



**RAVENNA
FESTIVAL**

11 MAY - 9 JULY 2024

*And there was evening
and there was morning*

Genesis 1

**AUTUMN TRILOGY
15-19 NOVEMBER**

PRESS RELEASE

And there was evening and there was morning: this sentence from the Book of Genesis marks the sequence of the days of Creation. Whether it really was that one week in the biblical account, or the more than nine billion years that, science says, elapsed between the Big Bang and the formation of planet Earth; whether the world was born from the defeat of a monstrous god, from an egg, from a song, from the flames of a great fire, or from the dive of a bird into the primordial waters, one thing is certain: we are running out of time.

As Greta Thunberg says, we must act urgently to defend a planet whose resources we have depleted and poisoned, whose stability we have perverted in the name of profit or through carelessness, even in the face of the devastating effects of climate change. Now, in the title chosen for the 35th edition of the Ravenna Festival, *And there was evening and there was morning*, lies the desire not only to reflect and raise awareness through the performing arts, but also to explore and adopt new environmentally friendly practices.

Indeed, one year after the devastating floods in Romagna, the Festival dedicates part of its programme to some of the worst affected areas, with free and rigorously 'green' concerts aimed at discovering—or re-discovering—the *Romagna in fiore*, celebrating its spirit of resilience and solidarity. On the other hand, the quote from Genesis offers an opportunity to meditate on the act of creation, inherent in all forms of art, and on the value of creativity, itself a form of resistance that can overcome the obstacles of discrimination and become a resource for the community.

Riccardo Muti will open the Festival on 11 May from the podium of the Vienna Philharmonic, and will then return to conduct his Cherubini Orchestra in two events, the second of which is the *Roads of Friendship* concerts in Ravenna and Lampedusa, with Giovanni Sollima's *Stabat Mater* to commemorate the drama of migrants. This year's *Friendship* project will also see the debut of a performance dedicated to the Somali sprinter Samia Yusuf Omar, whose Olympic dream was cut short when she drowned trying to cross the Mediterranean to Italy.

The symphonic programme features two other masters, Simon Rattle and Kirill Petrenko, both making their Festival debut. Then, while the *Qatsi Trilogy* by Godfrey Reggio and Philip Glass, performed with original live music by the Philip Glass Ensemble, explores the relationship between man and the world, in the Basilica of Sant'Apollinare in Classe, Ottavio Dantone conducts his Accademia Bizantina in Haydn's *Creation*, an oratorio full of gratitude and wonder at the beauty of the universe.

The Classis Museum will host the four days of the *Call to the Arts*, with which Cristina Mazzavillani Muti has invited young artists to express and confront themselves in various artistic languages. 'Participation' will also be the watchword for Aristophanes's *Pluto*, revived by Marco Martinelli with a group of Neapolitan teenagers, for the Grande Teatro di Lido Adriano, and for second part of *Don Chisciotte ad ardere*, by the Teatro delle Albe/Ravenna Teatro.

Many events will take place in the city's basilicas, including the Byzantine UNESCO World Heritage sites, and the Festival has also commissioned a new sacred play dedicated to the Roman Empress Galla Placidia. The dance section of the Festival includes the premiere of *Un amico* by Mario Brunello and Virgilio Sieni, an Italian exclusive with the Ballet de l'Opéra de Lyon, the gala *Les étoiles* with Eleonora Abbagnato, and *SeR* by Sergio Bernal.

The Festival, which will return from 15th to 19th November with the Autumn Trilogy, will also be held in Cervia-Milano Marittima with a series of events mixing words and notes called *Il Trebbo in musica*, in the elegant Pavaglione of Lugo, and against the majestic backdrop of the Palazzo S. Giacomo in Russi. The Cherubini Orchestra, which is celebrating its 20th anniversary this year, will renew the *Music without Barriers* project, through which its chamber ensembles bring music to nursing homes, hospitals, prisons and charitable, cultural and artistic centres in the Ravenna area and beyond.

In modern times, the triumph of the paradigm of Descartes and Newton has left us with the idea of a machine-universe, in which every organism is the result of the combination of several parts. This has replaced the Platonic notion (also common to many animistic cultures) of a 'soul of the world', a common origin from which everything comes and through which all things are connected.

