grisostomi Travaglini

Of an ancient splendor is the **Roman Theater of Verona**, from the 1st century B.C., the best preserved in northern Italy, rediscovered at the end of the 19th century and restored in the 20th century after meticulous restoration work. Since 1948, it has hosted the **Estate Teatrale Veronese**. However, in the city of the **Scaligieri**, the monument of millennial fame is the **Arena**, renowned worldwide thanks to what would become the **Festival Lirico** from the 20th century onwards, whose construction dates are uncertain, probably between the second and third decades of the 1st century B.C. during the imperial age, between Augustus and Tiberius. Leaving aside the first period in the Arena with gladiatorial battles and games, spectacles that inspired much admiration in Pliny the Younger, the history is traced to **Theoderic the Great**, who is credited with organizing performances during the medieval era.

For reasons of public morality, an **estate** was established in **1276** stating that prostitutes should exclusively reside within the monument, while in **1310**, an order was issued to close it, prohibiting access. Despite the ban, in **1382**, twenty-five days of solemn celebrations were held to celebrate the marriage of

Antonio della Scala, Lord of Verona, to **Samaritana da Polenta**, a noblewoman from Ravenna. In **1450**, under Venetian rule, new statutes were issued: "Since many crimes are committed in the Arena and the Arena itself is a memorable building that brings honor to the city, it must be kept clean, and it is established that the Arena must remain closed (...) and if anyone breaks the doors or the wall, they shall be punished with a fine of 25 lire, and with the same penalty shall be punished anyone who destroys any of the steps or moves or removes any stone (...)". From the end of the **16th century**, the **Jousts** were celebrated in the Arena, the first documented one being on **February 26, 1590**, with extensive chronicles and detailed descriptions. The variety of daytime performances attracted a large audience, and in **1716**, in honor of the Elector Prince of Bavaria, the last Joust was held. From that year on, contracts for comedy troupes and dancers were more commonly recorded. The first true performance, held on a modest removable stage of wooden beams, is dated **July 1713** with the tragedy *Merope* by Marquis **Scipione Maffei**. In the following years, among the notable visitors, arriving from Venice to attend *Arlecchino muto per paura* with comedian **Gaetano Casali**, was the playwright **Carlo Goldoni**, who in his **Memoirs** minutely describes the interior of the Arena, with nobles seated in the orchestra and the common people in the galleries. Over time, in **1801**, due to preservation issues, the **Provisional Government** of the city entrusted the **Academy of Agriculture, Commerce, and Arts** to find a solution. Count **Benedetto del Bene**, in his role as Secretary, took the initiative to launch a competition: "Which cement, through sure and well-applied experience, resisting both moisture and dryness, can perfectly prevent rain from filtering between the stones, walls, and vaults of the amphitheater (...)". On **June 15, 1805**, **Napoleon Bonaparte** visited the amphitheater, less than a month after his coronation as King of Italy. The occasion was a "bull hunt" spectacle, an unusual bullfighting event that pitted bulls against mastiffs, which the emperor particularly enjoyed. From the diary of innkeeper **Valentino Alberti**: "After lunch, our august emperor went to the Renna to be invited to see a magnificent bullfight, and many dogs (...)". On the personal orders of the emperor, funds were allocated for the restoration of the building with structural interventions, both to secure its stability and to make the interior more easily accessible, rebuilding the missing parts of the steps and plastering them, restructuring the staircases and other essential works that allowed for its preservation and have ensured its availability to this day. Following the **Battle of Verona** in October 1805, between the **Army of Italy** and the **Imperial Army**, Austrian prisoners were held inside the Arena



Exterior of the Amphitheater known as the Arena of Verona. Engraving from the second half of the eighteenth century

| Historical and Cartographic Documents Concerning the Arena of Verona



and destroyed the stage erected for the comedies, using the wood for heating. **Napoleon**, particularly interested in the city as a strategic node in his expansionist policies, in **1807** wanted to verify the consolidation work on the monument and, on this occasion, attended another “bull hunt.”

The Arena follows the history and evolution of the times. In 1815, following the fall of Napoleon and a month after the closing of the Congress of Vienna, the Archduke of Austria attended a “bull hunt” inside the amphitheater, which was followed by a generous distribution of corn to the impoverished population. The following year saw more celebrations for Verona’s return to the Austrian Empire with the establishment of the Kingdom of Lombardy-Venetia. In 1822, during the full Restoration period, the city hosted the Council of the Greats, with crowned heads from all over Europe in attendance. On this occasion, Prince Klemens von Metternich commissioned two cantatas from Gioachino Rossini. The primary performance was to be held at the Teatro Filarmonico, and for the Amphitheater, on November 24th, Rossini’s *La Santa Alleanza*, a lyrical-choreographic spectacle with a text by Gaetano Rossi, was presented. Rossini himself attended the performance in the Arena. It is said that the composer was terrified throughout the entire event—not by the outcome of the execution, but by the precarious stability of a massive marble statue that was part

of the set. The statue depicted Concordia, the final abstraction in the event’s symbolism, preceded by Fate, Minerva surrounded by allegorical depictions of the Arts, Abundance and Happiness, as well as Ceres, Neptune, and Mars.

Over the years, various forms of entertainment involving both the nobility and the people followed, including comedy, bicycle races, equestrian contests, and gymnastic and acrobatic performances; notable guests included Emperor Ferdinand I and Emperor Franz Joseph. The music of Rossini returned to the Arena on July 31, 1842, with the *Stabat Mater*, ten days after its first performance in Verona at the Filarmonico. The first lyrical season inside the amphitheater can be traced back to 1856, continuing with occasional events. By 1866, during the celebration for the annexation of Veneto to the Kingdom of Italy, King Victor Emmanuel II attended. The artistic destiny of the Arena would be defined by its grand receptive capacity in June/July 1900, when, for twenty consecutive nights, the “historical spectacular dance” *Pietro Miccaw* was performed on a specially built stage, 32 meters wide and illuminated with arc lamps. It was written: “Such a grand spectacle in Verona may never be seen again.” The journalist would be proven wrong in just a few years.

However, for more than the next decade, aside from another event related to dance, most performances would be circuses, and up

1913, *Aida*, inaugural performance, the audience
Caption: Giovanni Zenatello



| Giovanni Zenatello



until 1913, with the beginning of what would become the famous Arena Lyrical Festival, which reached its 100th edition in 2023. That year marked the centenary of Giuseppe Verdi's birth, and it is said that the Veronese tenor Giovanni Zenatello, sitting at a café in Piazza Bra with Maria Gay, Tullio Serafin, and impresario Ottone Rovato, looked toward the monument and exclaimed: "Here is the great theater I've been looking for; it would only need good acoustics—why don't we try out the voices?" The inspection was successful and confirmed Zenatello's determination to launch an imposing open-air opera theater in his city. Thus, the project for *Aida* in the Arena was born, financed by Zenatello himself and impresario Rovato. The historic performance was conducted by Maestro Serafin, who would go on to establish himself as the conductor of Verona's most famous productions for nearly half a century. On August 10, 1913, with the performance of *Aida*, it became clear that the Arena could transform into an ideal venue for open-air opera performances.

The chronicles report that the evening sky was clear, following an uncertain dress rehearsal due to bad weather. Among the attendees were names from politics and aristocracy, composers whose works would be performed in subsequent years for the emerging initiative: Boito, Cilea, Giordano, Mascagni, Montemezzi, Puccini, Pizzetti, Zandonai; among the writers

| Arena di Verona in the historic 1913 edition



and playwrights, Maksim Gorky and Franz Kafka. The title role was performed by Ester Mazzoleni, hailed as the greatest Aida of the time; Radamès was played by Zenatello himself, and Amneris by Maria Gay Zenatello. Maestro Ferruccio Cusinati was in charge of both the choir and the masses; the set designs were by Ettore Fagiuoli, whom Gabriele D'Annunzio would call "the architect of living stones." On that day, masses from various origins gathered in Verona, not only proving the artistic sensitivity of the organizers but also their insight into a profitable investment. The performance sold out, and the street vendors made a fortune; the city's commerce benefitted as well. On the night of the performance, a butcher sold a thousand bottles of wine and seven hundred and fifty kilos of ham. The response was overwhelming; the involvement of the entire population was such that, at the maternity ward, two newborns were baptized with the names Radamès and Aida. The following year, on August 2, coinciding with a performance of *Carmen* with Maria Gay-Zenatello, the declaration of war between Russia and France against Germany broke out. The Arena initiative suffered a sudden halt, and music would not return until July 31, 1919, with *Il figliol prodigo* by Amilcare Ponchielli. In 1920, an Arena performance of Boito's *Mefistofele* starred Bianca Scacciati, Nazzareno De Angelis, and Aureliano Pertile; the inaugural success with *Aida* was also repeated. The seasons continued favorably, with both



| Maria Callas with Giovanni Battista Meneghini



well-known titles and offerings from across the Alps, featuring some of the most celebrated artists. In 1921, it was *Sansone and Dalila* by Camille Saint-Saëns, the eighty-five-year-old composer who, with regret, had to decline an invitation to attend. In 1922, *Lohengrin* by Richard Wagner took the stage with Aureliano Pertile in the lead role, among many other events.

In 1927, the season featured *La Vestale* by Gaspare Spontini, *Aida*, and symphonies no. 5 and 9 by Ludwig van Beethoven, with Maestro Antonio Guarnieri conducting the orchestra and choir of the Arena. During a performance of *La Vestale*, Arturo Toscanini, who was present, had to retract his previous 1913 statement that “outdoor performances are only fit for bocce.” In 1938, two years after its posthumous performance at La Scala, Puccini’s *Turandot* triumphed at the Arena. In 1936, the *Ente Lirico* was established, with Pino Donati as its first superintendent. On the eve of World War II, in 1938 and ‘39, there were four titles in the program. After a long silence due to the war, activities resumed in 1946, in the name of Giuseppe Verdi with *Aida* and *La Traviata*. It would be difficult to list all the events that followed in the happy programming. The artistic director Giovanni Zenatello, after an audition, signed a young Greek singer, Maria Callas (some newspapers would write Kallas), who made her debut at the Arena on August 2, 1947, in *La Gioconda* by Ponchielli. In Verona, the soprano would meet the entrepreneur Giovanni Battista Meneghini, whom she married in 1949 in the sacristy of San Fermo Minore in Brà.

Callas would return to sing in the Arena the following year as Princess Turandot; that same season, Renata Tebaldi performed as Marguerite in *Faust* by Charles Gounod. The resonance of the Verona summers was such that by 1950, the number of titles would increase to five. In 1953, the fortieth anniversary of the festival was celebrated with the return of *Aida*, conducted once again by Serafin, with Maria Meneghini Callas alternating in the title role with Anita Cerquetti, Radamès played by Mario Del Monaco, Ramfis by Giulio Neri, and Amonasro by Aldo Protti. In 1955, *Otello* was staged with Mario Del Monaco, under the joint direction of Roberto Rossellini and Carlo Maestrini. On August 12, 1962, a fire destroyed the set for *Un ballo in maschera*, damaging the stones of the cavea and forcing the season to close early for the first and only time, with conductor Gianandrea Gavazzeni at the helm.

1963, the golden wedding between *Aida* and the Arena, with the return of the soprano Ester Mazzoleni, the celestial *Aida* of 1913.

In 1969, *Don Carlo* was defined as “memorable” with Montserrat Caballé, Plácido Domingo, and Piero Cappuccilli. By now, a singer’s success is measured by the challenge of performing at the Arena; a legendary moment occurred in 1978, when the audience buzzed in anticipation before Luciano Pavarotti’s rendition of the iconic “Di quella pira” in *Il Trovatore*. The performance concluded with enthusiastic applause, with Gianandrea Gavazzeni conducting, alongside Pavarotti, Katia



Ricciarelli, Piero Cappuccilli, and Fiorenza Cossotto. Among many operatic titles, *Aida* remains a favorite for its spectacular production. Over the years, many directors, set designers, and costume designers have collaborated on successful yet sometimes controversial productions.

In 1982, a revival of the 1913 *Aida* was planned, with Vittorio Rossi overseeing the revival and Gianfranco De Bosio directing, based on the original sketches by Ettore Fagioli. Among the various productions of Verdi's opera, the version by Franco Zeffirelli remains iconic, particularly linked to the 1995 spectacular *Carmen*, directed by Daniel Oren, which still graces the stage today. Many other titles and distinguished names have contributed to the Arena's storied legacy. From chronicle to history, the transition has been swift.

Teatro Ristori Among the 19th-century venues in Verona, the Ristori and the Nuovo stand out. Opened in 1837, this theater would adopt the name of Adelaide Ristori in 1856, one of the most famous actresses of the 19th century, celebrated for her patriotic spirit during the Risorgimento, which earned her great acclaim. The theater hosted a variety of performances, from opera to drama, marionettes, and vaudeville, and was the first venue in Verona to screen a film. Its unique stage featured movable platforms and was described as a "polyhedral space." Closed in 1983, it was purchased by the Cariverona Foundation in 2001 and reopened in 2012 after extensive restoration that

preserved its 19th-century design and original façade. Today, the Ristori hosts a variety of cultural events, including concerts, dance performances, and operatic productions.

Teatro Nuovo The Nuovo Theater, designed by Enrico Storari in an austere neoclassical style, features a façade with a white and gray stone colonnade. The interior follows the "Italian style" with two levels of boxes, architectural variations near the proscenium, and Ionic columns. Inspired by the Filarmonico, the color scheme is in light tones with golden decorations, and the clock above the proscenium is immaculately preserved. It was inaugurated on September 12, 1846, with Verdi's *Attila*, which was being performed for the first time in Verona. During these years, the theater became a hub for patriotic fervor, with performances that were particularly favored by the bourgeoisie, who saw it as a place for both cultural and political discussion.

From its opening night, the theater was marked by its support for independence movements. At the inaugural performance, the Veronese poet Vittorio Merighi had written a patriotic sonnet disguised as an ode to the leading lady Rita Basso Borio, ending with the line: " (...) to Austria death, and Italy to life calls." The season continued with Verdi's *Ernani* and *Il bravo* by Mercadante. The political stance of the theater led to censorship by the Austrian government. In 1848, during a performance on March 18, news of an insurrection led to an interruption of the show as a crowd of protesters filled the theater, cheering for Italy and Pope Pius IX. The theater was closed by the Austrian authorities until 1849 and again in 1858.

On January 2, 1862, the Nuovo was reopened with *Il trovatore* by Verdi. A major restructuring took place in 1909 to improve safety, adding new spaces. After a five-year hiatus, it reopened in 1914 with a production of Puccini's *Tosca*. The theater continued to function during wartime but was forced to close after World War II due to poor conditions. Between 1946 and 1949, the Nuovo became an important venue for opera in the region, especially when the Filarmonico was unavailable. In 2015, it became the home of the Teatro Stabile di Verona, and is now recognized as both the *Teatro Stabile del Veneto* and the *Teatro Nazionale*.

Teatro Camploy The most recent addition to Verona's theatrical venues, the Teatro Camploy was built within a peculiar 19th-century building, designed over a period of 16 years, from 1982 to 1998, by architect Rinaldo Olivieri. It blends architectural history with cutting-edge solutions, enriched by paintings by Sergio Piccoli. Situated in a particularly significant area of Verona's urban development, the theater represents a continuation of local tradition, combining the old with the modern. The theater is named after Giuseppe Camploy, a prominent figure from the late 18th and early 19th centuries, who left his fortune to the Municipality of Verona for the creation of a night shelter for the needy. Camploy was also involved in the theater, owning the Teatro San Samuele in Venice and managing performances in Verona.

The theater's program offers a wide range of contemporary performances, including drama, music, and dance, embracing a broad spectrum of genres. It stands as a vital space for cultural engagement in Verona. ■

Many Reasons to go to Bayreuth:

By Giancarlo Landini

Why go to the Bayreuth Festival? Because it is a truly unique festival, dedicated to just one composer. You might say the same about the Rossini or Donizetti Festivals, but there's a fundamental difference. The Bayreuth Festival was born as a sacred place for the *Music of the*

Future, according to the wishes of the composer himself. Wagner was the prophet of a nation and a culture, determined to build, on the sacred hill, a theater unlike any other for the performance of opera. Near the Festspielhaus and the villa that now houses the museum dedicated to him, Wagner lies buried in a nameless grave—a massive act of arrogance from a man who believed himself to be known by all. Time has disproved this claim, and the myth has faded. However, the very nature of Wagner's operas still captivates the collective imagination: they are worlds without comparison, exercising a singular charm, similar, for example, to *The Lord of the Rings*.

We won't delve into the history of the Festival, but let's take a look at the current program, asking the same question again: why go to Bayreuth? Those who love great voices will have an immediate answer: Michael Spyres as Sigmund in *The Ring*. The American tenor demonstrates in his performances what he has shown in his latest album: a Rossini baritenor can also be an excellent Wagnerian tenor. For those who prefer the classics, in *Der fliegende Holländer*, Michael Völle sings the Dutchman, while Klaus Florian Vogt, one of the most renowned Heldenentenors of the past few decades, performs in *Tannhäuser* (he is also Siegfried in *The Ring's* Second and Third Days). Ekaterina Gubanova's Kundry is a key attraction, and in *The Ring*, Tomasz Konieczny portrays Wotan, while Catherine Foster takes on Brünnhilde.

For those focusing on the conductors—true creators of Wagner's operas—there's Semyon Bychkov conducting *Tristan und Isolde*, Pablo Heras-Casado leading *Parsifal*, Oksana Lyniv for *The Flying*



Dutchman, Nathalie Stutzmann for *Tannhäuser*, and Simone Young for *The Ring*. This selection of names highlights the Festival's focus on young conductors, alongside seasoned conductors like Bychkov. The real highlight of the festival is the staging, with some of the most curious and original interpretations of Wagner's works. These productions are always accompanied by the intervention of a dramaturg. For example, *The Flying Dutchman*, once known as *The Phantom Ship*, is directed by Dmitri Tcherniakov, with dramaturgy by Tatiana Warestchagina. *The Ring* is directed by Valentin Schwarz, with dramaturgy by Konrad Kuhn, while *Tristan und Isolde* is directed by Thorleifur Örn Arnarsson, with dramaturgy by Andri Hardmeier. *Parsifal* is directed by Jay Scheib with Marlene Schleicher, and *Tannhäuser* sees Tobias Kratzer and Konrad Kuhn in the creative roles.

But the best reason to make the journey is the chance to experience *The Ring*, *Tristan und Isolde*, *Parsifal*, and *The Flying Dutchman* all within a single month, from the end of July to the end of August. An opportunity that can only be found on the sacred hill of Bayreuth. ■



The Bayreuth Theater, home of the "Wagner Festival"

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Great Music in the City of Mozart

By Giancarlo Landini

The Salzburg Festival is the premier event of every musical summer, offering a truly extraordinary range of performances. From symphonic concerts and chamber music recitals to opera and solo performances, it brings together the best of the international music Set Design in the enchanting setting of this Austrian city. The Festival's venues are nestled beneath the towering cliff that dominates Salzburg, right by the Cathedral Square, where the maze of narrow, ancient streets fills with a cosmopolitan crowd.

Opera is always the centerpiece of the Festival's programming. The Festival's roots lie in the works of Richard Strauss—one of the Festival's founding figures—and Wolfgang Amadeus Mozart, whose connection to the city is legendary. This year, in addition to these giants, the program also explores 20th-century music, with a special focus on French opera. The festival opens with *Capriccio* by Strauss, performed in concert form, under the direction of Christian Thielemann with the Wiener Philharmoniker, featuring Elsa Dreisig as the soprano lead.

Mozart's presence is strong this year, with performances of *Don Giovanni* and *La Clemenza di Tito*. A new production of *Don Giovanni*, staged by Romeo Castellucci and conducted by Teodor Currentzis, will be one of the highlights. Currentzis,

a controversial yet distinctive conductor of our time, will also lead Bach's *St. Matthew Passion* during the festival. The *Don Giovanni* cast features Davide Luciano as the infamous seducer, with Nadezhda Pavlova as Donna Anna, Federica Lombardi as Donna Elvira, Kyle Ketelsen as Leporello, and Julian Prégardien as Don Ottavio.

La Clemenza di Tito will be staged by Robert Carsen, with Gianluca Capuano conducting Les Musiciens du Prince Monaco, a renowned ensemble specializing in 17th and 18th-century repertoire. The cast includes Cecilia Bartoli as Sesto, Alexandra Mercellier as Vitellia, and Ildebrando D'Arcangelo as Publio, with Daniel Behle as Tito.

French opera takes center stage with *Les Contes d'Hoffmann*, directed by Mariame Clément and conducted by Marc Minkowski. The role of Hoffmann is taken by Benjamin Bernheim, one of today's most celebrated tenors in the international opera Set Design, particularly renowned for his work in French repertoire. Alongside him, Kathryn Lewek will sing the four female roles (Stella, Olympia, Antonia, and Giulietta), while Christian van Horn plays the villainous characters (Coppélius, Dappertutto, Doctor Miracle, and Lindorf).

An additional highlight is an homage to one of the most intriguing works of the late 19th century: *Hamlet* by Ambroise Thomas. Bertrand de Billy conducts, with Stéphane Dégout as





The Salzburg Festival – A Highlight of Every Musical Summer

the tormented Danish prince and Lisette Oropesa as Ophelia. Oropesa will perform the famous mad Set Design, one of the most iconic arias in the coloratura soprano repertoire. The 20th century is also represented with a double homage to Dostoevsky. The Festival will feature *The Idiot* by Mieczysław Weinberg, a four-act opera (1986/87) with a libretto by Alexander Medvedev based on Dostoevsky's novel. The opera will be conducted by Mirga Gražinyte-Tyla, with direction by Krzysztof Warlikowski. The second Dostoevsky-inspired work

is *The Gambler* by Sergei Prokofiev, a four-act opera based on one of Dostoevsky's most famous novels. Timur Zangiev conducts, with a provocative production by Peter Sellars. The cast includes Asmik Grigorian, Violeta Urmana, and Juan Francisco Gatell.

The Salzburg Festival continues to offer one of the most exciting and varied programs in the classical music world, with a remarkable array of voices, conductors, and productions that attract music lovers from around the globe. ■



The Mystery of Being from Friedrich to Contemporary Work

The romanticism that permeates the works of Caspar David Friedrich shares a profound affinity with 19th-century opera. Friedrich's landscapes often depict majestic, mysterious natural Set Designs that evoke a sense of wonder and introspection. Just as in the operas of Richard Wagner and Carl Maria von Weber, nature in Friedrich's paintings is not merely a backdrop but a central character, symbolizing the sublime and the transcendental.

Friedrich uses light, shadow, and color to invite the viewer into an almost spiritual experience. Similarly, romantic composers use rich harmonies, emotional melodies, and elaborate orchestrations to evoke deep feelings and engage the listener. Subjectivity and emotion are at the core of romanticism. In Friedrich's works, a solitary figure often contemplates the vastness of nature, symbolizing an inner spiritual journey. The lonely hero, with their inner conflicts, is also central to romantic opera, where characters grapple with intense passions and moral dilemmas. Another common element is the sublime. In Friedrich's landscapes, the sublime is manifested through a sense of awe and wonder before something larger and more powerful than humanity. The themes of mystery, existence, and love explored in his works also resonate in the plots of romantic operas. In summary, the art of Caspar David Friedrich and romantic opera share a common worldview.

Today, the romanticism of Friedrich continues to have a significant connection with the aesthetics of contemporary opera. This link is evident in various elements, such as the use of nature and landscape, the emphasis on emotions and subjectivity, the concept of the sublime and mystery, innovative stage design, universal themes, and symbolism.

Nature and landscape are key elements in Friedrich's paintings, and they also play a central role in contemporary opera. Directors and set designers often draw on romantic landscapes to create dramatic and evocative atmospheres. Modern stage design utilizes advanced technologies, such as digital projections and lighting, to recreate natural environments that amplify the emotions evoked by the music.

Emotion and subjectivity—fundamental aspects of Friedrich's romanticism—are also central to contemporary opera. Modern operas continue to explore the deepest and most complex

human emotions through profound introspection. The concept of the sublime and mystery is ever-present in contemporary opera. Composers and directors explore existential and philosophical themes, using music and staging to evoke wonder and mystery. Opera thus delves into profound questions about human existence, love, death, and fate, offering the audience an experience that goes beyond mere aesthetics.

Innovation in stage design in contemporary opera is another aspect influenced by Friedrich's romantic aesthetic. Technology allows for dynamic, immersive sets that evoke the symbolic landscapes of his paintings. Digital projections, lighting, and other visual effects can transform the stage into a magical, atmospheric space, amplifying the emotional impact of the music and creating a

visual experience that mirrors the beauty and depth of romantic paintings.

The universal, timeless themes found in Friedrich's work—such as solitude, the nature of human existence, and the quest for the transcendental—remain relevant in contemporary opera. These themes are often revisited in new interpretations and perspectives, maintaining a connection to the original romantic spirit. Modern opera, therefore, not only pays homage to the romantic tradition but reinvents it to resonate with today's audience.

Finally, the symbolism in Friedrich's paintings finds a parallel in contemporary opera. The small human figures set against vast, imposing landscapes symbolize humanity's insignificance in the face of nature's immensity. This type of symbolism is also employed in modern operatic productions, where visual metaphors and scenic symbols add depth to the musical and visual narrative.

In conclusion, the romanticism and aesthetic of Caspar David Friedrich continue to influence contemporary opera in numerous ways. Through the use of themes, emotions, and visual techniques that evoke romanticism, modern opera creates artistic experiences that resonate deeply with audiences, keeping the romantic tradition alive in a contemporary context. These connections demonstrate how the legacy of romanticism can be reinterpreted and renewed, continuing to inspire and captivate new generations.

Davide Garattini

A famous painting by Caspar David Friedrich in the National Museum in Dresden



By Silvia Campana

Glyndebourne Festival: An Oasis of Music



Every great festival often seems to begin with the intuition of a single person or a small group. We are talking about one of the most important and unique international festivals, both for its programming and the 'allure' that, since its inception, has never abandoned it. It is well known how the Anglo-Saxon people excel at combining their (sometimes stubborn) loyalty to tradition with an ongoing, fertile, and incessant dialogue with the most extreme and unconventional realities. The city of London, with its frenetic cultural life, is certainly the most obvious symbol of this. Naturally connected to the capital, the Glyndebourne Festival has been held since 1934 in a beautiful country house in the Sussex Downs, 80 kilometers south of the great metropolis: a coveted destination, an alternative to the metropolitan frenzy, in line with the British spirit that marks every aspect of it with sparkling wit. The famous event, which forms the heart of London's summer music Set Design, almost seems to formally avoid contemporary

Glyndebourne between Bizet and Wagner, with a touch of Lehár

modes in order to position itself, even today, as a unique experience. In fact, I believe there are no other festivals where the timing of the audience and their comfort are given such great importance: all performance times are rigorously calibrated to coincide with the arrival and departure times of public transport (mostly coming from London), and great attention is paid to the interval, which lasts a strict 90 minutes, during which spectators can enjoy a comfortable picnic on the large surrounding lawns or a brunch in one of the many restaurants. The dress code is also rigorous, though respectful of personal style: "Black tie and Glyndebourne are often synonymous – but they don't have to be if that's not your style. Dress up in a way that suits you. There are no rules." Of course, as David Pickard (for 14 years the general director of Glyndebourne) rightly emphasized: "... it's a very English reality, but I hope it's the positive aspects of the English – the oddities, the eccentricities, the surprising nature of the English" ... with always an eye on an international profile. It is therefore undeniable that, along with the great quality of the artistic offering, the environment contributes to making this special event almost suspended in time, increasingly captivating as the years go by.

It all began romantically in the heart of Sussex, when the forty-eight-year-old English gentleman and landowner, John Christie, met and fell hopelessly in love with the young soprano Audrey



Mildmay, whom he married, after a brief and ardent courtship, in 1931. John's love for his young wife (who shared his passion for what we could define as a precise work ethic in art) certainly helped to elevate his dreams.

The couple envisioned creating a festival and building an opera house attached to the main one. So, in 1934, they inaugurated the Glyndebourne Festival Opera and the Glyndebourne Opera House at their private home in Glyndebourne, near Lewes in Sussex. Their intention wasn't just to stage performances, but to make this precious and elegant retreat an unmissable destination, precisely for that unique symbiosis that united the excellence of the performances with the charm of the place, where the hostess offered hospitality, class, and common sense: "If you're going to spend all that money, John – as the lively Audrey was said to have told her husband – for God's sake, do the thing properly..." The construction took several years, and critics were not at all kind to the new couple. They claimed Christie was simply trying to offer a prestigious and wealthy showcase for his young wife, but while often on stage, the soprano remained a member of the ensemble and it seemed she had to go through regular auditions. The couple had a daughter, Rosamond, in October 1933, and a son, George, in December 1934.

The inaugural Glyndebourne Festival opened on May 28, 1934, with Mildmay herself performing as Susanna in *Le nozze di Figaro*, two months pregnant with her second child. In the years that followed, Glyndebourne continued to be led by the Christie family, and after the death of the founder in 1962, first his son Sir George Christie and then his grandson Gus Christie, now the executive chairman, took charge of the festival's development. The first season included *Le nozze di Figaro* and *Così fan tutte* by Mozart, conducted by Fritz Busch, and was an immediate success. Under the supervision of the Christie family, the festival was held annually; however, from the time of the Second World War, productions were interrupted, and the house became a center

for the evacuation of children from London. Another significant interruption occurred in 1993 due to the reconstruction of the theater; the original space, which hosted 300 spectators, was replaced by a new one with a capacity of 1,200, inaugurated in 1994.

Specialized in Mozart's repertoire, the festival later expanded to include major works from the international operatic canon, becoming a venue for the world premieres of important 20th-century masterpieces such as Benjamin Britten's *The Rape of Lucretia* (1946) and *Albert Herring* (1947), which were both first presented here. Today, Glyndebourne is one of the most famous festivals in the world, offering performances to around 150,000 people while also providing a range of supplementary activities, including free concerts by young artists from the Jerwood Young Artist Program and fascinating themed art exhibitions.

From May to August (though it also has an autumn version), the modern auditorium opens its doors to performances, and this year it will present a series of highly anticipated titles: the 2024 program will include the opera *Carmen* as the opening performance, followed by the beloved Mozart with *Die Zauberflöte*, a look at the most classical of operettas (but in English) with *The Merry Widow* by Franz Lehár, and through the Baroque (*Giulio Cesare* by G. F. Handel), the festival will conclude with *Tristan und Isolde* by R. Wagner. The festival will feature, in particular, the London Philharmonic Orchestra.

Since 1968, the festival has also embraced a form of decentralization, creating the Glyndebourne Festival Opera and establishing its first touring company, Glyndebourne Touring Opera, which not only expanded the musical offerings but also gave young singers the opportunity to develop their craft. In 2003, the management of Glyndebourne Touring Opera was integrated into Glyndebourne Festival Opera, and the company was renamed Glyndebourne On Tour, which now receives funding from the Arts Council of England. ■



By Vincenzo Grisostomi Travaglini

The art of Rising Again

A New Theater for Venice

On May 16, 1792, the theater was ready for its inaugural evening. The chosen date symbolized a significant religious occasion, coinciding with one of the traditional celebrations of the Serenissima: the Festa della Sensa (Ascension), with the celebratory rite of the Republic's marriage to the sea. The Teatro La Fenice was inaugurated with the musical drama *I giuochi d'Agrigento* by Giovanni Paisiello, with a libretto by Alessandro Pepoli, accompanied, as usual, by a ballet: *Amore and Psiche* by Onorato Viganò, with music by Giulio Viganò. A small statue of a phoenix with outstretched wings, set upon a midnight-blue velvet cloak embroidered with gold threads, became emblematic of the theater. The mythical bird, known for its ability to rise from its own ashes, alluded to the legal troubles and the fire that had destroyed the San Benedetto theater and served as an act of defiance from the box-holders who had been wronged. This symbol would later reappear in the wake of the devastating fire of 1836 and again in 1996, following the second fire. When it came to naming the theater, it's important to consider that many of the founding members of the theater were Freemasons, who would have influenced both the design of the building and its programming, as well as the choice of the Osirian symbol.

The theater quickly became a focal point for the city, a place of gathering and debate about the turbulent events unfolding in Europe after the storming of the Bastille in 1789. Only five years separated the opening of La Fenice from the fall of the Serenissima Republic. However, the performances following the inauguration were not particularly memorable, despite frequent productions of works specifically commissioned from composers like Giovanni Simone Mayr, who created *Saffo* in 1794, and Domenico Cimarosa, who composed *Gli Orazi and i Curiazi* for the 1796/97 season.

Under the last doge, Ludovico Manin, during the final years of the Serenissima Republic, theatrical activity almost ceased, with only a few patriotic performances held to raise funds for charity. The situation did not improve after the fall of the Republic and the French invasion in 1797. With the Treaty of Campoformio in October of that year, the French left the city and the Venetian Province was incorporated into Austria. The economic situation of La Fenice worsened further, both due to the rising cost of living and the contributions required for the upkeep of the military. In 1801, at the "Nobilissimo Teatro La Fenice," two works from Neapolitan composers were performed: for the Carnival season, on January 17, the world premiere of *Artemisia* by Domenico Cimarosa, with a libretto by Giovanni Battista Coloredo. The opera was posthumous and unfinished, having been completed only a week before the composer's death in exile in Venice at the Duodo Palace at Sant'Angelo. It was suspected that he had been poisoned by agents of Maria Carolina, Queen of the Two Sicilies. The season continued on February 8 with a late-night reprise of the musical drama *I giuochi di Agrigento*, first performed in 1792 at La Fenice, with a libretto by Giovanni Pepoli and music by Giovanni Paisiello. Paisiello, who had been punished for his participation in

the Neapolitan Republic, was waiting for his reinstatement by the Bourbon family.

During the second French occupation in 1806, gambling was allowed in the adjacent rooms to the main auditorium. La Fenice thus assumed the role of the State Theater.

A Necklace of Diamonds: Rossini-Donizetti-Bellini

The doors open to the great composers of the nineteenth century, and the Venetian success of the young Rossini had occurred thanks to the farces written in 1810 for the Teatro di San Moisè. The fame he garnered led to the commission for *La Fenice* of the heroic melodrama *Tancredi*, premiered in February 1813. The next work commissioned from Rossini was the 1814 drama *Sigismondo*, which was not particularly well received; for the composer's next premiere, *Semiramide*, audiences would have to wait until 1823. With the Restoration of 1815, Venice became part of the Kingdom of Lombardy-Venetia.

In 1824, *Il crociato in Egitto* by Giacomo Meyerbeer had its world premiere. On the evening of March 11, 1830, the opera *I Capuleti and i Montecchi*, a lyrical tragedy by Vincenzo Bellini, was performed for the first time, with Giuditta Grisi as Romeo and Rosalbina Carradori-Allan as Giulietta. The success was immediate and undisputed, and it ran for eight performances. However, on March 16, 1833, with *Beatrice di Tenda*, even the presence of a beloved artist such as Giuditta Pasta could not save the composer from a bitter disappointment.

A long list of famous singers went on to grace the stage, among them the renowned Maria Malibran, who, in the 1834/35 season, performed at La Fenice in the roles of Norma, Rosina, Desdemona, and Cinderella. For Gaetano Donizetti, three premieres were staged at La Fenice, with the first, *Belisario*, exciting the public on February 4, 1836. However, his second opera, *Pia de' Tolomei*, had to be performed on February 18, 1837, at the Teatro Apollo, as La Fenice had been destroyed by fire.

With the approval of the Austrian government, the theater was rebuilt with the financial support of the newly founded Austro-Italian insurance company, Generali. Exactly 378 days after the fire, on December 26, 1837, the Gran Teatro La Fenice reopened with the tragic opera *Rosmunda a Ravenna*, composed specifically for the occasion by Giuseppe Lillo, accompanied by the historical ballet *Il ratto delle venete donzelle* by Antonio Cortesi. On January 30, 1838, the third opera commissioned from Gaetano Donizetti, the tragic melodrama *Maria di Rudenz*, premiered, though it would later be remembered as one of the most disastrous failures of the composer's career. Prestigious voices followed on stage, including the prima donnas Isabella Colbran, Giuditta Grisi, Giuditta Pasta, and the tenor Giovanni Battista Rubini.

Verdi

The grand theater, supported by a solid financial balance, was able to host a rich and prestigious production starting from the 1840s,

| Gran Teatro La Fenice



with Giuseppe Verdi as the protagonist. The composer wrote five operas for La Fenice. Following the sensational debut of *Nabucco* at the Teatro alla Scala, Count Mocenigo, the president of La Fenice, commissioned the 30-year-old composer to write a new opera based on Victor Hugo's *Hernani*, which had caused a scandal in France. For the libretto, Verdi was introduced to Francesco Maria Piave, the official poet of the theater and its director from 1842. Their meeting proved to be one of the most fruitful, due to Piave's ability to adapt to the Maestro's needs and, in Venice, to circumvent the strict Austrian censorship on themes considered controversial, particularly the desire for novelty championed by foreign authors celebrating romantic rebellion. On March 9, 1844, *Ernani* premiered triumphantly at La Fenice.

The second Venetian opera, *Attila*, was performed in March 1846 with a libretto by Temistocle Solera; followed by *Macbeth*, whose February 6 performance sparked a riot among the audience when, at the sound of the drum in the fourth act, the chorus sang: "La patria tradita piangendo ne invita! Fratelli! La patria corriamo a salvar" ("The betrayed homeland, weeping, calls us! Brothers! Let us rush to save the homeland"), stirring the crowd, who joined in the chant, expressing their dissent against the Austrian domination. The situation escalated when the lead ballerina Fanny Cerrito appeared in a tricolore costume, while women in the boxes waved white, red, and green handkerchiefs. The intervention of an entire Croatian company was needed to clear the theater, and the police, to prevent similar incidents, ordered the opera to be interrupted at the third act.

Commissioned from Giuseppe Verdi in 1851, *Rigoletto*, based on Victor Hugo's play, was met with enthusiasm from the public, compensating the composer and librettist Francesco Maria Piave for the many obstacles caused by the harsh censorship.

Meanwhile, on March 6, 1853, the fourth opera written specifically for La Fenice by Giuseppe Verdi, *La Traviata*, was performed in its world premiere, but it was a resounding failure. The reasons were

said to be the controversial subject matter and the inadequacy of the performers, but more likely, the audience of that evening, always attentive but hostile to any change, reacted with disapproval and derision to the implicit critique unfolding on stage. Verdi would later write: "Is the fault mine or the singers'? Time will judge."

In March 1857, the fifth and final creation by Verdi for Venice, *Simon Boccanegra*, premiered, but it was not well received. Verdi did not seem particularly upset, but he would refuse a sixth commission.

The Kingdom of Italy

The events take a turning point: with the armistice of Villafranca in July 1859, the Second Italian War of Independence came to an end, placing a further strain on the finances of the involved states. The majority of the shareholders were disappointed by the unfulfilled expectations and weakened by economic problems, so much so that, in September, they decided to close the theater "until better times." The closure lasted until the annexation of Venice and the Veneto to the Kingdom of Italy in 1866. On a special evening at the Gran Teatro La Fenice in November 1866, King Vittorio Emanuele II, accompanied by several members of the royal family, attended the performance. In their honor, the cantata *Venezia liberata al Re*, composed by Antonio Buzzolla, was performed, followed by a ball. Above the royal box, the Savoy coat of arms was placed. In the same space, in 1895, during the gala performance for the opening of the International Art Exhibition, the future King Vittorio Emanuele and Princess Elena of Montenegro, who were to marry, met for the first time. The activities at La Fenice resumed regularly on October 31, 1866, with the autumn season, which opened with *Un ballo in maschera*, accompanied by a mime performance titled *Un'avventura di carnevale*.

Wagnerian Interlude

In March 1874, the first Italian performance of *Rienzi, the Last of the Tribunes* by Richard Wagner was staged. The composer from

Gondolieri waiting for the spectators outside the Teatro La Fenice, Venice, from *Le Monde Illustré*, No. 564, 1868



Leipzig loved Venice, though he did not share the city's musical tastes. During one of his stays, he was inspired by the gondoliers' singing when composing the second act of *Tristan und Isolde*. He returned to Venice with his family in 1882, and on Christmas Eve, to celebrate his wife Cosima's birthday, he conducted a concert at the Apollinee Halls of La Fenice. He died from a heart attack at Ca' Vendramin Calergi on February 13, 1883. His planned Italian tour, which was organized by the Bayreuth Festspielhaus with a production of *Der Ring des Nibelungen* by the Teatro Riccardo Wagner company, was postponed. The first Italian performance of the *Ring* Tetralogy at La Fenice would not take place until April. In 1876, the owning society was dissolved, and La Fenice became a public institution, transitioning from private to public management.

Towards the Twentieth Century

From 1895 to the mid-20th century, Arturo Toscanini took the podium at La Fenice with contemporary operatic works such as Alberto Franchetti's *Cristoforo Colombo*, Puccini's *Le Villi*, Verdi's *Falstaff*, Antonio Lozzi's *Emma Liona*, and for various concert seasons. From 1921, Victor De Sabata became the principal conductor for concert seasons, and in 1951, he conducted an event for the 50th anniversary of Giuseppe Verdi's death. From 1953, Leonard Bernstein performed at La Fenice and in the Apollinee Halls, particularly for the International Festival of Contemporary Music, and in 1982 at the Basilica of Santi Giovanni and Paolo for *In Memoriam* by Igor Stravinsky. Since 1963, Claudio Abbado, often as conductor and sometimes as ideator, has led symphonic and chamber music concerts, extraordinary events, and decentralization initiatives. In 1973, he also served as the reviser for the 1963 *I Capuleti and i Montecchi* at La Scala, where the role of Romeo was sung by tenor Veriano Luchetti, with Katia Ricciarelli as Juliet, conducted by Piero Bellugi and directed by Sandro Sequi. In 1930, at the initiative of the Venice Biennale, La Fenice hosted

the International Festival of Contemporary Music, and through this collaboration between institutions, major commissions were made for key works in 20th-century music. By 1936, the situation had changed, and the theater regained prominence. A large portion of the program was dedicated to revivals and premieres for Venice, focusing primarily on the works of Rossini, Bellini, Donizetti, and Verdi, ensuring a substantial audience. The season alternated between prestigious events and less notable productions, but always featuring celebrated singers and highly regarded conductors. In 1937, the municipality acquired the boxes that were still privately owned, and in 1938, the Gran Teatro La Fenice was recognized as an Autonomous Entity, with the first superintendent being Goffredo Petrassi.

After the municipality became the owner of the building, it entrusted the restoration works to engineer Eugenio Miozzi to restore its neoclassical appearance and adapt it to new theatrical needs. The theater's decorations were restored, the foyer was expanded, access points were reorganized, the backstage areas were improved, and the stage was equipped with the latest technology. On April 21, 1938, the theater reopened with *Don Carlo* by Verdi, conducted by Antonio Guarnieri.

The Italian Republic

With the proclamation of the Republic in 1946, the Savoy coat of arms that had adorned the royal box was replaced by the Lion of Saint Mark. From the 1946/47 season, the artistic director was Mario Labroca, who would later return as superintendent in 1959. There was a strong focus on contemporary productions, with world premieres of significant importance: in 1951 *The Career of a Libertine* by Igor Stravinsky, *The Turn of the Screw* by Benjamin Britten in 1954, *The Fiery Angel* by Sergei Prokofiev in 1955, continuing with new works by Luigi Nono, Bruno Maderna, Gian Francesco Malipiero, and Luigi Nono again with *Prometheus*

in 1984, for which a stage was created in the deconsecrated church of San Lorenzo, with sets designed by Renzo Piano. In the late 1940s and the following decades, all the great performers appeared at La Fenice, including the twenty-four-year-old Maria Callas, who, after her debut at the Arena di Verona in 1947, would find in the seven years spent collaborating with the Gran Teatro La Fenice her springboard to international fame, thanks to conductor Tullio Serafin, who chose her for some of her most important debuts, despite initial reservations from the then artistic director. In Venice, Maria Callas met Giulietta Simionato, who debuted at La Fenice in 1948 in *Carmen* alongside Mario Del Monaco, and with whom she established a fruitful artistic partnership. Simionato would also perform *Carmen* at the Teatro Verde on the island of San Giorgio Mayre in 1958, with Renata Scotto as Micaela. In 1960 and 1966, the ensembles of Teatro La Fenice were hosted in the courtyard of Palazzo Ducale for productions of *Otello* with Mario Del Monaco and Tito Gobbi, and these are just a few examples of a wide-ranging activity. In 1979/80, Lamberto Trezzini was appointed superintendent and Italo Gomez as artistic director. Thanks to their efforts, full of ambition and strong results, the theater seemed to revive its best times.

Initiatives would begin for *Carnival at the Teatro La Fenice*, with brilliant productions of Austro-Danubian operas such as *Die Fledermaus* (The Bat) with Luigi Alva, Daniela Mazzucato, Max René Cosotti, Armando Ariostini, and *Die lustige Witwe* (The Merry Widow) with Rajna Kabaivanska and Mikael Melbye, and the *opéra bouffe* for "Paris in Venice" with *Orphée aux Enfers* (Orpheus in the Underworld). For a time, the tradition of the mask in eighteenth-century costume was revived to accompany the public to their boxes. The events were many; among them, the mezzo-soprano/contralto Marilyn Horne, with her Rossini interpretations, including in January 1982 the role of Tancredi, with Lella Cuberli as Amenaide and Nicola Zaccaria as Orbazzano. Later that same season, following a musicological research effort, came the first modern-day performance of the 1904 version of *Madama Butterfly* for La Scala, alternating with the more well-known final version from Paris in 1906 — a unique opportunity to compare the Puccinian masterpiece in its carefully evolved composition. It is also worth remembering that La Fenice was, during these years, an important reference point for the rediscovery of past works, from *Crispino and la comare* by the Ricci brothers in 1983 and '86, to *La Finta pazza* by Francesco Saccati in 1987. Still together, Horne and Cuberli performed *Orlando* by Handel in 1985. The opening opera of the bicentennial season was *Semiramide* by Rossini on November 7, 1992, with Mariella Devia.

Risen from the Ashes

The programming of performances was suspended to allow for restoration work, which would, among other things, bring the theater up to fire safety standards. But on January 29, 1996, during the maintenance work, Venice would relive the tragedy of one hundred sixty years earlier: La Fenice was once again destroyed by fire, which broke out in the ceiling around 8:40 PM, originating from the loggione (gallery) area. The responsible parties were two electricians from the company entrusted with the task, who, in an attempt to avoid a penalty for the delay in completing

| The central stage



the work, set the fire deliberately by leaving an oxyacetylene flame burning, thinking it would start a fire just enough to justify the claim of "force majeure," thereby avoiding the penalty. Five construction sites, with over four hundred workers, were opened in March 2002. Meanwhile, performances were hosted at the Teatro Malibran and the PalaFenice on the island of Tronchetto, the latter inaugurated with Mozart's *Don Giovanni*, a structure that would later be sold to the Opéra de Liège.

On December 14, 2003, the Gran Teatro La Fenice reopened with a concert conducted by Riccardo Muti with the Orchestra and Choir of the Gran Teatro La Fenice. The program focused on the tradition of Venetian musical civilization: with Igor Stravinsky, who had dedicated some of his great compositions to Venice and had been buried on the island of San Michele, Antonio Caldara, a Venetian composer who was a key figure in the city's artistic life in the 17th and 18th centuries, and finally Richard Wagner, who was closely tied to Venice, having stayed there several times, composing the second act of *Tristan und Isolde* and part of *Parsifal* in the lagoon city.

