

festival VERDI

Parma e le terre di Verdi
1-28 ottobre 2009



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Around 10th October, the Maestro's birthday, when the city and its surroundings steeped in the autumnal colours and scents of the Verdi homeland deeply touch our collective imagination, this is the moment when the Festival comes to life: the days vibrate with music, opera and listening guides comparing singers from the present and the glorious past, conferences, readings from the masterpieces of literature which inspired the opera libretti, exhibitions, shows, a range of productions for every level of musical expertise, theatre, dance and avantgarde visual arts. The Festival is set in theatres, opera-houses and the most picturesque locations in Parma and the land of Verdi.





Theatres, the mark of operatic culture

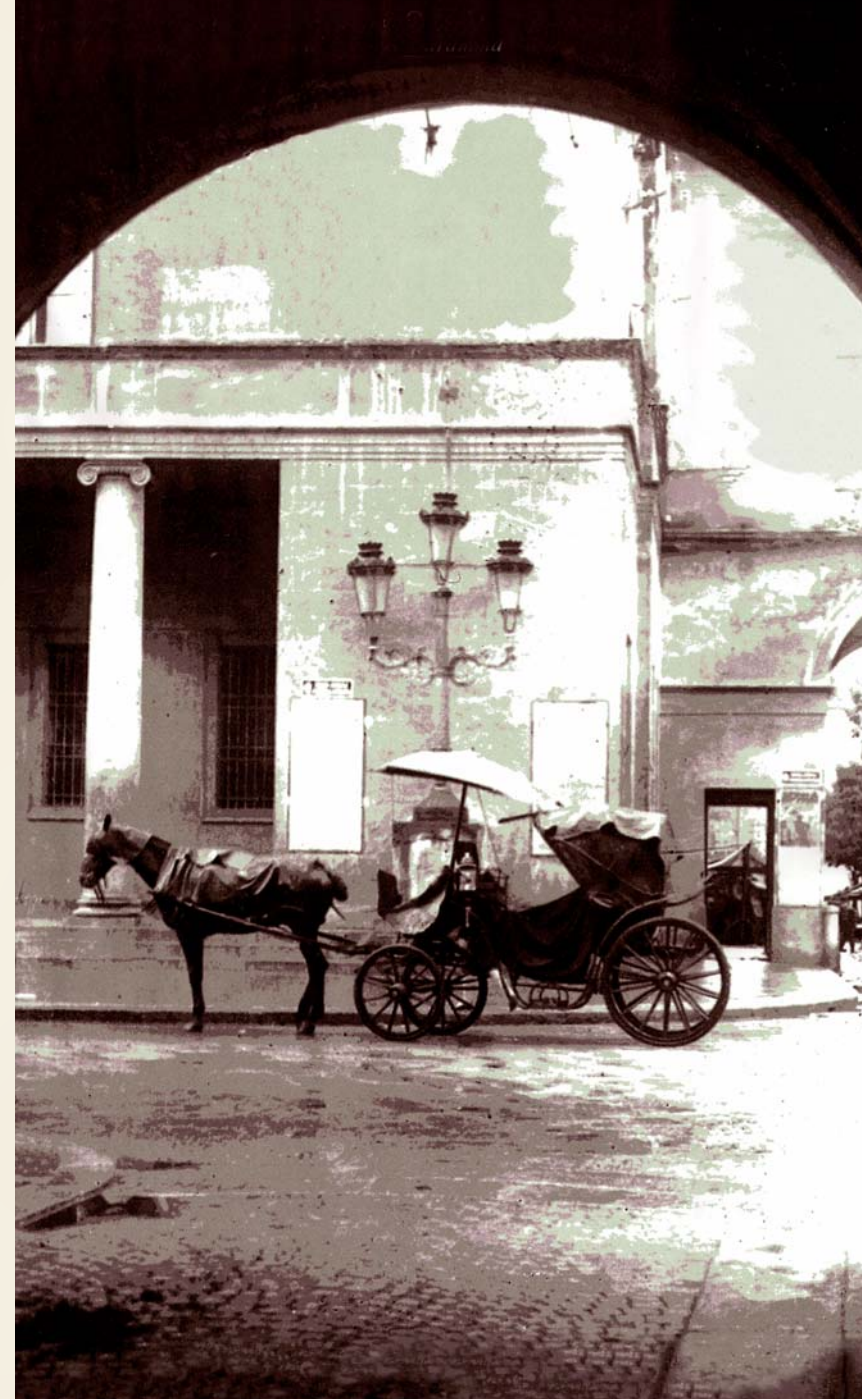
The Teatro Regio di Parma is one of the most beautiful in Italy and, indeed, the world. Its undisputed beauty, the perfect acoustics and its extraordinary history together with the greatness of the artists, who for over 200 years have trodden its boards, add to the fascination of Parma and its indissoluble ties with Verdi, Toscanini and Paganini, figures who represent an unrivalled world heritage.

From the beginning of the 2009 season, the Teatro Regio will be under the inspired leadership of its new Musical Director, Yuri Temirkanov.

A tiny yet splendid jewel in the series of theatres scattered across the Verdi homeland: the Theatre in Busseto, naturally enough dedicated to Giuseppe Verdi, is an example of that operatic culture which reached its maximum splendour in the XIX century. This is where Arturo Toscanini got the inspiration to celebrate his own version of Verdi's centenary and it is in this unique frame, in the radiance of the great composer, that the Festival Verdi, finds its truest expression.

