



LA FENICE

notiziario di informazione musicale e avvenimenti culturali

PRESS RELEASE

Venice, May 2024

2024-2025 Opera and Ballet Season

2024-2025 Symphony Season

The 2024-2025 Opera and Ballet Season and the Symphony Season of Fondazione Teatro La Fenice were presented today by the general manager and artistic director Fortunato Ortombina, the artistic and organizational manager of dance activities Franco Bolletta and the general director Andrea Erri in the presence of the Counsellor of Theatre Activities of the Municipality of Venice, Giorgia Pea.

With a total of eleven operas, including cornerstones of musical theatre, great works from the Italian and European repertoire, fascinating revivals and several Venetian premieres, the **2024-2025 Opera and Ballet Season** will open with *Otello* by Giuseppe Verdi. This will be a new production by Fabio Ceresa with Myung-Whun Chung holding the baton, in continuity with the different Verdi titles that opened the previous seasons under his direction. Marking its twentieth anniversary, we have the revival of Robert Carsen's production of Verdi's *La traviata* with scenes by Patrick Kinmonth; this was the opera that inaugurated the first Opera Season of Teatro La Fenice after it was destroyed by a fire and will be a highly evocative moment for Diego Matheuz's return to the podium. The new season brings four ballets: *Romeo and Juliet* by John Neumeier with the Hamburg Ballet; *La Cenerentola* by Jean-Christophe Maillot with Les Ballets de Monte-Carlo; *España* by the Larreal Company - Real Conservatorio Profesional de Danza Mariemma, which will stage the colours and rhythm of the bolera dance; and *Hashtag* by Riyad Fhgani with the Pockemon Crew, one of the most renowned hip hop companies in the world. *Rigoletto* by Verdi will return with Damiano Michieletto's production, conducted by Daniele Callegari; and, to celebrate carnival, *Il barbiere di Siviglia* by Rossini under the direction of Bepi Morassi, conducted by Renato Palumbo. Marking the three hundredth anniversary of the composer's death, we have a masterpiece of comedy, *Il trionfo dell'onore* by Alessandro Scarlatti, with Stefano Vizioli as director, and with Enrico Onofri as musical director. This is followed by a masterpiece of romantic melodrama: *Anna Bolena* by Gaetano Donizetti directed by one of the theatre greats, Pier Luigi Pizzi, with musical direction by Renato Balsadonna. Twentieth century



LA FENICE

opera this season includes two highly different cornerstones from the 1920s,: Kurt Weill's first opera *Der Protagonist*, directed by Ezio Toffolutti; and *Wozzeck* by Alban Berg, directed by Valentino Villa. Both operas will be conducted by the repertoire specialist Markus Stenz. The programme also offers another of Verdi's operas with a new production of *Attila* by the director Leo Muscato. The French repertoire will be represented by the *Dialogues des carmélites* by Francis Poulenc, under the direction of Emma Dante and the musical direction of Frédéric Chaslin, in a co-production with Teatro dell 'Opera in Rome. Next in the programme is *Tosca* by Giacomo Puccini, one of the public's most popular operas, with a new production by Joan Anton Rechi and conducted by Daniele Rustioni. As part of the educational programme, *Acquaprofonda* by Giovanni Sollima will return, while the new staging of *Arcifanfano re dei matti* by Baldassare Galuppi will have its debut, in co-production with the Academy of Fine Arts and the Benedetto Marcello Conservatory in Venice.