Today, however, more and more sciences see reality in terms of ecosystems, recognising that life, in all its forms—quantum, biological, social, economic...—is the product of relationships, coexistence and correspondences. The world is thus revealed as interconnected and interdependent, not 'having' a soul, but 'being' a soul.

But this soul is now collapsing: the destruction of ecosystems, the depletion of natural resources and climate change are the consequence and symptom of a flawed relationship between man and the world. And artistic creation, in all its forms, cannot be excluded from the search for a new balance.

For this reason, the Ravenna Festival is now offering **Romagna in Fiore**, a very special widespread festival, based on solidarity, eco-friendly, and free of charge. *Romagna in Fiore*, which will take place in the areas affected by the floods in May 2023, is intended as a boost for tourism, which can help to keep the spotlight on these areas and enhance their natural and cultural heritage and their hospitality, and also as an opportunity for local communities and the general public to meet.

Without large stages or artificial lighting, in places of scenic and historical interest that can be reached on foot or by bicycle from the designated areas, these afternoon concerts will take place over four weekends from May to June, and will feature important Italian artists.

Commitment to the defence of the planet necessarily involves an awareness of how much the Earth is a common good, unique and irreplaceable; we are all called upon to learn to look at it anew, with love and wonder. This beauty, which demands respect and contemplation, is told in Haydn's **Creation**, conducted by **Ottavio Dantone** at the head of his **Accademia Bizantina**, together with the **Philharmonia Chor Wien** and the singers Charlotte Bowden, Martin Vanberg and Andre Morsch. Another hymn to nature, depicted in mosaic tesserae in the apse of Sant'Apollinare in Classe, will provide a fitting setting for the concert.

In the Hopi language, **Koyaanisqatsi** means "life out of balance": this is the title of the first of the three films that make up the trilogy born of director Godfrey Reggio's collaboration with composer Philip Glass, then followed by **Powaqqatsi** ("life in transition", or rather "parasitic way of life") and **Naqoyqatsi** ("life as war"). The trilogy is a grand visual tone poem about the advent and completion of the so-called Anthropocene, the epoch of Man's impact, which has left its indelible and destructive mark on planet Earth. The films will be screened to the live original soundtrack performed by the **Philip Glass Ensemble**, now celebrating its fiftieth anniversary, and the **Orchestra della Toscana** conducted by **Michael Riesman**, in collaboration with the "Guido Chigi Saracini" Choir of the Siena Cathedral, the Children's Choir of the Accademia del Maggio and cellist Erica Piccotti. *Naqoyqatsi* is offered as a world premiere in an orchestral version specially commissioned by the Ravenna Festival, the London Barbican, the Budapest Mupa and the National Concert Hall in Dublin.

The issue of global warming is at the heart of a new multimedia musical theatre work dedicated to the life of the Inuit people, whose existence became known a century ago thanks to Robert Flaherty's silent documentary *Nanuk the Eskimo* (1922), the first ethnographic film in history. The contradictions and conflicts of the whole planet are concentrated on the Inuit – no more than 120,000 people whose existence is threatened by climate change and aggressive oil extraction policies in the United States and Canada. With dramaturgy by **Guido Barbieri**, direction by **Fabio Cherstich**, score by **Massimo Pupillo** and music dramaturgy by **Oscar Pizzo**, **Lo sciamano di ghiaccio** takes the audience on a search for the Nanuk of the 21st century, torn between tradition and modernity, following the footsteps of Italian explorer Roberto Peroni, who has lived in Greenland for thirty years, fighting to defend and spread the Inuit culture.

On stage in Ravenna for an Italian exclusive, **ANOJNI** was nominated at the 2016 Academy Awards for the song "Manta Ray", a true environmentalist anthem composed for the film *Racing Extinction*. And with her sixth album, *My Back Was a Bridge for You to Cross*, the artist, backed by her historic band, **the Johnsons**, continues to urge the transformation of our approach to spirituality, social structures and relationships within the biosphere.