A Festival for Verdi

The Verdi homeland has been celebrating the Maestro since 1913, year of the centenary of his birth. On that occasion, there was a double celebration: in Parma with Cleofonte Campanini and in Busseto with the already legendary Arturo Toscanini. In 1951, fifty years after Verdi's death, operas and concerts brought important artists to Parma and since then the city has always been celebrating its most illustrious citizen. Without any doubt, the new Festival Verdi marks a turning point. Innovative presentation, top quality artists, enthusiastic visitors from all over the world, widespread press coverage; during the Festival, the city of Parma celebrates for a whole month!





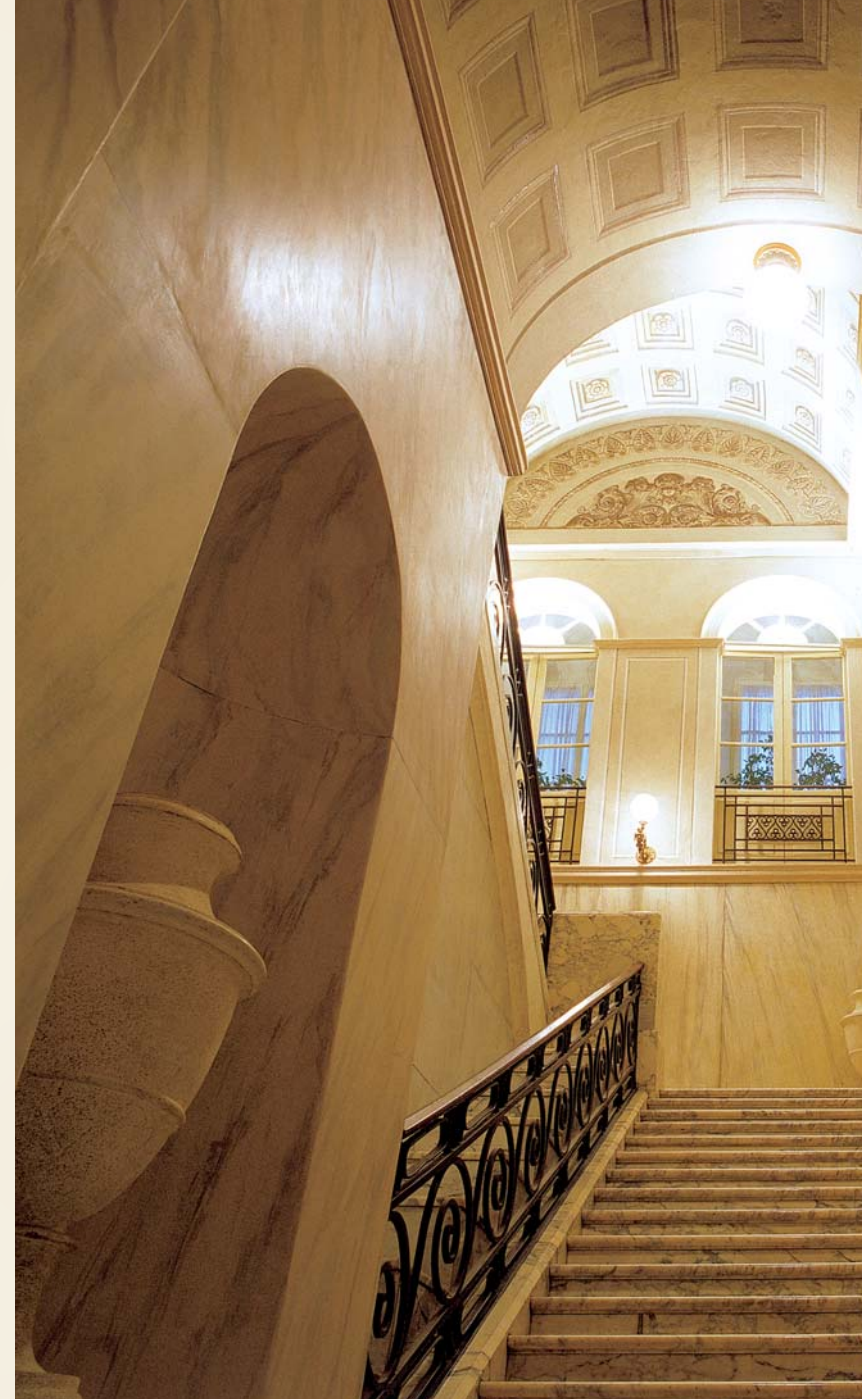
The challenge

As much of a musical initiative and a moral obligation towards its most illustrious citizen, the new Festival Verdi project represents a challenging yet stimulating task for Parma and the Teatro Regio, for Busseto and the Verdi homeland. The Festival project would not be feasible if it was not for the presence of the city itself, its famed opera house and a its hinterland so profoundly linked to the figure of the great composer. The result of the Festival will be that Verdi's music, like the one of Mozart in Salzburg and Wagner in Bayreuth, will finally have its own home in Parma.

Towards the Bicentenary

The Giuseppe Verdi 200th birth anniversary falls on 10th October 2013; he is doubtless the most famous and most frequently performed composer in the history of opera, which is mostly associated with Italy throughout the world.

