



Biographies

Diego Fasolis Chief conductor

Internationally recognized as one of the most remarkable musicians in the field of historically authentic performances, Diego Fasolis combines stylistic accuracy with versatility and virtuosity. He studied in Zurich, Paris, and Cremona, obtaining four Diplomas with distinction. He started his career as a concert organist and performed the entire body of masterpieces by Bach, Buxtehude, Mozart, Mendelssohn, Franck, and Liszt. In 1993, he was appointed the conductor of the chorus and ensemble of the Italian-Swiss broadcasting company (*Radiotelevisione svizzera italiana*). In this role, he has organized and performed 250 works, from the Renaissance to 1900s. Since 1998, he has directed *I Barocchisti*, a baroque ensemble, which performs using historical instruments. The ensemble was founded together with his wife Adriana Brambilla, who sadly died prematurely and to whom, in 2013, he dedicated a charitable foundation to help young musicians. He works in collaboration as a conductor with important orchestras and extraordinary voices with worldwide reputations. He has worked with the mezzo-soprano Cecilia Bartoli on significant projects, recordings, and tours. The most recent project was dedicated to works found in the Saint Petersburg Archives of Italian and German composers. Since 2012, he has regularly performed at the Salzburg Festival, with concerts and masterpieces from Palestrina to Rossini and from Handel to Schubert. In 2016, *La Scala* entrusted him with the task of creating an orchestra using historical instruments. He conducted this orchestra in performances of Handel, the "*Trionfo del Tempo e del Disinganno*" and "*Tamerlano*" with Plácido Domingo. Again in 2016, he carried on the heritage of Nikolaus Harnoncourt, performing Beethoven's Ninth Symphony three times at *Musikverein Wien* with the *Concentus musicus Wien* and the Arnold Schoenberg Choir. In 2011, he was awarded an honorary doctorate by Pope Benedict XVI for his commitment to the interpretation of Sacred Music. His discography includes more than 120 titles and has earned numerous gold records, as well as the *Grand prix du Disque*, *Echo Klassik*, and several nominations for the Grammy Awards. In 2019, he was also nominated as one of the six finalists for the International Opera Awards in the section for conductors. In 2023, in Zug, he was awarded the *Doron Preis*.

Carmelo Rifici Director

Born in 1973, Carmelo Rifici graduated with a degree in Modern Literature before earning a diploma in Acting and Directing from the Theater School of the *Teatro Stabile di Torino*. He then began a long working relationship with Luca Ronconi and was initially involved in productions connected to the Turin Olympics in 2006, and later as Assistant Director at the *Piccolo* (2006-2012). In 2001, he directed "*Cinque capitoli per una condanna*", based on a novella by Victor Hugo for the *Teatro Stabile di Torino*. In 2002, in Milan he staged "*Tre sorelle*" (an Italian-language version of Anton Chekhov's "*Three Sisters*") for the *Teatro Verdi* and the *Teatro della Contraddizione*. From 2003 to 2006, he was resident director of the *Teatro Litta di Milano* where he directed "*The Turn of the Screw*" by Henry James and "*La tardi ravveduta*" by Giuseppe Giacosa, as well as August Strindberg's "*Miss Julie*". In 2004, he directed "*The Just Assassins*" by Albert Camus for the *Teatro di Sinalunga*. In 2006, he was director of a "*Long Day's Journey into Night*" by Eugene O'Neill for the *Teatro Filodrammatici di Milano*. In 2007, he took part in the San Miniato Theatre Festival with "*L'ennemi*" by Julien Green. In 2009, he was back in San Miniato with Elena Bono's "*La testa del profeta*", and in 2011 with "*Anima Errante*" by Roberto Cavosi. In 2008, he presented "*Chie-Chan e io*" based on the novel by Banana Yoshimoto and adapted by Giorgio Amitrano for the *Napoli Teatro Festival*. That same year, he directed "*A Night in May*" by Abraham Yehoshua for the *Teatro Due di*

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Parma. In 2009, he staged two works: *"I pretendenti"* by Jean-Luc Lagarce and *"Il gatto con gli stivali, ovvero una recita continuamente interrotta"*, by Tieck/Tessitore, both for the *Piccolo*. In 2010, he put on *"Details"* by Lars Norén for the *Piccolo*, *"Pocket Shakespeare"* for the *Teatro Due di Parma*, and Euripides' *"Phaedra"* for the *Istituto del Dramma Antico di Siracusa*. For the 2010/11 season, he staged the following: *"Buio"* by Sonia Antinori for the *Teatro Due di Parma*, Angela Dematté's *"Avevo un bel pallone rosso"* for the *Stabile di Bolzano*, *"Nathan the Wise"* by Lessing for the *Piccolo* and *"Medea"* by Luigi Cherubini for the *Ponchielli di Cremona*. For the 2011/12 season, he directed *"Elektra"* by Hugo von Hofmannsthal for the *Teatro Stabile del Veneto* and *"I puritani"* by Bellini for the *Circuito Lirico Lombardo*. In 2012, he put on Shakespeare's *"Julius Caesar"* for the *Piccolo* and *"The White Rose"* by Lillian Groag for the *Stabile di Bolzano*.

He also directed *"L'officina"* by Angela Dematté for the *Stabile di Bolzano* (2013), *"Medea Material"* (from the trilogy by Heiner Müller: *"Despoiled Shore - Medea Material - Landscape with Argonauts"*) (for *Proxima Res*, 2012), *"Chi resta"* by Cavosi/Dematté/Gabrielli/Rifici (2013). At the *Piccolo*, in January 2014, he staged the Italian premiere of *"Visita al padre"*, by the German writer Roland Schimmelpfennig.

He has taught the Advanced Course in Acting and Textual Analysis for the actors of the *IUAV di Venezia*. He has been active in teaching Advanced Courses at the *Centro Teatrale di Santa Cristina* directed by Luca Ronconi, at the *Scuola del Teatro Stabile di Torino*, and at the *Accademia dei Filodrammatici di Milano*.

Since 2014, Rifici has been the artistic director of *LuganoInScena*, where he directed Anton Chekhov's *"The Seagull"* (2015), Euripides' *"Ifigenia, liberate"*, Ariel Dorfman's *"Purgatorio"* (2016/17 season) and, in 2018, another production of *"Avevo un bel pallone rosso"*. These performances earned him the praise of both public and critics alike as well as a long tour. That same year, he directed *"The Barber of Seville"*, which marked his operatic debut at the LAC. He directed the Italian-language premiere of *"I Cenci"*, with music and libretto by Giorgio Battistelli and conducted by Francesco Bossaglia (May 2019). In 2020, he staged repeats of *"I Cenci"* at the *Biennale Musica di Venezia* and at the *Festival Aperto di Reggio Emilia*. In 2019, he was director of Puccini's *"Gianni Schicchi"* and Ravel's *"L'heure espagnole"* at the *Teatro Grande di Brescia*.

