

A close-up portrait of a young woman with blonde, wavy hair, smiling broadly and looking upwards and to the right. She is wearing a white, textured knit sweater and a large, colorful, pixelated earring. Her hands are clasped together near her chin.

**AVANT PREMIÈRE
2023**



ANNE-SOPHIE MUTTER – VIVACE

Documentary **HD**

The child prodigy turns 60! Anne-Sophie Mutter from the small village of Wehr in the Black Forest was discovered by Herbert von Karajan when she was 13. Since then she has had an unprecedented world career. "If you want to get to know me, you have to experience me on stage," says star violinist Anne-Sophie Mutter. She does not appreciate questions about her private life. How do you portray such a woman?

Filmmaker Sigrid Faltin thought that putting the artist in unusual conversational situations might be the best way to open her up. Asked whom she would like to have as a conversation partner, Mrs. Mutter spontaneously said: tennis star Roger Federer. She also named the New York magician Steve Cohen, her musician friends Daniel Barenboim, John Williams, Jörg Widmann and her long-time piano accompanist Lambert Orkis, "musically my best buddy". In an exchange with these men (she couldn't quite think of any women), she tells in the film why she identifies with high-performance athletes, how she got her concert robes, and why she regrets having stopped playing the piano. She talks at length about the early death of her husband and her life as a single mother with a stunning world career.

And then she arranged to meet the filmmaker for a long hike on the Wilder Kaiser in the Austrian Alps. Enough material to experience Anne-Sophie Mutter not only as a musician, but also as a sporty, politically and socially committed woman. Archival footage from five decades complements this unusual film about one of the greatest musicians of our time.

■ **FEATURING**
Daniel Barenboim
John Williams
Jörg Widmann
Lambert Orkis
Roger Federer

■ **VIDEO DIRECTOR** **Sigrid Faltin**
■ **PRODUCTION YEAR** **2023**
■ **DURATION** **91 min. / 60 min.**
■ **PRODUCTION** **SWR**
■ **PROGRAMME NUMBER** **SWR004-01/-02**
■ **PROJECT CODE** **8787 / 8813**



HANS VAN MANEN – JUST DANCE THE STEPS

Documentary

HD

In July 2022, choreographer Hans van Manen turned 90. Director Willem Aerts followed an icon of the international dance world in the run-up to this milestone.

Hans van Manen is internationally recognized as one of the great masters of contemporary ballet. Including his ballets for television, he has created more than 150 ballets. His choreographies have an unmistakable signature, characterized by great clarity in structure as well as refined simplicity.

From 1960, van Manen worked alternately with the two most important dance companies in the Netherlands: for ten years he was co-artistic director of the Nederlands Dans Theater and then successively resident choreographer of the Dutch National Ballet (1973–1987) and again Nederlands Dans Theater (1988–2003). Since 2005, he has once again been associated with the Dutch National Ballet as a permanent choreographer.

Hans van Manen's unstoppable energy is evident in all scenes. Whether he rehearses a piece with his dancers, has lunch with the National Ballet, or whether he decides after 40 years to move to a very spacious and luxurious apartment – his respectable age is far from getting in the way.

"A powerful tribute to a vital man." (dedocupdate.com)

■ DIRECTOR / AUTHOR **Willem Aerts**
■ PRODUCTION **Tomtit Film / Avrotros**
■ WORLD SALES **Naxos**

■ LANGUAGE **Dutch (EN subtitles available)**
■ PRODUCTION YEAR **2022**
■ DURATION **53 min.**
■ PROGRAMME NUMBER **NRE108**
■ PROJECT CODE **8805**



GENERATION K-POP

Documentary



Garish shows, synthetic pastel-colored worlds and androgynous faces – we are talking about a sensory overload called K-Pop. K-Pop stands for Korean Pop music, and since the South Korean Ministry of Culture opened its own department for the Pop culture industry, Asian *soft power* has conquered the whole world. BTS, the most successful K-Pop boy band, scored 108.2 million video views within 24 hours, and was the first group since The Beatles to have three No. 1 hits on the U.S. Billboard charts within one year. Their “Love Yourself!” World Tour grossed nearly \$117 million. So what are the determining factors for the worldwide fascination of an entire generation with K-Pop? To investigate, we move between the phenomenon’s origins in South Korea and its worldwide perception. The hub of it all is Seoul, capital of South Korea and *the Mecca of K-Pop*. Here we accompany young talents on their way through the treadmills of the K-Pop academies, without knowing where this common journey will lead. We talk to newly-formed bands in their early stages of success. The stars of tomorrow share their dreams and fears with us. And we are on the road with a German K-Pop fan who is moving all the way to Korea because of his love for K-Pop. Where does other cultures’ fascination with Korean Pop culture come from? We also talk about this with local music managers and producers, providing insights into a world that is a complete mystery to most of us, but whose fascination is hard to resist.

■ DIRECTOR / AUTHOR **Mahyar Goudarzi**
■ PRODUCTION **Kick Film GmbH**
■ PARTNERS **ZDF / Arte / SRF / Naxos**
■ PRODUCER **Moritz Bundschuh**

■ LANGUAGES **English, German, Korean**
■ PRODUCTION YEAR **2022**
■ DURATION **52 min.**
■ PROGRAMME NUMBER **NRE091**
■ PROJECT CODE **1238**



SOUL OF SOUND

One Year at the Karajan Academy

Documentary

HD

Nodoka Okisawa, Sara Ferrández and Lennard Czakaj are three of 30 musicians who have secured a coveted place at the Karajan Academy, the elite training school of the Berlin Philharmonic orchestra. Here, they take their lessons and perform concerts together with one of the best orchestras in the world, which also means very high expectations and enormous pressure.

Violist Sara dreams of a solo career and is building up her YouTube channel. She wants to make classical music more accessible to young people. She is also looking to break taboos, as she believes there are too many outdated and unnecessary conventions in classical music.

There are no other musicians in the family of trumpet player Lennard. His parents gave him his first trumpet when he was eight years old. At the time, he felt guilty because he knew that the instrument was very expensive. Since then, he has staked everything on a life in music and is hoping to gain a position in the orchestra. For Lennard, there is no plan B.

Nodoka is expecting a baby. With this, she is confronted again with something she believes has no place in music: female conductors find it difficult to gain acceptance, and a pregnant conductor even more so. But once she's on the podium, she forgets all such concerns – and soars.

■ DIRECTOR / AUTHOR
Isabel Hahn, Silvia Palmigiano
■ PRODUCTION **Sounding Images**
■ PARTNERS **ZDF / Arte**
■ PRODUCER **Claus Wischmann**
■ INTERNATIONAL DISTRIBUTION **Naxos**

■ LANGUAGES **English, German, Spanish**
■ PRODUCTION YEAR **2022**
■ DURATION **52 min.**
■ PROGRAMME NUMBER **NRE114**
■ PROJECT CODE **8814**



SPRINGTIME IN AMSTERDAM

Musical Film

HD

The musical film *Springtime in Amsterdam* tells the stories of four people who accidentally meet in Amsterdam at crossroads of their lives. The city becomes their magical dream world, seemingly offering opportunities and answers in key moments of their lives.

Springtime in Amsterdam is the first feature film created by the internationally renowned opera director Christof Loy. The result is a nod to the style of Jacques Demy and to musical films starring Yvonne Printemps and Sacha Guitry, while at the same time being timelessly modern and evoking a sense of melancholy that seemed long forgotten.

A renowned cast of singers and actors perform a fantastic mix of music, ranging from Johann Strauss jr. and Emmerich Kálmán to Jerome Kern, including a few classics from the Dutch chanson genre, as well as chansons by Charles Trenet and Jacques Brel, partly with the orchestral or big band sound associated with this type of music, but also with intimate chamber-music arrangements. The conductor for this film, the Slovenian Marko Letonja, is not only a leading conductor in the field of classical music but also has a soft spot for popular music.

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| ■ DIRECTOR & SCRIPT Christof Loy | ■ PRODUCTION YEAR 2021 |
| ■ CONDUCTOR Marko Letonja | ■ DURATION 95 min. |
| ■ ORCHESTRA Netherlands Philharmonic Orchestra
Metropole Orchestra
Dutch String Collective | ■ PRODUCTION Dutch National Opera |
| ■ PIANIST Ernst Munneke | ■ PROGRAMME NUMBER NRE101 |
| ■ DIRECTOR OF PHOTOGRAPHY Stef Kwinten | ■ PROJECT CODE 8780 |
| ■ ANNETTE Annette Dasch | |
| ■ THOMAS Thomas Oliemans | |
| ■ THERESA Theresa Kronthaler | |
| ■ NORMAN Norman Reinhardt | |
| ■ HENK Henk Poort | |
| ■ SUNNYI Sunnyi Melles | |
| ■ MATTHIAS Barry Atsma | |



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Musical
(Staged Concert Performance)

ELISABETH

Based on the tragic fate of legendary Austrian Empress Elisabeth – the mythical and celebrated “Sisi” – and told from the mouth of her convicted murderer, ELISABETH recounts the enthralling tale of her fatal, lifelong love affair with Death, heralding the decline of the Habsburg Empire.

For more than three decades now, ELISABETH has been playing in a class of its own: since its world premiere in 1992 at Vienna’s Theater an der Wien, around 12 million people worldwide have seen the solitary, mythical Austrian Empress in her dramatic struggle for love, liberty and, at long last, a redeeming death.

But what makes ELISABETH so extraordinary is not only the fact that this remarkable production by Vereinigte Bühnen Wien ranks unchallenged as the most successful, record-busting German-language musical of all time. It is also the fact that ELISABETH to this day is a truly touching, riveting and strikingly contemporary portrait of a woman far ahead of her time in her quest for self-awareness and self-fulfilment, dreadfully suffering from being born in the wrong era and the wrong surroundings.

By no means just another romantic continuation of the prevalent and one-dimensional “Sisi myth,” ELISABETH paints an entirely different and therefore even more relevant picture of its enigmatic and ambiguous protagonist. Writer Michael Kunze and composer Sylvester Levay have innovatively introduced an exceptional measure of emotional depth and significant meaning into the musical genre, thereby creating an entirely new form of European musical theater: the drama musical.

Yet ELISABETH would not be truly one of a kind if the musical were only dealing with the dark shadows of its troubled heroine’s soul. A moving musical score and a stunning choreography bring the pomp and intrigues of the Austrian imperial court back to spectacular life, allowing the audience to rediscover the historical world of the Habsburgs in a captivating way. Empress Elisabeth, her husband Emperor Franz Joseph, her mother-in-law Archduchess Sophie and her son Crown Prince Rudolf re-enact their historical roles in a way that is sometimes tenderly romantic, often intense, sometimes grotesque, but always enthralling. An impressive, bittersweet swan song not only for its protagonist but also for a bygone, magnificent era on the verge of its decline.

Critically acclaimed as a benchmark of the musical genre and “the rebirth of European musical theater” (The European, London), ELISABETH is an engrossing dance of death – and with Death – on the deck of the sinking ship of the Habsburg Monarchy.



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AUTHOR / COMPOSER: The International Hit Makers Behind ELISABETH

Michael Kunze

An internationally successful author and librettist and the foremost German-language lyricist of his era. With ELISABETH he pioneered a new European form of musical theater, the drama musical, following this success with DANCE OF THE VAMPIRES, MOZART!, REBECCA, MARIE ANTOINETTE and LADY BESS. He also wrote the German versions of international hit musicals such as EVITA, CATS, THE PHANTOM OF THE OPERA, A CHORUS LINE, LITTLE SHOP OF HORRORS, THE LION KING and MAMMA MIA!, DON CAMILLO & PEPPONE and MATTERHORN. He has not only written countless German pop hits, but also many international smashes and holds both a Grammy and an Echo.

Sylvester Levay

A pianist, arranger, composer and conductor, he created the musicals ELISABETH, MOZART!, REBECCA, MARIE ANTOINETTE and LADY BESS together with long-time partner Michael Kunze. The pair's first musical was the hugely successful HEXEN HEXEN in 1990. Before concentrating on musicals he wrote and produced hits for Elton John, Donna Summer, Herbie Mann and Sister Sledge. He won a Grammy for Silver Convention's US #1 Hit "Fly, Robin, Fly" and has worked on over 100 American TV shows and movies with such Hollywood greats as George Lucas, Steven Spielberg, Michael Douglas, Charlie Sheen, Sylvester Stallone and Whoopie Goldberg.

CREDITS & KEYFACTS

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| ■ BOOK & LYRICS Michael Kunze | ■ VIDEO DIRECTOR Ernst Neumayer |
| ■ MUSIC & ORCHESTRATIONS Sylvester Levay | ■ VENUE Schloss Schönbrunn, Vienna |
| ■ ORCHESTRA Orchestra of the Vereinigten Bühnen Wien | ■ RECORDING DATE 30th June & 2nd July 2022 |
| ■ CONDUCTOR Michael Römer | ■ PRODUCTION YEAR 2022 |
| ■ STAGE DIRECTOR Gil Mehmert | ■ PRODUCTION Vereinigte Bühnen Wien & ORF |
| ■ CHOREOGRAPHY Simon Eichenberger | ■ DURATION 121 min. |
| ■ COSTUME DESIGNER Yan Tax | ■ PROGRAMME NUMBER NRE089 |
| ■ LIGHTING DESIGNER Michael Grundner | ■ PROJECT CODE 8828 |

CAST

- ELISABETH Empress of Austria **MAYA HAKVOORT**
- SISI The jung ELISABETH **ABLA ALAOU**
- DEATH Elisabeth's dark and seductive lover **MARK SEIBERT**
- LUIGI LUCHENI Elisabeth's murderer **DAVID JAKOBS**
- EMPEROR FRANZ JOSEPH Elisabeth's husband and Emperor of Austria **ANDRÉ BAUER**
- ARCHDUCHESS SOPHIE The Emperor's mother and Elisabeth's mother-in-law **DANIELA ZIEGLER**
- CROWN PRINCE RUDOLF Emperor Franz Joseph's and Elisabeth's son **LUKAS PERMAN**



COSÌ FAN TUTTE

Opera

HD

Don Alfonso's wager with the young soldiers Ferrando and Guglielmo sets in motion a relentless succession of events of seduction and deception, of role-playing and fantasy. Under the pretext of testing the fidelity of the soldiers' mistresses, Alfonso creates a kind of laboratory of desire, and sends the quartet of young lovers through a dizzying labyrinth of ecstasy, bliss, desire, guilt, confusion and betrayal. The sisters Fiordiligi and Dorabella prove to be all too willing subjects, overzealous champions of the cause. Alfonso watches them at every turn, like an obsessed scientist or a tender director coaxing performances out of his ensemble, manipulating them, pushing them ever further to the limits. Because in the end, Alfonso's experiment is a self-centered attempt to feel something real and genuine, to find a reason to go on living.

But the quartet of young lovers is by no means just a grateful prop in the game. Emerging from the turmoil, they are free from illusions of conventional romance, strangers to each other and to themselves. Alfonso's parting gift to them – and Mozart's and Da Ponte's challenge to us – is the realisation that true love is beyond idealisation, that it requires endless renewal and radical compassion, that it is a letting go into the unknown.

"Seductively stirring and with enchanting affection. 5/5" (bachtrack.com)

"A wonderfully effortless version of Mozart's experiment in love." (Süddeutsche Zeitung)

"A lasting pleasure!" (BR Klassik)

COMPOSER **Wolfgang Amadeus Mozart**

ORCHESTRA / CHORUS

Bayerisches Staatsorchester

Chorus of Bayerische Staatsoper

CONDUCTOR **Vladimir Jurowski**

STAGE DIRECTOR **Benedict Andrews**

SET DESIGNER **Magda Will**

FIORDILIGI **Louise Alder**

DORABELLA **Avery Amereau**

DESPINA **Sandrine Piau**

GUGLIELMO **Konstantin Krimmel**

FERRANDO **Sebastian Kohlhepp**

DON ALFONSO **Christian Gerhaher**

VIDEO DIRECTOR **Christoph Engel**

VENUE **Bayerische Staatsoper**

RECORDING DATE **Oct 26, 2022**

PRODUCTION YEAR **2022**

DURATION **approx. 180 min.**

PRODUCTION

Bayerische Staatsoper Recordings

PROGRAMME NUMBER **NRE104**

PROJECT CODE **8789**



KÖNIGSKINDER

Opera

HD

Engelbert Humperdinck's second major opera, *Königskinder* (1910), has always been overshadowed by the enormous success of *Hänsel und Gretel*, and is rarely performed nowadays.

The king's son has gone out to explore the world and learn to become a good king. In the forest, he meets the goose girl, and the two instantly fall in love, but the goose girl cannot leave the forest due to a spell, cast by the witch that raised her.

From nearby Hellastadt, honorable citizens have come to the witch to ask who should become their king. The answer is that it is to be whoever enters their town the next day at noon sharp. The citizens become aware of the goose girl's plight and help her break the spell and leave the forest.

At the stroke of twelve the next day, it is the goose girl of all people who comes through the town gate, but the king's son is the only one to recognise her as his queen. The people of Hellastadt feel tricked and drive them away. For months, they stray through the wilderness, and when at last the town's children set out to bring back their queen and king, it is too late.

Königskinder is by no means a typical fairytale. Although the work employs fairytale elements and characters, the opera at its core tells a highly political story of dangerous tendencies within society, such as selfishness, materialism and marginalisation of others. In his new production, Christof Loy on the one hand grimly exposes the cruelty of the townspeople that reject the royal children, but on the other hand he also explores, through dance, how the younger generation of Hellastadt – overcoming the narrow-mindedness of the elders – might shape a brighter future.

"Putting it into one single word that is hardly ever used – this is perfection." (onlinemerker.com)

"Albrecht conducts superbly." (Bachtrack.com)

■ COMPOSER **Engelbert Humperdinck**
 ■ LIBRETTO **Ernst Rosmer (Elsa Bernstein-Porges)**
 ■ ORCHESTRA **Netherlands Philharmonic Orchestra**
 ■ CHORUS **Chorus of Dutch National Opera**
 Nieuw Amsterdams Kinderkoor
 ■ CONDUCTOR **Marc Albrecht**
 ■ CHORUS MASTER **Edward Ananian-Cooper**
 Anaïs de la Morandais
 ■ STAGE DIRECTOR / CHOREOGRAPHER **Christof Loy**
 ■ SET DESIGN **Johannes Leiacker**
 ■ COSTUME DESIGN **Barbara Drosihn**

■ THE KING'S SON **Daniel Behle**
 ■ THE GOOSE GIRL **Olga Kulchynska**
 ■ THE MINSTREL **Josef Wagner**
 ■ THE WITCH **Doris Soffel**
 ■ THE WOODCUTTER **Sam Carl**
 ■ THE BROOM MAKER **Michael Pflumm**
 ■ PRODUCTION YEAR **2022**
 ■ DURATION **176 min.**
 ■ PRODUCTION **Dutch National Opera**
 ■ PROGRAMME NUMBER **NRE103**
 ■ PROJECT CODE **8788**



TOSCA

Opera

HD

The life of temperamental singer Floria Tosca is one big jumble of love, lust and political intrigue. When her lover is imprisoned by the sadistic chief of police Scarpia, Tosca takes fate into her own hands with horrifying consequences. *Tosca* is a gripping opera that is packed with chaos and danger from its opening bars. With this melodrama, written in 1900 in a provocative, bold and cinematic style, Puccini didn't just herald the 20th century – he took it by storm.

Australian-German director Barrie Kosky concentrates solely on the psychological drama and its bloody ending. Chief conductor Lorenzo Viotti delivers a musically 'sugar-free' *Tosca*. He shakes off traditional interpretations of the score, approaching it with a fresh perspective. In this production, Viotti leads 'his' Netherlands Philharmonic Orchestra, the Chorus of Dutch National Opera and prominent soloists.

Following her sensational performance of *Salome* in 2017, Swedish soprano Malin Byström returns to DNO to perform the title role in *Tosca*. The Mexican-American tenor Joshua Guerrero, a specialist in the Italian repertoire, guarantees a fiery interpretation of the passionate artist Mario Cavaradossi, and Armenian baritone Gevorg Hakobyan promises to deliver an energetic, yet terrifying Scarpia.

■ COMPOSER **Giacomo Puccini**
■ ORCHESTRA **Netherlands Philharmonic Orchestra**
■ MUSICAL DIRECTOR **Lorenzo Viotti**
■ STAGE DIRECTOR **Barrie Kosky**
■ SET DESIGN **Rufus Didwizsus**
■ COSTUME DESIGN **Klaus Bruns**
■ LIGHTING DESIGN **Franck Evin**

■ FLORIA TOSCA **Malin Byström**
■ MARIO CAVARADOSSI **Joshua Guerrero**
■ IL BARONE SCARPIA **Gevorg Hakobyan**
■ CESARE ANGELOTTI **Martijn Sanders**
■ IL SAGRESTANO **Federico de Michelis**

■ FILM DIRECTOR **François Roussillon**
■ VENUE **Dutch National Opera**
■ RECORDING DATES **May 3 and 6, 2022**
■ DURATION **125 min.**
■ PRODUCTION
Dutch National Opera –
François Roussillon et Associés
■ PROGRAMME NUMBER **FRA028**
■ PROJECT CODE **8829**



AM AHL AND THE NIGHT VISITORS

Opera

HD

Amahl and the Night Visitors is a one-hour family opera by Gian Carlo Menotti, about a disabled boy who befriends the Three Kings who, on their journey to the Holy Child, rest at the humble house where Amahl lives with his mother. Learning of their mission, he offers his crutch as a gift to the Child, and his crippled leg is miraculously healed.

"The most haunting performance of *Amahl and the Night Visitors* that I ever witnessed was in a children's hospital."

This quote by Gian Carlo Menotti himself may well have been the initial inspiration to Stefan Herheim's new staging at Theater an der Wien. Familiar with the work from an early age, Herheim re-examined the story and found the key plot elements of fantasy, empathy and love to be of utmost relevance today. Empathy and love are crucial in bringing people together and allowing peace and happiness to blossom despite the shadow cast by our mortality.