For this anniversary the Teatro Regio di Parma has a long term project: between 2007 and 2013 the whole corpus of Verdi's work, including the church and chamber music, will be performed on stage at the Teatro Regio, predominantly during the Festival Verdi, and other special locations in the land of Verdi, and recorded to the highest modern technical standards by prestigious partners. The Teatro Regio di Parma is working on a unique and complete project, a true monument to the art of Giuseppe Verdi.



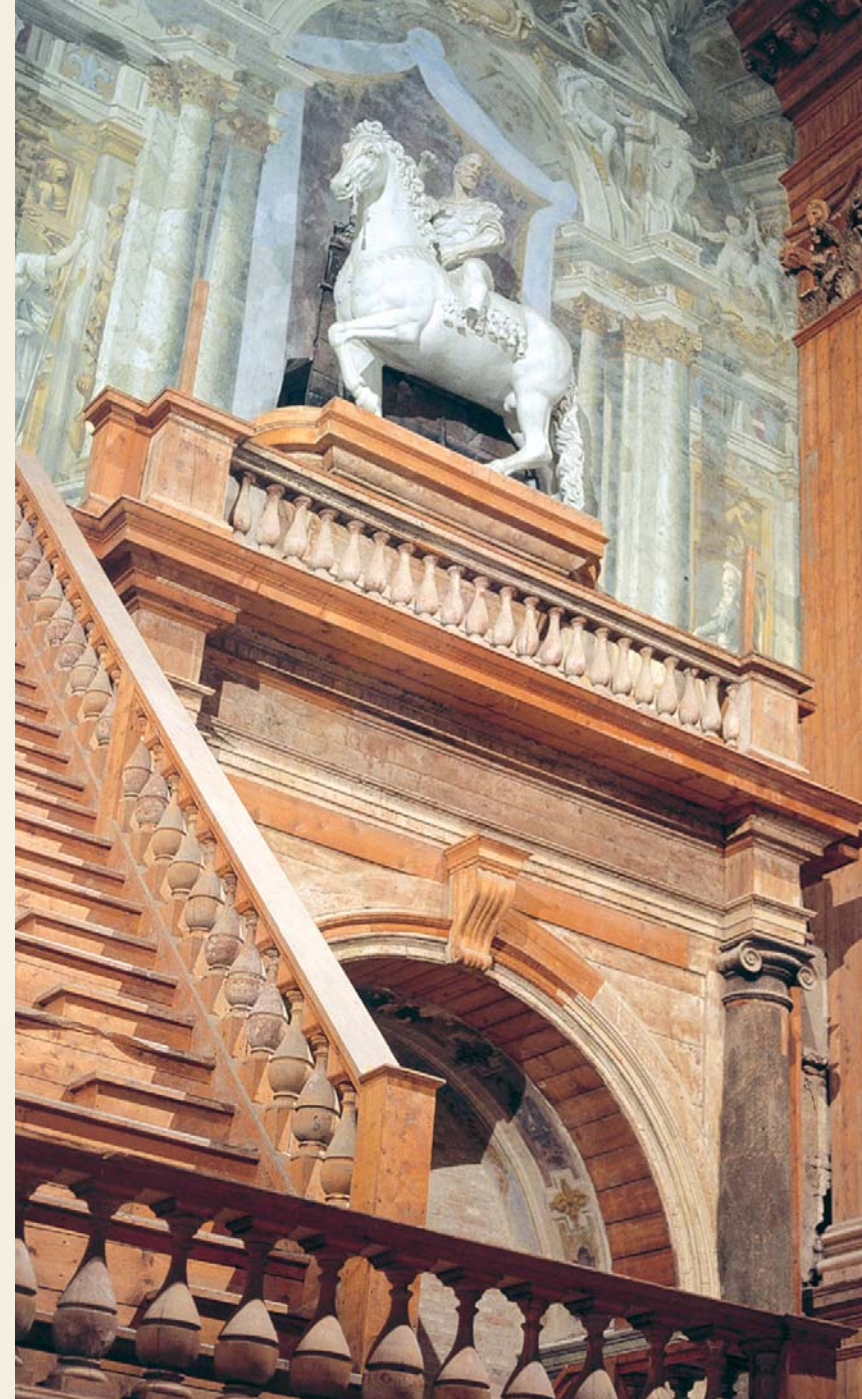


The 2009 Edition

Messa da Requiem, I due Foscari, I masnadieri, Un ballo in maschera, Nabucco, Il Trovatore, concerts, conferences, meetings, prestigious international partners: all of this plus the enthusiastic participation of world-class artists. Singers, conductors and directors of different generations providing Verdi's best interpretations of our time; everything will render this edition a touchstone for the future.

Verdi amongst us

A typical Festival day: each day will offer an uninterrupted series of events in many different locations in succession. All the works of Giuseppe Verdi recounted day by day in music, words, and images from 1st to 28th October: a small concert of Verdi music, transcribed and adapted for the various musical formations performed by soloists from Teatro Regio di Parma and promising young singers; meetings with artists, intellectuals and readings from literary masterpieces which inspired and brought to life opera in constantly thrilling and different ways.





Let's learn about Opera

The same operas presented during the Festival are re-visited and adapted for tomorrow's audience. One of the most exciting and original projects promoted by Italian theatres over the last few years has brought thousands of enthusiastic children (from 4 up to 12 years old) to discover and appreciate the enchanted tale of opera.