In collaboration with the Associazione Romagna-Camaldoli, the *Via Sancti Romualdi* project features a talk on the future of food, between sustainability and education, with **Carlo 'Carlin' Petrini**, founder of Slow Food and the first University of Gastronomic Sciences.

The biblical account of Creation skilfully uses a language that is, in its turn, 'creative'—poetic and artistic rather than analytical or logical. Indeed, in many religions, the divine is manifested as "the original artist", a creative force that shapes the world, infallibly or through various attempts. This experience is renewed, in due proportion, in every artistic practice.

Under the title *And there was evening and there was morning*, the Ravenna Festival 2024 also celebrates creativity in all its forms and at all levels. At the heart of this homage are the four days at the Classis Museum (17-20 June), where **Cristina Mazzavillani Muti** has invited young people to experience and share art: the **Call to the Arts**, dedicated to the creative minds of today and tomorrow, up to the age of 25, is open to a variety of idioms and media, including photography, video, poetry, rap, trap, and all the traditional and innovative visual arts, from mosaic to music writing. Under the artistic direction of Michele Marco Rossi and Anna Leonardi, the project will encourage original works, selecting the best ones for exhibition or performance at the Classis Museum, and offering the opportunity for new creative moments at the Museum, such as concerts and performances.

Art and creativity have the power to foster a sense of community through confrontation and exchange. This power is implicit in *Romagna in Fiore*, and in the many participatory and inclusive initiatives that the Festival has supported and co-curated over the years. Such is the case of *Sogno di volare*, a project linking Ravenna to Pompeii in the name of the Greek comic playwright Aristophanes: after all, the Classense Library houses the only existing manuscript containing all eleven of his surviving plays. One of them, **Plutus**, which satirises the unequal distribution of wealth, is staged by **Marco Martinelli** with the comic talent of Neapolitan teenagers. From the hothouse of the **Teatro delle Albe** comes **Don Chisciotte ad ardere**, the second part of a triptych in which amateur citizens are invited to take part in Cervantes' masterpiece. After its debut in 2023, the **Grande Teatro di Lido Adriano**—born from the dialogue between local artists and operators with links to this cosmopolitan Riviera resort, and from the activity of the CISIM, itself much more than a cultural centre—will offer **Panchatantra**, a reinterpretation of the most famous collection of Indian fables.

Creativity and talent are often a way of overcoming barriers and discrimination. Samia Yusuf Omar knew this well: "We know we are not like other female athletes (...), but we want to prove our dignity, and the dignity of our country"; said the sprinter from Mogadishu after competing at the 2008 Beijing Olympics, where she had been admitted despite the fact that her very identity was against her—she was a woman, black, from an ethnic minority and of humble origins. The play **Non dirmi che hai paura**, based on the book of the same name by Giuseppe Catozzella and part of this year's *Roads of Friendship* project, is dedicated to her memory.

With **Nina Fanny & Alexander** pay homage to the African-American singer Nina Simone, whose strong character and creative spirit marked her musical career as much as her commitment to civil rights. The **Marian Consort**, for its part, proposes works by late-Renaissance author Vicente Lusitano, probably the first published black composer in Europe. Ezio Bosso's love of music never left him, even in the hard times when his health was failing; four years after his death, **Mario Brunello** and **Virgilio Sieni** dedicate him **Un amico**, a choreography now premiered in Ravenna with Brunello on the cello and Maria Semeraro on the piano.