However, the structural work was not yet completed, and it was only in November 2004 that the new production of *La Traviata* was presented in staged form. The architect in charge of the reconstruction of the theater hall was scenographer Mauro Carosi: "I initially worked on a geometric skeleton, on the architectural structure of the theater, within which all the painted material had to be reallocated to respect, as much as possible, the Fenice as it was before the fire." He referred to the post-restoration impact: "It's all here, but it lacks the patina of time." It was rumored that the colors were too vibrant, more suited to a stage performance than to the traditional theater. In the theater tradition, controversies, whether big or small, are part of the routine, and in this respect too: "La Fenice has risen again!" ■



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8, 9, 10, 15, 16, 17 NOVEMBRE 2024

LA TRAVIATA

di GIUSEPPE VERDI

Maestro Concertatore e Direttore ENRICO CALESSO

Regia ARNAUD BERNARD

NUOVO ALLESTIMENTO DELLA FONDAZIONE
TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE

30 NOVEMBRE, 1, 3, 4, 5, 6 DICEMBRE 2024

DON QUIXOTE

Balletto

di ALOISIUS LUDWIG MINKUS

Coreografie DENIS MATVIENKO

Direttore AYRTON DESIMPELAERE

SOLISTI E CORPO DI BALLO
DELLA SNG OPERA IN BALET DI LJUBLJANA

17, 18, 19, 24, 25, 26 GENNAIO 2025

DIE ENTFÜHRUNG AUS DEM SERAIL

di WOLFGANG AMADEUS MOZART

Maestro Concertatore e Direttore BEATRICE VENEZI

Regia, scene e costumi IVAN STEFANUTTI

NUOVO ALLESTIMENTO DELLA FONDAZIONE
TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE

21, 22, 23, 28 FEBBRAIO, 1, 2 MARZO 2025

IL TABARRO/SUOR ANGELICA/ GIANNI SCHICCHI

di GIACOMO PUCCINI

Maestro Concertatore e Direttore FRANCESCO IVAN CIAMPA

Regia PIER FRANCESCO MAESTRINI

NUOVO ALLESTIMENTO DELLA FONDAZIONE
TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE
IN COPRODUZIONE CON LA FONDAZIONE
TEATRO COMUNALE DI BOLOGNA

21, 22, 23, 28, 29, 30 MARZO 2025

DER FLIEGENDE HOLLÄNDER

di RICHARD WAGNER

Maestro Concertatore e Direttore ENRICO CALESSO

Regia HENNING BROCKHAUS

NUOVO ALLESTIMENTO DELLA FONDAZIONE
TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE

17, 18, 22, 24, 26, 27 APRILE 2025

LUCIA DI LAMMERMOOR

di GAETANO DONIZETTI

Maestro Concertatore e Direttore DANIEL OREN

Regia BRUNO BERGER-GORSKI

ALLESTIMENTO DI AMIGOS CANARIOS DE LA ÓPERA
DI LAS PALMAS DE GRAN CANARIA

16, 17, 18, 23, 24, 25 MAGGIO 2025

RIGOLETTO

di GIUSEPPE VERDI

Maestro Concertatore e Direttore DANIEL OREN

Regia VIVIEN HEWITT

ALLESTIMENTO DELLA FONDAZIONE
TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE

13, 14, 15, 19, 21, 22 GIUGNO 2025

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IN COPRODUZIONE CON LA FONDAZIONE
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ORCHESTRA, CORO E TECNICI DELLA FONDAZIONE TEATRO LIRICO GIUSEPPE VERDI DI TRIESTE

CAMPAGNA ABBONAMENTI APERTA FINO AL 17 NOVEMBRE 2024 - PROMOZIONI SPECIALI PER I GIOVANI UNDER 34

STAGIONE SINFONICA 2024

1° CONCERTO

VENERDÌ 27 SETTEMBRE 2024 ORE 19.30

Direttore HANS GRAF

Violino SERGEJ KRYLOV

Musiche di ÉDOUARD LALO e MODEST PETROVIČ MUSORGSKI

2° CONCERTO

SABATO 5 OTTOBRE 2024 ORE 18.00

Direttore HARTMUT HAENCHEN

Violino STEFAN MILENKOVICH, Violoncello ETTORE PAGANO

Musiche di JOHANNES BRAHMS e ROBERT SCHUMANN

3° CONCERTO

VENERDÌ 11 OTTOBRE 2024 ORE 19.30

Direttore TOMMASO TURCHETTA

Soprano MARIE-PIERRE ROY, Pianoforte GIACOMO FUGA

Maestro del Coro PAOLO LONGO

Musiche di CESARE BARISON, SANDRO FUGA,
LUIGI DALLAPICCOLA, IGOR STRAVINSKI

4° CONCERTO

VENERDÌ 18 OTTOBRE 2024 ORE 19.30

Direttore ENRICO CALESSO

Violino GIUSEPPE GIBBONI

Musiche di RICHARD WAGNER, FERRUCCIO BUSONI, RICHARD STRAUSS

5° CONCERTO

SABATO 23 NOVEMBRE 2024 ORE 18.00

Direttore ENRICO CALESSO

Oboe FRANÇOIS LELEUX

Musiche di RICHARD STRAUSS e ANTON BRUCKNER

6° CONCERTO

DOMENICA 22 DICEMBRE 2024 ORE 18.00

Direttore JORDI BERNÁCER

Tenore RICCARDO MASSI, Baritono MARKUS WERBA

Maestro del Coro PAOLO LONGO

GIACOMO PUCCINI Messa a quattro voci con orchestra (Messa di Gloria)
In collaborazione con FVG Orchestra e Coro del Friuli Venezia Giulia

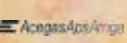
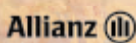
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A Festival Between Innovation and Tradition

By Albert Garriga

Immagine di *Iphigénie en Aulide*
(Foto Monika Rittershaus)

The 2024 Aix-en-Provence Festival succeeded in blending tradition and innovation, with mixed results that enriched this edition. Six major productions—Gluck's two *Iphigénie*, Rameau's *Samson*, Puccini's *Madama Butterfly*, Monteverdi's *Il ritorno d'Ulisse in patria*, and Debussy's *Pelléas et Mélisande*—defined the festival, alternating moments of great brilliance with occasional notes of disappointment.

The Two *Iphigénie* by Gluck: the Realm of Light and Darkness



Iphigénie en Tauride (Foto Monika Rittershaus)

Aix-en-Provence: from Monteverdi to Debussy, remembering Rameau, Gluck, and Puccini

The decision to present Gluck's *Iphigénie en Aulide* and *Iphigénie en Tauride* consecutively was undoubtedly ambitious. Dmitri Tcherniakov chose to set both operas in an Italian villa, which underwent a dramatic transformation between the two performances: from a place of celebration and superficiality in *Iphigénie en Aulide* to a devastated and shadowy space in *Iphigénie en Tauride*. This choice created an intriguing visual contrast, but the staging at times felt static, failing to fully convey the emotional tension of the works. Corinne Winters, in the dual role of Iphigenia, displayed considerable stage presence, though her voice revealed limitations in the lower notes, particularly in *Iphigénie en Tauride*. Russell Braun, as Agamemnon, was less convincing, offering a performance lacking the necessary dramatic weight. In contrast, the Musical byrection of Emmanuelle Haïm was the true highlight of the evening, drawing out the full power and beauty of Gluck's music, keeping the audience's attention even during the less successful scenic moments. The choice of a single, albeit symbolic, set design risked flattening the emotional distinctions between the two works. Tcherniakov preferred a minimalist approach, which did not always enhance the depth of the characters. However, the orchestra, under Haïm's baton, breathed life and color into an evening that might otherwise have seemed too uniform.



Pelléas et Mélisande
(Foto Jean-Louis Fernandez)



***Pelléas et Mélisande* in Katie Mitchell's Realist Interpretation**

Claude Debussy's *Pelléas et Mélisande* was one of the festival's highlights. Susanna Mälkki conducted the Orchestre de l'Opéra de Lyon with rare elegance and precision, bringing out all the subtle nuances of Debussy's score. Her interpretation was both rigorous and poetic, capable of creating a suspended atmosphere full of tension. Katie Mitchell revived her now-classic 2016 production, transforming Mélisande into a real and tangible figure, trapped in a dreamlike and unsettling world. However, although Lizzie Clachan's set design was captivating, with its continuous changes reflecting the fluidity of the plot, Mitchell's overly concrete vision may have diminished some of the mystery and magic that defines Debussy's work. The visual impact of the set, with its dark tones and constant transformations, created a dense atmosphere, though it did not always do justice to the elusive nature of the drama. Despite an excellent performance, Skerath was unable to fully erase the

memory of Bullock, who had originally created the role for this production. While the direction was refined, it left little room for imagination, making too tangible an opera that thrives on suggestion.

Samson by Rameau, Directed by Claus Guth

Jean-Philippe Rameau's *Samson*, conducted by Raphaël Pichon and directed by Claus Guth, was met with great enthusiasm but not without some reservations. Pichon, leading the Pygmalion Orchestra and Choir, offered a vibrant and detailed reading of the score, managing to do justice to the complexity of Rameau's music. Guth chose to set the opera in a crumbling building, symbolizing the protagonist's inner destruction. While the set's visual boldness was striking, the decision to portray Samson as a suicide bomber divided the audience, with some finding this interpretation overly forced and disturbing. The dramatic tension was sometimes heightened by the direction, which employed strong visual choices that were not always consistent with the text. Ott's performance showed good emotional range, but his



Samson
(Foto Monika Rittershaus)





Madama Butterfly
(Foto Ruth Waltz)

vocal difficulties in the lower register hindered his portrayal of the role. The supporting cast, though competent, struggled to uphold the director's radical vision, leaving the impression that the scenic concept took precedence over the musical balance.

Madama Butterfly and the Triumph of Ermonela Jaho

Giacomo Puccini's *Madama Butterfly*, directed by Andrea Breth, was perhaps the most disappointing of the festival. Breth's direction, usually bold and innovative, this time proved surprisingly conventional, with a set that, while interesting in concept, felt cold and lacked emotional impact. Nonetheless, Ermonela Jaho, in the role of Cio-Cio-San, saved the evening; she demonstrated an extraordinary ability to deeply move the audience. Her performance compensated for the shortcomings of a production that lacked the depth and innovation necessary to do justice to such a dramatic opera. Traditionally full of pathos, the opera suffered from a direction that failed to strike the right balance between scenic minimalism and emotional expressiveness. Smith's portrayal of Pinkerton highlighted vocal fragility, further weakening the character. While Rustioni's conducting was energetic, the lack of nuance in the orchestral



direction reduced the complexity of Puccini's score.

Il ritorno d'Ulisse in patria: the Powerful Charm of Claudio Monteverdi

The festival closed with a production of Claudio Monteverdi's *Il ritorno d'Ulisse in patria* that captivated the audience, thanks to the Musical byrection of Leonardo García Alarcón and the restrained yet intense staging by Pierre Audi. García Alarcón, leading the Cappella Mediterranea, brought out the full beauty of Monteverdi's score, maintaining a perfect balance between drama and lyricism. Urs Schönebaum's minimalist set allowed the focus to remain on the human drama of the characters, making the story of Ulysses and Penelope both moving and compelling. Audi's directorial approach demonstrated that simplicity can be just as powerful as grandeur when used wisely. Brancy, in the role of Ulysses, delivered a performance that skillfully balanced strength and vulnerability, though some moments lacked a certain incisiveness. The cast shone for its cohesion and sensitivity, highlighting the collective nature of the drama without overshadowing individual personalities. ■



Il ritorno di Ulisse in patria
(Foto Ruth Waltz)



The Power of Music and Voice

By Giancarlo Landini

A Conversation with Marina Rebeka

One of the most acclaimed sopranos on today's operatic Set Design, Marina Rebeka first rose to prominence at the end of the first decade of the 2000s. She gained recognition at the Rossini Opera Festival in Pesaro and shortly after at La Scala, where she portrayed the role of the Countess of Folleville in *Viaggio a Reims*. At the same time, she stood out as Violetta at the Volksoper in Vienna in *La Traviata*, a role that soon became one of her signature pieces (she has performed it at the Met, La Scala, Opernhaus Zurich, May Musicvale Fiorentino, Lyric Opera of Chicago, Teatro Real Madrid, and many others). Her success in *Moïse et Pharaon* in 2009 at the Salzburg Festival, conducted by Riccardo Muti, brought her into the spotlight, establishing her as a sought-after artist performing in major productions and conducted by some of the most renowned maestros.

Endowed with a beautiful voice, honed through undeniable technical training and convincing stagecraft, Marina Rebeka has been able to infuse her singing with lyrical thrust, coloratura, and dramatic incisiveness, enabling her to tackle a repertoire that is eclectic in both style and vocal demands. Over the years, she has performed roles ranging from Mozart (Idomeneo, Elettra, Don Giovanni, Donna Anna, and *La Clemenza di Tito*, Vitellia) to Cherubini's *Medée* (always in the original French version), Spontini's *La Vestale*, Rossini's *Guillaume Tell* (which she performed in Pesaro under the baton of Michele Mariotti), as well as works by early 19th-century Italian composers, numerous Verdi operas, and, more recently, Puccini roles, including Cio-Cio-San, which she debuted in 2021. This year, she is expected at La Scala for a new production of *Norma*, which she has recently recorded for her label, with whom she had previously recorded *Il Pirata*.

We contacted the artist during rehearsals for *La Traviata*, marking her debut at the San Carlo Theatre in Naples. Our conversation began precisely with the subject of Violetta.

Why do you now approach this role only intermittently?

"Given the excellent results, after my debut, I was continuously offered performances of *La Traviata* and the chance to play Violetta. But if I had followed these requests, I risked becoming pigeonholed in this role and only taking part in productions of the same title, which would have prevented me from exploring other works or turning to different genres, such as chamber music, for instance, and expanding my musical and artistic experiences. It was a matter of choosing between an easy path and immediate profit, gained from performing *Traviata* night after night, or the challenge of tackling works like *Don Carlo* or *Medea*, to name the

I The soprano Marina Rebeka



first two that come to mind."

Had something similar ever happened to you with other titles?

"Yes, I think of Mozart, which I frequently sang in the early part of my career, and which I gradually moved away from, leaving many puzzled who, seeing the good results, could not understand the reason for the change. The truth is, the change was driven by a desire to expand my horizons and pursue new experiences."

Are these changes also dictated by the need to tackle roles that are vocally more compatible with your voice, leaving others behind that might not guarantee such compatibility?

"Yes, of course. I think of *Madama Butterfly*. If I take on this opera by Giacomo Puccini, I cannot immediately sing a Rossini or Verdi role, such as Violetta. Time must pass for the voice to adjust to a different vocal placement, to a different relationship between voice and orchestra, to the different sound world of each composer. It is important to consider that, over the years, my voice has developed, acquiring qualities that make it suited to roles different from those I tackled in my youth."



You mentioned *Butterfly*. I take this opportunity to ask you: what are the necessary qualities for approaching this emblematic role in Puccini's repertoire?

"I'll answer by illustrating the method I use when approaching a character. First, I conduct a thorough and rigorous study of the opera I'm about to perform: its genesis, the character's traits, the psychology of the character, the dramaturgy, in order to fully grasp the development of the figure. I also look into the tradition surrounding the character, both to understand it and to engage with it critically. If we take *Madama Butterfly*, tradition tells us that it has typically been assigned to a 'spinto' soprano. But is that really the voice most suited to this very young woman, considering the demands of an orchestral score that is generous and quite demanding in certain moments? Was Rosina Storchio, the first interpreter of the role in La Scala's premiere (it doesn't matter if the performance itself was not successful, but not because of the soprano), a 'spinto' soprano? I would say no. Her repertoire and her recordings tell us that. And yet, Puccini felt that she was the right fit for the role. Of course, today orchestras are louder, and the venues have become huge (think of the Met). But a frank and deep conversation with the conductor and the director can lead to a conscious reinterpretation of the vocality (in this case) of *Butterfly*."

What is the most dangerous trap in Puccini's operas?

"Emotions. To use a colloquial but effective expression, Puccini is a composer who brings out your guts. But if you get too emotional while singing, the audience won't be moved, and you lose control. As for *Butterfly*, there's also the challenge of creating a character so different from a Western woman and giving a modern, credible interpretation of her attitudes. However, we must not forget that the behaviors associated with the Japanese world and *Butterfly*'s culture are compounded by a particular character. We are faced with a woman who, throughout the opera, has been warned, has been shown the truth, but she chooses to ignore it, or she believes she can change it. I think these observations are useful not only to understand the complexity of the role but also my relationship with the characters themselves and with their preparation."

Let's take a step back: how did your love for singing begin?

"When I was 13, my grandfather took me to the theater to hear an opera. I didn't know what it was. They were performing *Norma*,

and I was struck. I decided that I wanted to sing, although this decision was met with some skepticism. The beginnings were not easy because at the Conservatory they told me that singing wasn't my path. But I was convinced that it was, and that I would be able to sing. I lost my voice twice due to wrong repertoire choices. Then I came to Italy, and in Parma, I frequented the theater regularly, and I found people who believed in my voice, who thought it was beautiful. But I also understood what I needed to do to achieve a level of vocal and artistic credibility. I studied at the Conservatorio Santa Cecilia and at the International Academy. It was a complex period. On one hand, I was being pushed toward the roles I perform today; on the other, my voice didn't yet have the necessary qualities. I was a soprano who was comfortable with Mozart, including the Queen of the Night, and so with a vocal range that required a strong middle register and an upper register that reached up to the high F."

What prompted your Mozartian orientation?

"When one begins a career, it is necessary to realistically consider what the market—or, if we prefer not to use that term, the international operatic Set Design—demands. Mozart offered me the chance to showcase my ability in singing coloratura, but also in the dramatic dimension. Think of Donna Anna and a passage like 'Or sai chi l'onore.' Something similar can be found in the French repertoire. A role like Juliette offers the opportunity to shine in the famous waltz, engaging the upper register, but then becomes dramatic in the great aria of poison. Or again, Leïla from *Les pêcheurs de perles*, so ethereal in her aria, 'Comme autrefois,' and then dramatic in the duet with Zurga."

But to begin with, what is necessary?

"Courage. The courage to step through the door that opens before you and to understand if it is worth the risk. When I auditioned at La Scala for *Viaggio a Reims*, Maestro Roberto Abbado was in the room, and he asked me if I had already performed Donna Anna. If not, would I be willing, right then and there, to sing 'Or sai chi l'onore'? I knew I could do it. I did it. Abbado then offered me *Don Giovanni* in Berlin. The same thing happened with *Maometto II* at the Rossini Opera Festival in 2008. The year before, I had sung the Countess of Folleville; I accepted, and Anna became a vocal training ground that opened other doors, eventually leading me to Mathilde in *Guillaume Tell* at the Rossini Opera Festival. And it was the same with Violetta. An opportunity was offered to me, and I took it with courage."

Was it easy for you to tackle coloratura singing?

"'Easy' is not the right word. Tackling coloratura means acquiring the right technique to clearly articulate each note and to give continuity to the passage you are performing; but it also requires understanding the function of the coloratura itself, which changes depending on the dramatic situation the composer is evoking. In this process, Maestro Alberto Zedda's advice has been of great help to me."

Coloratura and expressive singing blend in *Norma*, the opera and character with which you will return to La Scala. Could you tell us about your *Norma*?

"As I said, *Norma* is the opera that has defined my life, and I have long desired to interpret it with all my strength. I sang my first *Norma* in Trieste, and it was a great success. But naturally, the interpretation matures over time, as your life experiences, your encounters with other characters, and the development of your career all influence the way you approach such a complex character."

How was your *Norma* then, and how is your *Norma* today?

"I can only say that I have changed, as happens to everyone over the course of their life; the body itself changes every seven years. I will approach the *Norma* at La Scala with several other roles behind me, such as *La battaglia di Legnano* at the Verdi Festival, *Don Carlo*, and *Madama Butterfly*."

What are the difficulties of *Norma* and why is this title considered such a coveted achievement, almost like *Otello* is for tenors?

"An absolute masterpiece, *Norma* has become more complicated over time with the advent of an increasingly dramatic theater. If we listen to historical recordings from the early 20th century, we realize that sopranos, not yet influenced by Verismo, approached this character differently. Meanwhile, we have a lyrical theater that has evolved. It returns to the point I've already expressed: interpretation always takes place within a historical moment, and cannot unconsciously ignore what has happened and what is happening. Think of 'Casta diva': a prayer. A prayer for peace, 'spread on earth that peace.' Consider what it means to invoke peace for us in this moment.

Then there's the issue of the key. Bellini wrote 'Casta diva' in G, and it was later transposed to F to make it more accessible. But the different key affects the color of the piece, and the color determines the atmosphere. There is also a vocal quality that encompasses various and different situations. 'Sediziose voci' requires incisive declamation. 'Casta diva' demands the most vibrant lyricism. The cabaletta, 'Ah bello! A me ritorna,' is a real bravura piece, but let's not forget that it expresses a particular psychological situation. While the chorus invokes revenge on the Romans and on PolLyon, Norma surrenders to the hope that PolLyon will return to her, expressing a sacrilegious wish. The brilliance of the piece is not for its own sake. I have tried to realize all this in the recording for my record label. We will release it in the fall. We follow the latest critical edition by Roger Parker, which dictates the liner notes and who was present at the recording. By the way, it involves reopening traditional cuts and restoring the original keys."

Will the critical edition be used at La Scala as well?

"No. We have opted for the traditional edition. There are various reasons. At the moment, I don't know what kind of staging I will encounter for *Norma*, nor what kind of set design will be used—that is, whether the set design will be structured in such a way as to favor the voice in performing 'Casta diva' in its original key. There is also the fact that *Norma* has been absent from La Scala for more than forty years, and it carries with it a mythical aura that makes this revival particularly special, requiring caution."



You will be performing *La Battaglia di Legnano* at the Verdi Festival; how do you feel about Verdi?

"Very well. One cannot help but love him. But when you sing Verdi, you must never forget how technically demanding he is, how complex his vocal writing is, where bel canto meets expressiveness, almost touching realism. His music is driven by a melodic flow that sweeps you along, and it must always be kept under control."

What Verdi works have you already performed?

"Many titles: *Giovanna d'Arco*, *I Due Foscari*, *Luisa Miller*, *Il Trovatore*, *La Traviata*, *I Vespri Siciliani*, *Simon Boccanegra*, *Otello*, and *Messa da Requiem*; I'm about to debut *Don Carlo*. I would gladly return to *Otello*, as I particularly love the role of Desdemona. I would perform *Traviata* less frequently. But this applies to all my repertoire. If I think of Mozart, I wouldn't mind revisiting *Fiordiligi*, whose range spans from the low to the extreme high notes. But if I had to choose between Elettra in *Idomeneo* and *Tosca*, there would be no doubt—I would choose *Tosca*. As for the early nineteenth-century repertoire, I would love to return to *Maria Stuarda*, but less so to *Anna Bolena*, which, when performed in its entirety, is an incredibly taxing opera for the soprano, especially with an aria of departure that is vocally very challenging. I would also like to sing *Roberto Devereux*, which I performed in concert as a young woman in Moscow, singing the final aria."

A specific question about Violetta: yes or no to the high note at the end of 'Sempre libera'?

"I'll answer this way. Today my voice has changed and become more dramatic, whereas in the beginning it was lighter. If I am singing the first-act finale in concert, the high note can work. But if I am performing the entire opera, I must consider the vocal cost of the role and forgo the high note. If I think in dramatic terms, the high note is truly out of place. When Violetta sings 'Sempre libera,' she is not jubilant at all; she is living through a moment of intense emotional tension. It's clear that the high note was added by tradition to please coloratura sopranos who sang Violetta, but it really has no dramatic justification." ■

Stagione LIRICA e balletto 2024 2025



OTELLO

Giuseppe Verdi

direttore Myung-Whun Chung
regia Fabio Ceresa

nuovo allestimento Fondazione Teatro La Fenice

20, 23, 26, 29 novembre, 1 dicembre 2024
Teatro La Fenice

LA TRAVIATA

Giuseppe Verdi

direttore Diego Matheuz
regia Robert Carsen

allestimento Fondazione Teatro La Fenice '2004-2024'

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

ROMEO E GIULIETTA

Sergej Prokof'ev

coreografia John Neumeier
direttore Markus Lehtinen

Hamburg Ballet

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

RIGOLETTO

Giuseppe Verdi

direttore Daniele Callegari
regia Damiano Michieletto

allestimento Fondazione Teatro La Fenice

7, 9, 11, 14, 16, 19, 23, 25, 28 febbraio 2025
Teatro La Fenice

IL BARBIERE DI SIVIGLIA

Gioachino Rossini

direttore Renato Palumbo
regia Bepi Morassi

allestimento Fondazione Teatro La Fenice

20, 21, 22, 26, 27 febbraio, 1, 2, 4 marzo 2025
Teatro La Fenice

IL TRIONFO DELL'ONORE

Alessandro Scarlatti

direttore Enrico Onofri
regia Stefano Vizioli

nuovo allestimento Fondazione Teatro La Fenice
in occasione del 300° anniversario
della morte di Alessandro Scarlatti

7, 9, 11, 13, 15 marzo 2025 / Teatro Malibran

ANNA BOLENA

Gaetano Donizetti

direttore Renato Balsadonna
regia Pier Luigi Pizzi

nuovo allestimento Fondazione Teatro La Fenice

28, 30 marzo, 1, 4, 6 aprile 2025 / Teatro La Fenice

DER PROTAGONIST

Kurt Weill

direttore Markus Stenz
regia Ezio Toffolutti

nuovo allestimento Fondazione Teatro La Fenice

2, 4, 10, 13, 15 maggio 2025 / Teatro Malibran

ATTILA

Giuseppe Verdi

direttore Sebastiano Rolli
regia Leo Muscato

nuovo allestimento Fondazione Teatro La Fenice

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

DIALOGUES DES CARMÉLITES

Francis Poulenc

direttore Frédéric Chaslin
regia Emma Dante

nuovo allestimento Fondazione Teatro La Fenice
in coproduzione con Fondazione Teatro dell'Opera di Roma

20, 22, 24, 28 giugno, 1 luglio 2025 / Teatro La Fenice

TOSCA

Giacomo Puccini

direttore Daniele Rustioni
regia Joan Anton Rechi

nuovo allestimento Fondazione Teatro La Fenice

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

Compagnia Larreal
Real Conservatorio Profesional de Danza Mariemma

3, 4, 5 ottobre 2025 / Teatro Malibran

HASHTAG

nuova versione 2025
Flavien Taulelle

coreografia Riyad Fghani

Pockemon Crew

produzione Association Qui fait ça? Kiffer ça!
coproduzione Ville de Lyon, Région Rhône-Alpes

10, 11 ottobre 2025 / Teatro Malibran

WOZZECK

in versione italiana
Alban Berg

direttore Markus Stenz
regia Valentino Villa

nuovo allestimento Fondazione Teatro La Fenice

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

ACQUAPROFONDA

Giovanni Sollima

OPERA PER LE SCUOLE

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regia Luis Ernesto Doñas

Orchestra 1813 del Teatro Sociale di Como

allestimento AsLiCo

31 gennaio, 1, 2, 4, 5 febbraio 2025 / Teatro Malibran



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2, 3, 4, 5 aprile 2025 / Teatro Malibran

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A Sad Story of Violence and Cruelty

By Sabino Lenoci



The Tirana Opera House (TKOB), in co-production with the Puccini Festival of Torre del Lago, pays tribute to Giacomo Puccini with *Madama Butterfly*, celebrating the 120th anniversary of its composition this year.

This opera certainly needs no introduction— a timeless masterpiece, musically, dramaturgically, and emotionally, in every sense.

This is what we found at the Tirana Opera, thanks largely to Anna Pirozzi, who, despite it being her debut in the role, portrayed every facet of Cio-Cio-San, both musically (with a beautiful, well-timbered and powerful voice, and a fine interpretative line) and dramatically (an innocent young girl, eager for love, with a disastrous family situation, who falls victim to an unscrupulous American who abandons her with a child, later returning to reclaim him, indifferent to the suffering of the one who had waited for him her entire life). The Musical byrection was entrusted to the

Tirana: Anna Pirozzi Debuts with Great Success as Madama Butterfly

young Maestro Jacopo Sibari from Pescasseroli, conducting the Albanian Institution's Orchestra, with the choir expertly prepared by Maestro Dritan Lumshi. The perfect balance between the orchestra pit and the stage was achieved through the determined and precise direction of the Maestro.

The production was signed by Manu Lalli for the sets, costumes, and direction, with a minimalist, fixed set adorned with lanterns. The directorial concept leaned toward tradition with a contemporary update, focusing on the mistreatment of women— a kind of Japanese “Me Too” movement, all bathed in monochromatic red, blood-red, violent in the chorus costumes, the friends of Cio-Cio-



Set Designs from Madama Butterfly at the Tirana Opera (Photo by Erald Deda)





San, and in the protagonist's own attire. It was quite jarring to see Cio-Cio-San not in her traditional kimono; the wedding dress was only a long white shawl, symbolizing the girl's virginal purity.

The famous "closed-mouth chorus" in the proscenium, with the entire choir lined up, miming the tragic end of Butterfly, was well-executed. And what about the idea of dressing Pinkerton as a sort of local Turiddu, with suspenders visible, which he continued to wear even at the end when he returns to reclaim the child, supposed to be in an American naval uniform?

Nonetheless, the production won over the Albanian audience, which applauded all the protagonists.

Particularly noteworthy was the Suzuki of Ivana Hoxha, with a beautiful, extended voice, a solid upper register, and excellent phrasing. The Pinkerton of tenor Klodjan Kacani had some challenging moments, especially in the upper register, which was

not always solid and occasionally a bit behind, coupled with a stage presence that did not quite match the situation. Armando Likaj played the role of Sharpless with great temperament and an impetuous voice, which perhaps was not ideal for the character of the Consul.

The rest of the cast, aside from the somewhat underwhelming Goro of Roel Llupa, who struggled with intonation and vocal stability, was strong: Erlind Zeraliu as Prince Yamadori, Genc Vozga as Bonzo, Simona Karafili as Kate Pinkerton, and Majlinda Laska as the Mother. Further contributions came from Ogert Islami as the Registrar, Erion Sheri as the Imperial Commissioner, Elda Kocibelli as the cousin, and Sofika Kola as the aunt, all of whom helped ensure the success of the production.

At the end, the performance was met with long and heartfelt applause. ■



Don Quichotte: A Small, Small Bourgeois

By Paolo Piro

An aging literature professor, tormented by anxiety and memories of his youth. Far from facing bandits or windmills: Don Quichotte, in the new production by Damiano Michieletto at the Opéra Bastille, has no enemies but the ghosts of his own subconscious. Even the beautiful Dulcinée, who makes the hero's heart beat, is little more than a dream filtered through memory. It is almost as though the original Cervantes work is being made to prevail over Henri Cain's libretto (taken directly from a play by the poet Jacques Le Lorrain), which MasSet designt appreciated precisely because it gave a tangible reality to the charming peasant girl, to the point that he hesitated to make her the protagonist of the opera. A dramaturgical choice that does, indeed, have the merit of mending some inconsistencies in the text, unifying situations and characters under the shadow of an ever-present tragic hero, but at a cost: it almost entirely sidesteps the comic and bawdy component, which is just as essential to the rich mosaic of atmospheres in MasSet designt's final opera (not coincidentally designated a "comédie héroïque"). Moreover, the issue of the knightly spirit, which Don Quichotte encapsulates in his final monologue as the essence of his life ("I was the leader of the good sowers!"), rising to almost messianic tones as a martyr of brotherhood, is completely ignored.

The beautiful modular set by Paolo Fantin—a large bourgeois salon in pastel tones, furnished in 1960s style—along with the elegant costumes by Agostino Cavalca and the evocative lighting by Alessandro Carletti, all reveal a meticulous attention to detail in the production, as does the staging of the performers, whose gestures and movements are the result of careful preparation. Yet, the insistence with which each situation is absorbed through the protagonist's subjectivity only reduces the five acts, despite the aesthetic qualities of the production,

Paris: Don Quichotte in the reductive direction of Damiano Michieletto



to a uniform succession of mental projections, creating an impression of staticity more conducive to boredom than to sympathy.

As for the performers, not all of them meet the vocal demands of their roles. In particular, the title role, sung by Christian Van Horn, who brings solid stage presence and intense acting, but suffers from an uncertain emission and a rough timbre, lacking the warm vocal authority of a true basso cantante—a flaw only partially compensated by the careful phrasing and diction.

Gaëlle Arquez's Dulcinée lacks just a touch of Latin sensuality: this is not only a matter of stage presence, but also vocal pliancy and articulation, essential to temper the natural elegance of the French mezzo-soprano with the seductive expressiveness of an enchantress, closely akin to Carmen.

The most convincing performance comes from Canadian baritone Étienne Dupuis in the role of Sancho: for his vocal authority, his theatrical flair, and the eloquence of his diction, which truly enhances the deliberately comic and caricatured nature of the writing.

On the strong performances of the comprimarios and the chorus (which Michieletto frequently hides behind thand set designs or relegates to the back of the stage, as an echo of the past in Don Quichotte's memory), the excellent conducting of Patrick Fournillier holds sway. A great MasSet designt specialist, Fournillier's broad, almost excessive gestures draw from the Orchestre de l'Opéra intricate textures and sounds of undeniable charm (one prime example being the first cello solo by Cyrille Lacrouts in the magnificent prelude to Act V, one of MasSet designt's most beautiful instrumental pages). His direction ensures a varied and compelling theatrical rhythm, whose only flaw is that it does not find its proper counterpart on stage. ■

Images from Don Quichotte at the Opéra Bastille (Photo by Emile Brouchon)





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New Production

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Hidekazu Tsumaya, Mutsumi Taniguchi, Rosa Feola,
Antonino Siragusa, Hare Ito, Kei Kondo

Co-production with Teatro Real of Madrid, Gran Teatre del Liceu, Teatro Massimo di Palermo

New Production

Rossini
Guillaume Tell

20 - 30 November 2024

C: Kazushi Ono D: Yannis Kokkos
Gezim Myshketa, René Barbera, Yoko Yasui,
Hidekazu Tsumaya, Olga Peretyatko, Junko Saito

Mozart
Die Zauberflöte

10 - 15 December 2024

C: Tomáš Netopil D: William Kentridge
Matheus França, Pavol Breslik, Yoko Yasui,
Kanae Kushima, Noriko Tanetani, Toshiaki Komada

Wagner
Der fliegende Holländer

19 January - 1 February 2025

C: Marc Albrecht D: Matthias von Stegmann
Hiroshi Matsui, Elisabet Strid, Jonathan Stoughton,
Mika Kaneko, Evgeny Nikitin

Zemlinsky
Eine florentinische Tragödie/

Puccini
Gianni Schicchi

2 - 8 February 2025

C: Ryūsuke Numajiri D: Jun Aguni
David Pomeroy, Thomas Johannes Mayer, Nancy Weissbach,
Pietro Spagnoli, Rie Miyake, Asako Yoda, Kota Murakami

Bizet
Carmen

26 February - 8 March 2025

C: Gaetano D'espinoza D: Àlex Ollé
Samantha Hankey, Atalla Ayan, Lukasz Golinski, Hare Ito

Puccini
Madama Butterfly

14 - 24 May 2025

C: Enrique Mazzola D: Tamiya Kuriyama
Atsuko Kobayashi, José Simerilla Romero, Bruno Taddia,
Makiko Yamashita

Rossini
Il Barbiere di Siviglia

25 May - 3 June 2025

C: Corrado Rovaris D: Josef E. Köpplinger
Lawrence Brownlee, Aya Wakizono, Giulio Mastrototaro,
Roberto De Candia, Hidekazu Tsumaya, Etsuko Kanoh

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Toshio Hosokawa
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Carmen

By Sabino Lenoci

Music at Full Volume in Oman

The protagonists of the Homage to Maria Callas concert (Photo by Khalid Al-Busaidi - ROHM)

The 2024 opera season at the Royal Opera House in Muscat, Oman, closed with a *Concerto Homage to Maria Callas* and the revival of a 2019 production of Giacomo Puccini's *La Bohème*, co-produced with the Opéra de Monte-Carlo. There was much anticipation for this gala dedicated to the great Maria Callas. The orchestra was Italian—the Italian Philharmonic—and one of the major stars was Leo Nucci, whose performance ignited the enthusiasm of the Omani audience. Soprano Sonya Yoncheva, alongside tenor Ragaa Eldin, also played a crucial role in the success of the evening. The young conductor Leonardo Sini, leading the talented and versatile Italian Philharmonic Orchestra, highlighted the notes of Giuseppe Verdi, Giacomo Puccini, Gioachino Rossini, and Georges Bizet, with dramatic and at the same time melodic nuances, rich in color and emotionally compelling. The program, almost entirely Verdian, opened with the *Luisa Miller* Symphony, followed by *I Due Foscari* (the aria *O vecchio cor che batti* sung by Leo Nucci), and *La Forza del Destino* (the aria *Pace, pace mio Dio* sung by Sonya Yoncheva). Tenor Ragaa Eldin made his debut with *Rigoletto* (*Ella mi fu rapita*), followed by the famous duet from *La Traviata*, between Germont and Violetta, which was a highlight of the entire evening. Sonya Yoncheva and Leo Nucci gave a masterclass in singing, full of emotion, continuing with Leo Nucci's rendition of *Di provenza*. More Verdi followed, with Ragaa Eldin performing *Quando le sere al placido* from *Luisa Miller*, and Leo Nucci's powerful rendition of *Pietà, rispetto, amore* from *Macbeth*, which was deeply moving and reached the audience in the stalls. Before the end of the concert, the *Carmen* Symphony led into Sonya Yoncheva's *Habanera*. There was no shortage of encores: Sonya Yoncheva offered her

Muscat: Closing of the 2024 Season at the Royal Opera House

contribution to *Gianni Schicchi* with *O mio babbino caro*, while Leo Nucci gave his magical and timeless voice to *Rigoletto* with *Cortigiani, vil razza d'annata*. The evening concluded with the famous *Brindisi* from *La Traviata*, interpreted by the three artists, with rhythmic applause from the enthusiastic audience.

The following evening, Puccini's masterpiece *La Bohème* celebrated the centenary of Giacomo Puccini with the Royal Opera House's production from a few years ago, in collaboration with the Opéra de Monte-Carlo. Once again, the performance was met with great success from the audience in Muscat and beyond.





At the helm of the Italian Philharmonic Orchestra, conductor Leonardo Sini, with his decisive and commanding style, navigated the Puccinian score through its joyful and dramatic atmospheres. The celebration of youth and carefree enjoyment before the tragic ending was transmitted, by the skilled conductor, from the orchestra pit to the stage. The *Coro Symphonic Choir of Parma and Emilia Romagna*, excellently prepared by Francesca Tosi, added to the success of the production. The direction by Jean-Louis Grinda focused on a modern portrayal of a hedonistic Paris. The first Set Design, set in the attic of the four bohemians, and the *Barrière d'enfer* Set Design maintained traditional elements, while the *Café Momus* Set Design in the Latin Quarter was presented in a colorful, bustling atmosphere, with people from different walks of life—artists, Parisians, joyous children, and even a fashion parade.

Overall, it was a production of good taste and pleasant visual appeal, thanks to the beautiful and functional sets by Rudy Sabounghi and the modern, effective costumes designed by

David Belugou. The cast was led by soprano Mariangela Sicilisa, who was a highly respectable Mimi, with a beautiful voice, excellent high notes, and an emotionally charged Castve line. Unfortunately, tenor Liparit Avetisyan's Rodolfo encountered some intonation issues and difficulty with his upper register, especially in *Gelida manina*, but he found his stride as the opera progressed. Musetta, sung by Hasmik Torosyan, boasted a remarkable voice and excellent phrasing, with a perfect embodiment of the character. Riccardo Zanellato was a standout as Colline, with a beautifully interpreted *Vecchia zimarra*. Baritone Daniele Terenzi gave an engaging and cheerful performance as Schaunard, with a lovely, well-colored baritone voice. The vocal ensemble was completed by Matteo Peirone as Benoit/Alcindoro, Cristobàl Campos Marin as Parpignol, Alex Cerantola and Armando Napolitano as the two officers, and Claudio Covato as the Peddler.

At the end, the warm applause of the audience celebrated all the protagonists. ■



Cinderella and Her Double

Barcelona: Excellent performance of Rossini's opera, hindered by Emma Dante's reductive direction

This review begins with a note of sadness following the recent passing of Marcelo Cervelló, "Marcel" in Catalan to his friends and family, a dear friend long before he was a musicologist of great renown. Now it is my turn to take up his mantle in reviewing the performances at the Liceu.

Cenerentola returns to the Barcelona theater after many years of absence, since 2008 to be precise. The audience has largely been renewed, and for many, this absolute masterpiece—Rossini's last comic opera, composed when the composer was just 25 years old, in January 1817 at the Teatro Valle in Rome—was a delightful revelation. Thus, even at the "first" performance, which, given the overall outcome, was attended with bated breath, it was met with an overwhelming triumph.

This production, originating at the Rome Opera and directed by Emma Dante, brought with it her entire team, starting with her husband, the set designer Carmine Marigola, Vanessa Sannino, who designed the costumes, Manuela Lo Sicco, the choreographer, Cristian Zuccaro, the lighting designer, and even the assistant director Federico Gagliardi. It goes without saying that the troupe of sixteen dancers, actors, and mimes who have long formed the backbone of her productions were also present. In this case, however, despite the warm reception, the show turned out to be banal, predictable, repetitive, and often nonsensical. The only "novelty" was to place the two "romantic" protagonists, Angelina (Cinderella) and Prince Don Ramiro dressed as a servant, alongside almost mechanical automaton-like replicas, reminiscent of the act of Olympia in *Les Contes d'Hoffmann* by Offenbach. A continual back-and-forth to fill the stage, most often unnecessarily, distracted from the actual action. The absence of a specific directorial focus on the soloists was evident, each left more or less to their own acting abilities. A case in point is the sextet in the second act, where the singers remain motionless in formation, surrounded by the frenetic ballet. From the director's notes, it appears that Dante did not grasp, let alone the subtle irony or sarcasm with which Rossini and Ferretti treat the characters in a lively satire deliberately estranged from any fairy-tale element, but even the plot itself—she suggests that Angelina is the daughter of a different mother, in opposition to the lyrics "Quel che è padre non è padre," where it is sung, "My mother was a widow, but she was also mother to them." Furthermore, the shift of the "smarrito" (lost shoe) becoming a "piediglio" (anklet) is simply ridiculous!

The musical part, on the other hand, was decidedly better. While the Liceu Orchestra is excellent, it lacks specificity in performing Rossini, and it is clear that the brass section, which at times overpowers the other instruments, needs to be reined in. This will surely be addressed in future performances, of which there are eleven. Conductor Giacomo Sagripanti captured the spirit of the score, achieving excellent



Images from *La Cenerentola* at the Liceu (Photo by A. Bofill)

crescendos and also finding the melancholic and dreamy tone that the protagonist displays in the opening ballad "Una volta c'era un re" and then in her duet with Don Ramiro. He was brilliant in the more comedic pages, maintaining a lively rhythm as he followed the dizzying syllabic runs of Don Magnifico. The lack of rehearsals made itself felt in some noticeable disjunctions during the concerted numbers—certainly, the direction did not help—but it is hoped that this will improve as the run continues. The Madrigal Choir, directed by Pere Lluís Blosca,

misses the presence of the resident choir, which was inexplicably absent despite being busy with rehearsals for the upcoming concert version of *Fidelio*, especially after their brilliant performance of Rossini's *La Petite Messe Solennelle* recently in San Cugat.

As for the cast, aside from the two insufficient "stepsisters" Isabella Gaudí Clorinda and Marina Pinchuk Tisbe, everyone else was well-suited to their roles. It was a true luxury to have



Erwin Schrott as Alidoro, whose performance was memorable and much applauded for his difficult aria "Là del cielo." Schrott was also scenically impressive, portraying the "philosopher" tutor with a rare "exhibitionist" twist that delighted the audience. The excellent Dandini, baritone Florian Sempey, was nimble in his agility and charming onstage, despite some excessive vocal cadenzas where he literally went overboard. Extraordinary for his communication and attention to the sung word, giving intention to every syllable with well-placed winks, was Don Magnifico, portrayed by the specialist in the role, Paolo Bordogna. He was the true comic engine of the entire production.

A separate chapter should be dedicated to the two "lovers": Don Ramiro, sung by the Mexican tenor Javier Camarena, displayed great ease in his high notes, always presenting them with enviable confidence, but also rich in color and nuance in his soft singing and half-voices, becoming, to paraphrase the Princess of Bouillon, the "perfect seducer." Angelina found in the Russian mezzo-soprano Maria Kataeva a musical interpreter, dazzling in agility, with a complete range both in the high and low registers, descending without chest tones, maintaining a controlled emission free of forced sounds. Moreover, she is a beautiful young woman, which certainly doesn't hurt, even when, theoretically, only goodness can triumph. ■

By Sabino Lenoci

Dedicated to Richard Wagner

The 2024 edition of the Dresden Festspiele is dedicated to a son of the magnificent city of Dresden, Richard Wagner, born in Leipzig but having spent much of his life in the capital of Saxony. The festival celebrated the composer with a series of guided tours through his museum, his residence, and more.

At the Kulturpalast, *Die Walküre* was scheduled in concert form with the support of the Richard Wagner Akademie and The Wagner Cycle. At the helm of the Dresdner Festspielorchester was Maestro Kent Nagano, who expertly brought out the nuances of the Wagnerian score, highlighting its beautiful colors, dramatic force, and emotional depth, which resonated through the grand hall of the Kulturpalast, filled with an enthusiastic audience.

The vocal ensemble was impressive, performing in a format that was not strictly concert-style, but semi-staged, with the artists interacting according to their roles. The centerpiece, of course, was the *Ride of the Valkyries*, executed flawlessly by both the orchestra under Nagano's guidance and the vocal cast, obedient to the conductor's gestures.



The protagonists of *Die Walküre* at the Kulturpalast in Dresden (Photo by Klaus Maekelae)

Dresden: Kent Nagano conducts *Die Walküre* with great success

Wotan was portrayed by Simon Bailey, whose powerful and well-projected voice offered a remarkable interpretation, paired beautifully with Asa Jäger's Brünnhilde, who delivered a finely timbred voice and perfect high register. Sarah Wegener was an effective Sieglinde, excellently defining her role, even without staging.

Tobias Kehner was a committed and compelling Hünding in his interpretation. Similarly, Claude Eichenberger impressed as Fricka; Chelsea Zurfluh was a strong Gerhilde; Natalie Karl portrayed Helmwig competently; Ulrike Malotta was a convincing Waltraute; Jasmin Etminan as Schwertleite; Karola Sophia Schmid gave a strong performance as Ortlinde; Ida Vogel was a fitting Grimgerde; and Marie-Luise Dessen made an impact as Rossweiße. All these powerful Wagnerian voices were perfect in their portrayal of the score, and during the famous *Ride of the Valkyries*, they sent the audience into a frenzy with the emotional intensity of the musical moment, entering the stage one by one from the back stage and the audience, creating a true theatrical experience!

And there was more music—between the museum and the homes of Weber and Schumann, among others—at the Kulturpalast, this time with a tribute to Bruckner: the Royal Concertgebouw Orchestra, conducted by Maestro Klaus Mäkelä, performed Anton Bruckner's *Symphony No. 5 in B-flat major, WAB 105* to perfection, earning applause for both the orchestra and its conductor.

The festival continued with a series of fascinating cultural meetings, further underscoring the significance of the Dresdner Festspiele.

The Many Faces of Comedy

By Stefano Russomanno



Die *Meistersinger von Nürnberg* had been absent from the stage of the Teatro Real for 23 years. The last performance was in June 2001 with the Staatsoper Berlin, Daniel Barenboim conducting, and Harry Kupfer directing. Apart from the undeniable musical merits, those performances were remembered for their lack of comedy, the dense soundscapes, and a somewhat heavy rhythm to the action. This was the complete opposite of what was witnessed in this production.

The new *Meistersinger* production at the Teatro Real (in collaboration with the theaters of Copenhagen and Brno) had as its main attraction the debut of Laurent Pelly in Wagner's repertoire. A consummate master of 19th-century comic opera – his successful versions of *La fille du régiment* and *Viva la mamma* by Donizetti had already made a strong impression in Madrid – the French director was now taking on Wagner for the first time, and in his most comic opera. The result could not have been more convincing. It is difficult to imagine what Pelly might do with the more static, character-driven works in the Wagnerian canon, but here, in *Die Meistersinger*, he was like a fish in water. Not only was the action lively, thanks to his astute use of gestures and stage movement, but the characterizations were splendid. It is rare to see the group of the *Meistersinger* portrayed on stage with such vibrant expressiveness (even physiognomic), highlighting the variety and individuality of each member. Pelly also had the brilliant idea of uniting them in an enormous frame, making them appear to the audience as if part of a living tableau. The miniature representation of the city of Nuremberg, with houses made of cardboard boxes, was both successful and poetic. It is clear that sometimes imagination can surpass technology.

Pablo Heras-Casado, who had previously conducted *Der Fliegende Holländer* and the *Ring Cycle* at the Teatro Real, signed

Madrid: Comedic and Entertaining, the Meistersinger by Laurent Pelly and Pablo Heras-Casado

what is arguably his best Wagner performance in Madrid with *Die Meistersinger*. His interpretation of Wagner, with relatively dry sonorities and a lively rhythm, found its ideal terrain in this opera. The more solemn and contrapuntal sections were rendered with enviable transparency, free of any pomposity. The orchestra – magnificent in every moment of the opera, from the softest whispers to the loudest crashes – followed the rhythm of the action with an energetic but unhurried step, never superficial.

The cast was led by Canadian bass-baritone Gerald Finley as Hans Sachs, a strong actor with a voice that, though not particularly powerful (more focused on diction than expansive



Set Designs from *Die Meistersinger von Nürnberg* at the Teatro Real (Photo by Javier del Real)



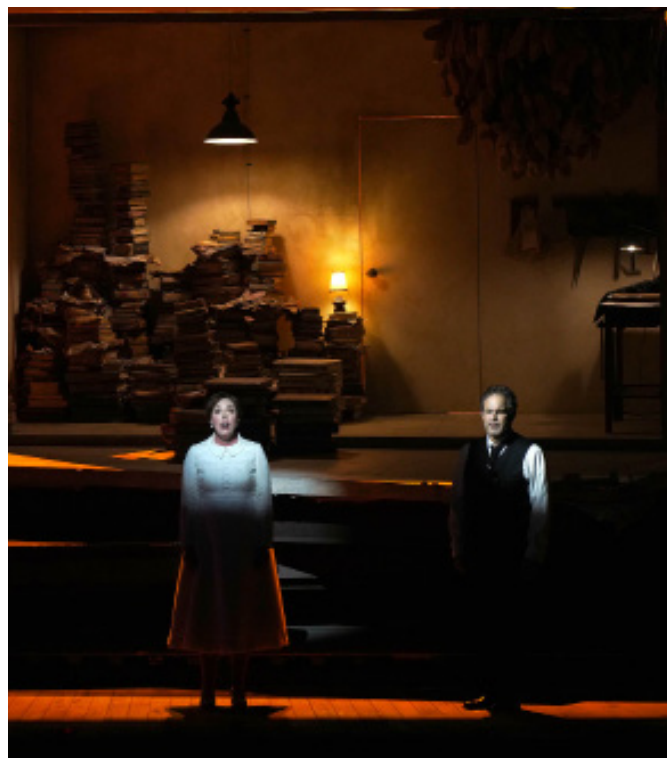
singing), nonetheless delivered an authoritative and convincing portrait. Also praiseworthy was Leigh Melrose as Beckmesser, a convincing mix of petulance and mediocrity. Tomislav Mužek was an ardent and radiant Walter, while Nicole Chevalier, though correct, was a rather bland Eva. Jongmin Park wielded an impressive voice as Old Pogner.

