



RICCARDO MUTI  
ITALIAN OPERA ACADEMY

PAGLIACCI  
*and*  
CAVALLERIA RUSTICANA

Teatro Alighieri – Ravenna  
29 and 31 July 2020



con il patrocinio di



Ministero per i beni e le attività culturali e per il turismo



Comune di Ravenna



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This project was made possible through the precious support of*

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MERCOLEDÌ 29 LUGLIO, ORE 20.30

Teatro Alighieri - Ravenna

# Riccardo Muti

dirige

## *Pagliacci*

dramma in un prologo e due atti

parole e musica di Ruggero Leoncavallo

(prima rappresentazione: Teatro Dal Verme, Milano, 21 maggio 1892)

Alessia Pintossi	<i>soprano</i>	<i>Nedda, attrice da fiera, moglie di Canio</i>
Azer Zada	<i>tenore</i>	<i>Canio, capo della compagnia</i>
Serban Vasile	<i>baritono</i>	<i>Tonio, commediante, gobbo</i>
Igor Onishchenko	<i>baritono</i>	<i>Silvio campagnuolo</i>

Orchestra Giovanile Luigi Cherubini

Esecuzione di brani dall'opera in forma di concerto

*Concert performance of extracts from the opera*

Prologo  
(Tonio)

Aria Nedda  
“Qual fiamma aveva nel guardo!”  
(Nedda)

Duetto Nedda-Tonio  
“Sei là? Credea che te ne fossi andato!”  
(Nedda, Tonio)

Duetto Nedda-Silvio  
“Nedda! Silvio”  
(Silvio, Nedda, Tonio)

Aria Canio  
“Recitar!...Vesti la giubba”  
(Canio)

Intermezzo

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melodramma in un atto

libretto di Giovanni Targioni-Tozzetti e Guido Menasci

tratto da Giovanni Verga

musica di Pietro Mascagni

(prima rappresentazione: Teatro Costanzi, Roma, 17 maggio 1890)

Francesca Di Sauro	<i>soprano</i>	<i>Santuzza, una giovane contadina</i>
Azer Zada, Matteo Falcier	<i>tenore</i>	<i>Turiddu, un giovane contadino</i>
Antonella Carpenito	<i>contralto</i>	<i>Lucia, madre di Turiddu</i>
Serban Vasile	<i>baritono</i>	<i>Alfio, un carrettiere</i>
Clarissa Leonardi	<i>mezzosoprano</i>	<i>Lola, moglie di Alfio</i>

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(Turiddu\*)

Romanza e Scena Santuzza “Voi lo sapete, o mamma”  
(Santuzza, Mamma Lucia)

Scena e Duetto Santuzza-Turiddu  
“Tu qui, Santuzza? Qui t’aspettavo”  
(Turiddu\*\*, Santuzza, Lola)

Intermezzo

Finale “Compar Turiddu, avete morso a buono”  
(Turiddu\*, Alfio, Mamma Lucia, Santuzza)

\*Azer Zada

\*\* Matteo Falcier

VENERDÌ 31 LUGLIO, ORE 20.30

Teatro Alighieri - Ravenna

## Riccardo Muti

introduce i giovani musicisti selezionati per l'Italian Opera Academy  
*introduces the young musicians selected for the Italian Opera Academy*

**direttori d'orchestra** *conductors*

Giovanni Conti, Samuele Galeano, Charlotte Politi, Tais Renzetti

**maestri collaboratori** *répétiteurs*

Giorgia Duranti, Giordana Rubria Fiori, Sergio Lapedota,  
Valentina Rando, Irina Ryabikova

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*direttore*

**Tais Renzetti**

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“Nedda! Silvio!”  
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*direttore*

**Giovanni Conti**

Aria Canio  
“Recitar!...Vesti la giubba”  
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Intermezzo  
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*direttore*

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\*Azer Zada

\*\* Matteo Falcier



# In Search of Truth:

## A Conversation with Riccardo Muti

by Susanna Venturi

Getting to the heart of the opera repertoire has always been a hallmark of Riccardo Muti, who never bowed out of “popular” operas, and always took the risk of going against the grain, delving into all scores well beyond common interpretative conventions with a view to meeting the composer’s wishes. Both *Cavalleria rusticana* and *Pagliacci* belong to that repertoire: what is the place of these two operas within your extraordinary artistic career?

These operas belong to the so-called *Verismo* tradition, and are among the best in the Italian repertoire. It is just natural that they are still two of the most represented operas worldwide.

I have been very fond of these scores since 1970, when I conducted them in the Teatro Comunale in Florence. Roman Vlad was the artistic director at the time, and together we decided to stage them because they had been missing from that theatre for a very long time. Of course we could not foresee the uproar that followed our “blasphemous” decision: an entire section of the intellectual élite considered them rubbish... In short, we and the Orchestra del Maggio had to face the hostility resulting from the peculiar ideological and political climate of the time, and especially from sterile prejudice that had nothing to do with music. Luckily, that is all in

the past now. Anyway, we stood firm, and the début was a huge success, with Mauro Bolognini as director, sets by Luciano Damiani, and such protagonists as Richard Tucker in the role of Canio in *Pagliacci*... He was a tenor of unquestionable experience, who had performed and recorded under Toscanini's baton, and was a regular guest at the Metropolitan. The return of these two operas caused an intense stir... And I felt exactly the same when, years later, at La Scala, I began to rehearse *Traviata*, which I was bringing back to Milan after an absence of over a quarter-century.

**A recent historical recording has re-proposed that staging of *Pagliacci* in Florence, but, just a few years later, you had the opportunity to record an important version of both operas from the podium of the Philharmonia Orchestra.**

It was in the late '70s, and, indeed, that was a lucky staging: a young José Carreras was starring in both operas, with Renata Scottò as Nedda, Montserrat Caballé as Santuzza, and, as Mamma Lucia, nothing less than Astrid Varnay, the legendary Wagnerian soprano, who is also best remembered for her interpretation of Lady Macbeth... Concerning this recording, I have an anecdote that says a lot about the care and knowledge that are necessary to do justice to these scores. When we got to the finale of *Cavalleria rusticana*, we had to record the famous closing line, "Hanno ammazzato compare Turiddu!". It is usually one of chorus women who yells that out. Yet, after



trying some of the choristers, I realized that none of them could do it: they either had a strong English accent, or the colour of their voices was too distant from the intonation of Southern Italy... I know that well from experience, having been raised there! This scream cannot be dealt with by simply raising your voice... A sort of primal gush must flow in it, like the echo of a funeral dirge, or the cries of wailers... In short, for the first and only time in my life, I accepted to keep an input channel “free” while recording, and add the track with the scream later, on top of the rumble of the timpani and the murmur of the choir... Usually, my “artistic ethics” demand that everything—voices and orchestra—is recorded in the same session... But here I needed a “Latin” voice. And so we moved the English troupe to the RAI studios in Naples, and I asked a great actress to lend us her voice, even though her name does not appear on the album as a member of the cast: Isa Danieli, who had worked a lot with a giant like Eduardo De Filippo. I still remember the impression she made on the English sound engineers beyond the glass panel of the recording studio, when she let out her scream. Her power and expressiveness were completely new to them: her scream came right out from the belly of history, and contained in itself the tears of centuries-old pain. Because when we talk about *Verismo*, or “realism”, we are not just dealing with a story that needs to stick to reality. We need to delve deep into the cultural context where the operas were conceived, and to which they refer. We shouldn’t forget that Leoncavallo was born in Naples, and that Mascagni conceived his

*Cavalleria* in Cerignola, where he had come in touch with the local traditions and moods he then translated into the score.

In addition to a common setting in the heart of Southern Italy—Calabria for *Pagliacci* and Sicily for *Cavalleria*, the plots of the two operas show undoubted similarities, since they are both drenched in love, jealousy and blood. But what are the traits that make each of them unique?

These are two completely different worlds, both from the point of view of the libretto, and from a musical perspective. *Cavalleria* is an expressive miracle: it is like a natural stream of spring water flowing from the first note to the last, or like an arrow flying high in the sky and quickly burning out. *Pagliacci*, on the other hand, while maintaining some traits of an explosive natural power, is more complex: its orchestration is more refined, and its sense of harmonic structure clearly derives from the great Neapolitan school of composition. After all, Leoncavallo had been educated and trained in that environment. Indeed, he had also studied under famed poet Carducci, and penned the libretto himself! But at the same time, Leoncavallo had assimilated Wagner's compositional and philosophical lesson, and had "Italianized" it. See, for example, the abstract, metaphysical voice in the Prologue, sung by the baritone, who steps onto the stage to introduce the dramatic plot: while here he dwells on the affinity between theatrical fiction and real life, in the end he comes back to close the opera on an impersonal

note with the final line, “the comedy is over!” Now, speaking of misleading traditions: while the prevailing habit fills this opening section with high notes the composer had never intended, the current performance practice has the tenor, Canio, speak the final line instead of the baritone. This tradition may have been started by the great Caruso, but is totally devoid of dramatic purpose: only thus does the ensuing grief-stricken scream from the orchestra retain all its tragic and disruptive power.

**So, how should these operas be dealt with? How can justice be done?**

First of all, in order to fully understand them, in order to capture the essence of their drama and violence, one must appreciate the cultural subsoil where they strike their roots, that is, the cultural context of Southern Italy: if you are not aware of all this, you might try to highlight the operas’ expressive power by exaggerating or brutalizing them, actually debasing them for the sake of a mistakenly gross idea of “Italianness”. For example, both operas are pervaded by a sense of honour and jealousy that should not be judged, nor should it be unnecessarily taken as a pretext for far-fetched director’s choices. Instead, it should be highlighted and contextualized through a knowledge of the world that expressed it. This is why I remember with great satisfaction the work of director Liliana Cavani on both operas, which I conducted right here, at the Ravenna Festival, in 1996 and 1998, with the

excellent Orchestra of the Bologna Municipal Theatre. However, as I have said, we should clear the field of all bad interpretative habits. Which is exactly what I intend to do with the students of the Academy. Specifically, I am thinking of the versions I conducted from the podium of the Philharmonia in London, but also of the *Cavalleria* I recently proposed in concert form with the Chicago Symphony Orchestra: in both cases, not only were these orchestras truly great, but they were also free from the typical bad habits of routine performance. And this is an ideal condition.

**What does the *Verismo* repertoire represent for an interpreter, within the history of Italian opera? And how can Mascagni and Leoncavallo be said to be the heirs of Verdi?**

In addition to the harmonic expertise I mentioned before, especially Leoncavallo's, you should consider the melodic streak. It is no coincidence that Verdi, talking about Mascagni, showed appreciation for his love of melody, a trait which he considered to be a merit. After all, *Verismo* operas are especially fascinating because of their instantly-pleasing and captivating melody, despite their vehemence and wild passions. And of course, as my Maestro, Antonino Votto, used to say, it is not easy to write a graceful melody: in fact, we should not think that these stunning melodies are the result of a spontaneous or improvised act. Indeed, like all truly memorable tunes, they are the result of a painstaking research

work. And consider that, in the '50s, this very ability was almost seen as a defect in composers like Puccini and Tchaikovsky. Luckily, this is no longer the case. On the other hand, a musician like Gustav Mahler was very well aware of the value of Italian composers at the turn of the twentieth century: as a conductor, he loved them, and regularly performed their work. Among other things, he conducted both *Cavalleria* and *Pagliacci*, and indeed maintained an interesting correspondence with Leoncavallo concerning the staging of *Pagliacci*.

**So, what will the young conductors and répétiteurs of the Academy learn from these operas?**

These are difficult operas, because, as I said, they can easily be turned into over-emphatic or gross renditions. And here's why, in recent years, I have been trying to entrust young musicians with what I have learned from the masters who came before me. I would like them to fully appreciate the symphonic and dramatic texture of these scores, to capture their value and respect them in all their beauty. But make no mistake: I have no monopoly on truth. What I do is keep looking. And I think this is a perfect test bench, and a useful experience for young musicians.



# Literature to Music: beyond Verismo

by Gregorio Moppi

As an operatic genre, *Verismo* is not easily defined. At least, it is not easily judged against the standards of the literary movement of Verismo, where it had its origins. First of all, musical Verismo started nearly twenty years after the birth of literary Verismo, usually identified with Verga's short story *Nedda*, published in 1874, while real modern life only made its *début* on opera stages in 1890, with Mascagni's *Cavalleria rusticana*. Secondly, because Verismo operas did not always fully comply with the poetics and themes of literary Verismo, based on the description of the sub-proletarian, plebeian humanity of southern Italy, which the author observed with detachment in the Positivistic certainty of providing an impersonal, objective portrait. Musical Verismo, instead, did not only focus on a *tranche de vie*, or on the stories of humble people often taken from the crime column. It also dealt with middle-class or aristocratic stories, either contemporary or from the past, in Italy and elsewhere. In this period, opera was growing in popularity, providing its enlarging audience with plausibility and strong emotions. But, rather than by their subject matter, Verismo operas were characterized by their dramatic and musical qualities: simple, condensed plots, physical action, a marked presence of

the orchestra in a continuous, equal dialogue between the pit and the stage, paroxysmal vocalism with a love for high-pitch tones, and a tendency to a declamatory, vociferous, mainly conversational singing style whose irregular verses and phrasing mirrored the thick talking in drama. And thus, the entire generation of Italian composers who had come to the fore in the 1860s was hastily and superficially labelled as Verismo. It included such composers as Leoncavallo, Puccini, Mascagni, Cilea, Giordano, the so-called “Young School”: among them, the audience, publishers and impresarios were eager to discover the new Verdi. Therefore, simply because they date from the period of twenty years at the turn of the XIX century, such slum or knife stories as Cilea’s *Tilda*, Giordano’s *Mala vita*, Pierantonio Tasca’s *A Santa Lucia*, Nicola Spinelli’s *A basso porto*, and Giulio Tanara’s *Vendetta abruzzese* were inscribed in the same group as *Cavalleria rusticana* and *Pagliacci*. And so were Giordano’s *Andrea Chénier* and Cilea’s *Adriana Lecouvreur*, both set in eighteenth-century France, and Puccini’s *Tosca*: all fine examples of a “costume” Verismo where the depiction of generically human characters and feelings was more important than the reconstruction of a social environment. And thus, at the end of the nineteenth century, melodrama was far from dead, even though D’Annunzio, in 1887, had declared it to be “naturally exhausted, having produced enough”, and tried to discourage all attempts at reviving it as “useless and illogical”.



Pietro Mascagni, a 23-year-old composer born in Livorno, was a nobody when he arrived in Cerignola with the company of impresario Maresca, in December 1886. For six years, he had put great effort and hopes in *Guglielmo Ratcliff*, an unfinished opera that eventually premièred in 1895 with moderate success. Tired of his job as a travelling conductor for Maresca, the composer decided to settle in Cerignola, marry the company's soubrette, Lina, and create a 40-element Philharmonic, which won him the scornful nickname of "Bandmaster" by D'Annunzio. But Mascagni soon started to feel claustrophobic in the small town of Cerignola: he thought he deserved more, and when publisher Sonzogno announced a competition inviting young composers to submit a one-act opera (July 1888), he immediately started looking for a subject and a librettist, trying to win the first or second prize (respectively 3,000 and 2,000 lira). He found the right man in Giovanni Targioni-Tozzetti, a journalist and writer who had been his schoolmate in Livorno, who suggested Verga's *Cavalleria rusticana*. They did not work on the novel, based on a real event occurred in the Sicilian village of Vizzini, but on the play Verga himself had crafted for popular actress Eleonora Duse, which had premièred at Teatro Carignano, Turin, on 13 January 1884. The proposal was readily accepted, and Targioni-Tozzetti, with his colleague Guido Menasci, immediately set about composing the libretto, which includes several lines from Verga's original. The score was also quickly completed and submitted in May 1889.

In all, seventy-three operas were submitted; twelve were short-listed in early 1890, and three were finally selected: *Cavalleria rusticana*, Spinelli's *Labilia* and Vincenzo Ferroni's *Rudello*. The judges had initially been quite dubious about *Cavalleria*, but the opera had found a strong supporter in Giovanni Sgambati, an eminent pianist and a disciple of Liszt. The judges finally agreed that Mascagni should be awarded the first prize after attending his piano performance of the opera, in Rome, where the *Cavalleria* then opened at the Teatro Costanzi (now the Rome Opera House) on May 17. The excellent cast, featuring Gemma Bellincioni and her husband, Roberto Stagno, was conducted by Leopoldo Mugnone before Queen Margherita. Mascagni was no longer a nobody since then, but this début decreed both the composer's fortune and his condemnation: the opera resulted in money, fame and long-lasting international appreciation by audience, critics and such colleagues as Verdi, Tchaikovsky, and Mahler, but, from that moment on, the name of Mascagni was indissolubly and forever linked to *Cavalleria*. All his later operas, conceived in a continuous research for stylistic renewal and with an ear to the latest trends in European art, never worked as well as his first electrifying masterpiece, which sparked the operatic tradition of Verismo, with publisher Sonzogno as both a sponsor and a reference. *Cavalleria* was an immediate success, and Verga claimed his share in the profits under copyright law: after a three-year litigation, he was granted the stratospheric sum of 162,000 lira.