Creativity seldom flourishes in isolation: rather, it finds fertile ground at the intersection of different cultures and points of view, as the Festival has always sought to demonstrate through its multicultural programming. This year's programme also includes **She, Elle, Lei** with **Almar'a**, the Mediterranean Women's Orchestra, **Ginevra Di Marco** and the **BabelNova Orchestra** (in collaboration with the Festival delle Culture'); and then **Maqeda**, a concert in Cervia dedicated to Ethiopian music, and a concert by the **Irini Ensemble** with music composed at the time when the Council of Florence tried to close the gap between Eastern and Western Christendom, in 1439. Palazzo S. Giacomo in Russi will host **Calexico**'s alternative country music—an eclectic mix of Tex-Mex, mariachi, jazz and psychedelic music, with an opening act featuring **Don Antonio** and **Dalibor Pavičić**, the guitarist who fronts the Croatian group Bambi Molesters, and **The Long Night of Balfolk**, when we will travel (and dance) from the north to the south of Europe, from Brittany to Salento, through the province of Poitou and the Apennines. The ancient park of Villa Masini, the ancient mansion of the tenor Angelo Masini near Massa Castello, will echo with **Le musiche dell'anima**, proposed by the ensembles of the Albanian jazz singer and composer **Elina Duni** and by the Franco-Syrian flutist **Naïssam Jalal**, while, in **A piedi nudi sulla terra**, the words of Folco Terzani will match the rites of the ashram to the accompaniment of classical Indian music in an installation conceived by Elio Germano.

Music, One and Manifold

The Ravenna Festival's 35th edition opens under the priceless sign of one of the most extraordinary partnerships in the world of music—that between the **Vienna Philharmonic Orchestra** and **Riccardo Muti**, forged over more than fifty years of memorable concerts in Vienna and Salzburg, numerous world tours and several historic recordings. For the Festival's opening concert, they have chosen Mozart's Symphony No. 35, "Haffner", and Schubert's Symphony No. 9, "The Great".

Muti will also pay tribute to Ferruccio Busoni on the 100th anniversary of his death with his *Turandot Suite* op. 41, in a concert that will also include music by Schubert, Catalani and Mozart. Muti will conduct his **Luigi Cherubini Youth Orchestra** with solo clarinetist **Simone Nicoletta** in Mozart's Concerto in A Major K 622 (Nicoletta, a former member of the Cherubini Orchestra, is now principal clarinetist in the Orchestra of the Teatro Comunale in Bologna). The Cherubini Orchestra and Muti will also take part in the final symphonic concerts in the programme, within the **Roads of Friendship** project that this year reaches Lampedusa. In memory of all those who, like Samia Yusuf Omar, have died in the Mediterranean in pursuit of their dream of a better life, fleeing war, persecution and poverty, the concert will focus on the *Stabat Mater* by **Giovanni Sollima**—who will also star in the concert—composed to an original text in archaic Sicilian dialect by **Filippo Arriva**. Also on stage will be the "**Guido Chigi Saracini**" **Choir of the Siena Cathedral**, the **Coro a Coro** women's choir conducted by Rachele Andrioli, countertenor **Nicolò Balducci** and Lina Gervasi on the theremin. The programme is completed by Alessandro Baldassarri's *Samia suite*, commissioned by the Festival and orchestrated by Claudio Cavallin, and migrant songs.

Also on the podium this year are two conductors making their first appearance at the Festival. At the head of the **Gustav Mahler Jugendorchester**, **Kirill Petrenko** will celebrate the bicentenary of Anton Bruckner's birth with a performance of his Symphony No. 5, a grandiose monument of dynamic contrasts and expansive power. Sir **Simon Rattle**, for his part, will conduct the **Chamber Orchestra of Europe**, which, like the Mahler Orchestra, would not exist without the commitment of Claudio Abbado, whose tenth death anniversary we commemorate this year. In this case, the programme, featuring mezzo-soprano **Magdalena Kožená**, spans the musical seasons of Central Europe: from the classical architectures of Schubert to the impetuous Romanticism of Dvořák, and down to the 20th century with Mahler's *Rückert-Lieder* and Bartok's ethnographic research.

The elegant cloister of the Loggetta Lombardesca will host two quintets that have their origins in great orchestras: the **Philharmonic Five**, soloists of the Vienna Philharmonic Orchestra, bold enough to tackle the music of John Williams and Puccini, and the **Chicago Symphony Brass Quintet**, whose programme includes some surprising arrangements of Bach and Shostakovich. The Loggetta will also commemorate the 200th anniversary of the death of Lord Byron, whose links with Ravenna are well known: pianist **Julius Drake** will accompany tenor **Ian Bostridge** with poetry readings by **Lucasta Miller**. Pianist **Filippo Gorini**'s recital will alternate between Schubert and Hungarian composer György Kurtág, while **Michele Campanella** and the **Indaco Quartet** will perform Schubert and Martucci. Another guest pianists at the Festival will be **David Fray**, who will perform selected works by Beethoven and Schubert with violinist **Renaud Capuçon**.