The **Symphonic Season** begins on 6 December 2024 and ends on 3 November 2025, with internationally renowned conductors, long-awaited come backs and debuts, in the auditorium of Teatro La Fenice and at Teatro Malibran. The honour of opening the Season goes to **Hervé Niquet**, who will conduct *Te Deum* by Charpentier, as well as pieces by Dauvergne and Méhul. **Charles Dutoit** will return with Haydn's *London* Symphony and Dvořák's *From the New World* as will **Christian Arming** with music by Johann Strauss and Richard Strauss. **Alpesh Chauhan** will conduct Schumann's *Renana* and works by Mendelssohn, Milhaud and Farrenc, while **Enrico Onofri** will conduct a concert with music by Haydn, Sacchini, Kraus, Sammartini and Boccherini, exalting grace and passion in the Age of Enlightenment. **Rudolf Buchbinder** will also be returning in the dual role of conductor and solo pianist with Beethoven's First, Second, and Fourth Concertos for piano and orchestra, closing the cycle with the Beethoven Concertos performed in the 2023-2024 Season. There will be a special programme during Lent, with **Ton Koopman** conducting Bach's *Passion According to Matthew* and, almost immediately afterwards, with **Myung-Whun Chung**, and Mahler's Second Symphony *Resurrection*. **Martin Rajna** will be guest conductor at La Fenice with Beethoven's Fourth and Dvořák's Eighth Symphony while **Manlio Benzi** will conduct Sibelius's Fifth Symphony, and Chopin's Second Concerto for Piano and Orchestra played by **Giacomo Menegardi**, winner of the XXXIX edition of the Venice Prize. **Ivor Bolton** will be returning to La Fenice to conduct Mendelssohn's *Scottish Symphony* and the suite from Stravinsky's ballet *Pulcinella* while **Stanislav Kochanovsky** will conduct music by Prokofiev and Tchaikovsky. Teatro La Fenice is also pleased to welcome back **Daniele Rustioni**, who will conduct Mahler's Fourth, and **Markus Stenz** with Haydn's *Military* Symphony and Brahms' First; while **Giuseppe Mengoli**, will have his debut on the Venetian podium with Mahler's resounding Sixth Symphony "*Tragic*". Another novelty this season is that for the first time **Kent Nagano** will conduct the Venetian orchestra, with Schubert's *Third* and

LA FENICE

with *The bourgeois gentleman* by Molière interpreted by two great authors: the overture and dances from Lully's score and the suite from Richard Strauss's stage music. As a guest orchestra, La Fenice will be welcoming the **Cappella Musicale Pontificia**, which will perform music by Giovanni Pierluigi da Palestrina on the occasion of the Jubilee Year and the 500th anniversary of the composer's birth. Returning dates in this new Season include the **Christmas Concert** in the Basilica of Saint Mark and in the Cathedral of Mestre, with **Marco Gemmani** and the **Cappella Marciana** with the performance of a Mass with music by Francesco Cavalli; the **New Year's Concert** conducted by **Daniel Harding**, which will be broadcast live on television on Rai1; and the symphonic concert in **Saint Mark's Square**, at the height of summer, with the **Orchestra and Choir of the Teatro La Fenice**, now broadcast live as per tradition on television and radio on Rai5 and Rai Radio3.

Ticketing information is as follows: the renewal of pre-emption subscriptions can be made for the Opera and Ballet Season from Wednesday 25 September to Friday 25 October 2024; for the Symphony Season from Tuesday 8 October to Friday 8 November 2024. New subscriptions for the Opera and Ballet Season and for the Symphony Season can be acquired from Wednesday, September 4, 2024 up until the date of the first event on the bill.

Teatro La **Fenice will be on tour** with a selection of prestigious dates: the Teatro La Fenice Orchestra conducted by Markus Stenz, with the solo violinist Vikram Francesco Sedona, will be performing in Hamburg, on the occasion of the Schleswig-Holstein Music Festival 2024, in the prestigious Grosser Saal of the Elbphilharmonie; the German concert hall boasts over two thousand seats and is considered one of the largest and most acoustically advanced in the world. Then, in October 2024 under the musical direction of Myung-Whun Chung, with the solo voices of the soprano Olga Peretjat 'ko and the tenor John Osborn, the Orchestra will be performing a series of concerts in South Korea.

Main partner of the Season is Intesa Sanpaolo.