Even though *Cavalleria* is usually labelled as a Verismo opera, the story it tells and the way it is dealt with are much more than a mere chronicle, and take on a value as a universal archetype. The opera's tale of betrayal and blood is not only concerned with its own characters, place and time. Late-XIX-century rural Sicily is just a colourful accessory. The story is centred on the characters' urgent impulses, the typical passions of Romantic melodrama (based on the soprano-tenor versus baritone conflict), which Mascagni, under the influence of Verga, imbues with impetuous, carnal eroticism. All this would have been inadmissible and intolerable just a short time before. Such exploding sensuality erupted in the same way both in the male and the female protagonists, at a time when Italian women were expected to ensure pre-marital chastity and post-marital submissiveness, in a society that would never allow them to exercise desire. Here, on the contrary, both Santuzza and Lola are dominated by the same animal instincts. Like a Lady Macbeth of the Mediterranean and the instigator of the ultimate tragedy, Santuzza gets her hands dirty with Turiddu's blood: seduced and abandoned, she is more responsible of his death than nondescript Alfio, who, like a pawn in her hands, becomes the instrument of her revenge and actually commits the honour killing. If Mascagni's aim was "writing music that tasted like sperm and coffee", he did a perfect job with *Cavalleria*. In a necessarily concise libretto, though, the obedience to the principle of truth gets diluted into the echo of a Greek tragedy: the ritual is performed in front

of the church on Easter Sunday (the place and time of the action) through the off-stage murder of poor Turiddu, which brutally clashes with the crowd of churchgoers celebrating Christ's Resurrection in the choral climax of the opera. As for the score, its "naturalist" character is softened by the adoption of melodramatic closed forms instead of the musical continuum that was typical of Wagner or even Verdi, at that time. Obviously, the choice of not moving too far away from tradition was justified by the fact that *Cavalleria* had been written for a competition, and was meant to juggle its way between compliance with the well-established practices of the opera genre and a necessity for novelty. A novelty which lies in the choice of a modern literary source centred on the humble social class in the South of Italy, or in the use of leitmotifs, showing that Mascagni had learnt the lesson from Wagner, even though he applied this technique in the Italian way, simplifying its function and using the recurring musical phrases to emphasize the crucial turns in the plot. Another new feature – also learnt from Wagner – was the leading role of the orchestra in the two symphonic parts (Prelude and Intermezzo). The Prelude is interrupted with a *coup de théâtre* by Turiddu's off-stage serenade to Lola, conveying a sense of realistic ambience obtained through theatre tricks: the sound of Turiddu's guitar is imitated by a harp, and the lyrics of his Siciliana were written by Giacomo de Zerbi from Apulia, and translated into the Sicilian dialect by the tenor himself, Stagno, born in Palermo. The choruses and strophic forms should also be read as pseudo-

naturalistic. Through the choruses, “Gli aranci olezzano” and “A casa, a casa, amici”, Mascagni sketches the picture of an extremely reassuring peasant environment whose innocence has nothing to do with the jealousy crime, and which serves as a frame in a fascinating contrast with the main events. As for the strophic forms, they are actually sung, and thus sound as “quotes”, like Alfio’s “Il cavallo scalpita”, Lola’s “Fior di giaggiolo” or Turiddu’s toast anticipating the final catastrophe.

The score of *Cavalleria* can sometimes seem sketchy or oversimplified, but it is very effective on stage due to Mascagni’s ability in going straight to the point; and even though *belcanto* singers are forced to beef up their voices to tackle the top notes only to rush down to the low notes in a declamatory style, the result is a genuine lyrical effusion throughout the opera. As far as screaming is concerned, it was legitimized by *Cavalleria* to be used in operas: in fact, the score contains fewer screams than bad performing habits have actually ratified. Thus, while “Hanno ammazzato compare Turiddu” is a real sharp cry, the lines pronounced by Turiddu and Santuzza in their fiery brawl when he tells her, “dell’ira tua non mi curo” (I do not heed your anger), and she retorts “a te la mala Pasqua” (“May your Easter be cursed”) should be perfectly sung, even though Mascagni himself had allowed his performers to actually scream (see his directions to Lina Bruna Rasa and Beniamino Gigli in the recording produced on the 50<sup>th</sup> anniversary of *Cavalleria*).

At the beginning of the 1980s, Ruggero Leoncavallo was literally blown away by *Cavalleria*. At the time, he was known as the author of several chamber romances that had met success in Paris, but was eager to be recognised as an opera composer as well. For a long time he had cherished the ambitious project of *Crepusculum*, an opera trilogy set in Renaissance Florence and inspired by Wagner's tetralogy. Publisher Ricordi had bought the first part, *I Medici*, centring on the Pazzi conspiracy, but he saw more weaknesses than advantages in it, and did not dare to produce it. Leoncavallo had already completed another score, *Chatterton*, whose libretto he had kept aside since its publication in 1878 in Bologna. A student of literature under famed poet Giosuè Carducci, Leoncavallo never graduated as claimed, but, like Wagner, was good enough with words to be able to write his own librettos. However, the success of *Cavalleria* brought about a significant change in his professional career, leading him to international success: seeing that melodrama was shifting towards Verismo, Leoncavallo wanted to try his hand at his own true blood-and-thunder crime story in the manner of Mascagni. *Pagliacci* premièred at the Teatro Dal Verme in Milan on May 21, 1892, with Fiorello Giraud, Adelina Stehle and Victor Maurel (who had created the role of Iago in Verdi's *Otello* and would soon be the first Falstaff). Leoncavallo chose not to rely on a pre-existing literary subject, but rather created an original from the same ingredients of *Cavalleria*. And thus, *Pagliacci* was conceived to be performed

in one act, but was divided in two acts after the first night, due to its length. It followed the Aristotelian rule of the three unities (action, time and place), was set in a contemporary southern Italy village, depicted miserable characters dominated by their primary instincts, contained several colourful choral numbers and an orchestral Intermezzo, and was characterised by an uninterrupted symphonic flow into which the dominating dramatic melodies merged.

But the erotic charge is higher here than in Mascagni's model, and stirs the characters' blood. The language contributes, shifting from excessively solemn ("augei", "drudo", literary terms used for "birds" and "scoundrel") to almost crude (see the quite strong turns of phrase in "mi fai schifo e ribrezzo", "per la Madonna!", "meretrice abietta", respectively "you fill me with disgust and loathing", a curse and "shameless hussy"). Nedda – a programmatic name, remindful of Verga's novel – is the object of erotic desire for every male in the opera but timid Pepe. She expresses her desire for freedom in a simple ballad full of orchestral onomatopoeies, and in an airy song remindful of the vedette of a café chantant. Her desire of wriggling out of her submission to a brutal husband, Canio, who sees his despotic ways as a form of love, develops into a passion for Silvio, a simple man of good manners and sincere feelings, whom she does not ask for true emancipation (which she could never have claimed at that time and in that social context): she only wants to surrender to him, and be dominated by him. With him, she could recreate another condition

of subalternity to a man, albeit more welcoming. Tonio, the hunchback, also projects his libido on Nedda, but, fiercely scorned by the woman, he decides to take revenge by informing Canio about her affair. Leoncavallo portrays a tragic, petty microcosm, populated with complex characters that are neither absolutely good nor utterly evil, having inherited the psychological complexity of many of Verdi's characters. They are all morally monstrous, including Nedda, but none of them is guilty: they are animal creatures whose behaviour is controlled by instinct and nature. Tonio, for example, first approaches Nedda in a fearful, gentle manner: the orchestra, who never lies and expresses the voice of the omniscient author, portrays him as anxious and shy. He is not a rogue: his deformed body hides a tender heart. But, overwhelmed by the woman's sarcasm, he hides behind the shield of hate he has had to create because of his deformed body. The inhumanity he shows in the attempted rape and in denouncing Nedda's betrayal to Canio is not built-in: it has grown on him through the scorn and ridicule he sees in other people's eyes. Canio, similarly, should not be blamed for the double murder, even though he is accountable under the law. His morals consider the murder as a necessary act of purification from his disgrace. Even in this case, the omniscient composer reveals the hidden nature of this rough, jealous and irrational man: a stung, crying heart, embittered by the ingratitude of Nedda, the starving orphan he had saved from the street, raised and venerated. Leoncavallo's



empathy with his characters is palpable. As a naturalist, he tries to investigate the human soul without judging it, but cannot avoid being emotionally involved in what he sees. He continually enters and exits his narrative, which is both the artistic remake of a real-life story and an intellectual abstraction; the reinvention of truth by a well-read, educated and cosmopolitan musician, trained at the Conservatory of Naples but well-aware of the latest trends in contemporary European culture.

Leoncavallo claimed that *Pagliacci* had been inspired by the true story of a bloodbath in the town of Montalto Uffugo, in Calabria, where he had lived as a child following the appointment of his father, Vincenzo, as a court judge. His father had indeed dealt with a similar case. The composer swore he had witnessed a double homicide by the head of a theatre company, who, after the show and unbeknownst of everyone, had cut the throat of his actress wife, wiped his knife, changed into clean clothes and gone on to kill her beloved. Vincenzo Leoncavallo is said to have sentenced the murderer to twenty years of imprisonment not for killing his wife, which was justified by his impulsive jealousy, but for premeditating the second murder. But the composer was lying. Trial papers still exist in the State Archives of Cosenza, but they tell a different story occurred in the theatre in the night between 4 and 5 March 1865, when brothers Luigi and Giovanni D'Alessandro killed a Gaetano Scavello, claiming he had beaten up one of their servants. They were sentenced to forced labour. In addition, the main source for *Pagliacci* is not the crime

column, but a French tragicomedy by Catulle Mendès staged in Paris in 1887, *La femme de tabarin*, where the head of an actors' company kills his adulterous wife in front of the audience.

In any case, this opera constantly plays on the ambiguous relationship between fact and fiction, especially with Canio. Real life and its stage metamorphosis overlap, and mirror one another in a pre-Pirandellian relationship that disclaims the thesis of the opera that “the stage is one thing and life itself another”. In fact, the play staged in the second part, with its disconcerting fake-XVIII-century soundtrack, serves as a sort of “verbatim quote” from real life, whose human comedy it ruthlessly mirrors in all its aspects: Colombina-Nedda, the wife of Canio-Pagliaccio, has a secret affair (with Arlecchino-Peppe in the comedy) and a second suitor whom she scorns (the hunchback Taddeo, played by Tonio the fool, who endures on stage the same pain he suffers in real life). She pronounces the same sentence twice, to Silvio and Arlecchino: “See you tonight... I shall be yours forever!”. In such an artificial structure as the whole opera, the Prologue might sound strange: in it, Tonio emerges from a closed curtain dressed as Taddeo to sing the manifesto of musical Verismo, reminding the audience that *Pagliacci* is a true story (“Our author has endeavoured to paint for you a slice of life”), and that the feelings portrayed are not fake (“you will see men love as in real life they love... for we are men of flesh and bone”). This programmatic frame, added to the opera at the very last moment to

strengthen the part of the baritone, finds a symmetrical complement in Tonio's last, fulminating line, "the comedy is finished!": these are the words of the author, who abandons his melodramatic fiction and, from the story-within-a-story of the staged comedy, directly addresses the audience as he had done in the Prologue. Thus, it makes sense that Tonio should pronounce them, while the librettos printed after the première usually assign the final line to Canio. As for disguises, the music wears several: scholars have identified a conspicuous array of quotations ranging from Beethoven to Mendelssohn to Chabrier, and an echo of Verdi's *Otello* in "Ridi, pagliaccio".



# Synopsis

## *Prologue*

Tonio, dressed as Taddeo, the character he will later interpret in the play, comes to the footlights to invite the audience to meditate on the Author's intentions: they will see the "ancient masks" on stage, but this does not mean that their feelings are fictitious. On the contrary, the audience is invited to appreciate that their passions may be genuine. Because "the artist is a man, and he must write for men". In short, Tonio's speech can be considered the manifesto of Verismo opera.

## *Act I*

The events were actually inspired by a true story, and take place in the village of Montalto, in Calabria, around 1865, in mid-August, on the Feast of the Assumption. In the hot summer afternoon, a troupe of strolling actors arrives in town: Canio, the head of the troupe, tries to convince an audience of peasants and kids to go to the evening show. Meanwhile Tonio, the company's hunchbacked factotum, gallantly tries to help Canio's wife, Nedda, to step down from the cart. Canio frowns and immediately reveals his violent nature when, while Tonio swears revenge, he darkly reminds the bystanders that he is extremely jealous: "the stage is one thing and life itself another", and, if Nedda were to be unfaithful to him in real life, he would not tolerate

humiliation, and the comedy would end in tragedy. As the bells ring for vespers, the crowd and the kids follow a few bagpipers to church. Canio, Peppe and a group of friends head to the inn. Nedda, left alone, recalls her husband's words and the glint of jealousy in his eyes: she is nervous and worried, and, in a fit of melancholy, she sings the song her mother used to sing to her when she was a child. When she is about to re-enter, she notices Tonio spying on her: oblivious of her scorn, the hunchback declares his love, and tries to embrace and kiss her. When she seizes a whip and strikes him, he threatens revenge and leaves.

At this moment, Silvio, Nedda's lover, appears and begs her to break away from Canio, quit her vagabond life when the troupe leaves the village the next day, and elope with him. Nedda reminds him to be prudent, because she fears Canio's reactions. But she is truly in love with Silvio, and, won over by his ardent and wheedling insistence, she agrees to run away with him. Tonio overhears them and hurries off to alert Canio, who bursts in just in time to hear Nedda promise: "Till tonight! And I'll be yours forever!". He chases Silvio but is unable to see his face, and Silvio manages to escape down a country path. Mad with jealousy and holding a dagger, he commands Nedda to reveal the man's name, but Peppe intervenes to disarm him, inviting him to calm down and prepare for the evening show: the villagers are coming out of church and approaching the theatre, so it is better to put off all explanations until later. Tonio also urges him to calm down: it won't be difficult to find out the man's identity. So Canio submits to the law of

the theatre: the show must go on, he must resign and hide his fury and despair behind his Clown mask.

## *Act II*

While the audience crowds into the tent, Peppe sets out benches, and Tonio invites everyone to take their seats. Nedda goes round collecting the money. Among the spectators is Silvio, to whom Nedda furtively recommends caution. The performance begins: Colombina (Nedda) is married to Pagliaccio (Canio), but has an affair with Harlequin (Peppe) and has planned to elope. Taddeo “the half-wit” (Tonio) is also in love with Colombina, who scorns him: theatrical fiction apparently mirrors the actors’ dramatic situation in real life.

Colombina is listening enraptured to Harlequin’s serenade, but before she can let him in, Taddeo approaches, declares his love, and is rejected. When the unexpected arrival of Pagliaccio interrupts the lovers’ intimate dinner, Colombina leaves Harlequin with the same words that Nedda pronounced in the afternoon at the address of her mysterious lover. This coincidence provokes Canio’s fury: for a few moments he manages to stick to the play, hammering out the questions written in the script, but, as his fury mounts, he increasingly identifies himself with the cuckolded Pagliaccio. Nedda, still following the script, implores her husband to step back into his role in the comedy. Peppe would like to intervene, but is held firmly back by Tonio, who wants his revenge. The audience follows the performance with bated breath, but only begins to sense that fiction is making way to reality (“Are they

in earnest?” “It’s turned dark and serious”) when Canio unleashes his desperate wrath and tries to force the woman to confess her lover’s name. “His name! His name!”, “No!”: in a fit of rage, Canio draws a dagger and stabs Nedda to death. She drops on her knees calling out Silvio’s name. When the man rushes onto the stage, Canio stabs him, too. While Canio, “stupefied and motionless”, drops his knife, Tonio turns towards the audience and cynically proclaims: “The comedy is over!”.



# Libretto

Pagliacci

## Personaggi

Nedda (nella commedia “Colombina”),  
*attrice da fiera, moglie di Canio* **soprano**

Canio (nella commedia “Pagliaccio”),  
*capo della compagnia* **tenore**

Tonio (nella commedia “Taddeo lo scemo”),  
*commediante, gobbo* **baritono**

Peppe (nella commedia “Arlecchino”),  
*commediante* **tenore**

Silvio *campagnuolo* **baritono**

Contadini, contadine e paesani

La scena ha luogo in Calabria presso Montalto, il giorno della festa di Mezzagosto, fra il 1865 e il 1870.

# Prologo

**Tonio**

*(in costume da Taddeo come nella commedia, esce dal sipario)*

Si può?...  
*(salutando)*

Signore! Signori!... Scusatemi

se da sol mi presento... – Io sono il Prologo.

Poiché in scena ancor le antiche maschere mette l'autore, in parte ei vuol riprendere le vecchie usanze, e a voi di nuovo inviami.

Ma non per dirvi come pria: “Le lacrime che noi versiam son false! Degli spasimi e dei nostri martir non allarmatevi!”

No. L'autore ha cercato invece pingervi uno squarcio di vita. Egli ha per massima sol che l'artista è un uom e che per gli uomini scrivere ei deve. – Ed al vero ispiravasi.

Un nido di memorie in fondo a l'anima cantava un giorno, ed ei con vere lacrime scrisse, e i singhiozzi il tempo gli battevano!

