



# 2011-2012 SEASON

## OPERA AND LOVE

### PRESS RELEASE

Ten operas, six great classical ballets with the Ballet of the Mariinsky Theatre of St Petersburg, and, before the inauguration of the Season, an homage to Beethoven with his *Nine Symphonies* conducted by Gianandrea Nosedà.

A season that revolves, metaphorically, around the theme of *love*, not only the kind that opera and dance have described for centuries in its infinite nuances, but also the love of those who, with passion, work in opera or come to see it.

On stage at the Regio, it will be possible then to go from the enchanted atmosphere of *Swan Lake* to the sensual exoticism of *Shéhérazade*, from the structures of *eros* in *Così fan tutte* by Mozart to the fibre of marital ties in Beethoven's *Fidelio*, from the daring artifices in Rossini's *Barber of Seville* to maternal love in *Norma* by Bellini and paternal love in *Rigoletto*, from the machinations in *The Masked Ball* by Verdi to the "joyous and terrible" love in *La Bohème* of Puccini, who then with *Tosca* e *Madama Butterfly* manages, like no-one else, to delve into human passions. All of this finishing with the diabolic sensual pleasure of Prokofiev's *The Fiery Angel*.

From 28 September to 6 October, Music Director **Gianandrea Nosedà** will be on the podium of the Orchestra and Chorus of the Regio for performances of the complete *Nine Symphonies* of Ludwig van Beethoven, divided into four double concerts.

The inauguration of the 2011-2012 Season is instead fixed for 14 October, and, for the first time in the Regio's recent history, it will begin with dance. Featured is the **Ballet of the Mariinsky Theatre of St Petersburg**, which will present **six titles** for a total of **22 performances**, all of them already sold out. The first show is an *Homage to Fokin* (14-18/10) that includes the best creations of the Russian choreographer: *The Polovetsian Dances* from *Prince Igor* by Aleksandr Borodin, *Le Spectre de la rose* by Carl Maria von Weber, *La morte del cigno* by Camille Saint-Saëns and *Shéhérazade* by Nikolaj Rimskij-Korsakov. Following this will be two ballets created by Marius Petipa: *La Bayadère* (21-25/10) by Ludwig Minkus, never performed at the Teatro Regio, and, the most classic of the classics, *Swan Lake* (28/10 - 6/11) by Peter Ilyich Tchaikovsky.

In December (9-18), one of the highlights of the season, with the new staging of *Fidelio* coproduced with the Opéra Royal de Wallonie of Liège. The only opera by Ludwig van Beethoven will be stage-directed by Mario Martone with sets by Sergio Tramonti and costumes by Ursula Patzak. On the podium Gianandrea Nosedà, who continues with his ideal homage to Beethoven which began in September with the performance of the *Symphonies*. Among the protagonists, such prominent names on the international scene as Ricarda Merbeth, Ian Storey, Lucio Gallo and Franz Hawlata.

In January (10-22) the curtain rises on *Tosca* by Giacomo Puccini. This will be a **new staging** – realised in coproduction with the Palau de les Arts Reina Sofía of Valencia, l'Opéra de Monte-Carlo and the Puccini Festival Foundation – with stage direction by Jean-Louis Grinda from Monte-Carlo. Sets are by Isabelle Partiot-Pieri and costumes by Christian Gasc. Gianandrea Noseda will be conducting a stellar cast, with Svetla Vassileva, Marcelo Álvarez and Lado Ataneli, who returns to the Regio after the success of *Thaïs*.

February (1-12) will see the staging of *The Fiery Angel* by Sergei Prokofiev in a memorable production – never before seen in Italy – coming from (together with the company of singers) the Mariinsky Theatre. On the podium there could only be one of the greatest interpreters of Russian repertoire: Valery Gergiev; the stage direction is by David Freeman. A rare opportunity to hear more Russian opera at the highest level after the success of *Dama di picche* and *Boris Godunov*.

During February and March the project to create an “Italian way” of repertoire opera, interweaving the dates of four recent shows of the Regio, with new conductors and singers, will become a concrete reality.

The first opera is *The Barber of Seville* (19-26/2) by Gioachino Rossini in a production completely “made in Regio”, with Alessandro Galoppini on the podium and stage direction by Vittorio Borrelli. The cast, besides representing excellent bel canto style, promises to be entertaining, with Antonino Siragusa, Roberto de Candia, Paolo Bordogna, Marina Comparato and Nicola Ulivieri.