In this production, the whole proved to be more than the sum of its parts. The overall impression was that of a well-constructed performance in every respect, with no dead points or unresolved issues, carried forward with scenic and musical brilliance by two directors – Pelly and Heras-Casado – who had many arrows in their quiver, and a cast up to the challenge. The four and a half hours flew by in the blink of an eye.

World Premiere of the Staged Version of *Tenorio* by Tomás Marco

The seventh operatic title by Spanish composer Tomás Marco, *Tenorio* had a turbulent childhood. The score, written between 2008 and 2009, was commissioned by the *Estío Musical Bungalés* festival, which was supposed to premiere it in 2010, but due to the festival's financial difficulties, the premiere was cancelled. The premiere finally took place seven years later, in concert version, at San Lorenzo de El Escorial. The performance at the Teatro Real marked the first-ever staged version of the opera.

In *Tenorio*, Tomás Marco embarks on a journey through the multifaceted myth of Don Giovanni. The libretto, written by the composer himself, draws heavily from José Zorrilla's romantic drama *Don Juan Tenorio*, but also references significant passages from texts and authors who have contributed to the figure of the legendary seducer: Tirso de Molina, Molière, Lorenzo da Ponte, Byron... Rather than a straightforward narrative (which has already been told many times), *Tenorio* is more of a play



of mirrors, echoes, and allusions, constructed from the literary legacy that has shaped the myth of Don Giovanni.

Musically, the composer's main concern is to create a prosody that captures the crystalline clarity of the Spanish text. One should not expect lyrical developments from the deliberately sparse vocal writing, which aims to reproduce, on a musical level, the verbal skeleton of the verse. The orchestral part, despite its timbral and rhythmic flourishes, and despite the dialogical nature of some instrumental interventions, clearly functions to support the voices, a kind of continuous background that provides direction to the discourse. But it does not necessarily inject drama, as the sound fabric of *Tenorio* tends to homogenize its components, meaning that hand set designs and characters flow in a way that the music does not necessarily highlight their specifics.

Hence the importance of a staging that can channel and make recognizable the paths of the opera. Unfortunately, the direction by Agrupación Serrano falters in many places. The idea of setting the story in a television studio where a film is being made works at times and even creates some comic moments, but ultimately proves too flimsy when not supported by other elements. Another recurring motif in the staging – the use of a camera to capture various details of the performance and set design and project them in real time on a screen at the back – may intrigue for the first ten minutes, but it grows tiresome when overused throughout the performance without a clear reason.

The singers deserve credit for their deep commitment to their roles: a solid team effort in which Joan Martín-Royo, as Tenorio, stood out for the range of his part (though he had some initial volume issues), and Juan Francisco Gatell as Don Luis. Santiago Serrate, a great connoisseur of Tomás Marco's music, ensured a rigorous and competent Musical byrection: no one knows this score better than he, having conducted its world premiere in 2017 and recorded it for disc. ■

A Grand Celebration with Zarzuela

Madrid: *Triumph and Delight for Tomás Bretón's *La Verbena de la Paloma**

On stage, amidst a jubilant crowd, with a sold-out theater for all performances, *La Verbena de la Paloma*, or *El Boticario y las Chulapas y Celos mal reprimidos*, an opera in one act by Tomás Bretón. It belongs to the *género chico*, or “small genre,” a type of zarzuela lasting about an hour, extremely popular in its time and still part of the DNA of most Spaniards today.

Given the brevity of the one-act piece, it is often paired with another work to make for a fuller evening. In this case, unannounced, we were treated to a delightful prologue with *Adios Apolo*, a worthy work by playwright Álvaro Tato, celebrating the closure of the popular Teatro Apolo in 1929, after about 56 years of bustling activity, demolished to make way for a bank! The metatheatrical action features the performers of *La Verbena*, which premiered at that theater on February 17, 1894: a final performance, with typical theatrical quarrels and complications. Interspersed with the lively dialogue were five musical numbers from zarzuelas performed at the Apolo: *El sobre verde* by Jacinto Guerrero, the two most famous waltzes by Chueca in a delightful medley from *Gran Vía* and *El año pasado por agua*, the tango from *La gente seria* by José Serrano, the *Polka Japonesa* from *El pobre Valbuena* by Torregrosa Valverde, and finally the *Polka del fotógrafo* from *El bateo* by Chueca Valverde. Without interruption, the program moved on to *La Verbena*, beginning with the famous prelude where Bretón introduces the themes that reappear throughout the action.

The music is compelling, and the libretto never loses momentum. Two true Madrilénians fully captured its spirit: director and choreographer Nuria Castejón, born into a family of zarzuela legends—her parents Rafael Castejón and Pepa Rosado were pillars of the genre (both of whom I had the good fortune of repeatedly applauding in performance)—created a simply perfect production in terms of rhythm, color, and “casticismo,” a term difficult to translate directly into Italian, but which suggests authenticity and genuineness. The transposed setting, thirty years later, works wonderfully, thanks to the stunning set design by Nicolás Boni, the well-characterized costumes by Gabriela Salaverri, and the skillful, evocative lighting by Albert



Images from *La Verbena de la Paloma* at the Teatro de la Zarzuela (Photo by Javier and Elena del Real)

Faura.

José Miguel Pérez-Sierra, conducting the brilliant *Orquesta de la Comunidad de Madrid* and the choir, who were energetically directed by Antonio Fauró, not only confirmed his superior qualities in managing such a mercurial stage but also transformed himself—typically associated with “serious music”—into the ideal conductor for this festive musical celebration, delving into its nostalgic and emotional depths before unleashing its most frantic rhythms. The *seguidilla* of the “Mantón de la China-na-na” and the ensuing *habanera* provoked such emotion in several audience members that one could see their eyes well up with tears. There is no need to add anything further.

The cast seemed unbeatable in its total vocal and interpretative alignment. A lengthy list, where everyone—from the chorus members in exposed roles, to each actor and dancer, not to mention the soloists—deserved recognition. At least we should mention the splendid “director” in the first part and later tavernkeeper in *La Verbena*, Rafa Castejón; the two charming *chulapas*, the blonde Casta, played by Ana San Martín, and above all the determined Susana, of great temperament, portrayed by Carmen Romeu. The comical Tía Antonia, with a “aguarentosa” (wine-soaked) voice, by Gurutze Beita, the placid Sereno by Mixel Santamaría, and the composed Don Sebastián by Gerardo López.

It moved me to rediscover a legendary zarzuela performer, mezzo-soprano Milagros Martín, here playing Señá Rita, who constantly reminds the jealous Julián with her “¡que tienes madre!”—impeccable in both her intense singing and commanding acting. Another delightful surprise was tenor Antoni Comas, a multifaceted artist both as an actor and as a composer and director, in the role of the “Ganymede” Don Hilarión, handled without reducing the part, as often happens, to a mere caricature of an “old man from the Wild West,” but instead, singing with a brilliant voice and bringing a rare joviality and freshness to the character of the aging dandy. Simply perfect in his portrayal of the jealous young man, baritone Borja Quiza, vocally striking for his energy and temperament, dramatically convincing, and an excellent actor. The audience was in absolute delirium: rarely do you see so many happy faces leaving a theater. The soothing, almost therapeutic effect of *La Verbena de la Paloma*—is it perhaps encapsulated in the “botica” (pharmacy) of Don Hilarión? Who knows. These would be pills to always keep on hand.



Passion and Death at Elizabeth's Court

By Andrea Merli

For the third time during the 57th season of ACO (Amigos Canarios de la Ópera), *Roberto Devereux* was staged, a work first presented in 1980 by Montserrat Caballé, who made this opera one of her signature pieces. In 2009, the Greek soprano Dimitra Theodossiou took her turn in a memorable performance that I was fortunate to witness, and now it was Yolanda Auyanet's turn, a soprano from Las Palmas, who, of course, was performing in her hometown.

Auyanet is no stranger to the challenging role of Elizabeth, which she has previously performed in Italian theaters. But it must be said that the success—let's call it a triumph—that greeted her powerful performance was by no means a given, and was richly deserved. The talented soprano, now with a significant and important career, has long since moved beyond the lighter lyric roles of her early career (many *Lucie di Lammermoor* performances, and notably a stunning *Elvira* in *I Puritani* in Bologna with the debuting Arturo of Celso Albelo, another Canarian star from Tenerife) to embrace a more dramatic, spinto repertoire. This is not only the natural evolution of her voice but a deliberate interpretative and dramatic choice, aligning with her remarkable temperament.

On the night of her "première" at the *Teatro Pérez Galdós*, Auyanet arrived in brilliant vocal form, retaining an enviable range, enriched by a significant number of harmonics (a voice that "soars" in a role that demands no shortcuts or compromises). Elizabeth is performed according to the rules of *Bel Canto*: a precise control of emission, flowing with wonderful legato, but also capable of launching into powerful, piercing high notes with the accuracy of a well-aimed arrow. The soprano doesn't shy away from the piano or pianissimo dynamics, which are sustained with a richness of tone that is perceptible even in the theater's foyer.

As for her interpretation, aided by the wonderful costume designed by Claudio Martín (which always helps one get into the character), and a flawless makeup job (credit to Ana Lidia Alonso, Mario Suárez, Lucia De Las Nieves Santacruz for their meticulous work), Auyanet reaches exceptional levels. She conveys the queen's fierce, authoritative character and, in a chilling final Set Design, the physical decline, emotional failure, disappointment, and loneliness that overwhelm her. It was impossible not to shout "brava" as she stood alone at center stage.

Contributing to this success were: mezzo-soprano Paola Gardina, who played Sara with sharp, clear high notes and a moving, sensitive phrasing that perfectly matched her role, both in her poignant opening aria and in her duets with the tenor and baritone. Josep Bros, whom we have followed throughout his career, remains a reference interpreter for this Donizettian work, having recorded the role for *Opera Rara*. His performance was a guarantee of solid professionalism, with a rich, well-emitted voice, impeccable technique, and a characteristic timbre that immediately identifies him and lends him a powerful stage presence. His voice was varied, heartfelt, and full of youthful energy, even after all these years.

Las Palmas di Gran Canaria: A splendid cast for Roberto Devereux, with Yolanda Auyanet in the lead



Image from Roberto Devereux at the Teatro Pérez Galdós

The Korean baritone Youngjun Park, making his debut in the role of Nottingham, was a delightful surprise. With a beautifully timbred voice, full of authentic baritonal color and seamless range, Park is already a mature performer at only 33 years old, and his flawless Italian, excellent phrasing, and accent were impressive. One can certainly expect great things from him in the future—he is an artist to keep an eye on.

Also well-prepared were the supporting roles: tenor Gabriel Álvarez as the wicked Lord Cecil, baritone Max Hochmuth as Sir Raleigh, and baritone Julián Pardilla as the Page and Servant of Nottingham. The choir, under Olga Santana, was always precise, and the *Orquesta Filarmónica de Gran Canaria*, conducted with verve and excellent stage management by the young and widely applauded Maestro Rafael Sánchez-Araña, provided solid musical support.

The production, realized by Bruno Berger-Gorski, masterfully blends tradition with innovation while remaining faithful to a clean and instructive interpretation of the plot, which has few twists—mainly a swap of a scarf for a ring at the climax of the drama. One particularly notable moment depicts the transition of Devereux to the scaffold, emphasizing the bond of death and blood that Elizabeth carries with her since her mother's beheading, much like the beheading of her beloved Roberto. During the symphony, Elizabeth's childhood is symbolized with a flash of her blood-stained hands, which later mirrors the old queen's hands as she holds her decapitated lover's head, a new Salome. The sets by Carmen Castañón had originality, and with a clever use of transparencies, they allowed the production to flow smoothly with a single intermission and quick Set Design changes. The lighting by Rodrigo Ortega was also excellent.

The audience was deeply moved, showering the performers with frequent applause during the performance and endless ovations at the end.

A Timeless Love

By Jean-Marc Onkelinx

Set Designs from *I Capuleti and i Montecchi* at the Opéra Royal de Wallonie (Photo by J. Berger - ORW)

If there is one opera that showcases all the seductive charms of romantic bel canto, it is undoubtedly Vincenzo Bellini's *I Capuleti and i Montecchi*. This spring, the Opéra Royal de Wallonie presents a new production of this masterpiece, with stage direction by Alex Aguilera and Musical byrection by Maurizio Benini. Romeo is entrusted to a female voice. As Alex Aguilera emphasizes in his note of intent, contemporary society is no longer shocked by such choices, and "the plausibility of a character does not depend in any way on the gender of the performer." Raffaella Lupinacci does not attempt to excessively masculinize Romeo's character, instead allowing her musical and theatrical abilities to shine through with passion and an absolutely convincing talent. Her voice, as powerful as it is flexible, her ability to evoke disturbing lyricism, and her stage presence make her the ideal embodiment of the young hero. Rosa Feola is the perfect Giulietta. Gifted with considerable acting talent, she is able to move the audience, expressing the duality of her character. Bellini's Giulietta is torn between her absolute love for Romeo, an enemy of her family, and the patriarchal respect imposed by 13th-century society. Rosa Feola explores all these emotions with great depth. Her agility in the cabalettas and her mastery of coloratura make her a perfect Giulietta. Our heroes evolve within a timeless setting, neither outdated nor modern. The evocation of Verona's fortress, a reflective pool on the proscenium, a rotating stage that occasionally reveals the interior of a house, and a wrought-iron balustrade—an indirect reference to the famous balcony, though absent from Bellini's opera—create a refined sobriety, with nuances brought to life by the formidable lighting by Luis Perdiguero and the videos by Arnaud Pottier. Only the tomb Set Design deviates from the initial setting, offering, against a

Liège: *Magnificent performance of Capuleti and i Montecchi, conducted by Maurizio Benini*

backdrop of funeral candles, a scent of redemption, where love and death are inseparable. The sober costumes by Françoise Raybaud are magnificent. Tebaldo is Maxim Mironov, incredibly agile in his high notes, both pure and fiery. The formidable and intransigent Capellio, embodied by the authoritative Roberto Lorenzi, manages to send chills down our spine.





His lack of humanity toward his daughter is terrifying. Adolfo Corredo is a Frate Lorenzo who is absolutely convincing in this complex role of an intermediary searching for an impossible understanding. The choir of the Opéra Royal de Wallonie is astonishing. The preparatory work by their conductor, Denis

Second, is noteworthy. The orchestra lives up to its reputation. Maurizio Benini's exceptional Musical byrection makes the orchestra an essential protagonist of the drama. A triumphant success. ■





Presented in installments since 2022, Wagner's *Der Ring des Nibelungen* has finally been performed in its complete form. Andreas Homoki's production offered a sharp vision of the power dynamics between gods, giants, and humans, using a revolving platform that symbolized the cyclical repetition of greed and the thirst for power.

Das Rheingold: Greed and the Desire for Power

Tomasz Konieczny gave a towering performance as Wotan, with a firm and deep voice, while Christopher Purves shone as Alberich, fully immersing himself in the vengeful Nibelung. Wolfgang Ablinger-Sperrhacke as Mime provided a perfect counterpoint to his brother, offering a noteworthy interpretation. Claudia Mahnke embodied Fricka with authority and energy, while Kiandra Howarth (Freia) and Anna Danik (Erda) brought warmth and mystery to their roles, respectively. The giant duo, Fasolt (David Soar) and Fafner (Brent Michael Smith), captured the complexity of their characters with a powerful presence. The Rhinemaidens (Uliana Alexyuk, Niamh O'Sullivan, Siena Licht Miller) added a playful and captivating touch to the performance, completing a solid and competent cast.

Die Walküre: The Conflict Between Love and Duty

In *Die Walküre*, Homoki delved deeper into the family relationships of the characters, continuing the thematic thread from *Das Rheingold* with revolving rooms that reflected the tensions between Siegmund, Sieglinde, and Hunding. The conflict between

Zurich: Gianandrea Nosedà conducts Wagner's Ring directed by Andreas Homoki

love and duty was heightened by Fricka's appearance, challenging the aspirations of Wotan and Siegmund. The drama presented a more human Wotan, trapped between the desire for freedom and the weight of his responsibilities as ruler of the gods. Tomasz Konieczny embodied this duality with a performance that balanced authority and vulnerability, culminating in a tender and intense "Leb' wohl." Eric Cutler delivered a convincing Siegmund, with a heroic yet nuanced voice that captured the character's inner conflict and created moments of great musical intensity alongside Daniela Köhler (Sieglinde). Köhler was a passionate and tragic counterpart, balancing strength and vulnerability, and shone particularly in the aria "Du bist der Lenz." Christof Fischesser, as Hunding, dominated the stage with a threatening presence and a voice of great power. Camilla Nylund, as Brünnhilde, brought emotional depth, showing how the awakening of compassion transformed her loyalty. Her vocal performance was accompanied by an emotional range that enriched her relationship with Wotan. The Valkyries, as a whole, were of high quality, with particular mention of Sarah Cambridge (Helmwige) and Ann-Kathrin Niemczyk (Gerhilde). Franck Evin's lighting added another layer of emotional tension, reinforcing the idea of an eternal struggle between light and darkness. Nosedà's conducting reached new heights of inspiration, with particular emphasis on the strings and



woodwinds, though there were some issues with volume control and elegance in the brass. His fast tempos injected energy into the acts, creating a seamless narrative flow.

Siegfried: Power and Betrayal

In *Siegfried*, Homoki skillfully balanced comedy and epic storytelling, highlighting the protagonist's youthful and mercurial nature. Klaus Florian Vogt used his vocal resources and distinctive pale timbre to deliver a sincere and emotional performance, evolving from innocence to courageous defiance. His chemistry with Brünnhilde (Camilla Nylund) during the awakening of the Valkyrie added a poignant emotional intensity. The revolving platform reinforced the idea of a perpetual cycle of betrayal and power, reflecting the nature of the hero who challenges dragons and gods on his way toward love and glory. The simplicity of the set gave each element



a stronger symbolic weight, with black walls and oversized furniture accentuating Siegfried's youthful joy and the darkness of Mime and Fafner. Wolfgang Ablinger-Sperrhacke, as Mime, with his comic and sly portrayal, provided a perfect counterbalance to Siegfried's heroic innocence. Tomasz Konieczny, as the Wanderer (Wotan), balanced power and melancholy, while Christopher Purves, as Alberich, added intensity and cunning. David Leigh and Anna Danik added depth to the story as Fafner and Erda, respectively. Rebeca Olvera was a charming and fresh Forest Bird. The orchestra, conducted by Nosedá, further improved. From the Forest Set Design to the awakening of Brünnhilde, the musical narrative flowed seamlessly, with particular emphasis on the Forging Set Design and the awakening of the Valkyrie.

Götterdämmerung: The Descent Into the Abyss

In *Götterdämmerung*, the revolving platform became a stage of chaos and ruin, symbolizing the battle between the Gibichungs and Siegfried. Homoki explored the tensions between power, betrayal, and love that lead to the fall of the gods. Camilla Nylund portrayed a Brünnhilde rich in nuance and power, with a warm and luminous voice that gave her character emotional intensity in every high note. David Leigh, as Hagen, embodied cunning and betrayal with a dark and deep timbre, highlighting the Machiavellian ingenuity of the character. Klaus Florian Vogt, as Siegfried, showed the emotional complexity of the character, though his characteristic timbre caused some difficulty in certain Set Designs. However, he concluded his performance with great emotion and commitment. Daniel Schmutzhard and Lauren Fagan were excellent as the Gibichung siblings, Gunther and Gutrune, respectively. Sarah Ferede shone as Waltraute, bringing projection and musicality to the role. Nosedá's conducting reached an impressive climax in the second act and through to the final notes of the Finale, skillfully navigating between the grandeur of the epic passages and the subtlety of the more intimate moments. The *Trauermarsch* resonated with a moving strength, while the final Set Design elevated the story to a mystical dimension, with a *Erlösungsmotiv* that shone with an almost celestial brightness. The *Ring* confirmed the Opernhaus Zürich as a benchmark in the international operatic elite. ■



A Story More Than Modern... Contemporary

By Albert Garriga

*Zurich: Ottavio Dantone and Evgeny Titov
elevate L'Orfeo by Monteverdi*

A new production of Claudio Monteverdi's *L'Orfeo* at the Opernhaus Zürich, conducted by Ottavio Dantone and directed by Evgeny Titov.

Evgeny Titov, a Kazakh-born director, has conceived a staging dominated by basalt structures that evoke an almost sacred atmosphere. The set design, created by Lamford and Daboczi, uses these massive constructions to reflect Orfeo's inner turmoil and his journey to the underworld. The imposing basalt structures not only create a visually striking environment but also serve as a mirror of the protagonist's emotional upheaval, adding a layer of gravity and despair to the narrative. Titov has managed to orchestrate a perfect balance between the ancient and the modern, using visual and symbolic elements that speak directly to today's audience.

Under the expert direction of Ottavio Dantone, the orchestra *La Scintilla* delivered a performance that breathed new life into Monteverdi's score. Dantone drew out rich sonorities and emotional textures, infusing the music with a sense of urgency and modernity that made Monteverdi's work feel surprisingly contemporary and vibrant. In the role of the protagonist, Krystian Adam gave a poignant performance. His ability to navigate both the strength and fragility of his voice captured the essence of a tragic hero, whose voice becomes the vehicle of his fate. Adam made Orfeo's pain and despair palpable, but also his determination and hope, creating a complex and multifaceted

character that moved the audience. His performance was supported by impeccable vocal technique and a magnetic stage presence.

Miriam Kutrowatz, as Euridice, formed a rare and compelling partnership with Adam. Her clear and emotional timbre brought Euridice to life, and though her presence was brief, it resonated with a heartbreaking delicacy. Kutrowatz beautifully conveyed the sweetness and fragility of Euridice, but also her strength and love for Orfeo.

José Maria Lo Monaco, as La Musica, Messenger, and Echo, showcased impressive vocal versatility and a capacity to convey a wide range of emotions, adding a further layer of depth to the narrative. His performance acted as a thread running through the production, his warm, enveloping voice providing different shades depending on the character, enriching the plot and creating a more immersive theatrical experience.

Mirco Palazzi, as Charon and Pluto, dominated the stage, particularly memorable against the set that surrounded him. His powerful, deep voice conveyed the intense emotions of his characters with great impact.

Mark Milhofer portrayed Apollo with regal dignity and flawless vocal control, culminating in a final Set Design that guided Orfeo toward a higher destiny. Simone McIntosh gave a nuanced performance as Hope and Proserpina, demonstrating great skill in characterizing her roles and conveying their emotions.

The production elicited mixed reactions from the audience, particularly regarding Titov's reinterpretation. Together with Dantone, Titov has redefined Monteverdi's relevance in the contemporary world, proving that, even after four hundred years, his music and drama maintain an unshakeable emotional power. ■



Image from L'Orfeo
in Zurich

Waiting for the Shostakovich Festival

By Bernd Hoppe

Festival Leipzig: Lady Macbeth of Mtsensk on stage; conducted by Fabrizio Ventura

In 1965, Joachim Herz staged *Katerina Ismailowa* as a world premiere in the GDR. This was a reworking of *Lady Macbeth of Mtsensk*, which now takes the stage in Leipzig as the final premiere of the season in preparation for the upcoming Shostakovich Leipzig Festival 2025. Francisco Negrin's new production is visually spectacular, thanks to the elaborate set design by Rifail Ajdarpasic and the historically charged yet symbolic costumes by Ariana Isabell Unfried.

The curtain, reminiscent of Kazimir Malevich's Constructivist paintings, anticipates individual elements of the set design: the Russian word "Muka" can be read in Cyrillic letters, which translates to "flour." The set, with its steep stairs and gallery, also shows a myriad of sacks of flour, stacked or suspended in the air. On stage, there are also mill wheels and an egg. In the mill, it stands as a magnificent Fabergé-like jewel, beautifully decorated in blue and gold, presenting the first enigma of the performance. It is a cult object, an icon, symbolizing the dreamt-of wealth or the longed-for fertility that has not been granted to the couple Katerina and Zinoviy. Later, Katerina will destroy it, symbolizing the disintegration of the system, as is also reflected in the increasingly disheveled set design.

The factory workers wear coarse cloth garments with the word "Muka" written on them, walking like personified sacks of flour. Drastically caricatured with long noses and pig-like ears are the station police officers, limping in their blue uniforms. The beginning of the last act forms a painful contrast with the



prisoners of the camp, who painfully drag themselves forward in their ragged gray clothes. At the end, the director makes another strange choice, when Sonjetka is pushed into the depths of the river, not by Katerina, but by an unknown figure. The musical performance is magnificent. The chorus and the additional chorus of the Leipzig Opera (prepared by Thomas Eitler-de Lint) sing with overwhelming fullness and precision. Equally convincing is the Leipzig Gewandhaus Orchestra, under the direction of the Italian conductor Fabrizio Ventura, who masterfully coordinates the stage and pit, meeting the demands of the score.

Ingela Brimberg portrays the role of the protagonist in a striking way. Her voice is stern, powerful, and expansive; she masters the writing with confidence and even finds florid accents in the lovable set designs. Her lover, Sergei, played by Brenden Gunnell, is not necessarily the irresistible seducer type, but he sings with a powerful tenor voice, while Matthias Stier, as Katerina's husband, Zinoviy, plays his character as dull, which fits the personality of the role. Randall Jakobs, Katerina's father-in-law, Boris, is the weak link in the cast, with a muffled bass.

Completing the cast are Franz Xaver Schlecht as the police chief, who is a good character actor, Nora Steuerwald as the frivolous Sonjetka, tenor Dan Karlström (Der Schäßige), as well as Ivo Stanchev, the brooding Pope, and Peter Dolinsek. The performance received warm applause.



Images from Lady Macbeth of Mtsensk
(Photo by Kirsten Nijhof)



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By Bernd Hoppe

A Raw Story of Love and Blood

Images from Amadigi di Gaula at the Handel Festival (Photo by Anna Kolata)

Amadigi di Gaula is Handel's fifth opera from his London period, first performed in 1715. It is a relatively lesser-known work, having been performed only once in Halle (in 1963). This new production was eagerly awaited as the opening piece of the festival.

The production is directed by Louisa Proske, the deputy artistic director of the Halle Opera, who made a name for herself last year with her direction of *Serse*. She transports this story of love, jealousy, and murder into the present, with the help of Kaspar Glarner's sets. The realm of the sorceress Melissa, the main character in the story, is depicted as a room filled with numerous computer servers—a data center, where a drone occasionally buzzes, and the characters perform in baroque costumes. This contrast between history and modernity is compelling. The whole is animated by overlaying videos (Jorge Cousineau) and the dancers from the Ballett Halle (choreography by Michal Sedlacek), who serve as Melissa's entourage, wearing bizarre fantasy costumes but also enchanting Rococo garments.

When Melissa commits suicide because she cannot win the knight Amadigi, who loves Oriana, her magical realm collapses. The set design shifts to Halle's town square, where football fans with beer crates, young women with strollers and shopping bags, a gay couple, and children playing are seen. Meanwhile, Handel himself stands

Halle: At the Halle Festival, Amadigi di Gaula, rare title by Georg Friedrich Handel

on his pedestal. The Polish countertenor, Rafal Tomkiewicz, playing Amadigi, provides a brilliant musical conclusion with his final aria, "*Sento la gioia*." He had already caught attention in "*Notte amica dei riposi*" with his sweet voice; in "*Non sa temere questo mio petto*", he demonstrated his virtuosic singing skills, while in the great lament "*Sussurate, onde vezzose*" he evoked great emotion. In the second act, he duets magnificently with the sorceress Melissa ("*Crudel, tu non farai*").

Franziska Krötenheerdt, as Melissa, is the centerpiece of the performance. Her expressive soprano voice shapes the arias, from the mournful "*Ah! spietato! and non ti muore*", to the triumphant and frantic "*Io godo, scherzo, and rido*", and the tragic "*Addio, crudo Amadigi*". Amadigi also has a duet with his beloved Oriana in the third act, "*Cangia al fine il tuo rigore*".

Serafina Starke, playing Oriana, offers a beautiful vocal contrast to Melissa with her lovely and clear soprano voice. In "*Gioie, venite in sen*", she demonstrates beautiful coloratura, while in "*Oh caro mio tesoro*", her head voice is confident and secure. The solo quintet is completed by Yulia Sokolik as the prince Dardano, also in love with Oriana, who is killed by his rival Amadigi. The mezzo-soprano plays the role *en travesti* very convincingly with her androgynous and austere voice. Her performance of "*Pugnero contro del fato*", introduced by fierce orchestral chords, is compelling, and "*Agitato il cor mi sento*" is firm and courageous. In the second act, "*Pena tiranna*", which recalls Almirena's famous aria "*Lascia ch'io pianga*" from *Rinaldo*, is sung enticingly.

On the podium of the *Händel Festival Halle Orchestra*, Dani Espasa gives plenty of room to the emotions, letting them float and oscillate, while also providing rhythmic energy. The performance was met with great enthusiasm. ■



The Many Faces of an Unhappy Woman

By Andrés Moreno Mengibar



Malaga: Berna Perles, passionate interpreter of Manon Lescaut

On the centenary of Giacomo Puccini's death, the Teatro Cervantes in Malaga staged *Manon Lescaut*. The lead role was taken by Berna Perles, a local star, who proved to be the driving force of the performance. Her voice carries that typically Italian profile, making her ideal for Puccini's characters: a bright timbre, a rich sound, perfect projection, attention to phrasing and accents, and the ability to modulate the voice and adapt the color to the dramatic situation. She was equally convincing as the naïve young girl in the first act, the flirtatious and unaware courtesan and lover in the second, and the desperate woman in the final act. Particularly beautiful was the softness with which she began "In quelle trine morbide." In *Sola, perduta, abbandonata*, she also

stood out for her stage presence. However, the direction did not make things easy for her, having her sing while lying on her back or placing the cage with the other prisoners in the third act at the back of the stage, from where she could barely be heard. Indeed, Pier Francesco Maestrini's direction was elegant, with good use of projections, but not always successful in supporting the staging while considering the singers' needs. Carlo Ventre is the classic tenor who only shines when singing at full force; nuances are beyond his reach. However, during the first two acts, he came across as blurred. In the third act, starting from "Guardate, pazzo son", his voice gained a more fitting composure, allowing him to credibly convey those passionate outbursts that are so characteristic of his character. Rodrigo Esteves, as Lescaut, made a strong impression. Giacomo Prestia gave a convincing portrayal of Geronte. Magnificent as Edmondo was Manuel de Diego. The Málaga Philharmonic was conducted by Daniel Montané, who provided an interpretation that, while not always uniform, had its moments of brilliance. ■



Images from Manon Lescaut in Malaga
(Photo by Daniel Perez)



George Gordon, Lord Byron (1788-1824)

A Remembrance

By Steve Acunto

*On the **unmistakable**, enduring lures of
Italy for a favorite English poet*

O Rome! My country! City of the soul!

The orphans of the heart must turn to thee,

Lone mother of dead empires! And control

In their shut breasts their petty misery.

What are our woes and sufferance? Come and see

O'er steps of broken thrones and temples – Ye!

Whose agonies are evils of a day-

A world is at our feet, as fragile as our clay.

- Childe Harold's Pilgrimage -

George Gordon Lord Byron, who died in Greece 200 years ago, seduced the world with his charm, wit and poetry. And his legendary, handsome figure – his hair that begat “Byronic Curls” and his sometimes destructive attractiveness to the opposite sex.

Born in Genoa, he was drawn ultimately back to the pre-Republican land that constituted the peninsula and drew northern Europeans with an unmistakable, enduring allure – irresistible for artists, poets, composers, and all those we might rightly call “creators.” One thinks of those many generations of seekers after inner harmony; those who, as they walked the Appian Way strode equally toward inner understanding, marching, as it were to the beat of an antique drum – feel the timpani beating in Respighi's *Pines of Rome* -- that truly soulful music of western civilization's journey. Roma eterna, caput mundi or, better, the City's ageless adage *Roma non sponte sequor*, roughly translated: “One follows Rome will-lessly” brands the experience.

In its day, travel to Italy was mind-expanding, a kind of cure, of widened vision, and of mighty provocation. Today's concept of medical tourism, that is, the practice of individuals going to other countries to have procedures done or, more interestin-

gly, to purchase human organs—with or without warranties, I suppose – has a small parallel in what Goethe called *Italienische Reise* – the Italy tour. Perhaps it is to rediscover one's heart or mind. Or to find control of one's nervous system. Or one's soul.

The old Alitalia Airlines commercial had it right: “Fire your psychiatrist and fly to Italy.”

Finding a motive for Byron's life in Italy may be summarized in three words: pleasure, adventure, inspiration. It worked so well for him.

No surprise, really. For at least eight centuries, individuals from Europe and, later, from the United States who were engaged in the arts, music, philosophy, and literature found themselves rather will-lessly drawn to Italy, in a sense, to “complete” their world view: *weltanschauung*. Perhaps some functioning organ in their intellectual, spiritual center required a bath of light under the recently vogue-ish Tuscan sun, or a walk among Edward Lear's mountains in Abruzzo, or along the canals of Venezia, over the hills of Umbria, down where the hot winds of Sicily blow, or within the majestic, man-made arms of Bernini's Piazza San Pietro, embracing pilgrims into the seat of Christ's “rock” on earth with the fullness of its aesthetic grandeur.

Or perhaps that spiritual completion would be found—in fact, I am sure it may be found—in the pages of Italian or Latin literature, “home land” for every poet, composer, and painter; the pages of Dante, Virgil, Cavalcanti, Leopardi, or any of the stunning works of its prized painters from Giotto to Caravaggio and the Futurists by way of the greatest visual geniuses in history: Michelangelo, Tiziano, Raffaello, da Vinci and so on for many pages. And the land that gave the world the piano, the violin, and the opera itself cannot fail to stir the souls of generations moved by Monteverdi, Rossini, Donizetti, Vivaldi, Verdi, Puccini, Leoncavallo, Mascagni, Boito, and Respighi. The music of the Italian Baroque floods European musical heritage.

For one, Dante's popularity in the 1800's found its way into the works of Franz Liszt: “*Après une lecture de Dante*,” a work inspired by a poem of Victor Hugo. Dante is ever present in English literature right up to T. S. Eliot, Yeats and Pound.

Even a cursory survey of those English language writers who found their voices in Italy, especially in the 19th century, in-

cludes many whose works reached and influenced American artists and writers.

But the case of Byron is the most direct. He spelled it out clearly in *Childe Harold's Pilgrimage*, even in these words carved below his statue in Villa Borghese at its entrance at the top of Via Veneto:

XXV

*But my soul wanders; I demand it back
To meditate amongst decor, and stand
A ruin amidst ruins; there to track
Fall'n states and buried greatness, o'er a land
Which was the mightiest in its old command
And is the loveliest, and must, ever be
The master-mould of Nature's heavenly hand,
Wherein were cast the heroic and the free,
The beautiful, the brave—the lords of earth and sea,*

XXVI

*The commonwealth of kings, the men of Rome!
And even since, and now, fair Italy!
Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;*

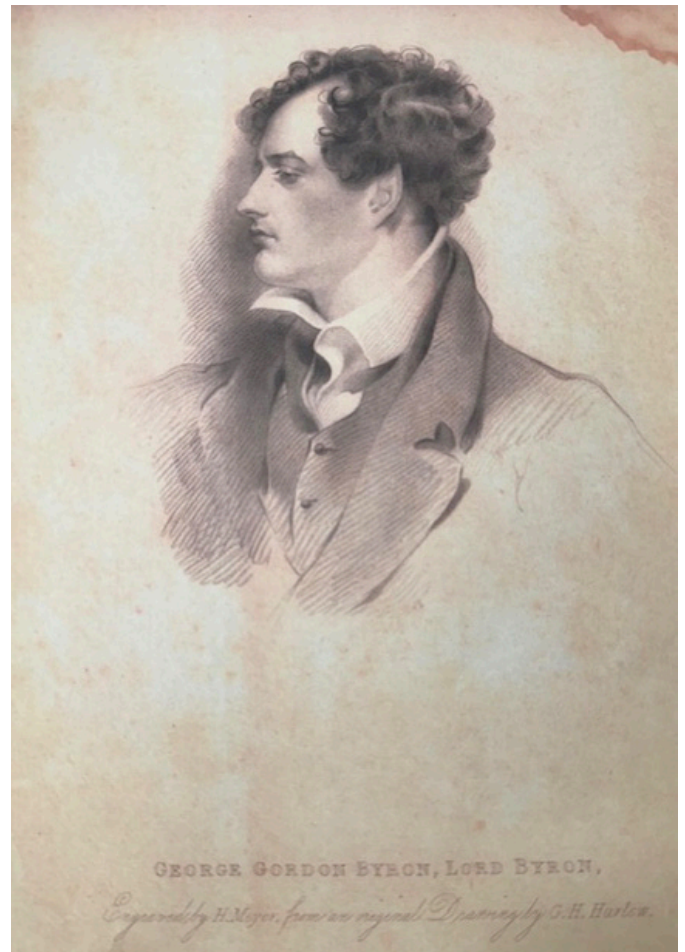
*Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility;
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.*

- Childe Harold -

The open-hearted traveller pieces together both Rome's and perhaps one's own story. This is our first lure: **Sensing the glory of bygone years and internalizing it.**

A second lure is "**amore**" a flame from the time of Shakespeare to E. M. Forster's "*A Room with a View*" and up to those rather redundant, popular romantic novels where love is found amidst the freedoms and anonymities of a forgiving land and a people open to experience and to love. The 1950's cinematic romances set in Italy – *Three Coins in the Fountain*, *Roman Holiday*, *It Happened in Naples*, and so many others – are all tales, at their root, of the reluctant acceptance of emotion; that is, of the conversion from rigidity to new engagement. These simple films and more complex, lasting works remain in the popular psyche today as they did in other, largely literary and musical forms in the 1800's and much earlier, going all the way back to Marlowe, the neoclassicists, and then up to Byron and fellow Romantics.

Unafraid of emotion is a third lure. An impetuous young Italian nobleman in love with his Juliet who recites "He jests at scars that ne'er felt a wound" gives the smitten an ally, a voice placed in the young lover's character by Shakespeare. In fact, Italy's first public relations exponent in the English-speaking



world may be said to have been Shakespeare, presenting a view of the land and its people that was of an exotic, far-off locale where such strange things happened as those we see in *The Merchant of Venice*, such bloody Set Designs as we see in several works, the tender, but scandalous (in its day) *Romeo and Juliet* and, mostly, *Othello*, *Moor of Venice*, an interracial marriage for the early 1600's, full of that lasting sense of the fantastic and macabre that Venice held for Stratford audiences an exotic junction of the Orient and the Occident. And the other plays he set there all set the stage for the poet and dreamer. Shakespeare used new found Italian expressions throughout his plays, learning them first-hand from the inclusion in his contemporary English and added to the vocabulary of some 1500 Italianate words supplied by John Flowers (Giovanni Florio).

Venice itself presented its channels for sentiment in tides of uncertainty and of the unusual. Thomas Mann stirs the exotic in Venice, in a sickly warm and yet sexually liberating form. In its timeless, aimless days, and Rilke, with his cries to the heavens, and to the other post romantics—the *Serenissima* breathes wonder even in its dense, sometimes fetid air and here we discover a fourth lure: Italy's **unpredictability set in seductively ever-changing natural and man-made circumstances**, (the terrible, liberating beauty of it), even at

its worst.

But it is Byron, in particular, whose *Childe Harold* and other romances and epics that take place in Italy, who profited by his openness to the four lures thus far- to which we may now add a fifth: **sprezzatura**, Baldassare Castiglione's term for courtly behavior, in his "*Art of the Courtier*" from the 1500's. The sentimental journeys of the neo classicists and contemporaries of Samuel Johnson, such as Laurence Sterne and, later, Charles Dickens, all made for great reading and great interest in the faraway place that was then Italy. Sterne learned how "gravity" in one's visage is designed to cover over one's ignorance: "gravity— a mysterious courage of the visage to hide the defects of the mind". The Brownings redefined love during their years in Rome and expressed in noble, yet intimately personal ways.

*The art of organizing
fastidiously and behaving
self-consciously, yet always
seeming to be carefree and
spontaneous, is a lesson
still taught in Italy's salons.
Seriousness, not gravity.
Sprezzatura makes the most
carefully structured poem
seem natural, and the most
perfectly, fastidiously matched
suit and tie seem almost
indeliberate.*

So, Byron wrote with discipline never outward nor intrusive, even rhyming with subtlety and grace. His rakishness itself might have been deliberate. Byron was nothing if not a master of the carefree, the impassive, the casual nobility that seemed spontaneous. Of course, it should be added that his life with countless lovers, spouses and encounters everywhere was the stuff of **sprezzatura** carried to an extreme.

The "Southern Journey" from England down to France and

Italy introduced such variety that we must enter our sixth lure: **multiplicity**. The unification of Italy in the late 1800's brought together a confederation of regions and evolved states mostly wary of each other, or at least frustrated with each other. These petty disputes carry on until the present day, where Italians immediately recognize themselves as being from a certain province or another or a certain region or another, and use that to define the individuals with whom they are speaking, like a sign of the zodiac. It is not uncommon to the present day to have someone ask you "where are you from?" like "what's your sign?" and gain some curious character insight from the answers as if to infer "Oh, that explains it." Today, we hold that Italy, with its often-fractionalized political parties in incessant, but artful contention, has no fewer than 54 million governments. It was that way then, too—so much variety at every turn. For the traveler, a multiplicity of landscapes, epochs, styles, dialects, cuisine, even music and versions of the past were irresistible in the retelling on canvas or folio.

No less a figure than Johann Wolfgang von Goethe found in Italy, the discovery of "softer," perhaps Bacchic aspects of life, in a hard, male world. May I indulge you here to recall that Goethe has long been considered to be among the top seven writers of all time (Homer, Virgil, Horace, Ovid, Dante, Shakespeare, and Goethe), of whom four were Italian born. All wrote about Italy quite regularly and meaningfully, although Homer's Ulysses knows it only by its ports. Imagine the kind of liberation that one finds perhaps in SoHo or Berlin these days—an ability to be stylishly forward, outward, sympathetic, and full of flourish — and yet be "manly." A wide band of acceptable expression, flourishes in openness, a spirit different from the ancient versions of manliness or others of less cultivated expression.

Think Byron.

An unmistakable seventh lure is another of those elusive values expressed by the great Italo Calvino; it's the topic of one of his six lectures (*Six Lectures for the New Millennium*) the principle of **leggerezza** in writing, but also as an overall aesthetic. Valéry's line "*il faut être... léger comme l'oiseau mais non comme la plume*" makes the point. This quality is long found in Italy in the relationship of music-dance-and poetry centered in the very language itself. It does not strike us as peculiar that 14 of Mozart's operas work quite well in Italian. In Italy, Pound wrote that "poetry atrophies when it gets too far from music; music atrophies when it gets too far from the dance." The forms of music and the astonishing rhythms of Italy prove intoxicating in their insistence for the sensitive soul. From Bach to Berlioz, from the first opera--a poetic invention in 1607 by Claudio Monteverdi--to its spread throughout the world, the merging of language, motion, plot, and rhythm came together in Italy and was found there by Tchaikovsky, Mendelsohn and, in so many of their figures, Bach and Beethoven and hundreds of others, major and minor.

Leggerezza, I would like to believe, is the 'light' of Arnold's

"sweetness and light". In Byron, the principle is in evident abundance.

Other English and American writers who may well have been "seduced" follow suit: Charles Dickens, Henry James, James Fenimore Cooper, Nathaniel Hawthorne, Mark Twain – his *Innocents Abroad* – and Edith Wharton – her *Roman Fever* – drew forth the urge for literary excursion and discovery with all of the enchantment and luster of pre-air travel, when distance "from" and "to" were themselves exciting. James Fenimore Cooper's novel *Bravo*, a political novel that reflects the early American Republic's rather anti-aristocratic posture, was completed in 1830 after he passed some weeks in Venice, the serene site of every sin and intrigue man could, shall we say, set afloat.

This work recalls the sense of the "Founding Fathers" of the United States and their writings—predominantly Roman inspired, notably Jefferson's, whose treatises draw from Lucretius ("Nature and nature's law...") and other Romans. The Roman Republic was ubiquitous in the New World, a column of inspiration, a draw and an eighth lure itself. Latin was studied *de rigueur* until about 100 years ago and was required of the educated person. English Parliament was conducted in Latin as were most discussions at the University level until perhaps 75 years ago. Latin literature and its monument laden homeland offered the ultimate version of "roots" and its profound *radix sententiarum*.

A digression about Latin for fellow U.S. citizens...

In fact, more than 350 American poems written in Latin in the two centuries before 1825, most of them elegiac, dealing with death and misfortune, while the second biggest group commemorated or narrated events. These can be dramatic and vivid in expressing the way the New World drove forward gazing surely in its "rear view mirror" upon the Old.

When the colonists succeeded in establishing their own government, recourse was immediately made to Latin to give solemnity to the instruments of the new state. On July 4, 1776, the Continental Congress named a committee to design a great seal for the country. But only after almost six years was a design agreed. Charles Thomson, the secretary of the Congress, secured congressional approval in 1783. *and pluribus unum* sounds more convincing in Latin.

Today, despite time and challenge, the dollar still contains no fewer than three Latin mottoes: (A) *and pluribus unum*, (B) *annuity coeptis* and (C) *novus ordo seclorum*. None of them is precisely a quotation. Starting with the most interesting, the last (C) is almost messianic, recalling the passage in Virgil's *Fourth Eclogue*, which was widely taken in the Middle Ages to be a prophecy of Christ.

*Ultima Cumaei venit iam carmine
Aetas; magnus ab integro saeculorum
Nascitur ordo. Iam redit et virgo, redeunt*

*Saturnia regna, iam nova progenies
Caelo demittitur alto*

*[The last age of the Cumaen sibyl has Come;
a great order of the ages is born. Now the Virgin and the age
of Saturn
Return; now a new Child is sent from Heaven above.]*

Next, (B) *Annuity coeptis*: "He nodded to the undertakings" is taken from a passage in Virgil's Aeneid:

*Jupiter omnipotens, audacibus annue coeptis
"Almighty Jupiter nod to my undertakings."*

It refers to Ascanius, the son of Aeneas, asking for Jupiter's support in an arrow-shot at an enemy soldier who has demeaned his manhood. Jupiter complies and Remulus duly falls dead, an arrow through his skull.

And, of course, *and pluribus unum* 'from the many, one' has no clear classical context, although the phrase appears in an ancient poem, the *Moretum*, long attributed to Virgil. It describes the making of a dish:

*It manus in gyrum: paulatin singular vires deperdun proprias,
color est and pluribus unus, nec totus viridis, quia lacteal frustra repugnant,
nec de lacte nitens, quia tot variatur ab herbis.
[the hand goes in a circle: little by little each loses its own force,
and the color stirred into one, not all green, because the milky slices resist,
nor shining from milk, because varied by so many herbs.]*

The U.S. Constitution itself was explicitly designed after a Roman model. The classically educated founders naturally saw themselves in the traditional Roman mold, deposing a king, and setting up a Republic that would be a bulwark against instabilities where there would be no predictable, pre-set sovereign, head of state. This is Cooper's heroic subject in "*Bravo*." It was Virgil, whose God, Jupiter, promised that world an unending Empire ("*Imperium sine fine dedi*."). He could not know what it would become:

The ninth lure may be credited to T.S. Eliot's term: "**objective correlative**" standing for a formula of emotions combined in a set of objects, found in the monuments of Rome's might and its implication of mortality and, alternatively, a sense of human mortality.

The symbol is Rome itself: In Byron's words:

CXLV

*"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls-the World." From our own land*

*Thus spake the pilgrims o'er this mighty wall
In Savon times, which we are wont to call*

Ancient; and these three mortal things are still

*On their foundations, and unalter'd all:
Rome and her Ruin past Redemption's skill,
The World, the same wide-den-of thieves, or what ye will.*

CXL VII

*Relic of nobler days, and noblest arts!
Despoil'd, yet perfect, with thy circle, spreads
A holiness appealing to all hearts-
To art a model; and to him who treads
Rome for the sake of ages, Glory sheds
Her light through thy sole aperture; to those
Who worship, here are alters for their beads;
And they who feel for genius may repose
Their eyes on honour'd forms whose busts around them close.*

- Childe Harold -

Another lure –our tenth- that fast becomes clear to any American settled into travel in Italy is that of the country's enduring and relentlessly guarded **dolce far niente**, a centuries-old resistance to creeping modernity in its pejorative sense. It is Italy's time management that sets ownership of the hours with the individual.

While a G-10 country and staunch U.S. ally, Italy's economy and its advances in science and technology are among the world's models, but yet it is considered a bit gauche to "market" such a fact in the Italian way of thinking or to miss a holiday or an exceptional dinner.

The author William Bode spoke of Italy as...morally regenerative, indispensable to the soul's salvation. "We need Italy", he wrote, "for our spiritual sustenance; this country and its art, a country that has been the object of our longing and of our love for almost 1,500 years."

*Italy offers an unambiguous
solace. Rilke, arriving in
Florence in 1898, praises its
morning light, "the gleam of
a hundred hopes", and the
"simple clarity and later the
holy majesty as the evening
dies away."*

For D.H. Lawrence, "the soul of the Italian was the summer sun, a vintage into his veins into ecstatic sensual delight, the intense, white-cold ecstasy of darkness and moonlight". E. M. Forster's Lucy Honeychurch, on holiday in Tuscany in "A Room with a View," allows the climate and its people's passionate nature to awaken sexuality and celebration of the body presented so stunningly in the work of a friend, Gianni Quaranta, Academy Award winning Art Director of the unforgettable film based upon this book.