Dunque, vedrete amar sì come s'amano gli esseri umani; vedrete de l'odio i tristi frutti. Del dolor gli spasimi, urli di rabbia udrete, e risa ciniche!  
E voi, piuttosto che le nostre povere

**gabbane d'istrioni, le nostr'anime  
considerate, poiché siam uomini  
di carne ed ossa, e che di quest'orfano  
mondo al pari di voi spiriamo l'aere!**

**Il concetto vi dissi – Or ascoltate  
com'egli è svolto.**

*(gridando verso la scena)*

**Andiam. Incominciate!**

*(rientra e si alza il sipario)*

# Atto Primo

*La scena rappresenta un bivio di strada in campagna, all'entrata di un villaggio. A sinistra una strada che si perde tra le quinte, fa gomito nel centro della scena e continua in un viale circondato da alberi che va verso la destra in prospettiva.*

*In fondo al viale si scorgeranno, fra gli alberi, due o tre casette. Al punto ove la strada fa gomito, sul terreno scosceso, un grosso albero, dietro di esso una scorciatoia, sentiero praticabile che parte dal viale verso le piante delle quinte a sinistra.*

*Quasi dinnanzi all'albero, sulla via, è piantata una rozza pertica, in cima alla quale sventola una bandiera, come si usa per le feste popolari; e più in giù, in fondo al viale, si vedono due o tre file di lampioncini di carta colorata sospesi attraverso la via da un albero all'altro. La destra della scena è quasi tutta occupata obliquamente da un teatro di fiera.*

*Il sipario è calato. E su di uno dei lati della prospettiva è appiccicato un gran cartello sul quale è scritto rozzamente, imitando la stampa: Quest'oggi gran rappresentazione. Poi a lettere cubitali: Pagliaccio, indi delle linee illeggibili. Il sipario è rozzamente attaccato a due alberi, che si trovano disposti obliquamente sul davanti. L'ingresso alle scene è, dal lato destro in faccia allo spettatore, nascosto da una rozza tela. Indi un muretto che, partendo di dietro al teatro si perde dietro la prima quinta a destra ed indica che il sentiero scoscende ancora, poiché si vedono al disopra di esso le cime degli alberi di una fitta boscaglia.*

Scena prima

*Nedda, Canio, Tonio, Peppe, contadini e ragazzi.*

*(All'alzarsi del sipario si sentono squilli di tromba stonata alternantisi con dei colpi di cassa, ed insieme risate, grida allegre, fischi di monelli ed un vociare che vanno appressandosi. Attirati dal suono e dal frastuono i contadini di ambo i sessi in abito da festa accorrono a frotte dal viale, mentre Tonio lo scemo va a guardare verso la strada a sinistra, poi, annoiato dalla folla che arriva, si sdraia dinnanzi al teatro. Sono tre ore dopo mezzogiorno, il sole di agosto splende cocente.)*

## **I contadini**

*(arrivano poco a poco)*

Son qua!

Ritornano!

Pagliaccio è là.

Tutti lo seguono  
grandi e ragazzi,  
ai motti, ai lazzi  
applauda ognun.

Ed egli serio  
saluta e passa  
e torna a battere  
sulla gran cassa.

Già fra le strida i monelli  
in aria gittano  
i lor cappelli,  
fra strida e sibili,  
diggià.

## I ragazzi

*(di dentro)*

Ehi, sferza l'asino,  
bravo Arlecchino!

## Canio

*(di dentro)*

Itene al diavolo!

## Peppe

*(di dentro)*

To' biricchino!

*(i ragazzi fischiano e gridano all'interno ed entrano in scena correndo)*

## Ragazzi e contadini

Indietro, arrivano.

Ecco il carretto...

Che diavolerio!

Dio benedetto!

*(Arriva una pittoresca carretta dipinta a vari colori e tirata da un asino che Peppe, in abito da Arlecchino, guida a mano camminando, mentre collo scudiscio allontana i ragazzi. Sulla carretta, sul davanti è sdraiata Nedda in un costume tra la zingara e l'acrobata. Dietro ad essa è piazzata la gran cassa. Sul di dietro della carretta è Canio in piedi, in costume da Pagliaccio, tenendo nella destra una tromba e nella sinistra la mazza della gran cassa. I contadini e le contadine attorniano festosamente la carretta.)*

**Tutti**

Viva Pagliaccio!  
Evviva! Il principe  
sei dei pagliacci.  
I guai discacci tu  
col lieto umore.  
Evviva!

**Canio**

Grazie...

**Tutti**

Bravo!

**Canio**

Vorrei...

**Tutti**

E lo spettacolo?

**Canio**

*(picchiando forte e ripetutamente sulla gran cassa per dominare le voci)*

Signori miei!

**Tutti**

*(accostandosi e turandosi le orecchie)*

Uh! Ci assorda!... finiscila!



## Canio

*(affettando cortesia e togliendosi il berretto con un gesto comico)*

Mi accordan di parlar?

## Tutti

*(ridendo)*

Ah! con lui si dee cedere,  
tacere ed ascoltar.

## Canio

Un grande spettacolo  
a ventitré ore  
prepara il vostr'umile  
e buon servitore.

*(riverenza comica)*

Vedrete le smanie  
del bravo Pagliaccio;  
e com'ei si vendica  
e tende un bel laccio.

Vedrete Tonio  
tremar la carcassa,  
e quale matassa  
d'intrighi ordirà.

Venite, onorateci  
signori e signore.

A ventitré ore!

A ventitré ore!

## Tutti

Verremo, e tu serbaci

il tuo buon umore.

A ventitré ore!

A ventitré ore!

*(Tonio si avvanza per aiutare Nedda a discendere dal carretto; ma Canio, che è già saltato giù, gli dà un ceffone)*

**Canio**

Via di là!

*(prende fra le braccia Nedda e la depone a terra, Peppe porta via il carretto dietro al teatro)*

**Le donne**

*(ridendo a Tonio)*

Prendi questo, bel galante!

**I ragazzi**

*(fischiando)*

Con salute!

*(Tonio mostra il pugno ai monelli che scappano, poi si allontana brontolando)*

**Tonio**

*(a parte)*

La pagherai!... brigante!

*(scompare sotto la tenda a destra del teatro. Quattro o cinque contadini si avvicinano a Canio)*

## **Un contadino**

*(a Canio)*

Dì, con noi vuoi bere  
un buon bicchiere sulla crocevia?  
Dì, vuoi tu?

## **Canio**

Con piacere.

## **Peppe**

*(ricompare dietro al teatro e getta la frusta che ha ancora in mano  
dinnanzi alla scena)*

Aspettatemi...

Anch'io ci sto!

*(entra dall'altro lato del teatro per cambiar costume)*

## **Canio**

*(gridando verso il fondo)*

Dì, Tonio, vieni via?

## **Tonio**

*(di dentro)*

Io netto il somarello. Precedetemi.

## **Un contadino**

*(scherzando)*

Bada, Pagliaccio, ei solo vuol restare  
per far la corte a Nedda.

**Canio**

*(sorridente ma con cipiglio)*

Eh! Eh! vi pare?

*(tra il serio e l'ironico)*

Un tal gioco credetemi, è meglio non giocarlo  
con me, miei cari; e a Tonio...

e un poco a tutti or parlo.

Il teatro e la vita non son la stessa cosa;

no... non son la stessa cosa!

*(indicando il teatro)*

E se lassù Pagliaccio sorprende la sua sposa  
col bel galante in camera, fa un comico sermone,

poi si calma od arrendesi ai colpi di bastone!...

Ed il pubblico applaude, ridendo allegramente.

Ma se Nedda sul serio sorprendessi... altramente  
finirebbe la storia, com'è ver che vi parlo...

Un tal gioco credetemi, è meglio non giocarlo.

**Nedda**

*(a parte)*

Confusa io son!...

**Alcuni contadini**

*(a Canio)*

Sul serio pigli dunque la cosa?

**Canio**

*(un po' commosso)*

Io?... Vi pare!... Scusatemi...

Adoro la mia sposa!

*(Canio va a baciare Nedda in fronte. Un suono di cornamusa si fa sentire all'interno, tutti si precipitano verso la sinistra, guardando tra le quinte.)*

**I ragazzi**

*(gridando)*

I zampognari!... I zampognari!...

**I vecchi**

Verso la chiesa vanno i compari.

*(le campane suonano a vespero da lontano)*

**Gli uomini**

Essi accompagnano la comitiva,  
che a coppie al vespero sen va giuliva.

**I vecchi**

Le campane...

**Le donne**

Andiam. La campana  
ci appella al Signore.

**Tutti**

Andiamo!

**Canio**

Ma poi... ricordatevi!...  
A ventitré ore.

*(Gli zampognari arrivano dalla sinistra in abito da festa, con nastri dai colori vivaci e fiori ai cappelli acuminati. Li seguono una frotta di contadini e contadine, anch'essi parati a festa. Il coro, che è sulla scena, scambia con questi saluti e sorrisi e poi tutti si dispongono a coppie ed a gruppi, si uniscono alla comitiva e si allontanano, cantando pel viale del fondo dietro il teatro.)*

## **Tutti**

Don, din, don, din, don,  
din, don – suona vespero,  
ragazze e garzon,  
a coppie al tempio  
ci affrettiam.  
Din, don – diggià i culmini  
il sol vuol bacciar.  
Le mamme ci adocchiano,  
attenti, compar!  
Din, don – tutto irradiasi,  
di luce e d'amor.  
Ma i vecchi sorvegliano  
gli arditì amador!

*(Durante il coro Canio entra dietro al teatro e va a lasciar la sua giubba da Pagliaccio, poi ritorna e dopo aver fatto sorridendo un cenno d'addio a Nedda, parte con Peppe e cinque o sei contadini per la sinistra. Nedda resta sola.)*

Scena seconda  
*Nedda sola, poi Tonio*

**Nedda**

*(pensierosa)*

Qual fiamma avea nel guardo!  
Gli occhi abbassai per tema ch'ei leggesse  
il mio pensier segreto.

Oh! s'ei mi sorprendesse...

brutale come egli è... Ma basti, orvia.

Son questi sogni paurosi e fole!

O che bel sole

di mezz'agosto! Io son piena di vita,

e, tutta illanguidita

per arcano desìo, non so che bramo!

*(guardando il cielo)*

Oh! che volo d'augelli, e quante strida!

Che chiedono? Dove van? chissà... La mamma

mia, che la buona ventura annunciava,

comprendeva il lor canto e a me bambina

così cantava:

Hui! stridono lassù, liberamente

lanciati a vol come frecce, gli augei.

Disfidano le nubi e il sol cocente,

e vanno, e vanno per le vie del ciel.

Lasciateli vagar per l'atmosfera

questi assetati d'azzurro e di splendor:

seguono anch'essi un sogno, una chimera,

e vanno, e vanno, fra le nubi d'or.

Che incalzi il vento e latrì la tempesta,  
con l'ali aperte san tutto sfidar;  
la pioggia i lampi, nulla mai li arresta,  
e vanno, e vanno, sugli abissi e i mar.  
Vanno laggiù verso un paese strano  
che sognano forse e che cercano invan.  
Ma i boemi del ciel seguono l'arcano  
poter che li sospinge... e van... e van!

*(Tonio durante la canzone sarà uscito da dietro al teatro e sarà andato ad appoggiarsi all'albero, ascoltando beato. Nedda, finito il canto, fa per rientrare e lo scorge.)*

**Nedda**

*(bruscamente, contrariata)*

Sei là? Credea che te ne fossi andato!

**Tonio**

*(con dolcezza)*

È colpa del tuo canto. Affascinato  
io mi beava!

**Nedda**

*(ridendo con scherno)*

Ah! Quanta poesia!...

**Tonio**

Non rider, Nedda...

**Nedda**

Va, va all'osteria!



**Tonio**

So ben che difforme, contorto, son io;  
che desto soltanto lo scherno e l'orror.  
Eppure ha il pensiero un sogno, un desio,  
e un palpito il cor!

Allor che sdegnosa mi passi accanto,  
non sai tu che pianto mi sprema il dolor!  
Perché, mio malgrado, subito ho l'incanto,  
m'ha vinto l'amor!

*(appressandosi)*

Oh! lasciami, lasciami  
or dirti...

**Nedda**

*(interrompendo e beffeggiandolo)*

Che m'ami?

Hai tempo a ridirmelo  
stasera, se brami!...

**Tonio**

Nedda!

**Nedda**

Stasera, facendo le smorfie  
colà, sulla scena.

**Tonio**

Non rider, Nedda!

Non sai tu che pianto mi sprema il dolore!

Non rider, no! Non rider!

Subito ho l'incanto, m'ha vinto l'amor!

**Nedda**

Hai tempo...

Facendo le smorfie colà!

Per ora tal pena...

**Tonio**

*(implorando, con dolore)*

Nedda?... Nedda?...

**Nedda**

*(ridendo)*

...tal pena ti puoi risparmiar!

**Tonio**

*(delirante con impeto)*

No, è qui che voglio dirtelo,

e tu m'ascolterai,

che t'amo e ti desidero,

e che tu mia sarai!

**Nedda**

*(seria e insolente)*

Eh! dite, mastro Tonio!

La schiena oggi vi prude, o una tirata

d'orecchi è necessaria

al vostro ardor?

**Tonio**

Ti beffi?

Sciagurata!

Per la croce di Dio! Bada che puoi  
pagarla cara!

**Nedda**

Tu minacci?... Vuoi  
che vada a chiamar Canio?

**Tonio**

*(movendo verso di lei)*

Non prima ch'io ti baci.

**Nedda**

*(retrocedendo)*

Bada!

**Tonio**

*(s'avanza ancora aprendo le braccia per ghermirla)*

Oh! tosto

sarai mia!

**Nedda**

*(sale retrocedendo verso il teatrino, vede la frusta lasciata da  
Peppe, l'afferra e dà un colpo in faccia a Tonio)*

Miserabile!...

**Tonio**

*(dà un urlo e retrocede)*

Ah! Per la Vergin pia di mezzagosto,

Nedda, lo giuro... me la pagherai!...

*(esce, minacciando, dalla sinistra)*

**Nedda**

*(immobile guardandolo allontanarsi)*

Aspide! Va'! Paura non mi fai,  
io t'ho compreso. Hai l'animo  
siccome il corpo tuo difforme... lurido!...

Scena terza

*Silvio, Nedda e poi Tonio*

**Silvio**

*(sporgendo la metà del corpo arrampicandosi dal muretto a destra,  
e chiamando a bassa voce)*

Nedda!

**Nedda**

*(affrettandosi verso di lui)*

Silvio, a quest'ora, che imprudenza...

**Silvio**

*(saltando allegramente e venendo verso di lei)*

Ah, bah! sapea ch'io non rischiavo nulla.  
Canio e Peppe da lunge a la taverna  
ho scorto!... Ma prudente  
per la macchia a me nota qui ne venni.

**Nedda**

E ancora un poco in Tonio t'imbattevi.

**Silvio**

*(ridendo)*

Oh! Tonio il gobbo!

**Nedda**

Il gobbo è da temersi!

M'ama... Ora qui me' l disse... e nel bestiale delirio suo, baci chiedendo, ardiva correr su me...

**Silvio**

Per Dio!

**Nedda**

Ma con la frusta del cane immondo la foga calmai.

**Silvio**

*(appressandosi mestamente e con amore a Nedda)*

E fra quest'ansie in eterno vivrai?

Nedda! Nedda!

*(le prende la mano e la conduce sul davanti)*

Decidi il mio destin,

Nedda, Nedda rimani!

Tu il sai, la festa ha fin e parte ognun domani.

E quando tu di qui sarai partita, che addiverrà di me... della mia vita?

**Nedda**

*(commossa)*

Silvio!

**Silvio**

Nedda, rispondimi:

se è ver che Canio non amasti mai,  
se è vero che t'è in odio  
il ramingar e il mestier che tu fai,  
se l'immenso amor tuo una fola non è  
questa notte partiam!... fuggi, fuggi con me.

**Nedda**

*(con immensa passione)*

Non mi tentar!... Vuoi tu perder la vita mia?  
Taci, Silvio, non più... È delirio... è follia!...  
Io mi confido a te, a te cui diedi il cor,  
non abusar di me, del mio febbrile amor!...  
Non mi tentar! Pietà di me!  
Non mi tentar! E poi... Chissà! meglio è partir.  
Sta il destin contro di noi, è vano il nostro dir.  
Eppure dal mio cor strapparti non poss'io,  
vivrò sol dell'amor ch'hai destato al cor mio.  
*(Tonio appare dal fondo a sinistra)*

**Silvio**

No, più non m'ami!

**Tonio**

*(scorgendoli, a parte)*

Ah! t'ho colta, sguadrina!

*(fugge dal sentiero minacciando)*

**Silvio**

Più non m'ami!

**Nedda**

Si, t'amo! t'amo!...

**Silvio**

E parti domattina?

*(amorosamente cercando di ammaliarla)*

E allor perché, dì, tu m'hai stregato  
se vuoi lasciarmi senza pietà?

Quel bacio tuo perché me l'hai dato  
fra spasmi ardenti di voluttà?

Se tu scordasti l'ore fugaci  
io non lo posso, e voglio ancor  
quei spasmi ardenti, quei caldi baci  
che tanta febbre m'han messo in cor!

**Nedda**

*(vinta e smarrita)*

Nulla scordai, sconvolta e turbata  
m'ha questo amor che nel guardo ti sfavilla.

Viver voglio a te avvinta, affascinata,  
una vita d'amor calma e tranquilla.

A te mi dono; su me solo impera.

Ed io ti prendo e m'abbandono intera.

Tutto scordiam!

**Silvio**

Tutto scordiam!

**Nedda**

Negli occhi mi guarda! Baciami!

**Silvio**

Ti guardo, ti bacio.

*(stringendola tra le braccia)*

Verrai?

**Nedda**

Sì... Baciami!

Sì, mi guarda e mi bacia! T'amo!

**Silvio**

Si, ti guardo e ti bacio. T'amo!

Scena quarta

*Nedda, Silvio, Canio, Tonio e poi Peppe*

*(Mentre Silvio e Nedda s'avviano parlando verso il muricciolo arrivano camminando furtivamente dalla scorciatoia, Canio e Tonio.)*

**Tonio**

*(ritenendo Canio)*

Cammina adagio e li sorprenderai.



*(Canio s'avanza cautamente, sempre ritenuto da Tonio, non potendo vedere, dal punto dove si trova, Silvio che scavalca il muricciolo)*

**Silvio**

*(che ha già metà del corpo dall'altro lato, ritenendosi al muro)*

Ad alta notte laggiù mi terrò.

Cauta discendi e mi troverai.

