



SPRING 2021





DIE TOTE STADT

Opera

HD

The line between dream and reality increasingly dissolves as Paul, mourning his dead wife Marie, meets the dancer Marietta. With her looks so similar to Marie's, Marietta becomes the object of projection of Paul's erotic desires. Following a nerve-racking "vision" with cathartic effect, Paul is finally reeled back to reality. He can leave behind the Belgian city of Bruges as the place of his death cult. The original title of the piece, "*Triumph des Lebens*" (Triumph of Life), is symbolic of the main character's personal development.

None other than Giacomo Puccini himself described Erich Wolfgang Korngold, only 23 at the time, as the "greatest hope of new German music". Because of their melodic urgency, arias such as "Glück, das mir verblieb" (Marietta's Lute Song) and "Mein Sehnen, mein Wähnen" (Pierrot's Song) have found a home among the concert repertoires of numerous opera singers and radiate far beyond the fame of *Die tote Stadt*.

"Simon Stone's best opera production." / "Kirill Petrenko and Jonas Kaufmann make the piece a triumph of life." *Frankfurter Allgemeine Zeitung*

COMPOSER **Erich Wolfgang Korngold**
 ORCHESTRA / CHORUS
Bayerisches Staatsorchester / Chorus and Children's Chorus of the Bayerische Staatsoper
 CONDUCTOR **Kirill Petrenko**
 STAGE DIRECTOR **Simon Stone**
 COSTUMES **Mel Page**
 SET DESIGN **Ralph Myers**
 LIGHT **Roland Edrich**

VIDEO DIRECTOR **Myriam Hoyer**
 VENUE **Bayerische Staatsoper, Munich**
 PRODUCTION YEAR **2020**
 DURATION **approx. 150 min.**
 PRODUCTION **Bayerische Staatsoper**
 PROGRAMME NUMBER **NRE050**
 PROJECT CODE **1194**

PAUL **Jonas Kaufmann**
 MARIETTA / DIE ERSCHENUNG MARIENS
Marlis Petersen
 FRANK / FRITZ **Andrzej Filonczyk**
 BRIGITTA **Jennifer Johnston**
 JULIETTE **Mirjam Mesak**
 LUCIENNE **Corinna Scheurle**



SADKO

Opera



Sadko is clearly one of Rimsky-Korsakov's absolute masterpieces. Melodious folk recitatives, which the opera's main characters use to communicate with each other, and expressive solo numbers are in a remarkable balance in this work, indicating the master's maturity and superior craftsmanship. There is perhaps no other Rimsky-Korsakov opera that would contain so many 'hits', such as the divertissement of arias of the foreign guests (Varangian, Indian, Venetian), the famous aria of Lyubava, Volkhova's lullaby and more.

With a cast of the highest level, Dmitri Tcherniakov reimagines Rimsky-Korsakov's fairy-tale, without losing the magic of this beguiling opera.

- COMPOSER **Nikolai Rimsky-Korsakov**
- ORCHESTRA / CHORUS **Bolshoi Orchestra & Chorus**
- CONDUCTOR **Timur Zangiev**
- STAGE DIRECTOR AND SET DESIGN
Dmitri Tcherniakov
- COSTUMES **Elena Zaitseva**
- LIGHT **Gleb Filshinsky**

- VIDEO DIRECTOR **Andy Sommer**
- VENUE **Bolshoi Theatre, Moscow**
- PRODUCTION YEAR **2020**
- DURATION **186 min.**
- PRODUCTION **Bel Air Media**
- PROGRAMME NUMBER **P728**

- SADKO **Nazhmiddin Mavlyanov**
- A VENETIAN MERCHANT **Andrey Zhilikhovsky**
- THE APPARITION **Sergei Murzaev**
- VOLKHOVA **Aida Garifullina**
- FOMA NAZARICH, DOYEN OF NOVGOROD
Roman Muravitsky
- HIS WIFE **Alexandra Durseneva**
- LUKA ZINOVICH, GOVERNOR OF NOVGOROD
Vladimir Komovich
- HIS WIFE **Irina Rubtsova**
- LIUBAVA BOUSLAEVNA **Ekaterina Semenchuk**
- DUDA **Mikhail Petrenko**
- NEJATA **Yuriy Mynenko**



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BelAir
media



DIE WALKÜRE

Opera

HD

After the success of the opening of the Tetralogy by Robert Carsen with the "preliminary evening" *Das Rheingold*, the Teatro Real continues the cycle with the second work from *Der Ring des Nibelungen* (The Ring of the Nibelung) by Richard Wagner, with conductor Pablo Heras-Casado and outstanding artists of the Wagnerian repertory, such as Ricarda Merbeth, Adrienne Pieczonka, Stuart Skelton, and René Pape. Perhaps *Die Walküre* is the most popular work of the *Ring cycle*, because of the name of the opera, as well as for the music of the "Ride of the Valkyries" at the beginning of the Third Act. In this opera, the powerful ring continues to be the object of desire and source of conflict, in addition to dictating the fate of both those who desire it and those who fear it.

■ COMPOSER **Richard Wagner**
■ ORCHESTRA **Principal Orchestra of the Teatro Real**
■ CONDUCTOR **Pablo Heras-Casado**
■ CONCEPTION **Robert Carsen, Patrick Kinmonth**
■ STAGE DIRECTOR **Robert Carsen**

■ SIEGMUND **Stuart Skelton**
■ SIEGLINDE **Adrienne Pieczonka**
■ HUNDING **René Pape**
■ WOTAN **Tomasz Konieczny**
■ FRICKA **Daniela Sindram**
■ BRÜNNHILDE **Ricarda Merbeth**

■ VIDEO DIRECTOR **Jérémie Cuvillier**
■ VENUE **Teatro Real de Madrid**
■ PRODUCTION YEAR **2020**
■ DURATION **226 min.**
■ PRODUCTION **BelAir Media**
■ PROGRAMME NUMBER **P732**
■ PROJECT CODE **2375**



VIOLANTA

Opera



Violanta is Korngold's second opera; the composer wrote it at the age of 17 (1914). The setting in an imaginary and decadent 15th century Venice reflects the fascination at that time for the Renaissance age and for the themes of passion and death. Korngold's music, with very refined orchestration, perfectly paints the contrast between the dark and deadly atmosphere of the oppressive world which Simone forces upon his wife, and the sudden glimpses of life, sensuality, and passion brought by Alfonso, making *Violanta* one of the masterpieces of the early 20th century.

Violanta is anxious to avenge the death of her sister Norina, who committed suicide after being seduced and abandoned by Prince Alfonso. *Violanta* attracts Alfonso to her palace to have him killed by her husband, Simone Trovai, but once in his presence, she discovers a man tormented by unhappiness and remorse, and she falls in love with him. Aware that she cannot escape the fate of death, she will call Simone and receive the fatal blow in place of Alfonso.

COMPOSER **Erich Wolfgang Korngold**
ORCHESTRA / CHORUS
Orchestra e coro del Teatro Regio di Torino
CONDUCTOR **Pinchas Steinberg**
STAGE DIRECTOR / SETS / COSTUMES
Pier Luigi Pizzi

VIOLANTA **Annemarie Kremer**
SIMONE TROVAI **Michael Kupfer-Radecky**
ALFONSO **Norman Reinhardt**
GIOVANNI BRACCA **Peter Sonn**
BICE **Suola Parassidis**
BARBARA **Anna Maria Chiuri**
MATTEO **Joan Folqué**

VIDEO DIRECTOR **Matteo Ricchetti**
VENUE **Teatro Regio di Torino**
PRODUCTION YEAR **2020**
DURATION **89 min.**
PRODUCTION **Dynamic**
PROGRAM NUMBER **D37876**
PROJECT CODE **7154**



FRÜHLINGSSTÜRME (SPRING STORMS)

Operetta

HD

The "last operetta of the Weimar Republic" returns! Created by the extremely successful Jewish-Czech composer Jaromír Weinberger, *Spring Storms* was premiered on January 20, 1933 at the Admiralspalast in Berlin, almost one month after Paul Abraham's *Ball at the Savoy* and ten days before the National Socialists seized power. On March 12, 1933 the curtain fell permanently and irrevocably on this operetta. Now, 87 years later, the curtain will rise again for Barrie Kosky's new production!

Although the standard pattern for roles in an operetta is retained, with a lyrical-dramatic couple and a buffo couple, the work in many ways breaks the usual forms: there are no long acts with ballet interludes any more, the chorus only sings offstage, the finales are taken on alone by the four soloists – and the leading role of General Katschalow is a speaking part. Jaromír Weinberger's music shows mastery of the genre's rhythmically exhilarating sounds as well as its dramatic aspects. The work combines orchestral representations of nature (the spring storms!), musical exoticism, and song-like melodies that meet late-romantic instrumentation – which, due to the missing original score, was specially reconstructed for the new production.

- | | |
|--|---------------------------------------|
| ■ COMPOSER Jaromír Weinberger | ■ VIDEO DIRECTOR Götz Filenius |
| ■ ORCHESTRA Orchester der Komischen Oper Berlin | ■ VENUE Komische Oper Berlin |
| ■ CONDUCTOR Jordan de Souza | ■ PRODUCTION YEAR 2020 |
| ■ STAGE DIRECTOR Barrie Kosky | ■ DURATION 155 min. |
| ■ CHOREOGRAPHER Otto Pichler | ■ PRODUCTION Naxos |
| | ■ PROGRAM NUMBER NRE034 |
| ■ GENERAL WLADIMIR KATSCHALOW Stefan Kurt | ■ PROJECT CODE 1164 |
| ■ TATJANA Alma Sadé | |
| ■ LYDIA PAWLOWSKA Vera-Lotte Boecker | |
| ■ RODERICH ZIRBITZ Dominik Königer | |
| ■ ITO Tansel Akzeybek | |
| ■ OBERST BALTISCHEW Tino Lindenberg | |



HIPPOLYTE ET ARICIE

Opera

HD

With its inventiveness and musical richness, Rameau's opera *Hippolyte et Aricie* marks a break in the history of French music. The plot is inspired by the work of Racine and Euripides. The prince Hippolyte loves Aricie, a beautiful prisoner devoted to Diana's cult. As King Theseus disappeared in Hell, Hippolyte asks his mother-in-law, Queen Phaedra, for help. Little does he know that Phaedra secretly loves him and wants to offer him her hand and throne in marriage. And who could imagine that Theseus would come back from Pluto's kingdom? Consequently, the young lovers will have to deal with many twists before their love is rewarded.

This Opéra Comique production staged by Jeanne Candel and Lionel Gonzalez features tenor Reinoud van Mechelen and soprano Elsa Benoit in the title roles, as well as Sylvie Brunet-Grupposo, Stéphane Degout, Séraphine Cotrez etc. The inimitable Raphaël Pichon conducts his Pygmalion choir and orchestra.

- COMPOSER **Jean-Philippe Rameau**
- ORCHESTRA / CHOIR **Ensemble Pygmalion**
- MUSICAL DIRECTOR **Raphaël Pichon**
- STAGE DIRECTOR **Jeanne Candel**
- DRAMATURGY AND CAST DIRECTOR **Lionel Gonzalez**
- COSTUMES **Pauline Kieffer**

- HIPPOLYTE **Reinoud van Mechelen**
- ARICIE **Elsa Benoit**
- PHAEDRA **Sylvie Brunet-Grupposo**
- THESEUS **Stéphane Degout**
- CENONE **Séraphine Cotrez**
- NEPTUNE / PLUTO **Arnaud Richard**
- DIANA **Eugénie Lefebvre**

- VIDEO DIRECTOR **François Roussillon**
- VENUE **Opéra Comique**
- PRODUCTION YEAR **2020**
- DURATION **143 min.**
- PRODUCTION **Opéra Comique / François Roussillon et Associés**
- CO-PRODUCTION **Opéra Royal – Château de Versailles Spectacles**
- PROGRAMME NUMBER **FRA022**
- PROJECT CODE **8608**



HEART CHAMBER

Opera

HD

Heart Chamber is an "examination of love" in the 21st century, addressing the romantic sense of love with doubt and destruction while hoping for a utopia of love. At the centre of *Heart Chamber* is a loving relationship between two people and the forces that result from it: they alternate between attraction and repulsion, between the longing to melt into one another and the desire for independence. Chaya Czernowin writes an opera about the smallest and biggest moments in the meeting of two hearts. In *Heart Chamber* their stirrings are sent through the room as fragile sounds, characters themselves. Or they build up into voluminous clouds of orchestra and electronics, then to be unleashed into a violent rush of sound.

Chaya Czernowin's premieres in musical theatre have always been hailed as special events: both *Prima ... Ins Innere* (2000) and *Infinite Now* (2017) were named "Premieres of the Year" by *Opernwelt* magazine. Stage director Claus Guth has been a long-term congenial partner, and after *Prima* and *Zaide/Adama* (2005 Salzburg Festival), *Heart Chamber* is the third time that he is staging a new work by Chaya Czernowin.

- COMPOSER **Chaya Czernowin**
- ORCHESTRA **Orchester der Deutschen Oper Berlin**
- CONDUCTOR **Johannes Kalitzke**
- STAGE DIRECTOR **Claus Guth**
- SET / COSTUME DESIGNER **Christian Schmidt**
- ENSEMBLE **Ensemble Nikel**
- LIVE ELECTRONICS **SWR Experimentalstudio**
- SOUND DIRECTION **Joachim Haas, Lukas Nowok, Carlo Laurenzi**
- VIDEO DIRECTOR **Uli Aumüller**
- VENUE **Deutsche Oper Berlin**
- PRODUCTION YEAR **2019/2020**
- DURATION **88 min.**
- PRODUCTION **Naxos**
- PROGRAM NUMBER **NRE033**
- PROJECT CODE **1163**
- SHE **Patrizia Ciofi**
- HER INTERNAL VOICE **Noa Frenkel**
- HE **Dietrich Henschel**
- HIS INTERNAL VOICE **Terry Wey**



LINDA DI CHAMOUNIX

Melodramma semiserio in three acts; libretto by Gaetano Rossi.

Opera

4K
ULTRA HD

Truly, this is Donizetti at his best, with Jessica Pratt excelling in the demanding title role. This rarely performed opera tells the story of Linda, who leaves her country to move to Paris in search of fortune, and to escape the whims of the local squire. She brings along her friend Pierotto, who will become, at the end of the work, the character who will make her return home. There is also a complicated love story between Linda and Viscount Carlo that will lead the protagonist to madness that will be cured by the power of music. The score, in fact, has a recurrent theme: the ballad "Per sua madre", which is often played by Pierotto not only to remind Linda of her home, but as a way of soothing her.

In conductor Michele Gamba's words, "*Linda di Chamounix* is about courage and madness. A rarely performed Donizetti work where we find the strength and the painful madness of a woman torn apart by estrangement from family and love for a man. In the background, the drama of migrant workers, the rich and cosmopolitan metropolis. In this new edition, we find the original scene of the protagonist's madness in its entirety, with previously unpublished Donizetti inserts, a first in modern times. The music is sophisticated and inspired, the orchestral palette is highly refined, the melodic lines noble even when of popular origin."

- COMPOSER **Gaetano Donizetti**
- ORCHESTRA
Orchestra e Coro del Maggio Musicale Fiorentino
- CONDUCTOR **Michele Gamba**
- CHORUS MASTER **Lorenzo Fratini**
- STAGE DIRECTOR **Cesare Lievi**
- SET AND COSTUMES DESIGNER **Luigi Perego**
- LIGHT DESIGNER **Luigi Saccomandi**

- LINDA **Jessica Pratt**
- PIEROTTO **Teresa Iervolino**
- CARLO **Francesco Demuro**
- ANTONIO **Vittorio Prato**

- MADDALENA **Marina De Liso**
- IL MARCHESE DI BOISFLEURY **Fabio Capitanucci**
- IL PREFETTO **Michele Pertusi**
- Sung in Italian

- VIDEO DIRECTOR **Matteo Ricchetti**
- VENUE **Teatro del Maggio Musicale Fiorentino**
- PRODUCTION YEAR **2021**
- DURATION **170 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37911**
- PROJECT CODE **7159**



RINALDO

Opera seria in three acts

Libretto by Aaron Hill and Giacomo Rossi

Opera

4K
ULTRA HD

In Torquato Tasso's epic *La Gerusalemme liberata* ("Jerusalem Delivered"), on which Händel's masterpiece *Rinaldo* is based, the tale of the attempted seduction of the hero by the enchantress Armida is told against the backdrop of the First Crusade. Musicologists agree that Händel did a major cut-and-paste job on *Rinaldo*, as more than two thirds of his 1711 score was cribbed from earlier works. This particular production by Pier Luigi Pizzi, conceived in 1985 for Teatro Romolo Valli in Reggio Emilia, has traveled since to some twenty major opera houses worldwide. Discounting practical cuts and a few displacements of musical numbers, its durable attraction lies in the gorgeous costumes and scenery, a stylish paragon of Hyperbaroque eschewing both literalism and cheap provocation.

This lavish production is performed at Maggio Musicale Fiorentino, which was the first theatre to reopen after lockdown. The set design and direction perfectly respond to the current safety measures.

■ COMPOSER **Georg Friedrich Händel**
■ ORCHESTRA **Orchestra del Maggio Musicale Fiorentino**
■ CONDUCTOR **Federico Maria Sardelli**
■ STAGE DIRECTOR, SET AND COSTUMES DESIGN
Pier Luigi Pizzi

■ ARMIDA **Carmela Remigio**
■ GOFFREDO **Leonardo Cortellazzi**
■ ALMIRENA **Francesca Aspromonte**
■ RINALDO **Raffaele Pe**
■ ARGANTE **Andrea Patucelli**

■ VENUE **Teatro del Maggio Musicale Fiorentino**
■ VIDEO DIRECTOR **Tiziano Mancini**
■ PRODUCTION YEAR **2021**
■ DURATION **132 min.**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37896**
■ PROJECT CODE **7158**



RISURREZIONE

Dramma in four acts; libretto by Cesare Hanau from the novel by Leo Tolstoy

Opera

4K
ULTRA HD

Franco Alfano's opera *Risurrezione* draws its inspiration from Tolstoy's novel *Resurrection* and was the work that ensured Alfano's considerable success as a composer. The plot narrates the story of Katiusha and her tragic love for prince Dimitri who seduces and abandons her, condemning her to a life of sacrifice and desperation. Seen here in Francesco Lanzillotta's acclaimed Florence production, *Risurrezione* recalls Richard Strauss and Puccini – the drama evolving in an uninterrupted flow with moments of soaring lyricism alongside striking and evocative orchestration. The work gives voice to an idea that Alfano left in his memoirs: 'Recoiling from catastrophes, I believed and still believe in the renovation, regeneration, and final purification of human passions from evil to goodness.'

'The production is quite impressive... Anne Sophie Duprels is an impressive soprano who handles an impervious role very well.' – *Classical Music Daily*

- COMPOSER **Franco Alfano**
- ORCHESTRA
Orchestra e Coro del Maggio Musicale Fiorentino
- CONDUCTOR **Francesco Lanzillotta**
- CHORUS MASTER **Lorenzo Fratini**
- STAGE DIRECTOR **Rosetta Cucchi**
- SET DESIGNER **Tiziano Santi**
- COSTUME DESIGNER **Claudia Pernigotti**
- LIGHT DESIGNER **Ginevra Lombardo**
(based on the original design by D.M. Wood)
- KATERINA MIHAYLOVNA (KATYUSHA)
Anne Sophie Duprels
- PRINCE DIMITRI IVANOVICH NEHLYUDOV
Matthew Vickers
- SIMONSON, A POLITICAL CONVICT **Leon Kim**

- SOFIA IVANOVNA, DIMITRI'S AUNT
Francesca Di Sauro
- MATRYONA PAVLOVNA, HOUSEKEEPER
Romina Tomasoni
- Sung in Italian**
- World Premiere Video Recording**
- VIDEO DIRECTOR **Davide Mancini**
- VENUE **Teatro del Maggio Musicale Fiorentino**
- PRODUCTION YEAR **2021**
- DURATION **120 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37866**
- PROJECT CODE **7156**



IL TABARRO

Opera



This is a new production from Teatro del Maggio Musicale Fiorentino. *Il Tabarro* is one of the three one-act operas that make up Giacomo Puccini's *Il Trittico*.