In January 2020, he was appointed Artistic Director of *LAC Lugano Arte e Cultura*, where he wrote and directed *"Macbeth, le cose nascoste"*, a work he co-authored with Angela Dematté and which premiered at the LAC in January 2020. Together with Paola Tripoli, he created *"Lingua Madre, capsule per il future"*. In 2022, he adapted and directed *"Liasons Dangereuses"* based on the novel by Pierre-Ambroise-Francoise Choderlos Delacroix. In September of that year, he directed Giuseppe Verdi's *"La traviata"* conducted by Markus Poschner. In November 2022, together with Andrea De Rosa, he directed *"Processo Galileo"*, written by Angela Dematté and Fabrizio Sinisi.

In 2009, in Milan, he founded the *Proxima Res* school which, in just a few years, established itself as one of Lombardy's most recognized theatrical associations in terms of its artistic projects. Since 2015, he has been the Director of the *Scuola di Teatro Luca Ronconi* at the *Piccolo* and out of which emerged the performance *"Uomini e no"* by Michele Santeramo, based on the novel by Elio Vittorini and which was sold out for two seasons. In 2021, he directed Arthur Schnitzler's *"Dream Story"* in its stage adaptation by Riccardo Favaro. The play premiered at the *Piccolo* in July, with repeat performances there throughout the autumn.

In 2005, Rifici was awarded the *Premio della Critica* as emerging director. In 2009, he received the *Premio Eti Olimpici del Teatro* as director of the year and the *Premio della Critica*, the Golden Grail, and a nomination for the *Premi Ubu*, again as director of the year. In 2013, he again won the Golden Grail and the *Teatri del Sacro* Competition. In 2015, he won the *Premio Franco Enriquez* for his work as artistic director of the LAC, which he won again in 2017 for directing *"Ifigenia, liberate"*. *"Purgatorio"* was chosen by *le Giornate Svizzere del Teatro* as one of the 7 performances of the year. In 2019, he won the *I numeri UNO* prize, organized by the *Camera di Commercio Italiana per la Svizzera* (CCIS) and aimed at recognizing persons who have particularly distinguished themselves in the area of relations between Italy and Switzerland. In July 2021, he was honored with the title Maestro by the *Premio Radicondoli per il Teatro*. In the autumn of that same year, he received the *Premio Hystrio Digital Stage* and the *Premio Ubu, Progetti Speciale*, for *"Lingua Madre, capsule per il future"*.



Guido Buganza

Set designer

Set designer, painter, and engraver.

He graduated in scenography at the Brera Academy in Milan; he has to his credit about one hundred theatrical productions signed by him: opera, plays, ballet, cinema, and installations, in collaboration with the most important theaters in Italy. He has been a three-time finalist in the Ubu Awards. For LAC Lugano, he signed the sets of "*Il barbiere di Siviglia*" by Rossini and "*La traviata*" by Verdi, sealing an artistic partnership with Carmelo Rifici which has continued for twenty years, "*A Midsummer Night's Dream*" by Shakespeare, with Andrea Chiodi, and also for Goldoni's "*La bottega del Caffè*" under the direction of Igor Horvat.

He collaborates with the directors: Monica Conti, Piero Maccarinelli, Andrée Ruth Shammah, Claudio Beccari, Peter Greenaway, Andrea Chiodi, Filippo Ferraresi, Jacopo Gassmann, Massimo Navone, Igor Horvat, and Antonio Sixty. He oversaw the staging of "*Liberal Arts*", a review staged at the LAC in collaboration with RSI Swiss Radio and Television.

Margherita Baldoni

Costume Designer

After graduating in Architecture in Florence, she earned a diploma as an actress at Barbara Nativi's *Laboratorio Nove* in Sesto Fiorentino. She then obtained a specialist degree in Theater Sciences and Techniques from the IUAV University in Venice, after which she went on to Luca Ronconi's School of Specialization for Directors in Milan. In 2003, she worked as an Assistant Director with Antonio Latella and Gigi Dall'Aglio. In that same year, she began working as a set and costume designer for the Shakespeare Project of the *Teatro Stabile* in Turin designing sets and costumes for *Romeo and Juliet* directed by J.C. Saïs, *A Midsummer Night's Dream* directed by Mamadou Dioume, and *Love's Labour's Lost* directed by Dominique Pitoiset. She also collaborated with Margherita Palli, the designer of the sets for Verdi's *Attila* directed by Walter Le Moli. In 2007, she began a long artistic partnership with Carmelo Rifici. For the *Piccolo Teatro* in Milan, she collaborated in the design of the costumes for its productions of Lagarce's *I pretendenti* [The Pretenders - *Les Prétendants*], the Tieck/Tessitore version of *Il gatto con gli stivali – Una recita continuamente interrotta* [Puss in Boots - A Continuously Interrupted Play], Lars Norén's *Dettagli* [Details - *Detaljer*], Lessing's *Nathan il saggio* [Nathan the Wise - *Nathan der Weise*], Giulio Cesare [Julius Caesar], Schimmelpfenig's *Visita al Padre* [Visit to the Father - *Besuch bei dem Vater*], Elio Vittorini's *Uomini e no* [Men and Not Men], and Schnitzler's *Doppio Sogno* [Dream Story - *Traumnovelle*]; at the San Miniato Popular Drama Festival, Julien Green's *Il nemico* [The Enemy - *L'ennemi*], Elena Bono's *La testa del profeta* [The Head of the Prophet], Roberto Cavosi's *Anima Errante* [Wandering Soul]; for *Teatro Due* in Parma, together with Buganza, she created sets and costumes for *Buio* by Sonia Antinori; for the *Teatro stabile* in Bolzano, Angela Dematté's *Avevo un bel pallone rosso, La rosa bianca, L'officina – Storia di una famiglia* [I had a beautiful red ball, The white rose, The workshop - History of a family]; for the *Teatro stabile del Veneto*, *Elektra* by Hofmannsthal; for the Lombard opera circuit, *Medea* by Cherubini, *I Puritani* by Bellini, *Gianni Schicchi* by Puccini, and *L'heure espagnole* by Ravel; at the Syracuse Greek Theater in Sicily, *Phaedra* by Euripides; for the LAC in Lugano Checkov's *Gabbiano* [The Seagull - *Chayka*], *Iphigenia liberata*, *Il barbiere di Siviglia* [The barber of Seville], Verdi's *La traviata*, Angela Dematté and Fabrizio Sinisi's *Processo Galileo* [Galileo Trial], *Twelfth Night* (or *What you Will*). For the association Proxima Res, for which she is the Technical Director, she created the sets and costumes for *Medea* by Müller, *Chi resta* by Dematté, Cavosi, and Gabrielli, all directed by Rifici; again working with Rifici, she created the sets and costumes for Garcia Lorca's *Yerma* for the Naples Fringe Festival. She created the costumes for Lagarce's *Giusto la fine del mondo* [It's only the end of the world - *Juste la fin du monde*] directed by Luca Ronconi (*Piccolo Teatro* in Milan). She designed the costumes for the productions of *Il vangelo secondo Lorenzo* [The Gospel according to Lorenzo], Bizet's *Carmen*, Rossini's *La Cenerentola* [Cinderella] and *Cecilia* directed by Leo Muscato, Goldoni's *La locandiera* [The Mistress of the Inn] and Andrea Chiodi's *È stato un bel settembre* [It was



a beautiful September]. For the *Teatro Donizetti* in Bergamo (2019), she created the costumes for Donizetti's *L'ange de Nisida* directed by Francesco Micheli. In the 2021/2022 school year, she taught Elements of Theatrical Costume Design at the *Scuola del Teatro Musicale* [Musical Theater School] in Novara.