*(Silvio scompare e Canio s'appressa all'angolo del teatro)*

**Nedda**

*(a Silvio che sarà scomparso di sotto)*

A stanotte e per sempre tua sarò!

**Canio**

*(che dal punto ove si trova ode queste parole, dà un urlo)*

Ah!...

**Nedda**

*(si volge spaventata e, scorgendo Canio, grida verso il muro)*

Fuggi!...

*(D'un balzo Canio arriva anch'esso al muro. Nedda gli si para dinnanzi, ma dopo breve lotta egli la respinge, scavalca il muro e scompare. Tonio resta a sinistra guardando Nedda che, come inchiodata presso il muro, cerca di sentire se si ode rumore di lotta.)*

Aitalo...

Signor!...

**Canio**

*(di dentro)*

Vile, t'ascondi!

**Tonio**

*(ridendo cinicamente)*

Ah! Ah! Ah!

**Nedda**

*(al riso di Tonio si volta con disprezzo, fissandolo)*

Bravo!

Bravo il mio Tonio!

**Tonio**

Fo' quel che posso!

**Nedda**

È quello che pensavo!

**Tonio**

*(con intenzione)*

Ma di far assai meglio non dispero...

**Nedda**

Mi fai schifo e ribrezzo.

**Tonio**

*(violento)*

Oh, non sai come

lieto ne son!

*(Canio intanto scavalca di nuovo il muro e ritorna in scena pallido, asciugandosi il sudore con un fazzoletto di colore oscuro)*

**Canio**

*(con rabbia concentrata)*

Derisione e scherno!

Nulla! Ei ben lo conosce quel sentiero.

Fa lo stesso; poiché del drudo il nome  
or mi dirai.

**Nedda**

*(volgendosi turbata)*

Chi?

**Canio**

*(furente)*

Tu, pel Padre Eterno!...

*(cavando dalla cinta lo stiletto)*

E se in questo momento qui scannata  
non t'ho già, gli è perché, pria di lordarla  
nel tuo fetido sangue, o svergognata,  
codesta lama, io vò il suo nome. Parla!

**Nedda**

Vano è l'insulto. È muto il labbro mio.

**Canio**

*(urlando)*

Il nome, il nome, non tardare, o donna!

**Nedda**

No, no nol dirò giammai...

**Canio**

*(slanciandosi furente col pugnale alzato)*

Per la Madonna!...

*(Peppe che sarà entrato dalla sinistra, sulla risposta di Nedda corre a Canio e gli strappa il pugnale che getta via fra gli alberi)*

**Peppe**

Padron, che fate!... Per l'amor di Dio...

La gente esce di chiesa e allo spettacolo  
qui muove... andiamo... via, calmatevi!

**Canio**

*(dibattendosi)*

Lasciami, Peppe. Il nome, il nome!

**Peppe**

Tonio,

vieni a tenerlo.

*(Tonio prende Canio per un braccio e lo porta sul davanti a sinistra)*

**Peppe**

Andiamo, arriva il pubblico.

Vi spiegherete.

*(volgendosi a Nedda e andando verso di lei)*

E voi di là tiratevi,

andatevi a vestir. Sapete, Canio

è violento, ma buon...

*(spinge Nedda sotto la tenda e scompare con essa)*

## Canio

*(stringendosi il capo tra le mani)*

Infamia! infamia!

## Tonio

*(piano a Canio spingendolo sul davanti della scena)*

Calmatevi padrone... È meglio fingere;

il ganzo tornerà. Di me fidatevi.

*(Canio ha un gesto disperato, ma Tonio spingendolo col gomito prosegue piano)*

Io la sorveglio. Ora facciam la recita.

Chissà che egli non venga allo spettacolo

e si tradisca! Or via. Bisogna fingere

per riuscir...

## Peppe

*(uscendo dalla tenda)*

Andiamo, via, vestitevi  
padrone. E tu batti la cassa, Tonio.

*(Tonio va dietro al teatro e Peppe anch'esso ritorna all'interno mentre Canio accasciato si avvia lentamente)*

## Canio

Recitar!... mentre preso dal delirio

non so più quel che dico e quel che faccio!

Eppur... è d'uopo... sforzati!

Bah, sei tu forse un uom? Tu se' Pagliaccio!

*(stringe disperatamente il capo fra le mani)*

Vesti la giubba e la faccia infarina.  
La gente paga e rider vuole qua.  
E se Arlecchin t'invola Colombina,  
ridi Pagliaccio... e ognun applaudirà!  
Tramuta in lazzi lo spasmo ed il pianto;  
in una smorfia il singhiozzo e il dolor...  
Ah! Ridi Pagliaccio sul tuo amore infranto!  
Ridi del duol che t'avvelena il cor!

*(Muove lentamente verso il teatrino piangendo; però giunto alla cortina, che mena all'interno, la respinge violentemente come se non volesse entrare; poi preso da un nuovo accesso di pianto riprende il capo fra le mani celandosi il volto, rifà tre o quattro passi verso la cortina dalla quale si era allontanato con rabbia, entra e scompare.)*

# Atto Secondo

*La stessa scena dell'atto primo.*

Scena prima

*Tonio, Nedda, Silvio, Peppe, Canio, paesani, contadini.*

*(Tonio compare dall'altro lato del teatro con la grancassa e va a piazzarsi sull'angolo sinistro del proscenio del teatrino. Intanto la gente arriva da tutte le parti per lo spettacolo e Peppe viene a mettere dei banchi per le donne.)*

## **Le donne**

*(arrivando)*

Presto, affrettiamoci,  
svelto, compare,  
ché lo spettacolo  
dee cominciare.  
Cerchiam di metterci  
ben sul davanti.

## **Tonio**

*(picchiando la gran cassa)*

Avanti, avanti!  
Si dà principio,

avanti, avanti!  
Pigliate posto! Su!

### **Gli uomini**

Veh, come corrono  
le bricconcelle!  
Accomodatevi,  
comari belle!  
O Dio che correre  
per giunger tosto!

*(Silvio arriva dal fondo e va a pigliar posto sul davanti a sinistra salutando gli amici.)*

### **Le donne**

*(cercando di sedersi, spingendosi)*

Ma non pigiatevi,  
pigiate posto!  
Su, Peppe, aiutaci!  
V'è posto accanto!

*(Nedda esce vestita da Colombina col piatto per incassare. Peppe cerca di mettere a posto le donne. Tonio rientra nel teatro portando via la gran cassa.)*

### **Peppe**

Sedete, via, senza gridar.

### **Tutti**

Via, su, spicciatevi, incominciate.



Perché tardate? Siam tutti là.  
Veh, si accapigliano... Chiamano aiuto...  
Ma via, sedetevi, senza gridar.

*(Silvio, vedendo Nedda che gira col piatto per incassare, le va incontro)*

**Silvio**

*(piano a Nedda, pagando il posto)*

Nedda!

**Nedda**

Sii cauto!

Non t'ha veduto.

**Silvio**

Verrò ad attenderti.

Non obliar.

**Tutti**

Suvvia spicciatevi!

Perché indugiate?

Incominciate!

**Peppe**

Che furia, diavolo!

Prima pagate!

Nedda, incassate.

**Tutti**

*(volendo pagare nello stesso tempo)*

Di qua, di qua, di qua.

*(Nedda dopo aver lasciato Silvio, riceve ancora il prezzo delle sedie da altri e poi rientra anch'essa nel teatro con Peppe)*

Questa commedia  
incominciate.

Perché tardar?

Facciamo strepito

facciam rumore,

diggià suonaron

ventitré ore!

Allo spettacolo

ognuno anela!...

*(Si ode una lunga e forte scampanellata all'interno del teatrino)*

Ah! S'alza la tela!

Silenzio. – Olà!

*(Le donne sono parte sedute sui banchi, situati obliquamente, volgendo la faccia alla scena del teatrino; parte in piedi formano gruppo cogli uomini sul rialzo di terra ov'è il grosso albero. Altri uomini in piedi lungo le prime quinte a sinistra. Silvio è innanzi ad essi.)*

## Commedia

*Nedda (Colombina), Peppe (Arlecchino), Canio (Pagliaccio), Tonio (Taddeo) e Silvio.*

*(La tela del teatrino si alza. La scena mal dipinta, rappresenta una stanzetta con due porte laterali ed una finestra praticabile in fondo. Un tavolo e due sedie rozze di paglia son sulla destra del teatrino. Nedda in costume da Colombina passeggia ansiosa, va a sedersi al tavolo, si rialza, va alla finestra, torna a sedersi inquieta.)*

### Colombina

Pagliaccio, mio marito,  
a tarda notte sol ritornerà.  
E quello scimunito  
di Taddeo perché mai non è ancor qua?!

*(si ode un pizzicar di chitarra all'interno; Colombina corre alla finestra e dà segni d'amorosa impazienza)*

### Arlecchino

*(Peppe, di dentro)*  
O Colombina, il tenero  
fido Arlecchin  
è a te vicin!  
Di te chiamando,  
e sospirando – aspetta il poverin!  
La tua faccetta mostrami,  
ch'io vo' bacciar

senza tardar  
la tua boccuccia.  
Amor mi cruccia – e mi sta a tormentar!  
O Colombina, schiudimi  
il finestrin,  
ché a te vicin  
di te chiamando  
e sospirando – è il povero Arlecchin!  
A te vicin, è Arlecchin!

### Colombina

*(ritornando ansiosa sul davanti)*

Di fare il segno convenuto appressa  
l'istante, ed Arlecchino aspetta!

*(Siede ansiosa volgendo le spalle alla porta di destra. Questa si apre e Tonio entra sotto le spoglie del servo Taddeo, con un paniere infilato nel braccio sinistro. Egli si arresta a contemplare Nedda con aria esageratamente tragica.)*

### Taddeo

È dessa!

*(poi levando bruscamente al cielo le mani ed il paniere)*

Déi, com'è bella!

*(il pubblico ride)*

Se a la rubella

io disvelassi

l'amor mio che commuove fino i sassi!

Lungi è lo sposo:

perché non oso?

Soli noi siamo  
e senza alcun sospetto! Orsù! Proviamo!  
*(sospiro lungo, esagerato)*

Ah!

*(il pubblico ride)*

**Colombina**

*(volgendosi)*

Sei tu, bestia?

**Taddeo**

*(immobile)*

Quell'io son, sì!

**Colombina**

E Pagliaccio è partito?

**Taddeo**

*(come sopra)*

Egli partì!

**Colombina**

Che fai così impalato?

Il pollo hai tu comprato?

**Taddeo**

*(con comica eleganza)*

Eccolo, vergin divina!

*(precipitandosi in ginocchio offrendo colle due mani il paniere a Colombina che si appressa)*

Ed anzi, eccoci entrambi ai piedi tuoi,  
poiché l'ora è suonata, o Colombina,  
di svelarti il mio cor. Dì, udirmi vuoi?  
Dal dì...

### Colombina

*(interrompendolo gli strappa il paniere e lo depone sul tavolo)*

Quanto spendesti dal trattore?

*(Colombina va alla finestra, la schiude e fa un segno; poi va verso Taddeo)*

### Taddeo

Uno e cinquanta. Da quel dì il mio core...

### Colombina

*(presso la tavola)*

Non seccarmi Taddeo!

*(Arlecchino, scavalcata la finestra, depone a terra una bottiglia che ha sotto il braccio, e poi va verso Taddeo, mentre questi finge non vederlo)*

### Taddeo

*(a Colombina con intenzione)*

So che sei pura  
e casta al par di neve! E ben che dura  
ti mostri, ad obliarti non riesco!

### Arlecchino

*(lo piglia per l'orecchio dandogli un calcio e lo obbliga a levarsi)*

Va a pigliar fresco!...

*(il pubblico ride)*

## Taddeo

*(retrocedendo comicamente verso la porta di destra)*

Numi! s'aman! m'arrendo ai detti tuoi.

*(ad Arlecchino)*

Vi benedico!... là... veglio su voi!

*(Taddeo esce. Il pubblico ride ed applaude)*

## Colombina

Arlecchin!

## Arlecchino

*(con affetto esagerato)*

Colombina! Alfin s'arrenda  
ai nostri prieghi amor!

*(si stringono comicamente fra le braccia)*

## Colombina

Facciam merenda.

*(Colombina prende dal tiretto due posate, due coltelli. Arlecchino va a prendere la bottiglia, poi entrambi siedono a tavola uno in faccia all'altro)*

## Colombina

Guarda, amor mio, che splendida  
cenetta preparai!

## Arlecchino

Guarda, amor mio, che nettare  
divino t'apportai!

*(a due)*

Ah! L'amore ama gli effluvi  
del vin, de la cucina!

**Arlecchino**

Mia ghiotta Colombina!

**Colombina**

*(con eleganza)*

Amabile beone!

*(si servono scambievolmente)*

**Arlecchino**

*(prendendo una bocchetta che ha nella tunica)*

Prendi questo narcotico,  
dallo a Pagliaccio pria che s'addormenti,  
e poi fuggiamo insiem.

**Colombina**

Sì, porgi!

**Taddeo**

*(spalanca la porta a destra e traversa la scena tremando  
esageratamente)*

Attenti!...

Pagliaccio... è là... tutto stravolto...ed armi  
cerca! Ei sa tutto. Io corro a barricarmi!

*(entra precipitoso a sinistra e chiude la porta. Il pubblico ride)*



**Colombina**

*(ad Arlecchino)*

Via!

**Arlecchino**

*(scavalcando la finestra)*

Versa il filtro nella tazza sua.

*(Canio in costume da Pagliaccio compare sulla porta a destra)*

**Colombina**

*(alla finestra)*

A stanotte... e per sempre io sarò tua!

**Canio**

*(porta la mano al cuore e mormora a parte)*

Nome di Dio!... quelle stesse parole!..

*(avanzandosi per dir la sua parte)*

Coraggio!

*(forte)*

Un uomo era con te.

**Nedda**

*(scherzando)*

Che fole!

Sei briaco?

**Canio**

*(serio, fissandola con intenzione)*

Briaco! sì... da un'ora!...

**Nedda**

*(riprendendo la commedia)*

Tornasti presto.

**Canio**

*(con intenzione)*

Ma in tempo! T'accora  
dolce sposina!

*(riprende la commedia)*

Ah! sola io ti credea

*(mostrando la tavola)*

e due posti son là.

**Nedda**

Con me sedea

Taddeo che là si chiuse per paura.

*(verso la porta a sinistra)*

Orsù, parla!...

**Tonio**

*(di dentro, fingendo di tremare, ma con intenzione)*

Credetela! Essa è pura!...

E aborre dal mentir quel labbro pio!

*(il pubblico ride forte)*

**Canio**

*(rabbioso al pubblico)*

Per la morte!

*(poi a Nedda sordamente)*

Smettiam! Ho diritto anch'io  
d'agir come ogn'altr'uomo. Il nome suo...

**Nedda**

*(fredda e sorridente)*

Di chi?

**Canio**

Vo' il nome dell'amante tuo,  
del drudo infame a cui ti desti in braccio,  
o turpe donna!

**Nedda**

*(sempre recitando la commedia, scherzando)*

Pagliaccio! Pagliaccio!

**Canio**

No, Pagliaccio non son; se il viso è pallido,  
è di vergogna, e smania di vendetta!  
L'uom riprende i suoi diritti, e il cor che sanguina  
vuol sangue a lavar l'onta, o maledetta!...  
No, Pagliaccio non son!... Son quei che stolido  
ti raccolse orfanella in su la via  
quasi morta di fame, e un nome offriati  
ed un amor ch'era febbre e follia!...  
*(cade come affranto sulla seggiola)*

**Gruppi di donne**

Comare mi fa piangere!  
Par vera questa scena!

**Gruppi di uomini**

Zitte laggiù! Che diamine!

**Silvio**

*(a parte)*

Io mi ritengo appena!

**Canio**

*(riprendendosi ed animandosi a poco a poco)*

Sperai, tanto il delirio

accecato m'aveva,

se no amor, pietà... mercè!

Ed ogni sacrificio

al cor, lieto, imponeva,

e fidente credeva

più che in Dio stesso, in te!

Ma il vizio alberga sol nell'alma tua negletta:

tu viscere non hai... sol legge è il senso a te!...

Va, non merti il mio duol, o meretrice abbietta,

vo' ne lo sprezzo mio schiacciarti sotto i pié!...

**La folla**

*(entusiasta)*

Bravo!...

**Nedda**

*(fredda ma seria)*

Ebben se mi giudichi

di te indegna, mi scaccia in questo istante.

**Canio**

*(sogghignando)*

Ah! Ah! di meglio chiedere

non déi, che correr tosto al caro amante.  
Sei furba! No, per Dio, tu resterai  
e il nome del tuo ganzo mi dirai.

**Nedda**

*(cercando di riprendere la commedia sorridendo forzatamente)*

Suvvia, così terribile  
davver non ti credea!  
Qui nulla v'ha di tragico.  
*(verso la porta a sinistra)*

Vieni a dirgli, o Taddeo,  
che l'uom seduto or dianzi a me vicino  
era... il pauroso ed innocuo Arlecchino!  
*(risa tra la folla tosto represso dall'attitudine di Canio)*

**Canio**

*(terribile)*

Ah! tu mi sfidi! E ancor non l'hai capita  
ch'io non ti credo? Il nome, o la tua vita!  
Il nome!

**Nedda**

*(prorompendo)*

Ah! No, per mia madre! Indegna esser poss'io,  
quello che vuoi, ma vil non son, per Dio!

**Voci tra la folla**

Fanno davvero?  
Seria è la cosa?  
Seria è la cosa e scura!  
Zitti, zitti laggiù!

**Silvio**

Io non resisto più!

Oh, la strana commedia!

*(Peppe vuol uscire dalla porta di sinistra, ma Tonio lo trattiene)*

**Peppe**

Bisogna uscire, Tonio.