Michele is married to the young Giorgetta and shares a life full of hardships with her on a barge on the river Seine. She is in love with Luigi, a young longshoreman hired by her husband during the loading of the barge. When Michele overhears his wife arranging a night-time rendezvous with Luigi, he waits for the man and attacks him, forcing him to admit he is his wife's lover before finally strangling him. He then hides the body under his cloak (*il tabarro*), and when Giorgetta, in mortal fear, comes on deck and asks Michele if he does not wish her to come and rest near him under his cloak, her wronged husband throws it open and Giorgetta discovers in horror her dead lover's body. The element of the drama that most attracted Puccini was the opportunity to represent a river in music; it acts as a backdrop to the plot and determines its pace. The music describing the river uses a cyclic repetition of ostinato patterns, representing the monotonous flowing of the water, as inexorable as destiny and as regular as the flow of time.

■ COMPOSER **Giacomo Puccini**
■ ORCHESTRA AND CHORUS **Orchestra and Chorus of the Maggio Musicale Fiorentino**
■ CONDUCTOR **Valerio Galli**
■ CHORUS MASTER **Lorenzo Fratini**
■ STAGE DIRECTOR, SET, COSTUME AND LIGHT DESIGNER **Denis Krief**

■ VIDEO DIRECTOR **Tiziano Mancini**
■ VENUE **Teatro del Maggio Musicale Fiorentino**
■ PRODUCTION YEAR **2020**
■ DURATION **54 min.**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37872**

■ MICHELE **Franco Vassallo**
■ LUIGI **Angelo Villari**
■ IL "TINCA" (TENCH) **Antonio Garés**
■ IL "TALPA" (MOLE) **Eugenio Di Lieto**
■ GIORGETTA **Maria José Siri**



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SUOR ANGELICA

Opera



Suor Angelica is one of the three one-act operas that comprise Puccini's *Il Trittico*. Of the three, it's the most lyrical and tragic one; it also features an all-female cast.

Set in a 17th-century convent near Florence, it tells the tragic tale of a noblewoman who is forced to become a nun to repent the sin of having had a child out of wedlock, thus causing a huge scandal in her social circle. The baby boy is immediately taken from her, and Angelica is left with no news about him, nor her family, for seven long years. Although seemingly adjusted to the convent's daily routine – she has become an expert in herbal remedies –, Angelica is desperate to hear from her family, but when an aunt finally visits her, Suor Angelica is coldly informed that her son died from an incurable disease two years earlier. The aria "Senza mamma" (Without Mama) is the tragic peak of both this moment and the whole opera. In her distress, Angelica resolves there is only one option left to be reunited with her child: she proceeds to prepare some poison and drink it. On the verge of death she asks for forgiveness, which the Virgin Mary grants her, appearing with a young boy by her side.

'The performance is excellent, the sound is homogeneous, round and sparkling with energy. Suor Angelica's intimate religious sense flows naturally into the colours and shades of the finale.' – *Connessiallopera.it*

COMPOSER **Giacomo Puccini**
ORCHESTRA, CHORUS AND CHILDREN'S CHORUS
Orchestra and Chorus of the Maggio Musicale Fiorentino
CONDUCTOR **Valerio Galli**
CHORUS MASTER **Lorenzo Fratini**
STAGE DIRECTOR, SET, COSTUME AND
LIGHT DESIGNER **Denis Krief**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2020**
DURATION **60 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37873**

Maria José Siri (Suor Angelica/Sister Angelica)
Anna Maria Chiuri (La Zia Principessa/
The Princess, her aunt)
Marina Ogii (La Badessa/The Abbess)
Anna Malavasi (La Suora Zelatrice/The Monitress)
Giada Frasconi (La Maestra delle Novizie/
The Mistress of the Novices)



GIANNI SCHICCHI

Opera



This is a new production from Teatro del Maggio Musicale Fiorentino. *Gianni Schicchi* is the third of the three one-act operas that make up Giacomo Puccini's *Il Trittico*.

When *Il trittico* premiered at New York's Metropolitan Opera in December 1918, *Gianni Schicchi* became an immediate hit. The libretto is based on an incident mentioned in Dante's Divine Comedy.

The action takes place in 14th century Florence, in Buoso Donati's bedroom, immediately after his death, as his greedy relatives feign grief and search for his will. The mood shifts to anger when the relatives discover that they have been disinherited. They seek out the clever and resourceful Schicchi to make a counterfeit will. Schicchi, however, turns their scheme against them, bequeathing most of the dead man's fortune to himself while the relatives, all parties to the crime of forgery, are forced to sit by silently.

The aria "O mio babbino caro" is one of Puccini's most popular arias for soprano. Bruno de Simone, as Gianni Schicchi, is actually the best Italian basso buffo, perfect for this role.

■ COMPOSER **Giacomo Puccini**
 ■ ORCHESTRA
Orchestra del Maggio Musicale Fiorentino
 ■ CONDUCTOR **Valerio Galli**
 ■ CHORUS MASTER **Lorenzo Fratini**
 ■ STAGE DIRECTOR, SET, COSTUME AND
 LIGHT DESIGNER **Denis Krief**

■ VIDEO DIRECTOR **Tiziano Mancini**
 ■ VENUE **Teatro del Maggio Musicale Fiorentino**
 ■ PRODUCTION YEAR **2020**
 ■ DURATION **54 min.**
 ■ PRODUCTION **Dynamic srl**
 ■ PROGRAMME NUMBER **D37874**

■ **Bruno de Simone** (Gianni Schicchi)
 ■ **Francesca Longari** (Lauretta)
 ■ **Anna Maria Chiuri** (Zita detta La Vecchia)
 ■ **Dave Monaco** (Rinuccio)
 ■ **Antonio Garés** (Gherardo)
 ■ **Costanza Fontana** (Nella)
 ■ **Matteo Lantieri** (Gherardino)



L' ANGE DE NISIDA

Opera



Gaetano Donizetti's *L'Ange de Nisida* was commissioned by the director of the Théâtre de la Renaissance in Paris. The libretto was entrusted to Gustave Vaéz and Alphonse Royer, and the *opéra en quatre parties* was completed in 1840. Unfortunately the theatre went bankrupt and the opera never reached the stage. Donizetti was aware that other venues would have rejected his work as it stood, for both repertoire and censorship reasons (the plot revolved around the King of Naples, Ferdinando d'Aragona, and his mistress). Consequently, he revised the score and incorporated a significant portion of it within his new one, *La favorite*.

The autograph score of *L'Ange* was subsequently lost and it is only thanks to the painstaking research of musicologist Candida Mantica that it was brought to light again. She took on the huge challenge of classifying the roughly 470 randomly alternate pages of *L'Ange de Nisida* that had survived at the Bibliothèque Nationale de France in Paris; she re-established their original order and finally managed to reconstruct roughly 97 percent of Donizetti's music. The few gaps in the score were judged as irrelevant by both Mantica and Donizetti Opera, so that the opera was considered a complete work in itself, with no need for additions written by other composers.

180 years after its composition, the opera was finally performed for the first time in its original theatrical form in Donizetti's native Bergamo, at the construction site of the city theatre bearing his name, a most symbolic coincidence that added emotional value to a long-awaited event.

The performance was hailed as a triumph by both the public and the critics and was awarded a special prize at the 39th Franco Abbiati Prize of Italian music critics.

World premiere video recording

- | | |
|--|---|
| ■ COMPOSER Gaetano Donizetti | ■ VIDEO DIRECTORS Adriano Figari, Matteo Ricchetti |
| ■ ORCHESTRA Orchestra e Coro Donizetti Opera | ■ VENUE Festival Donizetti Opera – Cantiere del Teatro Donizetti |
| ■ CONDUCTOR Jean-Luc Tingaud | ■ PRODUCTION YEAR 2020 |
| ■ STAGE DIRECTOR Francesco Micheli | ■ DURATION 174 min. |
| ■ SET DESIGNER Angelo Sala | ■ PRODUCTION Dynamic srl |
| ■ COSTUME DESIGNER Margherita Baldoni | ■ PROGRAMME NUMBER D37848 |
| ■ LIGHT DESIGNER Alessandro Andreoli | |
| | |
| ■ DON FERNAND D'ARAGON Florian Sempey | |
| ■ DON GASPAR Roberto Lorenzi | |
| ■ LEONE DE CASALDI Konu Kim | |
| ■ LA COMTESSE SYLVIA DE LINARÈS Lidia Fridman | |
| ■ LE MOINE Federico Benetti | |



LUCREZIA BORGIA

Opera seria in a prologue and two acts, libretto by Felice Romani

Opera

4K

Gaetano Donizetti's *Lucrezia Borgia* is a dark and scandalous tale of murder and excess. Initially criticised for its audacious nature, the opera has since become appreciated as one of the great masterpieces of Italian *bel canto* repertoire with glorious arias and stirring choruses. Created using Roger Parker's new critical edition and with acclaimed soprano Carmela Remigio in the title role, Andrea Bernard's spectacular Donizetti Festival production is 'gripping and intense at every moment... this production ranks among the best all year' (*operawire.com*).

'Bernard gives us a very visual staging, one that clearly lays out Lucrezia's backstory and explains it in intricate stage detail.' – *Opera Traveller*

'Carmela Remigio triumphs in the title role while Xabier Anduaga cements himself as a promising voice.' – *operawire.com*

COMPOSER **Gaetano Donizetti**
ORCHESTRA **Orchestra Giovanile Luigi Cherubini**
CHORUS **Coro del Teatro Municipale di Piacenza**
CONDUCTOR **Riccardo Frizza**
CHORUS MASTER **Corrado Casati**
STAGE DIRECTOR **Andrea Bernard**
SET DESIGNER **Alberto Beltrame**
COSTUME DESIGNER **Elena Beccaro**
LIGHT DESIGNER **Marco Alba**
CHOREOGRAPHER **Marta Negrini**

VIDEO DIRECTOR **Matteo Ricchetti**
VENUE **Festival Donizetti Opera**
PRODUCTION YEAR **2020**
DURATION **144 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37849**
PROJECT CODE **7155**

DON ALFONSO **Marko Mimica**
DONNA LUCREZIA BORGIA **Carmela Remigio**
GENNARO **Xabier Anduaga**
PRINCESS NEGRONI **Francesca Verga**
Sung in Italian



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PIETRO IL GRANDE KZAR DELLE RUSSIE

Melodramma burlesco in two acts

Libretto by Gherardo Bevilacqua Aldobrandini

Opera

4K
ULTRA HD

Pietro il Grande, Kzar delle Russie o Il falegname di Livonia ('Peter the Great, Tsar of Russia or The Livonian Carpenter') was Donizetti's second opera, composed when he was 22 years old. To celebrate the 200th anniversary of the work's première in 1919, the Fondazione Teatro Donizetti di Bergamo staged this rare *melodramma burlesco* in a new critical edition. The influence of Rossini and Mozart is clear, but the young Donizetti still managed to create a fresh and lively work that displayed early evidence of his mature style.

This Donizetti Festival performance received widespread international acclaim, with a cast of excellent singers and a unique staging by Ondadurto Teatro (Marco Paciotti and Lorenzo Pasquali), influenced by Russian avant-garde art of the early 20th century.

The plot is simple. In Livonia, the red-blooded carpenter Carlo, a protégé of the innkeeper Madama Fritz, is in love with young Annetta. One day, Tsar Pietro arrives incognito at the village in search of his wife's brother. Carlo reacts aggressively to his enquiries and ends up being imprisoned by the local magistrate, but he's finally freed when Madama Fritz produces some documents that prove the youth's noble origins, and thus his relation with the Tsar's family. Pietro, however, flies into a rage when he learns that Annetta, Carlo's betrothed, is the daughter of the rebel Mazepa. But at the news that he is dead, Pietro forgives her and consents to their marriage.

'The staging is brilliant.' – *Opéra Magazine*

'A contemporary and most definitely "pop" rendition.' – *Il Messaggero*

- COMPOSER **Gaetano Donizetti**
- ORCHESTRA **Gli Originali**
- CHORUS **Coro Donizetti Opera**
- CONDUCTOR **Rinaldo Alessandrini**
- CHORUS MASTER **Fabio Tartari**
- STAGE DIRECTORS, MACHINE AND SET DESIGNERS
Ondadurto Teatro – Marco Paciotti and Lorenzo Pasquali
- COSTUMES **K.B. Project**
- LIGHT DESIGNER **Marco Alba**
- PIETRO IL GRANDE **Roberto De Candia**
- CATERINA **Loriana Castellano**
- MADAMA FRITZ **Paola Gardina**

- ANNETTA MAZEPA **Nina Solodovnikova**
- CARLO SCAVRONSKI **Francisco Brito**
- SER CUCCUPIS **Marco Filippo Romano**
- Sung in Italian
- World Premiere Video Recording
- VENUE **Festival Donizetti Opera 2019 – Teatro Sociale, Bergamo**
- PRODUCTION YEAR **2021**
- DURATION **167 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37847**
- PROJECT CODE **7120**



L'EMPIO PUNITO

Opera



L'empio punito, the first opera to feature the character of Don Giovanni (Acrimante), was first performed in Rome on 17 February 1669. This release is a recording of the first performance in modern times; it took place at the historical Teatro di Villa Torlonia in Rome in October 2019, 350 years after its premiere.

The fundamental dramaturgical lines that characterise the ensuing versions, Mozart's in particular, are already present: the complicity between Acrimante (Don Giovanni) and Bibi (Leporello); the despair of Atamira (Donna Elvira), abandoned by Acrimante; Acrimante's attempt to seduce Ipomene (Donna Anna), betrothed to Cloridoro (Don Ottavio); the duel between Acrimante and Tidemo (Commendatore) and the latter's death at Acrimante's hand; the graveyard scene, in which Acrimante invites Tidemo's statue to dinner; the eternal damnation of Acrimante; and the finale, in which all the main characters appear.

Although Melani was at the beginning of his career as an opera composer (he was mostly dedicated to sacred music), in *L'empio punito* he proves to be very skilful in alternating lyrical moments and pure recitative.

'It is an absolute masterpiece, at the level of Monteverdi's operas... The production is elegant and effective.' – *Classical Music Daily*

'A very lively and rhythmically very moving interpretation, which is extremely rich in melodic and soulful arias and duets.' – *KlassikInfo.de*

■ COMPOSER **Alessandro Melani**
■ ORCHESTRA **Reate Festival Baroque Ensemble**
■ CONDUCTOR **Alessandro Quarta**
■ STAGE DIRECTOR **Cesare Scarton**
■ SET DESIGNER **Michele Della Cioppa**
■ COSTUME DESIGNER **Anna Biagiotti**
■ LIGHT DESIGNER **Andrea Tocchio**

■ VIDEO DIRECTOR **Maxim Derevianko**
■ VENUE **Teatro di Villa Torlonia - Roma**
■ RECORDING YEAR **2019**
■ DURATION **136 min.**
■ PRODUCTION YEAR **2020**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37871**

■ ATRACE **Alessandro Rivasio**
■ IPOMENE **Michela Guarrera**
■ CLORIDORO **Carlotta Colombo**
■ ATAMIRA **Sabrina Cortese**
■ ACRIMANTE **Mauro Borgioni**
■ BIBI **Giacomo Nanni**
■ TIDEMO **Riccardo Pisani**



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BELISARIO

Tragedia lirica in three parts

Libretto by Salvatore Cammarano

Opera

4K
ULTRA HD

Belisario is a lyric tragedy in three parts, first performed in 1836 but since then rather neglected. Donizetti centres this work around the 6th century Byzantine general, who is falsely accused by his wife of killing their son, and therefore in punishment is blinded and exiled. His reputation is eventually restored, but too late to save his life.

This performance in concert form was recorded at the renewed Teatro Donizetti in Bergamo with an excellent cast.

COMPOSER **Gaetano Donizetti**
ORCHESTRA AND CHORUS
Orchestra e Coro Donizetti Opera
CONDUCTOR **Riccardo Frizza**
CHORUS MASTER **Fabio Tartari**

GIUSTINIANO **Simon Lim**
BELISARIO **Roberto Frontali**
ANTONINA **Carmela Remigio**
IRENE **Annalisa Stroppa**
ALAMIRO **Celso Albelo**

VENUE **Teatro Sociale, Bergamo**
PRODUCTION YEAR **2021**
DURATION **133 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37907**
PROJECT CODE **7161**



THE BEGGAR'S OPERA

Opera

HD

Written by John Gay in 1728, *The Beggar's Opera* is widely considered to be the first musical comedy, and one that pre-empted by about 300 years the current vogue for « jukebox » productions, which create a plot to fit around hit songs. Gay took some of the best-known tunes of his day, both classical and popular, and worked them into a savagely satirical tale set amongst London's thieves, pimps and prostitutes.

Wildly popular from its first performance in 1728, it has been the basis for numerous stage, musical and cinematic adaptations ever since. It explores a cynical world where capitalist greed, crime and social inequality are the norm. All politicians and officials are, by definition, corrupt, and there is nothing to do but join in if you want to get ahead. Sounds familiar? Indeed nothing much has changed since the work had its premiere, and the themes of *The Beggar's Opera* are those which continue to obsess modern television and cinema. In this production we hope to try and match the transgressive mood and restless energy of the original. As Gay with razor sharp observation has one of his characters say at the beginning of Act III: Lions, wolves and vultures don't live together in herds, droves or flocks. Of all animals of prey, man is the only sociable one. Every one of us preys upon his neighbour, and yet we herd together. – Robert Carsen

John Gay's 18th-century opera is brought into the modern day in this brand new production by two commanding figures of the international stage.

- DIRECTOR **Robert Carsen**
- MUSIC **John Gay** and **Johann Christoph Pepusch**
in a new version by **Ian Burton** and **Robert Carsen**
- DESIGNER **James Brandily**
- **Robert Burt** (Mr. Peachum); **Diana Trapes**,
Beverley Klein (Mrs. Peachum); **Kate Batter**
(Polly Peachum); **Benjamin Purkiss** (Macheath);
Kraig Thornber (Lockit); **Olivia Brereton**
(Lucy Lockit); **Emma Kate Nelson** (Jenny Diver);
Sean Lopeman (Filch, Manuel); Les Arts Florissants;
William Christie (Musical Direction and Harpsichord)

- FILM PRODUCTION **Théâtre des Bouffes du Nord and François Roussillon et Associés**,
with the participation of **France Télévisions**
and with the help of **Centre National du Cinéma et de l'image animée**
- FILMING **4.2018**
at Théâtre des Bouffes du Nord, Paris
- DURATION **119 min.**
- PROGRAMME NUMBER **5918**



aus LICHT

Opera

HD

During the 1970s Stockhausen's music took on a cosmic dimension, expressing his sense of kinship with the cosmos, nature and fellow man. His *LICHT* (1977–2003) is a cycle of seven monumental operas, spanning the seven days of the week and intended to encapsulate the whole of life. From the whole work's 29 hours of music, *aus LICHT* comprises 15 hours of selected key sections performed over 3 days, capturing the whole tonal universe of the original *LICHT* cycle. *aus LICHT* is also the first attempt ever to weave together parts of the 20th century's most challenging operatic work in a presentation that captures the energy of the whole cycle. The unique nature and scale of this project make it a truly world-class operatic and musical theatre production.