"[In this Vienna staging], *Amahl* becomes the Song of Songs on art, on fantasy, on theatre, and on music."
(Reinhard Brembeck, Süddeutsche Zeitung)

■ COMPOSER **Gian Carlo Menotti**
■ ORCHESTRA **Wiener Symphoniker**
■ CHORUS **Arnold Schoenberg Chor**
■ CONDUCTOR **Magnus Loddgard**
■ STAGE DIRECTOR **Stefan Herheim**
■ SET AND COSTUME DESIGNER **Sebastian Ellrich**

■ VIDEO DIRECTOR **Götz Filenius**
■ VENUE **Theater an der Wien**
■ PRODUCTION YEAR **2022**
■ DURATION **54 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **NRE107**
■ PROJECT CODE **1254**

■ AMAHL **Soloist of Vienna Boys' Choir**
■ AMAHL'S MOTHER **Dshamilja Kaiser**
■ KING KASPAR **Paul Schweinester**
■ KING MELCHIOR **Nikolay Borchev**
■ KING BALTHAZAR **Wilhelm Schwinghammer**
■ DANCERS **Tura Gomez, Sophie Melem,
Alessia Rizzi, Beatriz Scabora**



CHRISTMAS EVE

Opera

HD

Rimsky-Korsakov enriched his fantastic opera with mythological elements. Based on Nikolai V. Gogol's story *The Night Before Christmas*, the universe of this satirical, crazy opera includes hypocritical officials and dignitaries, witches, devils, spirits of the air and sun gods. Christof Loy, well-known director of Korngold's *The Miracle of Heliane* and Zandonai's *Francesca da Rimini* (both award-winning productions) directs Rimsky-Korsakov's rarely-performed opera.

"Director Christof Loy (...) requested from Frankfurt artistic director Bernd Loebe that he be allowed to stage Rimsky-Korsakov's fairy tale *Christmas Eve*, based on a story by Nikolai Gogol. The result is one of the greatest theatrical wonders in Frankfurt opera history." (Frankfurter Allgemeine Zeitung)

"Put on your mask, buy your train ticket, or buckle up in your airplane seat to make your way to Frankfurt to see this production. Our hearts need warmth, and it does the job better than any schnapps." (Financial Times)

■ COMPOSER **Nikolai A. Rimsky-Korsakov**
■ ORCHESTRA
Frankfurter Opern- und Museumsorchester
■ CONDUCTOR **Sebastian Weigle**
■ CHORUS MASTER **Tilman Michael**
■ STAGE DIRECTOR **Christof Loy**
■ SET DESIGN **Johannes Leiacker**
■ COSTUME DESIGN **Ursula Renzenbrink**
■ LIGHT DESIGN **Olaf Winter**

■ WAKULA **Georgy Vasiliev**
■ OKSANA **Olesya Golovneva**
■ SOLOCHA **Enkelejda Shkoza**
■ TSCHUB **Alexey Tikhomirov**
■ DEVIL **Andrei Popov**
■ PANAS **Anthony Robin Schneider**

■ VIDEO DIRECTOR **Myriam Hoyer**
■ VENUE **Oper Frankfurt**
■ RECORDING DATES **December 2021**
■ DURATION **154 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **NRE082**
■ PROJECT CODE **1228**



THE ENCHANTRESS

Opera

HD

Nastasya (nicknamed Kuma), the charming owner of an inn, has made herself an enemy in rejecting the devious Mamirov, the right-hand man of the local governor, Prince Nikita. Mamirov spreads the gossip that Nastasya is an enchantress, and every man whom she meets falls for her. Yuriy, Nikita's son, begins to frequent the inn, as does his father, who falls madly in love with Nastasya, but she scorns him. Mamirov reveals the affair to Nikita's wife, and her son – not yet personally involved with Nastasya – vows to avenge his mother. When he confronts Nastasya, he learns that it is he whom she loves. They both plan to flee during the night, unaware that Mamirov has worked out an elaborate plot to wreak his revenge on Nastasya as well as on Nikita and his family, with devastating effect.

Vasily Barkhatov's staging exemplifies the difficult role of art in today's Russia – emancipation and liberal endeavours, tolerance and multiculturalism, as represented by Nastasya and the colourful crowd frequenting her inn, are in contradiction to traditional values, and considered undesirable.

"Asmik Grigorian's performance is pure enchantment, her theatrical instincts are a miracle, down to the smallest gesture..." (Süddeutsche Zeitung)

"At the end, storms of enthusiasm, the likes of which are rare even at Oper Frankfurt." (neue musikzeitung)

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| ■ COMPOSER Pyotr Ilyich Tchaikovsky | ■ VIDEO DIRECTOR Götz Filenius |
| ■ ORCHESTRA Frankfurter Opern- und Museumsorchester | ■ VENUE Oper Frankfurt |
| ■ CONDUCTOR Valentin Uryupin | ■ RECORDING DATES December 2022 |
| ■ CHORUS MASTER Tilman Michael | ■ DURATION approx. 195 min. |
| ■ STAGE DIRECTOR Vasily Barkhatov | ■ PRODUCTION Naxos |
| ■ SET DESIGN Christian Schmidt | ■ PROGRAMME NUMBER NRE106 |
| ■ COSTUME DESIGN Kirsten Dephoff | ■ PROJECT CODE 1253 |
| ■ LIGHT DESIGN Olaf Winter | |

- NASTASYA (nicknamed "Kuma") **Asmik Grigorian**
- PRINCE NIKITA **Iain MacNeil**
- PRINCESS YEVPRAKSIYA, his wife **Claudia Mahnke**
- PRINCE YURIY, their son **Alexander Mikhailov**
- MAMIROV/KUDMA **Frederic Jost**



MASQUERADE

Opera

HD

A masked ball, a young patrician falling in love with an unknown beauty and therefore refusing to go along with his father's wedding plans for him, and a servant who can deal with every situation...

The comic opera *Maskerade* by Carl Nielsen (1865–1931) is based on a 1724 comedy by Ludvig Holberg, nicknamed "the Danish Molière". The work is regarded as Denmark's National Opera, but is rarely performed abroad. The score combines folk song with Mozartian elegance, sultry romantic cantilenas and energetic dance. The orchestration is highly virtuosic and full of harmonic and contrapuntal surprises. Oper Frankfurt commissioned the translator and director Martin G. Berger to write a new German version, based on Hans Erich Heller's linear translation. It renders the 1906 Danish libretto's exuberance in present day language with linguistic wit, allowing the comedy to blossom.

"A delightfully lightweight, enjoyably funny, yet substantially talented opera evening about fun, freedom, authority and identity. A rarity in this country!" (www.brugsklassiker.de)

"A pretty little story - and Tobias Kratzer has made a real cracker out of it." (Main-Echo Aschaffenburg)

■ COMPOSER **Carl Nielsen (1865–1931)**
 ■ TEXT **Vilhelm Andersen, based on a comedy (1724) by Ludvig Holberg**
New German translation by Martin G. Berger
 ■ ORCHESTRA
Frankfurter Opern- und Museumsorchester
 ■ CONDUCTOR **Titus Engel**
 ■ CHORUS MASTER **Tilman Michael**
 ■ STAGE DIRECTOR **Tobias Kratzer**
 ■ SET DESIGN **Rainer Sellmaier**
 ■ COSTUME DESIGN **Rainer Sellmaier**
 ■ LIGHT DESIGN **Joachim Klein**

■ JERONIMUS **Alfred Reiter**
 ■ MAGDELONE **Susan Bullock**
 ■ LEANDER **Michael Porter**
 ■ HENRIK **Liviu Holender**
 ■ ARV **Samuel Levine**
 ■ LEONARD **Michael McCown**
 ■ LEONORA **Monika Buczkowska**
 ■ PERNILLE **Barbara Zechmeister**
 ■ VIDEO DIRECTOR **Myriam Hoyer**
 ■ VENUE **Oper Frankfurt**
 ■ RECORDING DATE **November 2021**
 ■ DURATION **approx. 140 min.**
 ■ PRODUCTION **Naxos**
 ■ PROGRAMME NUMBER **NRE081**
 ■ PROJECT CODE **1227**



L'ITALIANA IN LONDRA

Opera

HD

Humour, drama, madness, eroticism, absurdities and believing that a magic stone can make people invisible – all these things are to be found in Domenico Cimarosa's sparkling intermezzo, "*L'italiana in Londra*". A kind of parallel world, with a pair of lovers at its centre: Livia and Milord Arespingh. The crafted music and libretto reflect the characters and their stations in life. Goethe praised the "supreme aesthetic splendour" of his music, Haydn conducted Cimarosa's opera at the Esterházy royal court. All the more reason to look forward to rediscovering "*L'italiana in Londra*" in R.B. Schlather's staging together with conductor Leo Hussain.

"To speak of a 'production' would be an understatement: the protagonists, whose acting is immensely demanding, rather move across the stage in a precisely calculated choreography. Slapstick and irony are served up in exactly the right dose and with perfect timing." (www.deropernfreund.de)

"In any case, the Frankfurt *italiana* is entertainment theatre in the best sense: wonderfully acted, beautifully sung and hilariously staged." (Badische Neueste Nachrichten)

COMPOSER **Domenico Cimarosa**
ORCHESTRA
Frankfurter Opern- und Museumsorchester
CONDUCTOR **Leo Hussain**
STAGE DIRECTOR **R.B. Schlather**
SET DESIGN **Paul Steinberg**
COSTUME DESIGN **Doey Lüthi**
LIGHT DESIGN **Joachim Klein**

VIDEO DIRECTOR **Myriam Hoyer**
VENUE **Oper Frankfurt**
RECORDING DATE **October 2021**
DURATION **approx. 155 min.**
PRODUCTION **Naxos**
PROGRAMME NUMBER **NRE076**
PROJECT CODE **1223**

LIVIA **Angela Vallone**
MADAMA BRILLANTE **Bianca Tognocchi**
SUMERS **Theo Lebow**
MILORD ARESPINGH **Iurii Samoilov**
DON POLIDORO **Gordon Bintner**



ANTIKRIST

Opera

HD

Even though Ruud Langgaard's body of work has no dearth of exciting and unusual pieces, this "church opera", composed in the early 1920s, still stands out like a monolith. Based on the Revelation to John, Langgaard drafts a mystery play evoking the End of Days, heavily influenced by the zeitgeist of the fin de siècle. His highly symbolic text, rife with associations, can thus be read with the appropriate historical pessimism. Yet the dazzling music – shaped by the great orchestral sounds of late Romanticism, seemingly falling to pieces again and again, with details being presented in the most prosaic and austere way – brings hope into the dark world. Artistically a loner, Ruud Langgaard found a very personal style of composition, reminiscent of Strauss and Wagner without neglecting his contemporaries Hindemith and Schönberg.

With this staging, director Ersan Mondtag, winner of multiple "Junior Director of the Year" distinctions [Theater heute], and a regular at the Berlin Theatertreffen, makes his Berlin opera debut. His immensely powerful, almost over-aestheticized imagery seems to be ideally made for Langgaard's eschatological mysteriousness.

- COMPOSER **Ruud Langgaard**
- ORCHESTRA
Orchestra and Chorus of Deutsche Oper Berlin
- CONDUCTOR **Stephan Zilias**
- CHORUS MASTER **Jeremy Bines**
- STAGE DIRECTOR, SET AND COSTUME DESIGN
Ersan Mondtag
- LIGHTING DESIGN **Rainer Casper**
- CHOREOGRAPHER **Rob Fordeyn**

- LUCIFER **Thomas Lehman**
- GOD'S VOICE **Jonas Grundner-Culemann**
- THE AIR OF MYSTERY **Irene Roberts**
- THE ECHO OF THE AIR OF MYSTERY
Valeriia Savinskaia

- THE MOUTH SPEAKING GREAT WORDS
Clemens Bieber
- DESPONDENCY **Marie Therese Carmack**
- THE GREAT WHORE **Flurina Stucki**
- THE SCARLET BEAST **AJ Glueckert**
- THE LIE **Andrew Dickinson**
- VIDEO DIRECTOR **Götz Filenius**
- VENUE **Deutsche Oper Berlin**
- RECORDING DATES **February 10 & 12, 2023**
- DURATION **approx. 90 min.**
- PRODUCTION **Deutsche Oper Berlin,
in association with Naxos**
- PROGRAMME NUMBER **NRE116**
- PROJECT CODE **1259**



DIE MEISTERSINGER VON NÜRNBERG

Opera

HD

In this new staging from Deutsche Oper Berlin, Wagner's opera is set in Dr. Pogner's Private Conservatory. Pogner, the institute's founder and director, is planning to transfer it into public ownership. His successor is to be chosen at a public singing exam the next day, Midsummer Day. The last stipulation of the retiring patriarch is that his successor agree to marry his daughter Eva, through whom he hopes to exercise a measure of control over the institute even after his departure. He doesn't know that Eva is in a secret relationship with a music lecturer and therapist employed there, Hans Sachs.

This unusual and yet highly convincing premise sets the tone for a captivating theatrical experience that not only adds new facets to the main topics of Wagner's work but also, with its subtle irony, pokes fun at today's art business and musical formation.

"Entertaining throughout, thought-provoking, and inviting discussion and advocacy." (BR Klassik)

- COMPOSER **Richard Wagner**
- ORCHESTRA
Orchestra and Chorus of Deutsche Oper Berlin
- CONDUCTOR **John Fiore**
- STAGE DIRECTOR
Jossi Wieler, Sergio Morabito, Anna Viebrock
- SET DESIGN **Anna Viebrock, Torsten Köpf**
- COSTUME DESIGN **Charlotte Pistorius**

- VIDEO DIRECTOR **Götz Filenius**
- VENUE **Deutsche Oper Berlin**
- RECORDING DATES **June 29 & July 02, 2022**
- DURATION **270 min.**
- PRODUCTION **Naxos**
- PROGRAMME NUMBER **NRE088**
- PROJECT CODE **1233**

- HANS SACHS **Johan Reuter**
- VEIT POGNER **Albert Pesendorfer**
- SIXTUS BECKMESSER **Philipp Jekal**
- WALTHER VON STOLZING **Klaus Florian Vogt**
- DAVID **Ya-Chung Huang**
- EVA POGNER **Heidi Stober**
- MAGDALENE **Annika Schlicht**



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DER SCHATZGRÄBER (‘THE TREASURE HUNTER’)

Opera

HD

Following the huge success of *Das Wunder der Heliane* ('The Miracle of Heliane'), Christof Loy and Marc Albrecht have teamed up once more to rediscover a neglected opera from the early 20th century.

Franz Schreker's *The Treasure Hunter* was a triumph at its world premiere in 1920, and was very frequently performed during the following years. But with the rise of New Objectivity in the arts, the work fell victim to a shifting zeitgeist and disappeared from opera-house programmes, with a National Socialist ban on performances sealing its demise. As with the vast majority of Schreker's libretti, the story of Els and Elis explores the relationship between fantasy and reality, between art and life.

Christoph Loy is one of the most sought-after directors in international opera and theatre. By staging *The Treasure Hunter* at the Deutsche Oper Berlin together with Marc Albrecht, Loy continues his exploration of strong female characters in little-known 20th-century works.

■ COMPOSER **Franz Schreker**
■ ORCHESTRA
Orchestra and Chorus of Deutsche Oper Berlin
■ CONDUCTOR **Marc Albrecht**
■ STAGE DIRECTOR **Christof Loy**
■ SET DESIGN **Johannes Leiacker**
■ COSTUME DESIGN **Barbara Drosihn**

■ ELIS **Daniel Johansson**
■ ELS **Elisabeth Strid**
■ THE KING **Tuomas Pursio**
■ THE QUEEN **Doke Pauwels**
■ THE CHANCELLOR **Clemens Bieber**

■ THE COUNT / A HERALD **Michael Adams**
■ THE SCHOOLMASTER / THE MAYOR **Joel Allison**
■ THE FOOL **Michael Laurenz**
■ THE BAILIFF **Thomas Johannes Mayer**

■ VIDEO DIRECTOR **Götz Filenius**
■ VENUE **Deutsche Oper Berlin**
■ RECORDING DATE **May 2022**
■ DURATION **135 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **NRE087**
■ PROJECT CODE **1232**



EINE WINTERREISE (A WINTER JOURNEY)

Staged Concert

HD

This is not yet another recital of Schubert's famous *Winter Journey* song cycle. In an intimate setting, the actors take us along on a journey of restlessness, longing and reflection. How do you look back on your own life? Fond memories of moments of ease and joy are set against dark and sad times that keep haunting us.

"When I was offered to stage *Winter Journey*, I immediately accepted, and in the first meeting with Anne Sofie von Otter we soon agreed to create a performance based on *Winter Journey* but also including other works by the composer.

We kept a variety of songs in from the cycle and added some well-known works, and some that are less known. There are of course some of our personal favourites, but the Romantic subjects of *Winter Journey*, such as longing, estrangement and bereavement, were still the guideline in our search.

His [i.e. pianist Kristian Bezuidenhout's] style is characterized by both clarity and sensitivity, making him the ideal partner for Anne Sofie and the dream-like narrative flow that we envisioned.

Anne Sofie embodies Schubert's soul, in a fictitious version of the composer so to speak, assuming he had not died at such a young age but had lived to be an old man. She is surrounded by other characters, represented by mute actors and dancers, like shadows from the past, inspired by Schubert's personal life. For instance, there is the doppelgänger, a young reflection of the 'older Schubert', as you might say, a melancholy soul to whom life is complex in its beauty, but also in its hardships."

(Excerpts from an interview with Christof Loy, led by Niels Nuijten, dramaturge at Theater Basel)

■ COMPOSER **Franz Schubert**

■ STAGE DIRECTOR **Christof Loy**

■ SET AND COSTUME DESIGNER **Herbert Muraier**

■ DRAMATURGY **Niels Nuijten**

■ HE **Anne Sofie von Otter**

■ THE PIANIST **Kristian Bezuidenhout**

■ THE VIOLINIST **Claudio Rado**

■ THE DOPPELGÄNGER **Nicolas Franciscus**

■ SCHOBER **Kristian Alm**

■ VIOLA **Giulia Tornarolli**

■ THE COURTESAN **Matilda Gustafsson**

■ VIDEO DIRECTOR **Friedrich Gatz**

■ VENUE **Theater Basel**

■ PRODUCTION YEAR **2022**

■ DURATION **107 min.**

■ PRODUCTION **Naxos / Theater Basel**

■ PROGRAMME NUMBER **NRE084**

■ PROJECT CODE **1230**



LIKE WATER FOR CHOCOLATE

Ballet

HD 4K

A modern Mexican classic of magic realism provides the basis for The Royal Ballet's new full-length work, reuniting Artistic Associate Christopher Wheeldon with the creative team who transformed *Alice's Adventures in Wonderland* and *The Winter's Tale* into dance, composer Joby Talbot and designer Bob Crowley.

The ballet is inspired by Laura Esquivel's novel – a captivating family saga where the central character's emotions spill out through cooking to influence everyone around her in startling and dramatic ways. In this co-production with American Ballet Theatre, Mexican conductor Alondra de la Parra also acts as musical consultant for Talbot's newly commissioned score, and Wheeldon has worked closely with Esquivel to reshape her richly layered story into an entertaining and engrossing new ballet.

COMPOSER **Joby Talbot**
 ORCHESTRA **Orchestra of The Royal Opera House**
 SOLO GUITAR **Tomás Barreiro**
 GUEST SINGER **Siân Griffiths**
 CONDUCTOR **Alondra De La Parra**
 CHOREOGRAPHY **Christopher Wheeldon**
 MUSIC **Joby Talbot**
 INSPIRED BY THE BOOK BY **Laura Esquivel**
 DESIGNER **Bob Crowley**
 LIGHTING DESIGNER **Natasha Katz**
 VIDEO DESIGNER **Luke Halls**
 MUSIC CONSULTANT **Alondra De La Parra**

TITA **Francesca Hayward**
 MAMA ELENA **Laura Morera**
 ROSAURA **Mayara Magri**
 GERTRUDIS **Meaghan-Grace Hinkis**
 PEDRO **Marcelino Sambé**
 DR JOHN BROWN **Matthew Ball**
 NACHA **Christina Arestis**
 JUAN ALEJANDREZ **Benjamin Ella**
 DON PASQUAL **Gary Avis**
 CHENCHA **Isabella Gasparini**

PRODUCTION YEAR **2022**
 DURATION **approx. 115 min.**
 PROJECT CODE **6025**



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THEODORA

Opera

HD

Julia Bullock, Joyce DiDonato and Jakub Józef Orliński star in Katie Mitchell's thrilling new production of Handel's *Theodora*. In an alternative modern-day reality, Theodora, a religious fundamentalist, plots for the resistance against the Roman occupation. But when her secret plan to destroy the Roman embassy is discovered, she learns the true brutality of her oppressors.

Not heard in Covent Garden since its 1750 premiere and sung in the original English libretto by Thomas Morell, *Theodora* is a tour de force for soloists and chorus alike, with ensembles, duets and arias of profound depth and beauty. This new interpretation, conducted by Baroque specialist Harry Bicket, shines a new, feminist light on the story.

- | | |
|---|-------------------------------------|
| COMPOSER George Frideric Handel | THEODORA Julia Bullock |
| ORCHESTRA Orchestra of The Royal Opera House | IRENE Joyce DiDonato |
| CONDUCTOR Harry Bicket | DIDYMUS Jakub Józef Orliński |
| DIRECTOR Katie Mitchell | SEPTIMIUS Ed Lyon |
| SET DESIGNER Chloe Lamford | VALENS Gyula Orendt |
| COSTUME DESIGNER Sussie Juhlin-Wallén | MARCUS Thando Mjandana |
| LIGHTING DESIGNER James Farncombe | |
| MOVEMENT DIRECTOR Sarita Piotrowski | PRODUCTION YEAR 2022 |
| | DURATION approx. 188 min. |
| | PROJECT CODE 6020 |





SAMSON ET DALILA

Opera

HD

Pious restraint comes face to face with sensuous hedonism in Camille Saint-Saëns's grand-opera retelling of the Bible story of Samson and Delilah.

Multi-Olivier Award winning director Richard Jones returns to The Royal Opera to stage this spectacular fin-de-siècle masterpiece, not performed at Covent Garden since 2004. Elīna Garanča stars as the Philistine Dalila, SeokJong Baek as the inspiring Jewish hero Samson and Antonio Pappano conducts the full forces of the Orchestra of the Royal Opera House.

With superb singing in solos and duets of great intimacy and fervour, gorgeous music with thrilling orchestral interludes, and splendid choral numbers for the Royal Opera Chorus – this will be an opera evening to remember.

■ COMPOSER **Camille Saint-Saëns**
■ ORCHESTRA **Orchestra of the Royal Opera House**
■ CHORUS **Royal Opera Chorus**
■ CONDUCTOR **Antonio Pappano**
■ STAGE DIRECTOR **Richard Jones**
■ SET DESIGNER **Hyemi Shin**
■ COSTUME DESIGNER **Nicky Gillibrand**
■ CHOREOGRAPHER AND MOVEMENT DIRECTOR **Lucy Burge**

■ SAMSON **Seokjong Baek**
■ DALILA **Elīna Garanča**
■ HIGH PRIEST **Łukasz Goliński**
■ FIRST PHILISTINE **Alan Pingarrón**
■ SECOND PHILISTINE **Chuma Sijeqa**
■ MESSENGER **Thando Mjandana**
■ ABIMÉLECH **Blaise Malaba**
■ SAMSON'S RABBI **Goderdzi Janelidze**

■ PRODUCTION YEAR **2022**
■ DURATION **approx. 130 min.**
■ PROJECT CODE **6024**





AIDA

Opera

HD

Princess Aida has been kidnapped: a valuable prize in a war between Egypt and Ethiopia. Meanwhile, the ambitious soldier Radames wrestles with his feelings for her. As they draw closer together, each must make an agonising choice between their loyalty to home, and their love for each other.