**Tonio**

Taci, sciocco!

**Peppe**

Ho paura!

**Nedda**

Di quel tuo sdegno è l'amor mio più forte...

Non parlerò! No... a costo della morte!

**Canio**

*(urlando dà di piglio a un coltello sul tavolo)*

Il nome! Il nome!

**Nedda**

*(sfidandolo)*

No!

**Silvio**

*(snudando il pugnale)*

Santo diavolo!

Fa davvero...

*(Le donne che indietreggiano spaventate, rovesciano i banchi ed impediscono agli uomini di avanzare, ciò che obbliga Silvio a lottare per arrivare alla scena. Intanto Canio, al parossismo della collera, ha afferrato Nedda in un attimo e la colpisce per di dietro, mentre essa cerca di correre verso il pubblico.)*

**Canio**

*(a Nedda)*

A te! A te! Di morte negli spasimi lo dirai!

**La folla e Peppe**

*(che cerca svincolarsi da Tonio)*

Che fai? Ferma! Ferma!

**Nedda**

*(cadendo agonizzante)*

Soccorso... Silvio!

**Silvio**

*(che è quasi arrivato alla scena)*

Nedda!

*(alla voce di Silvio, Canio si volge come una belva, balza presso di lui e in un attimo lo ferisce)*

**Canio**

Ah! Sei tu? Ben venga!

*(Silvio cade come fulminato)*

**Gli uomini**

**Arresta!**

**Le donne**

*(urlando)*

**Gesummaria!**

*(mentre parecchi si precipitano verso Canio per disarmarlo e arrestarlo, egli immobile, istupidito, lascia cadere il coltello)*

**Tonio**

*(cinicamente)*

**La commedia è finita!...**

*(il sipario cala rapidamente)*





# Synopsis

A village in Sicily. Easter Sunday morning. During the Prelude, Turiddu sings a *Siciliana*, a serenade for Lola, the woman he had fallen in love with before joining the army. When he returned and found her married to Alfio, a prosperous carter, he consoled himself with Santuzza: he seduced her and promised to marry her, but he cannot forget Lola and has rekindled his relationship with her. The Church and an inn open onto the village square; the inn is run by Mamma Lucia, Turiddu's mother. After the villagers' songs on the festive day, Santuzza approaches Lucia to inquire about her son: the woman curtly answers he is out of town, away in Francofonte, buying wine. But Santuzza is doubtful, since she has heard rumours that he was seen walking about town the night before. Lucia becomes suspicious and invites the girl in to discuss the rumour, but Santuzza, excommunicated for her behaviour, cannot enter her house or the Church. The two women are interrupted by Alfio's arrival with a group of villagers. His cheerful song reveals his joy in his free, erratic life as a carter, and his happiness with his faithful wife Lola. He is just back from work and asks if Mamma Lucia still has some of her fine wine. When she answers that Turiddu has gone to buy some, he says he saw him lingering near his house that morning. This confirms

Lucia's suspicions. When Alfio leaves, Santuzza tells Lucia her whole story concerning Turiddu and Lola, pouring out her despair for having been seduced and betrayed. Mamma Lucia has a sad premonition, and enters the church. Santuzza stays behind, alone, and Turiddu arrives in the piazza. She confronts him about their relationship, but he continues to lie, denying his affair with Lola. When the girl urges him, he is annoyed: "Beware, Santuzza! I am no slave to your vain jealousy!". The duet is interrupted by Lola, who approaches singing a light-hearted ditty. As she makes her way into the church, she pauses to provoke them, asking Santuzza whether she is not going to Mass. The girl answers allusively that she is not going, since "only they can go who know they are free from sin". Her reply has no effect on Lola's heartless irony. As Lola leaves, Turiddu and Santuzza resume the discussion in a dramatic crescendo of anger and exasperation: she begs and implores him, but he indifferently brushes her off and throws her down to the ground. As he rushes to Mass, Santuzza hurls her curse at him: "May your Easter be damned, you traitor!". The girl is still "distraught and broke-hearted" when Alfio approaches, and cannot refrain from blurting out the whole story of Lola's affair with Turiddu. He finds it hard to believe her, but is finally convinced that she is telling the truth and thanks her. He will have his revenge upon them: "I will not forgive them; I will have vengeance before the sun goes down".

### *Intermezzo*

Mass is over, and people emerge from the church, ready to go home. Turiddu invites Lola to stay; she hesitates, but since Alfio is still not around, she joins the tavern, where the young man intones a drinking song, an ode to wine “that banishes melancholy in cheerful happiness”.

Alfio enters, and Turiddu offers him a glass, which he gruffly refuses: “I cannot accept your wine. It would turn to poison inside me”. Turiddu understands and throws the wine on the ground: “Then, as you please!”. Everyone falls silent, and the women leave taking Lola with them. The two men embrace, and Turiddu bites Alfio’s right ear, indicating a Sicilian challenge to a duel, which Alfio accepts: “You bit my ear. I am sure we understand each other”. Turiddu admits his guilt, but is determined to go through with the fight for Santuzza’s sake and honour. Alfio coldly warns him: “I’ll wait for you outside, behind the orchard”.

Mamma Lucia enters, and Turiddu tells her that he has been drinking too much and needs some fresh air, but before leaving he asks for her blessing. He is increasingly nervous, and begs her to take care of Santuzza if he doesn’t come back, for she would be abandoned without him. Then he kisses her and rushes off. Mamma Lucia follows him for a few steps and asks why he is talking like that, but tragedy strikes: shouts are heard in the distance, “Master Turiddu has been killed!”.

# Libretto

Cavalleria rusticana

## Personaggi

Santuzza, *una giovane contadina* soprano

Turiddu, *un giovane contadino* tenore

Lucia, *madre di Turiddu* contralto

Alfio, *un carrettiere* baritono

Lola, *moglie di Alfio* mezzosoprano

Il presente melodramma è tolto dalle scene popolari omonime di Giovanni Verga

# Atto unico

Siciliana

*La scena rappresenta una piazza in un paese della Sicilia. Nel fondo, a destra, chiesa con porta praticabile. A sinistra l'osteria e la casa di Mamma Lucia. È il giorno di Pasqua.*

## Turiddu

*(a sipario calato)*

O Lola ch'hai di latti la cammisa,  
si bianca e russa comu la cirasa,  
quannu t'affacci fai la vucca a risu,  
biato cui ti dà lu primu vasu!  
Ntra la porta tua lu sangu è sparsu,  
e nun me mporta si ce muoru accisu...  
E s'iddu muoru e vaju mparadisu  
si nun ce truovu a ttia, mancu ce trasu...

Scena prima

[Coro d'introduzione]

*(La scena sul principio è vuota. Albeggia. Paesani, contadini, contadine e ragazzi attraversano la scena. Si apre la chiesa e la folla vi entra.)*

## **Donne**

*(di dentro)*

Gli aranci olezzano  
sui verdi margini,  
cantan le allodole  
tra i mirti in fior;  
tempo è si mormori  
da ognuno il tenero  
canto che i palpiti  
raddoppia al cor.

*(Le donne entrano in scena.)*

## **Uomini**

*(di dentro)*

In mezzo al campo tra le spiche d'oro  
giunge il rumore delle vostre spole,  
noi stanchi riposando dal lavoro  
a voi pensiamo, o belle occhi-di-sole.  
O belle occhi-di-sole, a voi corriamo,  
come vola l'augello al suo richiamo.

*(Gli uomini entrano in scena.)*

## **Donne**

Cessin le rustiche  
opre: la Vergine  
serena allietasi  
del Salvator;  
tempo è si mormori  
da ognuno il tenero  
canto che i palpiti



raddoppia al cor.

Scena seconda  
*Santuzza e Lucia.*

[Scena e sortita di Alfio]

*(Santuzza entra e si dirige alla casa di Lucia.)*

**Santuzza**

Dite, mamma Lucia...

**Lucia**

*(sorpresa)*

Sei tu?... Che vuoi?

**Santuzza**

Turiddu ov'è?

**Lucia**

Fin qui vieni a cercare  
il figlio mio?

**Santuzza**

Voglio saper soltanto,  
perdonatemi voi, dove trovarlo.

**Lucia**

Non lo so, non lo so, non voglio brighe!

**Santuzza**

Mamma Lucia, vi supplico piangendo,  
fate come il Signore a Maddalena,  
ditemi per pietà dov'è Turiddu...

**Lucia**

È andato per il vino a Francofonte.

**Santuzza**

No!... L'han visto in paese ad alta notte...

**Lucia**

Che dici?... Se non è tornato a casa!

*(avviandosi verso l'uscio di casa)*

Entra...

**Santuzza**

*(disperata)*

Non posso entrare in casa vostra...

Sono scomunicata!

**Lucia**

E che ne sai

del mio figliolo?

**Santuzza**

Quale spina ho in core!

Scena terza

*Lucia, Santuzza, Alfio, paesani e paesane.*

*(Dall'interno schiocchi di frusta e tintinnio di sonagli. Entrano in scena i coristi indi Alfio.)*

**Alfio**

Il cavallo scalpita,  
i sonagli squillano,  
schiocchi la frusta. Ehi là!  
Soffi il vento gelido,  
cada l'acqua o nevichi,  
a me che cosa fa?

**Uomini**

O che bel mestiere  
fare il carrettiere  
andar di qua e di là!

**Alfio**

M'aspetta a casa Lola  
che m'ama e mi consola,  
ch'è tutta fedeltà.  
Il cavallo scalpiti  
i sonagli squillino,  
è Pasqua, ed io son qua!  
*(A questo punto le coriste entrano in scena.)*

**Uomini e donne**

O che bel mestiere  
fare il carrettiere

andar di qua e di là!

*(Il coro esce, alcuni entrano in chiesa, altri prendono direzioni diverse.)*

[Scena e Preghiera]

**Lucia**

Beato voi, compar Alfio, che siete sempre allegro così!

**Alfio**

Mamma Lucia,  
n'avete ancora di quel vecchio vino?

**Lucia**

Non so, Turiddu è andato a provvederne.

**Alfio**

Se è sempre qui!... L'ho visto stamattina vicino a casa mia.

**Lucia**

*(sorpresa)*

Come?

**Santuzza**

*(a Lucia rapidamente)*

Tacete.

## **Alfio**

Io me ne vado, ite voi altre in chiesa.

*(Esce.)*

## **Coro interno**

Regina coeli, laetare - Alleluja!

Quia quem meruisti portare - Alleluja!

Resurrexit sicut dixit - Alleluja!

*(Uomini e donne entrano e si schierano innanzi alla chiesa in atteggiamento devoto.)*

## **Coro esterno, Santuzza, Lucia**

Inneggiamo, il Signor non è morto!

Ei fulgente ha dischiuso l'avel.

Inneggiamo al Signore risorto  
oggi asceso alla gloria del Ciel!

## **Coro interno**

Alleluja! Alleluja! Alleluja!

*(Tutti entrano in chiesa tranne Santuzza e Lucia.)*

Scena quarta

*Lucia e Santuzza.*

## **Lucia**

Perché m'hai fatto segno di tacere?

**Santuzza**

*(mestamente con semplicità)*

Voi lo sapete, o mamma, prima d'andar soldato  
Turiddu aveva a Lola eterna fé giurato.

Tornò, la seppe sposa; e con un nuovo amore  
volle spegner la fiamma che gli bruciava il core:  
m'amò, l'amai. Quell'invida d'ogni delizia mia,  
del suo sposo dimentica, arse di gelosia...

Me l'ha rapito... Priva dell'onor mio rimango.

Lola e Turiddu s'amano, io piango, io piango, io piango!

**Lucia**

Miseri noi, che cosa vieni a dirmi  
in questo santo giorno?

**Santuzza**

Io son dannata...

Andate, o mamma, ad implorare Iddio  
e pregate per me. Verrà Turiddu,  
vo' supplicarlo un'altra volta ancora.

**Lucia**

Aiutatela voi, Santa Maria!  
*(Entra in chiesa.)*

Scena quinta  
*Santuzza e Turiddu.*

[Duetto Santuzza e Turiddu]

**Turiddu**

*(entrando)*

Tu qui, Santuzza?

**Santuzza**

Qui t'aspettavo.

**Turiddu**

È Pasqua, in chiesa non vai?

**Santuzza**

Non vo.

Debbo parlarti...

**Turiddu**

Mamma cercavo.

**Santuzza**

Debbo parlarti...

**Turiddu**

Qui no! Qui no!

**Santuzza**

Dove sei stato?

**Turiddu**

Che vuoi tu dire?

A Francofonte!

**Santuzza**

*(con forza)*

No, non è ver!

**Turiddu**

Santuzza, credimi...

**Santuzza**

No, non mentire,  
ti vidi volgere giù dal sentier...  
E stamattina all'alba t'hanno scorto  
presso l'uscio di Lola.

**Turiddu**

Ah! Mi hai spiato!

**Santuzza**

No! Te lo giuro. A noi l'ha raccontato  
compar Alfio, il marito, poco fa.

**Turiddu**

Così ricambi l'amor che ti porto?  
Vuoi che m'uccida?

**Santuzza**

Oh! Questo non lo dire.

**Turiddu**

Lasciami dunque, invan tenti sopire  
il giusto sdegno colla tua pietà.



**Santuzza**

Tu l'ami dunque?

**Turiddu**

No!

**Santuzza**

Assai più bella

è Lola.

**Turiddu**

Taci, non l'amo.

**Santuzza**

L'ami...

Oh! Maledetta!

**Turiddu**

Santuzza!

**Santuzza**

Quella

cattiva femmina ti tolse a me!

**Turiddu**

*(con forza)*

Bada, Santuzza, schiavo non sono  
di questa vana tua gelosia!

## Santuzza

*(con angoscia)*

Battimi, insultami, t'amo e perdono,  
ma è troppo forte l'angoscia mia.

*(Troncando nel sentire avvicinarsi Lola.)*

Scena sesta

*Santuzza, Turiddu, Lola.*

[Stornello]

## Lola

*(dentro alla scena)*

Fior di giaggiolo,  
gli angeli belli stanno a mille in cielo,  
ma bello come lui ce n'è uno solo.

*(avvicinandosi sempre)*

Ah!

Fior di giaggiolo!

*(Entra in scena e si interrompe.)*

Oh, Turiddu... È passato Alfio?

## Turiddu

Son giunto

ora in piazza. Non so...

**Lola**

Forse è rimasto  
dal maniscalco, ma non può tardare.

*(ironica)*

E voi sentite le funzioni in piazza?

**Turiddu**

*(confuso, affrettato)*

Santuzza mi narrava...

**Santuzza**

*(con forza)*

Gli dicevo  
che oggi è Pasqua e il Signor vede ogni cosa!

**Lola**

Non venite alla messa?

**Santuzza**

*(subito, con intenzione)*

Io no, ci deve  
andar chi sa di non aver peccato.

**Lola**

*(con forza)*

Io ringrazio il Signore e bacio in terra.

**Santuzza**

*(esprimendosi, con amarezza)*

Oh, fate bene, Lola!

**Turiddu**

*(a Lola, impacciato)*

Andiamo, andiamo!

Qui non abbiam che fare.

**Lola**

*(a Turiddu, con ironia)*

Oh! Rimanete!

**Santuzza**

*(a Turiddu, con fermezza)*

Sì, resta, resta, ho da parlarti ancora!

**Lola**

*(sempre ironica, con caricatura)*

E v'assista il Signore, io me ne vado.

*(Entra in chiesa.)*

Scena settima

*Santuzza e Turiddu.*

[Seguito del duetto]

**Turiddu**

*(con ironia)*

Ah! Lo vedi, che hai tu detto?

**Santuzza**

*(fredda)*

L'hai voluto, e ben ti sta.

**Turiddu**  
(*s'avventa*)  
Ah per Dio!

**Santuzza**  
Squarciami il petto!

**Turiddu**  
(*s'avvia*)  
No!

**Santuzza**  
(*trattenendolo, con ansia*)  
Turiddu ascolta!

**Turiddu**  
Va'.

**Santuzza**  
No, no Turiddu, rimani ancora.  
(*con dolorosa passione*)  
Abbandonarmi dunque tu vuoi?

**Turiddu**  
Perché seguirmi, perché spiarmi?  
sul limitare fin della chiesa?

**Santuzza**  
(*con dolore, supplichevole*)  
La tua Santuzza piange e t'implora,  
come cacciarla così tu puoi?

**Turiddu**

Va', ti ripeto, va', non tediarmi,  
pentirsi è vano dopo l'offesa!

**Santuzza**

*(minacciosa)*

Bada!...

**Turiddu**

*(con moltissima forza)*

Dell'ira tua non mi curo!

*(La getta a terra e fugge in chiesa.)*

**Santuzza**

*(nel colmo dell'ira)*

A te la mala Pasqua, spergiuro!

*(Cade affranta ed angosciata.)*

Scena ottava

*Santuzza e Alfio.*

[Duetto Santuzza e Alfio]

*(Entra Alfio e s'incontra con Santuzza.)*

**Santuzza**

Oh, il Signore vi manda, compar Alfio.

**Alfio**

A che punto è la messa?

**Santuzza**

È tardi ormai,

*(con intenzione)*

ma per voi, Lola è andata con Turiddu!

**Alfio**

*(sorpreso)*

Che avete detto?

**Santuzza**

Che mentre correte  
all'acqua e al vento a guadagnarvi il pane,  
Lola v'adorna il tetto in malo modo!

**Alfio**

Ah, nel nome di Dio, Santa, che dite?

**Santuzza**

Il ver. Turiddu mi tolse l'onore,  
e vostra moglie lui rapiva a me!

**Alfio**

*(minaccioso)*

Se voi mentite, vo' schiantarvi il core!