Alessandro Verazzi **Costume Designer**

He was born and lives in Milan. He works in the field of Opera and theatrical drama, and he collaborates with several Directors including: Serena Sinigaglia, Leo Muscato, Francesco Micheli, Valerio Binasco, Federico Grazzini, Alessandro Talevi, Carmelo Rifici, Onofrio Colucci, Emanuele Gabba, Davide Garattini, and Daniela Zedda.

He worked for several theaters including: Teatro alla Scala and Piccolo Teatro (Milano), Teatro del Maggio Fiorentino (Firenze), Teatro la Fenice (Venezia), Teatro dell'Opera (Roma), Teatro San Carlo (Napoli), Teatro Lirico (Cagliari), Teatro Regio (Torino), Teatro Regio (Parma), Teatro Petruzzelli (Bari), Teatro dell'Opera (Montecarlo), Malmo Opera, Opera Bilbao ABAO, National Opera (Greece), Opéra national de Lorraine of Nancy, France, Macerata Opera Festival, Rossini Opera Festival (Pesaro), Teatro Stabile (Torino), Teatro Stabile (Bolzano), Teatro Sociale di Como, and many more. He collaborated with the Yoyo Mundi band.

He was technical Director, from 2000 to 2009, of the A.T.I.R. Company of Milan.

From 2017, lighting of *Le Cirque*, working with the World's Top Performers and the best "*nouveau cirque*" acrobats and performers.

He designs and supervises the light system installation of the *delle Ali* theater in Breno.

From 2012 to 2016, he collaborated with the English Stylist David Fielden.

From 2014, he teaches Lighting Design at the *Nuova Accademia di Belle Arti* NABA in Milan.

In 2010, he taught Lighting Design at the Brera "*Accademia delle Belle Arti*" university in Milan, and, from 2007 to 2010, at the same university, he taught a course of lighting.

Alessio Maria Romano **Scenic Movements Supervisor**

Alessio Maria Romano is a theatrical professional who alternates his ongoing studies of contemporary dance, acting, and movement and his personal choreographic research with his teaching activity. He is also an analyst of the Laban/Bartenieff Movement (C.M.A.) and a teacher of physical training and scenic movement at the "L. Ronconi" school of the *Piccolo Teatro* in Milan, with the role of Educational Coordinator. For the physical preparation of actors and choreographic movements, he has collaborated with directors such as Luca Ronconi, Carmelo Rifici, Valter Malosti, Andrea De Rosa, Jacopo Gassmann, and Declan Donnellan. He collaborates with the *Nuovo Balletto di Toscana* for which he created the choreographies of *Fernando Cortez* directed by Cecilia Ligorio for the *Maggio Fiorentino* event. Since 2016, he has been providing the ideas for the LAC and Torinodanza productions entitled *Dispersi*, *Choròs*, *Avida Dollars* and *Bye Bye* which opened at the *Biennale Teatro* event in Venice in 2020. He was one of the teachers invited by Antonio Latella to the *Biennale Teatro* College in 2018 and 2020. He returned to the stage as a performer in *L'isola dei pappagalli con Bonaventura prigioniero degli antropofagi* [The Island of Parrots with Bonaventure as a prisoner of Cannibals] directed by Antonio Latella. The *Choròs* project was hosted at the *Oriente Occidente* festival in 2021. Together with the *Balletto di Torino*, in 2022 he worked on the *Love You* project. In April 2023, the new *Principia* creation produced by the *Teatro Piemonte Europa* opened in Turin. In 2015, he won the *Premio nazionale della critica ANCT* [Italian National Critics Award] as a theatrical teacher and choreographer. In 2020, he was awarded the Silver Lion at the Venice *Biennale Teatro* event.



Catherine Bertoni de Laet

Assistant Director

Catherine Bertoni was born in Orte in 1994, to a Belgian mother and a Genoese father. She began her education in Rome, graduating from the *Fonderia delle arti* directed by Giampiero Ingrassia. She attended theater courses at *La Scaletta* with Andrea Pangallo, Fabiana Iacozzilli and Francesco Zecca. She graduated in 2021 from the Luca Ronconi School of the *Piccolo Teatro di Milano* directed by Carmelo Rifici where she worked with Mauro Avogadro, Massimo Popolizio, Fabio Condemì, and Antonio Latella. She plays Maša in Chekov's "Three Sisters" (*"Tre Sorelle"*) directed by Carmelo Rifici. She lends her voice to the audio-reading "*Une passion dans le desert*" by H. de Balzac for the *Piccolo Teatro di Milano*. In 2021, she performed in "*Doppio Sogno*" directed by Carmelo Rifici, based on a text by Riccardo Favaro. With "*Bogdaproste. Che dio perdoni le tue morti – May god forgive your deaths*" – she made her debut as a director at FIT 2022.

Lorenzo Ponte

Assistant Director

After earning a degree in Classical Literature, in 2018 he was awarded a diploma in Directing at the Paolo Grassi School of Theater in Milan. Since 2018, he has been Assistant Director at *La Scala* Theater in Milan. Since 2019, he has been A.R. Shammah's Assistant Director for the productions of the *Teatro Parenti* in Milan. In 2022, he worked with the *Teatri Alchemici* for the production of Bellini's *Norma* at the *Teatro Massimo* in Palermo, Sicily. As a director, he made his debut at the *Teatro Parenti* with Eleonora Paris' *Confabulazioni* in 2018. In the following season, he adapted and directed the *Teatro Parenti*'s production of Marguerite Duras' *Tu sei Agatha* [Agatha]. Together with Clio Saccà, he later directed Marco Sinopoli's *Can you hear me?* at the Macerata Opera Festival. In 2022, he was responsible for the dramaturgy of an adaptation of Aristophanes' *The Frogs* directed by Marco Cacciola and produced by the *Teatro Fontana*. In that same year, he authored his first dramatic work, *Buoni a niente* [Good for Nothing] which he also directed. It was a theatrical investigation of the serious consequences of housing marginalization and was produced by Praxis and *Teatro Parenti*. In 2022 and 2023, he was a finalist in both years in the European Opera Prize EOP for Directors. In September 2023, he will be conducting his first opera, Mozart's *Idomeneo*, in Nancy, France, at the Opéra national de Lorraine.