PART 1: MICHAEL. The first of the three performances centres on Michael, the personification of goodness and divinity in the *LICHT* cycle. The audience is swept into a musical universe where invisible choirs fill the space. This opera is presaged by a brief overture, the *DONNERSTAGs GRUSS*, and concludes with *ABSCHIED*, played by five trumpets dispersed in space.

PART 2: LUCIFER AND EVA. Expressed in an eleven-tone formula, Lucifer's musical DNA is marked by deficiency. This drives him to seek completion by battling Michael or merging with Eve, whose twelve-tone formula embodies the ideal human gene.

PART 3: COOPERATION AND THE OPENING UP OF SPACE. After a bitter battle between MICHAEL and LUCIFER has been settled, Stockhausen, as the creator of space, brings the protagonists together again.

COMPOSER **Karlheinz Stockhausen**
 MUSICAL DIRECTOR **Kathinka Pasveer**
 STAGE DIRECTOR **Pierre Audi**
 SET / LIGHTING DESIGNER **Urs Schönebaum**
 COSTUME DESIGNER **Wojciech Dziedzic**
 VIDEO DESIGNER **Chris Kondek and Robi Voigt**
 CONDUCTORS
Adrian Heger
Wilma ten Wolde (Nationaal Kinderkoor)
Daniel Reuss (Cappella Amsterdam)

SOLOISTS, INSTRUMENTAL SOLOISTS
students from the MA aus LICHT Royal Conservatoire The Hague
 VIDEO DIRECTOR **Julien Condemine**
 VENUE **Gashouder, Amsterdam**
 PRODUCTION YEAR **2019/2020**
 DURATION **3 concerts (15 hours);**
90min compilation also available
 A PRODUCTION OF **Dutch National Opera,**
Compagnie des Indes
 PROGRAM NUMBER **NRE036**
 PROJECT CODE **1166**



THE SNOW QUEEN

Ballet

HD

This glittering new production is inspired by Hans Christian Andersen's much-loved tale – which was also the basis for the animated feature film *Frozen*. It features music by Nikolai Rimsky-Korsakov, performed live by the full Scottish Ballet Orchestra.

From the bustle of a winter's market to the shivers of a fairy-tale forest, take a journey to the Snow Queen's palace, where you'll find her surrounded by the icy fragments of an enchanted mirror. Along the way you'll meet a colourful cast of characters, from young lovers parted by a spell to a circus ringmaster with a few tricks up his sleeve.

Choreographed by Christopher Hampson and designed by the award-winning Lez Brotherston, this story of love and friendship is sure to delight the whole family.

"Scottish Ballet's Christmas present to us all is the world premiere of a Snow Queen...a truly memorable high." (The Herald)

"Frosty and firelit, sweet and sharp, it's another Scottish Ballet Christmas triumph." (The List)

"Each scene carries robust choreography, beautifully delivered to a pick'n'mix of Rimsky-Korsakov classics." (The Scotsman)

■ COMPOSER **Nikolai Rimsky-Korsakov**
(arr. Richard Honner)

■ **SCOTTISH BALLET**

■ CONDUCTOR **Jean-Claude Picard**

■ STAGE DIRECTOR **Christopher Hampson**

■ DESIGNER **Lez Brotherston**

■ PRODUCTION YEAR **2019**

■ DURATION **86 min.**

■ PROGRAMME NUMBER **5915**

■ **Constance Devernay** (The Snow Queen)
Bethany Kingsley-Garner (Gerda)
Andrew Peasgood (Kai)
Kayla-Maree Tarantolo (Lexi / The Summer Princess)
Christopher Harrison (Ringmaster)
Madeline Squire (Acrobat)
Roseanna Leney (Acrobat)
Evan Loudon (Strongman)
Alice Kawalek (Ballerina)
Grace Horler (Mazelda, the Fortune Teller)
Jerome Anthony Barnes (Zac, the Bandit Leader)
Gillian Risi (Begona, the Musician)



ESKAPIST

Ballet

HD

Daydreams, escapism, the power of imagination. Are you an escapist? When do you like to escape? Now and then we want to get away from reality by daydreaming, listening to music, watching a movie or simply by creating an imaginary world inside our head. At the theatre, we get to enter a world we could never imagine.

For this new work Alexander Ekman brings us on a dancing "Journey through the looking-glass," beyond our own reality. Known for the spectacular quality of his pieces and the imagery he tends to deploy, Ekman seamlessly takes us from one unlikely situation to the next, thanks to the incredible technical mastery and versatility of the Royal Swedish Ballet dancers. Without ever sacrificing lyrical beauty and deep contemplation to pointless incongruity, *Eskapist* proves once again that the stage truly is a magic place, where the world as we know it shifts shapes only to dissolve into the most poetic fantasy one could envision.

■ BALLET **Royal Swedish Ballet**
 ■ A PIECE BY **Alexander Ekman**
 ■ MUSIC **Mikael Karlsson**
 ■ SOLO CELLO **Kati Raitinen, Erik Wahlgren**

■ CHOREOGRAPHY / STAGE DESIGN / LIGHT
Alexander Ekman
 ■ COSTUMES **Henrik Vibskov**

■ ESKAPIST **Oscar Salomonsson**
 ■ CONEHEADS **Daria Ivanova, Sarah Jane Medley**
 ■ YOU AND I **Anton Valdbauer, Emily Slawski**
 ■ CLASSIC PAS DE DEUX **Haruka Sassa, Adilijiang Abudurehman**

■ VIDEO DIRECTOR **Tommy Pascal**
 ■ VENUE **Royal Swedish Opera, Stockholm**
 ■ PRODUCTION YEAR **2019**
 ■ DURATION **90 min.**
 ■ PRODUCTION **BelAir Media – Xavier Dubois**
 ■ PROGRAM NUMBER **P705**
 ■ PROJECT CODE **2365**



FUOCO SACRO – A SEARCH FOR THE SACRED FIRE OF SONG

Documentary

HD

Opera evenings can be life-changing. Anyone who saw Callas still talks about her today. And they still exist, the great heroines: singers who pierce our hearts. This film presents three of them, explores what they do, how they do it and what it does to us: Ermonela Jaho, Barbara Hannigan and Asmik Grigorian. Their cultural backgrounds – Albanian, Canadian, Lithuanian – are remarkably diverse, yet they have one thing in common: they give their utmost on stage and hold nothing back. They merge with their stage personae and strive for the full experience.

Hannigan is the analyst. She dissects every role in minute detail and interprets it with icy fire. Her Lulu, her Mélisande, her Marie in Zimmermann's *Soldaten* are beings from a future world: remote, self-assured, modern women. Masculine desire leaves them cold; even when they succumb, they are still in charge. This is similar to Grigorian, who won acclaim for her *Salome* in Salzburg. Grigorian's *Salome* is both victim and perpetrator; she enjoys her desire and the deadly spiral into which she is drawn. With Jaho, on the other hand, everything is in the voice; she carries the whole gamut of emotions in it and captivates audiences – as Violetta, Angelica, Cio-cio-san – with her vocal acting.

The film features interviews with directors Katie Mitchell, Romeo Castellucci and Krzysztof Warlikowski, and archive recordings from the history of expressive singing, discussed and analysed by Jürgen Kesting (singers like Claudia Muzio, Maria Callas, Hildegard Behrens and Sylvia Sass).

■ A FILM BY **Jan Schmidt-Garre**

■ CO-PRODUCTION
PARS Media, BR/Arte, ORF, SVT and Naxos

■ PRODUCER **Marieke Schroeder**

■ DIRECTOR OF PHOTOGRAPHY **Ralph Netzer**

■ SOLOISTS
Ermonela Jaho, Barbara Hannigan, Asmik Grigorian

■ PRODUCTION YEAR **2020**

■ DURATION **90/60 min.**

■ PROGRAMME NUMBER **NRE016**

■ PROJECT CODE **1017**



WORLD RELIGION WAGNER

Documentary



Wagner is more than just music. Wagner is a social phenomenon, a question of belief, and the Bayreuth Festival is the world's most important mecca for the cult of Wagner. There are more biographies about Richard Wagner than about Jesus. But *World Religion Wagner* won't be a biographical film about Richard Wagner. It won't be a musicological analysis of his work. It will be a cheeky documentary dedicated solely to the world's fascination with the man, and to the pursuit of an answer to the question: How did, to this day, such massive hype and such a cult following develop all over the world around this highly controversial artist, for whom there only seem to be either lovers or haters?

The film begins with the curtain falling on the last evening of the Bayreuth Festival, and it ends when the curtain is raised at the beginning of the next summer's Festival. We show what has never been shown: a feature-length study of life in Bayreuth with Wagner. At the same time, we travel the world to meet protagonists and crazy Wagnerians from Abu Dhabi, China, Africa, Germany, France, Latvia and Italy.

■ DIRECTOR / AUTHOR **Axel Brüggemann**

■ PRODUCTION **Kick Film GmbH**

■ PARTNER **ARD / arte**

■ CO-AUTHOR **Toni Schmid**

■ PRODUCER **Jörg Bundschuh**

■ PROTAGONISTS (PLANNED) **Katharina Wagner, Eva Wagner-Pasquier, Christian Thielemann, Barrie Kosky, Yuval Sharon, Valery Gergiev, Waltraud Meier, Plácido Domingo, Jonas Kaufmann, Stephen Gould, Catherine Foster, Piotr Beczala, Tomasz Konieczny, Michael Volle, Klaus Florian Vogt, Neo Rauch & Rosa Loy, Nike Wagner, Wu Jiatong**

■ LANGUAGE **English, German**

■ PRODUCTION YEAR **2020**

■ DURATION **52 / 90 min.**

■ PROGRAM NUMBER **NRE024**

■ PROJECT CODE **1160**



FORCE OF NATURE NATALIA

Documentary



An in-depth portrait of dance superstar Natalia Osipova, directed by BAFTA winning Gerry Fox, produced by Justine Waddell, Alexandrina Markvo and Gerry Fox in association with Sky Arts.

Force of Nature Natalia follows a season in the life of dance superstar Natalia Osipova. With unique access to Natalia's personal archive, we follow her preparations for her fifth season as a principal of the Royal Ballet as she continues to champion contemporary dance with some of the world's greatest choreographers. We watch the rehearsal process of the new ballet *The Mother* by Arthur Pita, a new commission with Sidi Larbi Cherkaoui, and the Royal Ballet's legendary production of *La Bayadère* directed by Natalia Makarova.

Natalia opens up about her life and history, her childhood in Russia, her time with the American Ballet Theatre and her journey to the Opera House. It is an unparalleled opportunity to get up close and personal with the leading ballerina of our generation and understand why critics and audiences all over the world call her a force of nature of the dance world.

- | | |
|---|---|
| ■ DIRECTOR Gerry Fox | ■ PRODUCTION YEAR 2019 |
| ■ PRODUCTION Asterisk Films, Bird & Carrot and Foxy Films in association with Sky Arts | ■ DURATION 52 min. (TV version) and 82 min. (feature-length version) |
| ■ PRODUCERS Justine Waddell, Alexandrina Markvo and Gerald Fox | ■ PROJECT CODE 5893 (52') and 5894 (82') |
| ■ CAMERA Steve Haskett | |
| ■ SOUND John Quinn | |



WRITTEN ON WATER

Feature Film

HD

Happily married but still haunted by an unresolved love affair from her past, choreographer Alicia (Aurélie Dupont) searches through the depths of her memories to create "Siren," a new dance piece about unfulfilled desire. Against the backdrop of an ageing theatre by the sea, Alicia builds a sensual and naked ensemble work that is delicately held together by the threads connecting her dancers with each other and with her. She soon finds herself fallen down the rabbit hole of her own creation, in love with the male lead dancer, Giovanni (Alexander Jones), as the siren of her fictional work slowly becomes the siren of her life. When Alicia recounts this story to Karl (Pontus Lidberg), his own story brings a new dimension to this exploration of desire and artistic creation. *Written on Water* is a sensual and philosophical interrogation of the permeable boundaries between fiction and reality, muse and siren and the changeable roles we play – Odysseus, sailor, siren – in our lifelong quests for connection, love, and inspiration.

■ DIRECTOR & CHOREOGRAPHY **Pontus Lidberg**
■ MUSIC **Stefan Levin**
■ PIANIST **Magnus Svensson**
■ DIRECTOR OF PHOTOGRAPHY **Martin Nisser FSF**
■ EDITOR **Lars Gustafson**
■ CAST **Aurélie Dupont, Pontus Lidberg, Leslie Caron, Stina Ekblad, Alexander Jones**

■ DIRECTOR **Pontus Lidberg**
■ PRODUCTION YEAR **2020**
■ DURATION **82 min.**
■ PRODUCTION **BelAir Media, Written on Water LLC**
in collaboration with ZDF / ARTE
■ PROGRAM NUMBER **P617**
■ PROJECT CODE **2355**



THE BOHEMIANS A Modern Vision of *La Bohème*

Opera

HD

"The Bohemians" is an exciting new movie version of *La Bohème*, set in present-day Williamsburg, Brooklyn. As the current hotbed of counter-cultural artistic expression, Williamsburg presents the perfect modern counterpart to the Latin Quarter of Paris in the mid-1800s. The film stars well-known performers as well as aspiring new opera singers like Israel Lozano, a three-time winner of Plácido Domingo's Operalia competition, and Suzanne Kantorski-Merrill, who both have approached the project with an amazing passion. The film also relies on the contributions of a number of graduates from Juilliard, the Academy of Vocal Arts and Manhattan School of Music, namely Adam Margulies, Jonathan Estabrooks, Claire Coolen, Tom McNichols, and David Robinson.

Produced by legendary tenor Plácido Domingo's son, Alvaro Domingo, eleven-time GRAMMY winner Rafa Sardina and Matthias Schmitt, written and directed by José Luis R. Cortes and produced and written by Adam Margulies from his original idea. Margulies also performs the role of Marcello in the film.

- DIRECTOR **José Luis R. Cortés**
- WRITTEN BY
José Luis R. Cortés and Adam Margulies
- BASED ON
"Scenes de la vie de bohème" by Henry Murger
- MUSIC BASED ON
"La Bohème" by Giacomo Puccini
Lyrics by Giuseppe Giacosa and Luigi Illica
- PRINCIPAL CAST
Suzanne Kantorski (Mimi)
Israel Lozano (Rodolfo)
Adam Margulies (Marcello)
Claire Coolen (Musetta)
Tom McNichols (Colline)
Jonathan Estabrooks (Schaunard)

- PRODUCTION YEAR **2020**
- DURATION **110 min.**
- PRODUCTION
Boulangerie Films
Fishbone Productions
A.D.O. Entertainment Inc.
- PROGRAMME NUMBER **NRE044**



LIQUID VOICES

Opera

HD

The cinematic opera "Liquid Voices: The story of Mathilda Segalescu" recounts a fictional narrative situated in factual events which involve the listener in a fantastic reality. A sound and visual landscape like a mysterious labyrinth, mixing exact dates and imaginary events that brings to light truths, untruths and historical repetitions of refugees through times submerged in deep waters, transformed into liquid voices.

And thus begins the singular story of the fictional character Mathilda Segalescu and her only companion, a piano, embarking on a tragic, final sea voyage. The celebrated Jewish singer and pianist leaves as a fugitive on the *Struma* – the last ship to set sail from Romania to Palestine in 1941. The overcrowded vessel was carrying 769 Jewish refugees and 22 crew. This was the biggest sinking of a civilian passenger ship during the Second World War.

But the scenario is repeated nowadays with refugees left adrift and hundreds dying in the open sea. Precise data and the timelessness of the facts make time lose its chronology...

Awards:

London International Filmmaker Festival, 2019 – Winner: Best sound design

Nice International Film Festival 2019 – Winner: Best original music score

Madrid International Film Festival 2019 – Winner: Best set design

Polish International Film Festival 2019 – Winner: Best music – video

COMPOSER **Jocy de Oliveira**
ORCHESTRA **Ensemble Jocy de Oliveira**
DIRECTOR **Jocy de Oliveira**
ART DIRECTOR **Fernando Mello da Costa**
DIRECTOR OF PHOTOGRAPHY **Ricardo Kimus**

PRODUCTION YEAR **2019**
DURATION **81 min.**
PROGRAMME NUMBER **NRE040**

MATHILDA SEGALIESCU **Gabriela Geluda**, soprano
ARAB FISHER MAN **Luciano Botelho**, tenor



BEETHOVEN AND HIS CONTEMPORARIES

Concert Cycle **HD**

At the 2020 Schwetzingen Festival, the acclaimed Akademie für Alte Musik Berlin performed a series of concert programmes that were equally enjoyable and meaningfully compiled.

Beethoven's symphonies are combined with works from some of his contemporary composers who influenced and even inspired Beethoven. Following the practice of authentic performance, the orchestra plays without conductor, led by its concertmaster Bernhard Forck, who is a renowned expert for period instrument performance.

- ORCHESTRA **Akademie für Alte Musik Berlin**
- CONCERTMASTER **Bernhard Forck**

CONCERT I

- **CARL PHILIPP EMANUEL BACH**
Symphony in F major Wq 175
Symphony in G major Wq 183 Nr. 4
- **LUDWIG VAN BEETHOVEN**
Symphony No. 2 in D major op. 36
Symphony No. 1 in C major op. 21
- DURATION **84 min.**
- PROGRAMME NUMBER **NRE052-01**
- PROJECT CODE **1199**

CONCERT II

- **WOLFGANG AMADEUS MOZART**
Intrada to "Bastien und Bastienne" KV 50 (46b)
- **PAUL WRANITZKY**
Grande Symphonie caractéristique
pour la Paix avec la République française in C minor op. 31
- **LUDWIG VAN BEETHOVEN**
Symphony No. 3 in E flat major op. 55 "Eroica"
- DURATION **79 min.**
- PROGRAMME NUMBER **NRE052-02**
- PROJECT CODE **1200**

CONCERT III

- **LUIGI CHERUBINI**
Ouverture to comédie-héroïque "Lodoïska"
- **ÉTIENNE-NICOLAS MÉHUL**
Symphony No. 1 in G minor
- **LUDWIG VAN BEETHOVEN**
Symphony No. 5 in C minor
- DURATION **72 min.**
- PROGRAMME NUMBER **NRE052-03**
- PROJECT CODE **1201**

CONCERT IV

- **IGNAZ JACOB HOLZBAUER**
Symphony in E flat major op. 4 Nr. 3 "La tempesta del mare"
- **JUSTIN HEINRICH KNECHT**
Symphony "Le portrait musical de la nature, ou Grande symphonie"
- **LUDWIG VAN BEETHOVEN**
Symphony No. 6 in F major op. 68 "Pastoral"
- DURATION **82 min.**
- PROGRAMME NUMBER **NRE052-04**
- PROJECT CODE **1202**
- VIDEO DIRECTOR **Alexander Radulescu**
- VENUE **Schlosstheater Schwetzingen**
- PRODUCTION YEAR **2020**
- PRODUCTION **SWR / NAXOS**



IVÁN FISCHER CONDUCTS ENESCU, STRAVINSKY AND PROKOFIEV

Budapest Festival Orchestra
Vilde Frang, violin

Concert

HD

With this concert, Iván Fischer explores a (mostly) Russian programme, juxtaposing the nation's two most influential composers of their time: Stravinsky (1882–1971) and Prokofiev (1891–1953).