For further information visit www.teatrolafenice.it

LA FENICE

2024-2025 Opera and Ballet Season

The Season will open with ***Otello*** by **Giuseppe Verdi** and will be made even more special by the much-awaited musical interpretation by Myung-Whun Chung, in continuation with the other Verdi titles that he conducted for the inauguration of past seasons. And while Verdi is undoubtedly the common thread between the most recent inaugurations of the Teatro La Fenice Seasons, so are the numerous, highly interesting ‘firsts’ regarding the operas. For example, it was the ‘first time’ that Chung conducted *Macbeth* (2018), and it will also be the ‘first time’ for the tenor Francesco Meli this year in the role of Otello, a few years after Manrico's debut in *Trovatore* (2011) and the Italian debut in the role of Radames in *Aida* (2019). The penultimate masterpiece of Verdi's catalogue – an opera in four acts by Arrigo Boito, based on the Shakespearean tragedy of the same name – was completed by the Busseto-born composer in the last days of 1886 and was then staged to great acclaim at Teatro alla Scala in Milan on 5 February 1887. In addition to being a masterpiece of Verdi's writing and a personal dramaturgical conception that left an indelible mark on the history of music and melodrama, *Otello* is also a passionate tribute to Venice, which is found in numerous exquisitely musical aspects of the score as well as in the fifteenth-century plot dominated by the undisputed authority of the Serenissima. *Otello* will be staged in a new production by Fabio Ceresa – with the aim of making this production part of the theatre's heritage and its already rich repertoire – with lead singers on stage that include Francesco Meli, Francesca Dotto and Luca Micheletti. There will be five performances at Teatro La Fenice on November 20, 23, 26, 29 and December 1, 2024.

The return to the stage of **Giuseppe Verdi's *Traviata*** will be a highly evocative moment with the historic production that has now become a symbol of the Venetian Theatre –after it inaugurated Teatro La Fenice when it was reconstructed after the fire. A production that twenty years after its debut has become an essential piece of the Teatro La Fenice's programming, what makes it particular special is not only the staging by the Canadian director Robert Carsen, with Patrick Kinmonth's scenes and costumes, but also because Diego Matheuz, the maestro who conducted that special evening in 2004, will be returning to the podium. Renowned names in the lead roles include Marina Monzò, who debuts in the role of Violetta, Francesco Demuro and Nicola Alaimo. Four performances are programmed at the Teatro La Fenice: on 22, 24, 27 and 30 November 2024.

The new year will bring with it the traditional appointment with magnificent ballet: La Fenice will be presenting ***Romeo e Giulietta***, with choreography by **John Neumeier** inspired by Shakespeare's tragedy and based on music by Sergej Prokofiev, Adrian Piotrowski, Leonid Lawrowski and Sergej Radlow, which will be performed by the Teatro La Fenice Orchestra and conducted by Markus Lehtinen. Choreography is a ‘historical’ piece from the repertoire of the **Hamburg Ballet**: it is a ballet in three acts and an epilogue with scenes and costumes by Jürgen Rose, which premiered in Frankfurt in 1971 – with the Frankfurt Ballet – and was then re-

LA FENICE

proposed in the new version by the Hamburg Ballet in Hamburg in 1981. The revival of this production in Venice can be seen at Teatro La Fenice on 15, 16, 17, 18 and 19 January 2025 – and has been made possible thanks to the Kuehne Foundation and the Hapag Lloyd Foundation.

From the so-called ‘popular trilogy’, Teatro La Fenice will host ***Rigoletto*** by **Giuseppe Verdi**, the three-act melodrama to a libretto by Francesco Maria Piave, based on the historical play by Victor Hugo *Le Roi s'amuse*, which debuted at the Teatro La Fenice on 11 March 1851. The vicissitudes of its genesis are wellknown, linked to the prohibitions of censorship, which considered the negative role attributed to a sovereign unacceptable, the subject unseemly and the curse unholy: Verdi, however, managed to overcome them, and was highly enthusiastic about Hugo's *pièce* – "It is the greatest subject and perhaps the greatest drama of modern times. *Tribolet* is a creation worthy of Shakespeare!" – he managed to bring the opera to the stage, immediately meeting with the favour of the public, although not with that of the critics, who were disoriented by such an eccentric text. This extremely popular title of one of his great works will be staged in Venice with the production that Damiano Michieletto created in 2017 for the Amsterdam National Opera, and that was presented in Venice in September 2021 in an anti-Covid regime marked by social distancing and capacity limitations and finally returning this Season so that an even wider audience can enjoy it. In this evocative production, the Venetian director sets the tragic action in an insane asylum, where the court jester was locked up after going mad with pain after unintentionally causing the death of his daughter. Conducting the Orchestra and Choir of Teatro La Fenice will be the Verdi specialist, Daniele Callegari, who will lead an outstanding cast with principal singers that include Luca Salsi alternating with Dalibor Janis, Ivan Ayon Rivas alternating with Davide Giusti, and Maria Grazia Schiavo alternating with Lucrezia Drei. The opera is programmed at Teatro La Fenice on 7, 9, 11, 14, 16, 19, 23, 25 and 28 February 2025.