But we must return to an inspired Byron, (*ispirato* – "breathed into") by Italy, by Rome, journeying inward, and musing on his earthly tenure:

CXXXVII

*But I have lived, and have not lived in vain;
My mind may lose its force, my blood its fire,
And my frame perish even in conquering pain;
But there is that within me which shall tire
Torture and Time, and breathe when I expire;
Something unearthly which they deem not of,
Like the remember'd tone of a mute lyre,
Shall on their soften'd spirits sink, and move
In hearts all rocky now the late remorse of love;
"Like the remember'd tone of a nute lyre,
Shall on their soften'd spirits sink."*

We celebrate Byron, 200 years departed, as we follow the beat of Western Civilization's antique drum and are drawn, will-lessly, to that Italy, that gave him so much and to which he returned the lure with his immortal poetry.

Roma non sponte sequor, indeed.

- S. Acunto-Berardini

1st December 2024



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20 novembre / 7 dicembre

Dvořák / **RUSALKA**

Direttore | Dan Ettinger

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Adam Smith / Asmik Grigorian

Ekaterina Gubanova / Anita Rachvelishvili

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Verdi / **DON CARLO**

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Regia | Claus Guth

Piero Pretti / Varduhi Abrahamyan

Ildar Abdrazakov / Rachel Willis-Sørensen

15 / 25 febbraio

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Regia | Giorgia Guerra

Nadine Sierra / Javier Camarena

Gianluca Buratto / Alessio Arduini

20 / 29 marzo

Strauss / **SALOME**

Direttore | Dan Ettinger

Regia | Manfred Schweighofler

Ricarda Merbeth / Charles Workman

Emily Magee / Brian Mulligan

16 / 29 aprile

Puccini / **LA FANCIULLA DEL WEST**

Direttore | Jonathan Darlington

Regia, Scene e Costumi | Hugo De Ana

Anna Pirozzi / Gabriele Viviani

Martin Muehle

24 / 27 aprile

Verdi / **ATTILA**

Direttore | Diego Ceretta

Ildar Abdrazakov / Sondra Radvanovsky

Ernesto Petti

Esecuzione in forma di concerto

18 / 27 maggio

Donizetti / **LA FILLE DU RÉGIMENT**

Direttore | Riccardo Bisatti

Regia | Damiano Michieletto

Pretty Yende / Ruzil Gatin

Sonia Ganassi / Sergio Vitale

11 / 17 giugno

Cimarosa / **IL MATRIMONIO SEGRETO**

Direttore | Francesco Corti

Regia e scene | Stéphane Braunschweig

Solisti dell'Accademia di Canto lirico

del Teatro di San Carlo

16 / 25 luglio

Donizetti / **ROBERTO DEVEREUX**

Direttore | Riccardo Frizza

Regia | Jetske Mijnsen

René Barbera / Annalisa Stroppa

Roberta Mantegna

10 / 23 settembre

Puccini / **TOSCA**

Direttore | Dan Ettinger

Regia | Edoardo De Angelis

Sondra Radvanovsky / Jonas Kaufmann

Christian Van Horn

4 / 11 ottobre

Verdi / **UN BALLO IN MASCHERA**

Direttore | Pinchas Steinberg

Regia | Massimo Gasparon

Anna Netrebko / Piero Pretti

Ludovic Tézier

24 / 26 ottobre

Benjamin / **PICTURE A DAY LIKE THIS**

Direttore | Corinna Niemeyer

Regia, scene, drammaturgia e luci

Daniel Jeanneteau e Marie-Christine Soma

Marianne Crebassa / Anna Prohaska

Beate Mordal / Cameron Shahbazi

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Program

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www.staatsoper-hamburg.de

SEPTEMBER 21, 25 – OCTOBER 1, 5, 9, 12

TRIONFI

Music by Carl Orff

Conductor Kent Nagano – Director Calixto Bieito – Set Design Rebecca Ringst – Costume Design Anja Rabes – New Production

Cast Nicole Chevalier, Sandra Hamaoui, Oleksiy Palchykov, Jake Arditti, Cody Quattlebaum

SEPTEMBER 24

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovic Halevy

Conductor Sesto Quattrini – Director and set design Herbert Fritsch – Costume Design Josè Luna

Cast Vittorio Grigolo, Chao Deng, Peter Galliard, Nicholas Mogg, Han Kim, Nicholas Mogg, Ginger Costa Jackson, Narea Son, Hongsping Ruan, Kady Evanyshyn

OCTOBER 2

BORIS GODUNOV

Music and Libretto by Modest P. Mussorgsky

Conductor Kent Nagano – Director Frank Castorf – Set Design Alexandar Denic – Costume Design Adriana Braga Peretzki
Cast Alexander Tsymbalyuk, Ida Aldrian, Marie Maidowski, Renate Spingler, Matthias Klink, Lauri Vasar, Tigran Martirosian, Dovlet Nurgeldiyev, Alexander Roslavets, Jurgen Sacher, Nicholas Mogg

OCTOBER 13, 15, 19 – MAY 22, 25, 28

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Giampaolo Bisanti – Director Robert Carsen – Set and Costume Design Anthony Ward

Cast Carmen Giannattasio, Young Woo Kim, Ambrogio Maestri, Han Kim, Grzegorz Peutis, Peter Galliard, Keith Klein

OCTOBER 16, 20, 22, 26

LA CLEMENZA DI TITO

Music by Wolfgang Amadeus Mozart – Libretto by Caterino Mazzola

Conductor Ben Glassberg – Director Jatske Mijnsen – Set and Costume Design Ben Baur

Cast Oleksiy Palchykov, Angela Brower, Kady Evanyshyn, Olivia Boen, Tara Eraught, William Guanbo Su

OCTOBER 25, 29, 31 – NOVEMBER 3

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Francesco Ivan Ciampa – Director Jan Bosse – Set Design Stéphane Laimé – Costume Design Kathrin Plath

Cast Alessio Arduini, Luca Pisaroni, Narea Son, Dovlet Nurgeldiyev, Alexander Roslavets, Rachel Wilson, Hera Hysung Park, David Minseok, Anna Muller

NOVEMBER 10, 12, 15, 19

ELEKTRA

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal

Conductor Kent Nagano – Director and set design Tmitri Tcherniakov – Costume Design Elena Zaytseva
Cast Violeta Urmana, Irène Theorin, Jennifes Holloway, John Daszak, Kyle Ketelsen, Liam James Karai, Marie Maidowski, Seungwoo Simon Yang, William Desbiens, Katja Piweck, Renate Spingler, Anna-Maria Torkel, Juana Kurucova, Claire Tunney, Hellen Kwoon

NOVEMBER 17, 20, 23, 27, 29 – DECEMBER 3, 5

DER FREISCHUTZ

Music by Carl Maria von Weber – Libretto by Georg Friedrich Kinde

Conductor Yoel Gamzou – Director Andreas Kriegenburg – Set Design Harald B. Thor – Costume Design Andrea Schraad – New Production

Cast Andrzej Dobber, Hubert Kowalczyk, Julia Kleiter, Alina Wunderlin, Johan Reuter, Maximilian Schmitt, Clemens Sienknecht, Han Kim, Chao Deng

NOVEMBER 24, 28, 30 – DECEMBER 4

LUISA MILLER

Music by Giuseppe Verdi – Libretto by Salvatore Cammarano

Conductor Lorenzo Passerini – Director Andreas Homoki – Set Design Paul Zoller – Costume Design Gideon Davey
Cast Adam Palka, Giorgio Berrugi, George Gagnidze, Selene Zanetti, Brindley Sherratt, Kristina Stanek, Nora Kazemeh, Msiwmadoda Sipho Nodlayiva

DECEMBER 1, 12, 14, 17

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Ramon Tebar – Director Guy Joosten – Set Design Johannes Leiacker – Costume Design Jorge Jara

Cast Freddie de Tommaso, Nicholas Mogg, Gyula Orendt, Han Kim, Grzegorz Pelutis, Yaritza Véliz, Katrina Galka, Aaron Godfrey-Mayes, Keith Klein

DECEMBER 15, 16, 16M, 20, 23, 25, 25M

HANSEL UND GRETEL

Music by Engelbert Humperdinck

Conductor Adam Hickox – Director Peter Beauvais – Set Design Jan Schlubach – Costume Design Barbara Bilabel and Susanne Raschig

Cast Kartal Karagedik, Katja Pieweck, Ida Aldrian, Olivia Boen, Hellen Kwon, Aebh Kelly, Marie Maidowski

DECEMBER 21, 28, 30 – JANUARY 1, 4, 9, 17

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel Schikaneder

Conductor Leo Hussain – Director Jette Steckel – Set Design Florian Losche – Costume Design Pauline Huners

Cast Alexander Roslavets, Seungwoo Simon Yang, Adrian a Gonzales, David Minseok Kang, Aleksandra Olczyk, Hellen Kwon, Claire Gascoin, Ida Aldrian, Benjamin Appl, Peter Galliard, Yeonjoo Katharina Jang, Mziwamadoda Sipho Nodlayiya, David Minseok Kang

JANUARY 8, 12, 16, 19

DER FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner

Conductor Kent Nagano – Director Michael Thalheimer – Set Design Olaf Altmann – Costume Design Michaela Barth Cast Wendy Bryn Harmer, Benjamin Bruns, Katja Pieweck, Daniel Kluge, Tomasz Konieczny

JANUARY 26, 29 – FEBRUARY 5, 8, 13, 16

ARIADNE AUF NAXOS

Music by Richard Strauss – Libretto by Hugo von Hofmannthal
Conductor Kent Nagano – Director and set design Dmitri Tcherniakov – New Production

Cast Martin Gantner, Yuriy Mynenko, Jamez McCorkle, James Kryshak, Gregorz Pelutis, Nadezhda Pavlova, Anja Kampe, Bjorn Burger, Florian Panzner, Stephan Bootz, Daniel Kluge, Olivia Warburton, Aebh Kelly, Marie Maidowski

JANUARY 28, 30 – FEBRUARY 2, 4, 6

MANON

Music by Jules Massenet – Libretto by Jules Barbier and Michel Carré

Conductor Carlo Monanaro – Director David Bosch – Set Design Patrick Bannwart – Costume Design Falko Herold
Cast Elsa Dreisig, Enea Scala, Alexey Bogdanchikov, Tigran Martirosian, Andrew Dickinson, Nicholas Mogg, Narea Son, Kady Evanyshyn, Ida Aldrian, Han Kim, Aaron Godfrey-Mayes, Keith Klein

FEBRUARY 14, 19, 26 – MARCH 1

LES CONTES D'HOFFMANN

Music by Jacques Offenbach – Libretto by Jules Barbier
Conductor Kent Nagano – Director Daniele Finzi Pasca – Set Design Hugo Gargiulo – Costume Design Giovanna Buzzi
Interpreti Bernard Richter, Elbenita Kajtazi, Caroline Wettergreen, Alessandra Di Giorgio, Angela Bower, Giorgi Manoshvili, Andrew Dickinson, Katja Pieweck, Tigran Martirosian, Seungwoo

Simon Yang, Jurgen Sacher, Aaron Godfrey-Mayes, William Desbiens, Nicholas Mogg

FEBRUARY 23, 27 – MARCH 2, 7 – JUNE 21, 26

MITRIDATE, RE DI PONTO

Music by Wolfgang Amadeus Mozart – Libretto by Vittorio Amedeo Cigna- Santi

Conductor Adam Fischer – Director Birgit Kajtna-Wonig – Set and Costume Design Marie-Luise Otto – New Production
Cast Robert Murray, Nikola Hillebrand, Olivia Boen, Adriana Bignani Lesca, Kady Evanyshyn, Seungwoo Simon Yang, Peter Galliard

FEBRUARY 25, 28 – MARCH 6, 9

EUGEN ONEGIN

Music by Peter I. Tchaikovsky – Libretto by Modest Tchaikovsky and Konstantin Silovsky

Conductor Ari Peltó – Director Adolf Dresen – Set Design Karl-Ernst Hermann – Costume Design Margit Bardy
Cast Katja Pieweck, Sally Matthews, Kristina Stanek, Carole Wilson, Christoph Pohl, Bogdan Volkov, Alexander Roslavets, Keith Klein, William Desbiens, Peter Galliard

MARCH 8, 11, 14

DON PASQUALE

Music by Gaetano Donizetti – Libretto by Giovanni Ruffini
Conductor Francesco Ivan Ciampa – Director David Bosch – Set Design Patrick Bannwart – Costume Design Falko Herold
Cast Roberto Frontali, Kartal Karagedik, Jack Swanson, Sydney Mancasola, Mateusz Lugowski

MARCH 15, 18, 20, 23

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Hentik Nanasi – Director Andreas Homoki – Set and Costume Design Wolfgang Gussmann
Cast Piero Pretti, Amartuvshin Enkhbat, Katharina Konradi, Grzegorz Pelutis, Keith Klein, Aebh Kelly, David Minseok Kang, Aaron Godfrey-Mayes, Hubert Kowalczyk, Jana Kurucová, Katja Pieweck, Aebh Kelly, William Desbiens

MARCH 16, 19, 22, 25, 28, 30 – APRIL 2

MARIA STUARDA

Music by Gaetano Donizetti – Libretto by Giuseppe Bardari
Conductor Antonino Fogliani – Director Karin Baier – Set Design Amber Vandenhoeck – Costume Design Eva Dessecker – New Production
Interpreti Barno Ismatullaeva, Ermonela Jaho, Aebh Kelly, Long Long, Alexander Roslavets, Gezim Myshketa

MARCH 21, 26, 29 – APRIL 4

LA Fanciulla del West

Music by Giacomo Puccini – Libretto by Carlo Zangarini and Gelfo Civinini
Conductor Paolo Carignani – Director Vincent Boussard – Set

Program

Design Vincent Lemaire – Costume Design Christian Lacroix
Cast Anna Pirozzi, Claudio Sgura, Gregory Kunde, Andrew Dickinson, Han Kim, Tigran Martirosian, Paul Kaufmann, Nicholas Mogg, Charles Rice, Mziwamadoda Sipho Nodlayiya, William Desbien, Grzegorz Pelutis, Mateusz Lugowski, Aebh Kelly, David Minseok Kang

MARCH 27 – APRIL 1, 5, 9

IL TROVATORE

Music by Giuseppe Verdi – Libretto by Salvatore Cammarano
Conductor Paolo Arrivabeni/Giampaolo Bisanti – Director Immo Karaman – Set Design Alex Eales – Costume Design Herbert Murauer
Cast George Petean, Marco Berti, Olga Peretyatko, Kristina Stanek, Hubert Kowalczyk, Marie Maidowski, Aaron Godfrey-Mayes

APRIL 3, 6, 10

FALSTAFF

Music by Giuseppe Verdi – Libretto by Arrigo Boito
Conductor Finnegan Downje – Director Calixto Bieito – Set Design Susanne Gschwender – Costume Design Anja Rabes
Cast Christopher Purves, Simon Keenlyside, Seungwoo Simon Yang, Jurgen Sacher, Daniel Kluge, Tigran Martirosian, Danielle de Niese, Elbenita Kajtazi, Anna Kissjudit, Kady Evanyshyn

APRIL 8, 13, 16, 19

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Stefano Ranzani – Director Johannes Erath – Set Design Annette Kurz – Costume Design Herbert Murauer
Cast Vera-Lotte Boecker, Ida Aldrian, Renate Spingler, Oleksiv Palchykov, Alexey Markov, Peter Galliard, Nicholas Mogg, William Desbiens, Keith Klein, Aaron Godfrey-Mayes

APRIL 18, 21, 27 – MAY 4

PARSIFAL

Music and Libretto by Richard Wagner
Conductor Patrick Hahn – Director, Set and Costume Design Achim Freyer
Cast Christoph Pohl, Han Kim, Kwangchul Youn, Benjamin Bruns, Mark Stone, Irene Theorin, David Minseok Kang, Teonjoo Katharina Jang

APRIL 29 – MAY 3, 8, 10, 13

PIKOWAYA DAMA

Music by Peter Illic Tchaikowsky – Libretto by Modest Tchaikowsky
Conductor Graeme Jenkins – Director Willy Decker – Set and Costume Design Wolfgang Gussmann
Cast Najmiddin Mavlyanov, Pavel Yankovsky, Alexey Bogdanchikov, David Minseok Kang, Elena Zarembo, Elena Guseva, Kai Ruutel-Pajula

MAY 18, 21, 27, 31 – JUNE 5

DIE DUNKLE SEITE DES MONDES

Music by Ursuk Chin – Libretto by Kerstin Schussler-Bach
Conductor Kent Nagano – Director Dead Centre – Set Design Jeremy Herbert – Costume Design Janina Brinkmann New Production
Cast Thomas Lehman, Bo Skovhus, Siobhan Stagg

MAY 24, 25, 31 – JUNE 1

DIE ILLUSIONEN DES WILLIAM MALLORY

Music by Rodolphe Bruneau-Boulmier – Libretto by Inge Klopfer
Conductor Kent Nagano – Director Georges Delnon – Costume Design Marie-Thérèse Jossen – Nuovo allesimento

MAY 29 – JUNE 9, 15

TRISTAN UND ISOLDE

Music and Libretto by Richard Wagner
Conductor Kent Nagano – Director Ruth Berghaus – Set Design Hans-Dieter Schaal – Costume Design Marie-Luise Strandt
Cast Simon O'Neill – René Pape, Catherine Foster, Lauri Vasar, Jurgen Sacher, Katja Piweck, Seungwoo Simon Yang, William Desbiens, Aaron Godfrey-Mayes

JUNE 7, 12, 14, 18

SALOME

Music by Richard Strauss – Libretto by Hedwig Lachmann
Conductor Alexander Soddy – Director and set design Dmitri Tcherniakov – Costume Design Elena Zaytseva
Cast Peter Hoare, Claudia Mahnke, Vida Mikneviciutė, Christopher Maltman, Clare Presland, Florian Panzieri, Jurgen Sacher, Daniel Kluge, Aaron Godfrey-Mayes, Hubert Kowalczyk, Liam James Karai, Nicholas Mogg, David Minseok Kang, Karl Huml

JUNE 22, 25, 28 – JULY 2

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor Alexander Joel – Director and set design Herbert Fritsch – Costume Design Victoria Behr
Cast Jennifer Davis, Jana Kurucova, Nicholas Mogg, Dovlet Nurgeldiyev, Siobhan Stagg, Joshua Bloom

JUNE 27, 29 – JULY 3

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor – Director Stefan Herheim – Set Design Christof Hetzer – Costume Design Gesine Vollm
Cast

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SEPTEMBER 2, 5, 8, 10, 13, 18

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Yi-Chen Lin – Director Damiano Michieletto – Set Design Paolo Fantin – Costume Design Augusto Cavalca
Cast René Barbera, Roma Burdenko, Aigul Khismatullina, Alexander Kopeczi, Maya Gour, Eva Kroon, Frederik Bergman, Martin Mkhize

OCTOBER 6, 9, 13, 15, 18, 22

PETER GRIMES

Music by Benjamin Britten – Libretto by Montagu Slater
Conductor Lorenzo Viotti – Director Barbora Horáková – Set and Costume Design Eva-Maria Acker
Cast Issachah Savage, Johanni von Oostrum, Helena Rasker, Lucas van Lierop, Claire Barnett-Jones, Marcel Reijans, Will Liverman, Sam Carl

OCTOBER 27, 28, 29, 31M, 31 – NOVEMBER 3

LENNOX

Music by Benjamin Ankomah – Libretto by Maarten van Hinte
Director Marjorie Boston – Set Design John Lippens and Koen Jantzen – Costume Design Iris Elstrodt
Cast Jonathan Eduardo Brito, Charlene Sancho, Nienke Nasserian, Gustav Borreman, Ayrton Kirchner

DECEMBER 5, 8, 10, 13, 16, 19

DIE FLIEDERMAUS

Music by Johann Strauss – Libretto by Karl Haffner and Richard Gené
Conductor Lorenzo Viotti – Director Barrie Kosky – Set Design Rebecca Ringst – Costume Design Klaus Bruns
Cast Jacquelyn Stucker, Audun Iversen, Sydney Mancasola, Miles Mykkanen, Thomas Oliemans, Mark Omvlee, Frederik Bergman, Marina Viotti

JANUARY 22, 24, 28, 20 – FEBRUARY 2

DIE ERSTEN MENSCHEN

Music by Rudi Stephan – Libretto by Otto Borngraber
Conductor Kwamé Ryan – Director Calixto Bieito – Set Design Rebecca Ringst – Costume Design Ingo Krugler
Cast Kyle Ketelsen, Leigh Melrose, Annette Dasch, John Osborn

FEBRUARY 7, 10, 13, 15, 17, 20

IDOMENEO, RE DI CRETA

Music by Wolfgang Amadeus Mozart – Libretto by Giambattista Varesco
Conductor Laurence Cummings – Director Sidi Larbi Cherkaoui

– Costume Design Yuima Nakazato

Cast Daniel Behle, Cecilia Molinari, Anna El-Khashem, Jacquelyn Wagner, Linard Vrielinmk, Angel Romero

MARCH 14, 16, 19, 22, 26, 30

WE ARE THE LUCKY ONES

Muscia di Philip Venables – Libretto by Ted Huffman
Conductor Bassem Akiki – Director and set design Ted Huffman
Cast Claron McFadden, Jacquelyn Stucker, Nina van Essen, Helena Rasker, Miles Mykkanen, Frederick Ballentine, German Olivera, Alex RosenKAVALIER

APRIL 23, 27, 30 – MAY 3, 6, 10

DIE FRAU OHNE SCHATTEN

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor March Albrecht – Director Katie Mitchell – Set and Costume Design Naomi Dawson
Cast AJ Glueckert, Sara Jakabiak, Michaela Schuster, Eva Kroon, Josef Wagner, Ausrine Stundyte, Sam Carl

APRIL 25, 29 – MAY 1, 2, 6

DIDO AND AENEAS

Music by Henry Purcell – Libretto by Nahum Tate
Conductor Camille Delaforge – Director Rosemary Joshua – Version in concert form
Cast Solisti De Nationale Opera Studio

JUNE 10

BORIS GODUNOV

Music and Libretto by Modest Mussorgsky
Conductor Vasily Petrenko – Director, Set and Costume Design Kirill Sebrennikov
Cast Tomasz Konieczny, Irina Demenkova, Ya-Chung Huang, Dmitry Cheblykov, Dmitry Ulianov, Najmiddin Maylyanov, Raehann Bruce-Davis, Gevorg Hakobyan, Shenyang

ATLANTA

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SEPTEMBER 18 – OCTOBER 5

LA BOHEME

Musica di Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor James Lowe – Director Tomer Zvulun – Set Design Vita Tzykun – Costume Design Amy Sutton
Cast Kameron Lopeore, Amanda Batista, Luke Sutliff, Cadie J. Bryan, Allen Michel Jones, David Crawford, Andre Nolen

SEPTEMBER 19, 21, 22, 26, 28, 29 – OCTOBER 2, 4, 6

Program

RENT

Music and Libretto by Jonathan Larson
Conductor James Lowe – Director Tomer Zvulun – Set Design Vita Tzykun – Costume Design Amy Sutton
Cast Heath Saunders, Jake Levy, Jonathan Christoher, Gerald Caesar, Harper Miles, Christin Byrdsong, Chani Maisonet, Bligh Voth, Deborah Bowman, Fenner Eaddy, Stephane Zandra, Leo Thomasian, Jacob Taylor Starks, Benjamin Harding, Alexandria Joy, Chris Mcnight, Bailey Jo Harbaugh, Brandon Nguyen-Hilton

NOVEMBER 2, 5, 8, 10

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuel Schikaneder
Conductor Arthur Fagen – Director Tomer Zvulun – Set and Costume Design David Higgins
Cast Santiago Ballerini, Meigui Zhang, Rainelle Krause, Peixin Chen, Luke Sutliff, Barry Banks, Amanda Sheriff, Diana Newman, Alexandra Razskazoff, Meridian Prall

MARCH 1, 4, 7, 9

MACBETH

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Ivan Lopez Reynoso – Director Tomer Zvulun – Set Design Ran Arthur Braun
Cast Michael Mayes, Sara Gartland, Morris Robinson, Won Whi Choi, Aubrey ŠOdlé, Demetrious Sampson Jr.

APRIL 26, 29 – MAY 2, 4

SIEGFRIED

Music and Libretto by Richard Wagner
Conductor Roberto Kalb – Director Tomer Zvulun – Set Design Erhard Rom – Costume Design Mattie Ullrich
Cast Sefan Vinke, Barry Banks, Greer Grimsley, Lise Lindsrom, Zachary Nelson, Lindsay Ammann, Amanda Sheriff

JUNE 7, 10, 13, 15

SEMELE

Music by Georg Frideric Handel – Libretto d William Congreve
Conductor Christine Brandes – Director Tomer Zvulun – Set Design Erhard Rom – Costume Design Vita Tzykun
Cast Lauren Snoffer, Josh Lovell, Nils Wanderer, Elisa Sunshine

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SEPTEMBER 25, 27, 28 – OCTOBER 1, 3, 5, 6, 7

LADY MACBETH DI MTSENSK

Music by Dmitri Shostakovich – Libretto by Aleksandr Preis and Shostakovich

Conductor Josep Pons – Director Alex Ollé – Set Design Alfons Flores – Costume Design Lluç Castells

Cast Alexei Botnariuc, Daniel Kirch, Sara Jakubiak/Angelès Blancas, Pavel Cernoch/Ladislav Elgr, Nuria Vilà, David Alegret, Javier Agudo, Luis Lopez Navarro, Albert Casals, Facundo Munoz, Marc Sala, Goran Juric, Scott Wilde, Jeroboam Tejera, Mireia Pintó, Paata Burchuladze, Alejandro Lopez, José Manuel Montero

NOVEMBER 9, 10, 12, 13, 15, 16, 18, 19

LA FORZA DEL DESTINO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Nicola Luisotti – Director Jean-Claude Auvray – Set Design Alain Chambon – Costume Design Maria Chiara Donato
Cast Alejandro Lòpez, Maria Agresta/Saïoa Hernandez, Artur Rucinski/Amartuvshin Enkhbat, Brian Jadge/Francesco Pio Galasso, Vasilisa Berzhanskaya/Szilvia Voros, John Relyea/Giacomo Prestia, Gabriele Viviani/Luis Cansino, Laura Villa, Moisés Marin

DECEMBER 8, 9, 10, 11, 13, 14, 15, 16, 17, 20, 21, 22, 23, 27, 28

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Paolo Bortolameolli – Director Moshe Leiser and Patrice Caurier – Set design Christian Fenouillat – Costume Design Agostino Cavalca
Cast Sonya Yoncheva/Saïoa Hernandez, Ailyn Perez, Annalisa Stoppa/Teresa Iervolino/Gemma Coma-Alaert, Montserrat Serò, Matthew Polenzani/Fabio Sartori/Celso Albelo, Lucas Meachem/Thomas Mayer/Gerardo Bullón, Juan Noval Moro/Pablo García Lòpez, Carlos Cosías, David Lagares

DECEMBER 18

DIE FLEDERMAUS

Music by Johan Strauss – Libretto by Carl Haffner and Richard Genée
Conductor Marc Minkowski – Concert version
Cast Huw Montague Rendall, Iulia Maria Dan, Michael Kraus, Marina Viotti, Magnus Dietrich, Sandrine Buendia, Leon Kosavic, Kresimir Spicer, Alina Wunderlin

JANUARY 17, 18, 20, 21, 22, 23, 27, 28, 30, 31 – FEBRUARY 1, 2

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Giacomo Sagripanti – Director David McVicar – Set and Costume Design Tnya McCallin
Cast Nadine Sierra/Ruth Iniesta, Gemma Coma-Alabert, Patricia Calvache, Javier Camarena/Xavier Anduaga, Artur Rucinski/Mattia Olivieri/Lucas Meachem, Albert Casals, Josep-Ramon Olivé, Pau Armengol, Gerard Farreras

JANUARY 29

IDOMENEO

Music by Wolfgang Amadeus Mozart – Libretto by Giambattista Varesco

Conductor René Jacobs – Concert version

Cast Ian Koziara, Olivia Vermeulen, Polina Pastirchak, Kateryna Kasper, Mark Milhofer, Kresimir Spicer, Yannick Debus

FEBRUARY 17, 18, 19, 21, 22, 23, 25, 26

REQUIEM

Music by Wolfgang Amadeus Mozart

Conductor Giovanni Antonini – Director, Set and Costume Design Romeo Castellucci

Cast Anna Prohaska, Marina Viotti, Levy Sekgapane, Solomon Howard

FEBRUARY 20

LA MEROPÉ

Music by Domènec Terradellas – Libretto by Apostolo Zeno

Conductor Francesco Conti – Concert version

Cast Valerio Conaldo, Eموke Barath, Francesca Pia Vitale, Sunhae Im, Paul-Antoine Bénos-Djian, Margherita Maria Sala, Matthew Newlin

MARCH 17, 19, 21, 14, 27, 30

LOHENGRIN

Music and Libretto by Richard Wagner

Conductor Josep Pons – Director Katharina Wagner – Set Design Marc Loher – Costume Design Thomas Kaiser

Cast Gunther Groissbock, Klaus Florian Vogt, Elisabeth Teige, Olafur Sigurdarson, Irène Theorin, Roman Trekel, Jorge Rodriguez Norton, Gerardo López, Ferran Albrich, Marc Pujol

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 Lluich – Set Design Christof Daniel Hetzer – Costume Design 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 – Costume Design Anna Guell

Cast Roger Padullés, Marc Pujol Manyà, Carol Garcia, Elías 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 – Set Design

Rebecca Ringst – Costume Design Ingo Kruegler

Cast Xavier Sabata, Jan Antem, Teresa Iervolino, Helen Charlston, Julie Fucks, Camero Shahbazi, José Antonio López, 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 – Set Design Johannes Leiacker – Costume Design 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

JULY 29, 31

WEST SIDE STORY

Music by Leonard Bernstein – Libretto d Arthus Laurents and Stephen Sondheim

Conductor Gustavo Dudamel –

Version in concert form

Cast Nadine Sierra, Juan Diego Florez, Isabel Leonard, Jarrett Ott, Milan Perisic, Cristofol Romaguera, Jan Antem, Pau Camero, Montserrat Serò, Laura Brasò, Tanit Bono

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SEPTEMBER 14, 18, 21, 25

TURANDOT

Music by Giacomo Puccini – Libretto by Giuseppe Adami and Renato Simoni

Conductor Rafael Eayare – Director and set design Philipp Stolz – Costume Design Ursula Kudrna

Cast Liudmyla Monastyrskaya, Florian Hoffmann, René Pape, Fabio Sartori, Adriana Gonzales, Gyula Orendt, Andrés Moreno GarciaSiyabonga Maqungo, Adam Kutny

SEPTEMBER 6, 12, 19

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Zubin Mehta – Director Alvis Hermanis

Cast Lise Davidsen, Freddie De Tommaso, Gerarl Finley, Arttu Kataja, David Ostrek

SEPTEMBER 7, 13, 22, 28 – OCTOBER 1

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini

Conductor Leonardo Sini – Director Ruth Berghaus

Program

Cast Siyabonga Maqungo, Giulio Mastrototaro, Tara Erraught, Jougmin Park, Gyula Orendt

OCTOBER, 6, 10, 12, 18, 20, 24, 26,

NABUCCO

Music by Giuseppe Verdi – Libretto by Temistocle Solera
Conductor Bertrand de Billy – Director Emma Dante – Set Design Carmine Maringola, Vanessa Sannino,
Cast Luca Salsi, Ivan Magri, Anna Netrebko, Marina Prudenskaya, René Pape, Sonja Herranen, Andrés Moreno Garcia, Manuel Winckler

OCTOBER 11, 13, 19 – NOVEMBER 16, 18

IL CASO MACROPOULOS

Music and Libretto by Leos Janacek
Conductor Robert Jindra – Director Claus Guth – Set Design Etienne Pluss – Costume Design Ursula Kundra
Cast Dorothea Roschmann, Ales Briscein, Stephan Rugamer, Natalia Skrycka, Adam Plachetka, Linard Vrielink, Jan Martinik, Dionysios Avgerinos, Adriane Queiroz, Jan Jezek, Sandra Laagus

OCTOBER 27, 30 – NOVEMBER 3, 6, 9

DIE FRAU OHNE SCHATTEN

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Constantin Trinks – Director Claus Guth – Set and Costume Design Christian Schmidt
Cast Andreas Schager, Camilla Nylund, Michaela Schuster, Arttu Kataja, Evelin Novak, Gonzalo Quinchahual, Maria Kokareva, Anna Kissjudit, Lauri Vasar, Elena Pankratova, Karl-Michael Ebner, Jaka Mihelac, Manuel Winckler, Serafina Starke, Evelin Novak, Sandra Laagus, Friedrich Hamel, Carles Pachon, Dionysios Avgerinos

NOVEMBER 10, 13, 20, 22, 24 – MAY 24, 27 – JUNE 21

ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré
Conductor Stefano Montanari – Director Marianne Clément – Set and Costume Design Julia Hansen
Cast Aida Garifullina, Marina Prudenskaya, Johan Krogus, David Ostrek, Arttu Kataja, Dionysios Avgerinos, Amitai Pati, Emma Nikolovska, Andres Moreno Garcia, Jaka Mihelac, Nicolas Testé, Manuel Winckler

NOVEMBER 14, 16, 21 – DECEMBER 3, 12, 20, 23, 25, 25M, 29 – JANUARY 3, 4

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel Schikaneder
Conductor Giuseppe Mentuccia – Director August Everding – Set Design Fred Berndt – Costume Design Dorothee Uhrmacher
Cast Patrick Zielke, Andrés Moreno Garcia, Evelin Novak, Carles Pachon, Serafina Starke, Caroline Wettergreen, Arttu Kataja, Florian Hoffmann, Clara Nadeshdin, Katharina

Kammerher, Anna Kissjudit, Gonzalo Quinchahual, Stephan Rugamer, Manuel Winckler

DECEMBER 7, 10, 13, 21, 27 – JANUARY 5

CARMEN

Music by Georges Bizet – Libretto by Henti Meilhac and Ludovic Halevy
Conductor Valentin Uryupin . Director Martin Kusej – Set Design Jens Kilian – Costume Design Heidi Hackl
Cast Gaelle Arquez, Ivan Gyngazov, Lukasz Golinski, Jaka Mihelac, Andrés Moreno Garcia, Roman Trekel, Jan Martinik, Clara Nadeshdin, Rebecka Wallroth, Maria Kokareva

DECEMBER 1, 8, 15, 22

I MAESTRI CANTORI DI NORIMBERGA

Music and Libretto by Richard Wagner
Conductor Alexander Soddy – Director Andrea Moses – Set Design Jan Pappelbaum – Costume Design Adriana Braga Peretzki
Cast Christopher Maltman, Christoff Fischesser, Hanna-Elisabeth Muller, Klaus Florian Vogt, Siyabonga Maqungo, Katharina Kammerloher, Andrés Moreno Garcia, Jaka Mihelac, Johanne Martin Kranzle, J°an Martinik, Siegfried Jerusalem, Paul McNamra, Florian hoffmann, David Ostrek, Kurt Rydl, Friedrich Hamel

JANUARY 9, 11. 14, 17 – APRIL 25, 30 – MAY 2, 6

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Giuseppe Mentuccia – Director Alvis Hermanis – Set and Costume Design Kristine Jurjane
Cast Ailyn Pérez, Vittorio Gricolo, Roman Burdenko, Arttu Kataja, David Ostrek, Florian Hoffmann, Dionysios Avgerinos, Tachan Kim

JANUARY 12, 15, 21, 24, 31 – FEBBAIO 2

FIN DE PARTIE

Music by Gyorgy Kurtag – Libretto by Samuel Beckett
Conductor Alexander Soddy – Director Johannes Erath – Set Design Kaspar Glarner – Costume Design Birgit Wentsch
Cast Stephan Rugamer, Dalia Schaechter, Laurent Naouri, Bo Skovhus

JANUARY 19, 22, 25, 30 – FEBRUARY 1

DER ROSENKAVALIER

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Axel Kober – Director André Heller – Set Design Xenia Hausner – Costume Design Arthur Arbesser
Cast Diana Damrau, David Steffens, Emily D'Angelo, Roman Trekel, Regula Muhlemann, Adriane Queiroz, Karl-Michael Elmer, Anna Kissjudit, Florian Hoffmann, Gonzales Quinchhual, Carles Pachon, Johan Krogus, Andrés Moreno Garcia, Clara Nadeshdin

JANUARY 26, 29 – FEBRUARY 7, 10, 14

ELEKTRA

Music by RichYoung – Director Patrice Chéreau – Set Design Richard Peduzzi – Costume Design Caroline de Vivaise
Cast Evelyn Herltius, Irène Thorin, Vida Mikneviciutė, Stephan Rugamer, Lauri Vasar, David Wakeham, Cheryl Studer, Natalia Skrycka, Sivabonga Maqungo, Olaf Bar, Bonita Skrycka, Anna Kissjudit, Clara Nadeshdin, Roberta Alexander

JANUARY 27 – FEBRUARY 4, 6, 8, 11, 15, 21

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Finnean Downie Dear, Director Jurgen Flimm – Set Design Magdalena Gut – Costume Design Ursula Freese
Cast Gyula Orendt, Evelin Novak, Maria Kokareva, Riccardo Fassi, Rebecka Wallroth, Katharina Kammerloher, Florian Hoffmann, Marcel Beekman, Patrick Zielke, Olaf Baer, Regina Koncz

FEBRUARY 9, 13, 16, 22, 27

RUSALKA

Music by Antonin Dvorak – Libretto by Kvapil Jaroslav
Conductor Tomas Hanus – Director Kornel Mundruczo – Set and Costume Design Monika Pormale
Cast Christian Karg, Brian Jagde, Anna Samuil, Jongmin Park, Anna Kissjudit, Jaka Mihelac, Clara Nadeshdin, Maria Kokareva, Rebecca Wallroth, Sandra Laagus, Tachan Kim

FEBRUARY 20, 23, 26 – MARCH 1, 7, 9

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Carlo Montanaro – Director Eike Gramss – Set and Costume Design Peter Sykora
Cast Maria Agresta, Natalia Skrycka, Sandra Laagus, Carles Pachon, Gonzalo Quinchahual, Tachan Kim, George Andguladze, Dionysios Avgerinos

FEBRUARY 28 – MARCH 2, 6, 8, 14

IDOMENEO

Music by Wolfgang Amadeus Mozart – Libretto by Giambattista Varesco
Conductor Alessandro De Marchi – Director David McVicar – Set Design Vicki Mortimer – Costume Design Gabrielle Dalton
Cast Rolando Villazon, Emily D'Angelo, Serena Sacuz, Hanna-Elisabeth Muller, Gonzalo Quinchahual, Florian Hoffmann, Friedrich Hamel, Serafina Starke, Sandra Laagus, Dionysios Avgerinos

MARCH 16, 20, 27, 29 – APRIL 3

DIE AUSFLUGE DES HERRN BROUCEK

Music and Libretto by Leos Janacek
Conductor Simon Rattle – Director Robert Carsen – Set Design

Radu Boruzescu – Costume Design Annemarie Woods
Cast Peter Hoare, Ales Briscein, Gyula Orendt, Lucy Crowe, Carles Pachon, Clara Nadeshdin, Natalia Skrycka, Arttu Kataja, Stephan Rugamer, Linard Vrielink, Tachan Kim

MARCH 21, 23, 30 – APRIL 2, 4

SIMONE BOCCANEGRA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Eun Sun Kim – Director Federico Tiezzi – Set Design Maurizio Balò – Costume Design Giovanna Buzzi
Cast Ludovic Tézier, Elena Stikhina, Marko Mimica, Fabio Sartori, Alfredo Daza, Friedrich Hamel, Tahean Kim, Maria Kokareva

APRIL 12, 15, 18, 20

PARSIFAL

Music and Libretto by Richard Wagner
Conductor Philippe Joerdan – Director and set design Dmitri Tcherniakov – Costume Design 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 Krogus, Manuel Winckler, Evelin Novak, Adriane Quieroz, 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 – Set Design Zinovy Margolin – Costume Design Olga Shaishmelashvili
Cast Rachel Willis Sorensen, Dmitry Korchak, Elmina Hasan, Riccardo Fassi, Maria Kokareva, Gonzalo Quinchahual

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 – Set Design David Regehr – Costume Design Montserrat Casanova
Interpreters Juliana Grigoryan, Anthony Leòn, Gyula Orendt, David Wakeham

MAY 4, 8, 10, 16

DER FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor Pablo Heras-Casado – Director Philipp Stoelzl – Set Design 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 Verdi – Libretto by Salvatore Cammarano

Program

Conductor Alexander Soddy – Director Philipp Stoelzl – Set Design Conrad Moritz Reinhardt and Philipp Stoelzl – Costume Design Ursula Kudrna

Cast Anna Netrebko, Sandra Laagus, Goerge Petean, Riccardo Fassi, Agnieszka Rehlis, Yusif Eyvazoc, Gonzalo Quinchual

MAY 27 – JUNE 21

ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré

Conductor Giuseppe Mentuccia – Director Marianne Clément – Set and Costume Design Julia Hansen

Cast Nino Machaidze, Ktharina Kammerloher, Johan Krogus, David Ostrek, Arttu Kataja, Tachan Kim, Long Long, Corinna Scheurle, Gonzalo Quinchual, 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 – Set Design Fabien Teigné – Costume Design Yashi Cast Katarina Bradic, Jessica Niles, Susan Bickley, Sarah Defrise, Valdemar Villadsen, Joshua Hopkins, Gidon Saks, Sandrine Mairesse, Lisa Willems

JULY 4, 10, 12, 16, 20, 23

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Jérémie Rhorer – Director Dieter Dorn – Set Design Joanna Piestrzynska – Costume Design Moidlee Bickel
Cast Jeanine De Bique, Natalia Skrycka, Katharina Kammerloher, Bogdan Volkov, George Petean, Gonzalo Quinchual, Jaka Mihelac, Taehan Kim, David Ostrek

JULY 19, 22, 24

DIE SCHWEIGSAM FRAU

Music by Richard Strauss – Libretto by Stefan Zweig
Conductor Christian Thielemann – Director Jan Philipp Glover – Set Design Ben Baur – Costume Design Justina Klimczyk
Cast Peter Rose, Piris Vermillion, Samuel Hasselloru, Sivabonga Maqungo, Brenda Rae, Evelin Novak, Rebecka Wallroth, Dionysios Avgerinos, Manuel Winckhler, Friderich Hamel

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SEPTEMBER 1, 6, 12, 21 – JUNE 9, 14, 22

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovic Halevy

Conductor Ariane Matiakh/Giulio Ciona – Director Ole Anders Tandberg – Set Design Erlend Birkeland – Costume Design Maria Geber

Cast Maria Kataeva/Annika Schlicht, Alexandra Oomens/Meechot Marrero, Arianna Manganello/Martina Baroni, Nina Solodovnikova/Maria Motolygina, Matthew Newlin, Dean Murphy/Artur Garbas/Geon Kim, Padraic Rowan/Jured Werlein, Byung Gil Kim/Joel Allison, Thomas Cilluffo/Kieran Carrel, Philip Jekal/Artur Garbas

SEPTEMBER 5, 11, 14, 18

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Andrea Sanguineti – Director Roland Schwab – Set Design Piero Vinciguerra – Costume Design Renée Listerdal
Cast Mattia Olivieri, Flurina Stucki, Kieran Carrel, Patrick Guetti, Maria Motolygina, Tommaso Barea, Manuel Fuentes

SEPTEMBER 15, 28 – OCTOBER 19 – NOVEMBER 17 –
DECEMBER 15 – JANUARY 3, 28 – FEBRUARY 9 – MARCH 4 –
APRIL 4 – MAY 1, 16 – JUNE 28 – JULY 12

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel Schikaneder

Conductor Giulio Ciona/Friedrich Praetorius – Director Gunter Kramer – Set and Costume Design Andreas Reinhardt
Cast Tobias Kehrer/Patrick Guetti, Andrei Danilov/Kieran Carrel/Kangyoon Shine Lee/Mtthew Newlin/Attilio Glaser, Michael Bachatadze/Joel Allison/Markus Bruck, Stephen Marsh/Kyle Miller, Burkhard Ulrich/Jorg Schorner, Hye-Young Moon, Nina Solodovnikova/Lilit Davtyan/Hye-Young Moon, Sua Jo/Maria Vasilevskaya/Flurina Stucki, Karis Tucker/Martina Baroni/Arianna Manganello, Davia Bouley/Stephanie Wake-Edwards/Elissa Pfaender, Alexandra Oomens/Sua Jo, Artur Garbas/Philipp Jekal/Padraic Rowan, Chance Jonas-O'Toole/Burkhard Ulrich/Thomas Cilluffo, Jorge Puerta/Thaisen Rusch/Hong-Kyun Oh/Myungwon Kim, Jared Werlein/Gerard Farreras/Byung Gil Kim

SEPTEMBER 29, - OCTOBER 2, 7, 11, 15, 18

LA FIAMMA

Music by Ottorino Respighi – Libretto by Claudio Guastalla
Conductor Carlo Rizzi – Director Christof Loy – Set Design Herbert Muraier – Costume Design Barbara Drosihn
Cast Ausrine Stundyte, Georgy Vasiliev, Ivan Inverardi, Martina Serafin, Doris Soffel, Sua Jo, Cristina Toledo, Martina Baroni, Karis Tucker, Caren Van Oijen, Patrick Guetti, Manuel Fuenes, Caitlin Gotimer, Chance Jonas-O'Toole, Andrea Spartà, Nicolas Franciscus, Koray Tuna

OCTOBER 4,

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Dominic Limburg/Friedrich Praetorius/Giulio Ciona/
Vitali Alekseenok – Director Gotz Friedrich – Set design Frank
Philipp Schlossmann – Costume Design Klaus Bruns
Cast Adela Zaharia/Nina Solodovnikova/Rosa Feola/
Elena Tsallagova, Amitai Pati/Attilio Glaser/Andrei Danilov,
Thomas Lehman/Amartuvshin Enkhbat, Karis Tucker/Arianna
Manganello, Alexandra Oomens/Maria Vasilevskaya, Chance
Jonas-O'Toole/Kangyoon Shine Lee, Michael Bachtadza,
Stephen Marsh/Dean Murphy, Gerard Farreras/Parick Guetti/
Padraic Rowan, Kangyoon Shine Lee/Chance Jonas-O'Toole,
Geon Kim/Jared Werlein, Heiner Bossmeyer

OCTOBER 6, 10, 21 – MARCH 31 – APRIL 8

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Giulio Ciona/Friedrich Praetorius – Director
Katharina Thalbach – Set Design Momme Rohrbein – Costume
Design Guido Maria Kretschmer
Cast Kieran Carrel/Kangyoon Shine Lee, Marco Filippo
Romano/Simone del Savio, Martina Baroni/Arianna Manganello,
Dean Murphy/Philipp Jekal, Manuel Fuentes/Patrick Guetti,
Stephen Marsh/Kle Miller, Maria Vasilevskaya, Jared Werlein,
Clara-Lisette Kesselmann

OCTOBER 20, 26, 30

FIDELIO

Music by Ludwic van Beethoven – Libretto by Joseph
Sonnleithner and Georg Friedrich Treitscke
Conductor Stephen Zillias – Director David Hermann – Set and
Costume Design Johannes Schultz
Cast Artur Garbas, Joel Allison, Oreste Cosimo, Jane Archibald,
Tobias Kehrer, Lilit Davtyan, Thomas Cilluffo, John Irvin, Tadeusz
Milewski

DECEMBER 6, 9, 11, 29, 31

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica
Conductor Sir Donald Runnicles/Friedrich Praetorius – Director
Gotz Friedrich – Set and Costume Design Peter Sykora
Cast Andrei Danilov/Attilio Glaser, Kyle Miller/Philipp Jekal,
Dean Murphy/Geon Kim, Patrick Guetti/Byung Gil Kim,
Jorg Schorner, Elena Tsallagova, Alexsandra Oomens/Nina
Solodovnikova, Thomas Cilluffo, Burkhard Ulrich, Stephen
Marsh

DECEMBER 13, 20, 26M, 26, 28

HANSEL UND GRETEL

Musica Engelbert Humperdinck – Libretto by Adelheid Wette
Conductor Friedrich Praetorius – Director Andreas Homoki – Set
and Costume Design Wolfgang Gussmann
Cast Artur Garbas/Markus Bruck, Maria Motolygina, Karis
Tucker/Annika Schlicht, Meechot Marrero/Nina Solodovnikova,
Burkhard Ulric/Parick Cook, Sua Jo

DECEMBER 19, 22, 23 – JANUARY 4, 5

LA PICCOLA VOLPE ASTUTA

Music and Libretto by Leos Janacek
Conductor Marko Letonja – Director Katharina Thalbach – Set
and Costume Design Ezio Toffolutti
Cast Joel Allison/Geon Kim, Stephanie Wake-Edwards,
Clemens Bieber, Andrew Harris, Jared Werlein, Meechot
Marrero/Alexandra Oomens, Maria Motolygina, Arianna
Manganello/Martina Baroni, Maria Vasilevskaya, Lilit Davtyan,
Chance Jonas-O'Toole