The great military bands

Throughout the XVIII and for most of the XIX century the great military bands were, without any doubt, the means which mostly contributed to making opera popular. Festival Verdi will renew this feeling with the bands playing transcriptions of famous pieces from the Verdi opera repertoire: a concert, but also a celebration.





The atmosphere of a great Theatre

Teatro Regio's doors open onto the foyer, from where the grand staircase leads to the 'Ridotto' salon, the largest of a series of reception rooms and one of the most beautiful in Italy. The vast and elegant salon has been recently restored to its original splendour and is noteworthy for the height of the ceiling decorated with splendid frescoes, the light coming in from the huge windows and its chandeliers. An elegant frieze decorates the walls above which the galleries can be found, the place where the orchestra used to play during balls and festivities.

In Verdi homeland

Not just Parma. Roncole Verdi, Busseto, Sant'Agata, the 'sacred' places associated with the great composer, to which we must add the castles of Fontanellato, Felino, Soragna and Torrechiara, the spa town of Salsomaggiore and Tabiano: from the banks of the river Po to the Reggia di Colorno, some of the most beautiful places in Italy, not all of which are known to the public at large, and thus will be a pleasure to discover, thanks to their association with Verdi and his music.





Dining with Verdi (after-theatre dinners)

For centuries the musical notes of an evening have been accompanied by the aromas of tasty dishes. The theatre has always been a total experience, bringing together the pleasures of music and gastronomy, the joy of being together in good company and being part of the cultural society of which the Teatro Regio di Parma has always been a protagonist. In the splendid setting of the theatre's 'Ridotto' salon, selected dishes from Verdi household's recipe books will be served by Academia Barilla: an additional flavour to the already rich Festival menu.

The Festival Places

The route of the Festival in the Land of Verdi

The route of the Festival in the Land of Verdi seems to overlap the ancient Via Aemilia, the Great Road that Rome built over 2,200 years ago to link the sea to the ford of river Po and then ahead up to reach Milano. This is the course - 150 km from Bologna to Piacenza - that has always welcomed and conveyed goods and migrations, cultures and knowledge. It is a road onto which cities have been built at a day's walk distance between each other.

Nowadays, by car, not even the time of listening to a cd separates one city from another.

This is a road-city, full of history and stories, that has caught the attention of writers, musicians, poets, painters and photographers, and that still holds the charm and the colour of its towns and villages, landscapes, rivers and people, rich with history and humanity, folklore and traditions.





Auditorium Paganini di Parma

The Paganini concert hall is situated in a former industrial site. The architectural intervention, work of Renzo Piano, is an example of an innovative and daring industrial archaeology. There is a concert hall with 780 stalls, a foyer, dressing rooms, a bar, offices, cloakrooms and technical spaces.



Cattedrale di Parma

The Cathedral of Parma is the work of 'maestros' from the central regions and from Lombardy and was completed in the XII century after a series of reconstructions and renovations. The interior has the Latin cross layout and is the work of the Mannerist school of the Emilia region. The great cupola rising up over the presbytery was frescoed

by Correggio, who executed this cycle on the theme of the assumption of the Virgin, between 1526 and 1530. The perspective illusion is given by the whirling movement reaching upward of the host of figures surrounding the Virgin, to whom the cathedral is consecrated, and it represents one of the highest achievements of the Emilian artist. One of the most impressive sculptures housed in the interior is Benedetto Antelami's Deposition, while fragments of mosaics dating back to the early Christian era can be admired in the crypt. The Baptistry is found next to the cathedral.



Teatro Verdi di Busseto

Realised between 1859 and 1864, the Teatro Verdi di Busseto it was inaugurated on 15th August 1865 with the presentation of two Verdi operas: *Un Ballo in maschera* and *Rigoletto*. There had previously been a theatre on this site where Verdi had conducted while still a young man. The Theatre was endowed from the beginning with functional structures: a deep stage equipped with scenery and machinery, many dressing rooms, a main theatre with two orders of boxes, 16 in each order, and with a gallery, smoking room and smaller music room. During the course of its 120 years almost all the works of Verdi have been presented here. It has recently been restored, respecting the safety norms now in place, and is open to the public with space for 300 spectators.



Teatro Comunale di Bologna

The Teatro Comunale di Bologna is an opera house in Bologna, Italy, and is one of the most important opera venues in Italy. It was the first major opera house to be constructed with public funds and owned by the municipality. Designed with four tiers of boxes plus a royal box by the architect Antonio Galli Bibiena - although opposed by several others who lost the design competition - the theatre was inaugurated on 14 May 1763 with a performance of Gluck's *Il trionfo di Clelia*, an opera which the composer had written for the occasion. The Nineteenth Century saw the presentation of twenty operas by Gioacchino Rossini,

while seven of Vincenzo Bellini's ten operas were presented in the 1830s. Works by Giuseppe Verdi and, later in 1871, the Italian premiere of Richard Wagner's *Lohengrin* dominated the theatre's repertoire as the century progressed. In fact, Bologna became the location for several other Wagner opera premieres in Italy, notably with the composer present for his *Rienzi*. Another major figure associated with the Teatro Comunale from 1894 onwards was the conductor Arturo Toscanini who presented Verdi's *Falstaff* in that year and conducted there until the Second World War. Various renovations were undertaken between 1818 and 1935. By that date, the original bell-shaped auditorium had given way to a horseshoe-shaped one seating 1.034 people.