In conjunction with the Venice Carnival, one of the most welcome operas of the Fenice repertoire will return, ***Il barbiere di Siviglia*** by **Gioachino Rossini**, in the staging with direction by Bepi Morassi and scenes and costumes by Lauro Crisman, and conducted by Renato Palumbo with a double cast that includes in the principal roles Antonino Siragusa and Dave Monaco; Marco Filippo Romano and Simone Del Savio; Chiara Amarù and Laura Verrecchia; Roberto de Candia and Lodovico Filippo Ravizza. There will be eight performances: 20, 21, 22, 26, 27 February, and 1, 2, 4 March 2025.

Three hundred years after the death of **Alessandro Scarlatti**, we will have a title that is rarely performed and has until now never been staged in Venice: ***Il trionfo dell'onore***, a three-act comedy by Francesco Antonio Tullio, which premiered at the Teatro dei Fiorentini in Naples on 26 November 1718. A masterpiece of comedy – and the only title of this genre by the Sicilian composer – it is loosely inspired by the figure of Don Giovanni, who lives on in the character of the dissolute young Riccardo Albenori, played by a soprano *en travesti*. Laying the foundations for a new model of opera buffa, from a historical-musical point of view the opera is of great importance. With its coherent dramaturgical and musical structure and with the

LA FENICE

preference for the Italian language over Neapolitan, it can be said that it anticipated Pergolesi and other exponents of the Neapolitan school. It will be presented in a new staging directed by Stefano Vizioli and with Enrico Onofri conducting the Teatro La Fenice Orchestra. There will be a run of five performances at the Malibrán Theatre: on March 7, 9, 11, 13 and 15, 2025.

The new season also brings Gaetano Donizetti's *Anna Bolena*, and for La Fenice it will be a sort of modern age debut since the last Venetian production dates back to 1857. The opera represents the first milestone of Donizetti's serious works, a turning point in his production and undoubtedly one of the peaks of romantic opera in general. A tragic opera in two acts, with a libretto by Felice Romani inspired mainly by the play *Henri VIII* by Marie-Joseph Blaise de Chénier, it debuted at Teatro Carcano in Milan on 26 December 1830 where it met with remarkable success. In Venice, direction is by Pier Luigi Pizzi, with Renato Balsadonna conducting the the Orchestra and Chorus of the Teatro La Fenice and a cast with Lidia Fridman – making her debut in the title role –, Alex Esposito, Enea Scala and Carmela Remigio in the leading roles. There will be five performances at Teatro La Fenice on 28, 30 March, and 1, 4 and 6 April, 2025.

The season will also bring the debut of *Der Protagonist*: the first opera by **Kurt Weill**, in one act, to a German libretto by Georg Kaiser, which premiered on 27 March 1926 at the Semperoper in Dresden. Aged twenty-six, at the time Weill composed mainly chamber music and songs, and it was with this title that he achieved success. What attracted the future composer of the *Threepenny Opera* in Kaiser's work is clear: *Der Protagonist* is a kind of 'opera of ideals', in which each character represents a 'concept' rather than a realistic, fully realized person. The eponymous role, that of the 'Protagonist', embodies artistic idealism, that of Sister love in all its earthly forms. Stylistically speaking, the opera is of striking originality with a formidable theatrical setting. The score is a treasure trove of inventions, with jazz, pleasant harmonies and rhythmic ideas that never fail to surprise. *Der Protagonist* will be staged in a new production directed by Ezio Toffolutti and with Markus Stenz as musical director. In the leading roles are Matthias Kozirowsky and Martina Welschenbach. Five performances are programmed at the Malibrán Theatre, on 2, 4, 10, 13 and 15 May 2025.

