



TEATRO
REGIO
TORINO

ROSSO

2025/2026 SEASON

**Ten titles, four new productions, three ballets,
young talents, and international stars: the Teatro Regio
presents**

a lively new season of profound depth and necessity

Ten titles, four new stagings, three ballet events, and two firsts for Turin form the line up for the 2025/2026 Season at the Teatro Regio. Featuring stories of power and freedom that explore the issues of our age, reaffirming the value of the theatre as a space for emotion, engagement, and cultural growth. The new season opens on 10th October with Zandonai's *Francesca da Rimini*, an opera originally created for the Turin stage, conducted by Music Director **Andrea Battistoni** and presenting a new production directed by **Andrea Bernard**. **Riccardo Muti** makes his long-awaited return for Verdi's *Macbeth*, in a brand-new production by **Chiara Muti**. For the first time in Turin we present Poulenc's *Dialogues des Carmélites*, one of the greatest masterpieces of the twentieth century. Ballet takes to the stage with **Roberto Bolle** starring in *Caravaggio*, the return of the **Czech National Ballet**, and—performing for the first time in Turin—the **Latvian National Ballet**. The season closes with two new productions—*Puritani*, directed by **Pierre-Emmanuel Rousseau**, and *Tosca*, staged by **Stefano Poda**. The new season is entitled **Rosso**—Red, the colour of our most visceral emotions, of passion and risk, desire and hurt, power and creative flair. It is the colour of burning love, of betrayal that leaves its mark. The operas and ballets featured in the 2025/2026 Season bring to life all this and more, through the universal power of music. In an age scarred by conflicts and unrest, art may not offer answers, but it can certainly raise awareness. Theatre is an experience that moves us to laughter and to tears, entertainment that makes us think.

Stefano Lo Russo: “The Teatro Regio as a cultural compass”

For **Stefano Lo Russo**, Mayor of the City of Turin and Chairman of the Teatro Regio Foundation: “The Teatro Regio is much more than a venue for music. It is a space in which the city seeks and finds itself, in which it reflects on its identity. With the new season, the Teatro Regio reaffirms its role as a cultural compass, capable of combining tradition and innovation, art and civic commitment. We welcome with enthusiasm Maestro Andrea Battistoni as new Music Director, the return of extraordinary stars such as Riccardo Muti and Roberto Bolle, and a line up

that speaks eloquently to the present. The Teatro Regio is a collective heritage, an excellence forged day by day with passion and vision, to be supported and enjoyed together.”

Mathieu Jouvin: “A crucial and enthralling season”

General Manager **Mathieu Jouvin** says: “The Teatro Regio’s new season delves into that ‘crucial region of the soul where absolute Evil and fraternity clash,’ identified by the French writer and intellectual André Malraux, where each and every one of us is put to the test, called to discern between desire and virtue, power and justice, and, ultimately, good and evil. It is an inner, revelatory space, which opera—through the power of emotion and the universality of music—helps us dwell in and understand better than reason can. It is where the ultimate battle of the human soul unfolds—the battle to choose good over evil, and with it the meaning of our existence. To guide us through this profound and hazardous realm, the theme of the season is *Rosso*—Red—evoking what throbs beneath the surface of the stories. It is the blood that flows in the veins, the primordial energy that fuels ardour, or violence; the fire of desire, the warmth of those who fight for an ideal, for love, for freedom; a symbol of conflict and vital tension. Nobody is left untouched by red. There are those who seek it, others who suffer it, but everybody has it in them. The stories we are interested in telling are not about the final destination, but the journey—a shifting path fraught with pitfalls, able to reveal to us the complexity of the human soul. Heightened tensions that lie along the fine line between desire and virtue, in the ‘crucial region’ in which theatre finds it most authentic meaning.