Teatro Comunale Luciano Pavarotti di Modena

In the year 1838, marquis Ippolito Livizzani, who was mayor of Modena, convoked the high officials of the Illustrissima Comunità to decide on the construction of a new theatre, to replace the former concert-hall (1643-1859), which was decrepit in its structure although rich of artistic glory. Francesco Vandelli, court-architect of Francesco IV of the Este family, was chosen to make the designs. The new theatre, the present Teatro Comunale, opened three years later on the evening of October 2nd 1841. The life and history of the Teatro Comunale started this way and moved on until the first decade of the new century. More precisely until 1915, when because of the "Great War", the theatre was forced to suspend its activities. Because of several difficulties, the theatre couldn't continue its normal activities until 1923. In the 1960's a revival of the

theatre took place, when the modenese commune took the direct guidance over the institute. The commune not only reconfirmed and strengthened the traditional opera activities, but also introduced the more and more appreciated theatrical season, dedicated to concerts, ballets and prose. Since 1986 the Teatro Comunale is exclusively reserved for the musical disciplines, involving concerts, opera and ballets. In 1999, after about 160 years of existence it was time for a big restoration which involved, among other things, the plasterworks and the ornamentations. In 2002 Teatro Comunale became a non-profit organization founded by the City of Modena and by the bank foundation Cassa di Risparmio di Modena. The building has been renamed "Teatro Comunale Luciano Pavarotti" in 2007.



Teatro Municipale di Piacenza

Inaugurated in 1804, is at the same time a precious, modern and functional theatre. Today it must be considered one of the most beautiful and ancient theatres in Italy; its aesthetic form, its acoustics and rich decoration confirm its historical importance. Theatre was born in Piacenza at the time of the Farnese Dynasty, when the two main structures were built: the Teatro della Cittadella, court theatre in the Palazzo Ducale, and Teatro delle Saline, the middleclass popular theatre, not to mention the theatre in the Palazzo Municipale (now Palazzo Gotico) even if it was used only on rare occasions. In 1736, when Palazzo Farnese was abandoned by its lords, the theatre could no longer be connected to the Duke's Court, and after the death of Duke Ferdinando in 1802, a new large theatre for the whole city, became absolutely necessary.

The new Theatre, which was at first private, than for the community, and finally Municipal, was built in the new city centre, where the most important palaces were. Since then the theatre has been intense and of high quality, open to the most important lyrical and symphonic productions.



Teatro Municipale Valli di Reggio Emilia

Built in 1857, the Teatro Municipale Valli, together with the Sala Tricolore is the most symbolic building of Reggio Emilia. The podestà, Carlo Ritorni, and the architect, Cesare Costa, had desired to create a monument to the city. An independent and grandiose building of 3.890 meter square that would be the heart of the city centre. From its design to its inauguration, the work was carried out flawlessly in only five years. Established as an opera theatre, it became immediately the focal point of the city's cultural life.



Teatro Farnese, Palazzo della Pilotta, Parma

Inside the Pilotta Palace, the Teatro Farnese occupies a huge space which was originally the armoury, converted into a theatre between late 1617 and the Autumn of 1618. Built in a very short space of time, this sumptuous theatre was created by the initiative of Ranuccio I, Duke of Parma and Piacenza from 1593 to 1622, in order to celebrate the visit

of Cosimo II Medici to the city, on his way to Milan. The planned journey never took place and the theatre was only inaugurated in 1628 for the wedding between Margherita de' Medici and Duke Odoardo Farnese with the *Mercury and Mars* of Claudio Monteverdi and a tournament and naumachia, for which it was necessary to flood part of the theatre with a huge quantity of water. The theatre was only used 9 times, with the last spectacle taking place in 1732. Restoration work has returned the 40 metres deep stage area to its original splendour, the proscenium with niches for the machinery used in the complex and spectacular theatrical scenes and the Ducal coat of arms and dedication to the Muse protector of the arts.



Teatro Magnani di Fidenza, Parma

The construction of the Teatro Magnani di Fidenza began in 1812 according to a partnership between important families and government officials. Decoration of the theatre was entrusted to Girolamo Magnani, Verdi's preferred scenographer who also painted the scenery for *Il Trovatore* at the inauguration of the theatre in 1861.



Casa natale Giuseppe Verdi, Roncole Verdi, Busseto

Giuseppe Verdi was born in this simple rural house in the room of his parents, Carlo and Luigia, on 10th October 1813 as it is testified by the declaration drawn up in French: in fact, at that time the municipality of Busseto was under the French Empire. In 1872 Giuseppe Verdi offered to buy the house and the mill behind it from the owner, Marquis Giuseppe Pallavicino of Parma for the magnificent sum of 22.000 lire. Irritated by the constant 'pilgrimage' of enthusiasts and the idle curious, Verdi would have liked to pull the house down, but the Marquis refused to sell and donated the house to the local municipality so that it would be forever a monument to the musical genius of Verdi.



Casa Barezzi, Busseto

Antonio Barezzi, a grocer with a great passion for music, saw the talent of the young Giuseppe Verdi and asked him to give private music lessons to his daughter Margherita, who was destined to become the composer's first wife. It was here in February 1830 that the musician's first public performance took place. Verdi lived in this house in the months before he moved to Milan in 1832 to complete his musical studies, with the financial help of Barezzi to whom Verdi was eternally grateful.