DECEMBER 27, 30 – JANUARY 2, 6

IL VIAGGIO A REIMS

Music by Gioachino Rossini – Libretto by Giuseppe Luigi
Balocchi
Conductor Alessandro De Marchi – Director Jan Bosse – Set
Design Stéphane Laimé – Costume Design Kathrin Plath
Cast Lilit Davtyan, Stephanie Wake-Edwards, Hye-Young Moon,
Hulkar Sabirova, Kangyoon Shine Line, Omar Mancini, Joel
Allison, Artur Garbas, Philipp Jekal, Kyle Miller, Padraic Rowan,
Chance Jons-O'Toole, Alexandra onis, Alexandra Oomens,
Davie Bouley, Jared Werlein

FEBRUARY 16, 20, 25 – APRIL 21, 26

DER FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor John Fiore/Giulio Ciona – Director Christian Spuck –
Set Design Rufus Didwizsus – Costume Design Emma Ryott
Cast Gabriela Scherer/Flurina Stucki, Attilio Glaser/Kieran
Carrel, Stephanie Wake-Edwards, Chance Jonas-O'Toole/
Andrei Danilov, Derek Welton/Anthony Clark Evans

DECEMBER 1, 7, 10

DER ZWERG

Music by Alexander von Zemlinsky – Libretto by Georg C.
Claren
Conductor Sir Donald Runnicles – Director Tobias Kratzer -Set
and Costume Design Rainer Sellmaier
Cast Elena Tsallagova, Felicia Moore, David Butt Philip, Mick
Morris Mehnert, Philipp Jekal, Sua Jo, Arianna Manganello,
Stephanie Wake-Edwards, So Young Park, Kristina Griep, Adele
Eslinger-Runnicles, Evgeny Nikiforov

JANUARY 26, 30 – FEBRUARY 2, 5, 8, 11

DIE FRAU OHNE SCHATTEN

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Sir Donald Runnicles – Director Tobias Kratzer – Set
and Costume Design Rainer Sellmaier
Cast David Butt Philip, Jane Archibald, Marina Prudenskaya,
Patrick Guetti, Hye-Young Moon, Chance Jonas-O'Toole,
Nina Solodovnikova, Stephanie Wake-Edwards, Jordan
Shanahan, Catherine Foster, Philipp Jekal, Padraic Rowan,
Thomas Cilluffo, Hye-Young Moon, Alexandra Oomens, Arianna
Manganello, Lilit Davtyan, Martina Baroni, Alexadra Comens,

Program

Stephen Marsh, Kyle Miller, Geon Kim

MARCH 7, 15, 20

ARABELLA

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Sir Donald Runnicles – Director Tobias Kratzer – Set Design and cowtumi Rainer Sellmaier
Cast Albert Pesendorfer, Doris Soffel, Jennifer Davis, Heidi Stober, Thomas Johannes Mayer, Daniel O’Hearn, Thomas Cilluffo, Kyle Miller, Geraard Farreras, Hye-Young Moon, Karis Tucker, Jorg Schorner, Michael Jamak, Robert Hebenstreit

MARCH 13, 16, 23

INTERMEZZO

Music and Libretto by Richard Strauss
Conductor Sir Donald Runnicles – Director Tobias Kratzer – Set and Costume Design Rainer Sellmaier
Cast Philipp Jekal, Maria Bengtsson, Elliot Woodruff, Anna Schoeck, Thomas Blondelle, Clemens Bieber, Markus Bruck, Nadine Secunde, Joel Allison, Simon Pauly, Tobias Kehrer, Lilit Davtyan

MARCH 22, 29 – APRIL 1

ELEKTRA

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Thomas Sondergard – Director Kirsten Harms – Set and Costume Design Bernd Damovsky
Cast Violeta Urmana, Elena Pankratova, Camilla Nylund, Tobias Kehrer, Jared Werlein, Hye-Young Moon, Maria Vasilevskaya, Thomas Cilluffo, Michael Bachtadze, Annika Schlicht, Martina Baroni, Arianna Manganello, Sua Jo, Nina Solodovnikova

APRIL 12, 19, 27

DIE MEISTERSINGER VON NURNBERG

Music and Libretto by Richard Wagner
Conductor Ulf Schirmer – Director Jossi Wieler – Set Design Torsten Kopf – Costume Design Charlotte Pistorius
Cast Thomas Johannes Mayer, Albert Pesendorfer, Gideon Poppe, Simon Pauly, Philipp Jekal, Joel allison, Jorg Schorner, Clemens Bieber, Burkhard Ulrich, Michael Bachtadze, Tobias Kehrer, Byung Gil Kim, Magnus Vigilius, Chance Jonas-O’Toole, Elena Tsallagova, annika Schlicht, Tobias Kehrer, Agata Kornaga, Alicia Grunwald, Yingsi He, Yehui Jeong, Dore Jana Klaric, Leon Juurlink, Thoma Jaron-Wutz, Kyoungloul Kim, Zachary McCulloch, Simon Grindberg

MAY 3, 11, 22

AIDA

Music by Giuseppe Verdi – Libretto by Antonio Ghislanzoni
Conductor Paolo Arrivabeni – Director Benedikt von Peter – Set Design Katrin Wittig – Costume Design Lene Schwind
Cast Tobias Kehrer, Judit Kutasi, Hulkar Sabirova, Seokjong Baek, Byung Gil Kim, George Petean, Thomas Cilluffo, Sua Jo

MAY 8, 17, 25, 29

DON CARLO

Music by Giuseppe Verdi – Libretto by Joseph Méry and Camille du Locle
Conductor Sir Donald Runnicles – Director and set design Marco Arturo Marelli – Costume Design Oagmar Niefind
Cast Alex Esposito, Jonathan Tetelman, Gihoon Kim, Kangyoon Shine Lee, Patrick Guetti, Gerard Farreras, Federica Lombardi, Irene Roberts, Maria Vasilevskaya, Lilit Davtyan, Stephen Marsh, Gerard Farreras, Joel Allison, Michael Bachtadze, Jared Werlein, Geon Kim

MAY 30 – JUNE 4, 7

ANDREA CHENIER

Music by Umberto Giordano – Libretto by Luigi Illica
Conductor Axel Kober – Director John Dew – Set Design Peter Sykora – Costume Design José Manuel Vázquez
Cast Gregory Kunde, Pavel Yankovsky, Sondra Radvanovsky, Arianna Manganello, Annika Schlicht, Jennifer Larmore, Padraic Rowan, Philipp Jekal, Thomas Cilluffo, Michael Bachatdaze, Burkhard Ulrich, Stephen Marsh, Jared Werlein, Dean Murphy

APRIL 24 – MAY 2

ANTIKRIST

Music and Libretto by Rued Langgaard
Conductor Stephan Zilias – Director, Set and Costume Design Ersan Montag
Cast Kyle Miller, Jonas Grundner-Culemann, Maria Vasilevskaya, Arianna Manganello, Thomas Cilluffo, Martina Baroni, Flurina Stucki, Thomas Blondelle, Philipp Jekal, Kyle Miller, Ashley Wright, Giorgia Bovo, Ana Dordevic, Sakura Inoue, Vasna Felicia Aguilar, Yuri Shimaoka, Joel Donald Small, Shih. Ping Lin, Gyorgy Jellinek, Miguel Angel Collado

JULY 17, 20, 22, 24, 26

ASCESA AND CADUTA DELLA CITTA' DI MAHAGONNY

Music by Kurt Weill – Libretto by Bertolt Brecht
Conductor Stefan Klingele – Director Benedikt von Peter – Set Design Katrin Wittig – Costume Design Geraldine Arnold
Cast Evelyn Herltzius, Thomas Cilluffo, Markus Bruck, Annette Dasch, Nikolai Schukoff, Kieran Carrel, Artur Garbas, Padraic Rowan

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SEPTEMBER 21, 22, 24, 25, 27, 28, 29 – OCTOBER 2, 3, 4, 5, 6

MESSIAH

Music by Georg Friedrich Handel
Conductor George Petrou – Director Damiano Michieletto – Set Design Paolo Fantin – Costume Design Klaus Bruns – New

Production

Cast Julien Behr, Penny Sofroniadou, Philipp Meierhofer, Eva Loser

OCTOBER 10, 11, 18, 19, 20, 25, 27 – NOVEMBER 1, 2, 9, 10M, 10, 15, 16, 22, 27 – DECEMBER 2, 7, 12, 15, 16, 17, 20, 25, 29 – JANUARY 10, 12, 18, 26

CHICAGO

Musical by John Kander – Bob Fosse – Fred Kvam, Joern- Felix Alt, Andreja Schneider, Ivan Tursic, Hagen Matzeit, Petra Ilse Dam, Mariana Souza, Anna Friederike Wolf, Paulina Plucinski, Danielle Bezaire, Lindsay Dunn, Matthias Spenke/Sascha Borris, Niloaus Bender, Jeffrey Socia, Michael Fernandez, Andrii Zubchevskyi, Shane Dickinson, Benjamin Gericke, Ivan Dubinin

OCTOBER 26 – NOVEMBER 3, 4, 18, 25 – DECEMBER 1M, 1, 10, 18, 26 M, 26 – JANUARY 5

DIE KLEINE HEXE

Music by Franz Wittenbrink

Conductor Anne Hinrichsen – Director Martina Gredler – Set Design Alfred Peter – Costume Design Dinah Ehm – New Production

Cast Maria-Danae Bansen, Michael Heller, Karolina Gumos, Johannes Dunz, Mirka Wagner, Julia Schaffenrath, Grace Heldridge, Carsten Sabowski

NOVEMBER 17, 21, 24, 28 – DECEMBER 8, 11, 14, 23, 28, 31 – JANUARY 4

SWEENEY TODD

Music by Stephen Sondheim

Conductor James Gaffigan – Director Barrie Kosky – Set and Costume Design Katrin Lea Tag – New Production Cast Christopher Purves, Dagmar Manzel, Hubert Zapior, Alma Sadé, Tom Schiman, Jens Larsen, James Kryshak, Sigalit Feig, Ivan Tursic

November 23, 26, 30 – December 3, 13, 27

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor James Gaffigan – Director Set and Costume Design Kirill Serebrennikov

Cast Hubert Zapior, Nadja Mchantaf, Penny Sofroniadou, Gunter Papendell, Susan Zarrabi, Ulrike Helzel, Philipp Meierhofer, Johannes Dunz, Jens Larsen

DECEMBER 6, 10, 21 – FEBRUARY 23 – MARCH 2, 7, 14

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuelle Schikaneder

Conductor Karsten Januschke – Director Barrie Kosky – Set and Costume Design Esther Bialas

Cast Penny Sofroniadou, Agustin Gomez, Diana Schnurpel, Tijn Faveyts, Tom Erik Lie, Julia Schaffenrath, Ivan Tursic, Mirka Wagner, Karolina Gumos, Ulrike Helzel, Johannes Dunz,

Carsten Sabrowski

DECEMBER 22, 30

ROBINSON CRUSOE'

Music by Jacques Offenach

Conductor Adrien Perruchon – Director and set design Felix Seiler – Costume Design Katrin Kath-Bosel – New Production Cast Agustin Gomez, Miriam Kurtrowatz, Tom Erik Lie, Karolina Gumos, Nadja Mchantaf, Johannes Dunz, Virginie Verrez, Christoph Spaeth, Junoh Lee

JANUARY 11, 17, 19, 24, 31

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Jordan de Souza – Director Barrie Kosky – Set Design Rufus Didwizsus – Costume Design Victoria Behr Cast Ruzan Mantashyan, Oleksiy Palchykov, Noam Heinz, Hubert Zapior, Tijn Faveyts, Pennu Sofroniadou, Thoma Jaron-Wutz, Christoph Spath

JANUARY 25 – FEBRUARY 1, 2, 21 – MARCH 9, 18, 20, 24 – APRIL 13, 21

HANSEL UND GRETEL

Musica di Engelbert Humperdinck – Libretto by Adelheid Wette Conductor Yi-Chen Lin – Director Dagmar Mansel – Set Design Korbinian Schmidt – Costume Design Victoria Behr – New Production

Cast Gunter Papendell, Ulrike Helzel, Susan Zarrabi, Alma Sadé, Daniel Kirch, Julia Schafenrath, Manni Laudénbach, Paulin Raatz

FEBRUARY 22, 27 – MARCH 8, 16, 19, 22, 30

LA BELLE HELENE

Music by Jacques Offenbach – Libretto by Henri Meilhac and Ludovic Halevy Conductor Adrien Perruchon – Director Barrie Kosky – Set Design Rufus Didwizsus – Costume Design Buki Shiff

Cast Nicole Chevalier, Tansel Akzeybek, Christoph Spath, Karolina Gumos, Dominik Koeninger, Ivan Tursic, Philipp Meierhofer, Peter Bording, Karlheinz Oettel, Daniel Daniela Ojeda Yrueta, Karsten Redlich/Sascha Borris, Alexander Kohl/Ezra Jung, Lorenzo Soragni, Michael Fernandez, Mark Lenskjaer Fries, Daniel Daniela Ojeda Yrueta, Kai Chun Chuang, Jeffrey Socia

MARCH 9 – APRIL 13

LONELY HOUSE

Music by Kurt Weill

Cast Katharine Mehring, Barrie Kosky

MARCH 15, 21, 23, 28 – APRIL 5, 11, 18, 20

ECHNATHON

Music by Philip Glass

Conductor Jonathan Stockhammer – Director Barrie Koskie –

Program

Set Design Klaus Grunberg and Anne Kuhn – Costume Design Klaus Bruns – New Production
Cast John Holiday, Susan Zarrabi, Sarah Brady, Noam Heinz, Stefan Cifolelli, Tijl Fayeyts

MARCH 29 – APRIL 6, 19, 29 – MAY 16, 21, 25, 29 – JUNE 9

LA CAGE AUX FOLLES

Musical by Jerry Herman and Harvey Fierstein
Conductor Koen Schoots – Director Barrie Kosky . Set Design Rufus Didwizus – Costume Design Klaus Bruns
Cast Peter Renz, Stefan Kurt, Daniel Daniela Ojeda Yureta, Nicky Wuchinger, Maria-Danae Bansen, Christoph Spath, Andreja Schneider, Angelika Milster, Diemut Wauer, Hagen Henning/Lorenz Lederer, Shane Dickson, Mark Lenskjaer Fries, Danilo Brunetti, Brittany Young, Benjamin Gericke, Kai Braithwaite, Michael Fernandez, Paulina Plucinski, Davide De Biasi, Lindsay Dunn, Kai Chun Chuang

APRIL 12, 26 – MAY 1, 4, 18, 22

DER PERLEN DER CLEOPATRA

Music by Oscar Strauss – Libretto by Julius Brammer and Alfred Grunwald
Conductor Adam Benzwi – Director Barrie Kosky – Set Design Rufus Didwizus – Costume Design Victoria Behr
Cast Dagmar Manzel, Johannes Dunz, Dominik Koninger, Theo Ruster, Julia Damke, Peter Renz, Lorenzo Soragni, Michael Fernandez, Daniel Daniela Ojeda Yureta, Kai Chun Chuang, Benjamin Gericke, Andrii Zubchevskyi, Martina Borroni, Alessandra Bizzarri, Danielle Bezaire, Claudia Greco, Luisa Mancarella, Marika Gangemi

APRIL 27

DON GIOVANNI / REQUIEM

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor James Gaffigan – Director, Set and Costume Design Kirill Serebrennikov – New Production
Cast Hubert Zapior, Adele Zaharia, Agustin Gomez, Tijl Faveyts, Bruno de Sà, Tommaso Barea, Philipp Meierhofer, Penny Sofroniadou, (Requiem) Virginie Verrez, Agustin Gomes, Philipp Meierhofer

MAY 8, 10, 15, 16, 20, 24, 26, 27, 31 – JUNE 7, 8

TOM SAWYER

Music by Kurt Weill - Libretto by John von Duffel
Conductor Kai Tietje – Director Tobias Ribitzki – Set and Costume Design Stefan Rieckhoff
Cast Tom Schimon, Michael Heller, Noam Heinz, Julia Schaffenrath, Grace Heldridge, Thoma Jaron-Wutz, Ulrike Helzel, Christoph Spath, Carsten Sabrowski, Alexandra Lachmann, Theo Ruster, Kai-Uwe Fahnert1

JUNE 17, 19, 21, 22, 25, 27, 28 – JULY 13, 5, 6

MEIN FREUND BUNBERRY

Music by Gerd Natschinski

Conductor Kai Tietje – Director Max Hopp – Set Design Marie Caroline Rossie – Costume Design Ursula Borroni – New Production

Cast Ramesh Nair, Sophia Euskirchen, Alexander von Hugo, Eva Mattes, Susan Zarrabi, Bernd Stempel, Axel Werner, Christoph Marti

BONN

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SEPTEMBER 15 - OCTOBER 3, 6, 13, 19, 26

DIE MEISTERSINGER VON NURNBERG

Music and Libretto by Richard Wagner
Conductor Dirck Kaftan – Director Aron Stiehl
Cast Tobias Schabel, Mirko Roschkowski, Joachim Goltz, Anna Princeva, Manuel Gunther, Dshamilja Kaiser, Pavel Kudinov, Sanuel Levine, Marko Morouse

OCTOBER 20, 27 – NOVEMBER 1, 3, 9, 29

HAIRSPRAY

Musical by Mark O'Donnell and Thomas Meehan – Libretto by Scott Wittman and Marc Shaiman
Conductor Jurgen Grimm – Director Erik Petersen – Set and Costume Design Dirk Hofacker
Cast Antonia Trostl, Enrico De Pieri, Mark Weigel, Yannick-Muriel Noah/Amani Robinson, Maickel Leijenhorst, Tara Frieese, Mathias Schlung, Fin Holzwart, Kerstin Ibalda, Kara Kemeny, Friederike Zeidler, Susanne Blattert, Amani Robinson, Lara De Toscano, Coreena Brown, Ngako Keuni, Leo-Alexander Hewitt, Fernando Morales Olivares, Schirin Zarre, Michelle Bergè, Liviana Degen, Pascal Schurken, Liam Tiesteel, Tobias Bronner, Samantha Marie Senn, Iman Khaleghi

OCTOBER 27 - NOVEMBER 10, 14, 16, 23, 30

ALCINA

Music by Georg Friedrich Handel
Conductor Dorothee Oberlinger – Director Jens-Daniel Herzog
Cast Marie Heeschen, Charlotte Quadt, Gloria Rehm, Anna Alas I Jove, Matteo Roma

DECEMBER 1, 6, 18, 28 – JANUARY 10, 19

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Dirk Kaftan
Cast Yannick-Muriel Noah/Monica Conesa/Angela Gheorghiu, Roberto Alagna/George Oniani/Stefano La Colla/Ramon Vargas, Giorgos Kanaris/Claudio Otelli

DECEMBER 7, 19, 21, 26, 29

HANSEL UND GRETEL

Music by Engelbert Humperdinck – Libretto by Adelheid Wette
Conductor Daniel Johannes Mayr – Director and set design
Momme Hinrichs
Cast Katerina von Benningsen, Carmen Artaza, Susanne
Blatter, Dshamilja Kaiser, Giorgos Kanaris

JANUARY 19 - FEBRUARY 2, 8, 11, 16, 21

LA FORZA DEL DESTINO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Will Humburg – Director Sir David Pountney
Cast Yannick-Muriel Noah, George Oniani, Franco Vassallo,
Pavel Kudinov

FEBRUARY 22 – MARCH 21, 28 – APRIL 25 – MAY 4, 24

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuel
Schikaneder
Conductor Hermes Helfricht – Director, Set and Costume
Design Jurgen Rose
Cast Tobias Schabel, Pavel Kudinov, Santiago Sanchez, Marie
Heeschen/Katerina von Benningsen, Lisa Mostin/Nicola Wacker

FEBRUARY 23 - MARCH 16, 22, 30 – APRIL 27 – MAY 9

L'ELISIR D'AMORE

Music by Gaetano Donizetti – Libretto by Felice Romani
Conductor Hermes Helfricht – Director Maren Schafer
Cast Santiago Sanchez/Matteo Roma, Katerina von Benningsen/
Gabriela Legun, Giorgos Kanaris, Enrico Marabelli

BORDEAUX

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OCTOBER 17, 18, 19

LE PAVILLON AUX PIVOINES

Music by Tang Xiang – Libretto by Guo Xiaonan
Conductor Liu Yilong – Director Guo Xiaonan – Set Design
Huang Haiwei – Costume Design Yu Xingnan
Cast Solisti Opera di Shanghai Kunqu Opera

NOVEMBER 7, 8, 9

IL CAPPELLO DI PAGLIA DI FIRENZE

Music by Nino Rota – Libretto by Rota and Ernesta Rinaldi
Conductor Salvatore Caputo – Director Julien Duval – Set
Design Olivier Thomas – Costume Design Aude Desigaux
Cast Rebecca Sorensen, Maria Goso, Heloise Derache,
Eugénie Danglade, Daniele Maniscalchi, Mitesh Khatri, Olivier
Berkretaoui, Luc Default, Loich Cassin, Jean-Pascal Introvigne,

Jean-Philippe Fourcade

NOVEMBER 10, 12, 14

LES SENTINELLES

Music by Clara Olivares – Libretto by Chloé Lechat
Conductor Lucie Leguay – Director Chloé Lechat – Set Design
Céleste Langrée – Costume Design Sylvie Martin-Hyska

JANUARY 29, 31 – FEBRUARY 2, 4, 6

NORMA

Music by Vincenzo Bellini – Libretto by Felice Romani
Conductor Paolo Carignani – Director Anne Delbée – Set Design
Abel Orain
Cast Karine Deshayes, Jean-Francois Borras, Olga Syniakova,
Goderdzi Janelidze, Deborah Salazar, Davide Toscano

FEBRUARY 15M, 15, 16

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Director, Set and Costume Design Adrien Jourdain
Cast Solisti dell'Accademia d'Opera, Sofia Kirwan-Baez, Martin
Queval, Pablo Plaza Guizarro, Andoni Etcharren

MARCH 14M, 14, 16

L'ELISIR D'AMORE

Music by Gaetano Donizetti – Libretto by Felice Romani
Conductor Simon Proust – Director Manuel Renga – Set and
Costume Design Aurelio Colombo
Cast Emma Fekete/Norma Nahoun, Thomas Ricart, Sergio
Villegas, Louis De Lavignere, Sara Gouzy, Annouk Jobic, Julien
Chaudet, Raffaella Gardon, Roman Valembois

MAY 16, 19, 21, 23

FIDELIO

Music by Ludwig van Beethoven – Libretto by Joseph
Sonnleithner and Georg Friedrich Treitschke
Conductor Joseph Swensen – Director Calentina Carrasco –
Set Design Carles Berga – Costume Design Mario Tinti
Cast Jacquelyn Wagner, Jamez McCorkle, Matthew Rose,
Polina Shabunina, Kevin Amiel, Szymon Mechlinski, Thomas
Dear, Woosang Kim, Pascal Wintzner

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SEPTEMBER 11, 15, 18, 22, 25, 28 – OCTOBER 1, 4

SIEGFRIED

Music and Libretto by Richard Wagner
Conductor Alain Altinoglu – Director and set design Pierre Audi

Program

– Set Design Michael Simon – Costume Design Petra Reinhardt
Cast Magnus Vigilius, Peter Hoare, Gabor Bretz, Scott
Hendricks, Wilhelm Schwinghammer, Ingela Brimberg, Nora
Gubisch, Liv Redpath

OCTOBER 24, 25, 27, 29, 31 – NOVEMBER 2

THE TIME OF OUR SINGING

Music by Kris Defoort – Libretto by Peter van Kraalij
Conductor Kwamé Ryan – Director Ted Huffman – Set Design
Johannes Schutz – Costume Design Astrid Klein
Cast Claron McFadden, Mark S. Doss, Simon Bailey, Levy
Sekgapane, Peter Brathwaite, Abigail Abraham, Lilly Jorstad

DECEMBER 1, 3, 5, 8, 10, 13, 15, 17, 19

FANNY AND ALEXANDER

Music by Mikael Karlsson – Libretto by Royce Vovrek – Prima
mondiale
Conductor Ariane Matiakh – Director Ivo van Hove – Set and
Costume Design Jan Versweyveld
Cast Susan Bullock, Peter Tantsits, Sasha Cooke, Sarah
Dewez/Lucie Pennick, Alba Weiner, Thomas Hampson, Anne
Sofie von Otter, Loa Falkman, Aryeh Nussbaum Cohen,
Alexander Sprague, Justin Hopkins, Polly Leech, Gavan Ring,
Margaux De Valensart, Marion Bauwens, Blandine Coulon

FEBRUARY 4, 8, 11, 15, 19, 23 – MARCH 2

GOTTERDAMMERUNG

Music and Libretto by Richard Wagner
Conductor Alain Altinoglu – Director and set design Pierre Audi
– Set Design Michael Simon – Costume Design Petra Reinhardt
Cast Bryan Register, Andrew Foster Williams, Scott Hendricks,
Ain Anger, Ingela Brimberg, Anett Fritsch, Nora Gubisch, Marvic
Monreal, Iris van Wijnen, Katie Lowe, Tamara Banjesevic, Jelena
Kordic, Christel Loetzsch

APRIL 11, 13, 15, 17, 19, 22, 24, 26, 27, 29 – MAY 2, 3

I GROTTESCI

Music by Claudio Monteverdi – Madrigale di L'Orfeo, Il ritorno di
Ulisse in patria, L'incoronazione di Poppea – Prima mondiale
Conductor Leonardo Garcia Alarcon – Director, Set and
Costume Design Rafael R. Villalobos – Costume Design
Emanuele Sinisi
Cast Giulia Semenzato, Matthew Newlin, Raffaella Lupinacci,
Stephanie D'Oustrac, Jeremy Ovenden, Mark Milhofer, Arianna
Vendielli, Anicio Zorzi Giustiniani, Jessica Niles, Federico Fiorio,
Andrea Mastroni, Xavier Sabata

APRIL 12, 13, 15, 16, 18, 19

BOVARY

Music by Harold Noben – Libretto by Michael De Cock – Prima
mondiale
Conductor Debora Waldman – Director Michael De Cock and
Carne Portaceli – Set and Costume Design Marie Szersnovicz
Cast Ana Nage, Oleg Volkov, Blandine Coulon

JUNE 3, 5, 6, 7, 10, 11, 14, 15, 17, 18, 20, 22, 24, 25

CARMEN

Music by Georges Bizet – Libretto by Ludovic Halevy and Henri
Meilhac
Conductor Nathalie Stutzmann – Director and set design Dmitri
Tcherniakov – Costume Design Elena Zaitseva
Cast Eve Maud Hubeaux/Stephanie D'Oustrac, Michael
Fabiano/Attilio Glaser, Anne-Catherine Gillet, Edwin Crossley
Mercer, Christian Helmer, Pierre Doyen, Louise Foor, Claire
Péron, Guillaume Andrieux, Enguerrand De Hys, Pierre
Grammont

CHICAGO

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SEPTEMBER 14, 18, 22, 25, 28 – OCTOBER 1, 6

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Drettore Enrique Mazzola – Director Maria Birnbaum – Set
Design Robert Innes Hopkins – Costume Design Jane
Greenwood
Cast Igor Golovatenko, Mané Galoya, Javier Camarena,
Soloman Howard, Zole Risma. Andrea Manea, Travon D.
Walker, Sankara Harouna, Cristoforo Humbert Jr, Adia Evans,
Therese Carmack, Genna Nha

SEPTEMBER 26, 29 – OCTOBER 2, 5, 10

FIDELIO

Music by Ludwig van Beethoven – Libretto by Joseph
Sonnleithner and George Friedrich Treitschke
Conductor Enrique Mazzola – Director Matthew Ozawa –
Costume Design Jessica Jahn
Cast Elza van den Heever, Russel Thomas, Dmitri
Ivanshchenko, Brian Mulligan, Alfred Walker, Elbenita Kajtazi,
Daniel Espinal, Travon D. Walker, Christof Humbert

NOVEMBER 11, 13, 17, 19, 21

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo Da
Ponte
Conductor Erina Yashima – Director Barbara Gaines – Set
Design Jim Noone – Costume Design Susan Mickey
Cast Ying Fang, Federica Lombardi, Kayleigh Decker, Gordon
Bintner, Peter Kellner, Sarah Mesko, Nicholas Newton, Brenton
Ryan, Gemma Nha, Daniel Espinal, Matt Boehler, Emily Richter,
Lucy Baker

NOVEMBER 16, 20, 22, 26 – JANUARY 12

BLUE

Conductor Joseph Young – Director Tazewell Thompson – Set Design Donald Eastman – Costume Design Jessica Jahn
Cast Zole Reams, Kenneth Kellogg, Travon D. Walker, Norman Garrett, Ariana Weht, Adia Evans, Krysty Swann, Terrence Chin-Loy, Jonathan Pierce Rhodes, Christopher Humbert

MARCH 15, 19, 22, 25, 28

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Jourdan de Souza – Director Melanie Bacaling – Set Design Gerard Howland

Cast Alyn Pérez, Pene Pati, Gabriella Reyes, Will Liverman, Peixin Chen, Ian Rucker, Levi Hernandez, Travon D. Walker

MARCH 30 – APRIL 2, 5, 8, 11

THE LISTENERS

Music by Missy Mazzoli – Libretto by Royce Vavrek

Conductor Enrique Mazzola – Director Lileana Blain-Cruz – Set Design Adam Rigg

Cast Nicole Heaston, Kyle Ketelsen, Jasmine Habersham, Daniela Mack, Jonas Hacker, Zachary Nelson, John Moore, Joseph Lim, Gemma Nha, Sophia Maekawa, Stephanie Sanchez, Adia Evans

COLOGNE

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SEPTEMBER 17

DIE FRAU OHNE SCHATTEN

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal

Conductor Marc Albrecht – Director Katharina Thoma – Set Design Johannes Leiacker – Costume Design Irina Bartels

Cast AJ Glueckert, Daniela Kohler, Irmgard Vilsmaier, Jordan Shanahan, Lise Lindstrom, Karl-Heinz Lehner, Giulia Montanari, Bryan Lopez Gonzales, Insik Choi, Christoph Seidl, Ralf Rachbauer, Tinka Pypker, Ruth Hade/Mine Yucel, Jing Yang

SEPTEMBER 24

COSI FAN TUTTE

Music by Wolfgang amadeus Mozart – Libretto by Lorenzo Da Ponte

Conductor Gabor Kali – Director Tatjana Gurbaca – Set and Costume Design Ingrid Erb

Cast Tamara Banjesevic, Bettina Ranch, Wolfgang Stefan Schwaiger, Dmitry Ivanchey, Claudia Rohrbach, Lucas Singer

SEPTEMBER 30

THE STRANGERS

Musica di Frank Pesci – Libretto by Andrew Altenbach

Conductor Harry Ogg – Director Maria Lamont – Set and Costume Design Luis F. Carvalho

Cast Emily Hindrichs, John Heuzenroeder, KS Miljenko Turk, Regina Richter, Martin Koch, David Howes, Ks Dalia Schaechter, Maria Koroleva, Adriana Bastidas-Gamboa, Armando Elizondo, Michail Kapadoukakis, Kevin Moreno, Anthony Sandle, Michael Avery

OCTOBER 4, 8, 12, 15, 18, 20

DIE SCHOPFUNG

Musicaca di Joseph Haydn – Libretto by John Miltrens

Conductor Marc Minkowski – Director Melly Still – Set and Costume Design Merle Hensel – New Production

Cast Kathrin Zukowski, Sebastian Kohlhepp, Alex Rosen, Giulia Montanari, André Morsch, James Michael Atkins, Urte Daugirdaite, Moe Godota, Nikos Konstantakis, Francesca Merolla, Christian Meusel, Sho Nakasatomi, Teresa Zschemig

OCTOBER 6, 11, 13, 19, 23, 26 – NOVEMBER 1, 3

ELEKTRA

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal

Conductor Felix Bender – Director Roland Schwab – Set Design Piero Vinciguerra – Costume Design Gabriele Rupprecht – New Production

Cast Lioba Braun/Dalia Schaechter, Allison Dakes, Astrid Kessler, Martin Koch, Karl-Heinz Lehner/Insik Choi, Lucas Singer/William Socolof, Maike Raschke, Tinka Pypker, John Heuzenroeder, Christoph Seidl, Claudia Rohrbach, Adriana Bastidas-Gamboa, Regina Richter, Tina Drole, Maria Koroleva, Emily Hindrichs

OCTOBER 22

PETER GRIMES

Music by Benjamin Britten – Libretto by Montagu Slater

Conductor Duncan Ward – Director Frederic Wake-Walker – Set and Costume Design Anna Jones

Cast Brenden Gunnell, Ivana Rusko, Robert Bork, Ks Dalia Schachter, Tinka Pypker, Alina König Rannenberg, Martin Koch, Lucas Singer, Adriana Bastidas-Gamboa, John Heuzenroeder, Wolfgang Stefan Schwaiger, Christoph Seidl

NOVEMBER 5

L'ELISIR D'AMORE

Music by Gaetano Donizetti – Libretto by Felice Romani

Conductor Matteo Beltrami/Arne Willimczik – Director Damino Michieletto – Set Design Paolo Fantin – Costume Design Silvia Aymonino

Cast Kathrin Zukowski/Enkeleda Kamani, Dmitry Ivanchev/Matteo Roma, Insik Choi/Wolfgang Stefan Schwaiger, Omar Montanari/Pablo Ruiz, Maya Gour/Regina Richter

NOVEMBER 17, 20, 24, 26, 28, 30 – DECEMBER 4, 6, 8, 12

Program

ORLANDO

Music by Georg Friedrich Handel – Libretto by Carlo Sigismondo Capeche

Conductor Ruben Dubrovsky – Director Rafael R. Villalobos – Set Design Emanuele Sinisi – Costume Design Rafael R. Villalobos – New Production

Cast Xavier Sabata, Kathrin Zukowski, Adriana Bastidas-Gamboa, Giulia Montanari/Alina König Rannenberg, Gianluca Buratto, Fernando Aguado, Sören Leupold, Andreas Nachtsheim

DECEMBER 1, 5, 7, 11, 13, 18, 21, 23, 26, 28, 30 – JANUARY 3, 5, 9, 12

NABUCCO

Music by Giuseppe Verdi – Libretto by Temistocle Solera
Conductor Sesto Quatrini/Giulio Cilona – Director and set design Ben Baur – Costume Design Julia Berndt – New Production

Cast Ernesto Petti/Stefano Meo, Young Woo Kim/Vasyly solodkyy, Evgeny Stavinsky/Karl-Heinz Lehner, Marta Morbidoni/Trine Müller, Aya Wakazono/Adriana Bastidas-Gamboa, Lucas Singer/Christoph Seidl, John Heuzenroeder/Armando Elizondo, Claudia Rohrbach

DECEMBER 3

DIE LUSTIGE WITWE

Music by Franz Lehár – Libretto by Victor Léon and Leo Stein
Conductor Andrea Sanguineti/Arne Willimczik – Director Bernd Mottl – Set Design Friedrich Eggert – Costume Design Alfred Mayerhofer

Cast Ralf Lukas, Rebecca Nelsen/Claudia Rohrbach, Adrian Erod/KS Miljenko Turk/Marek Reichert/Iurii Samolov, Elissa Huber, Maximilian Mayer/Dmitry Ivanchev, Ralph Morgenstern, John Heuzenroeder, Timothy Oliver/Martin Koch, Artjom Korotkov, Brigitta Ambs, Zenon Iwan, Mariola Mainka, Nicolas Boulanger/Lasha Ziwziwadze, Kristi Anna ISet design/Tanja Baumgart, James Michel Atkins, Natalia Bulatova, Gio Buttacavoli, Emma Kate Nelson, Jaime Lee Rodney, Daniil Sschmidt, Luca Villa, Ann-Kathrin Wurche

DECEMBER 17

HANSEL UND GRETEL

Music by Engelbert Humperdinck – Libretto by Adelheid Wette
Conductor François-Xavier Roth/Arne Willimczik/Harry Ogg – Director Béatrice Lachaussée – Set and Costume Design Dominique Wiesbauer

Cast Insik Choi/KS Miljenko Turk/Oliver Zwarg, Adriana Bastidas-Gamboa, Maya Gour/Ruth Hade, Kathrin Zukowski/Maria Koroleva, KS Dalia Schaechter, Maike Raschke/Alina König Rannenberg

DECEMBER 22, 25, 27, 29, 31 – JANUARY 2, 4, 8, 10, 15

LA BOHÈME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Giuseppe Finzi/Mino Marani – Director Michael Hampe – Set and Costume Design German Droghetti – New Production

Cast Arthur Espiritu, Insik Choi/KS Miljenko Turk, Wolfgang Stefan Schwaiger, Lucas Singer/Christoph Seidl/William Socolof, Federica Guida/Emily Hindrichs, Magdalena Hinterdobler/Angela Nisi, Christoph Seidl/Lucas Singer, Rhydian Jenkins

JANUARY 18

DIE SOLDATEN

Music and Libretto by Bernd Alois Zimmermann

Conductor François-Xavier Roth – Director Calixto Bieito

Cast Tomas Tomasson, Emily Hindrichs, Judith Thielsen, Kismara Pezzati, Nikolay Borchev, Alexandra Ionis, Lucas Singer, Martin Koch, John Heusenroeder, Oliver Zwarg, KS Miljenko Turk, Wolfgang Stefan Schwaiger, Young Woo Kim, Art Jom Korotkovm Yongseung Song, Laura Aikin, Alexander Kaimbacher, Alexander Fedin, Jan Rusko, Frederik Schauhoff, Heiko Kopke, Carsten Mainz, Anthony Sandle

FEBRUARY 17

IDOMENEO

Music by Wolfgang Amadeus Mozart – Libretto by Giambattista Varesco

Conductor Ruben Dubrovsky – Director Floris Visser – Set Design Frank Philipp Schlossmann – Costume Design Gideon Davey

Cast Sebastian Kohlhepp/Dmitry Ivanchev/Jeremy Ovenden, Anna Lucia Richter/Annalisa Stroppa, Kathrin Zukowski/Judith Van Wanroij, Ana Maria Labin/Emily Hindrichs, Anicio Zorzi Giustiniani, John Heuzenroeder, Lucas Singer

MARCH 3

FAUST

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré

Conductor François-Xavier Roth – Director Johannes Erath – Set and Costume Design Herbert Muraier

Cast John Heuzenroeder, Young Woo Kim, Nicolas Testé, Emily Hindrichs/Anne-Catherine Gillet, KS Miljenko Turk, Maya Gour, Lucas Singer, Regina Richter, Nicolas Boulanger

MARCH 9, 12, 14, 16, 20, 22, 26, 28 – APRIL 6

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Tomas Netopil – Director Cecilia Logorio – Set Design Gregorio Zurla – Costume Design Vera Pierantoni Giua – New Production

Cast Seth Carico, Kathrin Zukowski/Emily Hindrichs, Dmitry Ivanchev, Karl-Heinz Lehner/Christoph Seidl, Valentina Mastrangelo/Judith Van Wanroij, Adrian Sampetean, Wolfgang Stefan Schwaiger/William Socolof, Giulia Montanari/Maria Koroleva

MARCH 23, 27, 29 – APRIL 1, 3, 5, 10, 11, 13

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovic Halevy
Conductor Andres Orozco-Estrada/Enrico Delamboy – Director Lydia Steier – Set Design Momme Hinrichs – Costume Design Gianluca Falaschi – New Production
Cast Adriana Bastidas- Gamboa, Youn Woo Kim, Jessica Muirhead/Ivana Rusko, Insik Choi, Christoph Seidl, Lucas Singer, Nicolas Boulanger, Kevin Moreno, Alina Konig Rannenber, Maria Koroleva, Regina Richter/Tina Drole/ Johanna Thomson, KS Miljenko Turk, John Heuzenroeder/ Armando Elizondo

MARCH 24

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Giuseppe Finzi – Director Thilo Reiherdt – Set Design Paul Zoller – Costume Design Ulli Kremer
Cast Aurelia Florian/Cristiana Oliveira, Aldo Di Toro/Young Woo Kim, Jordan Shanahan, Lucas Singer/William Socolof, Christoph Seidl/Michael Mrosek, Martin Koch, David Howes, Boris Djuric, Tinka Pypker

APRIL 14

UN BALLO IN MASCHERA

Music by Giuseppe Verdi – Libretto by Antonio Somma
Conductor Giuliano Carella – Director Jan Philipp Gloger – Set Design Ben Baur – Costume Design Sibylle Wallum
Cast Gaston Rivero, Simone Del Savio, Astrik Khanamiryan, Agostina Smimmero, Hila Fahima/Enkeleda Kamani, Wolfgang Stefan Schwaiger, Christoph Seidl, Luca Singer/William Socolof, Michael Terada, Zenon Iwan, Benedikt Lucks, Pia Mobus, Katja Silber, Helena Spieker Castillo, Joshua Stock, Tobias Zell

APRIL 26, 30 – MAY 2, 4, 10, 15, 17, 22, 25

LE ROSSIGNOL

Music by Maurice Ravel – Libretto by Maurice Ravel and Stepan Mitussow

LES MAMELLES DE TIRESIAS

Music by Francis Poulenc – Libretto by Guillaume Apollinaire
Director Olivier Py – Set and Costume Design Pierre-andré Weitz – New Production
Cast (Le Rossignol) Giulia Montanari, Regina Richter, Dmitry Ivanchey, KS Miljenko Turk, Insik Choi, Tina Drole, William Socolof, John Heuzenroeder; (Les Mamelles des Tiresias) Giulia Montanari, Insik Choi, KS Miljenko Turk, Dmitry Ivanchey, John Heuzenroeder, Regina Richter, Tina Drole, William Socolof

MAY 5

L'INCONORANAZIONE DI POPPEA

Music by Claudio Monteverdi – Libretto by Francesco BuSet designllo

Conductor George Petrou/Alessandro Quarta/Bradley Wood – Director Ted Huffman – Set Design Johannes Schutz – Costume Design Astrid Klein

Interpreti Elsa Benoit/Tamara Banjesiv, Jake arditti/Nicolò Balducci, Adriana Bastidas-Gamboa, Paul-Antoine Benos-Djian/Alberto Miguelez Rouco, Christoph Seidl/Lucas Singer, John Heuzenroeder, Maria Koroleva/Carlotta Colomb, Camille Poul/Maria Koroleva, Laurence Kilsby, Armando Elizondo, William Socolof, Iason Ioannou, Chiara Granata

MAY 11, 16, 18, 23, 27, 29 – JUNE 1, 4

EINE FRAU VON FORMAT

Music by Michael Krasznay-Krausz – Libretto by Rudolph Schander and Ernst Welisch
Conductor Adam Benzwi – Director Christian von Gotz – Set Design Dieter Richter – Costume Design Sarah Mittenbuhler – New Production
Cast Annette Dasch, Wolfgang Stefan Schwaiger, Claudia Rohrbach, KS Dalia Schaechter, Tobias Hieronimi, Richard Glockner, Markus John, Kathrin Zukowski, Martin Koch

MAY 18, 19, 25, 28, 31

LA PASSIONE DI SIMONE

Music by Kaija Saariaho – Libretto by Amin Maalouf
Conductor Christian Karlsen – Director Friederike Blum – Set and Costume Design Lise Kruse – New Production
Cast Lavinia Dames, Maria Koroleva, Alina Konig Rannenber, Tina Drole, Johanna Thomsen, Rhydian Jenkins, Armando Elizondo, William Socolof, Christoph Seidl

MAY 24, 28, 30 – JUNE 3, 8, 15, 19, 22, 28 – JULY 11

MARIA DE BUENOS AIRES

Music by Astor Piazzolla – Libretto by Horacio Ferrer
Conductor Natallia Salinas – Director Teresa Rotemberg – Costume Design Tanja Liebermann – New Production
Cast Adriana Bastidas-Gamboa, German Enrique Alcantara, Tatiana Saphir

JUNE 9

LES PECHEURS DE PERLES

Music by Georges Bizet – Libretto by Michel Carré and Eugène Cormon
Conductor Nicholas Carte – Concert version
Cast Sara Blanch, Anthony Leon, Insik Choi, Christoph Seidl/ Lucas Singer,

JUNE 16

INES

Music by Ondrej Adámek – Libretto by Katharina Schmidt
Conductor Ondrej Adamek – Director Katharina Schmitt – Set and Costume Design Patricia Talacko
Cast Hagen Matzeit, Kathrin Zukowski, Tara Khozein, Alina Konig Rannenber, Olga Siemenczuk, Ks Dalia Schaechter, David Howes, George Zwiziwadze, Lasha Ziwiwadze, Meiyan Han, Boris Djuric

Program

JULY 5, 8, 10, 12

GIULIO CESARE IN EGITTO

Music by Georg Friedrich Handel – Libretto by Nicola Francesco Haym

Conductor Ruben Dubrovsky – Director Vincent Boussard – Set Design Frank Philipp Schlossmann – Costume Design Chrisian Lacroix – New Production

Cast Sonja Runje, Kathrin Zukowski/Giulia Montanari, Adriana Bastidas-Gamboa, Anna Lucia Richter, Sonia Prina, Matthias Hoffmann, Regina Richter/Tina Drole, William Socolof

COPENHAGEN

Det Kongelige Teater / Royal Danish Opera

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SEPTEMBER 8, 11, 14, 17 – OCTOBER 1, 4, 9, 15, 19

DON CARLOS

Music by Giuseppe Verdi – Libretto by Joseph Méry and Camille du Locle
Director Jordan de Souza – Director Davide Livermore – Set Design Gio Forma – Costume Design Mariana Fracasso
Cast Stephen Milling, Goderdzi Janelidze, Matthew White, Anthony Ciaramitano, Gihoon Kim, Jens Sondergaard, Roberto Scandiuzzi

OCTOBER 6, 8, 13, 18, 23, 26, 29 – NOVEMBER 2, 10, 15, 17

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto d Lorenzo da Ponte

Conductor Nicholas McGegan/Nick Fletcher – Director Anne Barslev – Set Design Rikke Juellund – Costume Design Astrid Lynge Ottosen

Cast Theodore Platt, Sofie Elkjaer Jensen, Clara Cecilie Thomson, Henning von Schulman, Nina van Essen, Cecilia Lund Tomter

OCTOBER 20, 22, 25, 27 – NOVEMBER 1, 3, 7, 9

IL TRITICO

Music by Giacomo Puccini

Conductor Marie Jacquot/Dominik Beykirch – Director Marcin Lakomicki – Set Design Paolo Fantin

Cast Hanne Fischer, Johanne Bock, Sine Bundgaard, Niels Jorgen Riis, Gert Henning-Jensen, Jacob Skov Andersen

NOVEMBER 3, 4

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

NOVEMBER 19, 20, 21, 22, 23, 24, 26, 27, 28, 29 – DECEMBER

1, 3, 4, 5, 6, 7, 8, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22 – JANUARY 4, 5, 8, 9, 10, 11, 12

BILLY ELLIOT THE MUSICAL

Music by Heinrich Christensen – Libretto by Marie Degener Troelsen

Conductor Joakim Hallin/Robert Houssart – Coreografo Miles Hoare – Set Design Benjamin la Cour – Costume Design Helle Damgard

Cast Lukas Toya, Mads Romer Brolin-Tani, Annette Heick, Anne Marie Helger, Alban Lendorf, Morten Lindemann Olsen

JANUARY 16, 19, 21, 24 – FEBRUARY 1, 5, 8

MARIA STUARDA

Music by Gaetano Donizetti – Libretto by Giuseppe Bardari
Conductor Paolo Arrivabeni – Director Mariame Clement – Set and Costume Design Julia Hansen

Cast Elisabeth Jansson, Gisela Stille, Johanne Bock, Galeano Salas, Theodore Platt, Henning von Schulman

FEBRUARY 7, 9, 18, 21, 23, 28 – MARCH 2, 6, 22, 27, 29 – APRIL 1, 4, 8

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Matteo Beltrami – Director Martin Lyngbo – Set and Costume Design Rikke Juellund

Cast Sunnyboy Dladia/Liam Bonthron, Morten Straugaard/Tiziano Bracci, Patricia Nolz/Valerie Eickoff, Theodore Platt

MARCH 16, 23, 30 – APRIL 6, 13, 16, 23, 27

DIE MEISTERSINGER VON NURNBERG

Music and Libretto by Richard Wagner

Conductor Axel Kober/Jendrik Springer – Director and Costume Design Laurent Pelly – Set Design Caroline Ginet – Costume Design Laurent

Cast Johan Reuter, Jens-Erik Aasbo, Tom Erik Lie, Sofie Elkjaer Jensen, Jens Sondergaard, Jens Christian Tvilum

MAY 4, 6, 8, 10, 13

GRISELDA

Music by Antonio Vivaldi – Libretto by Apostolo Zeno and Carlo Goldoni

Conductor Lars Ulrik Mortensen – Director Béatrice Lachaussee – Set Design Amber Vandenhoeck – Costume Design Anja Vang Kragh

Cast Terrence Chin-Loy, Noa Beinart, Mari Eriksmoen, Christopher Lowrey, Marlene Metzger, Ray Chenez

MAY 21, 23, 31 – JUNE 6

ASLE OG ALIDA

Music by Bent Sørensen – Libretto by Jon Fosse

Conductor Elvind Gullberg Jensen – Director Sofia Adrian Jupither – Set Design Erlend Birkeland – Costume Design Maria Geber

Cast Louise McClelland Jacobsen, Johannes Weisser, Kari Dahl Nielsen, Elvind Gullberg Jensen

JULY 11, 12, 13, 16, 17, 18, 19, 20, 23, 24, 25, 26, 27, 30, 31 –
AUGUST 1, 2, 3, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17