Next in the season is a new production of Giuseppe Verdi's *Attila*: this new reinterpretation of the Busseto-born composer's ninth opera – the second, in chronological order, of the five composed for the Venetian Opera House – is once again an opportunity for the Teatro La Fenice to retrace a stage in its history, since the opera named after the fearsome Hun leader premièred at La Fenice on March 17, 1846. The production is by the director Leo Muscato, and it will join the ranks of the 'permanent' repertoire of the Venetian Theatre. Holding the baton is Sebastiano Rolli, one of Verdi's most promising and talented conductors, who will lead a cast including Michele Pertusi, Anastasia Bartoli and Andeka Gorrotxategi in the leading roles. There will be five performances at the Teatro La Fenice: 16, 18, 20, 22 and 24 May 2025.

LA FENICE

Exploring the French repertoire, we have the staging of the masterpiece by **Francis Poulenc**, *Dialogues des carmélites*. This is yet another Venetian première. A pinnacle of modern theatre, the work evokes the story of the sixteen nuns of the Carmel of Compiègne who were beheaded on 17 July 1794 in Paris during the days of the Reign of Terror for refusing to renounce their vows. The subject was transposed in 1931 into the novel *Die Letzte am Schafott* (The Last on the Scaffold) by Gertrud von Le Fort, and then in Georges Bernanos' *Dialogues* published in 1949, the direct source of Poulenc's creation. The opera came about after a proposal by the publisher Ricordi to Poulenc, who in turn said he was struck by his reading of the *Dialogues* while staying in Rome. Its debut on 26 January 1957 at Teatro alla Scala in Milan was a resounding success. Co-produced with the Teatro dell'Opera di Roma, the new staging is by the visionary Sicilian director Emma Dante who will be making her debut in Teatro La Fenice with this work; musical direction is by the repertoire specialist Frédéric Chaslin with Julie Cherrier-Hoffmann, Vanessa Goikoetxea and Anna Caterina Antonacci in the lead roles. There will be five performances at the Teatro La Fenice, on 20, 22, 24, 28 June and 1 July 2025.

The season also includes a returning favourite with *Tosca* by **Giacomo Puccini**. A three-act melodrama to a libretto by Luigi Illica and Giuseppe Giacosa, the opera is based on the homonymous *pièce* by the French playwright Victorien Sardou, performed in Paris in 1887, which Puccini had the opportunity to see performed by Sarah Bernhardt in Milan and Turin in 1889. Puccini's work debuted on January 14, 1900, at Teatro Costanzi in Rome: since that moment the story of love and death intertwined with the late-eighteenth-century political context of the papal restoration spread like wildfire, becoming all the rage on Italian and international stages. This is thanks to a drama 'with strong colours', interwoven with extreme gestures and passions such as love and jealousy, joy and prostration, emotion and cynicism, idyllic tenderness and grim violence. But it is also thanks to the explosive dramatic energy of its score. *Tosca* will be staged in a new production directed by Joan Anton Rechi – and will be the third title of this season to enter the repertoire of La Fenice productions, with musical direction by Daniele Rustioni. Lead singers include Chiara Isotton and Riccardo Massi. There will be five performances at Teatro La Fenice, on 29, 31 August, and 2, 4, 7 September 2025.

Three dance performances will follow shortly after. The first is *Cinderella* by **choreographer Jean-Christophe Maillot**, interpreted by the Ballets de Monte-Carlo: one of the company's most beloved creations, it debuted in 1999 at the Salle Garnier Opéra de Monte-Carlo, marking a turning point in the history of the Monegasque team. The original version of Jean-Christophe Maillot's *Cinderella* offers a poignant meditation on grief, and how people who disappear shape the future of those who remain. The three women around Cinderella – the stepmother and the two stepsisters – are highly erotic figures who use their charm to get what they want; while the Fairy is the radiant memory or magical reincarnation of Cinderella's mother. It is thanks to her that Cinderella is able to free herself from the traps of the artificial world in which we first found her. The music of Sergej Prokof'ev will be played by Teatro La Fenice Orchestra and conducted by Igor Dronov, with sets by

LA FENICE

Ernest Pignon-Ernest and costumes by Jérôme Kaplan. There will be five performances at Teatro La Fenice on 18, 19, 20, 21 and 23 September, 2025.