Museo Casa natale Arturo Toscanini, Parma

Arturo Toscanini was born on 25th March 1867 in a small house in, by that time, a working class area of Parma: populated by lovers of music, above all opera, the people were proud, poor and politically active. Toscanini remained true to his roots all his life. Today, after major refurbishment, the house is a fascinating museum which offers visitors the chance to understand, in a more organic way, both the person and the achievements of the greatest of conductors. The Toscanini Museum and birthplace is one of the most significant monuments to the musical and cultural tradition of the city.



Casa della Musica, Parma

The Casa della Musica was opened in 2002 by the Parma municipal government and is housed in the XIV century Palazzo Cusani. Its function is to preserve the documentary heritage and patrimony of the musical culture of the city, and promote research on specialist music subjects. The Casa della Musica is an active teaching and training centre, offering courses in musical specialisation and concert cycles. Within its walls can be found the Musicology section of the University and two institutions dedicated to the conservation of precious documents, the historical archive of the Teatro Regio and the International Centre for Research in Musical Periodicals. The structure also hosts the Acoustical Engineering group of the Department of Industrial Engineering of the University of Parma.



Conservatorio di Musica "A. Boito", Parma

The Duchess Maria Luigia of Austria founded the first school of music open to the public in 1825. Teaching as originally only for the singing voice but was gradually extended to all orchestral instruments following reforms of the Parma Orchestra implemented by Nicolò Paganini. Thanks to the interest of Giuseppe Verdi, in 1888 the school became the Regio Conservatoire, later to be named after Arrigo Boito. Between the end of the XIX century and the first half of the XX century there was a constant increase in the number of students and teachers amongst whom should be mentioned Arturo Toscanini, Ildebrando Pizzetti, Gian Francesco Malipiero, Michelangelo and Claudio Abbado. The Conservatorio di Musica is situated within the monumental complex of the Church and Convent of Santa Maria del Carmelo. Inside the school can be found the Historical Archives and the Historical Museum which include the studies of both Boito and Toscanini where their scores are also now kept.



Club dei 27, Parma

A group of Verdi enthusiasts, inspired by the works of the great composer, have formed "The Club of the 27", possibly the smallest club in the world but, by no means, the least famous. Because of its particular character, the club has been honoured with the presence of numerous illustrious artists, famous people and enthusiasts from all over the world. There are 27 members of the club, each one representing one of the 27 works

composed by Verdi. The "27" get together punctually every Friday evening to listen to music and song and participate in animated discussions. The Club commemorates Giuseppe Verdi every year on 27th January, date of his death, and 10th October, his date of birth. On these two days every year a basket of 27 red roses is placed at the door of the birth house in Roncole Verdi.



Museo Glauco Lombardi, Parma

Just a few steps from the Teatro Regio, the Museo Glauco Lombardi contains paintings and artistic objects from late XVIII-early XIX century Parma, and mementoes of Maria Luigia, Duchess of Parma between 1815 to 1847, and her husband Napoleon Bonaparte. The museum rooms, originally reception salons for balls and musical performances, still have their XVIII century decorations and stucco work on the ceilings and walls.



Chiesa di Santa Maria della Steccata, Parma

This is a splendid example of Parmesan renaissance architecture. The sumptuous interior houses a precious series of frescoes by Parmigianino. Here can also be found the imposing monument to Alessandro Farnese where on the precious white marble can be seen the gold, green and red of the Constantinian Order of St. George, owners of the Church. The Order traces its ancient origins to the militia of the Emperor Constantine, created to

defend the standard with the sign of the Cross after victory over Massenzio at Ponte Milvio in 312.



Casino di lettura, Parma

The Reading and Conversation Club was instituted in 1858 by Luisa Maria of Bourbon, widow of Carlo III, to provide for scholars and men of letters. Its magnificent rooms are still reserved for members today and host social evenings and concerts.



Fondazione Magnani-Rocca, Traversetolo, Parma

The Magnani-Rocca Foundation is to be found in a typically beautiful Emilia-Romagna countryside setting amid a fertile and undulating landscape with country houses and farms scattered here and there. The Villa which houses the Foundation is surrounded by a great park laid out in the characteristic 'romantic' style. The Magnani-Rocca Foundation is home to the prestigious collection of Luigi Magnani (1906 - 1984), which includes works by Gentile da Fabriano, Dürer, Tiziano, Rubens, Van Dyck, Goya, Monet, Renoir, Cézanne, de Pisis, 50 works by Morandi, Burri and sculptures, amongst which is an important Canova.



Reggia di Colorno, Parma

The Reggia di Colorno (12 km from Parma) was built during the XIII century. The Countess Barbara Sanseverino made the Palace the seat of refined court life, collecting paintings by Tiziano, Giulio Romano, Correggio, Mantegna and Raphael. This lifestyle continued when the Palace passed first to the Farnese and then the Bourbon families. With the Congress of Vienna the Palace was declared "Imperial" and assigned to the wife of Napoleon, Maria Luigia Hapsburg, Duchess of Parma. At the moment the Palace is used for exhibitions and the gardens are open to the public.