With the arrival of Maestro Andrea Battistoni as Music Director; the return of Riccardo Muti—confirming the deep bond that ties the maestro to the city and our theatre; the Torinese premiere of *Dialogues des Carmélites*; and the revival of *Francesca da Rimini*, the Teatro Regio reaffirms its identity as a theatre of art and thought, a theatre able to rise to the heights of the opera repertoire, while convincingly promoting lesser-known titles. The new season is the product of creative vision and professional expertise. It offers a rich and compelling line-up of productions, in an effort to reach out and connect to the contemporary world through beauty, artistic quality, and aesthetic pleasure—elements made possible thanks to a new lease of life, fuelled by the concerted efforts of people who strive day by day to keep the Teatro Regio thriving. In this regard, I would like to thank all the people who bring to life our theatre with passion and dedication, sharing the joy of having won, for two consecutive years now, the Abbiati Prize—Best Production in 2023 for *La Juive* and a special award in 2024 for *Manon Manon Manon*. Awards that speak of quality, vision, and participation.”

Cristiano Sandri: “Great artists and a desire to dare”

Artistic Director **Cristiano Sandri** adds: “For this season, we wanted to weave together different eras, languages, and sensibilities to restore to musical theatre its role as a mirror of the present and of our anxieties. It is a descent into the beating heart of the conflicts that have shaped history and our consciousness, but also a sign of faith in the transformative power of music, in the poetry of voices, and in the visionary power of the stage. Each title has been selected to generate thoughtful connections—between tradition and experimentation, between the audience’s expectations and the desire to open up new horizons. Alongside the celebrated repertoire, we propose rarer operas such as *Francesca da Rimini*, which returns to the theatre where it first premiered in 1914, and *Dialogues des Carmélites*, a title of great import for the history of music, which has never before been staged in Turin. The season also sees the comeback of leading lights

for the history of our theatre, such as Riccardo Muti—on the podium for a *Macbeth* directed majestically by Chiara Muti—and Robert Carsen, who after many years returns to Turin to direct Poulenc’s masterpiece. Alongside them, two directors awarded the Abbiati Prize in 2024: Stefano Poda, directing a new production of *Tosca* after the recent success of *La Juive*, and Andrea Bernard, making his debut at the Teatro Regio. Two generations side-by-side, two diverse visions, but which equally strive to give a new, insightful, and spectacular telling of the stories they bring to the stage.

A season designed for open-minded and curious audiences that believe in the plurality of voices and the vitality of the repertoire as a source of insight and wonder. It is for such audiences that we have put together such a wide-ranging and diverse programme, one capable of speaking to different sensibilities and creating special experiences, also thanks to the *Regio Ensemble*, featuring a number of new voices this year, drawing together leading young talent from all around the world. Alongside the main line-up, the season features a number of titles chosen specifically for families and schools, including stage adaptations of operas from the established repertoire.

For the 2025/2026 Season, we are excited to announce that our Music Director, Andrea Battistoni, will be conducting the opening and closing productions, lending his stature and a unifying thread to the programme, while reaffirming the close bond between the Orchestra and Chorus. His passion for the celebrated Italian opera repertoire, his willingness to bring back to the stage minor works, and his commitment to promoting culture, with a dedicated eye on younger generations, make Battistoni a precious asset for us, one who promises to guide the theatre and its artists towards new challenges and heights, reinforcing its identity and international vocation.”

Andrea Battistoni: “New expressive paths in the name of tradition”

Music Director **Andrea Battistoni** explains: “Taking on a new season at the Teatro Regio means diving head-first into an exciting journey, where tradition and experimentation come together seamlessly. I am especially pleased to start off my engagement with two titles that present, each in its own way, a fascinating challenge in their music and staging. Zandonai’s *Francesca da Rimini* is an opera I have long wanted to conduct. It takes us back to a fertile and cosmopolitan time for Italian opera, engaging with the European avant-garde movements of the time through orchestral writing of great sophistication and vision. Conducting the opera at the Teatro Regio, where it first premiered, has a deep symbolic meaning for me. *Tosca* is instead a title I connect with at a visceral level, an opera that, in its perfect fusion of music, lyrics, and stage rhythm, is almost a precursor to the great thrillers of the cinema screen. With his ability to reinvent opera for the new century, Puccini surprises us every time with an emotional tension that reverberates deeply and inexorably.