In this new production, director Robert Carsen situates Verdi's large-scale political drama within a contemporary world, framing its power struggles and toxic jealousies in the apparatus of a modern, totalitarian state. Antonio Pappano conducts Verdi's glorious, monumental score.

■ COMPOSER **Giuseppe Verdi**
■ ORCHESTRA **Orchestra of the Royal Opera House**
■ CHORUS **Royal Opera Chorus**
■ CONDUCTOR **Antonio Pappano**
■ STAGE DIRECTOR **Robert Carsen**
■ SET DESIGNER **Miriam Buether**
■ COSTUME DESIGNER **Annemarie Woods**
■ LIGHTING DESIGNERS
Robert Carsen and Peter Van Praet
■ CHOREOGRAPHER **Rebecca Howell**
■ VIDEO DESIGNER **Duncan McLean**

■ AIDA **Elena Stikhina**
■ RADAMES **Francesco Meli**
■ AMNERIS **Agnieszka Rehlis**
■ AMONASRO **Ludovic Tézier**
■ RAMFIS **Soloman Howard**
■ KING OF EGYPT **In Sung Sim**
■ MESSENGER **Andrés Presno**
■ HIGH PRIESTESS (OFFSTAGE ROLE)
Francesca Chiejina

■ PRODUCTION YEAR **2022**
■ DURATION **approx. 170 min.**
■ PROJECT CODE **6051**





RIGOLETTO

Opera

HD 4K
ULTRA HD

Rigoletto is the sharp-tongued jester to the serial womaniser, the Duke of Mantua. But when the Duke turns his seductive ways towards Rigoletto's daughter, Gilda, the jester learns that he is powerless to protect her. What follows is an epic tale of deceit, revenge and, above all, love.

Director Oliver Mears makes his Royal Opera debut with his 'thrilling new production' (The Times ★★★★★), which frames Verdi's masterpiece as a modern morality play, pitting power against innocence in a decadent world of corruption and social decay. Antonio Pappano conducts an outstanding cast that includes an 'utterly compelling' Carlos Álvarez in the title role, Lisette Oropesa as 'a matchless Gilda' (The Guardian ★★★★★) and tenor Liparit Avetisyan as the Duke of Mantua.

■ COMPOSER **Giuseppe Verdi**
 ■ ORCHESTRA **Orchestra of the Royal Opera House**
 ■ CHORUS **Royal Opera Chorus**
 ■ CONDUCTOR **Antonio Pappano**
 ■ STAGE DIRECTOR **Oliver Mears**
 ■ SET DESIGNER **Simon Lima Holdsworth**
 ■ COSTUME DESIGNER **Ilona Karas**
 ■ LIGHTING DESIGNER **Fabiana Piccioli**
 ■ MOVEMENT DIRECTOR **Anna Morrissey**

■ DUKE OF MANTUA **Liparit Avetisyan**
 ■ BORSA **Egor Zhuravskii**
 ■ COUNT CEPRANO **Blaise Malaba**
 ■ COUNTESS CEPRANO **Amanda Baldwin**

■ RIGOLETTO **Carlos Álvarez**
 ■ MARULLO **Dominic Sedgwick**
 ■ COUNT MONTERONE **Eric Greene**
 ■ SPARAFUCILE **Brindley Sherratt**
 ■ GILDA **Lisette Oropesa**
 ■ GIOVANNA **Kseniia Nikolaieva**
 ■ PAGE **Louise Armit**
 ■ COURT USHER **Nigel Cliffe**
 ■ MADDALENA **Ramona Zaharia**
 ■ MONTERONE'S DAUGHTER **Sabina Arthur**

■ PRODUCTION YEAR **2021**
 ■ DURATION **approx. 135 min.**
 ■ PROJECT CODE **6009**





THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO)

Opera

HD

From the headlong rush of the overture, Mozart's timeless comedy is a breathless journey through one very eventful day in the life of an 1830s château. Figaro and his bride Susanna conspire to foil the unwanted advances of Count Almaviva, while the Countess has her heart stolen by a cross-dressing pageboy. Mozart's music unfolds with beautiful solos and ensembles to amplify the deep emotions behind the seemingly farcical surface.

Music Director of The Royal Opera Antonio Pappano brings his specialist perspective to Mozart's effervescent score. A young and predominantly Italian cast, including Riccardo Fassi, Giulia Semenzato and Germán E. Alcántara, perform this revival of David McVicar's sumptuous and hugely popular period staging.

■ COMPOSER **Wolfgang Amadeus Mozart**
■ ORCHESTRA **Orchestra of the Royal Opera House**
■ CHORUS **Royal Opera Chorus**
■ CONDUCTOR **Antonio Pappano**
■ STAGE DIRECTOR **David McVicar**
■ SET DESIGNER **Tanya McCallin**
■ LIGHTING DESIGNER **Paule Constable**
■ MOVEMENT DIRECTOR **Leah Hausman**

■ FIGARO **Riccardo Fassi**
■ SUSANNA **Giulia Semenzato**
■ COUNT ALMAVIVA **Germán E. Alcántara**
■ COUNTESS ALMAVIVA **Federica Lombardi**

■ CHERUBINO **Hanna Hipp**
■ DON BASILIO **Gregory Bonfatti**
■ MARCELLINA **Monica Bacelli**
■ BARTOLO **Gianluca Buratto**
■ ANTONIO **Jeremy White**
■ BARBARINA **Alexandra Lowe**
■ DON CURZIO **Alasdair Elliott**
■ FIRST BRIDESMAID **Helen Withers**
■ SECOND BRIDESMAID **Miranda Westcott**

■ PRODUCTION YEAR **2022**
■ DURATION **approx. 184 min.**
■ PROJECT CODE **6019**





JENŮFA

Opera

HD

The Royal Opera continues its series of Janáček operas with the first production of *Jenůfa* at Covent Garden since 2001, by award-winning director Claus Guth. Janáček movingly captures Jenůfa's progression from hope to despair to eventual radiant happiness, while her stepmother, the Kostelnička, is one of opera's most complex maternal figures. The two courageous women struggle for fulfilment against the backdrop of a claustrophobic rural community.

Asmik Grigorian as Jenůfa in her Royal Opera House debut and Karita Mattila as the Kostelnička lead a star cast with Hungarian conductor Henrik Nánási conducting a stunning score infused with traditional folk melodies of Janáček's native Moravia.

- COMPOSER **Leoš Janáček**
 - ORCHESTRA **Orchestra of the Royal Opera House**
 - CHORUS **Royal Opera Chorus**
 - CONDUCTOR **Henrik Nánási**
 - STAGE DIRECTOR **Claus Guth**
 - SET DESIGNER **Michael Levine**
 - COSTUME DESIGNER **Gesine Völlm**
 - PRODUCTION YEAR **2021**
 - DURATION **approx. 135 min.**
 - PROJECT CODE **6011**
-
- JENŮFA **Asmik Grigorian**
 - KOSTELNÍČKA BURYJOVKA **Karita Mattila**
 - ŠTEVA BURYJA **Pavel Cernoch**
 - LACA KLEMĚŇ **Allan Clayton**
 - GRANDMOTHER BURYJOVKA **Elena Zilio**





LA PÉRICHOLE

Opera

HD

At the end of the 18th century, a ruthless viceroy and his lenient court rule over the Spanish conquest of Peru. Will the beautiful street singer Périhole take bribes from the King? Will she win her lover's respect back? Will they manage to escape from their gilded cage?

The romantic century is fascinated by courtesans. Offenbach borrows one from Mérimée, who himself drew his inspiration from Peruvian history. The political onslaught turns into mockery, while the title role remarkably depicts a woman and the inalienable freedom of arts. Although this bittersweet comedy first disappointed comic opera lovers back in 1868, Hortense Schneider's 1874 version received critical acclaim.

Stéphanie d'Oustrac embodies tipsy Périhole in Valérie Lesort's colourful and whimsical stage direction. She is surrounded with cheerful sidekicks, all under Julien Leroy's warm and precise musical direction.

■ COMPOSER **Jacques Offenbach**
 ■ ORCHESTRA **Orchestre de chambre de Paris**
 ■ MUSICAL DIRECTOR **Julien Leroy**
 ■ STAGE DIRECTOR **Valérie Lesort**
 ■ SET DESIGN **Audrey Vuong**
 ■ COSTUME DESIGN **Vanessa Sannino**
 ■ LIGHTING DESIGN **Christian Pinaud**
 ■ CHOREOGRAPHY **Yohann Tété**
 ■ PUPPETS **Carole Allemand**

■ LA PÉRICHOLE **Stéphanie d'Oustrac**
 ■ PIQUILLO **Philippe Talbot**
 ■ DON ANDRÈS DE RIBEIRA **Tassis Christoyannis**
 ■ DON MIGUEL DE PANATELLAS **Éric Huchet**
 ■ DON PEDRO DE HINOYOSA **Lionel Peintre**

■ FILM DIRECTOR **François Roussillon**
 ■ VENUE **Opéra Comique**
 ■ RECORDING DATES **May 17 and 19, 2022**
 ■ DURATION **145 min.**
 ■ PRODUCTION
Opéra Comique – François Roussillon et Associés
 ■ PROGRAMME NUMBER **FRA030**
 ■ PROJECT CODE **8777**



LA VIE PARISIENNE

Opera

HD

The Palazzetto Bru Zane and its partners present an opportunity to discover the early version of *La Vie Parisienne* as originally conceived by Offenbach. In the autumn of 1866, faced with the limited capacities of the Palais-Royal troupe, better actors than they were singers, the master of operetta had to scale down his ambitions. Preparations for the run of performances turned out to be a chaotic process of cuts and rewrites: 'The rehearsals of *La Vie Parisienne* are driving me almost insane', the librettist Ludovic Halévy wrote a few days before the premiere. Against all the odds, the revised operetta was an immense success and its authors were soon cured of their disappointment at not having been able to hear the piece they had dreamt of. However, hitherto unexplored sources now permit us to restore this initial version of the immortal success of French operetta. Two new acts feature completely unknown pieces of music. The pre-censorship libretto and forgotten variants offer a different angle on some of the most famous numbers. A previously unheard *Vie Parisienne*, which yet retains the charm of the work and includes the numbers that have made its reputation.

COMPOSER **Jacques Offenbach**

ORCHESTRA **Les Musiciens du Louvre et leur Académie with participation of Jeune Orchestre Atlantique**

CONDUCTOR **Romain Dumas**

STAGE DIRECTOR, SET AND COSTUMES **Christian Lacroix**

CHOREOGRAPHY **Glyslein Lefever**

LIGHTING DESIGN **Bertrand Couderc**

GABRIELLE **Jodie Devos**

GARDEFEU **Rodolphe Briand**

BOBINET **Marc Mauillon**

LE BARON DE GONDREMARCK **Franck Leguériel**

LA BARONNE DE GONDREMARCK **Sandrine Buendia**

MÉTELLA **Aude Extrémo**

FILM DIRECTOR **François Roussillon**

VENUE **Théâtre des Champs-Élysées**

MUSICAL EDITION **Palazzetto Bru Zane**

RECORDING DATES **December 23 and 27, 2021**

DURATION **178 min.**

PRODUCTION **ARTE France – Bru Zane – François Roussillon et Associés**

PROGRAMME NUMBER **FRA029**

PROJECT CODE **8776**



THE RHINEGOLD (DAS RHEINGOLD)

Opera

HD

"Time and space in the RING are not linear, but circular, which makes the timeless myth appear equally archaic and modern." (Stage director Stefan Herheim in a conversation with Jörg Königsdorf, Head Dramaturg at the Deutsche Oper Berlin, on his approach of staging Wagner's RING cycle)

With its expansive world of gods, heroes and giants, and due to the sheer length of the production, Richard Wagner's **DER RING DES NIBELUNGEN** is the greatest challenge for every production team. At the Deutsche Oper Berlin, **Sir Donald Runnicles** and **Stefan Herheim** have (as Wagner himself might have put it) "tackled the task of translating the tetralogy" into the 21st century, featuring a cast of outstanding singer-actors like Nina Stemme, Clay Hilley, Elisabeth Teige, Brandon Jovanovich, Thomas Blondelle, Derek Welton, Albert Pesendorfer, Annika Schlicht and many more.

All of the feelings, urges and thoughts that determine our own existence also appear in the two and a half hours of THE RHINEGOLD. There are the not-so-innocent games played by the Rhinemaidens, who humiliate the Nibelung Alberich by mocking his clumsy advances, kindling in him the unbridled lust for power instead. There's the scornful nihilism of the fire god Loge, as well as the father of the gods Wotan's attempt to create something that will last, by erecting the palace of Valhalla. And last but not least, the gold itself is a mute lead character: an item of gleaming fascination, it is simultaneously a touchstone that divides gods and humans alike into good and evil.

■ COMPOSER **Richard Wagner**
 ■ ORCHESTRA
Orchestra and Chorus of the Deutsche Oper Berlin
 ■ CONDUCTOR **Sir Donald Runnicles**
 ■ STAGE DIRECTOR **Stefan Herheim**
 ■ SET DESIGNER **Silke Bauer**
 ■ COSTUME DESIGNER **Uta Heiseke**
 ■ LIGHT DESIGNER **Ulrich Niepel**

■ WOTAN **Derek Welton**
 ■ DONNER **Joel Allison**
 ■ FROH **Attilio Glaser**
 ■ LOGE **Thomas Blondelle**
 ■ ALBERICH **Markus Brück**
 ■ MIME **Ya-Chung Huang**
 ■ FASOLT **Andrew Harris**
 ■ FAFNER **Tobias Kehrer**
 ■ FRICKA **Annika Schlicht**

■ FREIA **Flurina Stucki**
 ■ ERDA **Judit Kutasi**
 ■ WOGLINDE **Valeriia Savinskaia**
 ■ WELLGUNDE **Arianna Manganello**
 ■ FLOSSHILDE **Karis Tucker**

■ VIDEO DIRECTOR **Götz Filenius**
 ■ VENUE **Deutsche Oper Berlin**
 ■ RECORDING DATE **November 2021**
 ■ PRODUCTION YEAR **2021**
 ■ PRODUCTION
Naxos and Deutsche Oper Berlin,
in cooperation with RBB,
in association with NRK and Marquee Arts
 ■ DURATION **150 min.**
 ■ PROGRAMME NUMBER **NRE046**
 ■ PROJECT CODE **1219**



THE VALKYRIE (DIE WALKÜRE)

Opera

HD

With the hegemony of the gods at its zenith at the close of THE RHINEGOLD and the gods ensconced in the castle of Valhalla, trouble is brewing in THE VALKYRIE. The mortals are power-crazed, mistrust and materialism rule and all that the gods can think about is enforcing the old codes rather than questioning their *raison d'être*. Siblings Siegmund and Sieglinde are condemned to death because there is no place for their special brand of love in society. Brünnhilde, a Valkyrie, is charmed by them and dares to defy her father Wotan's sentence by taking the pair under her wing. In THE VALKYRIE Wagner makes it plain whose side he is on: in the big love scene between Siegmund and Sieglinde, in which the elemental force of love outpunches all social mores, and in the evolution of Brünnhilde's character, whose conduct is at first motivated by intuitive sympathy but morphs into deliberate action as a protest against inhumanity and injustice.

"Herheim indulges in images, analogies, visual quotes. Again and again, his team uses lighting and stage effects to create stunning, dream-like settings." (Süddeutsche Zeitung)

■ COMPOSER **Richard Wagner**
■ ORCHESTRA
Orchestra and Chorus of the Deutsche Oper Berlin
■ CONDUCTOR **Sir Donald Runnicles**
■ STAGE DIRECTOR **Stefan Herheim**
■ SET DESIGNER **Silke Bauer**
■ COSTUME DESIGNER **Uta Heiseke**
■ LIGHT DESIGNER **Ulrich Niepel**

■ SIEGMUND **Brandon Jovanovich**
■ HUNDING **Tobias Kehrer**
■ WOTAN **John Lundgren**
■ SIEGLINDE **Elisabeth Teige**
■ FRICKA **Annika Schlicht**
■ BRÜNNHILDE **Nina Stemme**

■ VIDEO DIRECTOR **Götz Filenius**
■ VENUE **Deutsche Oper Berlin**
■ RECORDING DATE **November 2021**
■ PRODUCTION YEAR **2021**
■ PRODUCTION
**Naxos and Deutsche Oper Berlin,
in cooperation with RBB,
in association with NRK and Marquee Arts**
■ DURATION **240 min.**
■ PROGRAMME NUMBER **NRE047**
■ PROJECT CODE **1220**



SIEGFRIED

Opera

HD

The two middle sections of the tetralogy set out two ways of experiencing life. On the one hand we are presented in THE VALKYRIE with Brünnhilde, whose evolution takes her from her discovery of sorrow and empathy to a conscious reflection on what it is to be human. By contrast, Siegfried's path is mapped out solely as a function of his sensory experience. Where initially the young man's self-image stems only from his exploration of his own boundless strength, other senses and sensibilities soon come to bear, along with an awakening sexuality. SIEGFRIED presents an encounter not only between man and woman but between two principles – Siegfried's innate, unquestioned vigour on one side and Brünnhilde's wisdom born of observation on the other. And as these two diametrical forces unite in a love embrace, the end of the opera seems to be presenting the basis for a renewal of human society.

"The audience enthusiastically acclaimed the orchestra, the conductor and the entire cast of almost fifty solo singers in the cycle." (Süddeutsche Zeitung)

- COMPOSER **Richard Wagner**
- ORCHESTRA
Orchestra and Chorus of the Deutsche Oper Berlin
- CONDUCTOR **Sir Donald Runnicles**
- STAGE DIRECTOR **Stefan Herheim**
- SET DESIGNER **Silke Bauer**
- COSTUME DESIGNER **Uta Heiseke**
- LIGHT DESIGNER **Ulrich Niepel**

- SIEGFRIED **Clay Hilley**
- MIME **Ya-Chung Huang**
- THE WANDERER **Iain Paterson**
- ALBERICH **Jordan Shanahan**
- FAFNER **Tobias Kehrer**

- ERDA **Judit Kutasi**
- BRÜNNHILDE **Nina Stemme**
- A FOREST BIRD **Soloist from Boys' Choir of Chorakademie Dortmund**

- VIDEO DIRECTOR **Götz Filenius**
- VENUE **Deutsche Oper Berlin**
- RECORDING DATE **November 2021**
- PRODUCTION YEAR **2021**
- PRODUCTION
Naxos and Deutsche Oper Berlin, in cooperation with RBB, in association with NRK and Marquee Arts
- DURATION **250 min.**
- PROGRAMME NUMBER **NRE048**
- PROJECT CODE **1221**



TWILIGHT OF THE GODS (GÖTTERDÄMMERUNG)

Opera

HD

"I believe that the art of performance as illustrated by the RING can be a guideline, a corrective and an inspiration to us. The sounds of loving redemption at the end of TWILIGHT OF THE GODS, after all, do not celebrate fatal failure, but evoke the hopeful glimmer of a new beginning." (Stage director Stefan Herheim in a conversation with Jörg Königsdorf, Head Dramaturg at the Deutsche Oper Berlin, on his approach of staging Wagner's RING cycle)

The final part of the tetralogy sees yet another broadening of the horizon. Siegfried sallies forth "to new glories", encountering people driven by a desire for power and riches and unscrupulous in their determination to acquire them. Without Brünnhilde on hand to help him, the hero succumbs to a conspiracy at the Gibichung hall, also triggering the beginning of the end of the old world, still beset by the curse placed by Alberich on the ring, which bestows boundless power on its bearer.

With Brünnhilde realising what has happened, she sees self-sacrifice as the only path to redemption: by eradicating herself through immolation and returning the stolen gold to the Rhine, she will be clearing the way for a new beginning for all.

■ COMPOSER **Richard Wagner**
 ■ ORCHESTRA
Orchestra and Chorus of the Deutsche Oper Berlin
 ■ CONDUCTOR **Sir Donald Runnicles**
 ■ STAGE DIRECTOR **Stefan Herheim**
 ■ SET DESIGNER **Silke Bauer**
 ■ COSTUME DESIGNER **Uta Heiseke**
 ■ LIGHT DESIGNER **Ulrich Niepel**

■ SIEGFRIED **Clay Hilley**
 ■ GUNTHER **Thomas Lehman**
 ■ ALBERICH **Jordan Shanahan**
 ■ HAGEN **Albert Pesendorfer**
 ■ BRÜNNHILDE **Nina Stemme**
 ■ GUTRUNE **Aile Asszonyi**
 ■ WALTRAUTE **Okka von der Damerau**

■ FIRST NORN / FLOSSHILDE **Beth Taylor**
 ■ SECOND NORN / WELLGUNDE **Karis Tucker**
 ■ THIRD NORN **Elisabeth Teige**
 ■ WOGLINDE **Meechot Marrero**

■ VIDEO DIRECTOR **Götz Filenius**
 ■ VENUE **Deutsche Oper Berlin**
 ■ RECORDING DATE **November 2021**
 ■ PRODUCTION YEAR **2021**
 ■ PRODUCTION
**Naxos and Deutsche Oper Berlin,
 in cooperation with RBB,
 in association with NRK and Marquee Arts**
 ■ DURATION **250 min.**
 ■ PROGRAMME NUMBER **NRE049**
 ■ PROJECT CODE **1222**



FRANCESCA DA RIMINI

Opera

HD

Following the enthusiastic reception of Korngold's *THE MIRACLE OF HELIANE*, which was celebrated by *Opernwelt* magazine as the »Rediscovery of the Year« in 2018, and which received the *Opus Klassik Award 2020*, Christof Loy now tackles another rarity from the early 20th century at the *Deutsche Oper Berlin*. For *FRANCESCA DA RIMINI*, he teams up again with Sara Jakubiak. After playing the title role in *HELIANE*, this is her second venture into the psyche of a passionate woman loving to the utmost.