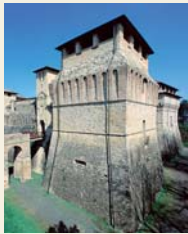


Castello di Torrechiara, Langhirano, Parma

Built by Pier Maria Rossi between 1448 and 1460 in a position which dominates the Parma river valley, the Castello di Torrechiara (18 km from Parma) was planned from the beginning as a refined residence for the Count and his mistress, Bianca Pellegrini, as well as a fortified defense system. Situated on the Apennine foothills, surrounded by vineyards, in an area famous for its gentle climate, the Castle enjoys spectacular views both of the valley and towards the city. The decoration of the Castle with the arcaded loggias and the presence of wells of fresh water speak more of a gracious residence than of an instrument of war. The Golden Chamber from the time of Pier Maria (1464) is an invocation of love and the suffering of the search for a loved one.

The external loggia completes an itinerary of tranquil joy, peaceful celebrations and passionate love.

Costumes, jewels and memories of the great Renata Tebaldi are fondly saved and exhibited for the pleasure of visitors and fans in a series of rooms decorated in XVI century.



Castello di Felino, Parma

Constructed in 890 by the noble Marquis Luppone, the Castello di Felino (18 km from Parma) was later expanded and fortified reaching its maximum splendour at the end of the XIV century with Pier Maria of the Rossi, a powerful family that they could fight an Emperor or deal with a Pope. The Castle today presents the strong and robust XIV

century building pattern, with high, perpendicular walls and wide ramparts between the great towers. An evocative and powerful system of illumination at night ensures that the Castle is visible at a distance.



Rocca Sanvitale di Fontanellato, Parma

The Rocca of Fontanellato (19 km from Parma) is surrounded by a large moat about 3 meters deep, which until the beginning of the century was fed from natural water sources. Within the Rocca is the noble apartment furnished with pieces and objects from the XVI, XVIII and XVIII centuries. The main tower, the side towers and the central courtyard

are all elements from that defensive architecture which was later incorporated into the noble residence. Bearing witness to this moment of adaptation is the extraordinary work by Parmigianino in the small room dedicated to Diana and Acteon, painted for Paola Gonzaga and Galeazzo Sanvitale in 1524.



Rocca di Soragna, Parma

Built around 1385 with a square ground plan and four corner towers, the Rocca di Soragna fortified castle (5 km from Busseto) was transformed into a sumptuous princely residence towards the end of the XVII century. Still today it belongs to the Meli-Lupi family who have opened sections of their home to the public. As with any castle worthy of the name,

this one, too, has its own ghost; her name is “Donna Cenerina”, after the ash blonde colour of the hair of Cassandra Marroni who was murdered by her brother-in-law, Giulio Anguissola, in 1573 for personal gain. The legend narrates that the ghost makes an appearance each time that a member of the family is about to die. This is just one of the marvels that the ancient castle of Soragna presents to the curious visitor; still today able to amaze and delight with its tangible atmospheres of far off worlds, its art treasures, magnificently frescoed salons, reception rooms, decorations and the armoury.



Salsomaggiore, Parma

It was under the enlightened government of Maria Luigia of Austria, wife of Napoleon Bonaparte, that the doctor from Salsomaggiore, Lorenzo Berzieri, noticed the therapeutic potential of the local waters. Progress in spa technology plus the contribution of a genius of architecture and decorators of international renown transformed

Salsomaggiore from a small village into one of the most famous and elegant European spa centres, on a par with Bath, Baden-Baden and Aix-les-Bains. The Berzieri spa, symbol of the city and a splendid example of the decorative arts, owes its magnificence to Galileo Chini, a master of the Italian 'art nouveau' style, an artist in ceramics, a painter and decorator who had spent three years in Bangkok as painter to the Royal household. Chini wished to recreate in the town centre that effect of wonder and amazement that the Orient had aroused in his own mind: the light, sculptures, frescoes, stained glass, stairways, decorations and the interiors of the great reception rooms bring the Orient to mind as we observe the colours and how they are used and matched in all the fascinating materials employed.



Tabiano, Parma

The waters of Tabiano were already being used by locals in the 1600's who were well aware of its healing properties. It was here, too, that Maria Luigia of Austria, an assiduous frequenter of spas throughout Europe, founded and financed the Tabiano spa. This centre is used today by internationally famous guests, but the most illustrious personage to have sampled the curative properties of Tabiano has to be Giuseppe Verdi, who, with his wife Giuseppina Strepponi, enjoyed coming here for periods of rest, peace and quiet. Above the village is to be seen the imposing Castle of Tabiano which once protected the wealthy salt industry.