With *Le Carnaval Baroque*, the audience will experience a real 17th century carnival with its combination of music, circus and theatre, recreated by Vincent Dumestre's **Le Poème Harmonique**. Sergio Balestracci's **Stagione Armonica** will feature twice: once with Orazio Vecchi's *Amfiparnaso*, a "comedia harmonica" from the late 16th-century, and once to celebrate the centenary of Luigi Nono's birth with **Roberto Fabbriciani** on bass flute and **Alvise Vidolin**'s live electronics and magnetic tape.

Alongside the mentioned trilogy by Godfrey Reggio and Philip Glass, the relationship between music and film is also explored in Cervia - Milano Marittima within the *Trebbo in musica*. **Orchestra 014** will pay tribute to Piero Piccioni, the prolific author of many scores for Italian comedies and a maestro of lounge music, while the meeting with **Pupi Avati**, who will talk about his life, films and music, will be accompanied by a jazz quartet, the director's favourite genre.

The *Trebbo 2.4* also includes **Laura Morante**'s tribute to Giacomo Puccini on the centenary of his death, a concert by **Margherita Vicario** with La Corelli, *Maqeda*, in which **Gabriella Ghermandi** and a large ensemble will tell of the timeless beauty of Ethiopian music, a unique and amusing hymn to the pleasures of the palate proposed by **Paolo Fresu** and Cuban pianist **Omar Sosa** as part of the **Food** project, and a talk with **Riccarda Casadei** to celebrate the 70th anniversary of *Romagna mia*, the quintessential Romagna anthem, sung with passion by the "mud angels" who came to help the flooded areas last year.

In the same weekend, the Pavaglione in Lugo hosts three events: the acclaimed Sicilian singer-songwriter duo **Colapesce Dimartino** (winners of the Mia Martini Prize at Sanremo 2023) in an unprecedented "symphonic" version with the **La Corelli Orchestra**, post-Britpop **Kula Shaker** between psychedelic rock and raga-rock, and a concert with **John De Leo Jazzabilly Lovers**, **Rita Marcotulli** and **Enrico Rava** in collaboration with Lugocontemporanea. The list of concerts at this year's Festival also includes the **State Police Band**, conducted by Maurizio Billi, which will renew the Festival's focus on Italian marching bands after last year's event with the Band of the Carabinieri Corps.



And There Was Light: Music in the Basilicas

Ravenna's Byzantine basilicas, included in the UNESCO World Heritage list, have always been among the most characteristic venues of the Ravenna Festival, and the most popular with the public: this new edition cannot fail to renew the dialogue between music and mosaics.

The Basilica of Sant'Apollinare in Classe will host Haydn's *Creation* with the Accademia Bizantina and the **Mass for Sant'Apollinare: Marco Gemmani's Cappella Marciana** will propose this mass, probably commissioned in 1670 to Giovanni Legrenzi, chapel master of St Mark's Basilica, in honour of a saint whose cult is common to both Venice and Ravenna.

The Basilica of San Vitale will host the aforementioned concerts with the British Marian Consort and the French **Irini Ensemble**, conducted by **Lila Hajosi**. The latter will propose **Janua** ("door"), which examines the very brief period of the Council of Florence and its unsuccessful attempt to close the gap between Eastern and Western Christianity: also alluding to the two-faced god Janus, *Janua* adopts the point of view of the composer Guillaume Dufay, an eyewitness of these events, whose music will be presented alongside that of other contemporary Byzantine composers.

The new sacred performance **Dilexi. Storia di Galla Placidia in sette quadri**, composed by **Daniilo Comitini** on a text by **Francesca Masi**, is dedicated to the Roman empress whose famous mausoleum is a delight for every visitor to Ravenna. The Basilica of San Giovanni Evangelista, built in the 5th century to fulfil a vow made by Galla Placidia herself when her ship was rescued from a storm on its way back from Constantinople, will see this work's debut. On stage, **Antonio Greco** will conduct the **Choir & Ensemble 1685 of the Giuseppe Verdi Conservatoire of Ravenna**.