For me, this season marks my first as part of the beating heart that brings the Teatro Regio’s programmes to life. It is a journey I intend to undertake with great commitment, consolidating the musical identity of the theatre, while opening up new expressive paths in the name of a great tradition, moving forward into the future.”

Friday, 10th October: Opening night with *Francesca da Rimini*

The 2025/2026 Opera and Ballet Season opens on **10th October 2025** with a brand-new production of Riccardo Zandonai’s ***Francesca da Rimini***. This intense and lyrically vibrant opera received its world premiere at no less than the Teatro Regio in 1914. Reprising it today means giving voice to a work of great artistic quality, though it is rarely performed on contemporary

stages. It is a story in which red is the colour of a passion that defies the law, of betrayal committed and endured, of blood that seals guilt and reveals the truth. Francesca embodies the breaking point between eros and duty, between lust and order, where love becomes a subversive act. Based on the tragedy by Gabriele D'Annunzio, inspired by Dante's famous verses in Canto 5 of the *Inferno*, the drama tells the story of the forbidden love that overwhelms Paolo and Francesca. The opera will see the Teatro Regio's Music Director, **Andrea Battistoni**, make his house debut on the podium, bringing all his expertise in conducting musical rarities. In this new production directed by **Andrea Bernard**, the lead character emerges with a strong identity and awareness of herself—Francesca is no longer just a victim, but a clear-headed woman, capable of choosing and acting, caught between the beauty and brutality of love, life, and death. The leading roles will be played by three singers of worldwide acclaim: **Roberto Alagna**, an international star who returns to the Teatro Regio after twenty years; **Barno Ismatullaeva**, a true revelation at the Teatro Regio in 2023 in her performance in *Madama Butterfly*, now an established name on leading stages throughout the world; and **George Gagnidze**, one of the foremost dramatic baritones of his generation, celebrated for his intense voice and riveting stage presence. Running until 23rd October, the opera is brought to you by **Intesa Sanpaolo**, a proud sponsor of the Teatro Regio since 2011 and Presenting Partner once again of the season opening.

The season thrives on the energy of Mozart

The second title on the line-up brings to the stage one of Wolfgang Amadeus Mozart's most graceful and surprising masterpieces, the lively *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), running **from 8th to 16th November** and featuring **Michel Fau**'s acclaimed 2024 production for the Opéra Royal de Versailles. The French stage and screen actor and theatre and opera director sets the story in a stylized and theatrical East, made vivid by flamboyant sets and vibrant costumes. Mozart unravels a web of misadventures, jealousy, and greed in the name of goodness and forgiveness. On the podium for his house debut, **Gianluca Capuano**, a specialist of eighteenth-century repertoire, who works regularly with Cecilia Bartoli, musical director of the Opéra di Monte-Carlo and winner of the 2022 Abbiati Prize. The cast brings together fresh young talent and big names on the opera scene, including: Australian tenor **Alasdair Kent**, returning after his enchanting performance at the Teatro Regio in *Il Matrimonio Segreto*, who will be alternating with the young South-American tenor **Anthony Leon**, winner of the 2022 *Operalia* Competition, in his Italian debut; Russian soprano **Olga Pudova**, widely applauded in the past at our theatre for her performance as Queen of the Night in *The Magic Flute*; and Sevillian soprano **Leonor Bonilla**, hailed by *Opera World* as “a certainty of the Spanish opera scene,” in her debut on the Turin stage. **Italgas** is once again sponsoring the 2025/2026 Season as Presenting Partner of the show.