The performance received enthusiastic reviews in the German media coverage:

”The cast would triumph on any stage worldwide.” – *rbb kultur*

”Carlo Rizzi conducts [...] with the greatest diligence and energy... a wonderful discovery.” – *br klassik*

”... perhaps the best streaming premiere in these miserable times of pandemic.” – *Süddeutsche Zeitung*

■ COMPOSER **Riccardo Zandonai**
■ ORCHESTRA
Orchestra and Chorus of Deutsche Oper Berlin
■ CONDUCTOR **Carlo Rizzi**
■ STAGE DIRECTOR **Christof Loy**
■ SET DESIGN **Johannes Leiacker**
■ COSTUME DESIGN **Klaus Bruns**
■ LIGHT DESIGN **Olaf Winter**

■ VIDEO DIRECTOR **Götz Filenius**
■ VENUE **Deutsche Oper Berlin**
■ RECORDING DATES **March 14 & 17, 2021**
■ DURATION **approx. 140 min.**
■ PRODUCTION **Naxos**
■ PROGRAMME NUMBER **NRE060**
■ PROJECT CODE **1198**

■ FRANCESCA **Sara Jakubiak**
■ PAOLO IL BELLO **Jonathan Tetelman**
■ GIOVANNI LO SCIANCATO **Ivan Inverardi**
■ MALATESTINO **Charles Workman**
■ SAMARITANA **Alexandra Hutton**
■ OSTASIO **Samuel Dale Johnson**



ELEKTRA

Opera

HD

War is over, yet tragedy takes its course: the mother and her lover murder the father upon his return. The daughter hides her brother, keeping him safe. – Every day, Elektra thinks of her murdered father, plotting blood-stained celebrations of victory and waiting for the moment when her brother, reared as an avenger, returns. Under one roof with her father's murderers, thirst for blood and revenge collide with the future plans of her younger sister, who longs for marriage and children, a life in harmony and bliss. The mother is governed by another delusion: "It is not a word, it is not pain, it does not pinch me or strangle me, ... and yet it is so terrible that my soul wishes it had been hanged, and every part of my body cries out for death." Sacrifice is meant to bring relief – and Elektra hurls at her that only Klytaemnestra's own death will grant it.

- COMPOSER **Richard Strauss**
- ORCHESTRA / CHORUS
**Philharmonisches Staatsorchester Hamburg;
Chor der Hamburgischen Staatsoper**
- CONDUCTOR **Kent Nagano**
- STAGE DIRECTOR / SET DESIGNER
Dmitri Tcherniakov
- COSTUMES DESIGNER **Elena Zaytseva**

- VIDEO DIRECTOR **Andy Sommer**
- VENUE **Staatsoper Hamburg**
- PRODUCTION YEAR **2021**
- DURATION **114 min.**
- PRODUCTION **BelAir Media**
- PROGRAMME NUMBER **P782**
- PROJECT CODE **2380**

- ELEKTRA **Aušrinė Stundytė**
- CHRYSOthemis **Jennifer Holloway**
- KLYTAE MNESTRA **Violeta Urmana**
- HER CONFIDANTE **Luminita Andrei**
- HER TRAINBEARER **Tahnee Niboro**
- AEGISTH **John Daszak**
- OREST **Lauri Vasar**
- OREST'S TUTOR **Chao Deng**
- YOUNG SERVANT **Collin André Schöning**
- OLD SERVANT **Hubert Kowalczyk**
- OVERSEER **Brigitte Hahn**



ORPHÉE ET EURIDICE

Opera



On 5 October 1762, Christoph Willibald Gluck's *Orfeo ed Euridice* (the Italian version of the opera) was staged at the Burgtheater in Vienna. This is a symbolic date in the history of opera that paved the way for the well-known reform of melodrama by the German composer and his librettist Ranieri de' Calzabigi.

In *Orfeo*, everything is in fact marked by a new climate of clarity, rationality and balance thanks also to a libretto divided into long scenes animated by lyrical verses, instead of the now outdated recitative-aria combination with da capo. Twelve years later, Gluck revised the score and presented a second version of the opera, in French, on the Paris stage: *Orphée et Eurydice*, on a libretto by Pierre-Louis Moline, which debuted on 2 August 1774 at the Académie Royale de Musique. Although the original layout is generally maintained in *Orphée*, there are nevertheless some significant additions and transformations designed to please the French public, in particular the modification of the vocal role of the protagonist, which in the Viennese version was entrusted to a castrato, while in *Orphée* it was transcribed for *haute-contre*, a tenor voice particularly clear and of wide range in the high register that boasted a long tradition in France. To meet the requirements of the French language, Gluck also had to re-compose the recitatives, which in the French version are even more concise, yet also more dramatic and more finely nuanced.

The new recording from Maggio Musicale presents "an essentially modern and austere reading centered on scenic actions [with] choreographic dance theater movements involving even the singers themselves." (sipario.it)

- COMPOSER **Christoph Willibald Gluck**
- ORCHESTRA
Orchestra and Chorus del Maggio Musicale Fiorentino
- CONDUCTOR **Daniele Gatti**
- STAGE DIRECTOR **Pierre Audi**
- SET DESIGNER **Jean Kalman**
- COSTUME DESIGNER **Haider Ackermann**
- CHOREOGRAPHER **Arno Schuitemaker**

- ORPHÉE **Juan Francisco Gatell**
- EURIDICE **Anna Prohaska**
- L'AMOUR **Sara Blanch**

- **Arno Schuitemaker Dance Company**
- VIDEO DIRECTOR **Tiziano Mancini**
- VENUE **Teatro del Maggio Musicale Fiorentino**
- PRODUCTION YEAR **2022**
- DURATION **103 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37969**
- PROJECT CODE **7176**



ARIADNE AUF NAXOS

Opera



Ariadne auf Naxos by Richard Strauss and Hugo von Hofmannsthal was born as an operatic divertissement for a performance of Molière's *Le bourgeois gentilhomme*. The initial project provided for the one-act opera to be performed as a show presented in the palace of the protagonist of the comedy; a perfect example of theatre within the theatre. Later, Hugo von Hofmannsthal reworked the libretto, adding a Prologue that upholds the trick of the theatre in the theatre and in which the preparations for the show are described, the sort of entertainment that a wealthy 18th century Viennese gentleman would offer to his guests in his home. In this new form, *Ariadne auf Naxos* premiered in Vienna on 4 October 1916. In this work Strauss and von Hofmannsthal tackle the Ariadne myth from an ironic and detached perspective, transferring the action to a hybrid dimension in which the elements of pathos and comedy coexist. The contrast of the two narrative levels – the reality of the Prologue and the artificial reality of the “performance” – creates a semantic short-circuit underlined by Strauss through elements of musical parody.

“Daniele Gatti [approached] the masterpiece of Richard Strauss for the first time and he did so with the class, the technical confidence, the analytical skills that distinguish him in particular in this repertoire; all with great harmony with the Orchestra of the Maggio Musicale Fiorentino.” (operaclick.com)

- | | |
|--|---|
| ■ COMPOSER Richard Strauss | ■ PRIMADONNA / ARIADNE Krassimira Stoyanova |
| ■ ORCHESTRA
Orchestra del Maggio Musicale Fiorentino | ■ A WIGMAKER Matteo Guerzè |
| ■ CONDUCTOR Daniele Gatti | ■ A LACKEY Amin Ahangaran |
| ■ STAGE DIRECTOR Matthias Hartmann | ■ AN OFFICER Joseph Dahdah |
| ■ SET DESIGNER Volker Hintermeier | ■ VIDEO DIRECTOR Tiziano Mancini |
| ■ COSTUME DESIGNER Adriana Braga Peretzki | ■ VENUE Teatro della Pergola, Florence / Italy |
| ■ THE MAJOR-DOMO Juan Francisco Gatell | ■ PRODUCTION YEAR 2022 |
| ■ THE COMPOSER Anna Prohaska | ■ DURATION 135 min. |
| ■ THE MUSIC MASTER Markus Werba | ■ PRODUCTION Dynamic srl |
| ■ THE TENOR / BACCHUS AJ Glueckert | ■ PROGRAMME NUMBER D37970 |
| ■ ZERBINETTA Jessica Pratt | ■ PROJECT CODE 7179 |



L'AMICO FRITZ

Opera



After the success of *Cavalleria rusticana*, Pietro Mascagni immediately thought of new subjects to set to music, and *L'amico Fritz*, a sentimental comedy by Emile Erckmann and Alexandre Chatrian, was brought to his attention by his publisher Sonzogno. Mascagni began working on the opera early in 1891, completing it in time for its debut at the Teatro Costanzi in Rome on 31 October of the same year.

However, the success of the first performance did not save *L'amico Fritz* from an uneven fate made up of conflicting opinions and judgments, most prominently that of Giuseppe Verdi, who criticized too many dissonances and the continuous changes of tempo in the score, and bluntly condemned the libretto. In truth Mascagni had deliberately chosen the subject of *L'amico Fritz*, where the action is almost inconsistent, precisely to make his music stand out. A fresh music, with affectionate tones and suitable for the kind-hearted - as the author himself defined it -, which lightly follows the little love idyll of Fritz Kobus, unrepentant bachelor and wealthy landowner, and of the enchanting Suzel, daughter of his farmer, who will make him fall in love.

"A great Mascagni at the Teatro del Maggio Musicale Fiorentino." (24 ore news.it)

COMPOSER **Pietro Mascagni**
ORCHESTRA
Orchestra and Chorus del Maggio Musicale Fiorentino
CONDUCTOR **Riccardo Frizza**
STAGE DIRECTOR **Rosetta Cucchi**
SET AND COSTUME DESIGNER **Gary McCann**

SUZEL **Salome Jicia**
FRITZ KOBUS **Charles Castronovo**
BEPPE **Teresa Iervolino**
DAVID **Massimo Cavalletti**
FEDERICO **Dave Monaco**
HANEZÒ **Francesco Samuele Venuti**
CATERINA **Caterina Meldolesi**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2022**
DURATION **103 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37960**
PROJECT CODE **7177**



NAXOS AUDIOVISUAL DIVISION
audiovisual@naxos.com





ACIS ET GALATÉE

WORLD PREMIERE ON VIDEO

Opera



Acis et Galatée, opera in three acts plus a prologue to a libretto by Jean Galbert de Campistron, is Jean-Baptiste Lully's last completed work. The libretto is inspired by the legend of Aci and Galatea described in book XIII of Ovid's *Metamorphoses*. The shepherd Aci loves, in return, the nymph of the waters Galatea, but the monstrous Cyclops Polyphemus also loves the nymph and, seeing himself rejected, kills Aci out of jealousy. However, thanks to the intervention of the god Neptune, Aci is brought back to life and transformed into a river.

Even though engaging in a minor genre, Lully does not renounce the courtly tone that characterizes all of his major productions. In *Acis et Galatée*, the declamation is always extremely accurate and attentive to every inflection of the verse as well as the music, which has the same sumptuous and impressive tones as Lully's great tragedies. For these reasons, the work has been popular from the start, and has become a part of the history of French musical theatre.

Benjamin Lazar's staging at Maggio Musicale was widely acclaimed, with special praise for the accomplishment of conductor Federico Maria Sardelli: "...above all by entrusting the musical responsibility to Federico Maria Sardelli. No one today [...] would be able to present it better, be it for culture, taste, spirit, knowledge of the baroque performance practices, understanding of the author." (La Repubblica Firenze)

COMPOSER **Jean-Baptiste Lully**
ORCHESTRA
Orchestra and Chorus del Maggio Musicale Fiorentino
CONDUCTOR **Federico Maria Sardelli**
STAGE DIRECTOR **Benjamin Lazar**
SET DESIGNER **Adeline Caron**
COSTUME DESIGNER **Alain Blanchot**
CHOREOGRAPHER **Gudrun Skamletz**

ACIS **Jean-François Lombard**
GALATÉE **Elena Harsányi**
DIANE / SECOND NAIAD / SCYLLA
Valeria La Grotta

ABUNDANCE / FIRST NAIAD / AMINTE
Francesca Lombardi Mazzulli
COMUS / TIRCIS **Marcus van Arsdale**
APOLLON / PRIEST OF JUNO / TELEMUS
Sebastian Monti
POLYPHEMUS **Luigi De Donato**
NEPTUNE **Guido Loconsolo**

VIDEO DIRECTOR **Matteo Ricchetti**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2022**
DURATION **120 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37971**
PROJECT CODE **7178**



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IL XERSE

WORLD PREMIÈRE RECORDING

Opera



Il Xerse made its debut at the Teatro Santi Giovanni e Paolo in Venice in 1655, enjoying enormous success, so much so that later the libretto was also set to music by other composers, as was the custom at the time.

The use of a historical subject, although fictionalized, is one of the first examples of widening the scope of opera, as librettos had hitherto been based on mythology. The story told is that of Xerxes I, the son of Darius and Atossa, who reigned over Persia and the huge empire from 486 to 465 BC. The original source is Herodotus, but in Minato's libretto, the plot is enriched with a multitude of details. Xerxes loves Romilda, future wife of his brother Arsamene, but he is loved by Amastre and hindered by Adelanta, sister of Romilda: in the end he will leave his brother and sister-in-law alone, will marry the good Amastre and punish the other, a scheming woman.

The opera was also staged in Paris to celebrate the wedding of the Sun King (le Roi Soleil), and was for this occasion extended to five acts and interposed with six dance entrees by Lully.

"At the Teatro Verdi, dreams come to life and theatrical works become reality even 367 years after their first performance: we waited so long but it was worth it." (Noi Notizie)

COMPOSER **Francesco Cavalli**
ORCHESTRA **Orchestra Barocca Modo Antiquo**
CONDUCTOR **Federico Maria Sardelli**
STAGE DIRECTOR **Leo Muscato**
SET DESIGNER **Andrea Belli**
COSTUME DESIGNER **Giovanna Fiorentini**

XERSE **Carlo Vistoli**
AMASTRE **Ekaterina Protsenko**
ARSAMENE **Gaia Petrone**
ROMILDA **Carolina Lippo**
ADELANTA **Dioklea Hoxha**

ARIODATE **Carlo Allemano**
ARISTONE **Nicolò Donini**
PERIARCO **Nicolò Balducci**

VENUE **Teatro Verdi, Martina Franca**
VIDEO DIRECTOR **Matteo Ricchetti**
PRODUCTION YEAR **2022**
DURATION **167 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37983**
PROJECT CODE **7175**



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L'ANGELICA

WORLD PREMIÈRE RECORDING

Opera



L'Angelica, on a libretto by Pietro Metastasio that was in turn inspired by the *Orlando* poems of Ariosto and Boiardo, was performed for the first time in Naples in 1720 at the palace of the Prince of Torella for the birthday of Empress Elizabeth Christina of Brunswick, the spouse of Carlo VI. On this occasion, Porpora's most famous pupil (Porpora was also a renowned singing teacher) made his debut – it was Carlo Broschi, known as Farinelli, then fifteen years of age.

Metastasio takes up the Ariostesque story, but instead of dwelling on the knight's deeds, he focuses on the love story between Angelica and Medoro and introduces two new characters, Licori and Tirsi, while Orlando's role is rather that of an intruder, disturbing the balance and inducing the two couples to hesitations and games of seduction. In the end, the integrity of the affections prevails and the story ends with Orlando's madness.

"As leader of the baroque ensemble *La Lira di Orfeo*, Federico Maria Sardelli is effective in highlighting the details and the extreme refinement of the score." (Buonasera Taranto)

COMPOSER **Nicola Porpora**
ORCHESTRA **La Lira di Orfeo**
CONDUCTOR **Federico Maria Sardelli**
STAGE DIRECTOR, SETS AND COSTUMES
Gianluca Falaschi

ORLANDO **Teresa Iervolino**
MEDORO **Paola Valentina Molinari**
ANGELICA **Ekaterina Bakanova**
LICORI **Gaia Petrone**
TITIRO **Sergio Foresti**
TIRSI **Barbara Massaro**

VENUE **Palazzo Ducale, Martina Franca**
VIDEO DIRECTOR **Marco Scalfi**
PRODUCTION YEAR **2021**
DURATION **147 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37936**
PROJECT CODE **7173**



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THE SECRET THEATRE

Ballet

HD

In a deserted city, a young boy stumbles into a theatre. He wanders through the auditorium, where rows of velvet chairs, draping curtains and chandeliers seem to lie in lonely wait for audiences to return. The theatre may be empty, but the show will go on...

Starring characters from The Scottish Ballet's most popular festive ballets, the worlds of the Snow Queen and the Sugar Plum Fairy collide when the theatre bursts into life. In this spectacular, hour-long film, you'll be treated to an extraordinary show filled with acrobats, snowflakes, clowns, princes and – of course – beautiful ballerinas.

The Secret Theatre features the choreography of Scottish Ballet founder Peter Darrell and CEO/Artistic Director Christopher Hampson, co-directed for the screen by Jess & Morgs. With set and costumes designed by Lez Brotherston, music by Rimsky-Korsakov and Tchaikovsky recorded live by the Scottish Ballet Orchestra, new additional composition by Frank Moon, and performances from the full Scottish Ballet Company, this Christmas special is an unforgettable adventure for the whole family.

COMPOSERS **Nicolai Rimsky-Korsakov**
Peter Tchaikovsky
Peter Martin

ADDITIONAL MUSIC **Frank Moon**

SCOTTISH BALLET

CONDUCTORS **Jean-Claude Picard**
Gavin Sutherland

CHOREOGRAPHERS
Christopher Hampson and Peter Darrell

DESIGNER **Lez Brotherston**

Leo Tetteh (The Young Boy)

Alice Kawalek (Lexi)

Constance Devernay (The Snow Queen)

Bruno Micchiardi (Ringmaster)

Sophie Martin (Sugar Plum Fairy)

Jerome Anthony Barnes (Nutcracker Prince)

Christopher Harrison (Zac, the Bandit Leader)

Rishan Benjamin (Acrobat)

Melissa Parsons (Acrobat)

Nicholas Shoesmith (Strongman)

Kayla-Maree Tarantolo (Ballerina)

Grace Horler (Mazelda, the Fortune Teller)

PRODUCTION YEAR **2021**

DURATION **57 min.**

PROGRAMME NUMBER **6041**

**SCOTTISH
BALLET**



STARSTRUCK

Ballet



Inspired by Gene Kelly's iconic work in Hollywood, *Starstruck* (winner of the 2022 Best Dance Film Award at the National Dance Awards) brings an immersive, theatrical experience, in which audiences around the world can escape with us to the glamour and grace of Paris, 1960.

One of the first choreographers to bring the 'American style' to Europe, the legendary Gene Kelly was invited to create an original work for the Paris Opera Ballet in 1960. His jazzy, joyful *Pas de Dieux* was highly acclaimed at the time as 'a breath of fresh air' but has been rarely performed since. It has now been given a new set of wings for its life on stage and screen.

In collaboration with Kelly's widow, Patricia Ward Kelly, Scottish Ballet's CEO/Artistic Director Christopher Hampson and designer Lez Brotherston (*The Snow Queen*, *The Secret Theatre*) have lovingly revived the original ballet and added a delightful new twist. You'll be transported into the world where jazz meets ballet, and the stars align.

Gene Kelly's pioneering choreography and much-loved style influenced a generation of directors and dance-makers in Hollywood, Broadway and beyond, and we honour his creative legacy with this playful new film.

Set to Gershwin's effortlessly cool Concerto in F, with extracts from Chopin, *Starstruck* is exactly the evening of entertainment you've been longing for.

COMPOSERS **George Gershwin**
Frédéric Chopin

SCOTTISH BALLET

CONDUCTOR **Jean-Claude Picard**

ORIGINAL CHOREOGRAPHY AND DIRECTING
FOR *PAS DE DIEUX* **Gene Kelly**

STAGE DIRECTOR / ADDITIONAL CHOREOGRAPHY
Christopher Hampson

DESIGN AND ADDITIONAL SCENARIO
Lez Brotherston

ARTISTIC COLLABORATOR **Patricia Ward Kelly**

Sophie Martin (The Star Ballerina / Aphrodite)

Christopher Harrison (Choreographer / Zeus)

Bruno Micchiardi (Pianist / Eros)

Roseanna Leney (Sweetheart Woman / Girl with Ponytail)

Nicholas Shoesmith (Stagehand)

VIDEO DIRECTOR **Oscar Sansom**

PRODUCTION YEAR **2021**

DURATION **59 min.**

PROGRAMME NUMBER **6042**

**SCOTTISH
BALLET**



NAXOS AUDIOVISUAL DIVISION
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SEMELE

Opera

HD

Drawn from Ovid's *Metamorphoses*, the sensual story explores a love triangle between Jupiter, King of the Gods, his wife, the goddess Juno, and his lover, the mortal princess Semele. Handel's Baroque masterpiece *Semele* is an exciting mix of opera and oratorio.

This new production was conceived and directed by New Zealand Opera's General Director Thomas de Mallet Burgess with Jacqueline Coats, alongside Tracy Grant Lord (Designer) and Jo Kilgour (Lighting designer).

At a time where the Performing Arts was silenced around the world due to the Global Pandemic, NZ Opera was fortunate to be able to stage this triumphant work, interpreted for film by acclaimed Director Rebecca Tansley with Greenstone TV. The program was entirely filmed on location at the Holy Trinity Cathedral in Auckland, NZ, providing a dramatic background and an especially apt setting for the spectacular Wedding Scene.

- COMPOSER **George Frideric Handel**
- ORCHESTRA & CHORUS
Orchestra of New Zealand Opera
Freemasons New Zealand Opera Chorus
Holy Trinity Cathedral Choir
- CONDUCTOR **Peter Walls**
- DIRECTED BY
Thomas de Mallet Burgess & Jacqueline Coats
- DESIGNER **Tracy Grant Lord**
- LIGHTING DESIGNER **Jo Kilgour**

- SEMELE **Emma Pearson**
- JUPITER / APOLLO **Amitai Pati**
- JUNO / INO **Sarah Castle**
- CADMUS / SOMNUS **Paul Whelan**
- ATHAMAS **Stephen Diaz**
- IRIS **Chelsea Dolman**
- PRIEST **Sashe Angelovski**
- TV DIRECTOR **Rebecca Tansley**
- VENUE **Holy Trinity Cathedral, Auckland NZ**
- PRODUCTION YEAR **2021/2022**
- DURATION **147 min.**
- PROGRAMME NUMBER **6039**



VENUS AND ADONIS / DIDO AND AENEAS

Opera

HD

Venus and Adonis, composed in 1683 by John Blow, is considered the earliest example of English opera. It tells the enchanting story of two mythical lovers and their cruel fate in scenes reaching from light-hearted comedy to heartfelt despair.

Henry Purcell's *Dido and Aeneas* from 1689 has become one of the most famous and beloved operas from the Baroque era, with its sumptuous music, dramatic plot and its themes of love, friendship, jealousy and cruelty. The opera is perhaps best known for Dido's painfully beautiful lament *When I am Laid in Earth*.

These two operas are performed as a double feature in a delightful staging at the Confidencen, Sweden's oldest living theatre, dating back to 1670.