Cast

Carmela Remigio

Anna Bolena [Anne Boleyn]

Awarded the prestigious *Premio Abbiati* by the *Associazione Critici Musicali Italiani* for her "technique, musicality and stage presence that allow her to deliver undoubtedly valuable performances, supported by a proper knowledge of the style of each score", soprano Carmela Remigio began her violin studies at the age of five. Only a few years later she began taking voice lessons under Aldo Protti, then perfecting her technique under Leone Magiera. After winning the 1992 Luciano Pavarotti International Voice Competition in Philadelphia, she made her debut – at the young age of nineteen – singing the lead role in Giampaolo Testoni's opera "*Alice*" at the *Teatro Massimo* in Palermo.

Heir to Italy's greatest singing tradition, she performed with Pavarotti in over seventy concerts worldwide since 1997, at London's Royal Albert Hall, New York's Carnegie Hall, and then in Paris, Miami, Dublin, Beirut, Seoul, Bucharest, and Hochland, just to name a few locations.

Following her first baroque roles – which allowed her to develop her enunciation skills – she dedicated herself passionately to Mozart's operas, singing all of their main roles: Susanna and the

Countess in *“Le Nozze di Figaro”*, Elettra and Ilia in *“Idomeneo”*, Fiordiligi in *“Cosi Fan Tutte”*, Vitellia in *“La Clemenza di Tito”*, Pamina in *“Die Zauberflöte”*. She has interpreted more than five hundred performances of *“Don Giovanni”*, singing both Donna Elvira and Donna Anna, the latter role allowing her to work with Peter Brook and Claudio Abbado, with whom she recorded, as a still very young artist, a prestigious version of Mozart’s masterpiece under the Deutsche Grammophon label (1998).

Since then, she has collaborated with conductors such as Antonio Pappano, Myung-Whun Chung, Jeffrey Tate, Daniele Gatti, Daniel Harding, Gustavo Dudamel, Riccardo Chailly, Gianandrea Noseda, Fabio Luisi, Juraj Valčuha, John Axelrod, Roberto Abbado, Lorin Maazel, Michel Plasson, Eliahu Inbal, Michele Mariotti, Kent Nagano, and Rinaldo Alessandrini; and stage directors like David McVicar, Graham Vick, Pier Luigi Pizzi, Federico Tiezzi, Karole Armitage, Mario Martone, Luca Ronconi, Damiano Michieletto, Robert Wilson and Peter Brook.

Her debuts in Verdi’s roles as Alice in *“Falstaff”* (under Claudio Abbado and Lorin Maazel at the Salzburg Festival), Desdemona in *“Otello, Messa da Requiem”*, Amelia in *“Simon Boccanegra”*, and Violetta in *“La Traviata”*, opened the doors for her to the romantic repertoire and to new opportunities to master her singing technique and her interpretation skills.

Her repertoire includes operas by Puccini, like *“La Bohème”* (Mimi) and *“Turandot”* (Liù); by Donizetti, of whom she interpreted *“Lucrezia Borgia”*, *“Il castello di Kenilworth”*, *“Belisario”*, and his entire “Three Tudor Queens Cycle” (*“Maria Stuarda”*, *“Roberto Devereux”*, and *“Anna Bolena”*) –; and operas by Rossini, like *“L’Inganno Felice”*, *“Maometto Secondo”*, *“Il Viaggio a Reims”* and *“Mosè in Egitto”*.

Some other roles she has interpreted are Norma, Adalgisa, Micaela (*“Carmen”*), Cleopatra (*“Giulio Cesare”*), Marguerite (*“Faust”*), Malwina (in Marschner’s *“Der Vampyr”*), Alceste, Euridice (*“Orfeo ed Euridice”*), Armida in Handel’s *“Rinaldo”*, Manfroces’s *“Ecuba”* and Arianna (*“Arianna a Nasso”*), and the title role in Scarlatti’s *“Griselda”*.

A passionate bel canto interpreter, Carmela Remigio has expanded her repertoire to include roles like that of Tatiana in Tchaikovsky’s *“Eugene Onegin”* at *Teatro San Carlo* in Naples, Anne Trulove in Stravinsky’s *“The Rake’s Progress”* at the *Teatro Massimo di Palermo* and at the *Teatro La Fenice di Venezia* with Damiano Michieletto staging, Miranda in Alfredo Casella’s *“La Donna Serpente”* at the *Teatro Regio di Torino*, Suzel (*“L’amico Fritz”*) at *La Fenice* and Nedda in Leoncavallo’s *“Pagliacci”* at the *Teatro dell’Opera di Roma* and in Bologna.

She performs both opera and chamber music – sacred and secular – in the main Italian and international theaters, music festivals and concert halls: *Teatro alla Scala* in Milan, Salzburg Festival, London’s Royal Opera House, *Teatro San Carlo* in Naples, *Teatro Comunale di Bologna*, Rossini Opera Festival in Pesaro, *Teatro dell’Opera di Roma*, Aix-en-Provence Festival, *Teatro La Fenice* in Venice, *Teatro Regio di Torino*, *La Monnaie* in Brussels, and then also in Lausanne, Tokyo, Trieste, Lugano, Florence, Los Angeles, Paris.

Some her most relevant recordings include two different editions of *“Don Giovanni”* (Donna Anna), one of the two under Claudio Abbado (Deutsche Grammophon) and the other under Daniel Harding (Virgin), Rossini’s *“Stabat Mater”* conducted by Gianluigi Gelmetti (Agorà), *“Arie Sacre Verdiane”* under Myung-Whun Chung (Deutsche Grammophon), a double CD titled *“Arias”* (Universal-Decca) dedicated to Tosti and Rossini. Among the DVDs we mention *“A Verdi gala from Berlin”* on the occasion of the New Year’s Concert in 2001, with the Berliner Philharmoniker conducted by Claudio Abbado; *“Otello”* conducted by Myung-Whun Chung (C Major); *“Il viaggio a Reims”* from the *Teatro alla Scala* under the musical direction of Ottavio Dantone; *“Lucrezia Borgia”* from the Donizetti Festival 2019 and *“Rinaldo”* in the historic production by Pier Luigi Pizzi (Dynamic). In 2022, she was awarded the 40° *Premio Piccinni*.

Marco Bussi **Enrico VIII [Henry VIII]**

Marco graduated from the *Conservatorio G. Frescobaldi* in Ferrara under the guidance of Giuliano Ciannella, had masterclasses with Bruno Praticò and Alfonso Antoniozzi, and still studies with Piero Guarnera.

Highlights in recent seasons in Italy and abroad include: 2023 – “*Anna Bolena*” (Enrico VIII), conducted by Diego Fasolis and directed by Carmelo Rifici, at LAC in Lugano, and “*C’era due volte il Barone Lamberto*” in Novara; 2022 – “*Giulio Cesare in Egitto*”, title role, in Pisa; 2021 - *Gran Teatro Reinach* in Parma, “*Il turco in Italia*” (Don Geronio) in Sassari; 2020 - title role in “*Il trespolo tutore*” with *Teatro Carlo Felice* in Genova, “*Carmen*” (Escamillo) in Sassari and “*Petite messe solennelle*” at *Teatro Bellini* in Catania; 2019 – “*La Cenerentola*” (Alidoro), conducted by J.M. Pérez-Sierra and directed by P. Gavazzeni and P. Maranghi, in Catania, “*Dorilla in Tempe*” with Wexford Festival, “*Il cappello di paglia di Firenze*” (Beaupertuis) in Sassari; “*Casanova e l’Albertoli*” by R. Fluri with RSI - *Orchestra della Svizzera Italiana*, conducted by Diego Fasolis.