**Santuzza**

Uso a mentire il labbro mio non è!  
Per la vergogna mia, pel mio dolore  
la triste verità vi dissi, ahimè!

**Alfio**

*(dopo un poco di pausa)*

Comare Santa, allor grato vi sono.

**Santuzza**

Infame io son che vi parlai così!

**Alfio**

*(prorompendo, con furore)*

Infami loro! Ad essi non perdono,

vendetta avrò pria che tramonti il dì.

Io sangue voglio, all'ira m'abbandono,

in odio tutto l'amor mio finì...

*(Escono.)*

[Intermezzo]

Scena nona

*Lola, Turiddu e Coro.*

[Scena, Coro e Brindisi]

*(Tutti escono di chiesa. Lucia attraversa la scena ed entra in casa.)*

**Uomini**

*(a gruppi sottovoce fra loro)*

A casa, a casa amici, ove ci aspettano

le nostre donne, andiam.

Or che letizia rasserena gli animi

senza indugio corriam.



## Donne

A casa, a casa amiche, ove ci aspettano  
i nostri sposi, andiam.

Or che letizia rasserena gli animi  
senza indugio corriam.

*(Lola e Turiddu escono dalla chiesa.)*

## Turiddu

*(a Lola che s'avvia)*

Comare Lola, ve ne andate via  
senza nemmeno salutare?

## Lola

Vado

a casa: non ho visto compar Alfio!

## Turiddu

Non ci pensate, verrà in piazza. Intanto,

*(rivolgendosi al coro che si avvia, con allegria)*

amici, qua, beviamone un bicchiere.

*(Tutti si avvicinano alla tavola dell'osteria e prendono in mano i bicchieri.)*

## Turiddu

Viva il vino spumeggiante  
nel bicchiere scintillante  
come il riso dell'amante  
mite infonde il giubilo!

Viva il vino ch'è sincero,  
che ci allietta ogni pensiero

e che annega l'umor nero  
nell'ebbrezza tenera.

### **Coro**

Viva il vino spumeggiante  
nel bicchiere scintillante  
come il riso dell'amante  
mite infonde il giubilo!  
Viva il vino ch'è sincero,  
che ci allieta ogni pensiero  
e che annega l'umor nero  
nell'ebbrezza tenera.

### **Turiddu**

*(a Lola)*

**Ai vostri amori!**

*(Beve.)*

### **Lola**

*(a Turiddu)*

**Alla fortuna vostra!**

*(Beve.)*

### **Turiddu**

**Beviam!**

### **Tutti**

**Beviam! Rinnovisi la giostra!**

*(Entra Alfio.)*

Scena decima  
*I precedenti e Alfio.*

[Finale]

**Alfio**

A voi tutti salute.

**Coro**

Compar Alfio, salute.

**Turiddu**

Benvenuto! Con noi dovete bere,  
*(Empie un bicchiere.)*  
ecco, pieno è il bicchiere.

**Alfio**

*(troncando)*

Grazie, ma il vostro vino non l'accetto.  
Diverrebbe veleno entro il mio petto!

**Turiddu**

*(getta il vino.)*

A piacer vostro!

**Lola**

Ahimè, che mai sarà?

### **Alcune donne del coro**

*(si consigliano fra loro poi si avvicinano a Lola dicendole sottovoce)*

Comare Lola, andiamo via di qua.

*(Tutte le donne escono conducendo Lola.)*

### **Turiddu**

Avete altro a dirmi?

### **Alfio**

Io? Nulla.

### **Turiddu**

Allora

sono agli ordini vostri.

### **Alfio**

Or ora?

### **Turiddu**

Or ora!

*(Si abbracciano. Turiddu morde l'orecchio destro di Alfio.)*

### **Alfio**

Compar Turiddu, avete morso a buono,

*(con intenzione)*

c'intenderemo bene, a quel che pare!

### **Turiddu**

Compar Alfio... Lo so che il torto è mio;

e ve lo giuro nel nome di Dio  
che al par d'un cane mi farei sgozzar,  
ma s'io non vivo, resta abbandonata...

*(con impeto)*

Vi saprò in core il ferro mio piantar!

**Alfio**

*(freddamente)*

Compare, fate come più vi piace,  
io v' aspetto qui fuori dietro l'orto.

*(Esce.)*

Scena undicesima

*Lucia e Turiddu.*

**Turiddu**

Mamma,

*(Entra Lucia.)*

mamma, quel vino è generoso, e certo  
oggi troppi bicchieri ne ho tracannati...

Vado fuori all'aperto.

Ma prima voglio che mi benedite  
come quel giorno che partii soldato...

e poi... mamma, sentite,

s'io non tornassi... Voi dovrete fare  
da madre a Santa, ch'io le avea giurato  
di condurla all'altare.

**Lucia**

Perché parli così, figliolo mio?

**Turiddu**

*(con disinvoltura)*

Oh! Nulla, è il vino che mi ha suggerito!

Per me pregate Iddio! Un bacio, mamma!

Un altro bacio... addio!

*(Fugge disperatamente.)*

Scena dodicesima

*Lucia, Santuzza e i paesani.*

**Lucia**

*(va in fondo alla scena e disperatamente chiama.)*

Turiddu? Che vuoi dire?

Turiddu! Turiddu! Ah!

*(Entra Santuzza.)*

Santuzza!...

**Santuzza**

O madre mia!...

*(Le getta le braccia al collo.*

*La scena si popola, l'agitazione si scorge sul volto di tutti che scambievolmente si interrogano con terrore. Si ode un mormorio confuso da lontano.)*

## Una donna

*(assai lontano, gridando)*

Hanno ammazzato compare Turiddu!

*(Alcune donne entrano atterrite correndo, ed una di esse grida disperatamente.)*

Hanno ammazzato compare Turiddu!

## Santuzza e Lucia

*(gridando)*

Ah!

## Coro

*(con terrore)*

Ah!

*(Santuzza cade priva di sensi, Lucia sviene ed è sorretta dalle donne del coro. Tutti restano atterriti.)*

*(Cala rapidamente la tela.)*

# The Artists





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## Riccardo Muti

Born in Naples, Riccardo Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, where he studied under the guidance of Bruno Bettinelli and Antonino Votto.

He first came to the attention of critics and the public in 1967, when he won the Guido Cantelli Conducting Competition – by unanimous vote of the jury – in Milan. In 1968, he became principal conductor of the “Maggio Musicale Fiorentino,” a position he held until 1980.

In 1971 Muti was invited by Herbert von Karajan to conduct at the Salzburg Festival, the first of many occasions, which led in 2010 to a celebration of forty years of artistic collaboration with the Austrian festival. During the 1970s, he was chief conductor of the London's Philharmonia Orchestra (1972 to 1982) succeeding Otto Klemperer. From 1980 to 1992, he inherited the position of Music Director of the Philadelphia Orchestra from Eugene Ormandy. From 1986 to 2005, he was Music Director of the Teatro alla Scala and during his tenure he directed major projects such as the Mozart-Da Ponte Trilogy and the Wagner Ring Cycle. Alongside the classics of the repertoire, he brought many rarely performed and neglected works to light, including pieces from the Neapolitan school of the Eighteenth Century, as well as operas by Gluck, Cherubini, and Spontini. Poulenc's *Les dialogues des Carmélites* earned Muti the prestigious Abbiati Prize from the critics.

The long period spent as Music Director of Teatro alla Scala culminated on December 7<sup>th</sup>, 2004, in the triumphant re-opening of the restored opera house with Antonio Salieri's *Europa riconosciuta*.

Incredible his contribution to Verdi's repertoire, he conducted *Ernani*, *Nabucco*, *I Vespri Siciliani*, *La Traviata*, *Attila*, *Don Carlos*, *Falstaff*, *Rigoletto*, *Macbeth*, *La Forza del Destino*, *Il Trovatore*, *Otello*, *Aida*, *Un ballo in Maschera*, *I Due Foscari*, *I Masnadieri*. His tenure as music director was the longest of any in La Scala history.

Over the course of his extraordinary career, Riccardo Muti has conducted the most important orchestras in the world: from the Berlin Philharmonic to the Bavarian Radio Symphony Orchestra, from the New York Philharmonic to the Orchestre National de France, as well as the Vienna Philharmonic, an orchestra to which he is linked by particularly close and important ties, and with which he has appeared at the Salzburg Festival since 1971.

When Muti was invited to conduct the Vienna Philharmonic's 150<sup>th</sup> anniversary concert, he was presented with the Golden Ring by the orchestra, a special sign of esteem and affection, awarded only to a few select conductors. After 1993, 1997, 2000 and 2004, in 2018 Riccardo Muti conducted the Vienna Philharmonic in the New Year's Concert for the fifth time. For the recording of this concert, in August 2018 he was awarded the Double Platinum on the occasion of his concerts with the same orchestra at the Salzburg Festival.

In April 2003, the French national radio channel, France Musique, broadcast a "Journée Riccardo Muti" consisting of 14 hours of his operatic and symphonic recordings made with all the orchestras he has conducted throughout his career. On December 14<sup>th</sup> of the same year, he conducted the long-awaited opening concert of the newly renovated "La Fenice" Opera House in Venice. Radio France broadcast another "Riccardo Muti Day" on May 17<sup>th</sup>, 2018, when he conducted a concert at Auditorium de la Maison de la Radio.

In 2004, Muti founded the Luigi Cherubini Youth Orchestra, which is composed of young musicians selected by an international committee from more than 600 instrumentalists from all over Italy.

Muti's recording activities, already significant in the Seventies, range from symphonic music and opera to contemporary compositions. His recordings have won many prizes. The recording label dealing with his recordings is RMMusic ([www.riccardomutimusic.com](http://www.riccardomutimusic.com)). Riccardo Muti's social and civic conscience as an artist is demonstrated by his concerts performed in places symbolizing our troubled past and contemporary history, which he has conducted as part of "Le vie dell'Amicizia" (The Roads of Friendship) project, produced by Ravenna Festival. Concerts were given in Sarajevo (1997), Beirut (1998), Jerusalem (1999), Moscow (2000), Yerevan and Istanbul (2001), New York (2002), Cairo (2003), Damascus (2004), El Djem, Tunisia (2005), Meknes (2006), Concert for Lebanon (2007), Mazara del Vallo (2008), Sarajevo (2009), Trieste (2010) Nairobi (2011), Ravenna (2012), Mirandola (2013) Redipuglia (2104), Otranto (2015), Tokyo (2016), Tehran (2017) and Kiev (2018) with La Scala Philharmonic Orchestra and Chorus, the Orchestra and Chorus of the Maggio Musicale Fiorentino, the "Musicians of Europe United" – a group made up of the top players of Europe's major orchestras – and most recently with Orchestra Giovanile Luigi Cherubini.

Muti has received innumerable international honors

over the course of his career. He is Cavaliere di Gran Croce of the Italian Republic and a recipient of the German Verdienstkreuz, he received the decoration of Officer of the Legion of Honor from French President Nicolas Sarkozy in a private ceremony held at Élysée Palace. He was made an honorary Knight Commander of the British Empire by Queen Elizabeth II in Britain. The Salzburg Mozarteum awarded him its silver medal for his contribution to Mozart's music, and in Vienna was elected an honorary member of the Gesellschaft der Musikfreunde, Vienna Hofmusikkapelle and Vienna State Opera.

Russian President Putin awarded him the Order of Friendship, and the State of Israel has honored him with the Wolf Prize for the arts. In July 2018, the Japanese Arts Foundation announced that Muti will receive the prestigious Praemium Imperiale for Music next October in Tokyo.

He has received more than 20 honorary degrees from the most important universities of the world.

He conducted the Vienna Philharmonic in the opening concert for the celebrations of the 250<sup>th</sup> anniversary of Mozart's birth in Salzburg at the Grosses Festspielhaus. In 2017 the continuous collaboration between Riccardo Muti and the Vienna Philharmonic reached 47 years. During the 2007 Whitsun Festival in Salzburg, Muti began a five-year project with the Cherubini Orchestra dedicated to the rediscovery and valorization of the operatic and sacred musical heritage of the Neapolitan School of the 18<sup>th</sup> Century.

In September 2010, Riccardo Muti became Music Director of the Chicago Symphony Orchestra and was named 2010 Musician of the Year by Musical America. At the 53<sup>rd</sup> annual awards ceremony in February 2011, he was awarded two Grammy Awards for Best Classical Album and Best Choral Performance for his live recording of Verdi's *Messa da Requiem* with the Chicago Symphony Orchestra and Chorus. In March 2011, Riccardo Muti was selected as the recipient of the coveted Birgit Nilsson Prize, presented in a ceremony on October 13<sup>th</sup> at the Royal Opera in Stockholm in the presence of H.M. King Carl XVI Gustaf and H.M. Queen Silvia. In April 2011, he received the Opera News Award in New York and in May 2011 he was awarded Spain's prestigious Prince of Asturias Prize for the Arts. The award was presented the following autumn in Oviedo at a grand ceremony chaired by H.R.H. the Prince of Asturias. In July 2011 he was named honorary member of the Vienna Philharmonic and in August 2011 honorary director for life at the Rome Opera.

In May 2012, he was awarded the highest Papal honor: the Knight of the Grand Cross First Class of the Order of St. Gregory the Great by Pope Benedict XVI.

In 2016 he was honored by Japanese Government with the Order of the Rising Sun, Gold and Silver Star.

In July 2015, Riccardo Muti's desire to devote even more to the training of young musicians was realized: the first edition of the Riccardo Muti Italian Opera Academy for young conductors, répétiteurs and singers took place at Teatro Alighieri in Ravenna.

Talented young musicians and an audience of music-lovers coming from all over the world took part. The Academy has the purpose to pass on to young musicians Riccardo Muti's experience and teachings and to make the audience understand in all its complexity the journey that leads to the realization of an opera.

The first edition focused on *Falstaff* was followed in 2016 by two editions, in South Korea and in Ravenna dedicated to *La Traviata*, by the edition on *Aida* in 2017 and on *Macbeth* in 2018 (info: [www.riccardomutioperacademy.com](http://www.riccardomutioperacademy.com)).



# Giovanni Conti

Giovanni Conti was born in 1996 in Varese into a family of musicians. At the age of six he took up musical studies in the Children's choir of the "Riccardo Malipiero" Music High School, in Varese. Aged 13, in the same school, he joined the organ class held by Emanuele Vianelli, while

also studying the piano with Livia Rigano.

During the Sardinia Organ Fest 2013, he attended a masterclass by Mariangela Vacatello at the "Giovanni Pierluigi da Palestrina" Conservatory in Cagliari.

Conti attended organ classes by Giovanni Mazza at the "Giuseppe Verdi" Conservatory in Milan, where he also completed his conducting studies under Daniele Agiman.

From 2016 to 2019 he was the conductor of the Verdemar Choir, composed by 80 university students. With them, he featured in more than 30 concerts in Italy and abroad, including two concerts in Madrid in 2018, and three concerts entirely dedicated to Mozart in 2019. While still studying orchestra conducting, he was selected among the aspiring conductors of the Milan Conservatory to be the Assistant to the production of Rossini's *Cambiale di matrimonio* at the local Teatro Carcano. Giovanni is currently attending a Master



of Conducting at the Hochschule für Musik und Darstellende Kunst in Stuttgart.

As part of his training, he has also conducted the Orchestra dei Pomeriggi Musicali, LaVerdi di Milano, the Badische Philharmonie Pforzheim and the Südwestdeutsche Philharmonie Konstanz.



# Samuele Galeano

Born in Catania in 1987, Samuele Galeano began his musical studies under Beatrice Antonioni. Aged only 16, he obtained his violin diploma with top marks and honours, then continued with a 2<sup>nd</sup>-level

academic degree in Musical Disciplines. After that, he specialised under Boris Belkin, Eduard Schmieder, Dora Schwarzberg, Klaidi Sahatci and Francesco Manara. From 2009 to 2015, he was the Concertmaster of Riccardo Muti's Luigi Cherubini Youth Orchestra, with which he performed in the most important European and international theatres, collaborating with many major international artists. As Concertmaster, he has collaborated with the Philharmonic of the International Piano Festival of Brescia and Bergamo, the Sicilian Symphonic Orchestra, and the Orchestra of the Vittorio Emanuele Theatre in Messina. He also pursues an intense solo and chamber career, and is the winner of 12 national competitions. Samuele also obtained a scholarship from the Città di Vittorio Veneto Award. After graduating in Orchestral conducting from the "Alessandro Scarlatti" Conservatory in Palermo, where he studied under Carmelo Caruso, Samuele

attended a three-year specialization course at the Accademia Pescaresc under the tutelage of Donato Renzetti. His début as a conductor came in May 2017, when he stepped onto the podium of the Orchestra I Pomeriggi Musicali at the Teatro Dal Verme in Milan. In 2018, together with some fellow instrumentalists, he founded the Keiròs Orchestra, which débuted with Beethoven's Seventh Symphony within the concert season of the Messina Philharmonic Academy. As one of the finalists in the Brahms Project for young conductors, in 2019, he was at the head of the Gioachino Rossini Philharmonic at the Rossini Theatre in Pesaro, performing Brahms's First, Third and Fourth Symphony. Samuele was shortlisted as one of the 18 competitors in the prestigious Cantelli Prize in September 2020. He teaches violin at the "Antonio Scontrino" Conservatory in Trapani.