Premiered in Berlin in 1931, Stravinsky's violin concerto is the work of a celebrated composer whose legendary pre-war successes (*Petrushka*, *Firebird*, *Rite of Spring*) had already made him a legend. Written in a classical style, the violin part is dauntingly difficult for the soloist. All four movements – *Toccata*, *Aria I*, *Aria II* and *Finale* – begin with the same chord which leads us through a variety of emotions, from contemplative to assertive. Here, the spectacular expressive and technical challenges are overcome with stunning mastery by Norwegian violinist Vilde Frang.

Prokofiev's Fifth Symphony was written in 1944, and its premiere coincided with the Soviet victory over the Nazis in 1945. The work's character reflects this sense of reconquered hope and is Prokofiev's symphonic masterpiece. The score was written after Prokofiev's return to the USSR in 1936, after having spent fifteen years in the West. Yet, from 1938 onwards, he was not allowed to leave the country and found himself increasingly trapped; his works rejected by Stalin's post-war policies. Ironically, Prokofiev and Stalin died on the very same day in 1953.

In contrast to the two Russian works, Enescu's Romanian Rhapsody No. 1 (1901) offers a sparkling opening based on traditional folk music.

- **GEORGE ENESCU** Romanian Rhapsody No. 1 op. 11 No. 1
- **IGOR STRAVINSKY** Violin Concerto in D
- **SERGEI PROKOFIEV** Symphony No. 5 op. 100

- ORCHESTRA **Budapest Festival Orchestra**
- CONDUCTOR **Iván Fischer**
- SOLOIST **Vilde Frang, violin**

- **Note: due to COVID-19 restrictions, the concert was performed without an audience.**

- VIDEO DIRECTOR **Isabelle Soulard**
- VENUE **Béla Bartók National Concert Hall, Budapest**
- RECORDING DATE **19 & 20 November 2020**
- PRODUCTION YEAR **2020**
- DURATION **85 min.**
- PRODUCTION **Idéale Audience**
- CO-PRODUCTION **Mezzo, Museec/Medici.tv**
- PROGRAMME NUMBER **251BFO**
- PROJECT CODE **3181**



MESSA DA REQUIEM

Concert



This outstanding and deeply touching performance of Verdi's *Messa da Requiem* was recorded at the Parco Ducale of Parma, within the 2020 Edition of Festival Verdi. The concert was dedicated to the victims of the COVID-19 pandemic and all the health workers engaged in the emergency.

Here are conductor Roberto Abbado's words to describe this Verdian masterpiece: "I think that Verdi felt the need to compose a sacred work to deal with some themes that, as he got older, he felt very strongly about. They are themes that every human being sooner or later asks themselves. Verdi is not afraid to show that he fears death, and therefore his approach is extremely humble and human, showing some of the frailties we all have. How does the *Messa da Requiem* end? It ends, in my opinion, with a huge question mark. Basically, I believe, Verdi, like many of us, cannot answer these questions. I, myself, cannot answer them."

■ COMPOSER **Giuseppe Verdi**
■ ORCHESTRA **Filarmonica Arturo Toscanini**
■ CHORUS **Coro del Teatro Regio di Parma**
■ CONDUCTOR **Roberto Abbado**
■ CHORUS MASTER **Martino Faggiani**

■ SOPRANO **Eleonora Buratto**
■ MEZZO-SOPRANO **Anita Rachvelishvili**
■ TENOR **Giorgio Berrugi**
■ BASS **Roberto Tagliavini**

■ VIDEO DIRECTOR **Marco Scalfi**
■ VENUE **Teatro Regio di Parma – Festival Verdi 2020 – Parco Ducale di Parma**
■ PRODUCTION YEAR **2021**
■ DURATION **90 min.**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37895**
■ PROJECT CODE **7157**



FLÓREZ IN FLORENCE

Recital of Juan Diego Flórez

Concert



Twenty years after his last performance in Florence, opera star Juan Diego Flórez returns to the stage of Maggio Musicale Fiorentino to perform a recital of his favourite operatic arias. The programme includes, among others, works by Rossini, the composer most closely linked to the tenor's rise to fame, including two extracts never performed before: "Reggia aborrita!" from *Ermione* and "Quell'alme pupille" from *La pietra del paragone*.

The recital ends with a series of encores from popular traditional Italian and South American repertoires, featuring J.D. Flórez on guitar. Another encore is also worth noting: the aria "Nessun dorma" from Puccini's *Turandot*, which normally ranges outside the singer's repertoire and, perhaps for this very reason, was welcomed by thundering applause.

The Peruvian tenor earned a huge success thanks to "... the extraordinary concentration, the utmost control of details, the irresistible communication skills and his generosity." – *La Nazione*, Florence

ORCHESTRA **Orchestra del Maggio Musicale Fiorentino**
CONDUCTOR **Carlo Rizzi**

Juan Diego Flórez (tenor)
accompanied by **Antonio Garès** (tenor)

GIOACHINO ROSSINI
Il barbiere di Siviglia (sinfonia)
Ermione "Reggia aborrita!"
La pietra del paragone "Quell'alme pupille"

VINCENZO BELLINI
Norma (sinfonia)
Norma "Meco all'altar di Venere"

GAETANO DONIZETTI
Lucia di Lammermoor "Tombe degli avi miei...
Fra poco a me ricovero"

JACQUES OFFENBACH
Les contes d'Hoffmann "Va pour Kleinzach!"

GEORGES BIZET **Carmen** (entr'acte)

CHARLES GOUNOD
Faust "Salut! demeure chaste et pure"

JULES MASSENET
Manon "Ah! fuyez, douce image, à mon âme trop chère"

GIACOMO PUCCINI
Manon Lescaut (intermezzo)
La bohème "Che gelida manina!"

ENCORES
"Parlami d'amore Mariù" (Bixio / Neri)
"Cucurrucucú Paloma" (Méndez)
"Nessun dorma" (Puccini)

VENUE **Teatro del Maggio Musicale Fiorentino**

VIDEO DIRECTOR **Tiziano Mancini**

PRODUCTION YEAR **2021**

DURATION **132 min.**

PRODUCTION **Dynamic srl**

PROGRAMME NUMBER **D37904**

PROJECT CODE **7160**



LAHAV SHANI - FLORENCE CONCERT ORCHESTRA DEL MAGGIO MUSICALE FIORENTINO LAHAV SHANI, PIANO AND CONDUCTOR

Concert



This programme captures Israeli rising star Lahav Shani at his début concert at Teatro del Maggio Musicale Fiorentino in the double role of conductor and pianist, leading the orchestra through a programme of Weber, Mozart and Schumann, with instinctive energy and musical intelligence. Shani is musical director of the Israel Philharmonic Orchestra, and in this position is successor to Zubin Mehta, who held the role for more than forty years.

■ **CARL MARIA VON WEBER**

Oberon. Overture

■ **WOLFGANG AMADEUS MOZART**

Piano Concerto No. 27 in B flat major K. 595

■ **ROBERT SCHUMANN**

Symphony No. 1 in B flat major, Op. 38 "Spring"

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR AND PIANO **Lahav Shani**

■ VIDEO DIRECTOR **Tiziano Mancini**

■ VENUE **Teatro del Maggio Musicale Fiorentino**

■ PRODUCTION YEAR **2021**

■ DURATION **77 min.**

■ PRODUCTION **Dynamic srl**

■ PROGRAMME NUMBER **D37916**

■ PROJECT CODE **7163**



DIE SCHÖPFUNG (The Creation)

Oratorio in three parts for soloists, chorus and orchestra

Concert



To quote Alexander Pereira, Superintendent of Teatro del Maggio Musicale Fiorentino: “‘The Creation’ conveys a meaning that reaches all the religions of the world equally, and that is why we decided to propose this marvellous masterpiece by Haydn for all our public, as a sign of unity among all; it is a very important message in this period”

Die Schöpfung (The Creation) is one of the masterpieces of sacred music. Based on texts from Genesis and the Psalms and from ‘Paradise Lost’ by John Milton, Joseph Haydn composed it between 1795 and 1798, inspired by the great oratorios of Handel that he had heard in London. It is a monumental composition, with an orchestration of superlative richness in which Haydn combines the splendour of classicism with the majesty of sacred music. Its large chorus, momentum, as well as the powerful and refined music carry the listener through the various phases of the biblical Creation, from the explosion of the first light to the marvellous air of the creation of man.

‘Zubin Mehta left his signature mark in terms of cleanness and clarity of sound, equilibrium in the dynamics and accompaniments, delivering an energetic yet solemn performance, perhaps one of his best conducting in Florence of the recent years.’
– *Opera Click*

- COMPOSER **Joseph Haydn**
- ORCHESTRA AND CHORUS
Orchestra e Coro del Maggio Musicale Fiorentino
- CONDUCTOR **Zubin Mehta**
- CHORUS MASTER **Lorenzo Fratini**

- GABRIEL / EVA **Hanna-Elisabeth Müller (soprano)**
- URIEL **Maximilian Schmitt (tenor)**
- RAPHAEL / ADAM **Michael Volle (bass)**
Veta Pilipenko (mezzo-soprano)
- Sung in German

- VENUE **Teatro del Maggio Musicale Fiorentino**
- VIDEO DIRECTOR **Tiziano Mancini**
- PRODUCTION YEAR **2021**
- DURATION **120 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37909**
- PROJECT CODE **7162**



THE QUATUOR EBÈNE PLAYS BEETHOVEN

The Complete String Quartets

Concert



On the occasion of the 250th anniversary of Beethoven (1770–1827), the Ebène Quartet has decided to conquer the “Himalaya” of chamber music: all 16 quartets of the famous Ludwig.

For five years, Pierre Colombet, Gabriel Le Magadure (violin 1 and 2), Marie Chilemme (viola) and Raphaël Merlin (cello) immersed themselves into Beethoven’s 650 pages of music. The main challenge of this odyssey was to blend four different personalities with the objective of achieving a perfectly coherent conception over ten hours of music.

This complete cycle was performed in a set of six concerts at Philharmonie de Paris in 2020 and explores three decades of Beethoven’s musical creation from 1798 to 1827: the youthful Opus 18 string quartets, the Razumovsky, Harp and Serioso quartets (Opus 59, 74 and 95) from the middle period, and the late quartets (Opus 127 to 135).

PROGRAMME 1

- Quartet No. 7 op. 59 No. 1 “Razumovsky”
Quartet No. 13 op. 130 and Great Fugue op. 133
- RECORDING DATE **12 October 2020**
- DURATION **95 min.**
- PROGRAMME NUMBER **250QEB01**
- PROJECT CODE **3028**

PROGRAMME 2

- Quartet No. 1 op. 18 No. 1
Quartet No. 10 op. 74 “Harp”
Quartet No. 9 op. 59 No. 3 “Razumovsky”
- RECORDING DATE **13 October 2020**
- DURATION **97 min.**
- PROGRAMME NUMBER **250QEB02**
- PROJECT CODE **3091**

PROGRAMME 3

- Quartet No. 3 op. 18 No. 3
Quartet No. 11 op. 95 “Quartetto Serioso”
Quartet No. 8 op. 59 No. 2 “Razumovsky”
- RECORDING DATE **23 November 2020**
- DURATION **84 min.**
- PROGRAMME NUMBER **250QEB03**
- PROJECT CODE **3141**

PROGRAMME 4

- Quartet No. 6 op. 18 No. 6
Quartet No. 15 op. 132
- RECORDING DATE **24 November 2020**
- DURATION **78 min.**
- PROGRAMME NUMBER **250QEB04**
- PROJECT CODE **3151**

PROGRAMME 5

- Quartet No. 2 op. 18 No. 2
- Quartet No. 16 op. 135
- Quartet No. 14 op. 131
- RECORDING DATE **16 December 2020**
- DURATION **93 min.**
- PROGRAMME NUMBER **250QEB05**
- PROJECT CODE **3158**

PROGRAMME 6

- Quartet No. 5 op. 18 No. 5
- Quartet No. 4 op. 18 No. 4
- Quartet No. 12 op. 127
- RECORDING DATE **17 December 2020**
- DURATION **95 min.**
- PROGRAMME NUMBER **250QEB06**
- PROJECT CODE **3164**

- **Note: due to COVID-19 restrictions, programmes 3 to 6 were filmed without an audience.**

- VIDEO DIRECTOR **Sébastien Glas**
- VENUE **Philharmonie de Paris (Cité de la musique)**
- PRODUCTION YEAR **2020**
- PRODUCTION **Idéale Audience**
- CO-PRODUCTION **Arte France**



HOME MUSIC BERLIN

Concerts from Schinkel Pavillon, Berlin

Concert

4K
ULTRA HD

In spring of 2020, concert halls fell silent – with empty seats, dark stages and no applause resounding. During these days and weeks, where people had to stay at home and musicians faced all their performances being canceled, a group of Berlin-based artists of international acclaim, in co-operation with awarded film producer Jan Schmidt-Garre and Naxos Audiovisual, set up a series of chamber music concerts performed and filmed at Schinkel Pavillon in Berlin, which was transformed from a gallery into a temporary recording studio.

Notwithstanding the special circumstances, the concerts from Schinkel Pavillon were set up as high-end productions in 4K with an excellent roster of artists and a wealth of popular and virtuoso pieces as well as many discoveries.

OLENA TOKAR, soprano
IGOR GRYSHYN, piano

- **VIARDOT** Five songs
- **SCHUBERT** Two impromptus
- **SCRIABIN** Piano sonata No. 4 op. 30
- **DVOŘÁK** Gypsy songs op. 55
- **TCHAIKOVSKY** Four songs

- **DURATION** 55 min.
- **PROGRAMME NUMBER** PARS033-01

CHRISTIAN TETZLAFF, violin
FRANCESCO PIEMONTESE, piano

■ **FRANCK** Sonata for violin and piano

■ **DEBUSSY** Images livre II

■ DURATION **41 min.**

■ PROGRAMME NUMBER **PARS033-02**

VERONIKA EBERLE, violin
FRANCESCO PIEMONTESE, piano

■ **MOZART** Sonata for violin and piano KV 454

■ **SCHUBERT** Sonata D 850 (Gasteiner)

■ DURATION **58 min.**

■ PROGRAMME NUMBER **PARS033-03**

DIETRICH HENSCHEL, baritone
ARNO WASCHK, piano

■ **WOLF** Um Mitternacht, Karwoche, Wo find ich Trost

■ **BEETHOVEN** Gellert Songs

■ **WOLF** Michelangelo Songs

■ **LISZT** Petrarca Songs

■ DURATION **48 min.**

■ PROGRAMME NUMBER **PARS033-04**

ZLATA CHOCHIEVA, piano

■ **MENDELSSOHN** Lieder ohne Worte (selection)

■ **CHOPIN** Etudes (selection)

■ **LISZT** Mephisto Waltz No. 2

■ **RACHMANINOFF** Canon in E minor,
Prelude in F, Fragments, Oriental Sketch

■ **MEDTNER** Canzona Serenata op. 38 No. 6

■ DURATION **48 min.**

■ PROGRAMME NUMBER **PARS033-05**

TABEA ZIMMERMANN, viola
FRANCESCO PIEMONTESE, piano

■ **SCHUMANN** Phantasiestücke op. 73
for viola and piano

■ **LISZT** Legend No. 1 for piano

■ **REGER** Suite No. 1 op. 131d for viola

■ **SCHUMANN** Märchenbilder op. 113
for viola and piano

■ **LISZT** Romance oubliée for viola and piano

■ DURATION **58 min.**

■ PROGRAMME NUMBER **PARS033-06**

SEVERIN VON ECKARDSTEIN, piano

■ **DEBUSSY/GRYAZNOV**
Prélude à l'après-midi d'un faune

■ **CHOPIN** Nocturne op. 27 No. 1

■ **MEDTNER** Elegy op. 59 No. 2

■ **PROKOFIEV** Sonata No. 8 op. 84

■ **MEDTNER** Fairy Tale op. 26 No. 3

■ DURATION **60 min.**

■ PROGRAMME NUMBER **PARS033-07**

GABRIEL SCHWABE, cello
NICHOLAS RIMMER, piano

■ **SCHUBERT** Arpeggione Sonata D 821

■ **CHOPIN** Sonata for cello and piano op. 65

■ **CAMILLE SAINT-SAËNS/JASCHA HEIFETZ**
The Swan

■ DURATION **59 min.**

■ PROGRAMME NUMBER **PARS033-08**

ELSA DREISIG, soprano
JONATHAN WARE, piano

- **GRIEG** Solveig's Song
- **DEBUSSY** Trois Chansons de Bilitis
- **RAVEL** Oiseaux tristes for piano
- **GRANADOS** La maja y el ruiseñor
- **RACHMANINOFF** Vocalise
- **BERG** Sieben frühe Lieder

- DURATION **55 min.**
- PROGRAMME NUMBER **PARS033-09**

IDDO BAR-SHAI, piano

- **COUPERIN** Pièces de Clavecin (selection)
- **CHOPIN** Mazurkas op. 17 Nos. 1 and 4
- **CHOPIN** Mazurkas op. 24 Nos. 2 and 3
- **CHOPIN** Mazurka op. 33 No. 4
- **HAYDN** Sonata in D Hob. XVI/24

- DURATION **58 min.**
- PROGRAMME NUMBER **PARS033-10**

ROMAN TREKEL, baritone
FRANCESCO PIEMONTESI, piano

- **BACH** Transcriptions by Busoni and Kempff
- **MAHLER** Sieben Lieder aus letzter Zeit
- 01 **BACH-BUSONI** Präludium, BWV 552
- 02 **MAHLER** Revelge
- 03 **BACH-KEMPF**
Wachet auf, ruft uns die Stimme, BWV 140
- 04 **MAHLER** Liebste du um Schönheit
- 05 **MAHLER** Blicke mir nicht in die Lieder!
- 06 **BACH-BUSONI**
Nun komm' der Heiden Heiland, BWV 659
- 07 **MAHLER** Ich atmet' einen linden Duft
- 08 **BACH-SCHNAUS** Kommst du nun,
Jesu, vom Himmel herunter, BWV 650
- 09 **MAHLER** Um Mitternacht
- 10 **BACH-KEMPF** Siciliano, BWV 1031
- 11 **MAHLER** Der Tamboursg'sell
- 12 **MAHLER** Ich bin der Welt abhanden gekommen
- 13 **BACH-BUSONI** Fuge BWV 552

- DURATION **69 min.**
- PROGRAMME NUMBER **PARS033-11**

JACQUELYN WAGNER, soprano
ZLATA CHOCHIEVA, piano

- **WAGNER** Wesendonck Lieder
- **WAGNER** Elegy in A flat
- **MAHLER/FRIEDMAN**
Menuetto from the 3rd symphony
- **MAHLER** Lieder eines fahrenden Gesellen

- DURATION **59 min.**
- PROGRAMME NUMBER **PARS033-12**

SHARON KAM, clarinet
MATAN PORAT, piano
JACQUELYN WAGNER, soprano

- **DEBUSSY** Rhapsodie
- **BRAHMS** Sonata op. 120 Nr. 2 E flat major
- **RAVEL** Une Barque Sur l'Océan (from *Miroirs*)
- **SCHUBERT** Der Hirt auf dem Felsen

- DURATION **64 min.**
- PROGRAMME NUMBER **PARS033-13**

ISABELL FAUST, violin
ALEXANDER MELNIKOV, piano
[recorded at Tanzsaal an der Panke]

- **BEETHOVEN** Violin Sonatas
No. 4 in A minor op. 23
No. 5 in F major op. 24 ("Spring")
No. 3 in E flat major op. 12 No. 3

- DURATION **64 min.**
- PROGRAMME NUMBER **PARS033-14**

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- VIDEO DIRECTOR **Jan Schmidt-Garre**
 - VENUE
Schinkel Pavillon (concerts nos. 1–13)
Tanzsaal an der Panke (concert no. 14)
 - PRODUCTION YEAR **2020**
 - PRODUCTION **Naxos**
 - CO-PRODUCTION **PARS Media**



BEETHOVEN SONATAS FOR VIOLIN AND PIANO

Concert



As well as being a virtuoso soloist and improviser on the piano, Beethoven was also an accomplished violinist – an experience he put to good use in his sonatas for violin and piano.