MOULIN ROUGE THE MUSICAL

Musical by Justin Levine – Libretto by John Logan
Director Anders Albien – Set Design Takis – Costume Design
Astrid Lyngø Ottosen – Coreografie Anja Gaardbo, Jenny
Widegren, Xain Odenstal, Kirsty McDonald
Cast Silas Holst, Sara Viktoria Bjerregaard, Rasmus Bjerg, Pelle
Emil Hebsgaard, Laus Haybye, Stanley Bakar

DETROIT

Detroit Opera House

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OCTOBER 19, 25, 27

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Roberto Kalb – Director Francesca Zambello
Cast Emily Pogorelc, Galcano Salas, Rod Gilfry, Jonathan
Lasch, Kendra Faith Beasley, River Guard, Cole Bellamy,
Cameron J. Rolling, Brianna Robinson

FEBRUARY 22, 28 – MARCH 2

RINALDO

Music by Georg Frideric Handel – Libretto by Giacomo Rossi
Conductor Roberto Kalb – Director Louisa Proske – Set Design
Matt Saunders
Cast Anthony Roth Costanzo, Elena Villalon, Nicole Heaston,
Kyle Sanchez Tingzon, Jusung Gabriel Park, Nicholas Kelliher

APRIL 5, 11, 13

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte
Conductor Corrina Niemeyer – Director Uval Sharon
Cast Amina Edris, Sun-Ly Pierce, Ann Toomey, Joshua Blue,
Thomas Lehman, Edward Parks

MAY 10, 16, 18

THE CENTRAL PARK FIVE

Music by Anthony Davis – Libretto by Richard Wesley
Conductor Anthony Parnter – Director Natari Garrett
Cast Chaz'men Williams-Ali, Nathan Granner, Markel Reed,
Justin Hopkins, Todd Strange, Brianna J. Robinson

DRESDEN

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AUGUST 29 – SEPTEMBER 1, 20

DIE FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor Axel Kober – Director Florentine Klepper – Set
Design Martina Segna – Costume Design Anna Sofie Tuma
Cast Michael Volle, Jennifer Holloway, Georg Zeppenfeld,
Christa Mayer, Tomislav Muzek, Mario Lerchenberger,

AUGUST 30 – SEPTEMBER 19, 29

BENVENUTO CELLINI

Music by Hector Berlioz – Libretto by Léon de Wailly and
Auguste Barbier
Conductor Giampaolo Bisanti – Director Barbora Horakova
Joly – Set Design Aida Leonor Guardia – Costume Design Eva
Butzkies
Cast Anton Rositskiy, ante Jerkunica, Jerome Boutillier, Tillman
Ronnebeck, Aaron Pegram, Vladyslav Buyalskiy, Jurgen Muller,
Matthias Henneberg, Tuuli Takala, Stepanka Pucalkova, Anton
Beliaev

SEPTEMBER 3, 5, 8, 27 – MARCH 20, 22

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte
Conductor Andrés Oro-zco-Estrada – Director Johannes Erath –
Set Design Katrin Connan – Costume Design Birgit Wentsch
Cast Danylo Mtvienko, Elena Gorshunova, Elsa Benoit, Neven
Crnic, Cecilia Molinari, Michal Doron, Ildebrando D'Arcangelo,
Simeon Esper, Rosalia Cid, Gerald Hupach, Anton Beliaev,
Beate Aspitz, Katharina Flade, Barbara Leo, Heike Liebmann

SEPTEMBER 4, 7, 15, 21

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Daniele Squeo – Director Grischa Asagaroff – Set
and Costume Design Luigi Perego
Cast Jonah Hoskins, Misha Kiria, Valerie Eickhoff, Joshua
Hopkins, Aleksei Kulagin, Gerritt Illenberger, Roxana Incontrera,
Gerald Hupach

SEPTEMBER 613, 22 – OCTOBER 4 – NOVEMBER 15, 17

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel
Schikaneder
Conductor Giulio Cilona – Director Josef E. Koeplinger – Set
Design Walter Vogelweider – Costume Design Dagmar Morell
Cast Georg Zeppenfeld, Julia Sitkovetsky, Victoria Randem,
James Ley, Michael Nagl, Ann-Kathrin Niemczyk, Dominika
Skrabalova, Michael doron, Timothy Oliver, Markus Marquardt,
Anton Beliaev, Aaron Pegram, Jurgen Muller, Matthias

Program

Henneberg

SEPTEMBER 28 – OCTOBER 1, 10, 13, 18, 24

MEFISTOFELE

Music and Libretto by Arrigo Boito

Conductor Andrea Battistoni – Director Eva-Maria Hockmayr
– Set Design Momme Hinrichs – Costume Design Julia Rosler –
New Production

Cast Krzysztof Baczyk, Pavol Breslik, Marjuskka Tepponen,
Martina Gedeck

OCTOBER 2, 5, 11, 19

OTELLO

Music by Giuseppe Verdi – Libretto by Arrigo Boito

Conductor Timur Zangiev – Director Vincent Boussard – Set
Design Vincent Lemaire – Costume Design Christian Lacroix

Cast Gregory Kunde, Alexey Markov, Polina Pastirchak, Granit
Musliu, Simeon Esper, Alexandros Stavrakakis, Martin-Jan
Nijhof, Michal Doron, Anton Beliaev, Yamile Anaïd Navarro Luna

OCTOBER 2, 5, 8, 9, 14, 15

WOYZECK

Musical by Robert Wilson – Tom Waits – Kathleen Brennan

Conductor Max Renne – Director Manfred Weiss – Set and
Costume Design Timo Dentler – Coreografie Natalie Holton

Cast Martin Gerke, Franziska Schuster, Christian Venzke,
Bettina Weichert, Til Ormeloh

OCTOBER 3, 9, 12, 17, 26

FIDELIO

Music by Ludwig van Beethoven – Libretto by Joseph

Sonnleithner and Georg Fridrich Treitschke

Conductor David Afkham – Director Christine Mielitz – Set and
Costume Design Peter Heilein

Cast David Butt Philip, Markus Marquardt, Marlis Petersen,
Jasmin Delfs, Georg Zeppenfeld, Mario Lerchenberger, Neven
Crnic, Jorg Reissmann, Holger Steinert

OCTOBER 20 – DECEMBER 19 – MARCH 1 – MAY 17, 24

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica

Conductor Antonello Allemandi – Director Christine Mielitz – Set
and Costume Design Peter Heilein

Cast Marjuskka Tepponen, Slavka Zamecnikova, Tomislav
Muzek Danylo Mtvienko, Gerritt Illenberger, Aleksei Kulagin,
Hans-Joachim Ketelsen, Bernd Zettisch, Jun-Seok Bang,
Frank Blumel, Norbert Klesse, Holger Steinert, Andreas Heinze,
Michael Auenmuller,

NOVEMBER 1, 4, 8, 21, 24 – DECEMBER 4, 9

INTERMEZZO

Music and Libretto by Richard Strauss

Conductor Patrick Hahn – Director Axel Ranish – Set Design
Saskia Wunsch – Costume Design Alfred Mayerhofer – New

Production

Cast Maria Bengtsson, Christoph Pohl, Ute Selbig, James Ley,
Jurgen Muller

NOVEMBER 2, 6, 10

SALOME

Music by Richard Strauss – Libretto by Hedwig Lachmann

Conductor Juraj Valcuha – Director Michael Schulz – Set Design
Dirck Becker – Costume Design Renée Listerdal

Cast Gerhard Siegel, Evelyn Herltzius, Amana Majeski, Markus
Marquardt, Mario Lerchenberger, Valerie Eickhoff, Aaron
Pegram, Timothy Oliver, Simeon Esper, Gerald Hupach, Padraic
Rowan, Neven Crnic, Jongwoo Hong, Andrew Harris, Gerritt
Illenberger, Rosalia Cid

NOVEMBER 9, 14, 16, 20, 23, 29

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave

Conductor Marta Gardolinska – Director Barbora Horakova
Joly – Set Design Eva-Maria van Acker – Costume Design

Annemarie Bulla

Cast Tuuli Takala, Piotr Buszewski, James Rutherford, Nicole
Chirka, Simeon Esper, Csaba Sandor, Vladyslav Buyalskiv,
Martin-Jan Nijhof, Fernanda Allande, Frank Blumel, Ingolf
Stollberg da Silva, Wooram Lim, Reinhold Schreyer, Morlock,
Alexander Fodisch, Holger Steinert

DECEMBER 7, 11, 15, 18, 20 – JANUARY 2, 3,

L'AMORE DELLE TRE MELARANCE

Music and Libretto by Sergej Prokofjew

Conductor Erik Nielsen – Director Evgeny Titov – Set Design
Wolfgang Menardi – Costume Design Emma Ryott – New

Production

Cast Georg Zeppenfeld, Mauro Peter, Nadezhda Karyazina,
Aaron Pegram, Flurina Stucki

DECEMBER 10, 13, 22, 22M, 26M, 26

HANSEL UND GRETEL

Music by Engelbert Humperdink – Libretto by Adelheid Wette

Conductor John Fiore – Director Katharina Thalbach – Set and
Costume Design Ezio Toffolutti

Cast Nicole Chirka, Christina
Gansch, Markus Marquardt, Christa Mayer, Evelyn Herltzius,
Sofia Zayenko

DECEMBER 19, 21, 27, 28 – JANUARY 2, 4, 7,

ANDERE DIE WELT!

Music by Pedro Beriso – Libretto by Mart van Berckel

Conductor Pedro Beriso – Director Mart van Berckel – Set
Design Vera Sehorst – Costume Design Rosa Schutendorff –
New Production

Cast Magdalena Lucjan, Fernanda Allande, Anton Beliaev,
Vladyslav Buyalskiv, Amara van der Elst

DECEMBER 31 – JANUARY 1, 4, 10, 17

DIE FLIEDERMAUS

Musica d Johann Strauss – Libretto by Carl Haffner and Richard Genée

Conductor Markus Merkel – Director Gunter Kramer – Set

Design Gisbert Jakel – Costume Design Falk Bauer

Cast Christoph Pohl, Flurina Stucki, Mario Lerchenberger, Josy Santos, Jasmin Delfs, Rafael Fingerlos, Matthias Henneberg, Gerald Hupach, Cornelia Butz, Gungula Rosenkraz, Wolfgang Stumph

JANUARY 16, 18, 20, 21, 23, 28

THE TOXIC AVENGER

Musical by David Bryan and Joe DiPietro

Conductor Alexander Hoetzinger – Director Manfred Weiss – Set and Costume Design Timo Dentler and Okarina Peter – Coreografie Natalie Holton

Cast Lukas Witzel, Lara Hofmann, Anna Overbeck, Maren Somberg, Markus Stork

FEBRUARY 15 19, 21, 28

DER FREISCHUTZ

Music by Carl Maria von Weber – Libretto by Friedrich Kind

Conductor Georg Fritzsche – Director Axel Kohler – Set Design Arne Walther – Costume Design Katharina Weizenborn

Cast Markus Butter, Tilmann Ronebeck, Golda Schultz, Mirjam Mesak, Ante Jerkunica, Maximilian Schmitt, Alexandros Stavrakakis, Anton Beliaev, Gabrele Berke, Maria Eberth, Rahel Haar, Christiane Neumann, Jana Hohlfeld, Uta Siefmund, Cornelia Butz, Heike Liebmann

FEBRUARY 16, 22, 23 – MARCH 9, 19

DAS KIND UND DER ZAUBERSPUK

Music by Maurice Ravel

Conductor Elias Grandy – Director James Bonas – Set and Costume Design Thibault Vancraenenbroeck

Cast Nicole Chirka, Michal Doron, Magdalena Lucjan, Jasmin Delfs

FEBRUARY 22, 27 – MARCH 2, 7, 16

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Paolo Arrivabeni – Director Amon Miyamoto – Set Design Boris Kudlicka – Costume Design Kenzo Takada

Cast Marjukka Tepponen, Christa Mayer, Dominika Muzek, Neven Crnic, Aaron Pegram, Sebastian Wartig, Oleksandr Pushniak, Gerrit Illenberger, Alexander Ritter, Friedrich Darge, Juan Carlos Navarro, Sie Hun Park, Heike Liebmann, Christiane Neumann, Rahel Haar, Min Kyoung Kwon, Anna Sschubert

MARCH 15, 19, 23, 26, 31 – APRIL 4, 11

INNOCENCE

Music by Katja Saariaho

Conductor Maxime Pascal – Director Lorenzo Fioroni – Set Design Paul Zoller – Costume Design annette Braun – New Production

Cast Paula Murrihy, Rosalia Cid, Anu Komsu, Mario Lerchenberger, Markus Butter

MARCH 30 – APRIL 3, 6

LOHENGRIN

Music and Libretto by Richard Wagner

Conductor Sebastian Weigle – Director Christine Mielitz – Set and Costume Design Peter Heilein

Cast Georg Zeppenfeld, Pavol Breslik, Johanni van Oostrum, Martkus Marquardt, Anja Kampe, Birger Radde, Jongwoo Hong, Mario Lerchenberger, Vladyslav Buyalskiv, Tilmann Ronnebeck

APRIL 5, 10, 12, 18, 21 – MAY 1

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Marco Armiliato – Director Johannes Schaf, Set Design Christof Cremer – Costume Design Petra Reinhardt

Cast Maria Agresta, Joseph Calleja, Erwin Schrott, Aleksei Kulagin, Magnus Piontek, Aaron Pegram, Vladyslav Buyalskiv, Mateusz Hoedt

APRIL 20, 25, 29 – MAY 4, 8

LUCIA DI LAMMERMOOR

Music by Gaetano Donizetti – Libretto by Salvatore Cammarano

Conductor Roberto Rizzi – Director Dietrich W. Hilsdorf – Set Design Johannes Leiacker – Costume Design Gesine Vollm

Cast Neven Crnic, Pretty Yende, Bekhzod Davronov, James Lev, Peter Kellner, Sabine Brohm, Simeon Esper

MAY 3, 6, 9, 16, 25, 29 – JUNE 4, 8,

ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré

Conductor Robert Jindra – Director Barbara Wysocka – Scne Barbara Hanicka – Costume Design Julia Kornacka – New Production

Cast Tuuli Takala, Oleksandr Pushniak, Liparit Avetisyan, Valerie Eickhoff, Danylo Matviienko, Georg Zeppenfeld

MAY 11, 15, 18

CANDIDE

Music by Leonard Bernstein – Libretto by Lillian Hellman and Huhh Wheeler

Conductor Karen Kamensek – Concert version

New Production Cast Jan Josef Liefers, David Butt Philp, Erin Morley, Tichina Vaughn, Christoph Pohl

JUNE 1, 3, 13, 20, 25, 29 – JULY 2

SAUL

Music by Georg Friedrich Handel – Libretto by Charles Jennens

Conductor Leo Hussain – Director Claus Guth – Set and Costume Design Christian Schmidt – New Production

Cast Florian Boesch, Jake Arditti, Jasmin Delfs, Mary Bevan,

Program

James Ley

JUNE 7, 14, 22

TURANDOT

Music by Giacomo Puccini – Libretto by Giuseppe Adami and Renato Simoni

Conductor Alejo Perez – Director Marie-Eve Signeyrole – Set Design Fabien Teigné – Costume Design Yashi
Cast Elisabeth Teige, Jurgen Muller, Aleksei Kulagin, Yonghoon Lee, Elbenita Kajtazi, Alessio Arduini, Simeon Esper, Aaron Pegram, Vladyslav Buyalskiv, Petra Havànková, Maria König, Gundula Rosenkranz, Anna Sax-Palimina, Frank Blumel, Hyunkwang Jo

JUNE 13, 14, 17, 18, 19, 22, 24, 25,

HUMANOID

Music by Leonard Evers
Conductor Chloé Dufresne – Director Lars Marcel Braun – Set Design Victor Labarthe d'Arnoux – Costume Design Selina Tholl – New Production
Cast Sofia Savenko, Dominika Skabalova, Johannes Wieners, Jongwoo Hong, Gerritt Illinberger, Andreas Scheibner

JULY 3, 5, 9, 11

EUGENE ONEGIN

Musica di Piotr I. Tchaikowsky – Libretto by Kostantin S. Schilowsky and Piotr Tchaikovsky
Conductor Oksana Lyniv – Director Markus Bothe – Set Design Robert Schweer – Costume Design Esther Geremus
Cast Sabine Brohm, Marjukka Tepponen – Nicole Chirka, Michal Doron, Thomas Atkins, Danylo Matvienko, Aaron Pegram, Tareq Nazmi, Martin-Jan Nijof, Reinhold Schreyer-Morlock, Martin Schubert, Jun-Seok Bang, Frank Blumel

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SEPTEMBER 8, 11, 15, 18, 21, 27 – OCTOBER 10

HERCULES

Music by Georg Friedrich Handel – Libretto by Thomas Broughton
Conductor Laurence Cummings – Director Barrie Kosky – Set and Costume Design Katrin Lea Tag
Cast Anthony Robin Schneider, Paula Murrihy, Michale Porter, Giulia Semenzato, Kelsey Lauritano, Sakhiwe Mkosana

SEPTEMBER 22, 28 – OCTOBER 5, 12, 19, 25 – NOVEMBER 2

DER PRINZ VON HOMBURG

Music by Hans Werner Henze – Libretto by Ingeborg Bachmann
Conductor Takeshi Moriuchi – Director Jens-Daniel Herzog – Set and Costume Design Johannes Sschutz – New Production
Cast Domen Krizaj, Yves Salens, Magdalena Hinterdobler, Magnus Dietrich, Annette Schonmuller, çlain MacNei, Sebastian Gever, Andrew Kim, Bozidar Smiljanic, Alfred Reiter, Juanita Lascarro, Cecelia Hall, Judita Nagyova, Istvan Balota, Leon Tchakaschow

SEPTEMBER 29 – OCTOBER 3, 11, 20, 26

LADY MACBETH VON MZENSK

Music by Dmitri D. Schostakowitsch – Libretto by Schostakowitsch and Nikolai S. Ieskow
Conductor Thomas Guggeis – Director Anselm Weber – Set and Costume Design Kaspar Glarner
Cast Aile Asszonyi, Dmitry Golovnin, Andreas Bauer Kanabas, Gerard Schneider, Peter Marsch, Zanda Svede, Changdai Park, Iain MacNeil, Dietrich Volle, Anna Nekhames, Mikolaj Trabka, Erik van Heyningen, Theo Lebow, Michael McCown, Kudaibergen Abildin, Barbara Zechmeister, Alexey Egorov, Yongchul Lim

OCTOBER 4, 6, 13, 18, 27 – NOVEMBER 1, 8

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Giuseppe Mentuccia – Director Hendrik Mueller – Set Design Rifail Ajdarpasc – Costume Design Katharina Weissenborn
Cast Franco Vassallo, Kseniia Proshina, Martin Mitterrutzner, Kihwan Sim, Katharina Magiera, Karolina Makula, Erik van Heyningen, Michael McCown, Sakhiwe Mkosana, Helene Feldbauer

NOVEMBER 3 – 7, 9, 15, 17, 23, 28

LULU

Music and Libretto by Alban Berg
Conductor Thomas Guggeis – Director Nadja Loschky – Set Design Katharina Schlipf – Costume Design Irina Spreckelmeyer – New Production
Cast Brenda Rae, Simon Neal, AJ Glueckert, Claudia Mahnke, Theo Lebow, Kihwan Sim, Alfred Reiter, Bianca Andrew, Michael Porter, Bozidar Smiljanic, Erik van Heyningen, Anna Nekhames, Katharina Magiera, Cecelia Hall
NOVEMBER 10, 12, 14, 16, 20, 22, 25, 27

PARTENOPE

Music by Georg Friderich Handel – Libretto by Silvio Stampiglia
Conductor George Petrou – Director Julia Burbach – Set Design Herbert Barz-Murauer – Costume Design Raphaela Rose – New Production
Cast Jessica Niles, Kelsey Lauritano, Iurii Iushkevich, Claudia Ribas, Magnus Dietrich, Jarrett Porter

NOVEMBER 10, 16, 22, 24 – DECEMBER 8, 15, 20

AIDA

Music by Giuseppe Verdi – Libretto by Antonio Ghislanzoni
Conductor Julia Jones – Director Lydia Steier – Set Design
Katharina Schlipf – Costume Design Siegfried Zoller
Cast Christina Nilsson, Young Woo Kim/Stefano La Colla,
Silvia Beltrami, Andrea Bauer Kanabas, Iain McNeil/Nicholas
Brownlee, Simon Lim, Kudaibergen Abildin, Idil Kutay/Julila
Stuart

DECEMBER 1, 5, 7, 18, 22, 29 – JANUARY 1, 4, 12, 17 –
FEBRUARY 1

MACBETH

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Thomas Guggeis – Director R.B. Schlather – Set
Design Etienne Pluss – Costume Design Doey Luthi – New
Production

Cast Nicholas Brownlee/Domen Krizaj, Kihwan Sim/Andreas
Bauer Kanabas, Tamara Wilson, Matteo Lippi, Karolina
Bengtsson/Caterina Marchesini, Kudaibergen Abildin, Erik van
Heyningen

DECEMBER 6, 12, 14, 19, 23, 25

DIE NACHT VOR WEIHNACHTEN

Music by Nikolai A. Rimski Korsakow – Libretto by Rimski
Korsakow and Nikolai W. Gogol
Conductor Takeshi Moriuchi – Director Cristof Loy – Set Design
Johannes Leiacker – Costume Design Ursula Renzenbrink
Cast Georgy Vasiliev, Monika Buczkowska, Enkelejda Shkosa,
Inho Jeong, Andrei Popov, Changdai Park, Sebastian Geyer,
Peter Marsh, Bianca Andrew, Thomas Faulkner, Barbara
Zechmeister

DECEMBER 13, 21, 26, 28, 31 – JANUARY 9

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte
Conductor Alden Gatt – Director Tilmann Koehler – Set Design
Karoly Risz – Costume Design Susanne Uhl
Cast Kihwan Sim, Elena Villalòn, Mikolaj Trabka, Nombulelo
Yende, Kelsey Lauritano, Judita Nagyová, Thomas Faulkner,
Michael McCown, Karolina Bengtsson, Franz Mayer

JANUARY 5, 11, 19, 25, 31

RODELINDA

Music by Georg Friedrich Handel – Libretto by Nicola Francesco
Haym
Conductor Simone Di Felice – Director Claus Guth – Set and
Costume Design Christian Schmidt
Cast Elena Villalòn, Lawrence Zazzo, Josh Lovell, Zanda Svede,
Iurii Iushkevich, Bozidar Smiljanic

JANUARY 10, 18, 26 – FEBRUARY 6, 9, 14

MASKERADE

Music by Carl Nielsen – Libretto by Vilhelm Andersen
Conductor Benjamin Reiners – Director Tobias Kratzer – Set and
Costume Design Rainer Sellaier

Cast Alfred Reier, Juanita Lascarro, Magnus Dietrich, Liviu
Holender, Theo Lebow, Michael McCown, Elisabeth Reiter,
Barbara Zechmeister, Leon Tchakachow

FEBRUARY 2, 13, 16, 21, 23 – MARCH 1, 8

GUERCCEUR

Music and Libretto by Alberic Magnard
Conductor Marie Jacquot/Lukas Rommelspacher – Director
David Hermann – Set Design Jo Schramm – Costume Design
Sibylle Wallum – New Production
Cast Domen Krizaj, Claudia Mahnke, AJ Glueckert, Anna
Gabler, Bianca Andrew, Bianca Tognocchi, Judita Nagyová

FEBRUARY 7, 15, 20, 22 – MARCH 9, 14

DIE ZAUBERIN

Music by Piotr Illic Tschikowski – Libretto by W. Schpaschinski
Conductor Valentin Uryupin/Takeshi Moriuchi – Director Vasily
Barkhatov – Set Design Christian Schmidt, Costume Design
Kirsten Dephoff
Cast Nombulelo Yende, Iain McNeil, Elena Manistina, Gerard
Schneider, Mikhail Birykov, Claudia Ribas, Bozidar Smiljanic,
Dietrich Volle, Caterina Marchesini, Jonathan Abernethy,
Morgan-Andrew King, Kudaibergen Abildin, Michael McCown

MARCH 2, 15, 21, 23, 29 – APRIL 4, 6, 9, 12

LE POSTILLON DE LONJUMEAU

Music by Adolphe Adam – Libretto by Adolphe de Leuven and
Léon-Lévy Brunswick
Conductor Boomseok Yi – Director Hans Walter Richter – Set
and Costume Design Kaspar Glarner – New Production
Cast Francesco Demuro, Monika Buczkowska/Ava Dodd, Joel
Allison, Jarrett Porter, Morgan-Andrew King, Gabriel Wanka,
Wolfgang Gerold

MARCH 7, 16, 22, 27

AUS EINEM TOTENHAUS

Music and Libretto by Leos Janacek
Conductor Robert Jindra – Director David Hermann – Set
Design Johannes Schutz – Costume Design Michaela Barth
Cast Domen Krizaj, Karolina Bengtsson, Ian Koziara, Michael
Nagy, AJ Gluckert

MARCH 8, 13, 15, 19, 21, 23

DOKTOR UND APOTHEKER

Music by Carl Ditters von Dittersdorf – Libretto by Johann
Gottlieb Stephanie
Conductor Alden Gatt/Lukas Rommelspacher – Director Ute M.
Engelhardt – Set and Costume Design Kaspar Glarner – New
Production
Cast Thomas Faulkner, Bozidar Smiljanic, Kelsey Lauritano,
Elizabeth Reiter, Lubov Karetnikova, Michael Porter, Andrew
Bidlack, Peter Marsh, Sakiwe Mkosana

MARCH 30 – APRIL 5, 13, 16, 18, 26 – MAY 2

L'INVISIBLE

Program

Music and Libretto by Aibert Reimann
Conductor Titus Engel – Director Daniela Löffner – Set Design
Fabian Wendling – Costume Design Teresa Vergho – New
Production
Cast Erik van Heyningen, Sebastian Geyer, Gerard Schneider,
Irina Simmes, Claudia Ribas

APRIL 11, 19, 21 – MAY 1, 4, 10

DER ROSENKAVALIER

Music by Richard Strauss – Libretto by Hugo von Hofmannthal
Conductor Thomas Gugges – Director Claus Guth – Set and
Costume Design Christian Schmidt
Cast Maria Bengtsson, Wilhelm Schwinghammer, Ida Ranzlov,
Livi Holender, Elena Villalón, Magdalena Hinterdobler, Michael
McCown, Claudia Mahnke, Bozidar Smiljanic, Magnus Dietrich,
Peter Marsh, Franz Mayer, Kundaibergen Abildin

APRIL 20, 27 – MAY 3, 9, 11, 15, 17, 23, 31

NORMA

Music by Vincenzo Bellini – Libretto di Felice Romani
Conductor Giuliano Carella – Director Christof Loy – Set Design
Raimund Orfeo Voigt – Costume Design Ursula Renzenbrink
Cast Marigona Qerkezi, Angelo Villari, Bianca Andrew/Karolina
Makula, Simon Lim, Julia Stuart, Abraham Bretón

MAY 18, 24, 29 – JUNE 1, 7, 9, 14, 19

PARSIFAL

Music and Libretto by Richard Wagner
Conductor Thomas Gugges – Director Brigitte Fassbaender –
Set and Costume Design Johannes Leiacker – New Production
Cast Nicholas Brownlee, Alfred Reiter, Andreas Bauer Kanabas,
Ian Koziara, Ian Koziara, Iain MacNeil, Jennifer Holloway

MAY 25, 30 – JUNE 6, 8, 20, 26

BIANCA AND FALLIERO

Music by Gioachino Rossini – Libretto by Felice Romani
Conductor Giuliano Carella – Director Tilmann Kohler – Set
Design Karoly Risz – Costume Design Susanne Uhl
Conductor Bianca Tognocchi, Carmen Artaza, Theo Lebow, Erik
van Heyningen, Sakhiwe Mkosana, Abraham Bretón

JUNE 8, 11, 13, 15, 17, 22, 25

MELUSINE

Music by Aibert Reimann – Libretto by Claus H. Henneberg
Conductor Karsten Januschke – Director Aileen Schneider –
Set Design Christoph Fischer . Costume Design Lorena Diaz
Stephens – New Production
Cast Anna Nekhames, Zanda Svede, Cecela Hall, Jaeil Kim,
Livi Holender, Dietrich Volle, Frederic Jost, Andrew Kim,
Morgan-Andrew King

JUNE 15, 22, 25, 28 – JULY 2, 4, 6

ALCINA

Music by Georg Friedrich Handl – Libretto by Antonio Fanzaglia
and Ludovico Ariosto

Conductor Julia Jones – Director Johannes Erath – Set and
Costume Design Kaspar Glarner – New Production
Cast Monika Buczowska, Randall Scotting, Katharina Magiera,
Shelén Hughes, Clara Kim, Michael Porter, Erik van Heyningen

JUNE 21, 27, 29 – JULY 3, 5

LA DAMOISELLE ELUE

Music by Claude Debussy – Libretto by Dante Gabriel Rossetti

JEANNE D'ARC AU BUCHER

Music by Arthur Honegger – Libretto by Paul Claudel
Conductor Titus Engel – Director Alex Ollé – Set Design Lluc
Flores – Costume Design Lluc Castells
Cast (La Damoiselle Elue) Elixabth Reiter, Katharina Magiera;
(Jeanne D'Arc au Bucher) Johanna Wokalek, Sébastien
Dutrieux, Idil Kutay, Elizabth Reiter, Katharina Magiera, Pater
Marsh, Kihwan Sim

GENEVA

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SEPTEMBER 15, 18, 22, 24, 27

TRISTAN UND ISOLDE

Music and Libretto by Richard Wagner
Conductor Marc Albrecht – Director Michael Thalheimer – Set
Design Henrik Ahr – Costume Design Michael Barth – New
Production
Cast Gwyn Hughes Jones/Burhard Fritz, Elisabth Strid, Tareq
Nazmi, Kristina Stanek, Audun Iversen, Julien Hentic, Emanuel
Tomljenovic, Vladimi Kazakov

OCTOBER 16, 18, 23, 25, 27, 29

LA CLEMENZA DI TITO

Music by Wolfgang Amadeus Mozart – Libretto by Caterino
Mazzola
Conductor Tomàs Netopil – Director Milo Rau – Set Design
Anton Lukas – Costume Design Ottavia Castellotti
Cast Bernard Richter, Serena Farnocchia, Maria Kataeva,
Yuliia Zasimova, Giuseppina Bridelli, Justin Hopkins/Mark
Kurmanbayev

DECEMBER 12, 14, 15, 17, 19, 21, 22

FEDORA

Music by Umberto Giordano – Libretto by Arturo Colautti
Conductor Antonino Fogliani – Director Arnaud Bernard – Set
and Costume Design Johannes Leiacker – New Production
Cast Aleksandra Kurzak/Elena Guseva, Roberto Alagna/
Najmiddin Mavlyanov, Simone Del Savio, Mark Kurmanbayev,
Yuliia Zasimova, Sebastia Peris, Vladimir Zazakov, David
Greilsammer/Jean-Paul Pruna

JANUARY 22, 25, 27, 29, 31 – FEBRUARY 2

SALOME

Music by Richard Strauss – Libretto by Hedwig Lachmann
Conductor Jukka-Pekka Saraste – Director Kornél Mundruczó
– Set Design and Costume Design Monika Pormale – New Production

Cast Šolesya Golovneva, Gábor Bretz, John Daszak, Tanja Ariane Baumgartner, Matthew Newlin, Ena Pongrac, Mark Kurmanbayev, Nicolai Elsberg, Michael J. Scott, Alexander Kravets, Vicent Ordonneau, Emanuel Tomljenovic, Mark Kurmanbayev, Nicolai Elsberg, Rémi Garin

FEBRUARY 20, 22, 23, 25, 26

DIDO AND AENEAS

Musica Henry Purcell – Libretto by Nahum Tate
Conductor Emmanuelle Haim/Atsushi Saki – Director Franck Chartier – Set Design Justine Baugerol – Costume Design Anne-Catherine Kunz
Cast Marie-Claude Chappuis, Jarrett Ott, Francesca Aspromonte, Yuliia Zasimova

MARCH 25, 28, 30 – APRIL 1, 3

KHOVANTCHINA

Music and Libretto by Modest Mussorgsky
Conductor Alejo Pérez – Director Calixto Bieito – Set Design Rebecca Ringst – Costume Design Ingo Krugler – New Production
Cast Dmitry Ulyanov, Arnold Rutkowski, Dmitry Golovin, John Relyea, Raehann Bryce-Davis, Vladislav Sulimsky, Ekaterina Bakanova, Michael J. Scott, Liene Knca, Emanuel Tomljeovic

MAY 12, 13, 14, 16, 17, 18

STABAT MATER

Music by Giovanni Battista Pergolesi
Conductor Barbara Hannigan – Director, Set and Costume Design Romeo Castellucci – New Production
Cast Barbara Hannigan, Jakub Józef Orlinski

JUNE 14, 15, 18, 20, 22, 24, 26, 27

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Psolo Carignani – Director Karin Henkel – Set Design Aleksandar Denic – Costume Design Teresa Vergho – New Production
Cast Ruzan Mantashyan/Jeanine De Bique, Martina Russomanno, Enea Scala/Jullien Behr, Luca Micheletti/Tassis Christoyannis, Emanuel Tomljenovic, Yuliia Zasimova, Elise Bèdènes, Raphael Hardmeyer, Mark Kurmanbayev, David Ireland

GRAZ

Oper Graz

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OCTOBER 5, 10, 16, 19, 27 – NOVEMBER 1 – DECEMBER 1, 6 – JANUARY 8

TANNHAUSER

Music and Libretto by Richard Wagner
Conductor Vassilis Christopoulos/Johannes Braun – Director Evgeny Titov – Set Design Christian Schmidt – Costume Design Esther Bielas – New Production Cast Wilfried Zelinka, Samuel Sakker, Nikita Ivasechenko, Ted Black, Markus Butter

OCTOBER 6, 11, 20 – NOVEMBER 2, 10

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Matteo Beltrami – Director Peter Konwitschny – Set and Costume Design Johannes Leiacker
Cast Galina Cheplakova, Alexey Neklyudov, James Rutherford, Sofia Vinnik, Neira Muhic, Euiyoung Peter Of, Markus Butter, Will Frost, Daeho Kim, Christian Scherler, Richard Jahnio/Sangveon Chae

OCTOBER 6, 11, 17, 17M, 20,

MEIN LIEBLINGSTIER HEIST WINTER

Music by Lukas Kranzelbinder – Libretto by Ferdinand Schmalz
Conductor Lukas Kranzelbinder – Director Alexander Charim – Set and Costume Design Ivan Bazak – New Production
Cast Tino Hillebrand, Mathias Lodd, Raphaela Moest, Seglinde Feldhofer, Martin Fournier, Klemen Lendl, Wolfgang Vincenz Wisisperger, Benny Omerzell, Christian Neuschmid, David Muller, Klemens Lendl, Wolfgang Vincenz Wisisperger

NOVEMBER 16, 20, 28 DECEMBER 4, 15, 20 – JANUARY 5, 10 – FEBRUARY 1 – MAY 17 – JUNE 1, 13, 26

LA CENERENTOLA

Music by Gioachino Rossini – Libretto by Jacopo Ferretti
Conductor Marius Burkert/Ulises Maino – Director Ilaria Lanzino – Set and Costume Design Dorota Karolczak – New Production
Cast Pablo Martinez, Ivan Orescanin, Wilfried Zelinka, Sofia Vnnik, Ekaterina Solunya, Anna Brull, Daeho Kim

DECEMBER 14, 18, 19, 21, 31 – JANUARY 12 – APRIL 26, 30 – MAY 15, 16

SILK STOCKING

Musical by Cole Porter
Conductor Koen Schoots/Stefan Birnhuber – Director Max Hopp – Set and Costume Design Marie Caroline Rossle – New Production
Cast Natalia Mateo, Nina Weiss, Michale Rotschopf, Markus Murke, Falk Witzurke, Christian Scherler, Michale Grosschadl

JANUARY 18, 22, 29 – FEBRUARY 6, 9, 14 – MARCH 2, 5, 8, 30 – APRIL 11

Program

LES TROYENS

Music and Libretto by Hector Berlioz

Conductor Vassilis Christopoulos – Director Tatjana Gurbaca
– Set Design Hentik Ahr – Costume Design Barbara Drosihn –
New Production

Cast Iurie Ciobanu, Ekaterina Solunya, Will Frost, Mareike
Jankowski, Ivan Orescanin/Markus Butter, Daeho Kim/Wilfried
Zelinka, Neira Muhic, Martin Fournier, Anna Brull, Euiyoung
Peter Oh, Richard Jahnig/Sangyeon Chae, Dimitri Fontolan/Di
Guan

MARCH 1, 6, 9, 12, 16, 21, 23, 28 – APRIL 2, 5

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte

Conductor Dinis Sousa/Johannes Braun – Director Barbara-
David Bruesch – Set Design Alain Rappaport – Costume Design
Sabin Fleck – New Production Cast Corina Koller, Sofia Vinnik,
Nikita Ivasechko, Ted Black, Ekaterina Solunya, Daeho Kim/
Wilfried Zelinka

MARCH 22, 27, 29 – APRIL 25, 27 – MAY 4, 11, 18, 24, 27 – JUNE
6, 15, 18, 22, 25

SCHON IST DIE WELT

Music by Franz Lehár – Libretto by Ludwig Herzer and Fritz
Lohner Beda

Conductor Marius Burkert/Stefan Birnhuber – Director Florian
Kutej – Set Design Isabel Toccafondi – Costume Design Daria
Kornysheva – New Production

Cast Corina Koller/Sieglinde Feldhofer, Richard Samek, David
McShane, Ivan Orescanin, Katharina Linhard/Anna Brull, Uschi
Plautz, Martin Fournier, Kathryn Birds/Natasha Sachs

APRIL 6, 9, 9M, 10, 10M

MEIN LIEBLINGSTIER HEIST WINTER

Music by Lukas Kranzeldinder – Libretto by Ferdinand Schmalz

Conductor Lukas Kranzeldinder – Director Alexander Charim –
Set and Costume Design Ivan Bazak – New Production
Cast Tino Hillebrand, Mathias Lodd, Raphaela Most, Sieglinde
Feldhofer, Martin Fournier, Felix Heuser, Klemens Lendl,
Wolfgang Vincenz Witzsprger, Benny Omerzell, Christian
Nuschmid, David Muller, Klemens Lendl, Wolfgang Vincenz
Witzsprger

APRIL 8, 22

ROXY UND IHR WUNDERTEAM

Music by Paul Abraham – Libretto by Alfred Grunwald
Conductor Kai Tietje – Director Katharina Ruckl – New
Production

Cast Martin Ehrenich, Juliette Khalil, Ivan Orescanin, Jorn-Felix
Alt, Anna Brull, Corina Koller

MAY 10, 14, 23, 23M, 25, 28 – JUNE 5, 14, 27, 29

A MIDSUMMER NIGHT'S DREAM

Music by Benjamin Britten – Libretto by Benjamin Britten and

Peter Pears

Conductor Johannes Braum/Stefan Birnhuber – Director Bernd
Motti – Set Design Friedrich Eggert – Costume Design Alfred
Mayerhofer – New Production

Cast Rafal Tomkiewicz, Ekaterina Solunya, Fausto Israel, Daeho
Kim, Mareike Jankowski, Ted Black, Nikita Ivasechko, Sofia
Vinnik, Sieglinde Feldhofer, Ivan Orescanin, Will Frost, Martin
Fournier, Wilfried Zelinka, Euiyoung Peter Oh, Markus Butter

JUNE

LE VILLI

Music by Giacomo Puccini – Libretto by Ferdinando Fontana

Conductor Marius Burkert – Concert version

Cast Juergen Maurer, Aurelia Florian, Aldo Di Toro, James
Rutherford

LIÈGE

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SEPTEMBER 13, 15, 17, 19, 21, 24,

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave

Conductor Giampaolo Bisanti – Director and set design

Thaddeus Strassberger – Costume Design Giuseppe Palella

Cast Simone Piazzola, Aurore Daubrun, Francesco Pittari, Pierre
Doyen, Luca Dall'Amico, Samuel Namotte

OCTOBER 18, 20, 22, 24, 26

KATJA KABANOVA

Music and Libretto by Leos Janacek

Conductor Michael Guttler – Director Aurore Fattier – Set
Design Marc Lainé – Costume Design Prunelle Rulens

Cast Anton Rositsky, Nino Surguladze, Kirill Belov, Jana
Kurucová, Dmitry Cheblykov, Alexev Dolgov, Daniel Miroslaw,
Anne-Lise Polchlopek

DECEMBER 20, 21, 22, 27, 28, 29, 31

LA PERICHOLE

Music by Jacques Offenbach – Libretto by Henri Meilhac and
Ludovic Halevy

Conductor Clelia Cafiero – Director and Costume Design
Laurent Pelly – Set Design Chantal Thomas

Cast Ivan Thirion, Julie Mossay, Marie Kalinine, Aliénor Feiz,
Julie Bailly, Eddy Letexier, Maxime MelnikAntoinette Dennefeld,
Pierre Derhet, Lyonl Lhote, Rodolphe Briand

JANUARY 28, 30 – FEBRUARY 2, 5, 8,

TRISTAN UND ISOLDE

Music and Libretto by Richard Wagner

Conductor Giampaolo Bisanti – Director Jean-Claude Berutti
– Set Design Rudy Sabounghi – Costume Design Jeanny Kratochwil

Cast Michael Weinius, Lianna Haroutounian, Violeta Urmana,
Evgeny Stavinsky, Birgen Radde, Alexander Marev, Zwakele
Tshabalala, Bernard Aty Monga Ngoy

MARCH 12, 14, 16, 18, 20

GUILLAUME TELL

Music by Gioachino Rossini – Libretto Hippolyte Bis and
Etienne de Jouy

Conductor Stefano Montanaro – Director Jean-Louis Grinda
– Set Design Eric Chevalier – Costume Design Francoise
Raybaud

Cast Elena Galitskaya, Emanuela Pascu, Patrick Bolleire, Inho
Jeong, Ugo Rabec, Tomislav Lavoie, Nico Darmanin, Kresimir
Spicer, Bruno Resende

MARCH 28

LA DAMNATION DE FAUST

Music and Libretto by Hector Berlioz

Conductor Giampaolo Bisanti – Version in concert form

Cast Vittorio Grigolo, Erwin Schrott, Julie Boulianne

APRIL 13, 15, 17, 19, 22

WERTHER

Music by Jules Massenet – Libretto by Eduard Blau, Paul
Milliet and Georges Hartmann

Conductor Giampaolo Bisanti – Director Fabrice Murgia – Set
Design Rudy Sabounghi – Costume Design Marie-Hélène Balau

Cast Arturo Chacón-Cruz, Elena Galitskaya, Ivan Thirion, Ugo
Rabec, Pierre Derhet, Samuel Namotte

MAY 17, 20, 23, 25, 28

DON PASQUALE

Music by Gaetano Donizetti – Libretto by Giovanni Ruffini

Conductor Dayner Tafur-Díaz – Director Mirabelle Ordinaire –

Set Design Philippine Ordinaire – Costume Design Francoise
Raybaud

Cast Ambrogio Maestri, Maria Laura Iacobellis, Maxim Mironov,
Marcello Rosiello

JUNE 20, 22, 24, 26, 28

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte

Conductor Leonardo Sini – Director Jean-Romain Vesperini –
Set Design Bruno de Lavenère – Costume Design Fernand Ruiz

Cast Davide Luciano, Carolina López Moreno, Biagio Pizzuti,
Chiara Tirota, Aurore Daubrun, Francesco Leone, Marco
Miglietta, Gwendoline Blondeel

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OCTOBER 2, 4, 6, 8, 10, 12, 14,

WOZZECK

Music and Libretto by Alban Berg

Conductor Daniele Rustioni – Director Richard Brunel

– Set Design Etienne Pluss – Costume Design Thibault

Vancraenenbroeck – New production

Cast Robert Watson, Thomas Ebenstein, Thomas Faulkner,
Stéphane Degout, Ambur Braid, Robert Lewis, Jenny Anne
Flory, Filipp Varik, Hugo Santos, Alexander De Jong

OCTOBER 15

ANDREA CHENIER

Music by Umberto Giordano – Libretto by Arturo Colautti

Conductor Daniele Rustioni – Concert version

Cast Anna Pitozzi, Riccardo Cassi, Amartuvshin Enkhbat,

Sophie Pondjiclis, Thandiswa Mpongwana, Pilipp Varik,

Alexander De Jong, Hugo Santos

DECEMBER 9, 10, 12, 13, 14

LE SANG DU GLACIER

Music by Claire-Mélanie Sinnhuber – Libretto by Lucie Vérot
Solaure

Director Angelique Clairand – Set Design Stephan Zimmerli –

Costume Design Mathieu Trappler

Cast Charlotte Bozzi, Mathieu Dubroca

DECEMBER 11, 13, 15, 17, 19, 21, 23, 27, 29

IL TURCO IN ITALIA

Music by Gioachino Rossini – Libretto by Felice Romani

Conductor Giacomo Sagripanti/Clément Lonca – Director and

Costume Design Laurent Pelly – Set Design Chantal Thomas

Cast Adrian Sampetean, Sara Blanch, Renato Girolami,
Alasdair Kent, Florian Sempey, Jenny Anne Flory, Filipp Varik

JANUARY 22, 24, 26, 28, 30 – FEBRUARY 1, 3,

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica

Conductor Sesto Quatrini – Director Andrea Breth – Set Design

Raimund Orfeo Voigt – Costume Design Ursula Renzenbrink

Cast Ermonela Jaho/Francesca Dotto, Adam Smith, Mihoko
Fujimura, Lyonl Lhote, Carlo Bosi, Inho Jeong, Kristofer Lundin,
Eva Langeland Gjerde, Kristjan Johannesson, Alexander De
Jong, Hugo Santos

MARCH 14, 17, 19, 22, 25, 27, 30 – APRIL 2

LA FORZA DEL DESTINO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave

Conductor Daniele Rustioni – Director and set design Ersan

Mondtag – Costume Design Teresa Vergho – New Production

Program

Cast Elena Guseva, Riccardo Massi, Igor Golovatenko, Michele Pertusi, Zinaida Tsarenko, Paolo Bordogna, Rafael Pawnuk, Francesco Pittari, Jenny Anne Flory, Hugo Santos

MARCH 15, 16, 19, 21, 22, 23

L'AVENIR NOUS LE DIRA

Music by Diana Soh – Libretto by Emmanuelle Destremau
Director Alice Laloy – Set Design Jane Joyet – Costume Design Maya-Lune Thiéblemont

MARCH 15, 18, 21, 23, 26, 29

7 MINUTI

Music and Libretto by Giorgio Battistelli
Conductor Miguel Pérez Inesta – Director Pauline Bayle – Set Design Lisetta Buccellato – Costume Design Pètronille Salomé – New Production

MAY 9, 11, 13, 15, 17, 19, 21

PETER GRIMES

Music by Benjamin Britten – Libretto by Montagu Slater
Conductor Wayne Marshall – Director Chrisof Loy – Set Design Johannes Leiacker – Costume Design Judith Weihrauch
Cast Sean Panikar, Sinéad Campbell-Wallace, Andrew Foster-Williams, Doris Soffel, Anne Sofie von Otter, Thomas Faulkner, Alexander De Jong, Filipp Varik, Eva Langeland Gjerde, Giulia Scopelliti, Lukas Jakobski, Yannick Bosc

JUNE 14, 16, 18, 20, 22, 24

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor Duncan Ward – Director Marie-Eve Signeyrole – Set and Costume Design Fabien Teigné – New Production
Cast Deepa Johnny, Robert Lewis, Ilya Kutyukhin, Simone Del Savio

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SEPTEMBER 15, 28 – OCTOBER 5,

DER FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor Christoph Gedschold – Director and set design Michiel Dijkema – Costume Design Julia Reindell
Cast Martina Welschenbach, Ulrike Schneider, Olafur Sigurdarson, Yorck Felix Speer, Brenden Gunnell, Dan Karlstrom

SEPTEMBER, 21, 22, 29 – OCTOBER 3 - DECEMBER 3, 17, 29 – JUNE 1, 2, 15

AMADIS, DER RITTER

Music by Johann Christian Bach – Libretto by Alphonse enis-Marie de Vismes

Conductor Andreas Reize/Yura Yang – Director Antje Thoms – Set Design Dirk Becker – Costume Design Lorena Diaz Stephens – New Production

Cast Matthias Stier/Daniel Arnaldos, Samantha Gaul/Olga Jelinkova, Sarah Trauber/Olena Tokar, Franz Xaver Schlecht/Jonathan Michie, Joan Vincent Hoppe/Vincent Wilke, Nora Steuerwald/Gabriele Kupsyte, Franziska Zwink, Chiara Steuerwald/Rachel Ridouf, Katharina von Hassel/Lena Hermann, Paul Wenning, Pius Maria Cuppers

SEPTEMBER 27 – OCTOBER 6, 13, 31

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Matthias Foremmy – Director Aron Stiegl – Set Design Frank Philipp Schlossmann – Costume Design Sven Bindseil

Cast Barno Ismatulaeva, Kathrin Goring, Johanna Bretschneider, Carlos Cardoso, Mathias Hausmann, Dan Karstrom, Julian Dominique Clement, Sejong Chang, Michael Chu, Vincent Wilke, Tae Hee Kwon, Catrin von Rhein, Hitomi Sakamoto, Eliza Albert

OCTOBER 2, 11 - NOVEMBER 15 - JANUARY 19, 29 – FEBRUARY 16 – MARCH 2

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Christoph Gedschold/Yura Yang – Director Andreas Homoki – Set Design Frank Philipp Schlossmann – Costume Design Gabriele Jaenecke