COMPOSERS **John Blow / Henry Purcell**
 ORCHESTRA
Confidencen Opera & Music Festival Orchestra
 CONDUCTOR **Olof Boman**
 STAGE DIRECTOR **William Relton**
 CHOREOGRAPHER **Sara Ekman**
 SET DESIGNER **Christer Nilsson**
 COSTUME DESIGNER **Anna Kjellsdotter**

PRODUCTION YEAR **2021**
 DURATION **97 min.**
 PROGRAMME NUMBER **6038**

VENUS / DIDO **Ida Ränzlöv**
 ADONIS / AENEAS **Bernt Ola Volungholen**
 CUPID / SORCERESS **Rupert Enticknap**



MONTEVERDI: L'ORFEO

Opera-Concert **HD**

L'Orfeo is one of the earliest operas, and presents the well-known myth of Orpheus, who descends into the Underworld to save his beloved Euridice from the dead, only to lose her again because he is unable to resist the temptation to look at her on their way back to the realm of the living.

At the time of composition, Monteverdi was Music Master at the court of the Duke of Mantua, who commissioned a work "in the new style" from him, mainly to outdo the musical performance he had heard a short time before during the festivities of a wedding in Italian nobility. The Duke probably never imagined that the new work *L'Orfeo* would become one of the cornerstones of the new genre of opera, still popular more than four centuries after its premiere in 1607.

This new recording of *L'Orfeo* was made during a compelling concert performance on the occasion of the 40th Festival International d'opéra baroque et romantique in Beaune, with a remarkable cast conducted by Stéphane Fuget.

ORCHESTRA AND CHORUS **Les Epopées**
CONDUCTOR **Stéphane Fuget**

ORFEO **Valerio Contaldo**
EURIDICE / LA MUSICA **Gwendoline Blondeel**
MESSAGIERA / SPERANZA **Eva Zaïcik**
PROSERPINA / NINFA **Marie Perbost**
CARONTE / SPIRITO **Luigi De Donato**
PLUTONE / PASTORE / SPIRITO **Luc Bertin-Hugault**
APOLLO / PASTORE **Cyril Auvity**
PASTORE / SPIRITO **Paul Figuier**
PASTORE / SPIRITO / ECO **Vlad Crosman**

VIDEO DIRECTOR **Olivier Simmonet**
VENUE **Basilique Notre-Dame de Beaune**
PRODUCTION YEAR **2022**
PRODUCTION **Idéale Audience**
DURATION **118 min.**
PROGRAMME NUMBER **265ORF**
PROJECT CODE **3479**



CAMILLA NYLUND SINGS MASTERPIECES FROM THE GREAT AMERICAN SONGBOOK

13 songs of love, despair, illusion, unfaithfulness, aging and bliss

Concert

HD

Based on an idea by André Heller, opera world star Camilla Nylund takes a fascinating look at masterpieces from the Great American Songbook. Accompanied by the ORF Radio Symphony Orchestra Vienna under the baton of chief conductor Marin Alsop, Camilla Nylund presents iconic love songs that convey the spirit of American show business from the 1930s to the 1970s. Each of the 13 titles has been given a new, often surprising arrangement - from an intimate piano song to a large orchestral piece. The visual language of the concert film, designed by Robert Neumüller, is also extraordinary for a 21st century production: black-and-white shots transport the audience to the era when these songs were written.

"Camilla Nylund and André Heller go Broadway." (Die Presse)

ORCHESTRA
ORF Radio Symphony Orchestra Vienna
CONDUCTOR **Marin Alsop**
SOLOIST **Camilla Nylund**

SONGS BY
George Gershwin
Cole Porter
Friedrich Hollaender
Jerome Kern
Richard Rodgers
Kurt Weill
and many more

VIDEO DIRECTOR **Robert Neumüller**
PRODUCER **André Heller, Christoph Becher**
VENUE **Studio 3 ORF Radiokulturhaus**
DURATION **58 min.**
PRODUCTION YEAR **2021**
PRODUCTION **A co-production of ORF III,
the ORF Radio Symphony Orchestra Vienna
and Naxos**
PROGRAMME NUMBER **NRE078**
PROJECT CODE **8800**



KLAUS MÄKELÄ CONDUCTS ORCHESTRE DE PARIS

Concert



For the opening of the 2022–2023 season of Orchestre de Paris, Klaus Mäkelä chose to mix contemporary and 20th century repertoire.

To celebrate Kaija Saariaho's 70th birthday, he opens the concert with her brief *Asteroid 4179: Toutatis* (2005), which he blends, without interruption, into Strauss' *Also sprach Zarathustra*. The second half of the concert includes the world premiere of Pascal Dusapin's *A Linea* and concludes with Alexander Scriabin's mesmerizing *Le Poème de l'Extase*.

ORCHESTRA **Orchestre de Paris**
CONDUCTOR **Klaus Mäkelä**

Programme

KAIJA SAARIAHO *Asteroid 4179: Toutatis*

RICHARD STRAUSS *Also sprach Zarathustra*

PASCAL DUSAPIN *A Linea* (World Premiere)

ALEXANDER SRIABIN *Le Poème de l'Extase*

VIDEO DIRECTOR **Sébastien Glas**
VENUE **Philharmonie de Paris**
RECORDING DATE **September 08, 2022**
PRODUCTION YEAR **2022**
PRODUCTION **Idéale Audience**
CO-PRODUCTION
Cité de la Musique – Philharmonie de Paris
DURATION **78 min.**
PROGRAMME NUMBER **266ODP**
PROJECT CODE **3478**



BEETHOVEN CYCLE WITH ZUBIN MEHTA

Concert

HD

4K
ULTRA HD

This new recording of the complete cycle of the *Beethoven Symphonies*, performed by the Orchestra del Maggio Musicale Fiorentino directed by Zubin Mehta, commemorates the 250th anniversary of the composer's death.

Composed over a period of twenty-five years (from 1799 to 1824), Ludwig van Beethoven's nine symphonies represent a milestone in musical literature of all time. Even with his first contribution to the genre, Beethoven showed that he intended to follow a path that would lead him to new horizons. In his hands, the symphony, born half a century earlier as a genre of pure sonic delight, would be transformed into the privileged means of communication for the musician's poetic and spiritual needs. It is music that speaks to all of humanity, a sound monument erected in everlasting memory that composers and listeners of subsequent eras will have to deal with.

■ COMPOSER **Ludwig van Beethoven**
■ WORKS **Symphonies Nos. 1–9**
■ ORCHESTRA
Orchestra del Maggio Musicale Fiorentino
■ CHORUS (Symphony No. 9)
Chorus del Maggio Musicale Fiorentino
■ CONDUCTOR **Zubin Mehta**
■ CHORUS MASTER (Symphony No. 9)
Lorenzo Fratini

■ SOLOISTS (Symphony No. 9)
Mandy Fredrich, soprano
Marie-Claude Chappuis, mezzo-soprano
AJ Glueckert, tenor
Tareq Nazmi, bass

■ VIDEO DIRECTOR **Tiziano Mancini**
■ VENUE **Teatro del Maggio Musicale Fiorentino**
■ RECORDING YEARS **2021/2022**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37950**
■ PROJECT CODES **7180–7188**



ZUBIN MEHTA CONDUCTS SCHUBERT, HAYDN AND LISZT

Concert



Measured by Schubert's usual swiftness, the composition of his Symphony No. 2 in B flat major took him unusually long; still, only fifteen weeks had passed when he completed it in early 1815. While the structure may be conventional, especially in the central movements, Schubert did include some harmonic and formal experiments, through the original and unexpected modulations of the first movement and the marked contrasts in dynamic and timbre in the last movement, reminiscent of Beethoven's example.

Haydn's twelve 'London' symphonies represent the pinnacle of his orchestral production. Fourth of the group, the Symphony No. 96 in D major *The Miracle* was composed in 1791 and premiered on 11 March of the same year in London. The apocryphal title *The Miracle* is due to a singular accident that occurred on the evening of the performance. It is said that at the end of the concert a part of the audience got up from their seats and approached the stage to compliment the composer, when a chandelier came off the ceiling and crashed right into the seats that had just been emptied.

Les préludes is the third and best-known of the thirteen symphonic poems composed by Franz Liszt, although initially composed for an entirely different purpose – it should have been the overture for a choral composition entitled *Les quatre éléments*, based on a text by the poet Joseph Autran, which has remained unpublished. In 1850, Liszt started to rework that composition to make it a symphonic poem, and finally, in 1854, *Les préludes* debuted in its final form in Weimar under the direction of the composer.

Zubin Mehta has long been one of the most-acclaimed conductors, and has worked with the most renowned orchestras and opera houses all over the world. He has been associated with the Maggio Musicale Fiorentino for more than four decades.

■ FRANZ SCHUBERT

Symphony No. 2 in B flat major, D. 125

■ JOSEPH HAYDN

Symphony No. 96 in D major "The Miracle", Hob:I:96

■ FRANZ LISZT

Les Préludes, S 97

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Zubin Mehta**

■ VIDEO DIRECTOR **Tiziano Mancini**

■ VENUE **Teatro del Maggio Musicale Fiorentino**

■ PRODUCTION YEAR **2021**

■ DURATION **73 min.**

■ PRODUCTION **Dynamic srl**

■ PROGRAMME NUMBER **D37933**

■ PROJECT CODE **8749**



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IVÁN FISCHER CONDUCTS MOZART AND DVOŘÁK

Concert



Mozart's Symphony No. 34 dates back to the summer of 1780 and is the last of the symphonies that he composed in Salzburg. At that time, Mozart was full of enthusiasm for what would be the turning point in his life and career. He would soon abandon his job at the court of Archbishop Colloredo and take the path of free profession by moving to Vienna. The Symphony No. 34 clearly reflects Mozart's excitement and exuberance at the prospect of freeing himself from the position of under-appreciated court musician, and it is also a masterful expression of self-assurance in the face of such a crucial event in his life.

Following the success of the concerts Dvořák had given in 1884, the London Philharmonic Society commissioned a new symphony from the Bohemian master. Composed in a few months, between December 1884 and March 1885, the Symphony No. 7 debuted in London on 22 April, conducted by the composer. Though influenced by Brahms' symphonic model, Dvořák certainly displays his very own style in the Slavic traits found in the expanded melodies that animate the second movement, in the wild Bohemian dance rhythm of the Scherzo, or the gypsy and passionate theme that triumphantly closes the final Allegro.

Iván Fischer is the founder and musical director of the Budapest Festival Orchestra, and has for many years been one of the most versatile and sought-after conductors of his generation.

■ **WOLFGANG AMADEUS MOZART**

Symphony No. 34 in C major, K. 338

■ **ANTONIN DVOŘÁK**

Symphony No. 7 in D minor, Op. 70

■ **ORCHESTRA**

Orchestra del Maggio Musicale Fiorentino

■ **CONDUCTOR Iván Fischer**

■ **VIDEO DIRECTOR Tiziano Mancini**

■ **VENUE Teatro del Maggio Musicale Fiorentino**

■ **PRODUCTION YEAR 2021**

■ **DURATION 65 min.**

■ **PRODUCTION Dynamic srl**

■ **PROGRAMME NUMBER D37934**

■ **PROJECT CODE 8749**



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MAGGIO MUSICALE FIORENTINO 2021

Concert Series **HD**

The Maggio Musicale Fiorentino (Florence Musical May) is the oldest opera and music festival in Italy, and in Europe second only to Salzburg. It was founded in 1933, initially with the aim of presenting contemporary and forgotten operas, but over the years, the scope has much widened, and orchestral concerts have long been an integral part of the festival.

Even though the Covid19 pandemic severely affected the 2020 and 2021 editions, the festival nonetheless managed to record an amazing and very varied set of symphonic concerts, with music ranging from the Baroque era to contemporary compositions. Well-known works by Beethoven, Mozart or Mahler were performed alongside hidden gems by Fauré, Lili Boulanger or Takemitsu, and there was even a world premiere of a new work commissioned by the festival.

Covid19 regulations were strictly followed, which is why some of the concerts were recorded without an audience.

Programme 1

**Sir John Eliot Gardiner conducts
Tchaikovsky and Elgar**

- **Pyotr Ilyich Tchaikovsky**
Symphony No. 2 in D minor,
Op. 17 "Little Russian"
- **Edward Elgar**
Enigma Variations Op. 36

- ORCHESTRA
Orchestra del Maggio Musicale Fiorentino
- CONDUCTOR **Sir John Eliot Gardiner**
- DIRECTED BY **Tiziano Mancini**
- DURATION **71 min.**
- PROJECT CODE **8754**

Programme 2

Manfred Honeck conducts the Orchestra del Maggio Musicale

■ **Franz Joseph Haydn**

Symphony No. 93 in D major, Hob.I:93

■ **Gabriel Fauré**

Cantique de Jean Racine op. 11
for chorus, harp and strings

■ **Lili Boulanger**

Pie Jesu for soprano, organ, harp and strings

■ **Wolfgang Amadeus Mozart**

Symphony No. 39 in E flat major K. 543
Ave Verum Corpus K. 618
Laudate Dominum, from K. 339

■ **Anton Bruckner**

Locus iste

■ ORCHESTRA / CHORUS

Orchestra and Chorus del Maggio Musicale Fiorentino

■ CONDUCTOR **Manfred Honeck**

■ SOLOIST **Francesca Aspromonte (soprano)**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **76 min.**

■ PROJECT CODE **8755**

Programme 3

Zubin Mehta conducts Vacchi and Mozart

■ **Fabio Vacchi**

Beethoven e la primavera ritrovata
(World Premiere)

■ **Wolfgang Amadeus Mozart**

Le Nozze di Figaro, Overture
Piano Concerto No. 20 in D minor, K. 466
Symphony No. 40 in G minor, K. 550

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Zubin Mehta**

■ SOLOIST **Rudolf Buchbinder (piano)**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **73 min.**

■ PROJECT CODE **8756**

Programme 4

Daniele Gatti conducts the Orchestra del Maggio Musicale

■ **Joseph Haydn**

Symphony No. 49 in F minor,
Hob.I:49 "La passione"

■ **Antonio Vivaldi**

Symphony in B minor "Al Santo Sepolcro", RV 169

■ **Tōru Takemitsu**

Requiem for Strings

■ **Richard Wagner**

Parsifal: Prelude Act III and Good Friday Music

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Daniele Gatti**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **69 min.**

■ PROJECT CODE **8757**

Programme 5

Zubin Mehta conducts Beethoven, Mendelssohn and Respighi

■ **Ludwig van Beethoven**

Violin Concerto in D major, Op. 61

■ **Felix Mendelssohn-Bartholdy**

Symphony No. 4 in A major, Op. 90 "Italian"

■ **Ottorino Respighi**

Pini di Roma

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Zubin Mehta**

■ SOLOIST **Vilde Frang (violin)**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **86 min.**

■ PROJECT CODE **8758**

Programme 6

Daniel Harding conducts Brahms and Mahler

■ **Johannes Brahms**

Tragic Overture in D minor, op. 81

■ **Gustav Mahler**

Symphony No. 1 in D major "Titan"

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Daniel Harding**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **74 min.**

■ PROJECT CODE **8759**

Programme 7

Philippe Jordan conducts Wagner and Schubert

■ **Richard Wagner**

Siegfried Idyll

■ **Franz Schubert**

Symphony in C major D. 944 "The Great"

■ ORCHESTRA

Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Philippe Jordan**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **73 min.**

■ PROJECT CODE **8760**

Programme 8

Daniele Gatti conducts Stravinsky

■ **Igor Stravinsky**

Symphony of Psalms

Symphony in C

■ ORCHESTRA / CHORUS

**Orchestra and Chorus del
Maggio Musicale Fiorentino**

■ CONDUCTOR **Daniele Gatti**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **55 min.**

■ PROJECT CODE **8761**

Programme 9

Wolfgang Amadeus Mozart: Requiem

■ **Wolfgang Amadeus Mozart**

Requiem in D minor, K. 626

■ ORCHESTRA / CHORUS

**Orchestra and Chorus
del Maggio Musicale Fiorentino**

■ CONDUCTOR **Daniel Harding**

■ SOLOIST **Christiane Karg (soprano)**
Sarah Mingardo (mezzo-soprano)
Matthew Swensen (tenor)
Gianluca Buratto (bass)

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **53 min.**

■ PROJECT CODE **8762**

Programme 10

Gustav Mahler: Symphony No. 2 "Resurrection"

■ **Gustav Mahler**

Symphony No. 2 in C minor "Resurrection"

■ ORCHESTRA / CHORUS

**Orchestra and Chorus
del Maggio Musicale Fiorentino**

■ CONDUCTOR **Myung-Whun Chung**

■ SOLOIST **Christiane Karg (soprano)**
Claudia Huckle (alto)

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **85 min.**

■ PROJECT CODE **8763**

Programme 11

Gustav Mahler: Symphony No. 9

■ **Gustav Mahler**
Symphony No. 9 in D major

■ ORCHESTRA
Orchestra del Maggio Musicale Fiorentino

■ CONDUCTOR **Myung-Whun Chung**

■ DIRECTED BY **Tiziano Mancini**

■ DURATION **81 min.**

■ PROJECT CODE **8764**



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**



QUATUOR AROD at Fondation Singer-Polignac

Concert



So, what is this "Arod"? A forgotten composer, a mythical city, a mysterious acrostic? Why not, indeed. In fact, Quatuor Arod chose as their tutelary figure a horse imagined by Tolkien in *The Lord of the Rings*, symbolizing strength and ardour.

The Quartet was founded in 2013 at the Conservatoire de Paris, and they won the First Prize at the "Everest of chamber music competitions", the ARD in Munich, in 2016, and soon started recording for Warner Classics.

Their recording of Mendelssohn struck the enthusiastic interest of film director Bruno Monsaingeon, who has initiated a close collaboration with them. This filmed recital at the Fondation Singer-Polignac in Paris, where the quartet hold a residency, is the first chapter.

The program displays the vast array of their versatile talent: from classical Mozart to delicate Debussy.

■ QUATUOR AROD
Jordan Victoria (Violin I)
Alexandre Vu (Violin II)
Tanguy Parisot (Viola)
Jérémy Garbarg (Cello)

■ PROGRAMME
■ WOLFGANG AMADEUS MOZART
String Quartet No. 19 K. 465 'Dissonance'
■ LUDWIG VAN BEETHOVEN
String Quartet No. 11 Op. 95 'Serioso'
■ CLAUDE DEBUSSY
String Quartet Op. 10

■ VIDEO DIRECTOR **Bruno Monsaingeon**
■ VENUE **Fondation Singer-Polignac, Paris**
■ PRODUCTION YEAR **2022**
■ PRODUCTION **Idéale Audience**
■ CO-PRODUCTION **Arte France**
■ DURATION **88 min.**
■ PROGRAMME NUMBER **262QAR**
■ PROJECT CODE **3475**



MAHLER: SYMPHONY NO. 2 "RESURRECTION"

Concert

HD

"Why are you alive? Why have you suffered? Is everything just a grand and dreadful joke? [...] It can easily happen that the incessantly-moving, never-resting, never-comprehensible bustle of life becomes gruesome to you, like the surge of dancing figures in a brightly lit ballroom, into which you gaze from the gloom of the night", Mahler himself wrote about the Symphony No. 2, which became the artistic expression of the composer's mood at the time. Mahler initially wanted to publish the first movement as a symphonic poem with the title *Todtenfeier*, but then composed further movements at the beginning of the 1890s, shaping them into a complete symphony. When conductor Hans von Bülow looked at the score, commenting that in comparison Wagner's *Tristan and Isolde* sounded like a Haydn symphony, Mahler eventually realized that he had composed a pioneering work. In 1895, the first full performance of the entire work, under the baton of the composer, was such a success that Mahler, who until then had held a reputation as an outstanding conductor, was now also recognized as an eminent composer.

Mahler's "Resurrection" Symphony was the obvious choice to symbolise the re-start of musical life after the long hiatus caused by the pandemic. Chief Conductor Tomáš Netopil led the Essener Philharmoniker and Prague Philharmonic Choir, with soloists Giulia Montanari and Bettina Ranch. The performance was received with enthusiastic applause.

■ GUSTAV MAHLER
Symphony No. 2 in C minor "Resurrection"

■ ORCHESTRA **Essener Philharmoniker**
■ CHOIR **Prague Philharmonic Choir**
■ CONDUCTOR **Tomáš Netopil**

■ SOLOISTS
Giulia Montanari, soprano
Bettina Ranch, alto

■ VIDEO DIRECTOR **Martin Zimny**
■ VENUE **Philharmonie Essen**
■ PRODUCTION YEAR **2022**
■ DURATION **90 min.**
■ PRODUCTION **Naxos / Philharmonie Essen**
■ PROGRAMME NUMBER **NRE090**
■ PROJECT CODE **1235**



JOSEPH HAYDN – THE LATE SYMPHONIES I

Concert

HD

During his lifetime, Haydn was one of the greatest figures on the European music scene. History has since – very undeservedly – placed his works in the shadow of Mozart and Beethoven. The Danish Chamber Orchestra and their chief conductor Adam Fischer are determined to change that with a new series of recordings that has started at the 2022 Haydn festival in Frederiksberg. This set of six of his “London” symphonies is the first evidence of the orchestra’s intimate knowledge and masterful interpretation of Haydn’s music. There is hardly another conductor in the world who has a keener and more personal eye for Haydn’s musical breadth than Adam Fischer.

The Haydn Festival will extend over four years, and the ultimate goal is to present all 24 symphonies that Haydn wrote after his time as court composer and conductor at Esterhazy Palace.

The festival received rave reviews in 2022:

“When conductor and composer are a happy match.” (Kristeligt Dagblad)

“Should you have a darkened relationship with Joseph Haydn and failed to immerse yourself in his music, [the Haydn Festival] was the supreme moment to experience the full glory of his music.” (Weekendavisen)

- COMPOSER **Joseph Haydn**
- ORCHESTRA **Danish Chamber Orchestra**
- CONDUCTOR **Adam Fischer**
- **Symphony No. 93 in D major**
- **Symphony No. 94 in G major “The Surprise”**
- **Symphony No. 95 in C minor**
- **Symphony No. 96 in D major “The Miracle”**
- **Symphony No. 97 in C major**
- **Symphony No. 98 in B flat major**

- VIDEO DIRECTORS
Andrew Walton / Mark Prentice-Whitney
- VENUE **Concert Hall of Frederiksberg Conservatory**
- RECORDING DATE **September 2022**
- PROGRAMME NUMBER **NRE093**
- PROJECT CODE **1241**



J.S. BACH – GOLDBERG VARIATIONS

Concert

HD

Johann Sebastian Bach's famous cycle *Goldberg Variations* is one of the pinnacles of this musical form. In Bach's oeuvre, it is also known as Part IV of his "Clavier-Übung, consisting of an Aria and Diverse Variations", intended to "refresh the spirits of connoisseurs" – which is a typical Bach understatement. For centuries, the cycle has not only "refreshed connoisseurs", it has been awe-inspiring to audiences and performers alike, and we keep marvelling at the imagination, the complexity and the sheer beauty of this unparalleled work.