Further performing experience to date includes: “*La cambiale di matrimonio*” (Tobia Mill) in Sassari; “*L’elisir d’amore*” in Busseto and Paphos, Cyprus, as Dulcamara, and in Genova and Firenze, directed by P. Maestrini and conducted by F.M. Carminati, as Belcore; “*Madama Butterfly*” at *Teatro Petruzzelli* in Bari; “*Così fan tutte*” (Guglielmo) and “*Le nozze di Figaro*” (Conte Almaviva) in Vicenza; “*Gianni Schicchi*” with *Orchestre Régional de Normandie*; “*L’Orfeo*” with the Early Music Festival in Boston and with the Early Music Festival in Stockholm; the “*Coronation Mass*”, Monteverdi’s “*L’incoronazione di Poppea*” and “*Così fan tutte*” in Padova; “*La Cenerentola*” (Dandini) in Paphos; “*La pietra del paragone*” (Macrobio) in Cagliari; “*Il turco in Italia*” (Don Geronio), directed by A. Antoniozzi, in Pavia, Cremona, Como and Bologna, directed by D. Livermore, both conducted by C. Franklin; “*Stabat Mater*” by J. Haydn in Pavia.

He has a lively concert activity, which has taken him to prestigious concert halls, among others: *Concertgebouw* with *Cappella Neapolitana* conducted by A. Florio in “*La passione secondo Giovanni*” by G. Veneziano; in Ambronay, La Chaise Dieu, Royaumont, Utrecht, Bucharest, La Valletta, Brussels, and MITO Festival, with Ghislieri Consort.

Marco is equally renowned as an interpreter of Rossini, Donizetti and Mozart, as well as a skilled interpreter of the late romantic and contemporary repertoire. He has developed his reputation for his work in titles like “*Divorzio all’italiana*” by G. Battistelli, directed by D. Putney, at *Teatro Comunale di Bologna*, “*Delitto e Dovere*” by A. Colla, directed by P. Gavazzeni and P. Maranghi, with *Festival dei Due Mondi* (Festival of the Two Worlds) in Spoleto, and “*Lo Specchio magico*” by F. Vacchi, directed by M. J. Axelrod, at *Maggio Musicale Fiorentino*.

His notable recordings include: “*Mosé in Egitto*” by Perti for Tactus, “*Il ritorno di Ulisse in Patria*” with the ensemble *La Venexiana*, conducted by C. Cavina, and “*Passio*” by Veneziano, with *Cappella Neapolitana* conducted by A. Florio, for Glossa, “*Mattutino dei Morti*” by D. Perez with Ghislieri Choir&Consort, conducted by G. Prandi for Deutsche Harmonia Mundi.

Arianna Vendittelli

Giovanna Seymour [Jane Seymour]

Born in Rome, Arianna Vendittelli showed a great interest in music from a very young age. She first studied violin before focusing exclusively on singing. She graduated with highest honors from the Conservatorio Antonio Buzzolla in Adria and has perfected her singing with Mariella Devia.

Arianna made her debut at the Salzburg and Ravenna Festivals as Carmi in Mozart’s “*Betulia liberata*” under the baton of Riccardo Muti. With the latter, she also sang Paisiello’s “*Missa Defunctorum*” in Salzburg, and Vivaldi’s “*Magnificat*” in Lourdes and Loreto. She debuted at the *Innsbrucker Festwochen der Alten Musik* with the world premiere of Cesti’s “*Nozze in sogno*”, conducted by Enrico Onofri and directed by Alessio Pizzzech.

She starred as Susanna (“*Le Nozze di Figaro*”) and Donna Elvira (“*Don Giovanni*”) in the Da Ponte Trilogy that Marc Minkovsky and Ivan Alexandre presented in the 2022/2023 season at *Liceu* Barcelona, *Opéra national de Bordeaux* and *Opéra Royal de Versailles*. She appeared as Donna Elvira also in Beaune and Bremen under Jérémie Rhorer, and was Susanna in a Frank Beermann/James Gray production at *Opéra de Lausanne*. She sang Fiordiligi in a Pier Luigi Pizzi production of “*Così fan tutte*” in several Italian theatres. With Alessandro De Marchi, she gave a Mozart recital at the *Prinzregententheater* in Munich and played the role of Eurydice in Gluck’s “*Orphée et Eurydice*” for the Baden-Baden Autumn Festival.



Arianna has been highly acclaimed for her interpretations of Rossini singing the title role in *"Ermione"* (Alessandro De Marchi/Jacopo Spirei) and Amaltea in *"Mosè in Egitto"* (Stefano Montanari/David Pountney) both for Naples' *Teatro di San Carlo*, and Matilde in *"Elisabetta Regina d'Inghilterra"* with the Ensemble Matheus led by Jean-Christophe Spinosi.

Recognized for her work in the Baroque repertoire, Arianna Vendittelli was seen on stage as Salome in Stradella's *"San Giovanni Battista"* in Prague with Vacláv Luks, and in Innsbruck with Alessandro De Marchi, where she also sang the title role in Bernardo Pasquini's *"Idalma"*. She brought to life Amanzio in Vivaldi's *"Giustino"*, conducted by Ottavio Dantone in Bucharest and Lausanne; the title role in Hasse's *"Semele"* at both the *Theater an der Wien* and Wigmore Hall; Minerva in Monteverdi's *"Ritorno d'Ulisse in patria"* in an Ottavio Dantone/Robert Carsen production in Florence; the Angel in Pergolesi's *"Conversione di San Guglielmo d'Aquitania"*, with *Les Talens Lyriques* and Christophe Rousset for the Pergolesi Spontini Festival. She starred as Angelica in the rarity *"Il Palazzo incantato"* by Luigi Rossi, under Leonardo García Alarcón in Dijon, Nancy, and Versailles.

Under the conduction of Ottavio Dantone, Arianna mastered the title role in Handel's *"Serse"* in several Italian theatres and in Beaune, where she also took the stage as Sesto in *"Giulio Cesare"*. Her Handel performances also include Armida in *"Rinaldo"*, alongside Andrea Marcon at *Opéra de Lausanne*.

Furthermore, she has distinguished herself in the Romantic and post-Romantic repertoire interpreting Micaëla in Bizet's *"Carmen"* in Cagliari, the title role in Hans Werner Henze's *"Gisela!"* in Palermo, the title role in *"Il Segreto di Susanna"* by Ermanno Wolf-Ferrari at *La Fenice*, as well as some more hybrid roles like the title role in Cilea's *"Gina"*, also for *La Fenice*.