Cast Olga Jelinkova/Sarah Traubei, Nora Steuerwald/Gabriele Kupsyte, Julia Pastor/Samantha Gaul, Matthias Stier/Ovidiu Purcel, Mathias Hausmann/Franz Xaver Schlecht, Einar Dagur Jonson, Jonathan Michie, Peter Dolinsek, Sejong Chang, Marian Muller/Vincent Turregano, Klaus Bernewitz

OCTOBER 4, 12, 18 – NOVEMBER 23, 30 – DECEMBER 8 – APRIL 25,

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel Schikaneder

Direttore Christof Gedschold – Director Matthias Davids – Set Design Mathias Fischer-Dieskau – Costume Design Susanne Hubrich

Cast Yorck Felix Speer, Maximilian Mayer, Mathias Hausmann, Peter Dolinssek, Einar Dagur Jonsson, Marian Muller, Yiva Stenberg, Samantha Gaul, Diga Jelinkova, Gabriele Kupsyte, Ulrike Schneider, Mariko Krohne, Rachel Ridout, Lena Herrmann, Jonathan Michie, Alice Chinaglia, Dan Karstrom, Einar Dagur Jonsson, Peter Dolinsek, Michael Chu, Ruben Olivares, Vincent Turregano

OCTOBER 5, 6, 19, 20 – DECEMBER 14, 15, 25

GRAFIN MARITZA

Music by Emmerich Kalman – Libretto by Julius Brammer and Alfred Grunwald

Conductor Tobias Engeli – Director Ulrich Wiggers – Set and Costume Design Leif-Erik Heine

Cast Mirjam Neururer, Nora Lentner, Claudia Otte, Angela Mehling, Michael Heim, Andreas Rainer, Michael Raschle, Ivo Kovigar, Milko Milev, Holger Mauersberger

OCTOBER 12, 13 – NOVEMBER 30 – DECEMBER 1, 31 – MARCH 15, 16

DIE FLEDERMAUS

Music by Johann Strauss – Libretto by Carl Haffner and Richard Genée

Conductor Michael Nundel – Director Peter Lund – Set Design Ulrike Reinhard – Costume Design Daria Kornysheva
Cast Friederike Meinke, Olivia Delauré, Da-yung Cho, Jeffrey Krueger, Adam Sanchez, Nora Steuerwald, Michael Raschle, Ivo Kovrigar, Andreas Rainer, Thorsten Wolf

NOVEMBER 1, 3, 16

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovic Halevy

Conductor Matthias Foremny – Director Lindy Hume – Set and Costume Design Jochen Schmidtke
Cast Irakli Kakhdize, Bogdan Baciú, Einar Dagur Jonsson, Jonathan Michie, Sejong Chang, Markus Auerbach, Karine Babajanyan, Solen Mainguene, Katerina von Benningsen, Nora Steuerwald, Alexander Range

DECEMBER 1, 7, 11, 20 – JANUARY 12, 24,

NORMA

Music by Vincenzo Bellini – Libretto by Felice Romani
Conductor Daniele Squeo – Director Anthony Pilavachi – Set and Costume Design Markus Meyer – New Production
Cast Dominik Chenes, York Felix Speer/Randall Jakobsh, Roberta Mantegna, Kathrin Goring, Gabriele Kupsyte, Matthias Stier

DECEMBER 13M, 13, 15, 16, 22, 26, 27

HANSEL UND GRETEL

Music by Engelert Humperdinck – Libretto by Adheleid Wette
Conductor Yura Yang – Director Birgit Eckenweber – Set and Costume Design Alexander J. Mudlagk
Cast Ulrike Scheider, Gabriele Kupsyté, Samantha Gaul, Nina Schument, Mariko Krohne, Franz Xaver Schlecht, Einar Dagur Jonsson

JANUARY 4, 10, 26 – APRIL 5

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Christoph Gedschold – Director and set design Michiel Dijkema – Costume Design Claudia Damm
Cast Liana Alesanyan, Andrea Shin, Olafur Sigurdarson, Randall

Jakobsh, Peter Dolinsek, Einar Dagur Jonsson, Anton Haupt, Frank Wernstedt, Carmen Boatella, Merit Nath-Gobl

JANUARY 11 – FEBRUARY 8 – MARCH 30

SIEGFRIED

Music and Libretto by Richard Wagner
Conductor Constantin Trinks – Director Rosamund Gilmore – Set Design Carl Friedrich Oberle – Costume Design Nicola Reichert
Cast Ulrike Schneider, Ricarda Merbeth, Samanta Gaul, Thomas Mohr, Dan Karstrom, James Rutherford, Markus Marquardt, Randall Jakobsh, Ziv Frenkel, Unita Gay Galiluyo, Vladimir Golubchik, Sidnei Brandao

JANUARY 16 – FEBRUARY 15, 16 – MARCH 14 – MAY 10, 11

ZAR UND ZIMMERMANN

Music and Libretto by Albert Lortzing
Conductor Michael Nundel – Director Dominik Wilgenbus – Set Design Udo Vollmer – Costume Design Andrea Fisser
Cast Mirjam Neururer, Sabine Topfer, Esther Maria Rose, Franz Xaver Schlecht, Jeffery Krueger, Milko Milev, Michael Raschle

JANUARY 18, 25 – FEBRUARY 2, 15

OTELLO

Music by Giuseppe Verdi – Libretto by Arrigo Boito
Conductor Ivan Repusic – Director Monique Wagemakers – Set Design Dirk Becker – Costume Design Andrea Schmidt-Futterer
Cast Xavier Moreno, Ivan Inverardi, Matthias Stier, Dan Karlsrom, Randall Jakobsh, Peter Dolinsk, Solen Mainguéné, Kathrin Goring, Kwangmin Seo

FEBRUARY 7 – MARCH 29

DAS RHEINGOLD

Music and Libretto by Richard Wagner
Conductor Matthias Foremny – Director Rosamund Gilmore – Set Design Carl Friedrich Oberle – Costume Design Nicola Reichert
Cast Kathrin Goring, Sarah Traubel, Ulrike Schneider, Olga Jelinkova, Gabriele Kupsyte, Nora Steuerwald, Nicholas Brownlee, Mathias Hausmann, Einar Dagur Jonsson, Thomas Mohr, York Felix Speer, Randall Jakobsh, Kay Stieffermann, Dan Karstrom

FEBRUARY 8, 9, 22, 23 – MARCH 7

DIE JUXHEIRAT

Music by Franz Lehar
Conductor Michael Nundel – Director Thomas Schndel – Set Design Stephan von Wedel – Costume Design Julia Burkhardt
Cast Friederike Meinke, Miriam Neururer, Da-yung Cho, Nora Lentner, Michael Raschle, Andreas Rainer, Jeffery Krueger, Milko Milev

FEBRUARY 14 – MARCH 1, 16, 20

DER FREISCHUTZ

Music by Carl Maria von Weber – Libretto by Johann Friedrich

Program

Kind

Conductor Yura Tang – Director Christian von Gotz – Set Design Dieter Richter – Costume Design Jessica Karge
Cast Sarah Trauel, Samantha Gaul, Verena Hierholzer, Tuomas Katajala, Derrick Ballard, Karel Martin Ludvik, Jonas Bohm, York Felix Speer, Klaus Bernewitz, Eliza Albert, Katrin Braunlic, Kamila Oziadko, Catrin von Rhein
MARCH 15, 21, 23, 28 – APRIL 6, 16, 19,

IL VIAGGIO A REIMS

Music by Gioachino Rossini – Libretto by Luigi Balocchi
Conductor Matthias Foremny – Director Daisy Evans – Set Design Martina Segna – Costume Design Loren Elstein – New Production

Cast Olena Tokar, Gabriele Kupsyte, Olga Jelinkova, Franziska Krotenheerdt, Daniel Arnaldos, Anton Rositskiy, Giorgi Manoshvili, Sejong Chang, Peter Dolinsek, Franz Yaver Schlecht, Randall Jakobsh, Jongwoo Hong, Clara Steuerwald, Nina Schumerti, Rosamond Thomas, Annika Westlund, Einar Dagur Jonsson, Markus Auerbach, Tom Nicholson

MARCH 22 – APRIL 13

SALOME

Music by Richard Strauss – Libretto by Hedwig Lachmann
Conductor Matthias Foremny – Director Aron Stiehl – Set and Costume Design Rosalie
Cast Ulrike Schneider, Dara Hobbs, Nora Steuerwald, Johanna Bretschneider, Brenden Gunnell, Tuomas Pursio, Matthias Stier, Eberhard Francesco Lorenz, Daniel Arnaldos, Harrie van der Plas, Einar Dagur Jonsson, Sejong Chang, Markus Auerbach, Daniel Eggert, Jongwoo Hong, Randall Jakobsh, Yorck Felix Speer

MARCH 29, 30 – APRIL 2, 4, 19, 20, 25 – MAY 3, 4, 31 – JUNE 1, 7, 21, 22, 26,

EVITA

Musical by Andrew Lloyd Webber – Libretto by Tim Rice
Conductor Christoph-Johannes Eichhorn/Michael Nundel – Director Cusch Jung – Set Design Beate Zoff – Costume Design Aleksandra Kica – Coreografia Mirko Mahr – New Production
Cast Olivia Delaurè, Maria Hammermann, Michael Raschle, Jeffery Krueger, Dominik Hees

APRIL 4, 26 – MAY 4, 30 – JUNE 21

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor Christoph Gedschold – Director Katharina Thoma – Set Design Etienn Pluss – Costume Design Iririna Bartels
Cast Franz Xaver Schlecht, Yorck Felix Speer, Sarah Traubel, Matthias Stier, Katrin Goring, Sejong Chang, Peter Dolinsek, Samantha Gaul

APRIL 12, 13, 26, 27 – MAY 2

DAS VEILCHEN VOM MONTMARTRE

Music by Emmerich Kalmann

Conductor Friedrich Praetorius – Director Ulrich Wiggers – Set and Costume Design Leif-Erik Heine

Cast Nora Lentner, Mirjam Neururer, Sara Cornelia Brandao, Lolita Valau, Marta Borczakowska, Larissa Gomes, Jimena Banderas Martinez, Tatiana Andrea Duare de Sousa, Nicola Heinecker, Ivo Kovrigar, Andreas Rainer, Michael Raschle, Milko Milev, Michael Raschle, Roland Otto, Radoslaw Rydiewski, Bjorn Grandt, Mattia Cambiaghi, Denys Popovych, Pietro Pelleri, Claudio Valentin

MAY 5, 24, 26, 31 – JUNE 4, 7

LA DAMA DI PICCHE

Music by Piotr Illic Tchaikovsky – Libretto by Modest Tchaikovsky

Conductor Anna Skryleva – Director Lorenzo Fioroni – Set Design Sebastian Hannak – Costume Design Katharina Gault – New Production
Cast Brenden Gunnell, Tuomas Pursio, Mathias Hausmann, Dan Krstrom, Randall Jakotsh, Daniel Arnaldos, Peter Dolinsek, Ulrika Schneider, Solen Mainguene, Nora Steuerwald, Kathrin Goring, Olena Tokar

MAY 18, 23 – JUNE 8

UNDINE

Music by Albert Lortzing
Conductor Yura Yang – Director Tilmann Kohler – Set Design Karoly Risz – Costume Design Susanne Uhl
Cast Olena Tokar, Nuttaporn Thammathi, Jonathan Michie, Sejong Chang, Olga Jelinkova, Sven Hjorleifsson, Dan Karlstrom, Peter Dolinsek, Randall Jakobsh

MAY 25, 29,

LADY MACBETH VON MZENSK

Music by Dmitri D. Schostakowitsch – Libretto by Aleksandr Germanovic Prejs
Conductor Andris Nelsons – Director Francisco Negrin – Set Design Rifail Ajdarpasic – Costume Design Ariane Isabel Unfried
Cast Dmitry Belosselskiy, Matthias Stier, Kristne Opolas, Pavel Cernoc, Merit Nath-Gobl, Dan Karlstrom, Timothy Edlin, Christian Moellenhoff, Daniel Arnaldos, Sven Hjorleifsson, Einar Dagur Jonsson, Ivo Stanchev, Franz Xaver Schlecht, Nora Steuerwald, Peter Dolinsek, Kamila ziadko, Dmitry Belosselskiy

JUNE 14, 18, 29,

DER ROSENKAVALIER

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Christoph Gedschold – Director Michael Schulz – Set Design Dirk Becker – Costume Design Renée Listerdal
Cast Solen Mainguene, Yorck Felix Speer, Gabriele Kupsyte, Mathias Hausmann, Samantha Gaul, Caroline Stein, Paul Kaufmann, Ulrike Schneider, Piotr Buszewski, Peter Dolinsek, Ervin Ahmeti, Einar Dagur Jonsson, Roland Schubert, Dan Karlstrom, Rachel Ridout, Lena Hermann, Carmen Boatella, Ruben Olivares, Hunyoung Choi, Maté Gal, Vincent Turregano, Klaus Bernewitz, Michael Chu, Ruben Olivares, Marian Muller

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NOVEMBER 26, 29 – DECEMBER 6, 8, 11, 13

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Andrea Battistoni – Director Paolo Marrone

Cast Angel Blue/Sonya Yoncheva, Russell Thomas/Yusif Eyvazov, Ludovic Tezier/Alexei Isaev, Colin Judson/Hubert Francis, Christian Federici/Germàn E. Alcàntara, Jeremy Bianco, Jamie Woolard

SEPTEMBER 2, 4, 6, 10, 13, 15

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Julia Jones – Director DavidMcVicar – Director Leah Hausmann

Cast Luca Micheletti, Ying Fang, Huw Montague Rendall, Jacquelyn Stucker Ginger Costa-Jackson

SEPTEMBER 7, 9, 11, 12, 14, 14M, 17, 18, 19, 21

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave

Conductor Alexander Joel – Director

Cast Aida Garifullina, Francesco Demuro, Giorgio Petiano, Barnaby Rea, Veena Akama Makia, Grisha Martirosyan, Ryan Vaughan Davies, Ossian Huskinson, Andrea Macnair, Davide Kimberg

SEPTEMBER 24, 26, 30 – OCTOBER 2, 4, 7, 10, 14,

EVGENI ONEGIN

Music by Petr Ilic Tchaikovskij – Libretto by Konstantin Silovskij and Petr Ilic Tchaikovskij Conductor Henrik Nanas – Director Ted Huffman – Set Design Hyemi Shin – Costume Design Astrid Klein

Cast Gordon Bintner, Kristina Mkhitarian, Liparit Avetisyan, Avery amereau, Dmitry Belosselskiy

OCTOBER 9

FIDELIO

Music by Ludwig van Beethoven – Libretto by Joseph Sonnleithner and Georg Friedrich Treitschke

Conductor Alexander Soddy – Director Tobias Kratzer

Cast Jennifer David, Eric Curtler, Dmitry Belosselskiy, Christina Gansch, Michael Gibson

NOVEMBER 7, 10, 12, 15, 18, 21, 25, 28 – DECEMBER 1

LES CONTES D'HOFFMANN

Music by Jacques Offenbach – Libretto by Jules Barbier

Conductor – Director Damiano Michieletto – Set Design Paolo

Fantin – Costume Design Carla Teti

Cast Juan Diego Florez, Alex Esposito, Olga Pudova, Ermonela Jaho, Mari Costa-Jackson

DICEMBRE 13, 16, 18, 20, 23 – JANUARY 4, 8, 11, 14, 17

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and

Luigi Illica

Conductor Speranza Scappucci – Director Richard Jones

Cast Olga Kulchynska, Pene Pati, Mikhail Timoshenko, Amina Edris, Jolyon Loy

DECEMBER 22, 24, 27, 29, 30 – JANUARY 2, 4, 7, 9

HANSEL UND GRETEL

Music by Engelbert Humperdink – Libretto by Adelheid Wette

Conductor Giedrė Slekyrė – Director Antony McDonald – Set

Design Richard Pardo Cast Kate Lindsey, Heidi Stober, Carole Wilson, Thomas Lehman, Catherine Carby

JANUARY 15, 18, 23, 27, 30 – FEBRUARY 1

JENUFA

Music and Libretto by Leos Janacek

Conductor Jakub Hrusa – Director Claus Guth – Set Design

Michael Levine – Costume Design Gesine Vollm

Cast Corinne Winters, Karita Mattila, Thomas Arkins, Nicky Spence, Hanna Schwarz

JANUARY 28, 31 – FEBRUARY 3, 5, 9, 12

AIDA

Music by Giuseppe Verdi – Libretto by Antonio Ghislanzoni

Conductor – Director Robert Carsen – Set Design Miriam

Buether – Costume Design Annemarie Woods

Cast Anna Pirozzi, Riccardo Massi, Ekaterina Semenchuk, Amartuvshin Enkhbat, Alexander Kopeczi

FEBRUARY 26 – MARCH 3, 6, 10, 13, 16, 22

IL TROVATORE

Music by Giuseppe Verdi – Libretto by Salvatore Cammarano

Conductor Giacomo Sagripanti – Director Adel Thomas –

Costume Design Annemarie Woods

Cast Michael Fabiano, Rachel Willis-Sorensen, Aleksei Isaev, Agnieszka Rehlis, Riccardo Fassi

MARCH 19, 22, 24, 27, 29 – APRIL 1, 4, 12, 15, 19

TURANDOT

Music by Giacomo Puccini – Libretto by Giuseppe Adami and Renato Simoni

Conductor Rafael Payare – Director Andrei Serban – Set and Costume Design Sally Giacobbe

Cast Sondra Radvanovsky, SeokJong Back, Anna Princeva, Adam Palka, Hansung Yoo

Program

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 – Set Design Paolo Fantin – Costume Design 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 – Set Design Rufus Didwizsus – Costume Design 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 – Set Design Carl Eduard – Costume Design 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 Geog Friedrich Handel – Libretto by William Congreve

Conductor Christian Curnyn – Director Oliver Mears – Set and Costume Design Annemarie Woods
Cast Pretty Yende, Ben Bliss, Brindley S_herratt, Carlo Vistoli, Alice Coote

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SEPTEMBER 21, 26, 29 – OCTOBER 9, 13

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor James Conlon – Director Mario Gas – Set Design Ezio Frigerio – Costume Design Franca Squarciapino
Cast Karah Son, Jonathan Tetelman, Michael Samuel, Hyona Kim, Rodell Aure Rosel, Hyungjin Son, Wei Wu, Vinicius Costa, Gabrielle Turgeon, Ryan Wolfe

NOVEMBER 2, 10, 14, 17, 20, 23

ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré

Conductor Domingo Hindoyan/Lina Gonzales-Granados – Director Kitty McNamee – Set Design John Gunter – Costume Design Tim Goodchild
Cast Duke Kim, Amina Edris, Justin Austin, Craig Colclough, Wei Wu, Yuntong Han, Vinicius Costa, Deborah Nansteel, Laura Krumm, Hyungjin Son, Nathan Bowles, Ryan Wolfe

MARCH 8, 16, 19, 22, 27, 30

COSI FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor James Conlon, – Director Shwna Lucey – Set Design Erhard Rom – Costume Design Constance Hoffman
Cast Erica Petrocelli, Rihab Chaieb, Ana Maria Martinez, Anthony Leòn, Justin Austin, Rod Gilfry

APRIL 26 – MAY 3, 4, 7, 15, 18

AINADAMAR

Music by Osvaldo Golijov – Libretto by David Henry Hwang
Conductor Lina Gonzales-Granados – Director Deborah Colker

– Set and Costume Design Jon Bausor
Cast Ana Maria Martinez, Daniela Mack, Vanessa Becerra, Alfredo Tejada, Gabrielle Turgeon, Abi Levis, Hyungjin Son, Nathan Bowles, Vinicius Costa

MAY 31 – JUNE 8, 12, 15, 18, 21

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor James Conlon – Director tomer Zvulun – Set Design Erhard Rom – Costume Design Jessica Jahn

Cast Quinn Kelsey, Rosa Feola, René Barbera, Blake Denson, Peixin Chen, Sarah Saturnino, Hyungjin Son, Nathan Bowles, Vinicius Costa, Madeleine Lyon, Gabrielle Turgeon

MADRID

Teatro Real

Plaza de Oriente s/n - 28013 Madrid

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SEPTEMBER 23, 26, 28, 29 – OCTOBER 1, 2, 5, 7, 8, 10, 11

ADRIANA LECOUVREUR

Music by Francesco Cilea – Libretto by Arturo Colautti

Conductor Nicola Luisotti – Director David McVicar – Set Design Charles Edwards – Costume Design Brigitte Reiffensuel
Cast Ermonela Jaho/Maria Agresta, Brian Jadge/Matthew Polenzani, Maurizio Muraro, Elina Garanca/Ksenia Dudnikova/ Teresa Romano, Nicola Alaimo/Manel Esteve, David Lagares,

Sylvia Schwartz, Monica Bacelli, Mikeldi Atxantandabaso/Josep Fado

SEPTEMBER 27

DAVID ET JONATHAS

Music by Marc-Antoine Charpentier

Conductor Sébastien Daucé – Concert version

Cast Petr Nekoranec, Gwendoline Blondeel, Jean-Christophe Lanièce, Lucile Richardot, Etienne Bazola, Lysandre Chàlon

NOVEMBER 11, 13, 15, 17, 19, 21, 23

THEODORA

Music by Georg Friedrich Handel – Libretto by Thomas Morell

Conductor Ivor Bolton – Director Katie Mitchell – Set Design

Chloe Lamford – Costume Design Sussie Juhlin-Wallen – New Production

Cast Julia Bullock, Joyce DiDonato, Iestyn Davies, Ed Lyon, Callum Thorpe, Thando Mjandana

DECEMBER 14

MARIA STUARDA

Musca di Gaetano Donizetti – Libretto by Giuseppe Bardari

Conductor Josè Miguel Pérez-Sierra – Director David McVicar

– Set Design Hannah Postiethwaite – Costume Design Brigitte Reiffenstuel – New Production

Cast Aigul Akhmetshina/Silvia Tro Santafè, Lisette Oropesa/Yolanda Auyanet, Ismael Jordi/Airam Hernandez, Roberto Tagliavini/Krzysztof Baczyk, Andrzej Filonczyk/Simon Mechilinski, Elissa Pfaender/Mercedes Gancedo

DECEMBER 15

ALCINA

Music by Georg Friedrich Handel

Conductor Francesco Corti – Concert version

Cast Elsa Dreisig, Sandrine Piau, Juliette Mey, Jasmin White, Alex Rosen, Stefan Sbonnik, Bruno de Sà

JANUARY 22, 25, 28, 31 – FEBRUARY 3, 6, 9, 12, 14, 18

EUGENIO ONEGIN

Music by Piotr Il'ic Chaikovsky – Libretto by Kostantin Silovski and Piotr Chaivocski

Conductor Gustavo Gimeno/Kornilios Michailidis – Director Chtistof Loy – Set Design Raimund Orfeo Voigt – Costume Design Herbert Murauer – New Production

Cast Katarina Dalyman, Kristina Mkhitarian, Victoria Karkacheva, Elena Zilio, Iurii Samoilov, Bogdan Volkov, Maxim Kuzmin-Karavaev, Frederic Jost, Juan Sancho

JANUARY 23

IDOMENEO, RE DI CRETA

Music by Wolfgang Amadeus Mozart – Libretto by Giovanni Battista Varesco

Conductor René Jacobs – Version in concert form semiscenica

Cast Emiliano Gonzales Toro, Olivia Vermeulen, Polina Pastirchak, Kateryna Kasper, Marik Milhofer, Kresimir Spicer,

Yannick Debus

FEBRUARY 13, 15, 17, 19, 20, 22

LA VIDA BREVE

Music by Manuel de Falla – Libretto by Carlos Fernandez Shaw

TEJAS VERDES

Music by Jesus Torres – Libretto by Fermin Cabal – Prima esecuzione assoluta

Conductor Jordi Frances – Director and Costume Design Rafael

R. Villalobos – Set Design Emanuele Sinisi – New Production

Cast (La vida breve) Adriana Gonzales, Eduardo Aladrén, Ana Ibarra, Rubén Amoretti, Carmen Maeo, Gerardo Bullón, Alejandro del Cerro; (Tejas verdes) Natalia Labourdette, Maria Mirò, Sandra Ferrandez, Alicia Amo, Ana Ibarra, Laura Vila

FEBRUARY 21

LA MEROPE

Music by Domènec Terradellas – Libretto by Apostolo Zeno –

Prima assoluta

Conductor Francesco Corti – Version in concert form

Cast Eموke Barath, Francesca Pia Vitale, Paul Antoine Bénos-Djian, Valerio Contaldo, Sunhae Im, Margherita Maria Sala

MARCH 23, 25, 26, 28, 30 – APRIL 1, 4, 5, 8, 9,

MITRIDATE, RE DI PONTO

Music by Wolfgang Amadeus Mozart – Libretto by Vittorio Amedeo Cigna Santi

Conductor Ivor Bolton – Director Claud Guth – Set Design

Christian Schmidt – Costume Design Ursula Kudrna – New Production

Cast Juan Francisco Gatell/Siyabong Maqungo, Sara Blanch/Ruth Iniesta, Elsa Dreisig/Vanessa Goikoetxea, Franco Fagioli/Tim Mead, Pretty Yende/Sabina Puertolas, Juan Sancho/Jorge Franco, Franko Klisovic

APRIL 3

LUOMO FEMMINA

Music by Baldassare Galuppi – Libretto by Piero Chiari

Conductor Vincent Dumeestre – Version in concert form

Cast Eva Zaïcik, Lucile Richardot, Victoire Bunel, Anas Séguin, Victor Sicard, Paco Garcia

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 set design

Dmitri Tcherniakov – Costume Design 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

Program

Music by Georg Friedrich Handel – Libretto by Thomas Morell
Conductor Francesco Corti – Version in concert form
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 – Set
Design Blanca Anyon – Costume Design Clara Peluffo
Cast pablo Garcia Lopez

Teatro Real

MAY 14, 17

ATTILA

Music by Giuseppe Verdi – 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
Wickhler

MAY 28, 29, 31 - JUNE 1

LAS INDIAS GALANTES

Music by Jean-Philippe Rameau – Libretto by Louis Fuzelier
Conductor Leonardo Garcia Alarcón – Director Bintou Dembéle
– Costume Design Anaïs 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 Verdi – Libretto by Francesco Maria Piave
Conductor Henrik Nánási/Francesc Prat – Director Willy Decker
– Set and Costume Design 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

JULY 6, 9

I LOMBARDI ALLA PRIMA CROCIATA

Music by Giuseppe Verdi – Libretto by Temistocle Solera
Conductor Daniel Loren – Concert version
Cast Ivan Ayon Rivas, Alex Esposito, Miren Urbieta Vega, Anna
Pirozzi, David Lagares, Josep Fadò, Manuel Fuentes, Mercedes
Gancedo

MARSEILLE

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SEPTEMBER 26, 29 – OCTOBER 1, 3

NORMA

Music by Vincenzo Bellini – Libretto by Felice Romani
Conductor Michele Spotti – Director Anne Delbée – Set Design
Abel Orain – Costume Design Mine Vergez
Cast Karine Deshaves, Salomé Jicia, Laurence Janot, Enea
Scala, Patrick Bolleire, Marc Larcher, Valentin Fruitier

NOVEMBER 14, 17, 19, 21, 24

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica
Conductor Paolo Arrivabeni – Director Emmanuelle Bastet – Set
Design Tim Northam – Costume Design Véronique Seymat
Cast Thomas Bettinger, Alexandra Marcellier, Eugénie Joneau,
Amandine Ammirati, Marc Scoffoni, Philippe Do, Jean-Marie
Delpas, Marc Larcher, Frédéric Cornille

JANUARY 1

REQUIEM

Music by Giuseppe Verdi
Conductor Michele Spotti
Cast Angélique Boudeville, Anna Goryachova, Ivan Ayon Rivas,
Simon Lim

FEBRUARY 11, 13, 16

RUSALKA

Music by Antonin Dvorak – Libretto by Jaroslav Kvapil
Conductor Lawrence Foster – Director, Set and Costume
Design Jean-Philippe Clarac and Olivier Deloeuil – New
Production
Cast Cristina Pasaroïu, Camille Schnoor, Marion Lebégue,
Coline Dutilleul, Mathilde Lemaire, Marie Kalinine, Hagar Sharvit,
Sébastien Guèze, Misha Schelomianski, Philippe Nicolas Martin

MARCH 2

ORFEO

Music by Claudio Monteverdi – Libretto by Alessandro Striggio
Conductor Jean-Marc Aymes – Director Jimmy Boury – New
Production
Cast Romain Bockler, Jimmy Boury, Romain Bockler, Maria
Cristina Kiehr, Louise Thomas, Julie Vercauteren, Alexandre
Baldo, Jean-Manuel Candénat, Imanol Iraola, Lise Viricel,
Gabrielle Varbetian, Logan Lopez Gonzales, Davy Cornillot,
Oliver Coiffet, Samuel Namotte, Estelle Defalque

APRIL 1, 4, 6, 8

SIGURD

Music by Ernest Reyer – Libretto by Camille Du Locle and Alfred Blau

Conductor Jean-Marie Zeitouni – Director Charles Roubaud – Set Design Emmanuelle Favre – Costume Design Katia Duflot – New Production

Cast Catherine Hunold, Charlotte Bonnet, Marion Lebègue, Florian Laconi, Alexandre Duhamel, Nicolas Cavallier, Marc Barrard, Gilen Goicoechea, Marc Larcher, Kaelig Boché, Jean-Marie Delpas, Jean-Vincent Blot

JUNE 1, 3, 5, 10

IL TROVATORE

Music by Giuseppe Verdi – Libretto by Salvatore Cammarano

Conductor Michele Spotti – Director Louis Désiré – Set and Costume Design Diego Méndez-Casariago – New Production

Cast Angèlique Boudeville, Aude Extrémo, Laurence Janot, Teodor Ilincai, Serban Vasile, Patrick Bolleire, Marc Larcher

MUNICH

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Cuvilliés Theater

SEPTEMBER 21, 22

DER MOND

Music by Carl Orff

Bayerische Staatsoper

SEPTEMBER 23, 26, 29 – OCTOBER 2

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Oksana Lyniv – Director Kornél Mundruczó – Set and Costume Design Monika Pormale

Cast Lise Davidsen, Freddie De Tommaso, Bryn Terfel, Milan Siljanov, Martin Snell, Tansel Akzeybek, Christian Rieger, Pawel Horodyski

OCTOBER 4, 7, 10

DIE TOTE STADT

Music by Erich Wolfgang Korngold – Libretto by Paul Schott

Conductor Lothar Koenigs – Director Simon Stone – Set Design Ralph Mayers – Costume Design Mel Page

Cast Klaus Florian Vogt, Vida Miknevičiūtė, Sean Michael Plumb, Jennifer Johnston, Mirjam Mesak, Xenia Pusharz Thomas, Liam Bonthrone, Miles Mykkanen

OCTOBER 6, 9, 12, 16, 19

TURANDOT

Music by Giacomo Puccini – Libretto by Giuseppe Adami and Renato Simoni Conductor Antonino Fogliani – Director Carlus Padrissa La Fura dels Baus – Scne Roland Olbeter – Costume Design Chu Uroz

Cast Sondra Radvanovsky, Kevin Connors, Vitalij Kowaljow, Younghoon Lee, Selene Zanetti, Thomas Mole, Tansel Akzeybek, Andrés Ahudelo, Balint Szabò

OCTOBER 20, 23, 26,

LE GRAND MACABRE

Music by Gyorgy Ligeti – Libretto by Michael Meschke and Gyorgy Ligeti

Conductor Kent Nagano – Director Krzysztof Warilkowski – Set and Costume Design Malgorzata Szczesniak

Cast Sarah Aristidou, Seonwoo Lee, Avery Amereau, John Holiday, Alexander Kopeczi, Lindsay Amman, Benjamin Bruns, Michael Nagy, Andrew Hamilton, Thomas Mole, Roman Chabaranok, Kevin Connors, Balint Szabò

OCTOBER 25, 30 – NOVEMBER 2, 7

L'ELISIR D'AMORE

Music by Gaetano Donizetti – Libretto by Felice Romani

Conductor Michele Spotti – Director David Bosch – Set Design Patrick Bannwart – Costume Design Falko Herold

Cast Mané Galovan, Liparit Avetisyan, Andzej Filonczyk, Ambrogio Maestri, Seonwoo Lee

OCTOBER 27, 31 – NOVEMBER 3, 8, 10 – JULY 28, 31

DAS RHEINGOLD

Music and Libretto by Richard Wagner

Conductor Vladimir Jurowski – Director Tobias Schratzer – Set and Costume Design Rainer Sellmaier – Nuovo allestimento

Cast Nicholas Brownlee, Milan Siljanov, Ian Koziara, Sean Panikar, Markus Bruck/Johannes Martin Kranzle, Matthias Klink, Matthew Rose, Timo Riihonen, Ekaterina Gubanova, Mirjam Mesak, Wiebke Lehmkuhl, Sarah Brady, Verity Wingate, Yajie Zhang

NOVEMBER 9, 13, 16, 18, 20

LUCIA DI LAMMERMOOR

Music by Gaetano Donizetti – Libretto by Salvatore Cammarano

Conductor Aziz Shokhakimov – Director Barbara Wysocka – Set Design Barbara Hanicka – Costume Design Julia Kornacka

Cast Vladislav Sulminski, Adela Zaharia, Xabier Anduaga, Samuel Stopford, Riccardo Fassi, Natalie Lewis, Zachary Rioux

NOVEMBER 15, 18, 21

DIE PASSAGIERIN

Music by Mieczyslaw Weinberg Conductor Azim Karimov

Program

– Director Tobias Kratzer – Set and Costume Design Rainer Selimaier

Cast Christna Bock, Sibylle Maria Dordel, Charles Workman, Elena Tsallagova, Jacques Imbrailo, Xenia Pusharz Thomas, Lotte Betts-Dean, oa Beinart, Larissa Diadkova, Evgeniya Sotnikova, Balint Szabò, Roman Chabaranok, Gdeon Poppe, Martin Snell, Sophie Wendt, Lukhanyo Bele

DECEMBER 1, 5, 8, 12, 15,

AIDA

Music by Giuseppe Verdi – Libretto by Antonio Ghislanzoni
Conductor Francesco Ivan Ciampa – Director Damiano Michieletto – Set Design Paolo Fantin – Costume Design Carla Teti

Cast Elina Garanca, Elena Stikhina, Arsen Sogomonyan, Erwin Schrott, Amartuvshin Enkhbat, Alexander Kopeczi, Zachary Rioux, Elene Gvritshvili

DECEMBER 2, 7M, 7, 8,

HANSEL UND GRETEL

Music by Engelbert Humperdink – Libretto by Adheleid Wette
Conductor Robert Jindra – Director Richard Jones – Set and Costume Design John Macfarlane
Cast Milan Siljanov, Rosie Aldridge, Angela Brower, Mirjam Mesak, Wolfgang Ablinger-Sperrhacke, Ekaterine Buachidze, Eirin Rognerud, Seonwoo lee, Eirin Rognerud, Ekateine Buachidze, Natalie Lewis, Elene Gvritshvili

DECEMBER 14, 17, 20

MACBETH

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Andrea Battistoni – Director Martin Kusej – Set Design Martin Zehetgruber – Costume Design Martin Zehetgruber
Cast Gerald Finley, Dmitry Ulyanov, Sondra Radvanovsky, Elene Gvritshvili, Giovanni Sala, Granit Musliu, Martin Snell, Christian Rieger, Pawel Horodski, Seonwoo Lee

DECEMBER 22, 25, 28, 31 – JANUARY 3, 6, 28 – JUNE 28 – JULY 1

LA FILLE DU REGIMENT

Music by Gaetano Donizetti – Libretto by Jules-Vernoy de Saint-Georges and Jean-Francois Bayard
Conductor Stefano Monatanari – Director Damiano Michieletto – Set Design Paolo Fantin – Costume Design Agostino Cavalca – New Production
Cast Pretty Yende/Serena Saenz, Susan Graham, Xavier Anguaga/Lawrence Brownlee, Misha Kiria, Martin Snell, Christian Rieger, Dafydd Jones

DECEMBER 27, 29 – JANUARY 1, 4, 7, 10

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuel Schikaneder
Conductor Nikolai Szeps-Znader – Director August Everding –

Set and Costume Design Jurgen Rose

Cast Tareg Nazmi, Giovanni Sala, Martin Snell, Jessica Pratt, Ying Fang, Erika Baikoff, Emily Sierra, Avery Amereau, Kostantin Krimmel, Seonwoo Lee, Kevin Connors, Samuel Stopford, Roman Chabaranok, Martin Snell

JANUARY 14, 16, 19 – JULY 3

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Susanna Malkki – Director Evgeny Titov – Set and Costume Design Annemarie Woods

Cast Peter Mattei, Golda Schultz, Louise Alder, Kostantin Krimmel, Avery Amereau, Dorothea Toschmann, Willard White, Tansel Akzeybek, Kevin Connors, Eirin Rognerud, Martin Snell, Ekaterine Buachidze, Seonwoo Lee

JANUARY 18, 21, 24, 27, 31

LUCREZIA BORGIA

Music by Gaetano Donizetti – Libretto by Felice Romani
Conductor Antonino Fogliani – Director Christof Loy – Set Design Henrik Ahr – Costume Design Barbara Drosihn
Interpeti Erwin Schrott, Angela Meade, Pavol Breslik, Maria Barakova, Zachang Rioux, Christian Rieger, Thomas Mole, Joel Williams, Roman Chabaranok, Granit Musliu, Balin Szabò,

JANUARY 26, 29 – FEBRUARY 1, 5, 8

UN BALLO IN MASCHERA

Music by Giuseppe Verdi – Libretto by Antonio Somma
Conductor Andrea Battistoni – Director Johannes Erath – Set Design Heike Scheele – Costume Design Gesine Vollm
Cast Charles Castronovo, Igor Golovatenko, Nicole Car, Yulia Matochkina, Erika Baikoff, Andrew Hamilton, Balint Szabò, Roman Chabaranok, Tansel Akzeybek, Dafydd Jones

FEBRUARY 7

L'AMORE DI DANAE

Music by Richard Strauss – Libretto by Joseph Gregor
Conductor Sebastian Weigle – Director Claus Guth – Set Design Michael Levine – Costume Design Ursula Kudrna – New Production

Cast Christopher Maltman, Ta-Chung Huang, Vincent Wolfsteiner, Malin Bystrom, Erika Baikoff, Andreas Schager, Paul Kaufmann, Kevin Connors, Balint Szabò, Martin Snell, Sarah Dufresne, Evgeniya Sotnikova, Emily Sierra, Avery Amereau

FEBRUARY 10, 14, 16, 20

LA BOHEME

Musica di Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica

Conductor Carlo Rizzi – Director Otto Schenk – Set and Costume Design Rudolf Heinrich

Cast Angel Blue, Andrea Carroli, Pene Pati, Mattia Olivieri, Andrew Hamilton, William Thomas, Samel Stopford, Christian Rieger, Martin Snell, Yosif Slavov, Bruno Khouri

FEBRUARY 23, 25, 27 – MARCH 1, 4

DIE FLEDERMAUS

Music by Johann Strauss – Libretto by Carl Haffner and Richard Genée

Conductor Vladimir Jurowski – Director Barrie Kosky – Set Design Rebecca Ringst – Costume Design Klaus Bruns
Cast Georg Nigl, Julia Kleiter, Martin Winkler, Andrew Watts, Granit Musliu, Markus Bruck, Kevin Connors, Katharina Konradt, Miriam Neumaier, Max Poliak, Franz-Josef Strohmeier
MARCH 2, 5, 7, 12, 15

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and Ludovic Halevy

Conductor Alexandre Bloch – Director Lina Wertmüller – Set and Costume Design Enrico Job
Cast Roman Chabaranok, Vitor Bispo, Piotr Beczala, Jérôme Boutillier, Yosif Slavov, Dafydd Jones, Mirjam Mesak, Emily Sierra, Clémentine Margaine, Rosa Feola

MARCH 8, 10, 14,

LA PICCOLA VOLPE ASTUTA

Music and Libretto by Leos Janacek
Conductor Lothar Koenigs – Director Barrie Kosky – Set Design Michael Levine – Costume Design Victoria Behr
Cast Wolfgang Koch, Claire Barnett-Jones, Brenton Ryan, Martin Snell, Milan Siljanov, Samuel Stopford, Elena Tsallagova, Mirjam Mesak, Angela Bower, Xenia Pusharz Thomas, Zachary Rioux, Elene Gyritishvili, Xenia Puskarz Thomas, Brenton Ryan, Martin Snell, Claire Barnett-Jones, Mirjam Mesak

MARCH 23, 26, 29

DER ROSENKAVALIER

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal
Conductor Vladimir Jurowski – Director Barrie Kosky – Set Design Rufus Didwizsus – Costume Design Victoria Behr
Cast Marlis Petersen, Brindley Sherratt, Samantha Hankey, Johannes Martin Kranzle, Liv Redpath, Daniela Kohler, Gerhard Siegel, Claudia Mähne, Martin Snell, Kevin Connors, Samuel Stopford, Christian Rieger, Kevin Connors, Galeano Salas, Seonwoo Lee, Eirin Rognerud, Ekaterine Buachidze, Louise Foor, Dafydd Jones, Ekaterine Buachidze, Louise Foor, Seonwoo Lee, Eirin Rognerud, Dafydd Jones

MARCH 25, 28, 31

DER FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor Mikko Franck – Director Peter Konwitschny – Set and Costume Design Johannes Leiacker
Cast Franz-Josef Selig, Asmik Grigorian, Benjamin Bruns, Natalie Lewis, Tansel Akzeybek, Gerald Finley

APRIL 3, 5, 8

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and

Luigi Illica

Conductor Emmanuel Villaume – Director Wolf Busse – Set Design Otto Stich – Costume Design Silvia Strammer
Cast Elena Guseva, Irene Roberts, Stefan Pop, Ekaterine Buachidze, Aleksei Isaev, Ya-Chung Huang, Christian Rieger, Roman Chabaranok, Bruno Khouri, Yosif Slavov

APRIL 4, 6, 9

LA CENERENTOLA

Music by Gioachino Rossini – Libretto by Jacopo Ferretti
Conductor Gianluca Capuano – Director, Set and Costume Design Jean-Pierre Ponnelle
Cast Jonah Hoskins, Andrew Hamilton, Misha Kiria, Elene Gvritishvili, Emily Sierra, Vasilisa Berzhanskaya, Roberto Tagliavini

APRIL 17, 20, 24

MANON LESCAUT

Music by Giacomo Puccini
Conductor Marco Armiliato – Set Design Hans Neuenfels – Set Design Stefan Mayer – Costume Design Andrea Schmidt-Futturer
Cast Ermonela Jaho, Daniel Luis de Vicente, Yusif Eyvazov, Martin Snell, Granit Musliu, Christian Rieger, Kevin Connors, Ekaterine Buachidze, Pawel Horodyski, Andres Agudelo, Andrew Hamilton

APRIL 19, 22, 25, 29

LA DAMA DI PICCHE

Music by Piotr Il'ic Tchaikowski – Libretto by Modest Tchaikowski
Conductor Sebastian Weigle – Director Benedict Andrews – Set Design Rufus Didwizsus – Costume Design Victoria Behr
Cast Arsen Soghomonyan, Vladislav Sulimski, Boris Pinkhasovich, Kevin Connors, Balint Szabó, Tansel Akzeybek, Roman Chabaranok, Aleksey Kursanov, Violeta Urmana, Elena Stikhina, Victoria Karkacheva, Natalie Lewis, Daria Proszek

MAY 4, 10, 17,

DON CARLO

Music by Giuseppe Verdi – Libretto by Joseph Méry and Camille du Locle
Conductor Zubin Mehta – Director, Set and Costume Design Jurgen Rose
Cast Erwin Schrott, Stephen Costello, George Petean, Dmitry Belosselskiy, Roman Chabaranok, Rachel Willis-Sorensen, Ekaerina Semenchuk, Elene Gvritishvili, Samuel Stopford, Zachary Rioux, Mirjam Mesak, Andrew Hamilton, Christian Rieger, Nikita Volkov, Daniel Noyola, Yosif Slavov, Mark Kurmanbayev

MAY 12, 16, 18, 21 – JULY 5

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor Christopher Moulds – Director Benedict Andrews –

Program

Set Design Magda Willi – Costume Design Victoria Behr
Cast Olga Kulchynska, Avery Amereau, Andrei Zhilikhovsky,
Daniel Behle, Sandrine Piau, Johannes Martin Kranzle

JUNE 7, 10, 13 – JULY 25, 29

RUSALKA

Music by Antonin Dvorak – Libretto by Jaroslav Kvapil
Conductor Edward Gardner – Director Martin Kusej – Set
Design Martin Zehetgruber – Costume Design Heidi Hackl
Cast Pavol Breslik, Elena Guseva, Svetlana Aksenova, Christof
Fischesser, Christne Rice, Kevin Connors, Ekaterine Buachidze,
Mirjam Mesak, Arnheider Eiriksdottir, Natalie Lewiss, Vitor Bispo

JUNE 15, 19, 22

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Speranza Scappucci – Director Gunter Kramer – Set
Design Andreas Reinhardt – Costume Design Carlo Diappi
Cast Yaritza Véliz, Natalie Lewis, Ekaterine Buachidze, Liparit
Avetisyan, Simon Keenlyside, Granit Musliu, Balint Szabò,
Andrew Hamilton, Martin Snell, Samuel Stopford, Bruno Khouri,
Yosif Slavov

JULY 13, 16

DIDO AND AENEAS

Music by Henry Purcell – Libretto by Nahum Tate

ERWARTUNG

Music by Arnold Schonberg – Libretto by Marie Pappenheim
Conductor Valentin Uryupin – Director Krzysztof Warlikowski –
Set and Costume Design Malgorzata Szczesniak
Cast (Dido and Aeneas) Sonya Yoncheva, Gunter Papendell,
Erika Baikoff, Rinat Shaham, John Holiday, Elmira Karakhanova;
(Erwartung) Sonya Yoncheva

JULY 17, 20

I MASNADIERI

Music by Giuseppe Verdi – Libretto by Andrea Maffei
Conductor Antonino Fogliani – Director Johannes Erath – Set
and Costume Design Kaspar Glarner
Cast Erwin Schrott, Charles Castronovo, George Petean, Lisette
Oropesa, Kevin Connors, Roman Chabaranok, Tansel Akzeybek

JULY 27, 30

LOHENGGRIN

Music and Libretto by Richard Wagner
Conductor Sebastian Weigle – Director Kornel Mundruczó
– Set Design Monika Pormale – Costume Design Anna Axer
Fijalkowska
Cast René Pape, Pior Veczala, Rachel Willis-Sorensen,
Wolfgang Koch, Anja Kampe, Kostas Smoriginas, Granit Musliu,
Samuel Stopford, Yosif Slavov, Bruno Khouri

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OCTOBER 30

LA RONDINE

Music by Giacomo Puccini – Libretto by Giuseppe Adami
Conductor Giacomo Sagripanti – Concert version
°Cast Pretty Yende, Deanna Breiwick, Charles Castronovo, Juan
Francisco Gatell, Roberto De Candia, Maria Pluda, Valentina
Corò, Aleksandrina Mihaylova, Przemyslaw Baranek, Vincenzo
Di Nocera, Chiara Iai, Federica Spatola, Rossella Antonacci,
Pasquale Ferraro, Galia Bakalov

NOVEMBER 8, 10, 13, 19

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica Conductor Marco Armiliato – Director Jean-Louis
Grinda
Cast Anna Netrebko, N_ino Machaidze, Mariam Battistelli, Yusif
Evyazov, Florian Sempley, Biagio Pizzuti, Giorgi Manoshvili,
Fabrice Alibert, Matteo Peirone, Vincenzo Di Nocera, Vincenzo
Cristofoli, Matthew Thistleton, Walter Barbaria, Domenico
Cappuccio, Thierry Di Meo

NOVEMBER 15

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica Conductor Marco Armiliato – Concert version
Cast Maria Jose Siri, Roberto Alagna, Luca Salsi, Giovanni
Romeo, Giorgi Manoshvili, Reinaldo Macias, Paolo
MarchiniFabio Bonavita, Kira Parfeevets

DECEMBER 20, 22, 27, 28, 31

L'ELISIR D'AMORE

Music by Gaetano Donizetti – Libretto by Felice Romani
Conductor Gianluca Capuano – Director Adriano Sinivia
Cast Regula Muhlemann, Vittorio Grigolo, Davide Luciano,
Nicola Alaimo, Aitana Sanz

JANUARY 19

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte
Conductor Bertrand De Billy
Cast Davide Luciano, Antonio Di Matteo, Maria Bengtsson, Tara
Erraught, Edgardo Rocha, Peter Kellner, Ilia Kazakov

JANUARY 22, 24, 26, 28

LA CLEMENZA DI TITO

Music by Wolfgang Amadeus Mozart – Libretto by Caterino

Mazzola

Conductor Gianluca Capuano – Director Jetske Miinssen
Cast Giovanni Sala, Mané Caldyan, Cecilia Bartoli, Mélissa Petit, Anna Tetrushvili, Peter Kalman

FEBRUARY 19, 21, 23, 25

DAS RHEINGOLD

Music and Libretto by Richard Wagner
Conductor Gianluca Capuano – Director Davide Livermore
Cast Christopher Purves, Kartal Karagedik, Omer Kobiliak, Wolfgang Ablinger Sperrhake, Tobias Kehrer, Wilhelm Schwinghammer, Peter Kalman, Michael Laurenz, Varduhi Abrahamyan, Mélissa Petit, Ekaterina Semenchuk, Kayleigh Decker, Alexandrina Kadirina