# Charlotte Politi

Born in Paris in 1990, Charlotte Politi started studying the piano in the city where she grew up, Florence. She studied conducting under Andreas Weiss and Werner Stiefel at the Hochschule für Musik in Karlsruhe (Germany), and under Kenneth Kiesler at the University

of Michigan (US), from which she graduated in 2019. She then attended masterclasses by Piero Bellugi, Johannes Schlaefli, Oleg Caetani, Marin Alsop, and was invited to the Conductors' Academy of the Zurich Tonhalle Orchestra, under the tutelage of Paavo Järvi. She reached the final stages of several important international competitions, including the Besançon Competition in 2019, and the European Union Competition in 2020. As an Assistant Conductor, she collaborated to the stagings of Mozart's *Marriage of Figaro* (Cimarosa Opera Academy in Perugia, 2012), and *Gianni Schicchi* (Oberlin College, Arezzo, 2018). Charlotte also collaborated with the University of Michigan Campus Orchestra, and with the University of Michigan Symphony and Philharmonia Orchestra. She conducted Pergolesi's *La serva padrona* at the Wool Museum in Arezzo (2013), and has founded and conducted the MIC Ensemble in Florence, a chamber

orchestra that saw her collaboration in various concerts in the period 2014-16. In the 2018-19 season, Politi also conducted four concerts from the podium of Ann Arbor Camerata (Michigan). Between 2015 and 2017, within the Dirigentenpodium Baden-Württemberg, she conducted the Württemberg Philharmonic, the Mannheim Kurpfälzisches Kammerorchester and the Stuttgart Philharmonic. In the 2016-17 period, she conducted the Baden-Baden Philharmonic in cooperation with the Karlsruhe Hochschule für Musik. Politi has recently (2020) been granted the Constant Lambert Fellowship, which will engage her as Assistant Conductor of ballet performances at the Royal Ballet and Birmingham Royal Ballet.



# Tais Renzetti

Born in Brazil in 1990, Tais Renzetti currently lives and works in Italy. Growing up in Amazonia and India, Tais has infused her music with the ethical and cultural diversity of her upbringing. She then studied in Parma and Vienna, and is currently completing

her education at the “Giuseppe Verdi” Conservatory in Milan.

She has worked as the Assistant to Brazilian conductor Martinho Lutero Galati de Oliveira with the Cantosospeso Association in Milan, and also collaborates with the Brazilian Luther King Cultural Network Music Association, and with the Camerata Orchestra. Tais has worked at La Scala in Milan and the Arena Foundation in Verona for their Opera Summer Festival. She has toured India, Italy and Brazil with the Cantosospeso Association - Milan and the Luther King Cultural Network - Sao Paolo.



# Giordana Rubria Fiori

Born in Rome in 1991, Giordana Rubria Fiori graduated from the Conservatory of Santa Cecilia in Rome; she also obtained a master's degree in solo piano and chamber music from the

Fiesole Music School under the tutelage of Pietro De Maria and Bruno Canino, and studied composition with Francesco Telli and Jeff Nichols.

Besides this, Giordana also holds a three-year Degree in Literature, Music and Entertainment from the University of Rome "La Sapienza", as well as a Degree in Musicology and Musical Heritage from the University of Rome "Tor Vergata", which she achieved with top marks and honours.

She has performed in several Italian venues, including Villa Borghese, Pianocity Milano, Reale Circolo Canottieri Tevere Remo, La Feltrinelli, Palazzo Farnese di Caprarola, and the University of Rome "Tor Vergata". In the US she has performed at Opera America (New York), the Wheeler Opera House (Colorado), the Italian Cultural Center (Westchester), the Czech Centre, the Tenri Cultural Institute, the LeFrak Concert Hall, and the Elebash Recital Hall.

As a répétiteur, she worked on productions of *The Wedding of Figaro* (Aspen Music Festival, 2019),

*Sister Angelica*, Gianni Schicchi, and Paula Kimper's *Patience and Sarah*. As a conductor, her most recent experiences are Ottorino Respighi's *Tramonto* and Beethoven's Symphony no. 4. Giordana also worked as the prompter and assistant in productions of *Sister Angelica* and *Der Kaiser von Atlantis*.

She regularly collaborates with sopranos Kristýna Kůstková and Erin Theodorakis, with a repertoire ranging from traditional Czech music to contemporary American Lieder.

Giordana is currently attending a doctoral program in Vocal coaching at the Graduate Center of the City University of New York, where she obtained a scholarship. In New York, she teaches at the Opera Studio of the Aaron Copland School of Music, Queens College, and works as a répétiteur at the Hunter Opera Theatre.





# Sergio Lapedota

Born in Bari in 1986, Sergio Lapedota completed his musical studies in Italy and the US. He has been awarded prizes from several important piano competitions, and has

performed in solo and chamber recitals for which he also took care of the Programme notes' listening guides. He trained under such significant teachers as Luigi Ceci, Michele Marvulli, Jeffrey Swann, Fabio Bidini and Marisa Somma (piano classes), and Giovanni Pelliccia and Daniele Agiman (conducting classes).

In addition to this, Sergio holds a Degree in Classical Studies from the University of Bari, where he graduated in 2010 with a thesis on the relevance of music in Plato's philosophy. In the 2012-14 period he taught at the Steinhardt School of Music of the New York University. In 2016 he took part in the Bari Beethoven Festival with the Sonatas op. 31 no. 3, and op. 111, and the Piano Concerto no. 4. He has been teaching piano classes and ensemble music in various Italian musical high schools since 2018, while continuing his conducting studies, which he concluded in 2019. Sergio has been invited to conduct many Italian and foreign orchestras, including: Filarmonica Pugliese, Musici di Parma, Saint Petersburg

Youth Symphony Orchestra (Russia), Orchestra Classica Toscana, Florence Chamber Orchestra, and Padzardjik Symphony Orchestra (Bulgaria). In December 2019 he was asked to conduct the Symphony Orchestra of the local Conservatory in the inaugural concert of the restored Niccolò Piccinni Theatre in Bari.



# Giorgia Duranti

Born in Padua in 1993, Giorgia Duranti started studying the piano at the age of six. She continued her musical studies at the local “Cesare Pollini” Conservatory, while also pursuing her scientific and general education at the “Alvise

Cornaro” High School in Padua. She obtained her Conservatory diploma in 2015.

In 2017 she completed a two-year Specialization Course for Répétiteurs at the “Evaristo Felice Dall’Abaco” Conservatory in Verona, where she achieved top grades and honours. While in Verona, she accompanied several local choirs and soloists in their concert bills, as well as the masterclasses of the Conservatory’s conducting course. As a répétiteur, she has collaborated with the Santa Cecilia Opera Choir of Padua since 2010.

She also teaches the piano at the “Santa Cecilia” Music Circle in Padua, and works as a répétiteur with soloists, vocal ensembles and instrumentalists, accompanying them in exams and concerts.

In 2017 she was selected as répétiteur for a series of events called “The Song of the Silk Road”, held at the Mantua Conservatory and at the Villa Vercelli Cavriani. On this occasion, she had the opportunity of working with several Italian and Chinese artists.

As a composer, she was shortlisted among the finalists of the 3<sup>rd</sup> Lions World Song Festival 2017, an international competition for blind and visually impaired people.

In 2018 she started collaborating with several music agencies for auditions, music lessons and artistic performances, and she has held concerts all over the country.

In October 2018, in Vittorio Veneto, she took part in the 10<sup>th</sup> Veneto Choir Festival, where she accompanied the Choir of the Music Academy of San Giorgio - Verona.

In 2019 she collaborated as the répétiteur and light designer of *Bohème* and *Rigoletto*, staged at the Luciano Pavarotti Theatre in Modena.



# Valentina Rando

Born in 2001, Valentina Rando studied the piano under Valentina Currenti at the “Tchaikovsky” Conservatory of Nocera Terinese, from which she graduated with top marks and

honours in 2019. While now completing her studies in orchestra conducting, she is also studying for a 2<sup>nd</sup>-level piano diploma under Filippo Arlia. Valentina attended several masterclasses by Andrzej Jasinski, Volodymyr Runchak, Suarez Paz, and Giuseppe Vessicchio. With the last one, she also took part in a course at the “San Lodovico da Casoria” International Academy, where she obtained a scholarship. During an AFAM international masterclass held in Cetraro (CS), she performed Bach’s Concerto in F minor. She won the first prize in the international competitions “Danilo Cipolla”, CIMN, and “Alessandro Longo”.

On the occasion of the Mediterranean Festival, she recorded with cellist Enrico Bronzi and Danilo Stagni, Principal horn at La Scala, and was broadcasted on RAI Radio3. She worked as the Assistant Conductor to Filippo Arlia for the recording of Stravinsky’s *Rite of Spring* and *Firebird*, published by Sony Music.

Valentina has collaborated with the lyric-symphonic

seasons of the Philharmonic Orchestra of Calabria, playing the piano, the celesta and the organ. She has been the Assistant Conductor to Filippo Arlia in several productions, including *Pagliacci* at the Leoncavallo Festival in Montalto Uffugo (CS). She has also worked as a répétiteur in the stagings of *Otello*, *Madama Butterfly*, and *Don Giovanni* at the Politeama Theatre in Catanzaro, where she also played the organ in a production of *Cavalleria rusticana*. On such occasions she worked with Giovanni Sollima, Amarilli Nizza, Luciano Cannito, and Mauro Avogadro.

Besides a duo project with a bandoneon player, Valentina also pursues a solo career: she has performed Schumann's Piano Concerto with the Philharmonic Orchestra of Calabria at the Fortissimo International Festival, where she also conducted Scriabin's Piano Concerto. Valentina teaches the piano at the "Astor Piazzolla" Academy in Paola.



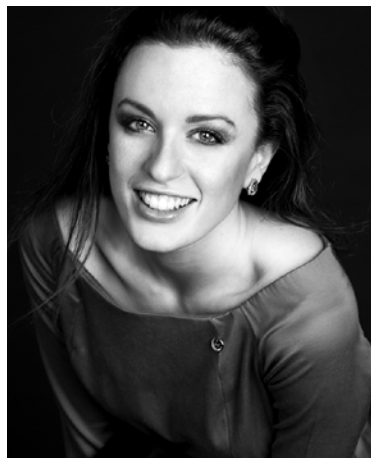
# Irina Riabikova

Born in Noyabrsk Russia, in 1990, Irina Riabikova started studying the piano at the Central Music School of the “Pyotr Ilyich Tchaikovsky” State Conservatory in Moscow, from which she graduated in 2009.

She then continued her studies at the “Gnesins” Academy, where she got her master’s degree in 2016.

Irina has worked as répétiteur in schools and institutions in Moscow and all over Russia, and has collaborated with the ALMA Altea International Academy of Music in Spain. She holds regular concerts with internationally renowned musicians, with the soloists of the Bolshoi Theatre, with the E. V. Kolobov New Opera Theatre, and with the Galina Vishnevskaja Opera Centre.

She is also a collaborator of Yamaha Artistic Services. Irina has been working in Italy since 2017 as répétiteur, accompanist and teacher.



# Alessia Pintossi

Born in 1993, Alessia Pintossi graduated with honours from the “Luca Marenzio” Conservatory in Brescia. She had started her vocal training at the age of 16 under Nadia Engheben, an artist from the choir of La Scala in Milan, through whom she

was invited to perform with other La Scala soloists in Beethoven’s *Choral Fantasy op. 80* at the inaugural concert of the Judicial Year in Milan.

Alessia continued to study the operatic repertoire with Vincenzo and Paula Scalera, Donata D’Annunzio Lombardi, Cristina Pastorello, Patrizia Orciani, Vittorio Terranova, Claudio Desderi, and Leone Magiera.

In 2013 she performed as Clarina in Rossini’s *Cambiale di matrimonio*. In the same year, accompanied by the harpist Barbara Da Parè, she devoted herself to the contemporary chamber repertoire and premièred several unpublished pieces by composers Teresa Procaccini, Carla Reborà, Alberto E. Colla, Giancarlo Facchinetti, Paolo Ugoletti, Lorenzo Ferrero, Federico Biscione, Carlo Pedini and Giampaolo Testoni.

In 2014 and 2015, Pintossi sang in the title role of Ferrari’s *Secret of Susanna*, then as Rita in the eponymous opera by Donizetti, as Zerlina in Mozart’s *Don Giovanni*, as Musetta in *Bohème* and as Adina in *Elisir d’amore*.



Her début as Susanna in *The Marriage of Figaro* dates back to 2016, conducted by Claudio Desderi.

More recently, Alessia has performed solo in Beethoven's Ninth Symphony, and débuted in the role of Donna Anna in Mozart's *Don Giovanni*, once again conducted by Claudio Desderi at the Teatro Bonci, Cesena.

She has performed as Frasquita in *Carmen* in the 2019 Autumn Trilogy of Ravenna Festival.



## Azer Zada

Azeri tenor Azer Zada graduated in singing from the Baku Conservatory in 2010. He then moved to Italy, where he attended the Academy of Opera in Osimo.

As early as 2009 he had been a soloist at the Azerbaijan

Academic Opera and Ballet Theatre, and at the Opera Studio in Baku. In the meantime, he attended several master classes with Raina Kabaivanska, Magda Olivero, Leo Nucci, Renato Bruson and Renata Scottò.

In 2015 he made his début at La Scala in Milan in the role of the Messenger (*Aida*), conducted by Zubin Mehta. One year later he donned the clothes of Mario Cavaradossi (*Tosca*) at the Petruzzelli Theatre, Bari, and those of Macduff (*Macbeth*), conducted by Daniel Oren at the Verdi Theatre in Salerno. He later sang Verdi's *Requiem* with the Giuseppe Verdi Symphony Orchestra conducted by Jader Bignamini in Milano and then on a French tour. In 2017 he graduated from the Academy of Lyric Opera at La Scala, and won the "Voci Verdiane" Competition in Busseto. In the same year he was Don José in *Carmen* at the Teatro Coccia in Novara, and Rodolfo in *Bohème* in Ascoli Piceno, Fano and Chieti. He also performed in a recital featuring opera arias at the Moscow Philharmonic. The 2018-19 season saw his début at the Fenice in Venice,

in the roles of Rodolfo (*Bohème*) and Pinkerton (*Madama Butterfly*). He then returned the role of Don José at the Lyric Theatre of Cagliari, and at the Luglio Musicale Trapanese, in Sicily. Once again as Cavaradossi, he sang at the Sanxay Festival, and then interpreted Alfredo (*Traviata*) at Petruzzelli in Bari.

Dada also performed in a number of concerts, including a recital at the Tchaikovsky Hall in Moscow with the Russian Symphony Orchestra, and Verdi's *Requiem* at the Heydar Aliev Centre in Baku. His return to the Fenice in Venice was once again in the role of Cavaradossi in *Tosca*, while the Autumn Trilogy of the Ravenna Festival saw his début as Radames (*Aida*). More recently, Azer covered the role of Rodolfo in *Bohème*, conducted by Leo Nucci at the Teatro Municipale (Piacenza) and at the Bolshoi Theatre in Moscow.



## Serban Vasile

Born in Bucharest, Serban Vasile graduated from the local National Academy of Music, where he studied with Eleonora Enachescu. He then took part in several masterclasses given by Cristian Badea, Eduard Tumagian, Nelly Miricioiu

and George Crasnaru. Serban won several singing competitions in Bucharest and in Italy (Spoleto, As.Li.Co. and Salice d'Oro), and tried his hand at opera in the roles of Enrico in *Lucia di Lammermoor*, Figaro in *The Barber of Seville*, Oedipe, *Julius Caesar in Egypt*, *Billy Budd*, and Dandini in *Cinderella* (Como, Brescia, Bucharest and Ravenna).

In the 2013-14 season he debuted at the Metropolitan Opera in New York under the baton of James Levine in the role of Ford in *Falstaff*, which he then resumed at the Amsterdam National Opera.

A regular guest of the Bucharest National Opera, he performed as *Evgenij Onegin*, as Valentin in *Faust*, as Belcore in *The Elixir of Love*, and as Figaro in *The Barber of Seville*. For the Bucharest Radio, he featured in *La Favorita*, Mahler's Symphony no. 8 ("George Enescu" International Festival), and the concert versions of *Wozzeck* and *La damnation de Faust*.

He regularly features in the opera seasons of all major

Romanian theatres, like Craiova (Posa in *Don Carlo*), Timisoara (Figaro in *The Barber of Seville*, the title role in *Nabucco*) and Cluj-Napoca (Belcore in *The Elixir of Love*, the title role in *Nabucco*).

Serban's début at the Cairo Opera House saw him in the role of Count Di Luna (*Trovatore*), which he revived in Bassano del Grappa. He then was Valentin in *Faust* at the Teatro Comunale in Florence and the Israeli Opera in Tel-Aviv.

More recently, he sang in the title roles of *Macbeth* (Ravenna and Norcia, conducted by Riccardo Muti), and *Nabucco* (the Autumn Trilogy of the Ravenna Festival 2018, directed by Cristina Mazzavillani Muti). He also donned the clothes of Germont at the Rome Opera House, and of Valeburgo in Bellini's *La Straniera* at the Maggio Musicale Fiorentino. He then was Amonasro (*Aida*) for the Autumn Trilogy of the 2019 Ravenna Festival, and sang in the roles of Posa (*Don Carlo*, in Graz) and of Jeletzi (*The Queen of Spades*, in Nice).



# Igor Onishchenko

Ukrainian baritone Igor Onishchenko trained at the National Nezhdanova Academy of Music and the National Law Academy in his hometown of Odessa, where he studied with

Yuriy Buchka. Igor also recently graduated with an honours degree from the Music and Arts University of the City of Vienna.

He has participated in masterclasses with Ludovic Tézier, Dmitri Hvorostovsky, Ernesto Palacio, Juan Diego Florez, Saimir Pirgu, Vitaliy Bilyy and Plácido Domingo, Marco Armiliato, Riccardo Muti, Jesús López-Cobos, Daniel Oren, Attilio Cremonesi, Adam Fischer and Vasyl Vasylenko.