Space for contemporary and classical ballet

The season will be shining a bright spotlight on ballet and its ability to narrate, through the language of the body, compelling stories that touch us deeply. Stories in which a Caravaggesque red seeps to the fore through gesture, muscular tension, and pure movement, emerging from the shadows to pulsate with life. **Roberto Bolle** returns to the Teatro Regio **from 27th to 29th November** for the Turin premiere of *Caravaggio*, featuring choreography by Mauro Bigonzetti and music by Bruno Moretti, inspired by Claudio Monteverdi. An Artedanza production.

The line-up continues in December with two iconic ballets, where the red of the season becomes love, conflict, enchantment, and loss. **From 5th to 14th December**, the **Czech National Ballet** returns to Turin to perform Sergei Prokofiev's *Romeo and Juliet*, choreographed by John Cranko. In one of the richest scores of the twentieth century, the company unites dancers from eighteen different countries to give body to a ballet that blends drama and poetry, energy and heartbreak, crossing the abyss that separates love and death.

From **19th to 28th December**, the **Latvian National Ballet** debuts at the Teatro Regio with Tchaikovsky's *Swan Lake*, an absolute classic of the repertoire and a universal symbol of dance. Petipa and Ivanov's original choreography has been reprised by Aivars Leimanis. The fairy tale of Odette and Prince Siegfried comes to life in a setting that brings back all the purity and melancholy of the legend, with its spell, promise, deception, and sacrifice. Tchaikovsky's music—as intense as a nocturnal confession—accompanies the destinies of the characters like a mantle of stars, where grace merges with pain.

Rossini's *belcanto* and the return of Riccardo Muti open 2026

Gioachino Rossini's *La Cenerentola*, on stage **from 20th to 27th January**, is set to provide a joyful opening to 2026. Written in 1817, the opera transforms Charles Perrault's celebrated tale into a theatrical parable of the power of goodness, where disguises, bracelets, and stepfathers take the place of the classic symbols. In Rossini's fairytale world, there is no revenge without forgiveness, no oppression that a clever laugh cannot overturn. Directed by **Manu Lalli**, fresh from his success with the Maggio Musicale Fiorentino, Rossinian specialist **Antonino Fogliani** takes the podium in his debut at the Teatro Regio. Starring on stage, **Vasilisa Berzhanskaya**, a soprano of astounding vocal ability, in her house debut in Turin, alongside **Nico Darmanin**, **Roberto De Candia**, and **Carlo Lepore**—an exceptional cast for an enchanting, light-hearted production.

Riccardo Muti returns to the Teatro Regio to conduct Giuseppe Verdi's *Macbeth*, running **from 24th February to 7th March** in a brand-new staging directed by **Chiara Muti**. She delves deeply into the torments of the characters, finding red at its darkest—the red of blood shed in the thirst for domination, the red of guilt that will not wash away, the red of desire that can only bring doom. When Verdi set the Shakespearean tragedy to music in 1847, he transformed every theatrical element into sound matter, enriching the original tragedy with a new, visionary force, capable of anticipating his future greatness. *Macbeth* is a title Riccardo Muti has made his signature piece in masterly fashion—fifty years of study and interpretation have made him today the world's leading authority on this masterpiece of music. His return to the Teatro Regio—his fourth appearance in five years—is eagerly awaited and full of high expectations. Director Chiara Muti's staging reaches depths of great power and intensity, building on her personal experience in playing the role of Lady Macbeth. In her telling of the story, the eyes of the lead character become doorways to the inner self, illuminating the anatomy of the murder. Baritone and actor **Luca Micheletti** stars in the title role, bringing all the intensity of his powerful stage presence. Alongside him, an exceptional Verdian cast, including **Lidia Fridman**, **Giovanni Sala**, and **Ildebrando D'Arcangelo**. The production is brought to you by **Reale Mutua**.