MARCH 2

TRISTAN UND ISOLDE (ATTO II)

Music and Libretto by Richard Wagner
Conductor Philippe Jordan – Concert version
Cast Andreas Schager, Anja Kampe, Georg Zeppenfeld, Ekaterina Gubanov

MARCH 21, 23, 25, 27

L'HEURE ESPAGNOLE

Music by Maurice Ravel – Libretto by Franc Nohain

L'ENFANT ET LES SORTILEGES

Music by Maurice Ravel – Libretto by Colette
Conductor Kazuki Yamada – Director Jean-Louis Grinda
Cast (L'heure espagnole) Gaëlle Arquez, Cyrille Dubois, Vincent Ordonneau, Florian Sempey, Matthieu Lacroix; (L'enfant et les sortilèges) Gaëlle Arquez, Axelle Saint-Cirel, Julie Nemer, Floriane Hasler, Florie Valiquette, Florian Sempey, Jennifer Courcier, Cécile Madelin, Matthieu Lacroix, Cyrille Dubois

MONTREAL

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SEPTEMBER 28 – OCTOBER 1, 3, 6

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Pedro Halffter – Director Xevi Dorca – Set and Costume Design Joan Guillen
Cast Hugo Laporte, Pascale Spinney, Omar Montanari, Alasdair Kent, Gianluca Margheri, Bridget Esler, Mikelis Rogers, Jamal Al Titi

NOVEMBER 16, 19, 21, 24

HAMLET

Music by Ambroise Thomas – Libretto by Michel Carré and Jules Barbier
Conductor Jacques Lacombe – Director Alain Gauthier – Set Design Frédéric Ouellet – Costume Design Sarah alleux Cast Elliot Madore, Sarah Dufresne, Karine Deshaves, Nathan Berg, Antoine Bélaner, Rocco Rupolo, Alexandre Sylvestre, Alain CoulombeMatthew Li, Nathan Berg

Theatre Maisonneuve

FEBRUARY 6, 8, 9

L'ENFANT ET LES SORTILEGES

Music by Maurice Ravel – Libretto by Colette
Conductor Nicolas Ellis – Set Design Sylvain Scott – Costume Design Marc Set designcal
Cast Lucie St-Martin, Camila Montefusco, Chelsea Kolic, Jamal Al Titi, Mikelis Rogers, Angelo Moretti, Justine Ledoux, Sophie Naubert, Ian Sabourin, Bridget Esler, Ilanna Starr

Salle Wilfrid-Pelletier

MAY 10, 13, 15, 18

LA BOHEME

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica Conductor Simon Rivard – Set Design Peter Dean Beck – Allestimento Courtesy of Arizona Opera
Cast Lauren Margison, Frédéric Antoun, John Brancy, Andrea Nunez, Mikelis Rogers, Jean-Philippe Mc Clish

NEW YORK

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SEPTEMBER 23, 27 – OCTOBER 2, 5, 9, 12, 16, 19

A TERRA

Music by Jeanine Tesori – Libretto by George Brant
Conductor Yannick Nézet-Séguin/Steven Osgood – Director Michael Mayer – Set Design Mimi Lien – Costume Design Tom Broecker
Cast Emily D'Angelo, Kirsten MacKinnon, Ben Bliss, Kyle Miller,

SEPTEMBER 24, 28 – OCTOBER 1, 5, 10, 13, 18

LES CONTES D'HOFFMANN

Music by Jacques Offenbach – Libretto by Jules Barbier
Conductor Marco Armiliato – Director Bartlett Sher – Set Design Michael Yeagan – Costume Design Caterina Zuber
Cast Erin Morley, Petty Yende, Clementine Maraine, Vasilisa Berzhanskaya, Benjamin Bernheim, Aaron Blake, Christian Van Horn

Program

SEPTEMBER 25, 28 – OCTOBER 3, 6, 11 – NOVEMBER 12, 15,
19, 23 – JANUARY 9, 12, 17, 23

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica

Conductor Xian Zhang/Marco Armiliato – Director David
McVicar – Set and Costume Design John Macfarlane

Cast Aleksandra Kurzak/Lisa Davidsen/Sondra Radvanovskij,
Seok Jong Baek/Freddie De Tommaso/Brian Jadge, George
Gagnidze/Quinn Kelsey/Bryn Terfel, Patrizio Carfizzi

SEPTEMBER 30 – OCTOBER 4, 8, 12, 17, 20, 23, 26 –
NOVEMBER 1, 4, 8 – JANUARY 6, 8, 11, 16, 19, 24

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Pier Giorgio Morandi /Maurizio Benini – Director
Bartlett Sher – Set Design Michael Yeargan – Costume Design
Caterina Zuber

Cast Nadine Sierra/Erin Morley, Pont J'Nai/Rihan Chaieb,
Stephan Costello/Pene Pati, Quinn Kelsey/Luca Salsi/Michael
Chioldi, Andrea Mastroni/Ante Jerkunica/Soloman Howard

OCTOBER 15, 19, 22, 25, 27, 30 – NOVEMBER 2, 6, 9

AINADAMAR

Music by Osvald Golijov – Libretto by David Henry Gwang
Direttore Miguel Harth-Bedoya – Director Deborah Colker Set
and Costume Design Jon Bausor

Cast Elena Villalon, Angel Blue/Gabriela Reyes, Daniela Mack,
Alfred Tejada

OCTOBER 26, 29 – NOVEMBER 2, 7, 11, 14, 17, 22, 26, 30 –
DECEMBER 3, 6

IL TROVATORE

Music by Giuseppe Verdi – Libretto by Salvatore Cammarano
Conductor Daniele Callegari – Director
Interpret Rachel Willis-Sorensen/Angela Meade, Jamie Barton/
Olesja Petrova, Michele Fabiano/Igor Golovatenko, Ryan Speed
Green

NOVEMBER 13, 14, 16, 20, 24, 30 – JANUARY 11, 15, 18, 22 –
MARCH 5, 8, 13, 17, 21 – 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 set design Franco
Zeffirelli – Costume Design Peter J. Sala Cast Ailyn Perez/
Gabriella Reyes/Eleonora Buratto/Kristina Mkhitarian/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/SWean Michael Plumb, Bogdan
Talos/Park Jongmin/Nicolas Testé/Aleksander Kopeczi, Donald
Maxwell

NOVEMBER 29 – DICEMBRE 4, 7, 10, 14, 19

DIE FRAU OHNE SCHATTEN

Music by Richard Strauss – Libretto by Hugo von Hofmannthal
Conductor Yannick Nézet-Séguin – Director, Set and Costume
Design Herbert Wernicke Cast Elza van den Heever, Liza
Lindstrom, Nina Stemme, Russell Tomas, Michael Volle, Ryan
Speed Green

DECEMBER 31 – JANUARY 4, 7, 10, 14, 18, 21, 25 – MARCH 14,
18, 22, 26, 29 – MAY 9

AIDA

Music by Giuseppe Verdi – Libretto by Antonio Ghislanzoni
Conductor Yannick Nézet-Séguin/Aleksander Soddy/John
Keenan – Director Michael Mayer – Set Design Christina Jones
– Costume Design 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 Robinson, Krzysztof Baczyk

MARCH 3, 8, 11, 15, 19, 22, 25, 29

MOBY DICK

Music by Jake Heggie – Libretto by Gene Scheer
Conductor Karen Kamensek – Director Leonard Foglia – Set
Design Robert Brill – Costume Design Jane Greenwood
Cast Jani Brugger, Brandon Jovanovich, Stephan Costello,
William Burden, Peter Mattei, Malcolm MacKenzie, Ryan Speed
Green

MARCH 4, 7, 10, 12, 15

FIDELIO

Music by Ludwig van Beethoven – Libretto by Georg Friedrich
Treitschke and Joseph Sonnleithner
Conductor Susanna Malkki – Director Jurgen Flimm – Set
Design Robert Israele – Costume Design Florence von Gerkan
Cast Lise Davidsen, Ying Zanna, David Butt Philip, Magnus
Dietrich, Tomasz Konieczny, René Pape, Stephan Milling

MARCH 23, 28 – APRIL 1, 4, 7, 9, 12, 16, 19, 23, 26

DIE ZAUBERFLOTE

Musica di Wolfgang Amadeus Mozart – Libretto by Emmanuel
Schikaneder

Conductor Evan Rogister – Director Simon Mc Burney – Set
Design Michael Levine – Costume Design Nicky Gillibrand
Cast Golda Schultz, Kathryn Lewek, Ben Bliss, Thomas
Ebenstein, Thomas Olimans, Shenyang, Stephan Milling

MARCH 31 – APRIL 5, 8, 11, 13, 18, 22, 26 – MAY 3, 7, 10, 14, 17

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte

Conductor Joana Mallwitz – Cast Federica Lombardi/Jacquelyn
Stucker, Olga Kulchynska/Rosa Feola, Marianne Crebasse/
Emily D'Angelo, Elisabetta Vescovo, Joshua Hopkins/Adam

Plachteka, Michael Sumuel/Luca Pisaroni, Maurizio Muraro

APRIL 15, 19, 21, 25, 30 – MAY 3, 8, 16, 22, 27, 31

IL BARBIERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Giacomo Sagripanti – Director Bartlett Sher – Set
Design Michael Yeragan – Costume Design 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 Inoye – Director
Claus Guth – Set Design Etienne Plus – Costume Design Ursula
Kudrna
Cast Elza van den Heever, Michelle De Young, Gerhard Siegel/
Ciad Shelton, Piotr Buszewski, Peter Mattei

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 – Costume Design 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 Il'ic Cajkovskij – Libretto by Modest Caikovskij
Conductor Keri-Lynn Wilson – Director Elia Moshinsky – Set
and Costume Design Marc Thompson Cast Sonya Yoncheva,
Maria Barakova, Violeta Urmana, Brian Jagde, Igor Golovatenko,
Alessio Markov

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SEPTEMBER 28, 29

LA FILLE DE MADAME ANGOT

Music by Charles Lecocq
Conductor Chloé Dufrense – Director Richard Brunel – Set and
Costume Design Bruno de Lavenère – New Production
Cast Hélène Guilmette, Valentine Lemerrier, Enguerand de Hys,
Philippe-Nicolas Martin, Matthieu Lécroart, Floriane Derthe,
Antoine Foulon, Geoffrey Carey, Matthieu Walendzik

NOCEMBRE 8, 10, 12

EDGAR

Music by Giacomo Puccini – Libretto by Ferdinando Fontana
Conductor Giuliano Carella – Director Nicola Raab – Set and
Costume Design Georges Souglides – New Production Cast
Stefano La Colla, Alessio Cacciamani, Dalibor Jenis, Ekaterina
Bakanova, Valentina Boi

JANUARY 24, 26, 28, 30

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuel
Schikaneder Conductor Jean-Christophe Spinosi – Director
Cédric Klapisch – Set Design Clémens Bezat – Costume Design
Stéphane Rolland and Pierre Martinez – New Production
Interoreti Joel Prieto, Sydney Mancasola, Jean Martin-Royo,
Veronika Seghers, Antonio Di Matteo, Barnaby Rea, Marc Laho,
Tetiana Zhuravel, Judith Van Wanroij, Valentine Lemerrier,
Ahlma Mhamdi, Frédéric Diquero, Matthieu Toulouse

MARCH 11, 13, 15

JULIETTE OU LA CLE DES SONGES

Music by Bohuslav Martinu Conductor Anthony Hermus –
Director, Set and Costume Design Jean-Philippe Clarac and
Olivier Deloeuil – New Production
Cast Ilona Revolskaya, Valentin Thill, Jérémy Duffau, Marina
Ogii, Louis Morvan, Pal Gay, Oleg Volkov

MAY 2, 4, 6, 8

IL BARBERE DI SIVIGLIA

Music by Gioachino Rossini – Libretto by Cesare Sterbini
Conductor Beatrice Venezi – Director Benoît Benichou – Set
Design Christophe Ouvrard – Costume Design Bruno Fatalot –
New Production
Cast Dave Monaco, Marc Barrard, Lilly Jorstad, Gurgun
Baveyan, Adrian Sampetean, Cristina Giannelli, Thibaut
Desplantes

MAY 28, 30 – JUNE 1, 3

CARMEN

Music by Georges Bizet – Libretto by Henri Meilhac and
Ludovic Halevy
Conductor Lyonl Bringuier – Director Daniel Benoin – Set
Design Jean-Pierre Laporte – Costume Design Nathalie Benoin
Cast Ramona Zaharia, Jean-Francois Borrás, Jean-Fernand
Setti, Perrine Madoeuf, Lamia Beauque, Charlotte Bonnet,
Jean-Gabriel Saint-Martin, Nestor Galva, Guilhem Warms,
Richard Rittelmann

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Program

Opéra Bastille

SEPTEMBER 10, 15, 18, 21, 24, 27, 30

FALSTAFF

Music by Giuseppe Verdi – Libretto by Arrigo Boito
Conductor Michael Schenwandt – Director Dominique Pitoiset –
Set Design Alexandre Beliaev – Costume Design Elena Rivkina
Cast Ambrogio Maestri, Olivia Boen, Marie-Andrée Bouchard-
Lesieur, Andrii Kymach, Gregory Bonfatti, Marie-Nicole
Lemieux, Ivan Ayon-Rivas, Federica Guida, Nicholas Jones,
Alessio Cacciamani

SEPTEMBER 14, 17, 22, 25, 28 – OCTOBER 1, 6, 10, 13, 16, 19,
22, 25,

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica
Conductor Speranza Scappucci – Director and set design
Robert Wilson – Costume Design Frida Parmeggiani
Cast Eleonora Buratto/Elena Stikhina, Aude Extrémo, Stefan
Pop, Christopher Maltman, Carlo Bosi, Andres Cascante, Vartan
Gabiellan

Palais Garnier

SEPTEMBER 19, 21, 24, 26, 27 – OCTOBER 2, 3, 5, 8, 12 – JUNE
2025 26, 29 – JULY 1, 2, 4, 9, 10, 12

LES BRIGANDS

Music by Jacques Offenbach – Libretto by Henri Meilhac and
Ludovic Halevy
Conductor Stefano Montaneri/Michele Spotti – Director Barrie
Kpsky – Rufus Didwizus
Cast Marcel Beekmann, Marie Perbost, Antoinette Dennefeld,
Yann Beuron, Laurent Naouri, Mathias Vidal, Philippe Talbot,
Adriana Bignagni Lesca

Opéra Bastille

SEPTEMBER 26, 29 – OCTOBER 2, 5, 8, 12, 15, 18

FAUST

Music by Charles Gounod – Libretto by Jules Barbier and Michel
Carré
Conductor Emmanuel Villaume – Director Tobias Kratzer – Set
and Costume Design Rainer Sellmaier
Cast Pene Pati, Alex Esposito, John Relyea, Florian Sempey,
Amin Ahangaran, Amina Edris, Marina Viotti, Sylvie Brunet

OCTOBER 17, 23, 26, 30 – NOVEMBER 1, 4, 6, 8, 11, 13, 16

LA FILLE DU REGIMENT

Music by Gaetano Donizetti – Libretto by Jules-Henri Vernoy de
Saint-Georges
Conductor Evelino Pidò – Director and Costume Design Laurent
Pelly – Set Design Chantal Thomas
Cast Julie Fuchs, Lawrence Mbia, Felicity Lott, Cyrille Lovighi,

Mikhail Silantev

NOVEMBER 2, 5, 7, 9, 12, 15, 17, 19, 21

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel
Schikaneder
Conductor Oksana Lyniv – Director Robert Carsen – Set Design
Michael Levine – Costume Design Petra Reinhardt
Cast Pavol Breslik, Nikola Hillebrand, Aleksandra Olczyk, Jean
Teitgen, Matthias Vidal, Mikhail Timoshenl, Ilanah Lobel-Torres,
Nicolas Cavallier

Palais Garnier

NOVEMBER 30 – DECEMBER 4, 8, 10, 12, 17, 23

THE RAKES PROGRESS

Music by Igor Stravinsky – Libretto by Wystan Hugh Auden
Conductor Susanna Malkki – Director Olivier Py – Set and
Costume Design Pierre-André Weitz
Cast Ben Bliss, Iain Paterson, Clive Bayley, Golda Schultz,
Justina Gringyte, Jamie Barton, Rupert Charlesworth, Vartan
Gabrielian

Opéra Bastille

DECEMBER 1, 7, 10, 13, 16, 19, 22, 24 – MAY 10, 14, 18, 21, 24,
27, 30 – JUNE 3, 8, 12

RIGOLETTO

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Andrea Battistoni – Director Claus Guth – Set and
Costume Design Christian Schmidt
Cast Roman Burdenko/George Gagnidze, Rosa Feola/Slávka
Zámecnikova, Liparit Avetisyan/Dmitry Korchak, Goderdzi
Janelidze/Alexander Tsymbalyuk

JANUARY 15, 19, 21, 24, 28 – FEBRUARY 1

LA PICCOLA VOLPE ASTUTA

Music and Libretto by Leos Janacek
Conductor Juraj Valcuha – Director André Engel – Set Design
Nicky Rieti – Costume Design Elizabeth Neumuller
Cast Elena Tsallagova, Paula Murrihy, Iain Paterson, Eric
Huchet, Frédéric Caton, Milan Siljanov, Maria Warenberg, Se-
Jin Hwang

Palais Garnier

JANUARY 20, 23, 25, 28, 30 – FEBRUARY 1, 7, 11, 13, 15, 19, 23

CASTOR ET POLLUX

Music by Jean-Philippe Rameau – Libretto by Pierre-Joseph
Bernard
Conductor Teodor Curentzis – Director and set design Peter
Sellars – Costume Design Camille Assaf
Cast Jeanine De Bique, Stéphanie d'Oustrac, Reinoud Van
Mechelen, Marc Mauillon, Claire Antoine, Laurence Kilsby

Opéra Bastille

JANUARY 29 – FEBRUARY 2, 5, 8, 11, 14, 19

DAS RHEINGOLD

Music and Libretto by Richard Wagner
Conductor Pablo Heras-Casado – Director Calixto Bieito – Set Design Rebecca Ringst – Costume Design Ingo Krugler
Cast Ludovic Tézier, Florent Mbia, Matthew Cairns, Simon O'Neill, Kwangchul Youn, Mika Kares, Brian Mulligan, Gerhard Siegel

FEBRUARY 6, 9, 12, 15, 18, 21, 24, 27 – MARCH 2, 5

I PURITANI

Music by Vincenzo Bellini – Libretto by Carlo Pepoli
Conductor Corrado Rovaris – Director and Costume Design Laurent Pelly – Set Design Chantal Thomas
Cast Lisette Oropesa, Lawrence Brownlee, Andrii Kymach, Roberto Tagliavini, Vartan Gabrielian, Nicholas Jones, Maria Warena

FEBRUARY 28 – MARCH 4, 9, 12, 15, 18, 20, 25, 27

PELLEAS ET MELISANDE

Music by Claude Debussy – Libretto by Maurice Maeterlinck
Conductor Antonello Manacorda – Director Waidi Mouawad – Set Design Emmanuel Clolus – Costume Design Emmanuelle Thomas
Cast Sabine Devieille, Huw Montague Rendall, Gordon Bintner, Jea Teitgen, Sophie Koch, Amin Ahangaran

Amphitheatre Olivier Messiaen

MARCH 11, 12, 14, 15, 17, 18, 20, 21

L'ISOLA DISABITATA

Music by Joseph Haydn – Libretto by Pietro Metastasio
Conductor Francois Lopez-Ferrer – Director Simon Valastro
Cast Artisti de l'Academie

Palais Garnier

MARCH 21, 26, 28 – APRIL 3, 6, 9

IL VIAGGIO, DANTE

Music by Pascal Dusapin – Libretto by Frédéric Boyer
Conductor Kent Nagano – Director Claud Guth – Set Design Etienne Plus – Costume Design Gesine Vollm
Cast Bo Skovhus, David Leigh, Christel Loetsch, Jennifer France, Danae Kontora, Dominique Visse, Giacomo Prestia
Opéra Bastille

MARCH 29 – APRIL 1, 4, 9, 12, 17, 20, 25

DON CARLOS

Music by Giuseppe Verdi – Libretto by Joseph Mèry and Camille du Locle
Conductor Simone Young – Director Krzysztof Warlikowski . Set and Costume Design Malgorzata Szczesniak
Cast Charles Castronovo, Marina Rebeka, Christian Van Horn,

Ekaterina Gubanova, Andrzej Filonczyk, Elexander Tsybalyuk, Sava Vernic, 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 – Set Design Etienne Pluss – Costume Design 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 – Set Design Aurelie Maestre – Costume Design Clémence Pernoud
Cast Nadine Sierra, Amina Edris, Benjamin Bernheim, Roberto Alagna, Andrzej Filonczyk, Nicolas Cavvlier, Nicholas Jones, Régis Mengus

JUNE 10, 13, 16, 19, 22, 25, 28 – JULY 2, 5, 8, 11, 13

IL BARBIERE DI SIVIGLIA

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

PHILADELPHIA

Philadelphia Opera

SEPTEMBER 25, 27, 29

THE LISTENERS

Music by Missy Mazzoli – Libretto by Royce Vavrek
Conductor Corrado Rovaris – Director Lileana Blan-Cruz – Set Design Adam Rigg – Costume Design Kaye Voyce
Cast Nicole Heaston, Troy Cook, Lindsey Reynolds, Kevin Burdette, Aaron Crouch, Rehanna Thelwell, John Moore, Lucy Schauer, Joseph Lim, Daniel Taylor, Diana Newman, Sydney Donovan, Jessica Beebe, Taylor-Alexis DuPont, Zachary Altman, Guadalupe Paz, Alissa Anderson, Amanda Sheriff, Lauren Cook

JANUARY 31 – FEBRUARY 2

THE ANONYMOUS LOVER

Music by Joseph Bologne – Libretto by Francois-Georges Fouques Deshayes
Conductor Kalena Bovell – Director Dennis Whitehead Darling

Program

Set Design Baron E. Pugh – Costume Design Leslie Travers
Cast Symone Harcum, Travon D. Walker, Jonathan McCullough,
Asley Marie Robillard, Joshua Blue, Sun-Ly Pierce

APRIL 25, 27 – MAY 2, 4

DON GIOVANNI

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte

Conductor Corrado Rovaris – Director Alison Moritz – Set and Costume Design Philip Witcomb

Cast Timothy Murray, Olivia Smith, Khanyiso Gwenxane,
Elizabeth Reiter, Nicholas Newton, Amanda Sheriff, Kevin
Godinez, Raymond Aceto

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JANUARY 2, 4, 7, 9, 11, 15, 17, 20, 22, 24, 28 – FEBRUARY 1, 4,
6, 8 – MARCH 19, 22, 24, 26, 28

CENDRILLON

Music by Jules MasSet design – Libretto by Henri Cain
Director and Costume Design Laurent Pelly – Set Design
Barbara de Limburg

JANUARY 12, 16, 18, 20, 23, 25, 27, 31

ORFEO AND EURIDICE

Music by Christoph Willibald Gluck – Libretto by Ranieri de
Calzabigi
Diertore Dane Lam – Director and set design Yaron Lifschitz –
Costume Design Libby McDonnell
Cast Christophe Dumaux, Cathy-Di Zhang

JANUARY 23, 25, 31 – FEBRUARY 2, 6, 7, 9, 15, 18, 21, 25, 27 –
MARCH 1, 7, 10, 12, 15, 21, 27

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Director Sarah Giles – Set and Costume Design Charles Davis
Cast Samantha Clarke

FEBRUARY 1, 3, 6, 10, 14, 17, 23, 29 – MARCH 2, 5, 8, 11, 13, 16

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emanuel
Schikaneder
Conductor Teresa Riveiro Bohm/Tahu Matheson – Director Kate
Gaul – Set Design Michael Yeargan, Costume Design Anna
Cordingley
Cast Stacey Allaume, Michael Smallwood, Ben Mingay,

Giuseppina Grech, David Parkin, Jane Ede, Indyana Schneider,
Ruth Strutt, Jennifer Black, Kanen Breen, Dean Bassett, Nathan
Lay

FEBRUARY 8, 9

THEODORA

Music by Georg Fiedrich Handel – Libretto by Thomas Morell
Conductor Erin Helyard – Concert version
Cast Samatha Clarke, Christopher Lowrey, Helen Sherman,
Michael Petruccelli, David Greco

FEBRUARY 20, 24, 27 – MARCH 1, 6, 9, 12, 15

IDOMENEO

Music by Wolfgang Amadeus Mozart – Libretto by Giambattista
Varesco

Conductor Johannes Fritzsche – Director Lindy Hume – Set
Design Michael Yeargan – Costume Design Anna Cordingley
Cast Michael Schade, Caitlin Huicup, Celeste Lazarenko, Emma
Pearson, John Longmuir, Kanen Breen, Richard Anderson

MARCH 21, 22, 23, 25, 26, 27, 28, 29, 30 – APRIL 1, 2, 3, 4, 5, 6,
8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20

GUYS AND DOLLS

Musical by Abe Burrows – Libretto by Jo Swerling
Conductor Guy Simpson – Director Saun Rennie – Set Design
Brian Thomson – Costume Design Jennifer Irwin

MARCH 22, 24, 26, 27, 28, 30, 31 – APRIL 2, 3, 4, 5, 7, 9, 10, 11,
12, 13, 14, 16, 17, 18, 19, 20, 21

WEST SIDE STORY

Music by Leonard Bernstein – Libretto by Arthur Laurent and
Stephen Sondheim
Conductor Guy Simpson – Director Francesca Zambello – Set
Design Brian Thomson – Costume Design Jennifer Irwin
Cast Billy Bourchier, Nina Korbe

JUNE 25, 29 – JULY 2, 4, 6, 10, 13, 18, 27, 31 – AUGUST 3, 7M,
7, 10M, 10, 12, 14, 16

TOSCA

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica
Conductor Johannes Fritzsche/Tahu Matheson – Director
Edward Dick – Set Design Tom Scutt – Costume Design Fotini
Dimou
Cast Giselle Allen/Karah Son, Young Woo Kim/Adam Smith,
Gevorg Hakobyan/Warwick Fyfe

JULY 3, 6, 11, 13, 15, 17, 19

IL TRITTICO

IL TABARRO – SUOR ANGELICA – GIANNI SCHICCHI

Music by Giacomo Puccini – Libretto by Giuseppe Adami and
Giovacchino Forzano
Conductor Lidiya Yankovskaya – Director Constainte Costi,
Imara Savage, Shaun Rennie – Set and Costume Design
Michael Hanklin

Interpeti (Il Tabarro) Simon Meadows; (Suor Angelica) Lauren Fagan; (Gianni Schicchi) Simon Meadows, Stacey Allesume

JULY 20, 24, 27, 30 – AUGUST 2, 5, 9

HAMLET

Music by Brett Dean – Libretto by Matthew Joselyn
Conductor Tim Anderson – Director Neil Armfield – Set Design Ralph Myers – Costume Design Alice Babidge
Cast Allan Clayton, Lorina Gore, Rod Gilfry, Nicholas Jones, Kanen Breen, Samuel Dundas

AUGUST 1, 3, 6, 8, 10, 13, 15, 17

COSÌ FAN TUTTE

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da Ponte
Conductor Zoe Zeiodi – Director David McVicar – Set and Costume Design Moritz Junge
Cast Nardus Williams, Helen Sherman, Nathan Lay, Filipe Manu, Alexandra Oomens, Richard Anderson

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SEPTEMBER 15, 17, 18, 20

PICTURE A DAY LIKE THIS

Music by George Benjamin – Libretto by Martin Grimp
Conductor Alphonse Cemin – Director and set design Daniel Jeanneteau/Marie-Christine Soma – New Production
Cast Ema Nikolovska, Beate Mordal, Nikola Hillebrand, Cameron Shahbazi, John Brancy

NOVEMBER 6, 8, 10, 13

ARIODANTE

Music by Georg Friedrich Haendel – Libretto by Antonio Salvi
Conductor Christopher Moulds – Director Jetske Mijnsen – Set Design Etienne Pluss – Costume Design Uta Meene – New Production
Cast Alex Rosen, Adèle Charvel, Lauranne Oliva, Pierre Romainville, Eموke Barath, Laurence Kilsby, Christophe Dumaux

NOVEMBER 22, 23, 24, 29, 30

THE THREE ROBBER

Music by Didier Puntos – Libretto di Gilles Rico
Conductor Didier Puntos – Director Jean-Philippe Guilois and Gilles Rico – Set Design Philippine Ordinaire – Costume Design Violaine Thel – New Production
Cast Ana Escudero Massimo Frigato, Michal Karski, Camille Bauer, Carlos Reynoso, Cathy Bernecker

Colmar 13, 15, 17 – Mulhouse December 4, 7 – Volgelgrun
December 11 – Saint-Dizier December 17 – Sarre-Union January
11 – Sainte-Marie-aux-Mines January 24 – Bishheim January 29

JANUARY 20, 23, 26, 28, 30

LES CONTES D'HOFFMANN

Music by Jaques Offenbach – Libretto by Jules Barbier and Michel Carré
Conductor Pierre Dumoussand – Director Lotte de Beer – Set Design Christof Hetzer – Costume Design Jorine van Beek – New Production
Cast Attilio Glaser, Floriane Hasler, Raphael Brémard, Pierre Romainville, Bernadette John, Lenneke Ruien, Jean-Sebastien Bou, Marc Barrard, Pierre Gennai
Mulhouse February 7, 9

FEBRUARY 2

WERTHER

Music by Jules MasSet design – Libretto by Edouard Blau, Paul Milliet and George Hartmann
Conductor Marc Leroy-Calatayud – Esecuzioe in forma di Concerto
Cast Pné Pati, Florian Sempey, Adèle Charvel, Florie Valiquette

FEBRUARY 14, 15, 16

PEER GYNT

Music by Edvard Grieg – Libretto by Alain Perroux
Conductor Aziz Shokhakimov – Esecuzione in forma d Concerto
Cast Alysa Hanshaw, Ana Escudero, Pierre Gennai, Carlos Reynoso, Camille Bauer, Bernadette Johns, Sorn Mermillod Petry, Yacine Bathily, Emma De Cunha, Louise Coq, Victor Coupey

MARCH 24, 26, 28, 30 – APRIL 2, 4, 6

LA TRAVIATA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave
Conductor Christoph Konca – Director Amélie Niermeyer – Set Design Maria-Alice Bahra
Cast Martina Russomanno/Julia Muzychenko, Vito Priante, Ana Escudero, Massimo Frigato, Amitai Pati, Carlos Reynoso, Bernadette Johns, Michal Karski, Pierre Gennai
Colmar April 16 – Mulhouse April 27, 29

MAY 10, 11, 14

BRUNDIBAR

Music by Hans Krasa – Libretto by Adolf Hoffmeister
Conductor Sandrine Abello – Director Jeanne Candel – Set Design Lisa Navarro – Costume Design Pauline Kieffer
Cast Michal Karski, Carlos Reynoso, I piccoli cantori di Strasbourg
Colmar May 24, 27 – Mulhouse June 4, 6

MAY 11, 13, 15, 18, 20

GIUDITTA

Music by Franz Lehar – Libretto by Paul Knepler and Fritz

Program

Lohner

Conductor Thomas Rosner – Director, Set and Costume Design Pierre-André Weitz – Nuovo allestimento Cast Melody Louledjian, Thomas Bettinger, Sahy Ratia, Jacques Verzier, Sandrine Buendia, Nicolas Rivenq, Christophe Gay, Rodolphe Briand, Sissi Dupar, Pierre Lebon
Mulhouse June 1, 3

JUNE 17, 19, 20, 22, 23, 24

SWEENEY TODD

Musical by Stephen Sondheim – Libretto by Hugh Wheeler
Conductor Bassem Akiki – Director Barrie Kosky – Set and Costume Design Katrin Lea Tag – New Production
Cast Natalie Dessay, Jasmine Roy, Jens Larsen, Glen Cunningham, Marie Oppert, Paul Curievici
Mulhouse July 5, 6

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OCTOBER 4, 6, 12, 17, 19, 23, 25

NABUCCO

Music by Giuseppe Verdi – Libretto by Temistocle Solera
Conductor Paolo Carignani – Director – Katherine M. Carter
– Set Design Michael Yeargan – Costume Design Jane Greenwood
Cast Roland Wood, Mary Elizabeth Williams, Rihab Chaieb, Matthew Cairns

OCTOBER 11, 13, 16, 18, 24, 26 – NOVEMBER 2

FAUST

Music by Charles Gounod – Libretto by Jules Barbier and Michel Carré
Conductor Johannes Debus – Director Amy Lane – Set and Costume Design Emma Ryott
Cast Long Long, Kyle Ketelsen, Guanqun Yu, Ariane Cossette, Szymon Mechlinski, Alex Hetherington, Megan Latham

JANUARY 24, 26 – FEBRUARY 1, 6, 8, 12, 14, 16

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and Luigi Illica Conductor Keri-Lynn Wilson – Director Michael Grandage – Set and Costume Design Christopher Oram
Cast Eri Nakamura, Kang Wang, Hyona Kim, Michael Sumuel, Julius Ahn, Samuel Chan

JANUARY 31 – FEBRUARY 2, 5, 7, 9, 13, 15

LA REINE-GARÇON

Music by Julien Bilodeau – Libretto by Michel Marc Bouchard
Conductor Johannes Debus – Director Angela Konrad – Set

Design Anick La Bissonnière – Costume Design Sebastien Dionne

Cast Kirsten MacKinnon, Kirsten LeBlanc, Pilippe Sly, Isaiah Bell, Daniel Okulitch, Owen McCausland, Aline Kutan, Alain Coulombe

APRIL 25, 27 – MARCH 3, 8, 10, 14, 16

WOZZECK

Music and Libretto by Alban Berg
Conductor Johannes Debus – Director William Kentridge – Set Design Sabine Theunissen
Cast Michael Kupfer-Radecky, Ambur Braid, Matthew Cairns, Michael Schade, Anthony Robin Schneider, Krisztina Szabò, Owen McCausland, Michael Colvin

MAY 2, 4, 7, 9, 15, 17, 24

EUGENIO ONEGIN

Music by Piotr Il'ic Tchaikovsky – Libretto by Alexander Pushkin
Conductor Speranza Scappucci – Director Robert Carsen – Set and Costume Design Michael Levine Cast Adria Kymach, Lauren Fagan, Evan LeRoy Johnson, Niamh O'Sullivan, Dmitry Ivashenko, Krisztina Szabò, Deborah Nansteel, Michael Colvin

MAY 23

CAVALLERIA RUSTICANA

Music by Pietro Mascagni – Libretto by Giovanni Targioni-Tozzetti
Conductor Johannes Debus – Concert version
Cast Anna Pirozzi, Russell Thomas, Deborah Nansteel, Simona Piazzola

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SEPTEMBER 4, 7, 10

LA CLEMENZA DI TITO

Music by Wolfgang Amadeus Mozart – Libretto by Caterino Mazzola
Conductor Pablo-Heras Casado – Director Jurgen Flimm – Set Design George Tsypin – Costume Design Birgit Hutter
Interèreto Matthew Polenzani, Federica Lombardi, Slávka Zàmecnikova, Kate Lindsay, Patricia Nolz, Peter Kellner

SEPTEMBER 5, 8

DON PASQUALE

Music by Gaetano Donizetti – Libretto by Giovanni Ruffini
Conductor Gianluca Capuano – Director Irina Brook – Set Design Noel Ginefri-Corbel – Costume Design Sylvie Martin-

Hvszka

Cast Ambrogio Maestri, Dmitri Korchak, Andrea Caroll, Stefan Asthakov

SEPTEMBER 23, 26, 29 – OCTOBER 3, 6, 9 – MARCH 13, 16, 20, 23

DON CARLO

Music by Giuseppe Verdi – Libretto by Joseph Mery and Camille du Locle

Conductor Philippe Jordan – Director, Set and Costume Design Kirill Serebrennikov

Cast Roberto Tagliavini, Joshua Guerrero, Etienne Dupuis, Dmitry Ulyanov, Eve-Maud Hubeaux

OCTOBER 16, 19, 22, 25, 29,

FIN DE PARTIE

Music and Libretto by Gyorgy Kurtag

Conductor Simone Young – Director, Set and Costume Design Herbert Fritsch

Cast Charles Workman, Hilary Summers, Philippe Sly, Georg Nigl

JANUARY 27, 30 – FEBRUARY 1, 4, 7, 10 – APRIL 25, 28 – MAY 2, 5

DIE ZAUBERFLOTE

Music by Wolfgang Amadeus Mozart – Libretto by Emmanuel Schikaneder Conductor Franz Welser-Most – Director Barbora Horakova – Set Design Falko Herold – Costume Design Eva Butzkies

Cast Georg Zeppenfeld, Juliam Prégardien, Jochen Schmeckenbecher, Serena Saenz, Slavka Zamecnikova, Jenni Hietala, Alma Neuhaus, Stephanie Maitland, Ludwig Mittelhammer, Ilia Staple, Matthaues Schmidlechner

FEBRUARY 22 – MARCH 3, 6, 9, 12, 15 – MAY 16, 20, 23/26

NORMA

Music by Vincenzo Bellini – Libretto by Felice Romani Conductor Michele Mariotti – Director Cyril Teste – Set Design Valérie Grall – Costume Design Marie La Rocca

Cast Juan Diego Florez, Ildebrando D'Arcangelo, Federica Lombardi, Vasilisa Berzhanskaya, Anna Bondarenko, Hiroshi Amako

MARCH 24, 27, 31 – APRIL 4, 6

IOLANTA

Music by Piotr Il'ic Tschaikowski – Libretto by Modest Tschaikowski

Conductor Tugan Sukhiev – Director Evgeny Titov – Set Design Rufus Didwizsus – Costume Design Annemarie Woods

Cast Ivo Stanchev, Boris Pinkhasovich, Dmytro Popov, Attila Mokus, Daniel Jenz, Simonas Strazdas, Sonya Yoncheva, Monika Bohinec, Maria Nazarova, Daria Sushkova

MAY 22, 25, 29 – JUNE 1, 4

TANNHAUSER

Music and Libretto by Richard Wagner

Conductor Philippe Jordan – Director Lydia Steier – Set Design Momme Hinrichs – Costume Design Alfred Mayerhofer

Cast Gunther Groissbock, Clay Hillel, Ludovic Tézier, Daniel Jenz, Wolfgang Bankl, Marcus Pelz, Malin Bystroem, Ekaterina Gubanova, Ilia Stanle

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SEPTEMBER 20, 24, 29 – OCTOBER 6, 16, 26

LUCIA DI LAMMERMOOR

Music by Gaetano Donizetti – Libretto by Salvatore Cammarano

Conductor Leonardo Sini – Director Tatjana Kurbaca – Set Design Klaus Grunberg – Costume Design Silke Willrett

Cast Boris Pinkhasovich, Nina Minasyan, Piotr Buszewski, Raul Gutierrez, Maxim Kuzmin- Karavaev, Ann-Kathrin Niemczyk, Daniel Kluge

SEPTEMBER 22, 25, 28 – OCTOBER 3, 6, 10, 13, 18, 22

ARIADNE AUF NAXOS

Music by Richard Strauss – Libretto by Hugo von Hofmannsthal

Conductor Markus Poschner – Director Andreas Homoki – Set Design Michael Levine – Costume Design Hannah Clark

Cast Daniela Koeler, Brandon Jovanovich, Martin Gantner, Ziyi Dai, Lauren Fagan, Kurt Rydl, Tomislav Jukic, Nathan Haller, Felix Gygli, Maximilian Dell, Yannick Debus, Daniel Norman, Hubert Kowalczyk, Andrew Owens, Yewon Han, Siena Licht Miller/ Domika Stefanska, Rebecca Olvera

SEPTEMBER 27 – OTTOBRE 4, 13, 19, 25

SIMON BOCCANEGRA

Music by Giuseppe Verdi – Libretto by Francesco Maria Piave

Conductor Paolo Arrivabeni – Director Andreas Homoki – Set and Costume Design Christian Schmidt Cast Christian Gerhaher, Jennifer Rowley, Christof Fischesser, Omer Kobiljak, Andrew Moore, Brent Michael Smith, Maria Stella Maurizi, Mximilian Lawrie

SEPTEMBER 29 – OCTOBER 5, 8, 17

SERSE

Music by Georg Friedrich Haendel

Conductor Enrico Onofri – Director Nina Russi – Set Design Julia Katharina Berndt – Costume Design Annemarie Bulla

Cast Raffaele Pe, Christophe Durraux, Noa Beinart, Anna El-Khashem, Miriam Kutrowatz, Miklos Sebestyen, Gregory Feldmann

NOVEMBER 3, 8, 10, 14, 16, 22, 29 – DECEMBER 1

Program

LEBEN MIT EINEM IDIOTEN

Music by Alfred Schnittke – Libretto by Viktor Jerofejew
Conductor Jonathan Sctockhammer – Director, Set and
Costume Design Kirill Serebrennikov
Cast Bo skovhus, Susanne Elmark, Matthew Newlin, Magnus
Piontek, Alvaro Diana Sanchez, Birger Radde, Campbell
Caspary

**NOVEMBER 17, 22, 24 – DECEMBER 1, 7, 13, 14, 21, 26, 29 –
JANUARY 2, 5, 12, 14**

IN 80 TAGEN UM DIE WELT

Music by Jonathan Dove – Libretto by Peter Lund Conductor
Michael Richter – Director Peter Lund – Set and Costume
Design Ulrike Reinhard
Cast Rebecca Olvera/Alina Adamski, Indyana Schneider/Yajie
Zhang, Andrew Owens/Christopher Willoughby, Felix Gygli/
Nicholas Mogg, Ruben Drole/Andrew Moore, Flavia Stricker/
Sylvia Salamonska, Irene Friedli/Liliana Nikiteanu, Christian
Sturm/Tomislav Jukic

NOVEMBER 21, 24, 30 – DECEMBER 6, 10

DIE FLIEGENDE HOLLANDER

Music and Libretto by Richard Wagner
Conductor Gianandrea Noseda – Director Andreas Homoki –
Set and Costume Design Wolfgang Gussmann
Cast Camilla Nylund, Liliana Nikiteanu, Tomasz Konieczny, ,
Dimitry Ivashchenko, Marco Jentzsch, Omer Kobiljak

DECEMBER 8, 11, 14, 17, 21, 28 – JANUARY 5, 10, 15, 19

UN BALLO IN MASCHERA

Music by Giuseppe Verdi – Libretto by Antonio Somma
Conductor Gianandrea Noseda – Director Adele Thomas – Set
and Costume Design Hannah Clark Cast Charles Castronovo,
George Petean, Erika Grimaldi, Agnieszka Rehlis, Katharina
Konradi, Steffan Lloyd Owen, Brent Michael Smith, Stanislav
Vorobyov, Martin Zysset, Alvaro Diana Sanchez

DECEMBER 15, 18, 20, 22 – JANUARY 2

LE NOZZE DI FIGARO

Music by Wolfgang Amadeus Mozart – Libretto by Lorenzo da
Ponte
Conductor Antonello Manacorda – Director Jan Philipp Gloger
– Set Design Ben Baur – Costume Design Karin Jud Cast Andrè
Schuen, Elbenita Kajtazi, Andrew Moore, Nikola Hillebrand,
Kady Evanyshyn, Irène Friedli, Jens-Erik Aasbo, Christopher
Willoughby, Martin Zysset, Marie Lombard, Ruben Drole,
Eugenia Parrilla, Yanick Wyler

DECEMBER 22, 26, 29 – JANUARY 1, 4

MADAMA BUTTERFLY

Music by Giacomo Puccini – Libretto by Giuseppe Giacosa and
Luigi Illica
Conductor Marco Armiliato – Director Ted Huffman – Set Design
Michael Levine – Costume Design Annemarie Woods
Cast Marina Rebecka, Judith Schmid, Tomislav Muzek, Massimo

Cavalletti, Nathan Haller, Steffan Lloyd Owen, Stanislav
Vorobyov, Lobel Barun, Flavia Stricker

DECEMBER 31 – JANUARY 3, 8, 11, 17, 26

ROMEO ET JULIETTE

Music by Charles Gounod – Libretto by Jules Barbier and
Michel Carré
Conductor Timur Zangiev – Director Ted Huffman – Set Design
Andrew Lieberman – Costume Design Annemarie Woods Cast
Julie Fuchs, Stephen Costello, Nicolas Testé, Chao Deng,
Gregory Feldmann, Svetlana Stoyanova, Omer Kobiljak, Irène
Friedli, Voyd Owen, Valery Murga, Steffan Lloyd Owen, Samson,
Setu, Maximilian Lawrie

JANUARY 21, 25 – FEBRUARY 2, 8, 15

FIDELIO

Music by Ludwig van Beethoven – Libretto by Joseph
Sonnleithner and Georg Friedrich Kinde
Conductor Krzysztof Urbanski – Director Andreas Homoki – Set
Design Henrik Ahr – Costume Design Barbara Drosihn
Cast Andrew Moore, Simon Neal, Eric Cutler, Jennifer Holloway,
Christof Fischesser, Ziyi Dai, Andrew Owens, Tomislav Jukic,
Maximilian Bell

FEBRUARY 9, 13, 16, 19, 23 – MARCH 1, 6, 13, 16, 22

MANON LESCAUT

Music by Giacomo Puccini Conductor Marco Armiliato –
Director Barrie Kosky – Set Design Rufus Didwizsus – Costume
Design Klaus Bruns
Cast Elena Stikhina, Konstantin Shushakova, Saimir Pirgu,
Shavleg Armasi, Daniel Norman, Valeriy Murga, Siena Licht
Miller, Alvaro Diana Sanchez, Raul Gutierrez, Samson Setu,
Lobel Barun

FEBRUARY 28 – MARCH 2

IL VIAGGIO A REIMS

Music by Gioachino Rossini – Libretto by Luigi Balocchi
Conductor Dominic Limburg – Esecuzione in forma semiscenica
di Annette Weber
Cast Solisti della Internazionale Operastudios

MARCH 2, 5, 7, 9, 11, 14, 18, 27, 30

AGRIPPINA

Music by Georg Friedrich Handel – Libretto by Vincenzo
Grimani
Conductor Harry Bicket – Director Jetske Mijnsen – Set Design
Ben Baur – Costume Design Hannah Clark
Cast Nahuel Di Pierro, Anna Bonitatibus, Christophe Dumaux,
Lea Desandre, Jakub Józef Orlinski, Josè Coca Loza, Hagen
Matzeit, Yannick Debus

MARCH 4, 8, 16, 21, 26

DIE LUSTIGE WITWE

Music by Franz Lehar – Libretto by Victor Lèon and Léo Stein
Conductor Ben Glassberg – Director Barrie Kosky – Set Design

Klaus Grunberg – Costume Design Gianluca Falaschi
Cast Michael Kraus, Anastasiya Taratorkina, Michael Volle, Vida Mikneviciutė, Andrew Owens, Omer Kobiljak, Nathan Haller, Valeriy Murga, Maria Stella Maurizi, Chao Deng, Flavia Stricker, Brent Michael Smith, Irène Friedli, Barbara Grimm, Pietro Cono Genoa, Davide Pillera Sara Pena, Steven Seale, Alessio Urzetta, Sina Friedli, Romy Neumann, Sara Pennella, Noa Joanna Ryff, Natalia López Toledano, Alessio Marchini

MARCH 23, 25, 28, 30 – APRIL 4, 6, 11

DAS GROSSE FEUER

Music by Beat Furrer – Libretto by Thomas Stangl
Conductor Beat Furrer – Director Tatjana Gurbaca – Set Design Henrik Ahr – Costume Design Silke Willrett
Cast Leigh Melrose, Andrew Moore, Liliana Nikiteanu, Sarah Aristidou, Ruben Drole

APRIL 13, 16, 24, 27 – MAY 4

LOHENGRIN

Music and Libretto by Richard Wagner
Conductor Axel Kober – Director Andreas Homoki – Set Design Wolfgang Gussmann – Costume Design Gussmann and Susana Mendoza
Cast Christof Fischesser, Piotr Beczala, Simone Schneider, Martin Gantner, Anna Smirnova, Michael Kraus, Christopher Willoughby, Felix Gygli, Tomislav Jukic Maximilian 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 set design Dmitri Tcherniakov – Costume Design 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 Verdi – Libretto by Francesco Maria Piave
Conductor Andrea Sanguineti – Director Tatjana Gurbaca – Set Design Klaus Grunberg – Costume Design 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 – Set and Costume Design Lena Hiebel Cast Yannick Debus, Maximilia Bell, Maximilian Lawrie, Marie Lombard, Slavia Stryker, 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 – Set Design Johannes Leiacker – Costume Design 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 – Set Design Hartmut Meyer – Costume Design 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, Tomislav Jukic, Andrejs Krutojs, Andrew Owens, Alvaro Diana Sanchez, Maximilian Lawrie, Lobel Barun, Stanislav Vorobyov, 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 – Set and Costume Design 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

JUNE 29 – JULY 3, 6, 8, 11

L'ORFEO

Music by Claudio Monteverdi – Libretto by Alessandro Striggio
Conductor Ottavio Dantone – Director Evgeny Titov – Set Design Chloe Lamford, Noemi Daboczi – Costume Design Annemarie Woods
Cast Krystian Adam, Mirco Palazzi, Mark Milhofer, Massimo Altieri, Luca Cervoni, Tobias Knaus, Yves Bruhwiler, José Maria Lo Monaco, Miriam Kutrowatz, Simon McIntosh, Isabel Pfefferkorn

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