Other past highlights include the first modern representation of the opera *"Merope"* by Riccardo Broschi, under Maestro De Marchi, at both the Innsbruck Festival and the *Theater an der Wien*, and Luigi Cherubini's *"Sposo di tre e marito di nessuna"*, in a new production of the Florence Opera conducted by Diego Fasolis.

Her recent solo album dedicated to Vivaldi's cantatas for soprano and released in the Naïve Vivaldi Edition was designated among the "5 Classical Music Albums to hear right now" by The New York Times. Again, for the Vivaldi Edition, she has recorded *"Il Tamerlano"* with Ottavio Dantone and his *Accademia Bizantina*.

In the 2022/2023 season, Arianna teams up with Ottavio Dantone and his *Accademia Bizantina* for Armida in Handel's *"Rinaldo"* at *Opéra de Tours* and for the revival of Vivaldi's *"Tamerlano (Il Bajazet)"* at *Theater an der Wien*, in Barcelona, and during a tour of Italy. She performs the title role in Sartorio's *"Orfeo"* for the *Opéra de Montpellier*.

Luigi De Donato Lord Rochefort

Luigi De Donato was born in Cosenza where he pursued his musical education at the S. Giacomantonio Music Conservatory. Later he studied with Margaret Baker, Gianni Raimondi, Regina Resnik and Bonaldo Giaiotti.

He won several international singing competitions and received the Award for the best Bass Voice at the Francesco Paolo Tosti International Competition for Opera Singers.

A multitasking musician and singer, Luigi has distinguished himself as one of the foremost interpreters of the repertoire of the 17th and 18th century, working with leading conductors and Baroque ensembles.

He sang Monteverdi's *"Orfeo"* (Caronte) and *"Il Ritorno d'Ulisse in patria"* (Il Tempo and Nettuno) conducted by Rinaldo Alessandrini and directed by Robert Wilson for *La Scala*, and he returned to the roles for the *Teatro Real* in Madrid in a William Christie/Pier Luigi Pizzi production. With Jean-Christophe Spinosi, he took the stage as Seneca in *"L'Incoronazione di Poppea"* at the *Teatro Colón* in Buenos Aires.



Luigi appeared in *Sant'Alessio* (Demonio) by Landi, with William Christie and *Les Arts Florissants*, and in Campra's *Carnaval de Venise* (L'Ordonnateur, Plutone and Le Carnaval) with *Le Concert Spirituel* under the baton of Hervé Niquet. He was Jacquinio in the rarity *Leonora* by Ferdinando Paër, led by Alessandro De Marchi in Innsbruck.

His Handel roles include Ariodate (*"Serse"*) in Madrid, Moscow and Barcelona, under the direction of Jean-Christophe Spinosi, as well as in Beaune, under Ottavio Dantone; Lucifero in *"La Resurrezione"*, under Diego Fasolis and Vacáv Luks; Polifemo (*"Aci, Galatea e Polifemo"*) with Giovanni Antonini at the Salzburg Festival, and under Ruben Jais at both the Bucharest George Enescu Festival and in London at Wigmore Hall; Leone (*"Tamerlano"*) at the *Teatro Real* in Madrid, with Paul McCreesh and Graham Vick; Argante (*"Rinaldo"*) conducted by Ottavio Dantone and staged by Jacopo Spirei in several Italian theatres; The King of Scotland (*"Ariodante"*) in a Gianluca Capuano/David Alden production at the Bolshoi Theatre.

In the field of *bel canto*, Luigi De Donato performed the roles of Alidoro in *"La Cenerentola"* at the *Théâtre des Champs-Élysées* and the *Opéra de Lausanne* conducted by Stefano Ranzani and staged by Adriano Sinivia; Podestà in *"La Gazza ladra"* at the Frankfurt *Staatsoper*; Mustafa in *"L'Italiana in Algeri"* at the Versailles Royal Opera, *Opéra de Rennes* and Beaune Festival, where he also played Basilio in *"Il Barbiere di Siviglia"* under the baton of Jérémie Rhorer.

Other career highlights include the title role in *"Le Nozze di Figaro"* at the Nice Opera; Le Grand Inquisiteur in *"Don Carlos"* at the Hamburg *Staatsoper*, Plutone in Rossi's *"Orfeo"* at the *Opéra de Nancy* with Raphaël Pichon and Jetske Mijnsen; Alcandro in Vivaldi's *"Olimpiade"* with Jean-Christophe Spinosi at Paris' *Théâtre des Champs-Élysées*; Sarastro in *"Die Zauberflöte"* at *Théâtre du Capitole de Toulouse* and, under Jérémie Rhorer, at the Beaune Festival; Polyphème in Lully's *"Acis et Galatée"* alongside Federico Maria Sardelli for the *Teatro del Maggio Musicale* in Florence.

For Naïve, Luigi has released Vivaldi's long-lost opera *"Argippo"* under Fabio Biondi, followed by a tour through Europe.

Recent and forthcoming engagements include Handel's *"Messiah"* (Italian version) under Alessandro De Marchi in Innsbruck, where he will also take the stage as Alcandro in Vivaldi's *"Olimpiade"*, and *"Aci, Galatea e Polifemo"* (Polifemo) at the Halle Festival. Luigi reunites with Jean-Christophe Spinosi for Mozart's *"Great Mass in C minor"* and Vivaldi's *"Orlando furioso"* (Astolfo) at *Théâtre des Champs-Élysées*. Rouen sees him performing in *"Serse"* (Ariodate) alongside David Bates and in *"La Clemenza di Tito"* (Publio) under Ben Glassberg.

Ruzil Gatin

Lord Riccardo Percy [Lord Richard Percy]

Born in 1987, Ruzil Gatin graduated in Dramatic Art at Moscow University and, in 2012, he graduated in singing at the Kazan Conservatory, where he performed in several productions such as *"The Love for Three Oranges"* (Truffaldino), *"Eugene Onegin"* (Lensky), *"Le Nozze di Figaro"* (Basilio), and *"Roméo et Juliette"* (Tebaldo).

Winner of several international competitions such as Youth of 21st Century in Bulgaria, The Way of Stars in St. Petersburg, Morning Star, and the Grand Prix Youth Festival Competition in Moscow.

In 2016, he won the AsLiCo European Competition and made his debut as Pang in *Turandot*, and then as Don Narciso in *"Il Turco in Italia"* at *Teatro Fraschini di Pavia*, *Teatro Sociale di Como*, and *Teatro Ponchielli di Cremona*.

In 2017, he was selected at the Rossini Academy in Pesaro, where he performed as Libenskof in *"Il viaggio a Reims"* and where he will be back in 2018 as Zamorre in *"Ricciardo and Zoraide"*.

He made his *La Scala* debut as Almagiva in *"Il Barbiere di Siviglia"* for the Accademia della Scala Project, and covered Juan Diego Flórez in *"Orphée et Eurydice"*.