He was a semi-finalist at the 2015 Neue Stimmen International Singing Competition and quarter-finalist at Operalia in 2019. Since 2016-17 Igor has been a member of the ensemble at the Wiener Staatsoper.

Igor made his operatic debut in 2015 as Count Ceprano *Rigoletto* at the Théâtre du Capitole in Toulouse, under the baton of Daniel Oren. Shortly afterwards he became a Novomatic scholar at the Wiener Staatsoper where he made his house debut as Fiorello *Il barbiere di Siviglia*, later returning to sing Cristiano *Un ballo in maschera*

and the 1<sup>st</sup> Police Officer / Shchelkalov *Boris Godunov*. Igor's roles at the Wiener Staatsoper have included Silvio (*Pagliacci*), Bello (*La fanciulla del West*), Spalanzani (*Les contes d'Hoffmann*), Count Pâris (*Roméo et Juliette*), Masetto (*Don Giovanni*), Schaunard (*La bohème*), Imperial Commissioner (*Madama Butterfly*), and Antonio (*Le nozze di Figaro*), both in Vienna and on tour to Japan conducted by Riccardo Muti. Notable guest engagements include the title role *Le nozze di Figaro* at the Teatro Municipal de Santiago, Chile, Mill Worker (*Lady Macbeth of Mtsensk*) at the Salzburg Festival, Silvio (*Pagliacci*) at the Ravenna Festival, Escamillo (*Carmen*) at the Centro Cultural Miguel Delibes, Valladolid, and title role *Don Giovanni* at the Tulchyn Operafest conducted by Oksana Lyniv.



# Francesca Di Sauro

Born in Naples in 1994, Francesca started taking vocal and drama classes in 2004. She first took up the piano, then started studying opera singing at the Naples Conservatory, from which she graduated with honours.

She took part in several masterclasses by Barbara Frittoli, Stefano Giannini, Stefano De Luca, Fiorenza Cedolins, Cinzia Forte, Michal Znaniecki and Roberto De Candia.

Francesca has obtained several prizes and recognitions, including “Best Young Artist” and “Best Performance” at the VI “Franca Mattiucci” International Opera Singing Competition; the First prize at the “Beppe De Tomasi” International Competition; “Best Young Artist” at the II International Opera Singing Competition “Bellano paese degli artisti”; the First prize at the “Giuditta Pasta” competition in Saronno with Cecilia Gasdia as President of the Jury. In 2018 she took part in the As.Li.Co. Competition for young opera singers, obtaining the role of Carmen in the 22<sup>nd</sup> edition of “Opera Domani”, on tour in several important theatres including Como, Mantova, Reggio Emilia, Brescia, Cremona, Bergamo, Pavia, Vigevano, Fermo, Macerata, Regio in Parma,



Arcimboldi in Milan and Festspielhaus in Bregenz, Austria.

Francesca also debuted as Rosina in *The Barber of Seville*, as Maddalena in *The Journey to Reims*, as Lola in *Cavalleria Rusticana*, and as Sofia Ivanovna in Alfano's *Resurrection* at the Maggio Musicale Fiorentino.

In 2019 she featured in Beethoven's Ninth Symphony, conducted by Marco Alibrando at the Teatro Cilea in Reggio Calabria, and by Alvaro Albiach at the Palacio de Congresos in Badajoz (Spain), with the Orchestra and Chorus of Extremadura.

Francesca was Mercedes in Bizet's *Carmen* in the Autumn Trilogy of the 2019 Ravenna Festival, a role she then covered again in Ferrara and Lucca.

Francesca also graduated in Arts and Humanities from the "Federico II" University of Naples.



# Matteo Falcier

After graduating from the “Giuseppe Verdi” Conservatory in Milan, Falcier continued his studies at the “La Scala” Lyrical Soloists Academy. He then attended masterclasses at the Martina Franca Festival. He is currently studying with

Francesca Patanè.

He made his début in 2010 at the Stresa Festival, singing in the role of Paolino in Cimarosa’s *Il matrimonio segreto*, later revived at the Regio in Turin. Matteo performed in several major theatres, in Italy and abroad, under the baton of such conductors as Riccardo Muti, James Conlon, Roberto Abbado, Daniele Rustioni, Giampaolo Bisanti and Roland Böer, collaborating with important directors Cristina Mazzavillani Muti, Leo Muscato, Damiano Michieletto, Terry Gilliam, Jean-Pierre Ponnelle and Ferzan Ozpetek.

In 2016 he debuted in the roles of Rodolfo (*Bohème*) with Circuito Lirico Lombardo, and Rinuccio (*Gianni Schicchi*) at the Rome Opera House. He then was Fenton in *Falstaff* at the Luglio Musicale Trapanese, and Basilio in *The Marriage of Figaro* on a Japanese tour with the Vienna Staatsoper conducted by Riccardo Muti. In 2017 he was Tebaldo in Bellini’s *Capuleti e i Montecchi* at the Teatro Filarmonico in Verona, then he debuted at the San

Carlo in Naples in the role of Alfredo in *Traviata*. He then featured in a concert performance of *Manon Lescaut* at the New Zealand Opera in Auckland; was on tour in Japan with *Traviata* (Alfredo) for the Bologna Theatre, and débuted as the Duke of Mantua in *Rigoletto*, once again with Circuito Lirico Lombardo. In 2018 Matteo sang in the role of Beppe in *Pagliacci* at the Rome Opera House, under the baton of Carlo Rizzi; then again as Paolino in *Il matrimonio segreto* at the Opéra Royal de Wallonie, followed by his début as Don Ottavio in *Don Giovanni* at Opéra de Nice. More recently he sang as Ernesto in *Don Pasquale* (Verona Arena), covered again the role of the Duke of Mantua in Jerusalem, and was Arnaldo in *Guglielmo Tell* for the Circuito Lombardo.



# Antonella Carpenito

Antonella Carpenito studied under the tutelage of Enrico Turco at the “Domenico Cimarosa” Conservatory in Avellino, where she obtained her first degree with top marks and

honours, and then also a 2<sup>nd</sup>-level Diploma.

She then specialised under Amelia Felle, Teresa Berganza and Renata Scotto at the Academy of Santa Cecilia, where she attended the autumn session of Opera Studio 2009 with Chris Merritt, Mariella Devia, Donata D’Annunzio Lombardi and Marina Comparato. Antonella obtained prizes and recognitions from a number of national and international singing competitions.

In 2012 she débuted in the role of Flora (*Traviata*) at the Maggio Musicale Fiorentino and the Puccini Festival in Torre del Lago. One year later she took part in the Autumn Trilogy of the Ravenna Festival, where she returned in 2014 for the “Verdi and Shakespeare” Trilogy. In 2015 she premièred Adriano Guarnieri’s *L’amor che move il sole e l’altre stelle*, conducted by Pietro Borgonovo in Ravenna and at the Spoleto Festival. The following year she returned to the Teatro la Pergola in Florence, where she débuted as the Witch in

Humperdinck's *Hansel and Gretel*. She then featured as Maddalena in *Rigoletto* at the Teatro Sociale in Rovigo. She covered the role of Mercedes in Bizet's *Carmen* at the Teatro Verdi in Salerno, conducted by Daniel Oren. In 2017 she was Mamma Lucia in *Cavalleria rusticana* (Philharmonic Theatre, Krakow), and then débuted at the Teatro San Carlo in Naples once again in *Rigoletto*, conducted by Nello Santi and Jordi Bernacer. In 2018 she was the mezzo-soprano soloist in *Rockquiem* with the Malta Philharmonic Orchestra. She sang as the Lady-in waiting in Verdi's *Macbeth* within Riccardo Muti's Italian Opera Academy. The opera was performed in concert-form in Ravenna, Florence and Norcia, and broadcasted worldwide by RAI.

More recently, Antonella sang Pergolesi's *Stabat Mater* with the New Scarlatti Orchestra, and was the protagonist of Orlandini's intermezzo *Bacocco e Serpilla*, performed with Vicenza in Lirica and Barocco Europeo for Cesare Scarton and Monica Bacelli.



# Clarissa Leonardi

Born in Polistena (Reggio Calabria) in 1993, Clarissa began studying classical guitar at the age of ten with Romolo Calandruccio.

In 2010 she started vocal training and was admitted to the “Fausto Torrefranca” Conservatory in Vibo Valentia, where she studied under Patrizia Patelmo.

She has been the protagonist in a number of opera Galas, among which: “Arie tra le stelle” at the Diocesan Museum of Tropea; “Opera Gala at the Ardore Feudal Castle”; Opera gala “The protagonists of melodrama”; lyric concert “The women of Giacomo Puccini”; an event with the “Friends of Opera Association” in Catanzaro, and a tribute to the mezzo-soprano Elena Obraztsova at the Brescia Rotary Club.

Her more recent engagements include *El amor brujo* and *Cavalleria rusticana* in Verona, *Carmen* in Turin, *La forza del destino* and *Rigoletto* at the Verona Philharmonic and Busseto, *Traviata* and *Carmen* at the Verona Arena, *Il tabarro* at the San Carlo Theatre in Naples, *Manon Lescaut*, *Falstaff*, *La Sonnambula* and *Cavalleria rusticana* at the Teatro Regio in Turin. She also debuted at the Ravenna Festival in the title role of *Carmen*.



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# Orchestra Giovanile Luigi Cherubini

*direttore musicale e artistico*

**Riccardo Muti**

*segretario artistico* Carla Delfrate

*management orchestra* Antonio De Rosa

*segretario generale* Marcello Natali

*coordinatore delle attività orchestrali* Leandro Nannini

Founded by Riccardo Muti in 2004, the Luigi Cherubini Youth Orchestra was named after one of the finest composers of all times, born in Italy but active all over Europe. This choice underlines the Orchestra's vocation,

combining a strong Italian identity with a natural inclination towards a European vision of music and culture. The Youth Orchestra, a privileged link between the Conservatoires and the professional world, set up its residence in Piacenza, and elected the Ravenna Festival as its summer home. The young instrumentalists of the Cherubini Youth Orchestra are all under 30, and come from all over Italy. They were selected through audition by a committee of top musicians from prestigious European orchestras, headed by Riccardo Muti himself. Dynamism and continuous renewal are a distinctive feature of the Orchestra, and it is in this perspective that members are only appointed for a period of three years, after which they may start collaboration with a major professional orchestra.

In recent years, under the baton of Riccardo Muti, the Orchestra has tackled a repertoire ranging from baroque to XX century music, alternating concerts in many Italian cities to important European and world tours in the theatres of Vienna, Paris, Moscow, Salzburg, Cologne, St. Petersburg, Madrid, Barcelona, Lugano, Muscat, Manama, Abu Dhabi, Buenos Aires, and Tokyo. The début of Cimarosa's *Il ritorno di Don Calandrino* at the Salzburg Whitsun Festival (2007) marked the first step of a five-year project undertaken by the prestigious Austrian event and the Ravenna Festival with a view to re-discovering and reviving the legacy of the Neapolitan School of music of the XVIII century. The Cherubini Youth Orchestra was the protagonist of this project as orchestra-in-residence.



The Orchestra returned to Salzburg in 2015, the only Italian ensemble invited to the prestigious Summer Festival. On this occasion, it performed *Ernani* under the baton of Riccardo Muti, who had already conducted it in 2008 in a memorable concert in the Golden Hall of the Musikverein, Vienna. Just a handful few months before, the ensemble had been awarded the prestigious Abbiati Prize 2008 as the Best musical venture for “the outstanding achievements that made [the Cherubini Youth Orchestra] an excellent ensemble, appreciated at home and abroad”. Besides an intense activity under its founder’s baton, the Orchestra has extensively collaborated with such artists as Claudio Abbado, John Axelrod, Rudolf Barshai, Michele Campanella, James Conlon, Dennis Russel Davies, Gérard Depardieu, Kevin Farrell, Patrick Fournillier, Herbie Hancock, Leonidas Kavakos, Lang Lang, Ute Lemper, Alexander Lonquich, Wayne Marshall, Kurt Masur, Anne-Sophie Mutter, Kent Nagano, Krzysztof Penderecki, Donato Renzetti, Vadim Repin, Giovanni Sollima, Yuri Temirkanov, Alexander Toradze, and Pinchas Zukerman.

The Orchestra had a challenging and unquestionably important role in the Ravenna Festival’s project of the “trilogies”, which saw the orchestra star in the celebrations for Verdi’s bicentenary under the baton of Nicola Paszkowski: on these occasions, the Orchestra performed 6 of Verdi’s operas, all staged at the Alighieri Theatre. In 2012, *Rigoletto*, *Il Trovatore* and *La Traviata* were performed on the same stage on three consecutive days; in 2013 the “Shakespearean Trilogy”

followed, featuring *Macbeth*, *Otello* and *Falstaff*. While in 2017 Vladimir Ovodok led the Cherubini in *Cavalleria rusticana*, *Pagliacci*, and *Tosca*, in 2018 the Orchestra undertook a new Verdi-adventure, led by Alessandro Benigni in *Nabucco*, Hossein Pishkar in *Rigoletto*, and Nicola Paszkowski in *Otello*. In 2019 the Trilogy was dedicated to masterpieces like *Carmen*, *Aida* and *Norma*. More recently, the Orchestra has regularly tackled the operatic repertoire in several co-productions of the Alighieri Theatre, Ravenna, and some major Italian traditional theatres. From 2015 to 2017, the Cherubini also featured at the Spoleto Festival with the “Mozart-Da Ponte trilogy” conducted by James Conlon.

The Orchestra’s ties with Riccardo Muti made it a perfect match for the Italian Opera Academy for young conductors and répétiteurs, that the Maestro started in 2015: the first year the Cherubini tackled *Falstaff*, in the following years the attention was focused on *Traviata*, *Aida*, *Macbeth* and *Nozze di Figaro*.

At the Ravenna Festival, the Orchestra’s summer residence, the Cherubini regularly stars as the protagonist of new productions, concerts, and also the “Roads of Friendship” project, which has taken it to a number of destinations such as Nairobi, Redipuglia, Tokyo, Tehran, Kiev since 2010. In 2019, the concert, once again conducted by Riccardo Muti, was staged in Athens.

## **first violins**

Valentina Benfenati\*\*  
Carolina Caprioli  
Riccardo Lui  
Francesco  
Ferrati  
Sofia Cipriani  
Daniele Fanfoni  
Beatrice Petrozziello  
Tommaso Santini  
Emanuela Colagrossi  
Agnese Maria Balestracci  
Diana Cecilia Perez Tedesco  
Elena Sofia De Vita

## **second violins**

Alessandra Pavoni Belli\*  
Alice Bianca Sodi  
Federica Castiglione  
Elisa Scanziani  
Giulia Zoppelli  
Elisa Mori  
Irene Barbieri  
Valeria Francia  
Elisa Catto  
Gabriella Marchese

## **violas**

Davide Mosca\*  
Katia Moling  
Marco Gallina  
Montserrat Coll Torra  
Elisa Zito  
Chiara Bellavia  
Francesco Morello  
Myriam Traverso

## **cellos**

Ilario Fantone\*  
Matilde Michelozzi  
Alessandro Brutti  
Lucia Sacerdoni  
Caterina Ferraris  
Simone Gaetano Ceppetelli

## **basses**

Giacomo Vacatello\*  
Francesco Sanarico  
Riccardo Mazzoni  
Leonardo Cafasso  
Giuseppe Albano

## **flutes/piccolo**

Viola Brambilla\*  
Chiara Picchi  
Denise Fagiani (*also piccolo*)

## **oboes/English horn**

Linda Sarcuni\*  
Anna Leonardi (*also English horn*)

## **clarinets**

Gianluigi Del Corpo\*  
Alessandro Iacobucci

## **bass clarinet**

Gaia Gaibazzi

## **bassoons**

Leonardo Latona\*  
Fabio Valente  
Edoardo Casali

## **horns**

Gianpaolo Del Grosso\*  
Federico Fantozzi  
Giovanni Mainenti  
Paolo Reda

## **trumpets**

Pietro Sciutto\*  
Giorgio Baccifava  
Matteo Novello

## **trombones**

Salvatore Veraldi\*  
Nicola Terenzi  
Cosimo Iacoviello

## **bass tuba**

Alessandro Rocco Iezzi

## **timpani**

Simone Di Tullio\*

## **percussions**

Federico Moscano  
Fabio Orlandelli

## **harps**

Antonella De Franco\*  
Ottavia Rinaldi

\*\* Concertmaster

\* first part

The management of the Orchestra is entrusted to the Cherubini Foundation, jointly established by the municipalities of Piacenza and Ravenna and Ravenna Manifestazioni Foundation. The Orchestra's activity is supported by the Ministry for Arts and Culture.  
[www.orchestracherubini.it](http://www.orchestracherubini.it)

The Orchestra expresses its warmest thanks to Mrs. Costanza Bonelli and Mr. Claudio Ottolini for their donation in memory of Liliana Biolzi

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SHIPYARD EST. 1925



GIULIO VERONESI  
BOLOGNA - CORTINA D'AMPEZZO

— E —

GIOIELLERIA  
E R R A N I



Maria Luisa Vaccari

Alberto Badino

*sostenitori*

Federica Borghesi, Italia  
Claudio Ghigi, Italia  
Marta Greco, Italia  
Elio Grossi, Italia  
Serena Jaff, Italia  
Giacomo Marignani, Italia  
Cristina Mondelli, Italia  
Antonio Roversi, Italia  
Flavio Sala, Italia  
Gabriela e Seraina Winkler, Svizzera

## Colophon

coordinamento editoriale e grafica  
*graphic design*  
Ufficio Edizioni Ravenna Festival

fotografie Academy 2020  
*photos Academy 2020*  
Marco Borrelli

traduzioni a cura di  
*translated by*  
Roberta Marchelli