During the pandemic, pianist Ragna Schirmer performed the cycle in a small venue, to a small audience, and while playing she dedicated in her mind each variation to a different member of the audience. The result is a magnificent achievement and glorious testimony of her passion for this work, a passion that has evolved over several decades.

■ **JOHANN SEBASTIAN BACH**
Goldberg Variations, BWV 988

■ **SOLOIST Ragna Schirmer, piano**

■ **VIDEO DIRECTOR Thomas Wieber**
■ **VENUE Steintor Music Hall, Halle/Saale**
■ **PRODUCTION YEAR 2022**
■ **DURATION 78 min.**
■ **PRODUCTION Naxos / beorecords**
■ **PROGRAMME NUMBER NRE068**
■ **PROJECT CODE 8099**



INNER FILM

Documentary
Shorts



[excerpts from the director's notes] It was my 9-year-old son who made me curious about what's going on in musicians' heads when they play. When he played the piano he said things like "there comes the forest track, and here we go down the hill" or "it becomes calm and cozy here, I am in my cardigan".

I thought of Scriabin's performing instructions: "Luminously, enchanted, dizzily, velvet". "With profound, veiled ardour", "with increasingly caressing and sickening sweetness". Or this: "mysterious call". Erik Satie is even more extreme: "Don't turn around, scratch yourself, smile, from the corner, precious!" This is not just *dada* – there is a profound correspondence to the music. How could I bring this out in a film? Musicians cannot talk and play at the same time...

A state of trance

We film a musician – a pianist, a singer – performing a piece of about 10 minutes. We repeat it several times in order to get a flawless result. We meet a second time. The musician sits in an armchair, with headphones – eyes closed – and listens to his or her recording. In their imagination, the musicians re-perform what they did, in almost a state of trance – as though he or she was playing the piece again, here and now. And the musician tells us in his mother tongue what he or she sees and feels in this moment. No analysis: an unfiltered stream of consciousness. We get as close as possible to the actual thoughts and sensations of the artist while making music.

We record this two or three times. Then the two layers – the concert and the monologue – are edited into one. The result is a unique short film that opens a window to the *Inner Film* that is being projected during the performance.

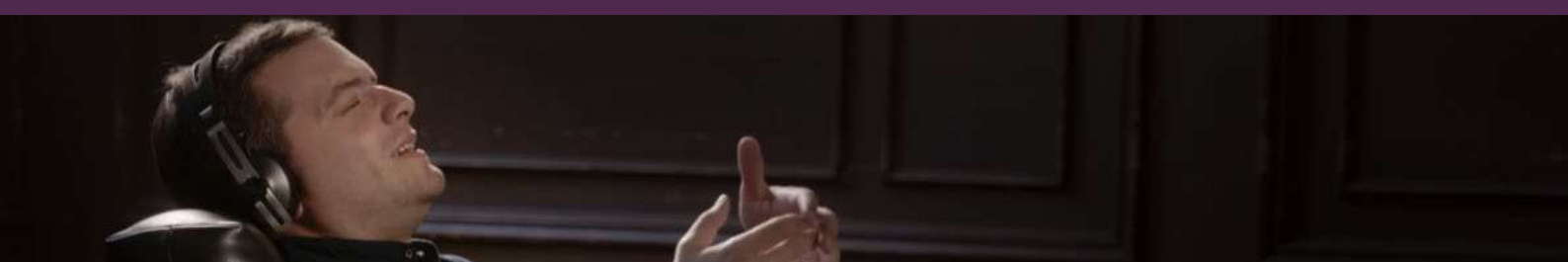
VIDEO DIRECTOR **Jan Schmidt-Garre**
EDITOR **Sarah J. Levine**

PRODUCTION YEARS **2021/2022**
PRODUCTION PARS **Media**



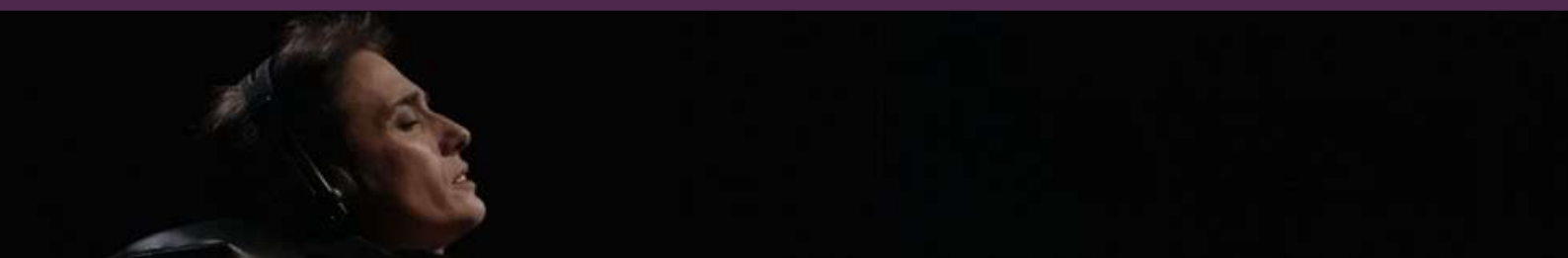
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PARSMEDIA



■ **Francesco Piemontesi**, piano
■ FRÉDÉRIC CHOPIN **Barcarole, Op. 60**

■ PROGRAMME NUMBER **PARS034-01**
■ PROJECT CODE **8781**



■ **Ermonela Jaho**, soprano
■ GIACOMO PUCCINI **Suor Angelica**

■ PROGRAMME NUMBER **PARS034-02**
■ PROJECT CODE **8783**



■ **Asmik Grigorian**, soprano
■ RICHARD STRAUSS **Salome**

■ PROGRAMME NUMBER **PARS034-03**
■ PROJECT CODE **8784**



■ **Barbara Hannigan**, soprano
■ GUSTAV MAHLER **Symphony No. 4**

■ PROGRAMME NUMBER **PARS034-04**
■ PROJECT CODE **8785**



■ **Zlata Chochieva**, piano
■ FRANZ LISZT **Mephisto Waltz No. 2**

■ PROGRAMME NUMBER **PARS034-05**
■ PROJECT CODE **8786**



FUOCO SACRO – A SEARCH FOR THE SACRED FIRE OF SONG

Documentary **HD**

Opera nights can be thrilling – they can be boring. Sometimes they are life-changing. Anyone who saw Callas still talks about her today. And they are very very rare, but they still exist: singers who pierce our hearts. This film presents three of them, explores what they do, how they do it and what that does to us: Ermonela Jaho, Barbara Hannigan and Asmik Grigorian. Like Stanislavski, who used to spy on great actors in the hope of uncovering their secrets, we observe them: How do they spend the day before an opening night? What does their dressing room look like? What happens in the seconds before the entrance? The ladies open up as they rarely have before, revealing to us the blissful self-forgetfulness as well as the black abysses without which no great art is created. A film about three individual singers that transforms into a film about the heart of opera.

Musical highlights are: Ermonela Jaho as Violetta (La Traviata), Cio-Cio-san (Madama Butterfly) and Angelica (Suor Angelica, rehearsed and conducted by Kirill Petrenko). Asmik Grigorian as Salome, Iolanta and Tatyana (Eugene Onegin). Barbara Hannigan as Mélisande (Pelléas et Mélisande), Gerda (The Snow Queen), and as a soloist in songs by Satie and in Mahler's Fourth Symphony, which – in a world premiere – she sings and conducts at the same time.

■ DIRECTOR OF PHOTOGRAPHY **Thomas Bresinsky**
■ EDITOR **Sarah J. Levine**
■ PRODUCERS
Marieke Schroeder and Jan Schmidt-Garre
■ DIRECTED BY **Jan Schmidt-Garre**

■ PRODUCTION YEAR **2021**
■ DURATION **93 / 59 min.**
■ PROGRAMME NUMBERS **NRE016-01 / NRE016-02**
■ PROJECT CODES **1017 / 1216**

■ **A PARS MEDIA production**
■ IN CO-PRODUCTION WITH
Bayerischer Rundfunk
■ IN COLLABORATION WITH
**Arte, Naxos Audiovisual, NRK,
SVT and Versión Digital**



ROOTED WITH WINGS

Documentary



"Dance is my attempt to understand human nature and its many manifestations – friendship, love, the power of the spirit. With my dance, I try to reach the unspoken, the unexplained, the unnamed. I believe in dance that touches, dance that speaks for itself." – Tero Saarinen

Rooted with Wings explores the work of internationally acclaimed choreographer and dancer Tero Saarinen, granting the viewer a unique impression of this extraordinary artist's creative process. Featuring stunningly captured dance sequences and behind-the-scenes material from around the globe, the film brings to light how Saarinen's dance works evolve from an idea or concept into a finished performance.

The film follows Saarinen over a five-year period from 2014 to 2018, through several premieres of new works and tours in Finland, France, Korea, Kenya, Japan and the US, while bringing to light his approach to his life as a global nomad in dance. In a turbulent world fetishizing technology, change and constant online availability, Saarinen embraces a philosophy of awareness, presence in the moment and centered physicality.

The film includes exclusive captures from Saarinen's stage productions, many of which bridge cultures and break new ground for contemporary dance. Featured works include *Morphed*, with composer Esa-Pekka Salonen; *Vortex*, the first contemporary dance piece for the National Dance Company of Korea; the Butoh-inspired *Mesh*; as well as *Trail*, created in Kenya for local dancers from diverse backgrounds.

Taking its title from one of the diverse poetic and physical images used by Saarinen in his work with his dancers, *Rooted with Wings* combines performances and rehearsals with new sequences created specifically for the camera. Saarinen's own words, the physical movement language of his dances, as well as the urban and natural worlds blend into a seamless cinematic whole in which the momentum never stops.

■ DIRECTOR & CINEMATOGRAPHER
Thomas Freundlich
■ CHOREOGRAPHER **Tero Saarinen**
■ PRODUCTION
Lumikinos Production in association with Yle
■ PRODUCER **Mete Sasioglu**
■ SOUND **Akseli Soini**

■ PRODUCTION YEAR **2018**
■ DURATION **53 min.**
■ PROGRAMME NUMBER **NRE100**
■ PROJECT CODE **8779**



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FRAM – FORWARD

Documentary

HD

A unique dance documentary exploring the parallels between geographic and artistic exploration.

How far would you go to pursue an idea? Why do we do incredibly difficult things that have no practical application? *Fram* is a documentary and travel film about two friends travelling to the end of the earth, in order to make a dance film in the polar wilderness of Svalbard. En route, they explore the history of our ideas of the Arctic, along with the grand questions of life, art and our place in the world. Sharing their love of discovering new geographic and artistic frontiers, choreographer-dancer-filmmakers and outdoor enthusiasts Thomas Freundlich and Valter Raekallio take the viewer on an engaging journey to a place where few have been and even fewer have danced.

■ DIRECTOR **Thomas Freundlich & Valter Raekallio**
■ PRODUCTION
Lumikinos Production in association with SVT
■ SOUND **Akseli Soini & Sakari Karjalainen**
■ MUSIC **Sputnikburg feat. Meriheini Luoto**

■ PRODUCTION YEAR **2019**
■ DURATION
**51 min. (Festival version)
and 28 min. (TV version)**
■ PROGRAMME NUMBERS
NRE098-01 (51') and NRE098-02 (28')
■ PROJECT CODES **8767 (51') and 8768 (28')**



COLD STORAGE

Short



A short dance film that pays homage to the virtuosic physical performances and melancholy comedy of the classic silent screen.

On a desolate arctic shore, a lonely ice fisherman discovers his prehistoric counterpart frozen in the sea ice, and thaws him out as his newfound soul brother. A wild all-night drinking and dancing party in the fisherman's tent ensues, but in the harsh light of the morning he must once again confront his own loneliness and dependency. As the ice melts under the foundations of his life, he is forced to even question the reality of the space and time surrounding him.

With its unique blend of wordless storytelling and deadpan Nordic comedy, *Cold Storage* is one of the most wildly popular and acclaimed dance short films of all time. To date, the film has been seen at over 300 festivals worldwide and it has received more than 40 awards. *Cold Storage* features an original soundtrack by avant-garde accordion wizard Kimmo Pohjonen, one of Finland's foremost world musicians.

DIRECTOR & CINEMATOGRAPHER

Thomas Freundlich

CHOREOGRAPHER

Valtteri Raekallio

MUSIC

Kimmo Pohjonen

EDITOR

Jukka Nykänen

PRODUCTION

Lumikinos Production in association with Yle

PRODUCER

Aino Halonen

SOUND

Akseli Soini

PRODUCTION YEAR

2016

DURATION

9 min.

PROGRAMME NUMBER

NRE099

PROJECT CODE

8778



GLOBAL WAGNER – FROM BAYREUTH TO THE WORLD

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 *Global WAGNER* is not a biographical film about Richard Wagner. It is also not a musicological analysis of his work. It is 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 a 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?

There are more than 125 Wagner Societies worldwide – from Los Angeles to New York, from Abu Dhabi to Tel Aviv, from Tokyo to Riga, from Venice to Bayreuth we'll meet Wagnerians like Katharina Wagner, Christian Thielemann, Alex Ross, Barrie Kosky, Yuval Sharon, Valery Gergiev, Plácido Domingo, Piotr Beczala, Anja Harteros, Catherine Foster, Kevin Maynor, Jonathan Livny, Koichi Suzuki, Sheikh Minister Zaki Nusseibeh, Maris Gailis and many others...

■ DIRECTOR / AUTHOR **Axel Brüggemann**
■ PRODUCTION **Kick Film GmbH**
■ PARTNERS **BR / mdr / Naxos**
■ CO-AUTHOR **Toni Schmid**
■ PRODUCER **Jörg Bundschuh**

■ LANGUAGES **English, German, Japanese**
■ PRODUCTION YEAR **2021**
■ DURATION **59 / 98 min.**
■ PROGRAMME NUMBERS **NRE024-01 / NRE024-02**
■ PROJECT CODES **1160 / 1213**



LE CHEVALIER DE SAINT-GEORGE

The Enlightened Violinist

Documentary **HD**

A former freed slave, the Chevalier de Saint-George rose to prominence in high society of 18th century France, thanks to his talents as a fencer, horseman and musician. From Guadeloupe where he was born, through Paris and Versailles where he shone, to Lille which he defended against the royalists in 1793, he quickly became one of the most important figures of the French musical and military world. Through his compositions, the testimonies of specialists and the confidences of today's best interpreters of his works, this film tells the story of an extraordinary life.

■ COMPOSER
Le Chevalier de Saint-George

■ **Magali Léger, soprano**
■ QUATUOR CAMBINI-PARIS
Julien Chauvin, violin
Karine Crocquenoy, violin
Pierre-Éric Nimylowycz, viola
Atsushi Sakai, cello

■ VIDEO DIRECTOR **Martin Mirabel**
■ PRODUCTION YEAR **2021**
■ DURATION **54 min.**
■ PRODUCTION **BelAir Media**
■ PROGRAMME NUMBER **P742**
■ PROJECT CODE **2379**



DER FREISCHÜTZ

Opera

HD

In a village community that holds firm to archaic customs, the young hunter Max must pass a marksmanship test so he may marry his sweetheart, Agathe. Of all times now when his shooting has been very much below par! Carl Maria von Weber and his librettist Friedrich Kind fluctuate between ghost story, fairy tale, fortune play and interplay between heaven and hell. The plot centres around a diabolical ritual in the "Wolf's Glen", where a pact is made with Samiel to cast magic bullets that never miss their target. Its composer declared that the opera was celebrated by its world premiere audience in Berlin in 1821 with the "most incredible enthusiasm". In the decades that followed, the piece, at the time considered nature-oriented and traditional-romantic, swiftly became one of the most performed operas on German stages. And little wonder it was: In an age with a popular yearning for cultural, national identification opportunities, *Der Freischütz* offered a projection surface for an ideal community. So what is it about this opera that appeals to director Dmitri Tcherniakov today?

- COMPOSER **Carl Maria von Weber**
- ORCHESTRA / CHORUS
Bayerisches Staatsorchester
Chorus of Bayerische Staatsoper
- CONDUCTOR **Antonello Manacorda**
- STAGE DIRECTOR / SET DESIGN **Dmitri Tcherniakov**
- COSTUMES DESIGNER **Elena Zaytseva**
- VIDEO DIRECTOR **Andy Sommer**
- VENUE **Bayerische Staatsoper, Munich**
- PRODUCTION YEAR **2021**
- DURATION **176 min.**
- PRODUCTION **BelAir Media**
- PROGRAMME NUMBER **P749**
- PROJECT CODE **2378**
- OTTOKAR **Boris Prýgl**
- KUNO **Bálint Szabó**
- AGATHE **Golda Schultz**
- ÄNNCHEN **Anna Prohaska**
- KASPAR / SAMIEL **Kyle Ketelsen**
- MAX **Pavel Černoch**
- HERMIT **Tareq Nazmi**
- KILIAN **Milan Siljanov**
- FOUR BRIDESMAIDS **Eliza Boom,**
Sarah Gilford, Daria Proszek, Yajie Zhang



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**



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THE SNOW QUEEN

Opera

HD

The Snow Queen is Hans Abrahamsen's first opera, composed to a self-penned libretto, based on Hans Christian Andersen's eponymous fairy tale. Following an in-depth study of the topic of snow and a life-long obsession with Andersen's fairy tales, Abrahamsen composed the opera between 2014 and 2018.

The plot follows that of the well-known fairy tale: Two children, Gerda und Kay, are extremely close and seemingly made for one another. Something pierces Kay in the heart and eye, causing the two to become estranged, as if living in two different worlds. Kidnapped by the Snow Queen, Kay then vanishes physically from Gerda's life as well. She begins a long search for her friend until she finds him again in the midst of snow and ice. As Gerda weeps, her tears extract the demonic splinters from Kay's heart. Having learned valuable lessons from these many experiences, the two friends are now ready to become adults.

Hans Abrahamsen's music, with its smooth transitions and subtly modified repeats, lends the lyrics both depth and lightness. He is keen to point out the range of avenues for interpretation available. "It's possible to read the fairy tale in a variety of ways. It contains many mysteries which are open to numerous interpretations."

Director Andreas Kriegenburg's production of *The Snow Queen* is a touching story by adults, for an adult audience, offering a journey into the innermost regions of the human soul.

Recorded during the premiere run in the presence of the composer and in close collaboration with him, this release captures an important work of new musical theatre. Barbara Hannigan in the role of Gerda leads an outstanding cast.

COMPOSER **Hans Abrahamsen**
ORCHESTRA / CHORUS
Bayerisches Staatsorchester
Chorus of Bayerische Staatsoper
CONDUCTOR **Cornelius Meister**
STAGE DIRECTOR **Andreas Kriegenburg**
SET DESIGNER **Harald B. Thor**

GERDA **Barbara Hannigan**
KAY **Rachael Wilson**
KAY (DOUBLE) **Thomas Gräßle**
GRANDMOTHER / OLD LADY / FINN WOMAN
Katarina Dalayman
SNOW QUEEN / REINDEER / CLOCK **Peter Rose**

PRINCESS **Caroline Wettergreen**
PRINCE **Dean Power**
FOREST CROW **Kevin Connors**
CASTLE CROW **Owen Willetts**

VIDEO DIRECTOR **Christoph Engel**
VENUE **Bayerische Staatsoper**
RECORDING DATE **28 December 2019**
PRODUCTION YEAR **2021**
DURATION **117 min.**
PRODUCTION **Bayerische Staatsoper Recordings**
PROGRAMME NUMBER **NRE072**
PROJECT CODE **8746**



LA BOHÈME

Opera

HD

Richard Jones perfectly captures the blend of tragedy and comedy in *La bohème*, and provides an acute analysis of Puccini's young would-be artists and their lovers, the soulful Mimi and spirited Musetta. Spectacular designs by Stewart Laing evoke both the poverty of the bohemians' attic home and the splendour of Paris' shopping arcades on Christmas Eve.

Puccini's score is one of his most beautiful, with highlights including Rodolfo and Mimi's introductory arias and love duet in Act I, ebullient music for the chorus and soloists in Act II, and Mimi's poignant death scene, over which the composer himself wept. *La bohème* received its world premiere at the Teatro Regio, Turin, on 1 February 1896, and its Covent Garden premiere the following year. It is currently one of the best-loved operas worldwide, and the opera most performed at the Royal Opera House.

Richard Jones' instant classic production is revived starring Sonya Yoncheva and Charles Castronovo.

■ **THE ROYAL OPERA**
 ■ **MUSIC Giacomo Puccini**
 ■ **LIBRETTO Giuseppe Giacosa and Luigi Illica**
 ■ **DIRECTOR Richard Jones**
 ■ **DESIGNER Stewart Laing**
 ■ **LIGHTING DESIGNER Mimi Jordan Sherin**
 ■ **MOVEMENT DIRECTOR Sarah Fahie**
 ■ **REVIVAL DIRECTORS Julia Burbach and Simon Iorio**

■ **Sonya Yoncheva** (Mimi); **Charles Castronovo** (Rodolfo); **Andrzej Filończyk** (Marcello); **Simona Mihai** (Musetta); **Gyula Nagy** (Schaunard); **Peter Kellner** (Colline); **Jeremy White** (Benoît); **Eddie Wade** (Alcindoro); **Andrew Macnair** (Parpignol); The Orchestra of the Royal Opera House; Royal Opera Chorus; **Emmanuel Villaume** (Conductor)

■ **FILMING 29.1.2020**
 ■ **DURATION 120 min.**
 ■ **PROGRAMME NUMBER 5852**



FIDELIO

Opera

HD 4K
ULTRA HD

Beethoven's only opera is a masterpiece, an uplifting story of risk and triumph. In this new production, conducted by Antonio Pappano, David Butt Philip plays the political prisoner Florestan, and Lise Davidsen his wife Leonore (disguised as 'Fidelio') who daringly sets out to rescue him. Set in strong counterpoint are the ingredients of domestic intrigue, determined love and the cruelty of an oppressive regime. The music is transcendent throughout and includes the famous Act I Quartet, the Prisoners' Chorus and Florestan's impassioned Act II cry in the darkness and vision of hope. Tobias Kratzer's new staging brings together the dark reality of the French Revolutionary 'Terror' and our own time to illuminate *Fidelio's* inspiring message of shared humanity.