Isabelle Faust and Alexander Melnikov have mastered these challenging works in several concerts around the world but never before recorded them on period instruments. The immense care they have taken over documentation and performance has enabled them to get as close as possible to the composer's intentions.

Isabelle Faust plays the famous Stradivari "Sleeping Beauty" built in 1704, Alexander Melnikov performs on an original Graff piano from 1827 from his private collection.

■ **ISABELLE FAUST**, violin
ALEXANDER MELNIKOV, piano

■ **LUDWIG VAN BEETHOVEN**
Sonata No. 4 in A minor, op. 23
Sonata No. 5 in F major, op. 24 („Spring“)
Sonata No. 3 in E flat major, op. 12 No. 3

■ VIDEO DIRECTOR **Jan Schmidt-Garre**
■ VENUE **Tanzsaal an der Panke, Berlin**
■ PRODUCTION YEAR **2020**
■ DURATION **64 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **PARS033-14**



BEETHOVEN 32 THE COMPLETE PIANO SONATAS BORIS GILTBURG

Concert Cycle **HD**

To mark the 250th anniversary of Beethoven's birth in 2020, pianist Boris Giltburg has created Beethoven 32, a ground-breaking project which forced him to learn all 32 Beethoven Piano Sonatas, the majority of which were not in his repertoire.

Beethoven wrote the sonatas over a period of almost 30 years, with the first three composed in 1795 and the final instalment, Opus 111: Piano Sonata No. 32 in C minor, written in 1822. By choosing to study and film them in chronological order, Giltburg hoped to follow the composer on his original path of development. Giltburg explains: "I attempted to view each sonata – or most of them, at least – as the highest point of what Beethoven could achieve at that time, which made every sonata interesting in itself, not only for its position in the cycle."

■ LUDWIG VAN BEETHOVEN
Piano Sonatas Nos. 1–32

■ PIANIST **Boris Giltburg**

■ VIDEO DIRECTOR **Stewart French**
■ SOUND ENGINEER **Stewart French**
■ VENUE **Fly on the Wall Studio, London**
■ PRODUCTION YEAR **2019–2021**
■ DURATION **approx. 11 hours in total**
■ PRODUCTION **Fly on the Wall Ltd.**
■ PROGRAMME NUMBER **NRE051-01 ... NRE051-32**



TRIBUTE TO IVRY GITLIS

Philharmonie de Paris

Concert

HD

Until his recent passing at the age of 98, Ivry Gitlis was the oldest classical musician in activity. Born in Haifa in 1922, he moved to Paris ten years later to study with the greatest European masters – Jacques Thibaud, Carl Flesch and Georges Enescu. In 1951, he won a prize at the Long-Thibaud Competition, which launched his career. He settled in France, where he became a popular musical figure. Throughout his career spanning over 80 years, he demonstrated a unique style and an unparalleled sense of freedom. This concert pays tribute to the patriarch of classical music.

Amongst the artists who wished to play for Ivry on the occasion of this special concert were his lifelong friend Martha Argerich, his fellow string players Renaud Capuçon, the Ebène Quartet and the David Oistrakh Quartet.

The programme also takes us into the world of klezmer music with the Sirba Octet. This ensemble which gathers classical instrumentalists – amongst them the mesmerizing clarinetist Philippe Berrod – was founded by a former pupil of Ivry, violinist Richard Schmoucler. The selected pieces explore all palettes of human emotions, from tears to laughter, before a grand finale which gathers all musicians on stage.

■ **LUTOSŁAWSKI** Variations on a theme by Paganini *
MARTHA ARGERICH & AKANE SAKAI, pianos

■ **DEBUSSY** En blanc et noir *
MARTHA ARGERICH & IDDO BAR-SHAI, pianos

■ **TRADITIONAL** Mein Shtetele Belz
(arr. Marc-Olivier Dupin)
ITAMAR GOLAN & NATSUKO INOUE, pianos

■ **BARTÓK** Romanian Folk dances No. 1, 2, 4, 5, 6
DAVID OISTRAKH QUARTET

■ **CHAUSSON** Concert for violin, piano
and string quartet op. 21 – II. Sicilienne
RENAUD CAPUÇON, violin
NICHOLAS ANGELICH, piano
QUATUOR EBÈNE

■ **SCHUMANN** Fantasiestücke Op. 73 *
SERGEI NAKARIAKOV, bugle
MARTHA ARGERICH, piano

■ **TRADITIONAL** Tire l'aiguille (arr. Yann Ollivo) *
■ **TRADITIONAL** Bessarabye (arr. Cyrille Lehn) *

■ **TRADITIONAL** Ukrainian Memories (arr. Yann Ollivo)

■ **TRADITIONAL** Tum Balalaika /
Roumania Roumania (arr. Yann Ollivo) *
SIRBA OCTET

■ **TRADITIONAL** Kolomishka (arr. Cyrille Lehn) *

SIRBA OCTET
MARTHA ARGERICH, AKANE SAKAI,
NICHOLAS ANGELICH, VAHAN MARDIROSSIAN,
IDDO BAR-SHAI, ITAMAR GOLAN,
NATSUKO INOUE, pianos
RENAUD CAPUÇON, MAYU KISHIMA,
JEAN-MARC PHILLIPS-VARJABÉDIAN, violins
QUATUOR EBÈNE, DAVID OISTRAKH QUARTET

■ VIDEO DIRECTOR **Sébastien Glas**

■ VENUE **Philharmonie de Paris**

■ PRODUCTION YEAR **2019**

■ DURATION **57 * min. and 74 min.**

■ PRODUCTION **Idéale Audience**

■ CO-PRODUCTION **Mezzo**

■ PROGRAMME NUMBER **247GIT**



PRIVATE CONCERT WITH MARTHA ARGERICH

Concert

HD

In Geneva, the city where she has lived for most of her life, Martha Argerich invites her life-long musical companion, cellist Mischa Maisky, to play chamber music in private. Both paramount artists exceptionally agreed to be filmed during these uniquely personal and deep moments of congenial music-making.

In between the pieces, Martha opens up to her daughter Annie Dutoit, in an interview that reflects both their intimacy and the music.

- LUDWIG VAN BEETHOVEN
7 variations on "Bei Männern, welche Liebe fühlen"
from *The Magic Flute*, WoO 46
- ROBERT SCHUMANN **Fantasiestücke, op. 73**
- FREDERIC CHOPIN
Introduction & Polonaise, op. 3
Sonate op. 65 – Largo (not included in 43 min. version)
- JOHANNES BRAHMS
Lerchengesang, op. 70 No. 2 – Andante espressivo

■ Interview with Martha Argerich

- PIANO **Martha Argerich**
- CELLO **Mischa Maisky**
- PROGRAM HOSTED BY **Annie Dutoit-Argerich**

- VIDEO DIRECTORS
Martin Mirabel and Mariano Nante
- VENUE **Geneva**
- RECORDING DATES **12, 13 November 2020**
- DURATION **52 min. / 43 min.**
- PRODUCTION **François Duplat – BelAir Media**
- PROGRAMME NUMBER **P741**
- PROJECT CODE **2374**



PRIVATE CONCERT WITH DANIEL BARENBOIM

Concert

HD

The "Private concert with Daniel Barenboim" is the first episode of the "Private concert with..." series which aims to go back to the origin of chamber music, namely intimacy. To do this, in each episode we go to the homes of renowned musicians to discover the place where they live and the way they share music with the musicians they are close to.

For this first episode, Maestro Barenboim opens the doors of his house in Berlin for us and performs Beethoven's famous "Geistertrio" ("Ghost Trio"), with his son Michael Barenboim on violin and Kian Soltani on cello. In addition to this home recording, he shares some memories in an interview with Annie Dutoit.

- WORK **Piano Trio in D major, Op. 70 No. 1 "Ghost"**
- COMPOSER **Ludwig van Beethoven**
- PIANO **Daniel Barenboim**
- VIOLIN **Michael Barenboim**
- CELLO **Kian Soltani**
- PROGRAM HOSTED BY **Annie Dutoit**

- VIDEO DIRECTOR **Martin Mirabel, Mariano Nante**
- VENUE **Daniel Barenboim's home in Berlin**
- PRODUCTION YEAR **2019/2020**
- DURATION **28 min. (+ interview)**
- PRODUCTION **François Duplat – Bel Air Media**
- PROGRAM NUMBER **P664**
- PROJECT CODE **2358**



SPECTRUM CONCERTS BERLIN PERFORM SHOSTAKOVICH

Concert



Dmitri Shostakovich's life as an artist in the Soviet Union was a constant tightrope walk – it was allegedly Stalin himself who accused the composer of “leftist self-indulgence instead of human music.” On the face of it, the *Cello Sonata* op. 40 does not really sound like a hidden critique of the system. However, under the surface we feel the scathing irony that is Shostakovich's trademark. Jens Peter Maintz on violoncello and pianist Eldar Nebolsin have a great deal to explore, both on the surface and beneath.

Shostakovich's first Piano Trio, in C minor, is an early work, with plaintive melodies and a stormy energy at its core. More than twenty years passed before Shostakovich composed the *Piano Trio No. 2 in E minor*, dedicated to the music and literature expert Ivan Sollertinsky, who had just died unexpectedly at the age of 41. In the music, you can hear Shostakovich's shock: “I cannot capture in words the sorrow I felt on learning of Ivan Ivanovich's death. He was my best and closest friend...” German-Korean violinist Clara-Jumi Kang joins Jens Peter Maintz and Eldar Nebolsin in the recording of the trios.

DMITRI SHOSTAKOVICH

Piano Sonata No. 2 in B minor, op. 61 (1943)
Sonata for cello and piano in D minor, op. 40 (1934)
Piano Trio No. 1 in C minor, op. 8 (1923)
Piano Trio No. 2 in E minor, op. 67 (1944)

VIOLIN Clara-Jumi Kang

CELLO Jens Peter Maintz

PIANO Eldar Nebolsin

VIDEO DIRECTOR Friedrich Gatz

VENUE

MetaHaus Berlin (Piano Sonata, Cello Sonata)
Jesus-Christus-Kirche Berlin (Piano Trios)

PRODUCTION YEAR

2020 (Piano Sonata, Cello Sonata)
2021 (Piano Trios)

DURATION

57 min. (Piano Sonata, Cello Sonata)
42 min. (Piano Trios)

PROGRAMME NUMBERS / PROJECT CODES

NRE053 / 1203 (Piano Sonata, Cello Sonata)
NRE058 / 1204 (Piano Trios)



BRAHMS – THE STRING SEXTETS

Concert

HD

The String Sextets Nos. 1 and 2, composed in 1860 and 1864, were instrumental in consolidating young Johannes Brahms's reputation, and they epitomise the melodic richness and compositional craftsmanship that would define all of his chamber music.

The first Sextet is full of life and colour, whereas the second, with the beautiful *Poco adagio* at its heart, captures a characteristic *chiaroscuro* of texture and colour that is so typical of Brahms.

Founded by cellist Frank Sumner Dodge in 1988, Spectrum Concerts is a chamber ensemble featuring renowned soloists and first-chair musicians, which has recorded extensively for the Naxos label.

■ SPECTRUM CONCERTS

SOLOISTS

Boris Brovtsyn, violin

Clara-Jumi Kang, violin

Gareth Lubbe, violin

Nimrod Guez, violin

Jens Peter Maintz, cello

Claudio Bohorquez, cello

■ VIDEO DIRECTOR **Friedrich Gatz**

■ VENUE **Teldex Studio Berlin**

■ PRODUCTION YEAR **2020**

■ DURATION **79 min.**

■ PRODUCTION **Naxos**

■ PROGRAMME NUMBER **NRE045**

■ JOHANNES BRAHMS

String Sextet No. 1 in B major, Op. 18

String Sextet No. 2 in G major, Op. 36



LA NUIT BLANCHE

Nicolas Horvath plays Satie

Concert

HD

This exceptional performance was filmed at the Philharmonie de Paris, on the occasion of the Nuit Blanche, an all-night musical marathon on 6 Oct 2018. Pianist Nicolas Horvath played all the piano works by French composer Erik Satie, in a non-stop recital that lasted for more than eight hours, and the highlights of that memorable event are captured in this programme.

As a counterpoint to the images of the concert, video director Thierry Villeneuve chose to add images of his own: personal images reworked, images of Paris at night, and intertitles with notes or quotes by Satie himself – strange, funny or poetic phrases that give evidence of the composer's tongue-in-cheek sense of humour. The result is an extraordinary recording, definitely off the beaten track!

■ ERIK SATIE

Gnossiennes Nos. 1-5

Gymnopédies Nos. 1-3

Pièces froides Nos. 1+2

Descriptions automatiques

Sports et Divertissements I, II et V

Harmonies délectables

Sonatine bureaucratique

Avant-dernières pensées No. 2

... and many more

■ VIDEO DIRECTOR

Thierry Villeneuve, Adeline Chahin

■ VENUE **Philharmonie de Paris**

■ RECORDING DATE **6 Oct 2018**

■ DURATION **90 min.**

■ PRODUCTION **Sombrero & Co.**

■ PROGRAMME NUMBER **NRE043**

■ PROJECT CODE **8612**

■ PIANO **Nicolas Horvath**



BALTIKUM 20th Century Vocal Music from the Baltic States

Concert

HD

The folk music of the Baltic peoples can be traced back to pagan times whereas the development of their art music did not start until around 100 years ago. Every country has its own founding fathers where music is concerned: the Estonians admire Heino Eller and the Latvians Jāzeps Vītols as the founder of their respective national music culture. Arvo Pärt was one of Eller's students. The founding figure of Lithuanian art music and art is Mikalojus Konstantinas Čiurlionis, who created fugues and sonatas as well as symphonic poems, music for piano and choral works.

In view of such different personalities attempting to find an essential feature all these Baltic musicians have in common is virtually impossible. However, some of them share a certain solemnity of their music, some others a minimalist style. This music really has its roots in the humus of ancient runes, laments and the traditional music from the areas around the Baltic Sea.

The radio choir of SWR is one of the top international ensembles on the professional choir scene. For seventy years now the ensemble has devoted itself to the exemplary performance and further development of vocal music with passion and great singing expertise. Marcus Creed has been the Artistic Director since 2003.

- **VELJÖ TORMIS** Two Songs after Ernst Enno
- **RYTIS MAŽULIS** Canon Solus
- **PETERIS VASKS** Litene
- **ANDRIS DZENITIS** Four Madrigals by e.e.cummings
- **JUSTÉ JANULYTÉ** Plunge for cello and 12 voices
- **ARVO PÄRT** Dopo la vittoria
I heard a voice

- VIDEO DIRECTOR **Hans Hadulla**
- VENUE **Gaisburg Protestant Church, Stuttgart**
- PRODUCTION YEAR **2019**
- DURATION **82 min.**
- PRODUCTION **SWR**
- PROGRAMME NUMBER **SWR001**
- PROJECT CODE **1193**

SWR Vokalensemble

- CONDUCTOR **Marcus Creed**
- SOLOIST **Séverine Ballon, cello**



SEASON'S OPENING CONCERT Gewandhaus Leipzig

Concert

HD

The Gewandhausorchester opened their 2019/2020 season with a pleasurable prestigious programme. Martin Helmchen delivers Mozart's piano concerto No. 17 in G major KV. 453 with sparkling joyfulness, and the orchestra shows its sheer indefinite colour palette and unrivalled vigour with Debussy's La Mer and Stravinsky's Firebird Suite.

■ **WOLFGANG AMADEUS MOZART**

Piano Concerto No. 17 in G major KV. 453

■ **CLAUDE DEBUSSY**

La Mer – Trois esquisses symphoniques

■ **IGOR STRAVINSKY**

The Firebird Suite (1919)

■ ORCHESTRA **Gewandhausorchester Leipzig**

■ CONDUCTOR **Andris Nelsons**

■ SOLOIST **Martin Helmchen**, piano

■ VIDEO DIRECTOR **Michael Ciniselli**

■ VENUE **Gewandhaus Leipzig**

■ PRODUCTION YEAR **2019**

■ DURATION **90 min.**

■ PRODUCTION **takt1**

■ PROGRAMME NUMBER **NRE037**

■ PROJECT CODE **8703**



Concert from Philharmonie de Luxembourg

Concert

HD

An inspiring concert evening with the Bavarian Radio Symphony Orchestra at their best, under the baton of Daniel Harding.

Rudolf Buchbinder is internationally acclaimed as a Beethoven expert and gives a stunning performance of Beethoven's vital 2nd piano concerto.

The piano concerto is framed by Brahms's 4th symphony and two works by Edward Elgar – his famous Enigma Variations and the prelude to the oratorio "Dream of Gerontius", which is a popular work in the UK and is based on some "leitmotifs", as the composer's nod to Wagner.

■ EDWARD ELGAR

Overture from „Dream of Gerontius“

■ LUDWIG VAN BEETHOVEN

Piano Concerto No. 2 B-flat major op. 19

■ JOHANNES BRAHMS

Symphony No. 4

■ EDWARD ELGAR

Enigma Variations op. 36, „Nimrod“

■ VIDEO DIRECTOR **Michael Ciniselli**

■ VENUE **Philharmonie de Luxembourg**

■ PRODUCTION YEAR **2019**

■ DURATION **90 min.**

■ PRODUCTION **takt1**

■ CO-PRODUCTION **Naxos**

■ PROGRAMME NUMBER **NRE042**

■ PROJECT CODE **8704**

■ ORCHESTRA **Bavarian Radio Symphony Orchestra**

■ CONDUCTOR **Daniel Harding**

■ SOLOIST **Rudolf Buchbinder**, piano



LUCERNE FESTIVAL 2019
EMMANUEL PAHUD, FLUTE
MAHLER CHAMBER ORCHESTRA,
JAKUB HRŮŠA

Concert

HD

This concert features favourites of the Classical and Romantic repertoire. The solo part in Mozart's Flute Concerto is performed by the Swiss musician Emmanuel Pahud, the principal flutist of the Berlin Philharmonic. The young Czech conductor Jakub Hrůša, in his debut at the Lucerne Festival, leads the Mahler Chamber Orchestra. Hrůša, a student of Jiří Bělohlávek and head of the Bamberg Symphony Orchestra, has become an international sensation and is acclaimed as one of the finest conductors of his generation.