In the same basilica, also at the Vespers hour, Nicola Porpora's oratorio **Il trionfo della Divina Giustizia ne' tormenti e morte di Gesù Cristo** will be performed by the **Ensemble Dolce Concerto** conducted by **Nicola Valentini**.

The mosaics in the Domus dei Tappeti di Pietra will be the setting for **De Rerum Natura**, a cycle of literary and musical digressions on Lucretius curated by La Corelli, with Jacopo Rivani as the musical director and Camilla Berardi as the narrator.

Some of the Italian and foreign ensembles that will take part in the Festival's evening concerts, such as the Marian Consort, the Irini Ensemble, the Cappella Marciana, the Stagione Armonica, the "Guido Chigi Saracini" Choir of the Siena Cathedral and the Ecce Novum Choir, will also take part in the **In templo Domini** Sunday liturgies.



A Festival that Dances

Among the many events of the Ravenna Festival, dance and ballet are a must.

In an Italian exclusive, the **Ballet de l'Opéra de Lyon** proposes a double tribute to Merce Cunningham, the father of contemporary dance: **Cunningham Forever** is a diptych comprising *Beach Birds*, set to music by John Cage and inspired by the flight of seagulls, and *Biped*, a dialogue between dancers and holograms proposed in Ravenna with original music performed live by its author, Gavin Bryars, one of the greatest English composers, and his ensemble. The spirit of **Les étoiles**, now a brand name for all ballet lovers, is also international: mixing classical and modern repertoire—but also including some contemporary novelties—the gala curated by Daniele Cipriani will be enriched this year by the participation of **Eleonora Abbagnato, Mira Nadon, Davide Riccardo, Daniil Simkin, Giada Rossi** and others. Spanish ballet star **Serge Bernal**, already admired by the Festival audiences in *Les étoiles*, will be the absolute protagonist of **SeR**, an enthralling Italian premiere inspired by Iberian culture and the gypsy spirit, with original choreographies (many of them by Bernal himself), and a playlist ranging from Beyoncé to Vivaldi, from Saint-Saëns to live music.

In addition to the aforementioned premiere of *Un amico*, Italian ballet will be represented by the returning RIC.CI Project, the Ravenna-based nanou group and the MicroDanze of Aterballetto.

The **gruppo nanou** will premiere **redrum**, a step in their Overlook Hotel project, composed of independent episodes seen as hotel rooms. *redrum*—choreographed by Marco Valerio Amico and Rhuena Bracci to music by Bruno Dorella—is a tribute to Stephen King's novel *The Shining* and to Stanley Kubrick's film of the same name: the evocation of a non-existent yet familiar place that opens the door to a disturbing imaginary world, dissolving the usual boundaries between stage and audience.

The **Progetto RIC.CI**, under the direction of Marinella Guatterini, aims to highlight and revive the history of Italian contemporary dance from the early 1980s to the 1990s; the latest project is Marianna Troise's **Fragili film / Solo agli specchi**, a tribute to Marianna's insatiable passion for a powerful yet light dance, acrobatics, visual arts, poetry, encounters... The rooms of the Classis Museum, on the other hand, will be occupied by the **MicroDanze** conceived by **Aterballetto**: very short dance acts of 6-7 minutes, created for performance in unusual contexts, as opposed to traditional stages. In a literal walk through the museum, from room to room, the MicroDanze will enter into a close dialogue with the exhibits and with the audience.



The Theatre as a Mirror of the World

Much of the spirit of Romagna is behind the extraordinary theatrical vitality of our region. The Ravenna Festival, which has always stimulated and supported the human and creative resources of the city, will present the latest theatrical productions by companies born and based in the *Felix Romagna*, one of the most fertile theatrical breeding grounds in Italy thanks to a virtuous cultural policy.