Among his recent and future engagements, Don Ramiro in *"La Cenerentola"* in Brescia, Cremona and Pavia, Ferrando in *"Così fan tutte"* and *"L'Italiana in Algeri"* in Trieste, *"Il viaggio a Reims"* for the *Circuito Lombardo* and at the Bolshoi theater in Moscow, *"Ricciardo e Zoraide"* at the Rossini Opera



Festival in Pesaro, Osiride in "*Il Mosè in Egitto*", the debut at the Bolshoi with "*Il viaggio a Reims*" directed by Damiano Michieletto, where he will be back for "*Il barbiere di Siviglia*", his debut at the Royal Danish Opera in Copenhagen with "*Il barbiere di Siviglia*", "*La Sonnambula*" at Circuito AsLiCo, Tybalt in "*Roméo et Juliette*" at *Teatro alla Scala*, Belfiore in "*Il viaggio a Reims*" in Valencia, "*Don Pasquale*" in Moscow, "*Il barbiere di Siviglia*" at *Maggio Musicale* in Florence.

Paola Gardina Smeton [Mark Smeaton]

One of today's most sought-after mezzo-sopranos, Paola Gardina has appeared in the major international opera houses such as *Teatro alla Scala*, *Opéra National de Paris*, *Théâtre des Champs Elysées de Paris*, *Bayerische Staatsoper* in Munich, *Teatro Real de Madrid*, *Theater An der Wien*, *La Monnaie de Bruxelles*, *Opéra de Nice*, *Teatro Colón* in Buenos Aires, *Teatro La Fenice di Venezia*, *Maggio Musicale Fiorentino*, *Ravenna Festival*, *Teatro Regio di Torino*, *Teatro Carlo Felice di Genova*, *Sferisterio di Macerata*, and *Teatro Comunale di Bologna*.

She has worked with such conductors as Claudio Abbado, Peter Maag, Antonio Pappano, Daniel Barenboim, Jeffrey Tate, Eliahu Inbal, Renato Palumbo, Evelino Pidò and Bruno Bartoletti.

Winner of the Toti Dal Monte Vocal Competition for "*Cenerentola*" and the As.Li.Co. Competition for "*Le nozze di Figaro*" (Cherubino).

Of relevance her participation in "*Les Troyens*" by Berlioz in the *en travesti* role of Ascagne at *Teatro alla Scala*, with David MacVicar as director and Antonio Pappano as conductor (Abbiati production prize winner).

Her past engagements include: Gounod's "*Faust*" (Siebel) conducted by M. Fournillier directed by Micha van Hoecke for the Ravenna Festival, Bellini's "*I Capuleti e i Montecchi*" (Romeo) at *Teatro Municipale* in Piacenza with Orchestra Cherubini conducted by M. Fournillier and directed by Cristina Muti – a production which was also repeated in Como, Brescia, Ravenna and Lucca, "*Il turco in Italia*" (Zaida) at *Theater an der Wien*, "*Makropulos case*" and "*Il barbiere di Siviglia*" in Nantes, "*Gianni di Parigi*" at the Martina Franca Festival, "*Lucio Silla*" (Cecilio) at the *Opéra National de Bordeaux*, "*Iolanta*" (Laura) at *Opéra National de Paris*, "*I Capuleti e i Montecchi*" (Romeo) at the *Stadttheater* in Klagenfurt and at *Teatro La Fenice di Venezia*, "*Il barbiere di Siviglia*" (Rosina) at *Opera di Firenze*, Donna Elvira in "*Don Giovanni*" at *Teatro La Fenice di Venezia* and at the *Stadttheater* in Klagenfurt, as well as her debut in "*La Cenerentola*" (title role as Cinderella) and in "*Orfeo ed Euridice*" (Orfeo) by Gluck.

Her Dorabella in "*Così fan tutte*" has been heard at *La Scala* in Milan (with Daniel Barenboim), at *Opera de Oviedo*, at *Teatro dell'Opera di Roma* (Vick production), at *Teatro Real* in Madrid, and at *La Monnaie* in Brussels directed by Michael Haneke.

At the Bustan Festival, she made her debut with "*La morte di Cleopatra*" by Berlioz with great success.

In the season 2018/19: "*Le nozze di Figaro*" (Cherubino) at *Teatro Massimo di Palermo* and *Teatro Regio di Torino*, "*Così fan tutte*" at *Teatro San Carlo* in Naples under the baton of Riccardo Muti, "*Anna Bolena*" (Semour) at *Teatro dell'Opera di Roma*, "*Norma*" (Adalgisa) at *Opera de Las Palmas*, "*Les Contes d'Hoffmann*" (Nicklausse) at NCPA in Beijing, "*Rinaldo*" (Goffredo) at *Opera de Oviedo*, "*Pietro il Grande*" by Donizetti at *Festival Donizetti di Bergamo*, "*Il Barbiere di Siviglia*" (Rosina) at *Opera de Las Palmas* and at *Liceu de Barcelona*.

Her DVD record "*Capuleti e Montecchi*" (Romeo) at the Ravenna Festival – Muti production and "*Così fan tutte*" (Dorabella) at *Teatro Real de Madrid* with the Oscar winning director Michael Haneke.



Marcello Nardis Sir Hervey

Marcello Nardis initiated his musical studies in flute and composition. Broadening his expertise, he earned degrees in piano performance at *Conservatorio Santa Cecilia*, Rome, voice performance at *Conservatorio San Pietro a Majella*, Naples, and vocal chamber music at *Conservatorio Luigi Cherubini*, Florence.

He graduated with honors in Ancient Greek (*La Sapienza*, Rome), Christian Archaeology and Musical Pedagogy (*Alma Mater*, Bologna) and further expanded his musical studies at the *F. Liszt Hochschule*, Weimar, with Peter Schreier and at the *Mozarteum*, in Salzburg, with Kurt Widmer.

Already a well-established pianist, Marcello made his debut as a tenor in 2003, singing for Pope John Paul II during the World Youth Day celebrations in Toronto, Canada. He has collaborated with such internationally acclaimed artists as Battistoni, Chung, Luisi, Mehta, Muti, Rousset, Sardelli, Savall, Badura-Skoda, Bacchetti, Ballista, Campanella, Canino, Ciccolini, De Fusco, Fiuzy, Prosseda, Shetler and West and has performed at venues and festivals including *Teatro alla Scala*, Milan, *Accademia Nazionale di Santa Cecilia*, Rome, *Teatro La Fenice*, Venice, *Teatro di San Carlo*, Naples, *Teatro Carlo Felice*, Genoa, *Filarmonico Arena di Verona*, *Teatro Massimo*, Palermo, *Maggio Musicale Fiorentino*, *Teatro Bellini*, Catania, *Liceu* in Barcelona, Smetana Hall, Prague, St Martin-in-the-Fields, London, New National Theatre, Tokyo, Opera of Hanoi, Salzburg Festival, *Festival dei due Mondi* and *Teatro Sperimentale*, Spoleto, Oxford Lieder Festival, *Stadthalle*, Bayreuth, and Carnegie Hall, New York.

He has appeared in more than 100 public performances of Schubert's "*Winterreise*", often acting simultaneously as pianist and singer.