Following this, from 21 to 28 February, will be *Madama Butterfly* by Giacomo Puccini in the striking staging by Damiano Michieletto, with sets by Paolo Fantin and costumes by Carla Teti, recent winners of the Abbiati Prize of Italian critics. The musical interpretation is entrusted to the young Daniele Rustioni, who made his opera debut right here at the Regio before his career took off with important appearances in major theatres around the world. Massimiliano Pisapia and Raffaella Anceletti return in the roles of Pinkerton and Butterfly.

The third masterpiece by Puccini, ever-popular and classic, is *La bohème*, on stage in March (6-17) in the historic production created by Giuseppe Patroni Griffi with sets and costumes by Aldo Terlizzi Patroni Griffi, which met with great success during the recent tour of Japan. Protagonists for this edition are Maria Agresta in the role of Mimì and Massimiliano Pisapia in the role of Rodolfo. Massimo Zanetti returns to the podium of the Regio after having conducted *Tosca* in 2003.

On stage from 14 to 20 March will be *Rigoletto* by Giuseppe Verdi, this also conducted by Daniele Rustioni, who finds himself within the space of a month dealing with another cornerstone of the great Italian opera tradition. The staging is by the team that won *La Creatività all'Opera* competition, made up of Fabio Banfo, Luca Ghirardosi and Valentina Caspani. Instead, the singers are new: Désirée Rancatore as Gilda, Giovanni Meoni and Piero Pretti respectively *Rigoletto* and the Duke of Mantua.

With *Così fan tutte*, on stage in April (10-22), we proceed to Italian opera by Mozart. The show bears the names of stage director Ettore Scola, set designer Luciano Ricceri and costume designer Odette Nicoletti. In the cast, some of the most beautiful voices of the moment, like Carmela Remigio, who returns to the Regio to interpret Fiordiligi after a splendid performance in *Clemenza di Tito*, while her friend Dorabella will be Laura Polverelli; the male part of the quartet will be made up of Marco Nisticò and Edgardo Rocha.

In May (16-30), *Norma* by Vincenzo Bellini returns after ten years, in the staging by Alberto Fassini, with sets and costumes by William Orlandi. On the podium is another successful young conductor: Michele Mariotti. In the role of the protagonist Norma Fantini, completing the cast are Marco Berti, Giacomo Prestia and Kate Aldrich.

Finally, in June (19/6 - 1/7), *The Masked Ball* by Giuseppe Verdi will be presented with a great international cast made up of Gregory Kunde, the recent star of *I Vespri siciliani*, Gabriele Viviani, Oksana Dyka, Marianne Cornetti and Serena Gamberoni. On the podium will be Renato Palumbo, a conductor of great experience in the repertoire of Verdi. The show, realised in coproduction with the Teatro del Maggio Musicale Fiorentino and the Teatro Massimo Bellini of Catania, is directed by Lorenzo Mariani, with sets by Maurizio Balò and costumes by Maurizio Millenotti.

The **Orchestra and Chorus of the Teatro Regio** will participate in all the productions, with Maestro Claudio Fenoglio directing the Chorus and the Children's Chorus of the Regio and the "G. Verdi" conservatory.

Again this year, the partnership will continue with Rai-Radio3 for the transmission of all the operas on the playbill, and with the Rai for the production of DVDs.

This is the synthesis of the 2011-2012 Season, a season that we hope can prelude more certain times as far as public financing is concerned, and that continues to avail itself of the important support of the Members of the Teatro Regio Foundation and the Partners who contribute to the realisation of our productions.

To the public, to whom our warmest thanks go for having constantly demonstrated its affection, both by packing the hall and standing by our side in moments of difficulty, we propose different formulas to respond to the growing demand.

Everyone will thus have the opportunity to design a personal course within the Season, choosing from among various types of subscriptions ( 9, 6 or 4 shows, or 3 ballets or 3 Puccini operas). Moreover, the *Armonie* subscription formula, created with the Teatro Stabile, continues. From 28 May it will be possible to reserve the subscriptions for 9 shows, while those of 6 and 3 shows will be on sale from 11 June. The formulas involving changeable seating (5 or 6 shows and the *Armonie* subscriptions) will be on sale from 2 July.

Tickets for individual performances can be purchased beginning on 18 June.

For the Nine *Symphonies* of Beethoven, a subscription for the four concerts will be on sale from 9 July.

To know more, please consult our site [www.teatroregio.torino.it](http://www.teatroregio.torino.it) or get in touch with the Box Office of the Theatre - Tel. 011.8815.241/242; e-mail [biglietteria@teatroregio.torino.it](mailto:biglietteria@teatroregio.torino.it); opening hours: from Tuesday to Friday 10.30-18, Saturdays 10.30-16.

For further information - Tel. 011.8815.557.

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