- **FELIX MENDELSSOHN-BARTHOLDY**
The Hebrides or Fingal's Cave. Concert Overture, Op. 26
- **WOLFGANG AMADEUS MOZART**
Flute Concerto in G major, K. 313 (285c)
- **ROBERT SCHUMANN**
Symphony No. 2 in C major, Op. 61
- ORCHESTRA **Mahler Chamber Orchestra**
- CONDUCTOR **Jakub Hrůša**
- SOLOIST **Emmanuel Pahud, flute**

- VIDEO DIRECTOR **Friedrich Gatz**
- VENUE **Concert Hall, KKL Luzern**
- PRODUCTION YEAR **2019**
- DURATION **83 min.**
- PRODUCTION **Naxos**
- PROGRAM NUMBER **NRE022**
- PROJECT CODE **1158**



LUCAS DEBARGUE PLAYS SCARLATTI

Concert

HD

Lucas Debargue breathes new life into the harpsichord sonatas of Domenico Scarlatti and presents works outside the standard piano repertoire, devoting himself completely to the composer. German magazine Der Spiegel wrote: "Debargue's Scarlatti recalls his mighty predecessors. He displays the subtle touch and feeling once bestowed on these miniatures by Vladimir Horowitz, and imparts new sound to Scarlatti's keyboard music. Debargue touches the outer limits of expression between joylessness and rapture: one may find it overwrought, but it's never less than gripping. And then there's the gentle Glenn Gould touch."

Debargue himself is excited at his new project: "Scarlatti is inspiring. He's the centre of my musical thought as regards music for keyboard instruments."

Filmed at the wonderful Théâtre de la Reine at Versailles.

COMPOSER **Domenico Scarlatti**

WORKS **Sonata in C major, K.242**

Sonata in F major, K. 438

Sonata in E-flat major, K. 253

Sonata in E-flat major, K. 380

Sonata in B major, K. 27

Sonata in G major, K. 431

Sonata in F major, K. 106

Sonata in A major, K. 404

Sonata in D major, K. 491

Sonata in D minor, K. 32

VIDEO DIRECTOR **Martin Mirabel**

VENUE **Théâtre de la Reine - Versailles**

PRODUCTION YEAR **2019**

DURATION **40 min.**

PRODUCTION

François Duplat, Amaury Lafarge – BelAir Media

PROGRAM NUMBER **P653**

PROJECT CODE **2356**

PIANO **Lucas Debargue**



GREAT MASS IN C MINOR

NEW RECONSTRUCTION AUTHORISED BY THE INTERNATIONAL MOZARTEUM FOUNDATION

Concert

HD

With this performance at the Salzburg Festival on 5 August under the direction of Andrew Manze, featuring the Camerata Salzburg, the Bach Choir Salzburg and an excellent quartet of soloists, the new reconstruction by Ulrich Leisinger (director of the Research Department at the International Mozarteum Foundation) of Wolfgang Amadeus Mozart's unfinished *Mass in C Minor* K. 427 was presented to the public for the first time, in the city where the premiere had taken place in 1783. The new version contains all the parts which were set to music by Mozart (but without a new composition of the missing parts of the *Credo* and *Agnus Dei*, out of respect for the genius).

LEOPOLD MOZART

Litaniae Lauretanae E flat, B.M.V.

WOLFGANG AMADEUS MOZART

Great Mass in C minor, K. 427

NEW EDITION BY Ulrich Leisinger

ORCHESTRA Camerata Salzburg

CONDUCTOR Andrew Manze

CHOIR Salzburg Bach Choir

CHOIR MASTER Alois Glaßner

SOLOISTS Carolyn Sampson, soprano

Marianne Beate Kielland, soprano

Benjamin Bruns, tenor

Douglas William, bass

Michaela Aigner, organ

VIDEO DIRECTOR David Abrahamyan

VENUE Great Hall at Mozarteum Foundation

PRODUCTION YEAR 2019

DURATION 60 min.

PRODUCTION Naxos

CO-PRODUCTION Salzburg Mozarteum Foundation

PROGRAM NUMBER NRE020

PROJECT CODE 1156



FRIEDER BERNIUS CONDUCTS "MISSA SOLEMNIS" BY LUDWIG VAN BEETHOVEN

Concert +
Documentary

HD

Almost 50 years ago, Frieder Bernius founded his chamber choir in Stuttgart – and now he marks this occasion by taking on Ludwig van Beethoven's *Missa solennis*, Op. 123. Filmmaker Uli Aumüller tags along with Bernius and observes how the conductor decides to make a close study of Beethoven's score, accurately denotes every note of every singer, and then sets individual rehearsals with the principals, the strings, the winds, the vocal groups, and finally the overall rehearsals with the orchestra. The film captures the skill and musical genius of Frieder Bernius, and lets you experience all the facets of the profession of a conductor.

The concert film was shot in the abbey of Alpirsbach while, little by little, and with endless repetitions, Bernius and the ensemble recorded the *Missa solennis* for CD. Do we witness inspiration or laborious, diligent and tireless hard work? Or both?

COMPOSER **Ludwig van Beethoven**
ORCHESTRA **Hofkapelle Stuttgart**
CHORUS **Stuttgarter Kammerchor**
CONDUCTOR **Frieder Bernius**

SOPRANO **Johanna Winkel**
ALTO **Sophie Harmsen**
TENOR **Sebastian Kohlhepp**
BASS **Arttu Kataja**

A FILM BY **Uli Aumüller**
VENUE **Alpirsbach Abbey,
Baden-Württemberg, Germany**
PRODUCTION YEAR **2019**
DURATION **71 min. (Concert),
60 min. (Documentary)**
PRODUCTION **inpetto filmproduktion Berlin**
PROGRAM NUMBER **NRE027-1 (Concert),
NRE027-2 (Documentary)**
PROJECT CODE **1161**



LA BAYADÈRE

Ballet

HD

La Bayadère is the first production of Nacho Duato for his return to St Petersburg. The Spanish choreographer has already worked on Russian golden ballet classics: his original versions of *The Sleeping Beauty* and *The Nutcracker*, created for the Mikhailovsky Theatre, were staged to great critical acclaim in many cities of the world – from Milan and Berlin to Novosibirsk.

The exquisite simplicity of the classics blends with the exotic opulence of the Maharajas in this ballet, which boasts a history of over a hundred and fifty years. Nacho Duato has created a production that harks back to Marius Petipa's original, preserving the customary order of the scenes and the libretto's climaxes, and leaving intact valuable pieces of the canonical choreography. At the same time, the ballet has freed itself of anachronisms and static pantomime episodes, replacing them with lavish, sculptural decor. In this story, Ancient India becomes a brilliant backdrop for the love of a temple dancer and a fine warrior who are fated to remain apart in both the real world and the astral one.

COMPOSER **Ludwig Minkus**
CONDUCTOR **Pavel Sorokin**
BALLET COMPANY **Mikhailovsky Ballet**
CHOREOGRAPHER **Nacho Duato**
STAGE & COSTUMES DESIGNER **Angelina Atlagić**

NIKIYA **Angelina Vorontsova**
SOLOR, WARRIOR **Victor Lebedev**
THE HIGH BRAHMIN **Sergey Strelkov**
DUGMANTA, RAJAH **Andrey Kasyanenko**
GAMZATTI, HIS DAUGHTER **Andrea Laššáková**
AYA, GAMZATTI'S SLAVE **Olga Poryvko**
MAGEDAVEYA, FAKIR **Andrey Yakhnyuk**

VIDEO DIRECTOR **Andy Sommer**
VENUE **Mikhailovsky Theatre, St. Petersburg**
PRODUCTION YEAR **2019**
DURATION **98 min.**
PRODUCTION **BelAir Media – François Duplat**
PROGRAM NUMBER **P721**
PROJECT CODE **2369**



COPPÉLIA

Ballet

HD

The Bolshoi's unique version of *Coppélia* exhibits a fascinating reconstruction of the original 19th century choreography of this ebullient comedy involving a feisty heroine, a boyish fiancée with a wandering eye, and an old dollmaker. The company's stunning corps de ballet shines in the divertissements and famous "dance of the hours," and its principals abound in youthful energy and irresistible humour in this effervescent production.

■ BALLET **Bolshoi Ballet**
■ COMPOSER **Leo Delibes**
■ ORCHESTRA **Orchestra of the Bolshoi Theater**
■ CONDUCTOR **Pavel Sorokin**
■ CHOREOGRAPHY **Marius Petipa, Enrico Cecchetti**
■ STAGING AND NEW CHOREOGRAPHY
Sergey Vikharev

■ SWANILDA **Margarita Shrainer**
■ FRANTZ **Artem Ovcharenko**
■ COPPELIUS **Alexei Loparevich**

■ VIDEO DIRECTOR **Isabelle Julien**
■ VENUE **Bolshoi Theater, Moscow, new stage**
■ PRODUCTION YEAR **2019**
■ DURATION **154 min.**
■ PRODUCTION **Bel Air Media – François Duplat**
■ PROGRAM NUMBER **P641**



SWAN LAKE

Ballet

HD

Swan Lake is the iconic classical ballet par excellence, which has probably been performed the greatest number of times to the highest number of spectators by the most prestigious companies worldwide in the history of ballet since it was first staged in 1877. The "classic" version of the ballet staged in 1894–1895 by Marius Petipa and Lev Ivanov laid the foundations for all subsequent performances, the most famous of which starred Rudolf Nureyev. Valery Kovtun's version presented by the Kiev National Opera Ballet is no exception to the rule and remains true to the spirit of the original. Emotion and enchantment are guaranteed by Tchaikovsky's most dazzling ballet score.

■ **BALLET** Ballet Company of the National Opera of Ukraine

■ **COMPOSER** Pyotr Ilyich Tchaikovsky

■ **ORCHESTRA** Orchestra of the National Opera of Ukraine

■ **CONDUCTOR** Mykola Dyadura

■ **CHOREOGRAPHY** Marius Petipa, Lev Ivanov, Alexandre Gorski

■ **CHOREOGRAPHIC VERSION** Valery Kovtun (premiered in 1986)

■ **ODETTE / ODILE** Natalia Matsak

■ **PRINCE SIEGFRIED** Denys Nedak

■ **ROTHBART** Yaroslav Tkachuk

■ **VIDEO DIRECTOR** Bertrand Normand

■ **VENUE** National Opera of Ukraine, Kiev

■ **PRODUCTION YEAR** 2019

■ **DURATION** approx. 135 min.

■ **PRODUCTION** BelAir Media

■ **PROGRAM NUMBER** P703

■ **PROJECT CODE** 2363



ROMEO AND JULIET

Ballet

HD

The production by Vyacheslav Samodurov begins as a rehearsal of the *Romeo and Juliet* ballet, the characters of which are placed out of a specific country or era: the action could take place anytime and anywhere. It could even be happening in front of your window right now: it is not by chance that the dancers reminded the audience of today's 'boys and girls from the Uralmash district', as some viewers have noted in social media. The motive of struggle between the two clans disappears from the performance – it does not matter which families the street fighters belong to. The concept of repetition and inexorability of the theatrical ritual plays centre stage: a tragedy is about to happen and the lovers will die today, but afterwards everyone will go home, a new rehearsal will start tomorrow, and the story will be repeated again from the start.

■ BALLET **Ballet of the Ural Opera, Ekaterinburg**
■ COMPOSER **Sergei Prokofiev**
■ ORCHESTRA **Ural Opera Orchestra**
■ CONDUCTOR **Pavel Klinichev**
■ CHOREOGRAPHY **Vyacheslav Samodurov**

■ JULIET **Ekaterina Sapogova**
■ ROMEO **Alexandr Merkushev**
■ MERCUTIO **Igor Bulytsyn**
■ BENVOLIO **Gleb Sageev**
■ TYBALT **Vadim Eremin**
■ FRIAR LAURENCE **Ivan Sobrovin**

■ VIDEO DIRECTOR **Denis Caiozzi**
■ VENUE **Ural Opera, Ekaterinburg**
■ PRODUCTION YEAR **2019**
■ DURATION **120 min.**
■ PRODUCTION **BelAir Media**
■ PROGRAM NUMBER **P700**
■ PROJECT CODE **2362**



A MIDSUMMER NIGHT'S DREAM

Ballet

HD

After the sensational success of *A Swan Lake*, performed by the Norwegian National Ballet in 2014 at the Oslo Opera, the choreographical prodige Alexander Ekman created his *Midsummer night's dream* in April 2015 for the Royal Swedish Ballet at the Stockholm Opera. A powerful contemporary piece that explores the energy and the mysteries conjured up by the summer solstice in the scandinavian tradition!

At the premiere the piece immediately established itself as a front representative of the new generation of dance – energetic, skilled and filled with humor. In addition to the dancers from the Royal Ballet, nine musicians participate on stage, including experimental pop singer Anna von Hausswolff, acclaimed percussionist Niklas Brommare and the classical string Quartet Dahlkvistkvartetten.

- BALLET **Royal Swedish Ballet**
- A PIECE BY **Alexander Ekman**
- MUSIC **Mikael Karlsson**
- VOCALS **Anna von Hausswolff**
- LYRICS **Mikael Karlsson, Anna von Hausswolff**
- CHOREOGRAPHY AND STAGE DIRECTION **Alexander Ekman**
- SOUND DESIGN **Mikael Karlsson, Alexander Ekman**
- COSTUMES **Bregje van Balen**
- LIGHT **Linus Fellbom**

- VIDEO DIRECTOR **Tommy Pascal**
- VENUE **Kungliga Operan, Stockholm**
- PRODUCTION YEAR **2017**
- DURATION **114 min.**
- PRODUCTION FOR TV **Bel Air Media – Xavier Dubois**
- PROGRAMME NUMBER **P595**
- PROJECT CODE **2327**



MAVRA (Opéra comique in one act) IOLANTA (Lyric opera in one act)

Opera

HD

Stravinsky's opera *Mavra* is based on the verse poem *The Little House in Kolomna* by Alexander Pushkin and is a comedic love story built on travesty. The piece from Stravinsky's neo-classical period – the première was in Paris in 1922 – nevertheless refers to Russian Romanticism, and even appears at times to let a little ragtime ring out.

Tchaikovsky's last opera *Iolanta* about the blind Princess, who lives in a remote castle in Provence and knows nothing about her noble lineage, but senses that something is being kept from her by her father, was premiered in St. Petersburg in 1892 together with *The Nutcracker*; the piece was first performed at the Bavarian State Opera in 1897, and has not been performed there since. Time for a comeback!

- ORCHESTRA **Bavarian State Orchestra**
- CONDUCTOR **Alevtina Ioffe**
- STAGE DIRECTOR **Axel Ranisch**
- SETS / COSTUMES / VIDEO **Falko Herold**

- Igor Stravinsky: **MAVRA**
- PARASCHA **Anna El-Khashem**
- HER MOTHER **Noa Beinart**
- NEIGHBOUR'S WIFE **Natalia Kutateladze**
- VASILY, A HUSSAR **Freddie De Tommaso**

- Pyotr Tchaikovsky: **IOLANTA**
- KING RENÉ **Markus Suihkonen**
- IOLANTA **Mirjam Mesak**
- ROBERT **Boris Prýgl**
- VAUDÉMONT **Long Long**
- IBN-HAKIA **Oğulcan Yilmaz**
- VIDEO DIRECTOR **Corentin Leconte**
- VENUE **Cuvilliés Theater, Munich**
- PRODUCTION YEAR **2019**
- DURATION **25 / 90 min.**
- PRODUCTION **BelAir Media – François Duplat**
- PROGRAM NUMBER **P717**
- PROJECT CODE **2368**



TURANDOT

Opera

HD

Giacomo Puccini's last opera needs no introduction. After 20 years of absence, *Turandot* returns to the Teatro Real in a new production by one of the greatest stage directors of the 20th and 21st centuries: Robert Wilson, the creator of unforgettable images in *The Life and Death of Marina Abramović* and *Pelléas et Mélisande*. In a cast led by Irène Theorin, Gregory Kunde and Yolanda Auyanet, the Associate Musical Director of the Teatro Real, Nicola Luisotti, conducts one of the greatest operas of the Italian repertory.

- COMPOSER **Giacomo Puccini**
- ORCHESTRA / CHORUS **Principal Chorus and Orchestra of the Teatro Real**
- CONDUCTOR **Nicola Luisotti**
- CHORUS MASTER **Andrés Máspero**
- STAGE / SET DESIGNER **Robert Wilson**
- COSTUME DESIGNER **Jacques Reynaud**

- PRINCESS TURANDOT **Irène Theorin**
- EMPEROR ALTOUM **Raúl Giménez**
- TIMUR **Andrea Mastroni**
- CALAF **Gregory Kunde**
- LIÙ **Yolanda Auyanet**

- VIDEO DIRECTOR **Andy Sommer**
- VENUE **Teatro Real de Madrid**
- PRODUCTION YEAR **2019**
- DURATION **approx. 120 min.**
- PRODUCERS **Natalia Camacho & Xavier Dubois**
- PRODUCTION **BelAir Media**
- PROGRAM NUMBER **P675**
- PROJECT CODE **2359**



DAS RHEINGOLD

Opera

HD

Das Rheingold is the first part of the colossal *Der Ring des Nibelungen* by Richard Wagner, and this is the second time it is seen on the Teatro Real stage since the theatre's reopening in 1997. Pablo Heras-Casado, Principal Guest Conductor of the Teatro Real, leads a cast of renowned Wagnerians, including Greer Grimsley, Sarah Connolly and Samuel Youn, in Robert Carsen's bleak vision of the story. The Canadian stage director sets the prologue of the *Ring* in the desolation of our polluted world, where the characters in this grandiose conflict will continue to be portrayed during the coming seasons.

- COMPOSER **Richard Wagner**
- ORCHESTRA **Principal Orchestra of the Teatro Real**
- CONDUCTOR **Pablo Heras-Casado**
- CONCEPTION **Robert Carsen, Patrick Kinmonth**
- STAGE DIRECTOR **Robert Carsen**

- VIDEO DIRECTOR **Jérémie Cuvillier**
- VENUE **Teatro Real de Madrid**
- PRODUCTION YEAR **2019**
- DURATION **152 min.**
- PRODUCTION **BelAir Media**
- PROGRAM NUMBER **P698**
- PROJECT CODE **2361**

- WOTAN **Greer Grimsley**
- DONNER **Raimund Nolte**
- FROH **David Butt Philip**
- LOGE **Joseph Kaiser**
- ALBERICH **Samuel Youn**
- FRICKA **Sarah Connolly**



FALSTAFF

Opera

HD

With *Falstaff*, Verdi finally found the perfect material to construct what would not only be his last lyric creation, but also the last of the great Italian comic operas. Verdi launched himself into the composition with the ease and nonchalance of his youth, as though the comedy had liberated him from the aesthetic crisis of the opera at the end of the 19th century, and had permitted him to write for the simple pleasure of doing so.

This explains how he injected musical life into a character determined to seduce two married women so that he could keep their husbands' fortune. *Falstaff* ends up being an opera that – when all is said and done – encourages us to laugh at life and at ourselves, raising an ode to hope and tolerance.

This masterpiece comes to the Teatro Real in a new production by the talented master in humour, Laurent Pelly. Daniele Rustioni conducts a markedly Spanish cast, together with the house Chorus and Orchestra.