This will be followed by an evening with the **Larreal Company - Real Conservatorio Profesional de Danza Mariemma**, the jewel in the crown of the Spanish tradition that has been bringing the colors and rhythms of the bolero to the stage for eighty years. In a single show, entitled *España*, four choreographies will follow one another: *Amalurra* by Eduardo Martinez to music by Kalakan & Amp, Euskadiko Orkestra, Pascal Gaigne and Manuel Garcia Matos; *Baroque mosaic* by Antonio Pérez to music by Johann Sebastian Bach and José de Nebra; *Caronte* by Albert Hernández and Irene Tena to music by Manuel Urbina and Aire; and *El quinto elemento* by Patricia Guerrero with music by Agustín Diassera and voice by Amparo Lagares. The show will take place at the Malibran Theatre on October 3, 4 and 5, 2025.

The **Pockemon Crew**, one of the most successful *hip hop* companies in the world, will also be stopping in Venice. The irrepressible energy of the group led by Riyad Fhgani, born at the end of the nineties on the square in front of the Lyon Opera, continues to rise in important international contests and to travel the world with overwhelming success. At the Malibran Theater they will present a new version of *Hashtag*, the choreography on music by Flavine Taulelle with which the group explores two worlds: that of *social network* and that of *hip hop*, searching for the origins of certain movements of this particular dance. Produced by Association Qui fait ça? Kiffer ça! together with Ville de Lyon, Région Rhône-Alpes, the performance will be staged on October 10, 11, 2025.

The Season will close with *Wozzeck* by **Alban Berg**, marking the centenary of the world premiere. With a libretto by the composer himself based on the incomplete drama by Goerg Büchner, the three-act opera was first staged at the Berlin Staatsoper on 14 December 1925. Particularly worthy of mention here is that Berg's masterpiece will be presented in the Italian version which premièred at the Teatro dell'Opera in Rome in 1942, with the participation of two illustrious Venetians: the baritone Tito Gobbi and the conductor Tullio Serafin. A key text of the twentieth-century avant-garde, in this masterpiece of musical theatre *Wozzeck* concentrates the extraordinary richness of the artistic experience acquired in Vienna over centuries of history, from Mozart to the twilight of the Empire. Divided into scenes of great emotional force that are juxtaposed as in a film montage, the narration brings to light important themes such as dehumanising militarism, social exploitation, sadism, all presented in a brutal and uncompromising fashion in the context of a story of love, jealousy and death with a tenuous taste of the melodramatic. Towering above all of this is the figure of the protagonist, with his overwhelming sense of humanity and pain. The staging will be by the director Valentino Villa with musical direction by Markus Stenz, with Roberto de Candia in the title role and Lidia Fridman as Marie. After a long absence – the last time it was staged in Venice was in 1992 – it is returning to Teatro La Fenice on 17, 19, 21, 23, 26 October 2025.

As part of the Education program for schools, young people and families, the new season is offering two contemporary music titles. *Acquaprofondo* by Giovanni

LA FENICE

Sollima, a contemporary 'civic' work for all ages, winner of the Filippo Siebaneck Award at the Abbiati Prize 2022, will be returning. To a libretto by Giancarlo De Cataldo, with great originality the opera portrays one of the most relevant themes of our time, water pollution. It will be presented in the AsLiCo staging directed by Luis Ernesto Doñas, and with the 1813 Orchestra of the Teatro Sociale di Como conducted by Eric Foster. It will be at the Malibran Theatre on January 31, 1, 2, 4, February 5, 2025.

This will be followed by *Arcifanfano re dei matti* by **Baldassare Galuppi**: A three-act comedy to music to a libretto by Carlo Goldoni, and which debuted at the San Moisè Theatre in Venice in the carnival of 1750. The new staging will be a Venetian première in modern times: with staging by Bepi Morassi, and with Francesco Erle conducting the Orchestra of the Benedetto Marcello Conservatory of Venice, it was created in collaboration with the Academy of Fine Arts of Venice, continuing the already well-tested collaboration between the two Venetian institutions. There will be four performances at the Malibran Theatre: on 2, 3, 4 and 5 April 2025.

For more information visit www.teatrolafenice.it