For the first time in Turin, Poulenc's masterpiece

Political oppression, the blind violence of the Reign of Terror, the extreme choice of faith. The silent force of martyrdom challenges the brutality of power in Francis Poulenc's masterpiece *Dialogues des Carmélites*, which makes its historic premiere in Turin from **31st March to 12th April** in **Robert Carsen's** compellingly touching and highly evocative production for the Dutch National Opera & Ballet. Inspired by the true story of sixteen nuns guillotined in Compiègne in 1794, the opera is one of the pinnacles of twentieth-century musical theatre. The libretto, based on a screenplay by Georges Bernanos, is written in the form of a *conte philosophique*, in which each character meditates on life, death, and the meaning of sacrifice. Poulenc transforms the story into an intense and deeply moving work, in which the music delves deep into silence, doubt, and courage.

Robert Carsen's celebrated staging of the opera creates an essential, sacred atmosphere, conveying to the audience all the emotional and moral strength of the story. The opera marks the debut at the Teatro Regio of French-Canadian maestro **Yves Abel**, founder and conductor of the Opéra Français de New York. Starring on stage, **Ekaterina Bakanova**, who returns to Turin—after her personal triumph in Jules Massenet's *Manon*—for her debut in the role of Blanche. A great choral work, *Dialogues des Carmélites* gives us the most intimate and poignant nuance of the season's colour, a red that does not blaze, but burns in silence. The red of courage that does not predominate, but resists. The red of blood shed not in hatred, but as a choice.

Two new productions to close the season

Civil war, conflicting ideologies, broken hearts. Vincenzo Bellini's last opera, *I Puritani*—on stage **from 6th to 17th May**—is a story of love and faithfulness, where the sentimental bond between Elvira and Arturo becomes a fragile flower on a bloody battlefield. After the resounding success of his *La Rondine* in 2023, stage director **Pierre-Emmanuel Rousseau** returns to Turin with this stylish new staging, weaving together neoclassicism and romanticism. The red that imbues this production is that of the distraught mind, of passion that survives the call to arms, of faithfulness that resists war. On the podium, an exceptional conductor of the *belcanto* tradition, **Francesco Lanzillotta**, acclaimed at the Teatro Regio for his renditions of *Norma* and *La Rondine*. International star **John Osborn** lends his authoritative voice to the role of Arturo. Alongside him, **Gilda Rieme** and **Simone Del Savio**, making for a worldclass cast.

In *Tosca* everything is red—blood, jealousy, lust, the violence of power. One of the most famous tragedies of the opera repertoire, *Tosca* unfolds in the tense and claustrophobic atmosphere of papal Rome. Running **from 12th to 21st June**, the opera closes the season with a spectacular new production by **Stefano Poda**, who returns to the Teatro Regio with his unmistakable visionary aesthetic and ever-amazing symbolic strength. On the podium, Music Director **Andrea Battistoni**, promising a season finale of tremendous emotional tension. Premiered in Rome in 1900, *Tosca* is one of Giacomo Puccini's most popular works. The three intense, fast-paced acts, each crowned by a memorable aria—“*Recondita armonia*,” “*Vissi d'arte*,” and “*E lucevan le stelle*”—weave together melodrama and action with perfect theatrical mastery. Puccini transforms Victorien Sardou's original stage play, set in the 1800s, into a historical thriller packed with plot twists, interrogations, escapes, and sacrifices. On stage, the inquisitorial cruelty of Baron Scarpia, played by **Roberto Frontali**, opposes the idealism and passion of Mario Cavaradossi, brought to life by the voice of **Martin Muehle**. **Chiara Isotton** gives body to the title

role of Flavia Tosca, as she transforms mindfully from a woman in love into a tragic heroine, swept along and transformed by events.

Ten productions for **seventy-five** performances featuring the **Teatro Regio Orchestra** and **Chorus**, the latter led masterfully by the acclaimed **Ulisse Trabacchin**. And with them, the **Teatro Regio Treble Choir**, in the expert hands of **Claudio Fenoglio**.