In 2017, he sang: "*Die Zauberflöte*" in Florence and, As.Li.Co circuit, "*Lucia di Lammermoor*" in Venice, and "*Turandot*" in Genova and Macerata.

Among his recent engagements: Raoul in "*Die Lustige Witwe*" in Venice, "*Il flauto magico*" in Salerno, "*Lucia di Lammermoor*" (Arturo) in Genoa and "*Die Winterreise*" at the *Maggio Musicale Fiorentino*.

Among his recent and future engagements: "*Turandot*", "*La Traviata*" and "*Pagliacci*" at the Arena of Verona, "*Madama Butterfly*" in Caserta and Verona, "*Die Zauberflöte*" at the Opera in Rome, "*La forza del destino*" and "*Falstaff*" in Piacenza, Modena and Reggio Emilia, and "*Die Lustige Witwe*" in Rome and Naples.

I Barocchisti

The ensemble *I Barocchisti* was founded in 1993 by Maestro Diego Fasolis in Switzerland. It is a cultural and musical association whose aim is to foster the study, performance and interpretation of the baroque repertoires using historical instruments.

Through its work, the ensemble continues their promotional activities of baroque music which was begun in the 1950s by the *Società Cameristica di Lugano*, conducted by Edwin Loher.

I Barocchisti offers rare and unique musical masterpieces from the XVII and XVIII centuries. These pieces are often unknown and rediscovered thanks to important research carried out by Maestro Fasolis in collaboration with well-known musicologists.

With the *Coro della Radiotelevisione svizzera*, the ensemble has created many productions dedicated to Banchieri, Beethoven, Buxtehude, Carissimi, Cavalli, Galimberti, Galuppi, Gluck, Gossec, Händel, Monteverdi, Mozart, Sammartini, Scarlatti, Steffani, Paisiello, Pergolesi, Piccinni, Purcell, Rossini, Vivaldi, and Bach. The Bach recordings - published by the record label Arts - are considered to be the cornerstones of the Bach catalogue.

Virtuosity, rhythm, stylistic accuracy and a strong expressiveness characterize the musical performances that are often defined as "Latin". This unique style has been appreciated since the very first appearance of the ensemble in the '90s.



I Barocchisti perform in the most prestigious theaters and concert halls, such as the *Teatro alla Scala* in Milan, the *Concertgebouw* in Amsterdam, the Lincoln Center in New York, and the *Théâtre des Champs-Élysées* in Paris. They are regularly invited to the most important classical music festivals in Switzerland and Europe, such as the Ascona Festival and the Salzburg Festival. On 18 October 2019, *I Barocchisti*, together with the orchestra of Milan's *Teatro alla Scala*, inaugurated the Shangyin Opera House in Shanghai with "*La Finta Giardiniera*" by W. A. Mozart. This performance received wide praise from both the critics and the audience.

Thanks to the collaboration of remarkable musicians and its inspired conductor, *I Barocchisti* are currently unique for their authenticity and are counted among the world's best baroque ensembles.

Maurice Steger, Max Emmanuel Cencic, Philippe Jaroussky, Cecilia Bartoli and Julia Lezhneva are just some of the famous artists who have collaborated with *I Barocchisti*. Many important and successful musical projects have been developed with the record companies Decca, Harmonia Mundi, Erato and Naïve. A significant example is represented by the Mission project, which involved the talented and well-known Cecilia Bartoli and Philippe Jaroussky in the interesting rediscovery of masterpieces by the baroque composer Agostino Steffani. The record (Decca Records) received the highest recognition by the music magazine "*Musica*" and won the prestigious *Diapason D'Or* award.

"*Il Farnace*" by Vivaldi, in its last unfinished version, was another project which saw the involvement of two other great and renowned artists Max Emmanuel Cencic and Vivica Genaux. The record (Virgin Records) also won the prestigious *Diapason D'Or* award.

The intense activity of *I Barocchisti* has been recognized by numerous awards such as the *Diapason d'Or*, the Midem, the *Grand Prix du Disque et de l'Audiovisuel*, the *Preis der deutschen Schallplattenkritik*, the *EchoPreis*, the International Classical Music Awards, and several nominations to the Grammy Awards.

In October 2019, under the guidance of Diego Fasolis and in collaboration with the orchestra of the *Teatro alla Scala* in Milan, *I Barocchisti* inaugurated the Shangyin Opera House in Shanghai, with W. A. Mozart's "*Finta Giardiniera*"; in early 2020, interpreting another Mozart title ("*Die Zauberflöte*"), they also inaugurated the new Auditorium of the Royal Opera House in Muscat (Oman), where they achieved wide acclaim. The ensemble *I Barocchisti*, with the Swiss Radio and Television Choir, under the guidance of Diego Fasolis performed the "*Mass in B minor BWV 232*" by Johann Sebastian Bach for the closing concert of the Bachfest (19 June 2022) at the *Thomaskirche* in Leipzig.

Coro della Radiotelevisione svizzera [Swiss Radio and Television Choir]

The choir was founded in 1936 by Edwin Loehrer. It became world-famous with its recordings for radio and for a record label of the Italian repertoire between the 16th and 19th centuries.

After Edwin Loehrer, Francis Travis and André Ducret, as directors, in 1993, the choir was entrusted to Diego Fasolis who has developed a rich series of events in concerts and in the recording studio. This activity has earned the choir the recognition of being one of the best chamber music choirs in Europe.

The choir regularly collaborates with the *I Barocchisti* ensemble of Lugano, also conducted by Diego Fasolis.

Grand Prix du Disque, *Diapason d'or*, *Disco d'Oro*, *Stella di Fonoforum*, Nomination Grammy Award, Echo Classic, and ICMA are some of the awards earned by the Choir from the specialist press for its works published by Arts, Chandos, Decca, Deutsche Grammophon, EMI, Naxos, and Warner Classics.

Claudio Abbado, Michel Corboz, Ton Koopman, Gustav Leonhardt, and Michael Radulescu are among the conductors who have praised the musical quality of the choir.

The choir performs regularly at the more important festivals, such as Bruges, Salzburg, as well as in New York and Rome. In recent years, they have also taken part in opera productions (Salzburg, Munich, Paris, Baden-Baden, and Edinburgh) showing great flexibility and stagecraft.



Their repertoire includes Renaissance works moving on to contemporary compositions, with a particular preference for Italian sacred music, J. S. Bach, and a monumental project to perform the integral repertoire of Giovanni Pierluigi da Palestrina.

Since 2018, the management has been taken over by the "Association I Barocchisti", still under the musical direction of Diego Fasolis.

In early 2020, the Chorus participated in the first opera production at the new Auditorium of the Royal Opera House in Muscat in Oman (directed by Davide Livermore). Among the main and prestigious invitations to festivals and concert seasons are the performance of Francesco Durante's Requiem on the occasion of the closing concert of the Innsbruck Early Music Festival (2021) and the Mass in B minor by J.S. Bach at the LAC at the Leipzig Bachfest (2022).