After the success of the Persian poem *Mantiq At-Tayr* in 2023, the **Grande Teatro di Lido Adriano** continues its journey through non-European literature with ***Panchatantra, or the Amazing Adventures of Kalila and Dimna***, re-reading the fables of the Indian tradition with dozens of amateur teenagers and adults in a play by **Tahar Lamri** (artistic direction by **Luigi Dadina** and **Lanfranco Vicari**, aka Moder, and original music by Francesco Giampaoli). The third stage in **Marco Martinelli's** project to "revive" the comedies of Aristophanes, commissioned by the Archaeological Park of Pompeii, will come to Ravenna after its debut in Pompeii. After *The Birds* (2022) and *Acharnians - Stop the War!* (2023) is ***Plutus***, about an Athenian citizen who believes he can restore the sight of the god Plutus and thus correct the unequal distribution of wealth in the world. On stage are young people enrolled in the schools of Pompeii, Torre del Greco, Castellammare di Stabia and Torre Annunziata, accompanied by the music of **Ambrogio Sparagna**.

The adventure of ***Don Chisciotte ad ardere*** also continues: the successful experience of the *Public Call* of the 'Cantiere Dante', which led to the acclaimed triptych of Dante's *Commedia*, is renewed with another milestone of the Western literary canon. For the second year running, Marco Martinelli and **Ermanna Montanari** of the **Teatro delle Albe/Ravenna Teatro** will retrace the footsteps of Cervantes' knight-errant to original music by **Leda** and accompanied by amateur citizens; the itinerant performance will also touch on the archaeological site known as the Palace of Theodoric.

If the participatory mode is common to all the above projects, another local company, **Fanny & Alexander**, continues its research into heterodirection, a key element of its poetics. The play ***Nina*** is a tribute to the life of the singer, pianist, writer and civil rights activist Eunice Kathleen Waymon, better known as Nina Simone. The award-winning American soprano **Claron McFadden** lends her voice to 'Nina', recounting the key moments of her life parable and revealing her fragility in a mimetic portrait compiled from her radio and television interviews and public speeches. Director **Luigi De Angelis**, playwright **Chiara Lagani** and musicians McFadden and **Damiano Meacci** (Tempo Reale) have signed the work.

The theatre section of the Festival will be completed by two other works in which music is an integral part of the action. The first is a classic: Stravinsky's ***Histoire du soldat***, re-proposed by the puppets of the **Figli d'Arte Cuticchio** under the direction of Mimmo Cuticchio with the soloists of the "Luigi Cherubini" Youth Orchestra conducted by **Giovanni Conti**. The second work is the aforementioned ***Non dirmi che hai paura***, staging the story of Samia as told in the award-winning book by Catozzella (Premio Strega Giovani 2014), who supervised the adaptation: the play features music by Peter Gabriel and Jill Gabriel, under licence from Real World Music Ltd, and original pieces by **Alessandro Baldessari**. Directed by **Laura Ruocco** with artistic supervision by **Ivan Stefanutti**, the play also features choreography by Giulio Benvenuti and original video footage.



The Autumn Trilogy

With a triptych entitled ***Wandering Heroes in Search of Peace***, the Autumn Trilogy takes us back to the roots of *bel canto* and the origins of opera, immersing the audience in the sounds and atmospheres of 17th-century Baroque music. Two of these productions boast the refined direction of **Pier Luigi Pizzi** and the musical wisdom of the **Accademia Bizantina** and **Ottavio Dantone**: the first is Monteverdi's ***Il ritorno di Ulisse in patria*** (15 and 18 November), inspired by the hero's return to Ithaca; the second is dedicated to Purcell, whose ode ***Hail! Bright Cecilia***, written in honour of the patron saint of musicians, provides a frame for the performance of ***Dido and Aeneas***, composed for a girls' school in Chelsea (16 and 19 November). This diptych, representing the opposing sides of the Trojan War, perhaps to show that both will lose, since conflicts never produce winners, will be complemented by a recital dedicated to the timeless expressiveness of a repertoire that defies the centuries: the Polish countertenor **Jakub Józef Orliński**, supported by the **Pomo d'Oro** ensemble, will propose ***Beyond*** (17 November), reviving the fascination of the castrato singers of the past and combining it with the dynamism and physicality of breakdance.



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