Conference-Concerts

The Conference-Concert series returns again for the 2025/2026 Season to guide audiences in the discovery of the titles on the programme. The conferences will be led by journalist **Susanna Franchi** and musicologist **Liana Püschel**, with Professor **Paolo Gallarati** presenting *Macbeth* and journalist **Elisa Guzzo Vaccarino** presenting the ballets. The conferences feature guest appearances by the stars of the shows, with the opportunity to enjoy live performances of some of the most famous musical moments. Admission is free of charge.

Under-30 Previews and new opportunities for everyone to enjoy the Teatro Regio

The Teatro Regio is continuing its commitment to making the opera accessible to everybody. Just **three price sectors** to facilitate choice, **“opening nights”** for all, with **ticket prices the same as for other shows**, and **Regio Card** discounts. This year there are **even more opportunities for young people to enjoy the opera**, with the **Regio Card Giovani** now available for theatre lovers **aged 16 to 30 years**, entitling card holders to 50% off tickets and last-minute offers at just €10. Plus there is the **new Regio Card Under16**, with tickets at just €10 and a 10% discount on the ticket for an accompanying adult.

Then there is our regular series of **Under-30 Previews** for young audiences, with tickets at an unchanged price of just **€10**—an unbeatable opportunity to enjoy all the magic of the opera at the Teatro Regio.

School at the Opera and In the Family

Opera is a true part of our collective heritage and it is at an early age that one learns to love it. The Teatro Regio proposes a **special line-up of shows** chosen specifically to entertain **students, teachers, and families**, with tickets priced at very special rates. The *School at the Opera* programme, made possible thanks to the support of **Esselunga** and **Friends of the Regio**, lines up six special shows between November and May, featuring new works and titles from the established repertoire adapted for kids. *In the Family* presents five titles for a gradual approach to the opera repertoire. This year we will be featuring **two new productions**—Humperdinck’s *Hänsel and Gretel* and Rossini’s *La Cenerentola*—alongside the return of two ever-popular favourites—Profokiev’s *Peter and the Wolf* and Valtinoni’s *The Little Prince*—which continue to enchant young and not-so-young opera lovers.

Mathieu Jouvin concludes: “Finally, I would like to take this opportunity to express my deepest appreciation for all the workers at the Teatro Regio. It is thanks to their tireless commitment and their abilities that we are able to offer a season like this. I thank the President, the Vice-President and the Board Members for their constant support in building the Teatro Regio of today and tomorrow. A warm thanks goes to the Italian Ministry for Culture, the City of Turin, and the Piedmont Region for their fundamental and ongoing support; to the members of the

Foundation for their indispensable contribution; to the Friends of the Regio for their enduring and affectionate support; and to all the many companies that continue to sponsor the Teatro Regio. It is thanks to the help of all these people and entities that the Teatro Regio can really be *for everyone*, through the many opportunities we offer for audiences of all kinds to enjoy our shows. It is to them, to the people who choose opera and quality music—our invaluable supporters—that all this energy and effort goes.”

Subscription and show ticket sale dates

Subscription tickets to 4, 5, or 9 shows, offering reserved seating and a **saving of 15% to 30%** off the cost of the single tickets:

- **from Tuesday, 6th May to Saturday 28th June 2025** subscription ticket-holders have the opportunity to renew their existing subscription, exclusively at the Teatro Regio Box Office.
- **from Monday, 26th May**, new subscription tickets can be purchased from the Teatro Regio Box Office and online on the theatre’s website.

Carnets of tickets to 3 or 4 shows, offering a **saving of 10% to 20%** off the cost of the single tickets:

- **from Saturday, 21st June 2025.**

Single show tickets go on sale **from Saturday, 21st June 2025.**

To facilitate purchasing options, **part-payment solutions** are available for **subscription tickets and carnets**.

Teatro Regio Box Office

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Opening hours: Monday-Saturday, **11a.m. to 7p.m.**; Sunday, **10:30a.m. to 3:30p.m.**; one hour before show times.

For full information and updates: www.teatroregio.torino.it

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