David Butt Philip and Lise Davidsen lead in a new production of Beethoven's only opera, conducted by Antonio Pappano.

THE ROYAL OPERA

MUSIC **Ludwig van Beethoven**

DIRECTOR **Tobias Kratzer**

SET AND COSTUME DESIGNER **Rainer Sellmaier**

LIGHTING DESIGNER **Michael Bauer**

VIDEO DESIGNER **Manuel Braun**

DRAMATURG **Bettina Bartz**

FILMING **17.3.2020**

DURATION **150 min.**

PROGRAMME NUMBER **5854**

David Butt Philip (Florestan); Lise Davidsen (Leonore); Georg Zeppenfeld (Rocco); Simon Neal (Don Pizarro); Amanda Forsythe (Marzelline); Robin Tritschler (Jaquino); Egils Siliņš (Don Fernando); Filipe Manu (First Prisoner); ByeongMin Gil (Second Prisoner); The Orchestra of the Royal Opera House; Royal Opera Chorus; Antonio Pappano (Conductor)



THE CELLIST DANCES AT A GATHERING

Ballet

HD

Cathy Marston has previously been an Associate Artist of the Royal Opera House and Director of Bern Ballett, and is much in demand internationally. The inspiration for her first work for the Main Stage at the Royal Opera House is the momentous life and career of the cellist Jacqueline du Pré. Jerome Robbins's elegant and elegiac classic forms the second part of the programme. This exercise in pure dance for five couples, set to music by Chopin, is a masterpiece of subtlety and invention.

'The inspiration for her first work for the Main Stage at the Royal Opera House is the momentous...'

THE CELLIST

- CHOREOGRAPHY **Cathy Marston**
- SCENARIO CATHY **Marston** and **Edward Kemp**
- MUSIC **Philip Feeney**
- DESIGNER **Hildegard Bechtler**
- COSTUME DESIGNER **Bregje van Balen**
- LIGHTING DESIGNER **Jon Clark**
- CONDUCTOR **Andrea Molino**

- DANCERS **Lauren Cuthbertson; Matthew Ball; Marcelino Sambé**

DANCES AT A GATHERING

- CHOREOGRAPHY **Jerome Robbins**
- MUSIC **Fryderyk Chopin**
- COSTUME DESIGNER **Joe Eula**

- DANCERS **Luca Acri; Marianela Nuñez; Francesca Hayward; Yasmine Naghdi; Fumi Kaneko; Laura Morera; Alexander Campbell; William Bracewell; Federico Bonelli; Valentino Zucchetti**
- SOLO PIANO **Robert Olark**
- FILMING **2.4.2020**
- DURATION **approx. 130 min.**
- PROGRAM NUMBER **5853**





DANTE PROJECT

Ballet

HD

Dante's *Divine Comedy* is an epic journey through the afterlife: it encompasses the horrifying drama of *Inferno* and its damned, the lyrical mysticism of pilgrims on mount *Purgatorio* and the dazzling spheres of *Paradiso* with their endless configurations of light. The poem was inspired by the agony of Dante's own exile, and traces his path from crisis to revelation guided by his literary hero Virgil and his lost love Beatrice. In his new work, The Royal Ballet's trailblazing Resident Choreographer Wayne McGregor creates a world premiere in collaboration with an award-winning team – contemporary conductor-composer Thomas Adès, artist Tacita Dean, lighting designer Lucy Carter and dramaturg Uzma Hameed – to bring us closer to Dante and his extraordinary vision.

Thomas Adès and Wayne McGregor collaborate to create a new full-length ballet based on the works of Dante, with designs by Tacita Dean.

■ CHOREOGRAPHY **Wayne McGregor**

■ MUSIC **Thomas Adès**

■ DESIGN **Tacita Dean**

■ LIGHTING DESIGN (PART 1) **Lucy Carter**
and **Simon Bennison**

■ LIGHTING DESIGN (PARTS 2-3) **Lucy Carter**

■ DRAMATURGY **Uzma Hameed**

■ CONDUCTOR **Koen Kessels**

■ ORCHESTRA OF THE ROYAL OPERA HOUSE

■ PART 1 **Edward Watson; Gary Avis; Beatriz Stix-Brunell; Marcelino Sambé; Francesca Hayward; Matthew Ball; Calvin Richardson; Anna Rose O'Sullivan; Luca Acri; James Hay; Fumi Kaneko**

■ PART 2 TBA

■ PART 3 TBA

■ FILMING **28.5.2020**

■ PROGRAM NUMBER **5857**





THE SLEEPING BEAUTY

Ballet

HD

The Sleeping Beauty holds a special place in The Royal Ballet's repertory. It was the ballet with which the Company reopened the Royal Opera House in 1946 after World War II, its first production at its new home in Covent Garden. Margot Fonteyn danced the role of the beautiful Princess Aurora in the first performance, with Robert Helpmann as Prince Florimund. Sixty years later, in 2006, the original 1946 staging was revived by then Director of The Royal Ballet Monica Mason and Christopher Newton, returning Oliver Messel's wonderful designs and glittering costumes to the stage.

The masterful 19th-century choreography of Marius Petipa is combined with sections created for The Royal Ballet by Frederick Ashton, Anthony Dowell and Christopher Wheeldon. Together they create an enchanting sequence of gems in the ballet repertory – from the iconic Rose Adage, when Aurora meets her four royal suitors, and the lilting Garland Waltz to the Vision *Pas de deux*, as Florimund sees Aurora for the first time, and the celebratory *divertissements* and final *pas de deux* that bring the ballet to its glorious close. Throughout, Pyotr Il'yich Tchaikovsky's masterful score takes ballet music to a height of passion, sophistication and intensity that arguably has never been surpassed.

"This is a remarkable production performed with incredible grace and elegance by the Royal Ballet. For people all over the world to be able to share it is a wonderful thing." (Broadway World ★★★★★)

A timeless classic starring Fumi Kaneko and Federico Bonelli, which captures all the magic and virtuosity ballet has to offer.

THE ROYAL BALLET

CHOREOGRAPHY **Marius Petipa**

ADDITIONAL CHOREOGRAPHY **Frederick Ashton, Anthony Dowell, Christopher Wheeldon**

MUSIC **Pyotr Il'yich Tchaikovsky**

SCENARIO **Ivan Vsevolozhsky**

PRODUCTION **Monica Mason** and **Christopher Newton** after **Ninette de Valois** and **Nicholas Sergeyev**

ORIGINAL DESIGNER **Oliver Messel**

ADDITIONAL DESIGNS **Peter Farmer**

LIGHTING DESIGNER **Mark Jonathan**

Fumi Kaneko (Princess Aurora); **Federico Bonelli** (Prince Florimund); **Christopher Saunders** (King Florestan XXIV); **Elizabeth McGorian** (The Queen); **Kristen McNally** (Carabosse);

Gina Storm-Jensen (Lilac Fairy); **Thomas Whitehead** (Cattalabutte); The Orchestra of the Royal Opera House; **Simon Hewett** (Conductor)

FILMING **6.1.2020**

DURATION **140 min.**

PROGRAMME NUMBER **5851**



THE GOLDEN COCKEREL (LE COQ D'OR)

Opera

HD

The Golden Cockerel is a satirical blend of Rimsky-Korsakov's work and a century of Russian opera. The composer uses more outlandish elements of Pushkin's story to create multiple comic situations, with nods and winks to Russian culture.

By showing Dodon as a Don Quixote-like figure, suffering from oblomovism, Rimsky-Korsakov is mocking the Tsars. And by developing the Oriental theme – much more than Pushkin does – he is not just using the music to enhance the mysterious oriental princess's powers of seduction: he is also introducing some echoes of the Russo-Japanese war and the beginnings of the Revolution. Unsurprisingly the Tsar of the time, Nicholas II, largely censored the work and Rimsky-Korsakov therefore never saw his final masterpiece performed.

Australian director Barrie Kosky, who is both a Russian opera aficionado and a highly skilled stage director, can be trusted to bring all its symbolism and comic energy to the fore.

COMPOSER **Nikolai Rimsky-Korsakov**
ORCHESTRA
Orchestra and Chorus of Opéra National de Lyon
CONDUCTOR **Daniele Rustioni**
STAGE DIRECTOR **Barrie Kosky**
SET DESIGN **Rufus Didwizsus**
COSTUME DESIGN **Victoria Behr**
LIGHT DESIGN **Franck Evin**

TSAR DODON **Dmitry Ulyanov**
TSARITSA OF SHEMAKHA **Nina Minasyan**
ASTROLOGER **Andrey Popov**
AMELFA **Margarita Nekrasova**
GENERAL POLKAN **Mischa Schelomianski**
TSAREVICH AFRON **Andrey Zhilikhovsky**
TSAREVICH GVIDON **Vasily Efimov**
THE VOICE OF THE GOLDEN COCKEREL **Maria Nazarova**
GOLDEN COCKEREL **Wilfried Gonon**

VIDEO DIRECTOR **François Roussillon**
VENUE **Opéra National de Lyon**
RECORDING DATES **18 & 20 May 2021**
DURATION **129 min.**
PRODUCTION **Opéra National de Lyon**
CO-PRODUCTION **Festival d'Aix-en-Provence, Komische Oper Berlin, François Roussillon et Associés**
PROGRAMME NUMBER **FRA024**
PROJECT CODE **8770**



FALSTAFF

Opera



Throughout his life, Verdi had pursued the dream of writing a comic opera, without ever finding the appropriate subject. But on the threshold of eighty years, that dream came true with *Falstaff*, born from the renewed collaboration with the now irreplaceable Arrigo Boito. Excluding *Un Giorno di Regno*, a sensational youth fiasco of 1840, *Falstaff* is the only comic opera of Verdi's production, and it is also his last. Considering Verdi's long-standing love for Shakespeare and *The Merry Wives of Windsor* (source of Boito's libretto, along with the first two parts of Henry IV) being one of his favourite comedies, the subject sort of suggested itself. It was Boito's insistence that spurred the old maestro to get back into the game with a "lyrical comedy that resembles no other", as Verdi put it. On 9 February 1893 *Falstaff* made its debut at the Teatro alla Scala, to tremendous success. After more than fifty years spent in transferring dramas and torments of the human soul to music, Verdi greeted the world of opera with the worldly-wise smile of someone who has experienced everything to the fullest and still continues to do so. And the *Falstaff* score abounds in musical experimentation. Just think of the pseudo-symphonic sonata-form that opens the first act, the fugue buffa that closes the opera, a playful page of admirable collective virtuosity, the flexible and flowing declamations that suddenly open up to moments of ample and unexpected cantability. *Falstaff* is the work of an amusing and amused Verdi. After all, as the final theme reads: "Everything in the world is a jest. Man was born a jester."

COMPOSER **Giuseppe Verdi**
ORCHESTRA **Orchestra and Chorus del Maggio Musicale Fiorentino**
CONDUCTOR **Sir John Eliot Gardiner**
STAGE DIRECTOR **Sven-Eric Bechtolf**
SET DESIGNER **Julian Crouch**
COSTUME DESIGNER **Kevin Pollard**

SIR JOHN FALSTAFF **Nicola Alaimo**
FORD **Simone Piazzola**
FENTON **Matthew Swensen**
DR. CAJUS **Christian Colli**
BARDOLFO **Antonio Garés**
PISTOLA **Gianluca Buratto**

MRS. ALICE FORD **Ailyn Pérez**
NANNETTA **Francesca Boncompagni**
MRS. QUICKLY **Sara Mingardo**
MRS. MEG PAGE **Caterina Piva**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2021**
DURATION **143 min.**
PRODUCTION **Maggio Musicale Fiorentino, in cooperation with Naxos and Dynamic srl**
PROGRAMME NUMBER **D37951**
PROJECT CODE **8807**



LA FORZA DEL DESTINO

Opera

4K
ULTRA HD

On November 10, 1862, *La forza del destino* made its debut at the Imperial Theatre in St. Petersburg. The previous year Verdi had been courted for a long time by the direction of the Russian theatre, who had persuaded him to accept the position, ensuring him an excellent remuneration and the possibility of choosing libretto, librettist and interpreters. At first the maestro had thought of Hugo's *Ruy Blas*, discarding it shortly afterwards in favour of the Spanish novel *Don Alvaro o La fuerza del destino* by Ángel de Saavedra, Duke of Rivas, a drama defined by Verdi as "powerful, singular and vast". Writing for the Russian public, accustomed to eighteenth-century Italian opera but also to French *grand opéra*, meant for Verdi to experiment with new dramaturgical solutions. The plot of the work, then, in which several stories are intertwined against a background teeming with characters, lent itself well to the mixture of styles and registers. The result was a synthesis between aristocratic drama and popular comedy, a characteristic feature of a work that was never fully understood. But still, it was close to Verdi's heart, as is shown by the care he took in revising it years later for Milan, where it debuted on February 27, 1869. In the Scala version, beside the addition of the famous symphony, in which the motif of ineluctable fate appears, Verdi decided to change the ending. The drama of offended honour that ended with the violent deaths of the three protagonists no longer convinced him. And so, with the collaboration of Antonio Ghislanzoni, who in the meantime had taken over from Piave, he opted for a Manzoni-style finale, which sees Don Alvaro repent and survive Leonora's death.

COMPOSER **Giuseppe Verdi**
ORCHESTRA / CHORUS
**Orchestra and Chorus
del Maggio Musicale Fiorentino**

CONDUCTOR **Zubin Mehta**
STAGE DIRECTOR
Carlus Padrissa (La Fura dels Baus)
SET DESIGNER **Roland Olbeter**
COSTUME DESIGNER **Chu Uroz**

LEONORA **Saoia Hernández**
DON ALVARO **Roberto Aronica**
DON CARLO DI VARGAS **Amartuvshin Enkhbat**
PREZIOSILLA **Annalis Stroppa**

PADRE GUARDIANO **Ferruccio Furlanetto**
FRA MELITONE **Nicola Alaimo**
MARCHESE DI CALATRAVA **Alessandro Spina**
Sung in Italian

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
RECORDING DATE **June 2021**
PRODUCTION YEAR **2021**
DURATION **200 min.**
PRODUCTION **Maggio Musicale Fiorentino,
in cooperation with Naxos and Dynamic**
PROGRAMME NUMBER **NRE070**
PROJECT CODE **1218**



LA TRAVIATA

Opera

4K
ULTRA HD

After his success with *Rigoletto*, Davide Livermore returns to Maggio Musicale with a spectacular staging of *La Traviata*, with Violetta's tragedy set in the revolutionary scenery of 1968 Paris, during the heats of the students' protest of those years. The cast is really extraordinary: Nadine Sierra as Violetta, Francesco Meli (one of the most remarkable Verdi singers of the younger generation) as Alfredo and Leo Nucci in the role of Giorgio Germont. "Not to provoke" – says Livermore about his approach as a director – "but to tell this story more closely, to develop the richness and modernity of Verdi's masterpiece and also to grasp the scandal he created in the society of that time, in 1853. This in full respect, word by word, note by note, of the libretto and the score". – "Even the love between Violetta and Alfredo is equally strong and revolutionary," he continues, "[it] is that of a young and beautiful prostitute, Violetta, who thanks to [this love] embarks on a real path of personal redemption."

- COMPOSER **Giuseppe Verdi**
- ORCHESTRA **Orchestra and Chorus del Maggio Musicale Fiorentino**
- CONDUCTOR **Zubin Mehta**
- STAGE DIRECTOR **Davide Livermore**
- SET DESIGNER **Giò Forma**
- COSTUME DESIGNER **Mariana Fracasso**
- VIOLETTA VALÉRY **Nadine Sierra**
- ALFREDO GERMONT **Francesco Meli**
- GIORGIO GERMONT **Leo Nucci**
- FLORA BERVOIX **Caterina Piva**
- GASTONE, VISCONTE DI LETORIÈRES **Luca Bernard**
- ANNINA **Caterina Meldolesi**
- IL BARONE DOUPHOL **Francesco Samuele Venuti**
- IL MARCHESE D'OBIGNY **William Corrà**
- IL DOTTOR GRENVIL **Emanuele Cordaro**
- VIDEO DIRECTOR **Tiziano Mancini**
- VENUE **Teatro del Maggio Musicale Fiorentino**
- PRODUCTION YEAR **2021**
- DURATION **148 min.**
- PRODUCTION **Maggio Musicale Fiorentino, in cooperation with Naxos and Dynamic srl**
- PROGRAMME NUMBER **D37955**
- PROJECT CODE **8808**



RIGOLETTO

Opera



In April 1850, Verdi signed a contract with the Teatro La Fenice in Venice for a new opera. The subject that the composer proposed to his librettist Francesco Maria Piave was *Le Roi s'amuse*, the historical drama by Victor Hugo staged at the Comédie-Française in 1832 and censored for portraying the monarchy in its worst vices. The choice was dangerous and Verdi knew it. In fact, the Venetian censorship initially did not accept the master's proposal, judging the subject "of revolting immorality and obscure triviality". The most annoying thing to the censors was the element of the curse that, to Verdi, was the driving force of all the action, which is why he initially even intended to name the opera "La Maledizione" (The Curse). After long negotiations, a compromise was achieved: the action was moved by time and place, the King of France downgraded to Duke of Mantua, and the work entitled with the name of the hunchback Rigoletto. The first opera from the 'popular trilogy', *Rigoletto* made its successful debut on 11 March 1851, establishing a decisive turning point in the opera scene of the time. For the first time, the main role was entrusted to a character of humble origins, wretched and deformed. A man with a tormented personality, Rigoletto is cynical and ruthless in carrying out the role of a jester, but also loving and passionate as a father. Inevitably marked by the curse that has accompanied him from the beginning of the opera, Rigoletto loses everything, even the dearest asset, being crushed by the weight of a destiny he cannot escape.

■ COMPOSER **Giuseppe Verdi**
■ ORCHESTRA **Orchestra and Chorus del Maggio Musicale Fiorentino**
■ CONDUCTOR **Riccardo Frizza**
■ STAGE DIRECTOR **Davide Livermore**
■ SET DESIGNER **Giò Forma**
■ COSTUME DESIGNER **Gianluca Falaschi**

■ VIDEO DIRECTOR **Tiziano Mancini**
■ VENUE **Teatro del Maggio Musicale Fiorentino**
■ PRODUCTION YEAR **2021**
■ DURATION **130 min. approx.**
■ PRODUCTION **Maggio Musicale Fiorentino, in cooperation with Naxos and Dynamic srl**
■ PROGRAMME NUMBER **D37921**
■ PROJECT CODE **8747**

■ IL DUCA DI MANTOVA **Javier Camarena**
■ RIGOLETTO **Luca Salsi**
■ GILDA **Enkeleda Kamani**
■ SPARAFUCILE **Alessio Cacciamani**
■ MADDALENA **Caterina Piva**
■ GIOVANNA **Valentina Corò**
■ IL CONTE DI MONTERONE **Roman Lyulkin**
■ MARULLO **Francesco Samuele Venuti**



COSÌ FAN TUTTE

Opera



Mozart's *Così fan tutte* marks the last stage of the most exemplary artistic collaboration in the history of opera. It is said that it was the emperor Joseph II himself who proposed the spicy subject to Mozart and Da Ponte: a story of betrayals, with a couple swapping, inspired by a news story that took place in Viennese or perhaps Venetian high society. Quite another thing compared to the literary sources of *Le nozze di Figaro* and *Don Giovanni*, but Mozart's genius manages to transform even a rather banal subject into gold. *Così fan tutte* made its debut at the Burgtheater in Vienna on 26 January 1790. The opera might have repeated the success of *Le nozze* if it hadn't been for the unexpected death of Joseph II after the fourth performance. Many, however, didn't like the latest gem of the Mozart-Da Ponte trilogy, mistakenly considering it a silly opera and far inferior to the previous ones. In reality, behind the apparent lightness of the subject, the amorous inconstancy of women, there is a fine investigation into human feelings. Mozart knows well that the "necessità del core" – which induce Fiordiligi and Dorabella to yield to the courting of Ferrando and Guglielmo in disguise – are universal, and he does not judge them but transforms his understanding into a very refined score with multiple levels of interpretation. Note after note, the work takes on the contours of a dangerous game on the laws of nature, a scientific experiment in the form of a musical comedy that reveals human weaknesses "tout court".

COMPOSER **Wolfgang Amadeus Mozart**
ORCHESTRA **Orchestra and Chorus del
Maggio Musicale Fiorentino**
CONDUCTOR **Zubin Mehta**
STAGE DIRECTOR **Sven-Eric Bechtolf**
SET DESIGNER **Julian Crouch**
COSTUME DESIGNER **Kevin Pollard**

FIORDILIGI **Valentina Naornița**
DORABELLA **Vasilisa Berzhanskaya**
GUGLIELMO **Mattia Olivieri**
FERRANDO **Matthew Swensen**
DESPINA **Benedetta Torre**
DON ALFONSO **Thomas Hampson**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
PRODUCTION YEAR **2021**
DURATION **188 min.**
PRODUCTION **Maggio Musicale Fiorentino,
in cooperation with Naxos and Dynamic srl**
PROGRAMME NUMBER **D37940**
PROJECT CODE **8753**



ADRIANA LECOUVREUR

Opera



Francesco Cilea's name is inextricably linked to his most famous and most represented work: *Adriana Lecouvreur*. Fourth of the five operas he composed, *Adriana Lecouvreur* made her debut on November 6, 1902 at the Teatro Lirico in Milan with an exceptional cast, where alongside the protagonist Angelica Pandolfini the name of Enrico Caruso stood out in the role of the Conte di Sassonia.

The subject is taken from the play of the same name by Eugène Scribe and Ernest Legouv   and tells the story of the famous tragic actress Adrienne Lecouvreur, the undisputed star of the Com  die-Fran  aise for over a decade, who died under mysterious circumstances, probably poisoned by a rival in love.

For Cilea there are all the elements of dramatic effect that can be developed in music, from the passionate story involving Adriana, Maurizio and the princess of Bouillon (Adriana's rival), to the setting in the gallant eighteenth century, painted with grace and levity according to the French model, up to the expedient of the theatre within the theatre, which allows the protagonist to pass from the recited comedy to the concrete passion in the continuous alternation of reality and fiction.