- COMPOSER **Giuseppe Verdi**
- ORCHESTRA / CHORUS **Principal Chorus and Orchestra of the Teatro Real**
- CONDUCTOR **Daniele Rustioni**
- CHORUS MASTER **Andrés Máspero**
- STAGE DIRECTOR / COSTUMES DESIGNER **Laurent Pelly**
- STAGE DESIGN **Barbara de Limburg**

- SIR JOHN FALSTAFF **Roberto de Candia**
- MRS. ALICE FORD **Rebecca Evans**
- FORD **Simone Piazzola**
- NANNETTA **Ruth Iniesta**
- MRS. MEG PAGE **Maite Beaumont**
- MISTRESS QUICKLY **Daniela Barcellona**
- FENTON **Joel Prieto**
- DR. CAIUS **Christophe Mortagne**

- VIDEO DIRECTOR **Stéphane Lebard**
- VENUE **Teatro Real de Madrid**
- PRODUCTION YEAR **2019**
- DURATION **129 min.**
- PRODUCTION **BelAir Media**
- PROGRAM NUMBER **P714**
- PROJECT CODE **2367**



IDOMENEO

Opera

HD

Robert Carsen sets the action of *Idomeneo* in today's world on a Greek island in the Mediterranean. A strong army and imprisoned refugees evoke a modern version of the long Homeric war between the Trojans and the Greeks. Idomeneo and Elettra represent the unchanging old way of thinking, whereas Idamante and Ilia are hoping for a new world without war, where love and forgiveness will replace hatred and punishment. For all four of the principal characters, Mozart writes music that is at once highly emotional, passionate and profoundly psychological, and he further combines and contrasts their passions and desires in complex magnificent duets, trios and quartets.

But *Idomeneo* is also Mozart's choral masterpiece, and the music and the dramatic situations he composed for the chorus are among his most extraordinary in terms of power and emotion. More than 150 singers are on stage, acting and reacting with one voice, adding further impact to the conflicts and passions of the individual characters.

This production of *Idomeneo* comes as a very powerful anti-war statement, with a conclusion built on hope.

- COMPOSER **Wolfgang Amadé Mozart**
- ORCHESTRA / CHORUS **Teatro Real Chorus and Orchestra**
- CONDUCTOR **Ivor Bolton**
- STAGE DIRECTOR **Robert Carsen**
- CHOREOGRAPHER **Marco Berriel**
- VIDEO DESIGNER **Will Duke**

- IDOMENEO **Eric Cutler**
- IDAMANTE **David Portillo**
- ILIA **Anett Fritsch**
- ELETTRA **Eleonora Buratto**
- ARBACE **Benjamin Hulett**

- VIDEO DIRECTOR **François Roussillon**
- VENUE **Teatro Real, Madrid**
- PRODUCTION YEAR **2019**
- DURATION **170 min.**
- PRODUCTION **François Roussillon et Associés**
- CO-PRODUCTION **Teatro Real, Mezzo / NHK, RTVE**
- PROGRAM NUMBER **FRA015**
- PROJECT CODE **8706**



PAGLIACCI / CAVALLERIA RUSTICANA

Opera

HD

Pagliacci and *Cavalleria rusticana* are probably the most famous double bill in the history of opera. Packed with love, infidelity, betrayal, jealousy and murder, these two pinnacles of the Italian opera repertoire have it all. Both are classic examples of “verismo” operas, telling so-called realistic stories about the lives of ordinary people. Here, hot-headed southern temperaments spark off rivalries and threaten relationships. Whereas *Pagliacci* is fuelled by the tension between everyday life and the aesthetic world of the stage, *Cavalleria rusticana* juxtaposes unbridled passion with profound faith.

Director Robert Carsen flips tradition by opening with *Pagliacci* and plays a masterful game of theatre-in-theatre, calling into question the nature of reality. Are the emotions we see on stage acted, or are they real? And in how far do we project ourselves into the characters? When the masks come off, truth becomes theatre and theatre becomes truth. Poised somewhere in between is the chorus, navigating us through the worlds of fact and fiction. Or, as the playwright Luigi Pirandello put it, ‘The drama is inside us; we are the drama’. Carsen’s vision eschews clichés: no commedia dell’arte characters in this *Pagliacci*, nor Sicilian couleur locale in his *Cavalleria rusticana*.

- ORCHESTRA **Netherlands Philharmonic Orchestra**
- CHORUS **Dutch National Opera Chorus**
- CONDUCTOR **Lorenzo Viotti**
- STAGE DIRECTOR **Robert Carsen**
- SET DESIGNER **Radu Boruzescu**

- Ruggero Leoncavallo: **PAGLIACCI**
- PROLOGUE / SILVIO / TONIO **Roman Burdenko**
- NEDDA **Ailyn Pérez**
- CANIO **Brandon Jovanovich**
- PEPPE **Marco Ciapponi**

- Pietro Mascagni: **CAVALLERIA RUSTICANA**
- SANTUZZA **Anita Rachvelishvili**
- LOLA **Rihab Chaieb**
- TURIDDU **Brian Jagde**
- ALFIO **Roman Burdenko**
- LUCIA **Elena Zilio**
- VIDEO DIRECTOR **François Roussillon**
- VENUE **Dutch National Opera**
- PRODUCTION YEAR **2019**
- DURATION **approx. 80 min. + 75 min.**
- PRODUCTION **François Roussillon et Associés**
- CO-PRODUCTION **Dutch National Opera**
- PROGRAM NUMBER **FRA018**
- PROJECT CODE **8709**



LE POSTILLON DE LONJUMEAU

Opera

HD

On the day of his marriage with a young innkeeper from Lonjumeau, coachman Chapelou is spotted by the director of the Opéra – who hires him as a soloist and takes him to Paris. But Madeleine wants to recover her husband.

Is this a story about social advancement under the Ancien Régime? Or a cheerful tribute by the industrial 19th century to the gallant 18th? Or the adventure of a seducer caught out at his own game? It's all that and much more. It's the triumph of singing: Chapelou and his aria with its decisive high D, Madeleine with her stunning vocal metamorphoses.

Adolphe Adam's mythical work is back at the Opéra Comique, where it was first performed in 1836. It enduringly enthused opera lovers all over Europe but has not been shown on this stage since 1894. Sébastien Rouland's drive displays the score written by the master of Romantic ballet, Michael Spyres's talent and humour make an ideal portrait of the conceited and attractive hero, and Michel Fau's subtlety does justice to all the facets of this dazzling comedy.

■ COMPOSER **Adolphe Adam**
 ■ ORCHESTRA **Orchestre de l'Opéra de Rouen**
 ■ CHORUS **Accentus**
 ■ CONDUCTOR **Sébastien Rouland**
 ■ STAGE DIRECTOR **Michel Fau**
 ■ SET DESIGNER **Emmanuel Charles**
 ■ COSTUME DESIGNER **Christian Lacroix**

■ VIDEO DIRECTOR **François Roussillon**
 ■ VENUE **Opéra Comique, Paris**
 ■ PRODUCTION YEAR **2019**
 ■ DURATION **130 min.**
 ■ PRODUCTION **François Roussillon et Associés**
 ■ PROGRAM NUMBER **FRA016**
 ■ PROJECT CODE **8707**

■ CHAPELOU / SAINT-PHAR **Michael Spyres**
 ■ MADELEINE / MADAME DE LATOUR
Florie Valiquette
 ■ LE MARQUIS DE CORCY **Franck Leguérinel**
 ■ BIJU / ALCINDOR **Laurent Kubla**
 ■ ROSE **Michel Fau**
 ■ LOUIS XV **Yannis Ezziadi**



ERCOLE AMANTE

Opera

HD

"Hercules in Love", or love allied to seduction. No more flattering a subject could have been chosen to celebrate the wedding of young Louis XIV and the Infanta of Spain. Chief Minister Jules Mazarin mobilized the best Italian artists for this opera in order to spread the image of an irresistible monarchy. Opera was still an Italian art form, and prolific Cavalli was its best representative since Monteverdi's death. The work mingles bigwigs with mythology, emotions with natural and cosmic phenomena. The result, at once a court ballet, a machine piece and an opera, is perfectly sumptuous and baroque. Sung in Italian, *Ercole amante* was hardly understood at the time, and yet it was to inspire a young ballet master named Lully.

The beauty of this rare piece is displayed by Raphaël Pichon and an ideal cast. Valérie Lesort and Christian Hecq revive the Baroque era with freshness and fantasy.

■ COMPOSER **Francesco Cavalli**
 ■ ORCHESTRA **Ensemble Pygmalion**
 ■ CONDUCTOR **Raphaël Pichon**
 ■ STAGE DIRECTORS **Valérie Lesort, Christian Hecq**
 ■ SET DESIGNER **Laurent Peduzzi**
 ■ COSTUMES **Vanessa Sannino**
 ■ PUPPETS **Carole Allemand, Sophie Coeffic, Valérie Lesort**

■ VIDEO DIRECTOR **François Roussillon**
 ■ VENUE **Opéra Comique**
 ■ PRODUCTION YEAR **2019**
 ■ DURATION **189 min.**
 ■ CO-PRODUCTION **Opéra Comique / François Roussillon et Associés**
 ■ PROGRAM NUMBER **FRA020**
 ■ PROJECT CODE **8711**

■ ERCOLE **Nahuel di Piero**
 ■ GIUNONE **Anna Bonitatibus**
 ■ DEJANIRA **Giuseppina Bridelli**
 ■ JOLE **Francesca Aspromonte**
 ■ HYLLO **Krystian Adam**



FORTUNIO

Opera

HD

The wife of an old notary yields to the advances of a dashing soldier. To divert the husband's attention, they manipulate a young clerk, Fortunio. But Fortunio has himself passionately fallen in love with the lady.

Who knows what love is? Alfred de Musset constantly brought into play all the ways to live it, burn from it or assuage it, inspiring so many composers. His play *Le Chandelier* had already appealed to Offenbach, because of its combination of humour and sincerity. During the Belle Époque, Messager was also drawn to this piece, and making deliberate use of the artistic freedom he enjoyed through his reputation as a conductor, he produced a comic art form whose lightness is in harmony with its profundity.

The premiere of *Fortunio* at the Opéra Comique in 1907 was acclaimed by operetta aficionados and opera lovers alike. And for the new staging, this "comédie lyrique" inspired Denis Podalydès and Louis Langrée to devise a funny, elegant and magnificent production.

- COMPOSER **André Messager**
- ORCHESTRA **Orchestre des Champs-Élysées**
- CHORUS **Choeur les éléments**
- CONDUCTOR **Louis Langrée**
- STAGE DIRECTOR **Denis Podalydès**
- COSTUMES **Christian Lacroix**

- FORTUNIO **Joseph Kaiser**
- JACQUELINE **Virginie Pochon**
- MAÎTRE ANDRÉ **Jean-Marie Frémeau**
- CLAVAROCHE **Jean-Sébastien Bou**
- LANDRY **Jean-François Lapointe**

- VIDEO DIRECTOR **François Roussillon**
- VENUE **Opéra Comique**
- PRODUCTION YEAR **2019**
- DURATION **120 min.**
- CO-PRODUCTION **Opéra Comique / François Roussillon et Associés**
- PROGRAM NUMBER **FRA019**
- PROJECT CODE **8710**



DER PRINZ VON HOMBURG

Opera

HD

The opera is set in Fehrbellin in Brandenburg during the Prusso-Swedish Wars, immediately after the Swedish defeat at the battle of Fehrbellin in 1675. Prince Friedrich and Princess Natalie are in love, and she is promised to him by the Elector. Field Marshal Dörfling outlines the plan of battle, but the Prince day-dreams about the Princess. During the battle, not having listened to the orders he was given, he attacks prematurely, endangering the outcome by sending his cavalry after retreating Swedes. Nevertheless, the attack is successful. The Elector orders to arrest the disobedient officer. The Prince is imprisoned, and the Elector is expected to ratify the sentence of death. The Prince appeals through Princess Natalie, but she is told that the Prince must agree with the legitimacy of the sentence. Natalie uses her Dragoons to free the Prince. Meanwhile, the Elector, knowing that he has taught the Prince his lesson, decides to pardon him. Blindfolded, the Prince is led towards his execution, but when the blindfold is removed, the Elector gives him the hand of the Princess.

- COMPOSER **Hans Werner Henze**
- ORCHESTRA **Orchestra of the Staatsoper Stuttgart**
- CONDUCTOR **Cornelius Meister**
- STAGE DIRECTOR **Stephan Kimmig**
- COSTUMES **Anja Rabes**
- VIDEO DIRECTOR **Andy Sommer**
- VENUE **Staatsoper Stuttgart, Germany**
- PRODUCTION YEAR **2019**
- DURATION **120 min.**
- PRODUCTION **François Duplat – BelAir Media**
- PROGRAM NUMBER **P677**
- PROJECT CODE **2360**
- ELECTOR OF BRANDENBURG **Štefan Margita**
- THE ELECTRESS **Helene Schneiderman**
- PRINCESS NATALIE OF ORANGE **Vera-Lotte Böcker**
- PRINCE OF HOMBURG **Robin Adams**
- COUNT HOHENZOLLERN **Moritz Kallenberg**
- FIELD MARSHAL DÖRFLING **Michael Ebbecke**



THE TALE OF TSAR SALTAN, OF HIS SON THE RENOWNED AND MIGHTY BOGATYR PRINCE GVIDON SALTANOVICH AND OF THE BEAUTIFUL PRINCESS-SWAN

Opera

HD

The titles of some operas are in themselves sufficient to capture the imagination. For the centenary of Pushkin's birth in 1899, Nikolai Rimsky-Korsakov drew inspiration from one of his celebrated fairy tales and composed a delightfully imaginative opera, with the *Flight of the Bumblebee* as instant hit. The composer's gift for melody and orchestration combines perfectly with the poet's often absurd humour and overflowing imagination. Alain Altinoglu can here revel in the role of orchestral wizard, while the Russian director Dmitri Tcherniakov returns with a many-layered psychological staging.

Tsar Saltan marries the youngest of three sisters, having heard that it is her dearest wish to present him with a heroic son and heir. Her jealous sisters and the old Aunt Barbarikha cannot bear this, and by trickery see to it that the Tsaritsa and her newborn son Gvidon are thrown into the sea. In their barrel they are washed ashore on an enchanted island where the rapidly growing Tsar's son saves a swan from the clutches of a wizard. In gratitude, the swan helps Gvidon to visit his native country once again in the guise of a bumblebee. Three wishes, three miracles and three bee-stings later, father and son are finally able to get to know each other.

COMPOSER **Nikolai Rimsky-Korsakov**
ORCHESTRA / CHORUS **La Monnaie Symphony Orchestra and Chorus**
CONDUCTOR **Alain Altinoglu**
CHORUS MASTER **Martino Faggiani**
STAGE DIRECTOR / SET DESIGNER **Dmitri Tcherniakov**
COSTUMES DESIGNER **Elena Zaitseva**

VIDEO DIRECTOR **Andy Sommer**
VENUE **Royal Theatre of the Mint, Brussels**
PRODUCTION YEAR **2019**
DURATION **150 min.**
PRODUCTION **BelAir Media – François Duplat**
PROGRAM NUMBER **P704**
PROJECT CODE **2364**

TSAR SALTAN **Ante Jerkunica**
TSARITSA MILITRISA **Svetlana Aksenova**
TSAREVITCH GVIDON **Bogdan Volkov**
TSAREVNA SWAN-BIRD / LYEBYED **Olga Kulchynska**
TKACHIKHA **Stine Marie Fischer**
POVARIKHA **Bernarda Bobro**
BABARIKHA **Carole Wilson**



DER ZWERG (THE DWARF)

Opera

HD

It's Princess Donna Clara's 18th birthday and she's getting showered with presents from all sides, but one gift from the Turkish Sultan stands out from the crowd: a real-life dwarf! Amidst all the splendour and beauty, the misshapen man attracts her special attention with his singing, fascinating her all the more for seeming to be blissfully unaware of his physical appearance. The dwarf falls madly in love with the princess and is blind to the coquettish game that she is playing. But then he comes face-to-face with his reflection for the first time in his life. Realising the truth of his situation, he falls down dead.

Alexander Zemlinsky's *The Dwarf* is based on Oscar Wilde's fairy tale "*The Birthday of the Infanta*" and received its world premiere in 1922. Following Zemlinsky's death in 1942 in American exile, the work quickly slipped from public awareness, not to be rediscovered until the 1970s. Since then it has been drawing crowds as a subtle, vibrant seismogram of a highly complex and psychological constellation. Stage director Tobias Kratzer is considered one of the most interesting opera directors of the younger generation.

■ COMPOSER **Alexander von Zemlinsky**
■ ORCHESTRA / CHORUS **Orchestra and Chorus of Deutsche Oper Berlin**
■ CONDUCTOR **Donald Runnicles**
■ CHORUS MASTER **Jeremy Bines**
■ STAGE DIRECTOR **Tobias Kratzer**
■ STAGE / COSTUME DESIGN **Rainer Sellmaier**

■ DONNA CLARA **Elena Tsallagova**
■ GHITA **Emily Magee**
■ DER ZWERG **David Butt Philip**
■ DER ZWERG (ACTOR) **Mick Morris Mehnert**
■ DON ESTOBAN **Philipp Jekal**

■ VIDEO DIRECTOR **Götz Filenius**
■ VENUE **Deutsche Oper Berlin**
■ PRODUCTION YEAR **2019**
■ DURATION **90 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **NRE012**
■ PROJECT CODE **1013**

GRAMMY Award Nominee 2021
(Best Opera Recording)



DAS WUNDER DER HELIANE (THE MIRACLE OF HELIANE)

Opera

HD

Erich Wolfgang Korngold spoke of this work as his “masterpiece.” *The Miracle of Heliane* bears all the hallmarks of Korngold’s musical theatre – and goes one step further in scale, with a huge score and orchestra, intoxicating pathos and exquisitely expressive harmonies that play with polytonality – resulting in a gripping and sensuous drama. The world premiere in Hamburg in 1927 was a triumph, with more than a dozen houses booking the latest work by Korngold, at the time the second most performed composer of opera after Richard Strauss. With the Jewish Korngold prevented by the Nazis from presenting his works to the public, *the Miracle of Heliane* vanished from the repertoire, never to return.

This is a timeless fairy tale portraying a cold ruler incapable of loving anyone, his wife Heliane, devoted to a Dionysian stranger, and a people waiting for a redemptory miracle to occur.

An outstanding cast in all roles, staging of Christof Loy and the orchestra of the Deutsche Oper conducted by Mark Albrecht make waken Korngold’s grand and opulent music from decades of slumber and made this production a real triumph, acclaimed by the audience and international critics.

- COMPOSER **Erich Wolfgang Korngold**
- ORCHESTRA / CHORUS **Chorus and Orchestra of the Deutsche Oper Berlin**
- CONDUCTOR **Marc Albrecht**
- STAGE DIRECTOR **Christof Loy**
- HELIANE **Sara Jakubiak**
- THE RULER, HER HUSBAND **Josef Wagner**
- THE STRANGER **Brian Jagde**
- THE MESSENGER **Okka von der Damerau**
- THE DOORMAN **Derek Welton**
- THE BLIND JUDGE **Burkhard Ulrich**

- VIDEO DIRECTOR **Götz Filenius**
- VENUE **Deutsche Oper Berlin**
- PRODUCTION YEAR **2018**
- DURATION **170 min.**
- PRODUCTION **Naxos**
- PROGRAMME NUMBER **NRE007**
- PROJECT CODE **1006**

**Winner of 2020 Opus Klassik Award
(Best Opera Recording)**



EURYANTHE

Opera

HD

Weber's 'great heroic-romantic' opera *Euryanthe* premiered in Vienna in 1823. Euryanthe is the victim of a plot to establish her unfaithfulness, but her love imbues her with colossal strength, which Weber characterises with acute psychological insight. Through-composed and dispensing with spoken dialogue, its chivalric plot provides opportunities for a series of arias, ariosos, duets, cavatinas and choruses that contain some of his greatest operatic music. This production shows the opera's original version, with a few very minor cuts.