2007 and 2008 editions The 2009 Project

2007 edition - main events

Teatro Regio di Parma 1, 7, 11, 14, 17, 20, 22 october

Teatro Comunale di Modena 26, 28 october

Luisa Miller

Giorgio Surian/Mario Luperi, Marcelo Álvarez/Francesco Demuro

Francesca Franci, Rafal Siwek, Leo Nucci,

Fiorenza Cedolins/Irina Lungu

Conductor Donato Renzetti

Director Denis Krief

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

Teatro Verdi di Busseto 2, 5, 8, 16, 18, 23, 27 october

Oberto, conte di San Bonifacio

Mariana Pentcheva, Giorgia Bertagni, Fabio Sartori,

Paolo Battaglia/Giovanni Battista Parodi

Conductor Antonello Allemandi

Director Pier'Alli

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

Teatro Regio di Parma 4, 6, 9, 13, 15, 19, 21, 24 october

La Traviata

Svetla Vassileva/Irina Lungu, Massimo Giordano,

Vladimir Stoyanov, Daniela Pini, Antonella Trevisan,

Gianluca Floris, Armando Gabba

Conductor Yuri Temirkanov e Donato Renzetti

Director Karl-Ernst Herrmann e Ursel Herrmann

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

Teatro Regio di Parma 10, 12 october

Messa da Requiem

Barbara Frittoli, Luciana D'Intino/Nadia Krasteva,

Mario Zeffiri, Petri Lindroos

Conductor Riccardo Muti

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

2008 edition - main events

Teatro Regio di Parma 1, 3, 7, 12, 17, 25 october

Giovanna d'Arco

Evan Bowers, Renato Bruson/Devid Cecconi,

Svetla Vassileva, Luigi Petroni, Maurizio Lo Piccolo

Conductor Bruno Bartoletti

Director Gabriele Lavia

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

Teatro Regio di Parma 6, 9, 11, 16, 20, 22, 24, 26, 28 october

Rigoletto

Francesco Demuro, Leo Nucci/George Gagnidze,

Désirée Rancatore/Nino Machaidze,

Marco Spotti, Stefanie Irányi

Conductor Massimo Zanetti

Director Stefano Vizioli

Chorus Master Martino Faggiani

Orchestra e Coro del T Teatro Regio di Parma

Teatro Verdi di Busseto 2, 5, 15, 19, 21, 23, 27 october

Il corsaro

Salvatore Cordella/Bruno Ribeiro, Irina Lungu, Luca Salsi,

Silvia Dalla Benetta, Gregor y Bonfatti, Andrea Papi, Angelo Villari

Conductor Carlo Montanaro

Director Lamber to Puggelli

Chorus Master Martino Faggiani

Orchestra e Coro del Teatro Regio di Parma

Teatro Municipale Valli di Reggio Emilia 4, 8, 12, 14, 18 october

Nabucco

Anthony Michaels-Moore, Mickael Spadacini,

Carlo Colombara/Luciano Montanaro, Dimitra Theodossiou

Conductor Michele Mariotti

Director Daniele Abbado

Chorus Master Martino Faggiani

Stage orchestra Icarus Ensemble

Orchestra e Coro del Teatro Regio di Parma

The 2009 Project: main events

	★	CATTEDRALE AUDITORIUM Parma	TEATRO REGIO DI PARMA	TEATRO VERDI Busseto	TEATRO PAVAROTTI Modena
1 thu	<i>Oberto, conte di San Bonifacio</i>	Messa da Requiem			
2 fri	<i>Un giorno di regno</i>		I due Foscari		
3 sat	<i>Nabucco</i>	Messa da Requiem			
4 sun	<i>I Lombardi alla prima Crociata</i>		I due Foscari		
5 mon	<i>Ernani</i>	Concert			
6 tue	<i>I due Foscari</i>			I masnadieri	
7 wed	<i>Giovanna d'Arco</i>		I due Foscari		
8 thu	<i>Alzira</i>			I masnadieri	
9 fri	<i>Attila</i>	Concert			
10 sat	<i>195° compleanno di Giuseppe Verdi</i>			Voci Verdiane Competition	
11 sun	<i>Macbeth</i>			I masnadieri	
12 mon	<i>I masnadieri</i>		I due Foscari		
13 tue	<i>Il corsaro</i>			I masnadieri	
14 wed	<i>La battaglia di Legnano</i>		I due Foscari		
15 thu	<i>Luisa Miller</i>	Concert			
16 fri	<i>Stiffelio (Aroldo)</i>			I masnadieri	
17 sat	<i>Rigoletto</i>		I due Foscari		
18 sun	<i>Il Trovatore</i>			I masnadieri	
19 mon	<i>La Traviata</i>		Nabucco		
20 tue	<i>Les Vêpres siciliennes</i>			I masnadieri	
21 wed	<i>Simon Boccanegra</i>		Nabucco		
22 thu	<i>Un ballo in maschera</i>				I due Foscari
23 fri	<i>La forza del destino</i>			I masnadieri	
24 sat	<i>Don Carlos</i>		Nabucco		
25 sun	<i>Aida</i>				I due Foscari
26 mon	<i>Messa da Requiem</i>		Nabucco		
27 tue	<i>Otello</i>			I masnadieri	
28 wed	<i>Falstaff</i>		Nabucco		

* All the works of Giuseppe Verdi will be recounted day by day in music, words, and images following an ideal Verdi calendar from 1st to 28th October: a small concert of Verdi music, transcribed and adapted for various musical formations, played by soloists from Teatro Regio di Parma and promising young singers, together with the most prestigious military bands presenting famous pieces from the Verdi opera repertoire.



Parma is in the heart of the Verdi homeland and, with the Festival Verdi, the city has set itself the arduous yet exciting task of creating a unique occasion to honour the highest expression of its history, its culture and traditions. Our new project realizes this idea in its most advanced form, drawing all these elements together in a new enterprise which is not only productive, cultural and artistic, but is also a moral obligation towards an extraordinary territory and its most illustrious representative.

Mauro Meli
General Manager, Teatro Regio di Parma

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