- COMPOSER **Francesco Cilea**
- ORCHESTRA / CHORUS
**Orchestra and Chorus del
Maggio Musicale Fiorentino**
- CONDUCTOR **Daniel Harding**
- STAGE DIRECTOR **Frederic Wake-Walker**
- SET DESIGNER **Polina Liefers**
- COSTUME DESIGNER **Julia Katharina Berndt**
- ADRIANA LECOUVREUR **Mar  a Jos   Siri**
- MAURIZIO, COUNT OF SAXONY **Martin Muehle**
- PRINCESS OF BOUILLON **Ksenia Dudnikova**
- MICHONNET **Nicola Alaimo**

- ABB   OF CHAZEUIL **Paolo Antognetti**
- PRINCE OF BOUILLON **Alessandro Spina**
- Sung in Italian
- VIDEO DIRECTOR **Tiziano Mancini**
- VENUE **Teatro del Maggio Musicale Fiorentino**
- RECORDING DATE **April 2021**
- PRODUCTION YEAR **2021**
- DURATION **140 min.**
- PRODUCTION **Maggio Musicale Fiorentino,
in cooperation with Naxos and Dynamic**
- PROGRAMME NUMBER **NRE069**
- PROJECT CODE **1217**



SIBERIA

Opera



Defined by Gabriel Fauré as one of the most interesting and singular works of the musical panorama of the early twentieth century, *Siberia* by Umberto Giordano made its debut at La Scala on 19 December 1903. On that same dreaded stage, a few years earlier, the composer from Foggia had won the favor of the public with *Andrea Chénier* and now, having renewed the collaboration with Luigi Illica, he hoped to repeat that important success.

The subject of *Siberia* is original by Illica who was inspired by the great Russian literature, which was very fashionable at the time, and in particular by Tolstoy's *Resurrection*. The protagonist of the story is the courtesan Stephana – woman, lover and heroine, as the three acts of the work portray her. Stephana the woman secretly loves the officer Vassili, and when the latter is sentenced to forced labour, for having wounded Stephana's royal lover Prince Alexis in a duel, she joins him in Siberia, ready to share the rest of her days with him. But fate is hostile to her until the end: joined by her old protector, the criminal Gleby, Stephana will be killed by the guards during an attempt to escape.

Like *Andrea Chénier* and *Fedora*, *Siberia* is also a sentimental historical drama with veristic musical hues in which Giordano chooses to focus on the passionate element and on the environmental frame, skilfully depicted thanks to the use of traditional Slavic melodies and vibrant orchestral colours.

COMPOSER **Umberto Giordano**
ORCHESTRA / CHORUS
Orchestra and Chorus del Maggio Musicale Fiorentino
CONDUCTOR **Gianandrea Nosedà**
STAGE DIRECTOR **Roberto Andò**
SET DESIGNER **Gianni Carluccio**
COSTUME DESIGNER **Nanà Cecchi**

STEPHANA **Sonya Yoncheva**
VASSILI **Giorgi Sturua**
GLEBY **George Petean**
NIKONA **Caterina Piva**
PRINCE ALEXIS **Giorgio Misseri**
IVAN **Antonio Garés**

MISKINSKY **Francesco Verna**
WALINOFF **Emanuele Cordaro**
Sung in Italian

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro del Maggio Musicale Fiorentino**
RECORDING DATE **July 2021**
PRODUCTION YEAR **2021**
DURATION **110 min.**
PRODUCTION **Maggio Musicale Fiorentino, in cooperation with Naxos and Dynamic**
PROGRAMME NUMBER **NRE067**
PROJECT CODE **1215**



NAXOS AUDIOVISUAL DIVISION
audiovisual@naxos.com



IL RITORNO D'ULISSE IN PATRIA

Opera



Il ritorno di Ulisse in patria, a melodrama with prologue and three acts on a libretto by Giacomo Badoaro, is one of the last and most extraordinary works of Claudio Monteverdi's creative vein made in the Venetian period. It had been a long time since the musician had immortalized his name in the history of opera with *L'Orfeo*, set up at the court of Mantua in 1607. And after twenty years of inventions and successes spent in the service of the Gonzagas, Monteverdi felt the need to find new stimuli elsewhere. The choice fell on Venice, where in addition to the position of choirmaster in San Marco, the musician also devoted himself to madrigal and opera composition. In the lagoon city, public theatres had recently been inaugurated, with the consequent demand for ever new plays. *Il ritorno di Ulisse in patria* was born in that context and was staged in 1640 at the Teatro dei SS. Giovanni e Paolo. The work was exceptionally re-proposed the following year as a demonstration of the undisputed favour enjoyed by the elderly master, who once again had hit the mark. And even if the music in *Ulisse* is not intended to seduce the ear but rather to serve poetry according to the dictates of 'recitar cantando', Monteverdi nevertheless manages to attribute to each of his characters an incisive vocal style appropriate to their nature and always functional to the story.

■ COMPOSER **Claudio Monteverdi**
■ ORCHESTRA **Accademia Bizantina**
■ CONDUCTOR **Ottavio Dantone**
■ STAGE DIRECTOR **Robert Carsen**
■ SET DESIGNER **Radu Boruzescu**
■ COSTUME DESIGNER **Luis Carvalho**

■ ULISSE **Charles Workman**
■ TELEMACO **Anicio Zorzi Giustiniani**
■ PENELOPE **Delphine Galou**
■ IRO **John Daszak**
■ IL TEMPO **Francesco Milanese**
■ GIUNONE **Marina de Liso**
■ GIOVE **Gianluca Margheri**
■ LA FORTUNA **Eleonora Belloci**
■ Sung in Italian

■ VIDEO DIRECTOR **Tiziano Mancini**
■ VENUE **Teatro del Maggio Musicale Fiorentino**
■ RECORDING DATE **June 2021**
■ PRODUCTION YEAR **2021**
■ DURATION **166 min.**
■ PRODUCTION **Maggio Musicale Fiorentino, in cooperation with Naxos and Dynamic**
■ PROGRAMME NUMBER **NRE066**
■ PROJECT CODE **1214**



RINALDO

Opera seria in three acts

Libretto by Aaron Hill and Giacomo Rossi

Opera



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**



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LA FILLE DU RÉGIMENT

Opera



The year in which *La fille du régiment* was staged, 1840, is the year when Napoleon's ashes were moved from Saint Helena to Les Invalides, in front of the veterans of his campaigns and in a nationalist fever that gripped the whole of France, and which is voiced by Donizetti's opera in the joyful and light-hearted manner of a "war comedy".

La fille du régiment is presented at the Donizetti Opera Festival in its original French version and in the critical edition by Claudio Toscani, which includes several important textual innovations compared to the version we are used to. The production is conducted by the young and talented Michele Spotti, a specialist in this romantic bel canto repertoire. Luis Ernesto Doñas's staging draws a parallel between the heroic deeds of Napoleon's grenadiers and that of Castro's "barbudos", representing Cuba as a place where two worlds confront and clash, a colourful one projected into the future and the other in black and white locked in nostalgic feelings about the past. This new production is co-produced by the Teatro Lirico Nacional in Havana, where it has already made a very successful debut.

- COMPOSER **Gaetano Donizetti**
- ORCHESTRA / CHORUS
Orchestra and Chorus of Donizetti Opera
- CONDUCTOR **Michele Spotti**
- STAGE DIRECTOR **Luis Ernesto Doñas**
- SET DESIGNER **Angelo Sala**
- COSTUME DESIGNER **Maykel Martinez**

- LA MARQUISE DE BERKENFELD
Adriana Bignagni Lesca
- SULPICE **Paolo Bordogna**
- TONIO **John Osborn**
- MARIE **Sara Blanch**

- LA DUCHESSE DE KRAKENTHORP
Cristina Bugatty
- HORTENSIOUS **Haris Andrianos**
- UN CAPORAL **Adolfo Corrado**
- UN PAYSAN **Andrea Civetta**
- PERCUSSION **Ernesto López Maturell**

- VIDEO DIRECTOR **Matteo Ricchetti**
- VENUE **Donizetti Opera Festival, Bergamo**
- PRODUCTION YEAR **2021**
- DURATION **144 min.**
- PRODUCTION **Dynamic srl**
- PROGRAMME NUMBER **D37943**
- PROJECT CODE **7159**



L'ELISIR D'AMORE

Opera

4K
ULTRA HD

L'elisir d'amore is Donizetti's most famous comedy, indeed perhaps the most famous work in his extensive repertoire, and certainly the most performed in the world. Both critics and audiences have tirelessly praised it since its debut in 1832. An enduring and undisputed success that amazed Donizetti himself, who did not realise at first that he had written one of his masterpieces.

The Festival stages *L'elisir* in a version that has never been heard before in Italy: first of all, in its entirety, but also in the original tonalities and performed with historical instruments, in an attempt to recreate the "authentic" sound of Donizetti's orchestra. You will be surprised: you will listen to an opera that we all think we know but which "sounds" completely different from what we are used to. But the Festival's musical director, Riccardo Frizza, promises to restore Donizetti's authenticity with more than the sounds of the time, while Frederic Wake-Walker, the director, recovers the spirit of social and community engagement that was typical of musical theatre in Italy in Donizetti's time.

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|--|--|
| ■ COMPOSER Gaetano Donizetti | ■ VIDEO DIRECTOR Matteo Ricchetti |
| ■ ORCHESTRA Orchestra Gli Originali | ■ VENUE Donizetti Opera Festival, Bergamo |
| ■ CHORUS Chorus of Donizetti Opera | ■ PRODUCTION YEAR 2021 |
| ■ CONDUCTOR Riccardo Frizza | ■ DURATION 143 min. |
| ■ STAGE DIRECTOR Frederic Wake-Walker | ■ PRODUCTION Dynamic srl |
| ■ SET DESIGNER Federica Parolini | ■ PROGRAMME NUMBER D37944 |
| ■ COSTUME DESIGNER Daniela Cernigliaro | ■ PROJECT CODE 7160 |
| ■ ADINA Caterina Sala | |
| ■ NEMORINO Javier Camarena | |
| ■ BELCORE Florian Sempey | |
| ■ DULCAMARA Roberto Frontali | |
| ■ GIANNETTA Anaïs Mejías | |
| ■ MAESTRO DELLE CERIMONIE Manuel Ferreira | |



GRISELDA

Opera seria in three acts

Libretto by Apostolo Zeno

WORLD PREMIERE RECORDING

Opera



Alessandro Scarlatti (Palermo 1660 – Naples 1725) is the father of music drama and of da capo aria (not to mention of Domenico, the cusp of Baroque keyboard creativity). He composed *La Griselda* on a libretto by Apostolo Zeno, re-worked by an anonymous author – possibly the dedicatee Francesco Maria Ruspoli – and based on the final tale of Boccaccio's *Decamerone* (set between Sicily and Apulia). It was a very successful text, set to music by a number of composers: from Albinoni to Paër and Massenet. The opera was first staged in 1721 in Rome's Teatro Capranica with a cast of acclaimed castrati including Antonio Bernacchi, Giacinto Fontana (known as "Il farfallino"), and Giovanni Carestini.

"George Petrou conducted this lavish masterpiece with a strong sense of drama, appropriately highlighting the recitatives while keeping the action at an impressively homogeneous pace..." (bachtrack.com)

■ COMPOSER **Alessandro Scarlatti**
■ ORCHESTRA **La Lira di Orfeo**
■ CONDUCTOR **George Petrou**
■ STAGE DIRECTOR **Rosetta Cucchi**
■ SET DESIGN **Tiziano Santi**
■ COSTUMES DESIGN **Claudia Pernigotti**

■ GUALTIERO **Raffaele Pe**
■ GRISELDA **Carmela Remigio**
■ OTTONE **Francesca Ascioti**
■ COSTANZA **Mariam Battistelli**
■ CORRADO **Krystian Adam**
■ ROBERTO **Giuseppina Bridelli**

■ VENUE **Palazzo Ducale, Martina Franca**
■ VIDEO DIRECTOR **Marco Scalfi**
■ PRODUCTION YEAR **2021**
■ DURATION **approx. 180 min.**
■ PRODUCTION **Dynamic srl**
■ PROGRAMME NUMBER **D37935**
■ PROJECT CODE **7171**



NAXOS AUDIOVISUAL DIVISION

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BIANCA E FERNANDO

WORLD PREMIERE RECORDING

Opera



A filial love story is at the centre of the work that earned Vincenzo Bellini his first recognition by the musical world of the entire Italian peninsula. Siblings Bianca and Fernando join forces to find out about the fate of their father Carlo, Duke of Agrigent, who disappeared when usurper Filippo seized power. Things are complicated further by Bianca being engaged to Filippo, and Fernando returning incognito to Agrigent, and initially keeping his identity a secret even from his sister.

Bianca e Fernando (called a *melodramma serio* by the composer) returns to the Carlo Felice Theatre in Genoa in its first modern performance, and in the very version which, on 7 April 1828, with the composer himself on the podium, solemnly inaugurated this very theatre, as recalled by a chronicle of the time "in the presence of the Savoy Royals, amidst the joy and admiration of the citizens and many foreigners drawn to Genoa for such a splendid celebration."

COMPOSER **Vincenzo Bellini**
ORCHESTRA **Orchestra and Chorus of Teatro Carlo Felice di Genova**
CONDUCTOR **Donato Renzetti**
STAGE DIRECTOR, SET AND COSTUME DESIGNER **Hugo de Ana**

BIANCA **Salome Jicia**
FERNANDO **Giorgio Misseri**
FILIPPO **Nicola Olivieri**
CARLO **Alessio Cacciamani**
CLEMENTE **Giovanni Battista Parodi**
VISCARDO **Elena Belfiore**
ELOISA **Carlotta Vichi**
UGGERO **Antonio Mannarino**

VIDEO DIRECTOR **Tiziano Mancini**
VENUE **Teatro Carlo Felice di Genova**
PRODUCTION YEAR **2021**
DURATION **approx. 135 min.**
PRODUCTION **Dynamic srl**
PROGRAMME NUMBER **D37954**
PROJECT CODE **7172**



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PAQUITA

Ballet

HD

This ballet marked Petipa's debut as a dancer and choreographer in St Petersburg. But only the last scene of the original three-act ballet, the famous *Grand pas classique*, representing the dances at the wedding of the main characters, remained in the repertoire of ballet companies. Until recently it was part of the Ural Ballet repertoire as well. Nowadays the theatre has returned to the original three-act version.

The new production uses the original libretto of *Paquita*, with French officer Lucien and gipsy girl Paquita, who finds out about her noble birth in the finale. The 1881 choreography was reconstructed according to the notations kept in the Harvard Theatre Collection. However, it has been updated: the original libretto's collision of styles was reconsidered through the eyes of today's 20th century cultural experience. The original score was rearranged by famous St Petersburg composer, Yuri Krasavin.

- BALLET **Ural Opera Ballet, Ekaterinburg**
- COMPOSER
Original music by E.M.E. Deldevez (1846) and L. Minkus (1881), recomposed by Yuri Krasavin (2018)
- CONDUCTOR **Pavel Klinichev**
- ORCHESTRA **Ural Opera Orchestra**
- CHOREOGRAPHY
Sergey Vikharev, Vyacheslav Samodurov, based on the original choreography by Marius Petipa (1881)
- PAQUITA **Ekaterina Malkovich**
- LUCIEN D'HERVILLY **Arsenty Lazarev**
- LE COMTE D'HERVILLY **Anton Guseev**
- LA COMTESSE **Nadezhda Shamshurina**

- DON LOPEZ DE MENDOZA **Victor Mekhanoshin**
- DONA SERAFINA **Kamila Beknazarova**
- INIGO **Maxime Klekovkine**
- SCULPTOR **Vsevolod Shamshurin**
- VIDEO DIRECTOR **Bertrand Normand**
- VENUE **Ural Opera, Ekaterinburg**
- PRODUCTION YEAR **2021**
- DURATION **115 min.**
- PRODUCTION
BelAir Media – François Duplat and Ural Opera Ballet, Ekaterinburg
- PROGRAMME NUMBER **P684**
- PROJECT CODE **2376**



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)

**SCOTTISH
BALLET**



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MARTHA ARGERICH – A BIRTHDAY CELEBRATION

Concert Series



Martha Argerich explores piano solo, piano / violin, and chamber music repertoire on the occasion of her 80th birthday, in a series of three concerts that celebrate one of the greatest pianists that the music world has ever known. "The Rite of 80 Springs" was only one of the many enthusiastic headlines and praises about this unique event.

A gathering of artists that will make your head spin: Gidon Kremer, Evgeny Kissin, Sergei Nakariakov, Maxim Vengerov, Mischa Maisky, Iddo Bar-Shai, Tedi Papavrami and many more contribute to this musical celebration.

And let's not forget Argerich's own family: her daughter and grandson, Lyda Chen-Argerich and David Chen-Argerich, who joined to pay tribute to the "Grande Dame" of the piano.

■ VIDEO DIRECTOR **Sébastien Glas**
■ VENUE **Château de Chantilly**
■ RECORDING DATES
11–13 June 2021

■ PRODUCTION YEAR **2021**
■ PRODUCTION **Idéale Audience**
with the participation of Mezzo and Medici.tv

Concert I

PROGRAMME

ALFRED SCHNITTKE

Congratulatory rondo for piano and violin

MIECZYŚLAW WEINBERG (arr. Kremer)

Preludes Op. 100 Nos. 5, 21, 24

SERGEI RACHMANINOV

Duets Op. 11: Waltz and Slava (Gloria)

Romance for six hands

FRITZ KREISLER Liebesleid

ROBERT SCHUMANN

Fantasiestücke Op. 73

Piano Quintet Op. 44

MAURICE RAVEL Ma Mère L'Oye:

Laideronnette, Impératrice des Pagodes

ARTISTS

Martha Argerich, piano

Evgeny Kissin, piano

David Chen-Argerich, piano

Iddo Bar-Shaï, piano

Arielle Beck, piano

Lyda Chen-Argerich, viola / piano

Gidon Kremer, violin

Maxim Vengerov, violin

Mischa Maisky, cello

Sergei Nakariakov, flugelhorn

DURATION **87 min.**

PROGRAMME NUMBER **259CCC01**

PROJECT CODE **3200**

Concert II

PROGRAMME

DMITRI SHOSTAKOVICH

Concertino for two pianos Op. 94*

FRÉDÉRIC CHOPIN

Impromptu No. 3 Op. 51

Polonaise No. 6 Op. 53 "Heroic"

Waltz No. 6 Op. 64 No. 1

CAMILLE SAINT-SAËNS

Polonaise for two pianos Op. 77*

CÉSAR FRANCK

Sonata for violin and piano in A major*

FRITZ KREISLER Liebesleid; Schön Rosmarin*

ARTISTS

Martha Argerich, piano

Cristina Marton-Argerich, piano

Evgeny Kissin, piano

Theodosia Ntokou, piano

Maxim Vengerov, violin

DURATION **74 min. / *57 min.**

PROGRAMME NUMBER **259CCC02**

PROJECT CODE **3210**

Concert III

PROGRAMME

FELIX MENDELSSOHN

Piano Trio No. 1 in D minor Op. 49*

FRANZ SCHUBERT Rondo for four hands*

LEOŠ JANÁČEK Violin Sonata

JOHANNES BRAHMS

Piano Quartet in C minor Op. 60

ARTISTS

Martha Argerich, piano

Iddo Bar-Shaï, piano

Lily Maisky, piano

Tedi Papavrami, violin

Akiko Suwanai, violin

Lyda Chen-Argerich, viola

Mischa Maisky, cello

DURATION **102 min. / *46 min.**

PROGRAMME NUMBER **259CCC03**

PROJECT CODE **3219**



MARTHA ARGERICH & FRIENDS AT THE FESTIVAL "LES COUPS DE CŒURS DE CHANTILLY"

Concert



In May and June 2021, piano legend Martha Argerich celebrated her 80th birthday in music at the Château de Chantilly, near Paris. This concert, filmed on May 4th, 2021, offers two popular concerto works performed by Martha Argerich, with conductor Ion Marin and the orchestra Les Siècles.

The programme consists of *The Carnival of the Animals* by Camille Saint-Saëns (whose 100th anniversary of his death is also commemorated this year) and the *Concerto for Violin, Cello and Piano* by Ludwig van Beethoven (nicknamed the "Triple Concerto").

The programme gathers three generations of musicians who are close to Martha Argerich: cellist Mischa Maisky, with whom she has shared the stage (and recordings) for over forty years, violinist Maxim Vengerov, and pianist Iddo Bar-Shai, who plays second piano in *Carnival*, while cellist Mischa Maisky joins for the famous *Swan*.

PROGRAMME

- LUDWIG VAN BEETHOVEN
Concerto for Violin, Cello and Piano in C major, op. 56 "Triple Concerto"
- CAMILLE SAINT-SAËNS **The Carnival of the Animals**
- ORCHESTRA **Les Siècles**
- CONDUCTOR **Ion Marin**
- SOLOISTS
Martha Argerich, piano
Iddo Bar-Shai, piano
Maxim Vengerov, violin
Mischa Maisky, cello

- VIDEO DIRECTOR **Sébastien Glas**
- VENUE **Château de Chantilly**
- RECORDING DATE **4 May 2021**
- PRODUCTION YEAR **2021**
- DURATION **65 min.**
- PRODUCTION **Idéale Audience with the participation of Mezzo**
- PROGRAMME NUMBER **256CCC**
- PROJECT CODE **3191**



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**



RENAUD CAPUÇON AT THE FESTIVAL "LÉS COUPS DE CŒURS DE CHANTILLY"

Concert



With this program, violinist Renaud Capuçon – who is the music director of Menuhin Academy Orchestra – chooses to explore both classical and 20th century repertoire.

First, with his longtime partner Gérard Caussé (viola), he performs Mozart's *Sinfonia Concertante*, a double concerto that explores all the states of the human soul. Then there is a short interlude with Mozart's *Sonata in E minor* with pianist Iddo Bar-Shai.

On the modern side, Dmitri Shostakovich's *Quartet No. 8* is performed in its chamber orchestra arrangement created by Russian conductor Rudolf Barshai, who was a close friend of the composer's and was particularly familiar with this score as he was a founding member of the Borodin Quartet, "the" quartet associated with Shostakovich's work.

PROGRAMME

- WOLFGANG AMADEUS MOZART
***Sinfonia Concertante* for violin and viola
in E flat major, K. 364**
- WOLFGANG AMADEUS MOZART
***Sonata* for piano and violin in E minor, K. 304**
- DMITRI SHOSTAKOVICH
***String Quartet No. 8* in C minor
(arranged for string orchestra by Rudolf Barshai),
op. 110a**

- ORCHESTRA **Menuhin Academy Orchestra**
- CONDUCTOR **Jean-Jacques Kantorow**
- SOLOISTS
Renaud Capuçon, violin
Gerard Caussé, viola
Iddo Bar-Shai, piano

- VIDEO DIRECTOR **Jean-Pierre Loislil**
- VENUE **Château de Chantilly**
- RECORDING DATE **17 May 2021**
- PRODUCTION YEAR **2021**
- DURATION **55 min.**
- PRODUCTION **Idéale Audience
with the participation of Qwest TV**
- PROGRAMME NUMBER **257CCC**
- PROJECT CODE **3196**