COMPOSER **Carl Maria von Weber**
ORCHESTRA **ORF Radio-Symphonieorchester Wien**
CHORUS **Arnold Schoenberg Chor**
CONDUCTOR **Constantin Trinks**
STAGE DIRECTOR **Christof Loy**
SET DESIGNER **Johannes Leiacker**

VIDEO DIRECTOR **Paul Landsmann**
VENUE **Theater an der Wien**
PRODUCTION YEAR **2018**
DURATION **167 min.**
PRODUCTION **Naxos**
PROGRAM NUMBER **NRE013**
PROJECT CODE **1014**

EURYANTHE **Jacquelyn Wagner**
ADOLAR **Norman Reinhardt**
EGLANTINE **Theresa Kronthaler**
LYSIART **Andrew Foster-Williams**
KÖNIG LUDWIG VI **Stefan Cerny**
HERZOGIN VON BURGUND **Eva-Maria Neubauer**



L' EQUIVOCO STRAVAGANTE (The Curious Misunderstanding)

Dramma giocoso in two acts

Opera

HD

"The Curious Misunderstanding" is Rossini's first full-length comic opera, premiered in 1811, and musically wonderfully fresh and memorable. It is a collection of ambiguous jokes and grotesque situations all in one. The daughter Ernestina (Antonella Colaiani) of nouveau-riche farmer Gamberotto (Giulio Mastrototaro) is fond of reading books, but understands nothing about love. When her father brings in an even richer bridegroom, Buralicchio (Emanuel Franco), poor, amorous Ermanno (Patrick Kabongo) and Ernestina's servants Frontino (Sebastian Monti) and Rosalia (Eleonora Bellocchi) manage to scare the applicant with a rough lie: the girl is actually a disguised castrato. The censors in Bologna 1811 were initially outwitted, but struck back after only three performances and sealed the fate of this first work – the young composer had learned his lesson and was more cautious in the future. Jochen Schönleber staged this comic opera with sparkling humour – Rossini himself would have been delighted.

COMPOSER **Gioachino Rossini**
LIBRETTO **Gaetano Gasbarri**
ORCHESTRA **Virtuosi Brunenses**
CHORUS **Górecki Chamber Choir**
CONDUCTOR **José Miguel Pérez-Sierra**
STAGE DIRECTOR **Jochen Schönleber**

ERNESTINA **Antonella Colaiani**
GAMBEROTTO **Giulio Mastrototaro**
BURALICCHIO **Emmanuel Franco**
ERMANNNO **Patrick Kabongo**
ROSALIA **Eleonora Bellocchi**
FRONTINO **Sebastian Monti**
Sung in Italian

VIDEO DIRECTOR **Jochen Schönleber**
VENUE **Royal Kurtheater Bad Wildbad**
PRODUCTION YEAR **2018**
DURATION **140 min.**
PRODUCTION **Rossini in Wildbad**
PROGRAMME NUMBER **NRE055**
PROJECT CODE **8614**



LA DORI

Opera

HD

In 2019, the music world commemorates the 350th anniversary of Pietro Antonio Cesti's death. This great operatic comedian, one of the most highly gifted writers of melodies of the 17th century, spent many of his active years in Innsbruck. So, during the Innsbruck Festival of Early Music, what would be better suited to remember him than his brilliant masque and comedy of errors *La Dori*?

A specialist in baroque and classical opera, Ottavio Dantone has been engaged by such renowned institutions as La Scala in Milan and the Salzburg Festival. More than three centuries after its premiere, he will direct *Dori*'s renaissance on the Innsbruck opera stage, conducting his exquisite historically informed ensemble Accademia Bizantina. The tangled love story of *Dori* is set on the banks of the Euphrates River and at the court of Babylon.

COMPOSER **Pietro Antonio Cesti**
 ORCHESTRA **Accademia Bizantina**
 CONDUCTOR **Ottavio Dantone**
 DIRECTOR / CHOREOGRAPHER **Stefano Vizioli**
 SET DESIGNER **Emanuele Sinisi**

DORI **Francesca Ascioti**
 ORONTE **Rupert Enticknap**
 ARTASERSE **Federico Sacchi**
 ARSINOE **Francesca Lombardi Mazzulli**
 TOLOMEO **Emőke Baráth**
 ARSETE **Bradley Smith**

VIDEO DIRECTOR **Karen Kachatryan**
 VENUE **Tiroler Landestheater, Innsbruck, Austria, during the Innsbruck Festival of Early Music**
 PRODUCTION YEAR **2019**
 DURATION **approx. 160min.**
 PRODUCTION **Naxos**
 PROGRAM NUMBER **NRE021**
 PROJECT CODE **1157**



FERNAND CORTEZ

Opera

HD

After the triumph of *La Vestale*, Gaspare Spontini, the favourite musician of Napoleon, was called on to compose a new opera for the most important theatre in Paris, the Opéra. The chosen subject was the story of Fernand Cortez, a legendary 16th-century Spanish captain involved in the conquering of Mexico. It was Napoleon himself who asked for a grand heroic opera. Well aware of the power of art as a vehicle for propaganda, the emperor aimed to obtain public support for his military campaign in Spain. The protagonist of the opera, a wise and magnanimous man, whose only desire was to free the Mexican people from the slavery imposed upon them by the superstitious indigenous religion, in fact represented the perfect match for Napoleon, who – like Cortez – wanted to appear as a representative of civil and liberal values. *Fernand Cortez* made its debut at the Opéra on 28 November 1809. The sumptuous staging, grandiloquent orchestra, spectacular special effects – such as the charging of real horses on the stage –, war-like choirs, barbarous dances and even a sentimental touch provided by the love between Cortez and the young indigenous Amazily, guaranteed the opera its hoped-for success. The glory of Napoleon was greatly exalted, and *Fernand Cortez* became the symbolic opera of his empire.

This staging is based on the Critical Edition by Fondazione Pergolesi Spontini of Jesi, edited by Federico Agostinelli. Sung in French.

■ COMPOSER **Gaspare Spontini**
■ ORCHESTRA **Orchestra and Chorus of the Maggio Musicale Fiorentino**
■ CONDUCTOR **Jean-Luc Tingaud**
■ CHORUS MASTER **Lorenzo Fratini**
■ STAGE DIRECTOR **Cecilia Ligorio**
■ SET DESIGNERS **Massimo Checchetto and Alessia Colosso**
■ COSTUMES DESIGNER **Vera Pierantoni Giua**

■ **Dario Schmunck** (Fernand Cortez); **Luca Lombardo** (Télasco); **David Ferri Durà** (Alvar); **André Courville**

(Le Grand Prêtre Des Mexicains); **Gianluca Margheri** (Moralez); **Lisandro Guinis** (Un Officier Espagnol); **Leonardo Melani** (Un Officier Mexicain); **Alexia Voulgaridou** (Amazily)

■ VIDEO DIRECTOR **Tiziano Mancini**
■ VENUE **Teatro del Maggio Musicale Fiorentino, Florence**
■ PRODUCTION YEAR **2019/2020**
■ DURATION **192 min.**
■ PRODUCTION **Dynamic srl**
■ PROGRAM NUMBER **D37868**
■ PROJECT CODE **7153**



PAGLIACCI

Opera

HD

Dramma lirico in two acts

Together with *Cavalleria Rusticana*, *Pagliacci* is considered to be the representation of musical realism. The libretto, written by Ruggero Leoncavallo himself, was based on current affairs at the time, a passionate crime which actually took place in Montalto Uffugo, a town in Calabria where the composer lived in his youth. Staged at the Teatro Dal Verme in Milan on 21 May 1892 and conducted by Arturo Toscanini, the opera quickly became famous all around the world. The popular setting, where violent feelings are represented by a convulsive vocalism, serves as a backdrop to the dramatic jealousy of Canio, the manager of a travelling theatrical company. Thanks to the subtle narrative ploy of theatre within theatre, of real life which takes place within the play acted out on the stage, Leoncavallo increased the dramatic power of the plot: the demon of jealousy which devours the protagonist, an unhappy man in both real life and in fiction, can only lead to the final catastrophe, with the ruthless murder of his adulterous wife and her unfortunate lover.

- COMPOSER **Ruggero Leoncavallo**
- ORCHESTRA **Orchestra, Coro e Coro delle voci bianche del Maggio Musicale Fiorentino**
- CONDUCTOR **Valerio Galli**
- CHORUS MASTER **Lorenzo Fratini**
- STAGE DIRECTORS
Luigi Di Gangi and Ugo Giacomazzi
- SET DESIGNER **Federica Parolini**
- COSTUMES DESIGNER **Agnese Rabatti**
- LIGHT DESIGNER **Luigi Biondi**

- NEDDA **Valeria Sepe**
- CANIO **Angelo Villari**
- TONIO **Devid Cecconi**
- BEPPE **Matteo Mezzaro**
- SILVIO **Leon Kim**

- VIDEO DIRECTOR **Matteo Ricchetti**
- VENUE
Teatro del Maggio Musicale Fiorentino, Firenze
- PRODUCTION YEAR **2019/2020**
- DURATION **84 min.**
- PRODUCTION **Dynamic srl**
- PROGRAM NUMBER **D37863**
- PROJECT CODE **7150**



I DUE FOSCARI

Opera in three acts

Opera

HD

I Due Foscari (The Two Foscari) is an opera in three acts by Giuseppe Verdi to an Italian libretto by Francesco Maria Piave, based on a historical play, *The Two Foscari* by Lord Byron.

Jacopo Foscari, son of the doge of Venice Francesco Foscari, is to be judged by the Council of Ten for a crime of which he claims to be innocent. A sworn enemy of the Foscari family, the vindictive Jacopo Loredano, traitorously manages to get him sentenced to exile. Despite the pleading of Lucrezia, Jacopo Foscari's wife, the unfortunate father is forced to sign the decree banishing his son, even though convinced of his innocence. The young man dies of despair just before the real murderer is revealed. Loredano ensures Francesco Foscari's removal from office; Foscari collapses, lifeless.

This production was filmed at the 2019 Festival Verdi in Parma.

COMPOSER **Giuseppe Verdi**
 ORCHESTRA **Filarmonica Arturo Toscanini**
Orchestra Giovanile della Via Emilia
 CONDUCTOR **Paolo Arrivabeni**
 CHORUS **Coro Del Teatro Regio di Parma**
 CHORUS MASTER **Martino Faggiani**
 STAGE DIRECTOR **Leo Muscato**
 SET DESIGNER **Andrea Belli**
 COSTUMES DESIGNER **Silvia Aymonino**

VIDEO DIRECTOR **Matteo Ricchetti**
 VENUE **Teatro Regio di Parma**
 PRODUCTION YEAR **2019/2020**
 DURATION **120 min.**
 PRODUCTION **Dynamic srl**
 PROGRAM NUMBER **D37865**
 PROJECT CODE **7151**

FRANCESCO FOSCARI **Vladimir Stoyanov**
 JACOPO FOSCARI **Stefan Pop**
 LUCREZIA CONTARINI **Maria Katzarava**
 JACOPO LOREDANO **Giacomo Prestia**
 BARBARIGO **Francesco Marsiglia**
 PISANA **Erica Wenmeng Gu**
 FANTE **Vasyl Solodkyy**
 SERVO **Gianni De Angelis**



NABUCCO

Dramma lirico in four parts

Opera

HD

The most striking feature of this staging is that the action takes place in 2046 on a military ship that evokes the image of an Ark. This performance portrays a dystopic society, with many references to real contemporary events. Nabucco is turned into an oppressive dictator obsessed with his own image. The Hebrew slaves are portrayed as refugees wearing life vests, while on the ship's deck we can see various screens displaying the regime's propaganda. A very powerful and engaging creative project, which deservedly earned great performance reviews for the whole cast.

This production was filmed at the 2019 Festival Verdi in Parma.

- COMPOSER **Giuseppe Verdi**
- ORCHESTRA **Filarmonica Arturo Toscanini**
Orchestra Giovanile della Via Emilia
- CONDUCTOR **Francesco Ivan Ciampa**
- CHORUS **Coro del Teatro Regio di Parma**
- CHORUS MASTER **Martino Faggiani**
- STAGE DIRECTOR **Stefano Ricci**
- CREATIVE PROJECT **Ricci/Forte**

- VIDEO DIRECTOR **Matteo Ricchetti**
- VENUE **Teatro Regio di Parma**
- PRODUCTION YEAR **2019/2020**
- DURATION **147 min.**
- PRODUCTION **Dynamic srl**
- PROGRAM NUMBER **D37867**
- PROJECT CODE **7152**

- NABUCCO **Amartuvshin Enkhbat**
- ISMAELE **Ivan Magri**
- ZACCARIA **Michele Pertusi**
- ABIGAILLE **Saioa Hernández**
- FENENA **Annalisa Stroppa**
- IL GRAN SACERDOTE DI BELO **Gianluca Breda**
- ABDALLO **Manuel Pierattelli**
- ANNA **Elisabetta Zizzo**



AGNESE

WORLD PREMIERE RECORDING

Opera



Agnese is a rare opera by Ferdinando Paer, which was rediscovered by conductor Diego Fasolis in 2008. Paer, who wrote more than 50 operas, composed it in 1809. *Agnese* gained immediate success and among its admirers were Berlioz, Chopin and Victor Hugo. The opera was performed until the mid-1850s.

When Uberto's daughter Agnese elopes with her beloved Ernesto, Uberto loses his mind and believes her dead. He is therefore locked into an asylum. Several years later Agnese, who in the meantime has had a daughter, returns to seek her father's forgiveness, after being betrayed and abandoned by Ernesto. But Ernesto becomes aware of his mistakes and follows Agnese to ask her for forgiveness. The opera ends with Uberto regaining his mental clarity when he hears Agnese sing an old song, and a general reconciliation occurs.

"The orchestra was the best player on the field, every solo perfectly on point, and their performance was extremely enjoyable."
– *Bachtrack*

Directed by Leo Muscato, winner of the 2016 International Opera Award, the staging of this opera is original and fresh.

COMPOSER **Ferdinando Paer**
ORCHESTRA **Orchestra e Coro del Teatro Regio**
CONDUCTOR **Diego Fasolis**
STAGE DIRECTOR **Leo Muscato**

AGNESE **María Rey-Joly**
UBERTO **Markus Werba**
ERNESTO **Edgardo Rocha**
DON PASQUALE **Filippo Morace**
DON GIROLAMO **Andrea Giovannini**
CARLOTTA **Lucia Cirillo**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro Regio Torino**
DURATION **173 min.**
PRODUCTION YEAR **2019**
PRODUCTION **Dynamic**
PROGRAM NUMBER **D37850**
PROJECT CODE **7148**



NAXOS AUDIOVISUAL DIVISION
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LE VILLI

Opera

HD

Le Villi is an opera-ballet in two acts that marked Giacomo Puccini's debut in the world of opera.

It was first staged at the Teatro dal Verme in Milan in 1884. Librettist Ferdinando Fontana based the story on the ancient legend of the Willis, fantastic creatures representing the souls of young women who were the victims of love. Anna and Roberto are engaged, but he becomes seduced by another woman and his fiancée dies of heartbreak. Roberto, who is subsequently abandoned and left penniless, is haunted by remorse and attacked by the revengeful fairies and Anna's ghost.

This rare work was chosen to open the 2018–2019 season of the Teatro del Maggio Musicale Fiorentino, and the performance received very good reviews: "*Le Villi* is an opera full of excellent music, where Puccini's future grandeur is already recognizable. This production mingles essentiality, intelligence and youth." – *gbopera.it*

The dancers of Compagnia Nuovo Balletto di Toscana deliver an engaging performance: Chiara Aversano's costumes and Susanna Sastro's choreography turn them into dark and wild creatures, imbued with supernatural energy and the wicked malice of lost souls.

COMPOSER **Giacomo Puccini**
ORCHESTRA **Orchestra e Coro del Maggio Musicale Fiorentino**
CONDUCTOR **Marco Angius**
STAGE DIRECTOR **Francesco Saponaro**

GUGLIELMO WULF **Elia Fabbian**
ANNA **Maria Teresa Leva**
ROBERTO **Leonardo Caimi**
THE NARRATOR **Tony Laudadio**
DANCERS **Compagnia Nuovo Balletto di Toscana**

VIDEO DIRECTOR **Matteo Ricchetti**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2019**
DURATION **70 min.**
PRODUCTION **Dynamic**
PROGRAM NUMBER **D37840**
PROJECT CODE **7145**



UN MARI À LA PORTE (A HUSBAND AT THE DOOR)

WORLD PREMIERE RECORDING

Opera

HD

Un mari à la porte is a one-act operetta which was recorded at the Teatro del Maggio on the occasion of the 200th anniversary of Offenbach's birth. Premiered in 1859, this rarely-performed work is a most amusing comedy of errors, which is the typical frameset that the composer used to represent and mock the quirks and vices of the French society of his times, with restored order and triumphs of love over all at the very end.

This carefree play of allusions and misunderstandings is accompanied by the brilliant music of Offenbach that moves gracefully to the rhythm of dance: polka, mazurka and especially waltz. The strong points of this production are indeed the colourful, flamboyant setting and costumes and the amazing acting ability of all four singers, who have the audience laugh with sheer delight.

- COMPOSER **Jacques Offenbach**
- ORCHESTRA **Orchestra del Maggio Musicale Fiorentino**
- CONDUCTOR **Valerio Galli**
- STAGE DIRECTORS **Luigi Di Gangi, Ugo Giacomazzi**
- HENRI MARTEL **Patrizio La Placa**
- SUZANNE **Marina Ogii**
- FLORESTAN DUCROQUET **Matteo Mezzaro**
- ROSITA **Francesca Benitez**

- VIDEO DIRECTOR **Matteo Ricchetti**
- VENUE **Opera di Firenze / Maggio Musicale Fiorentino**
- PRODUCTION YEAR **2019**
- DURATION **52 min.**
- PRODUCTION **Dynamic**
- PROGRAM NUMBER **D37844**
- PROJECT CODE **7146**



LO SCHIAVO (THE SLAVE)

Opera



The Brazilian composer Antônio Carlos Gomes travelled to Italy to master the language and the rules of operatic works. After returning to Brazil he was hailed as the most famous living national composer. In his country, Gomes felt the urge to commit his work to the anti-slave cause, which was still a legal practice there, at the time. *Lo schiavo* therefore was conceived as a politically engaged work. However, the issue was rather slippery and the composer had to change the contemporary time setting with a more distant one. In Brazil, the opera met with triumphant success, but elsewhere it was not popular and soon it went into oblivion.

This recording of the Teatro Lirico di Cagliari's production documents the opera's first performance in modern times and unveils Gomes's flamboyant richness of melodic creativity, wisdom of construction and a technical mastery of the theatrical mechanisms that are always of high level.

"The most popular title of the entire Brazilian repertoire. The most represented and, perhaps, the most loved one."
– John Neschling

- COMPOSER **Antônio Carlos Gomes**
- ORCHESTRA **Orchestra and Chorus of the Teatro Lirico di Cagliari**
- CONDUCTOR **John Neschling**
- STAGE DIRECTOR **Davide Garattini Raimondi**
- ILÁRA **Svetla Vassileva**
- LA CONTESSA DI BOISSY **Elisa Balbo**
- AMÉRICO **Massimiliano Pisapia**
- IBERÈ **Andrea Borghini**
- GIANFÈRA **Daniele Terenzi**
- IL CONTE RODRIGO / GOITACÀ **Dongho Kim**

- VIDEO DIRECTOR **Tiziano Mancini**
- VENUE **Teatro Lirico di Cagliari**
- PRODUCTION YEAR **2019**
- DURATION **138 min.**
- PRODUCTION **Dynamic**
- PROGRAM NUMBER **D37845**
- PROJECT CODE **7147**