RAVENNA FESTIVAL
2026

Trilogia d'autunno
Mozart 1791

13, 16 novembre, ore 20
La clemenza di Tito

14, 17 novembre, ore 20
L'ultimo incanto

15 novembre, ore 17
Requiem

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Ottavio Dantone

After graduating from the "Giuseppe Verdi" Conservatory in Milan with a degree in organ and harpsichord, Ottavio Dantone embarked on a concert career at a very young age. He quickly drew the attention of critics, who recognised him as one of the most accomplished and gifted harpsichordists of his generation. In 1985, he won the Basso continuo Prize at the Paris International Competition, and in 1986 he was awarded a prize at the Bruges International Competition: he was the first Italian to receive such honours in the field of harpsichord performance.

An expert in Baroque performance practice, he has been the Accademia Bizantina's Music Director in Ravenna since 1996, having collaborated with the ensemble since 1989. Under his direction, the Accademia Bizantina has established itself as one of the best-known and most highly regarded ensembles specialising in Baroque music performed on period instruments on the international scene.

Over the last two decades, Dantone has gradually combined his work as a soloist and leader of chamber

ensembles with that of a conductor, extending his repertoire to the classical and romantic periods.
He made his debut as an opera conductor in 1999 with the first modern-day performance of Giovanni Sarti's *Giulio Sabino* at Ravenna's Teatro Alighieri, conducted with the Accademia Bizantina.

He has since gone on to combine his best-known repertoire with the rediscovery of lesser-known works and modern-day premieres at some of the world's most prestigious festivals and theatres, including La Scala in Milan, the Glyndebourne Festival Opera, the Teatro Real in Madrid, the Opéra Royal de Versailles, the Zurich Opera and the London Proms.

He has recorded for leading record labels such as Decca, Deutsche Grammophon, Naïve and Harmonia Mundi, both as a soloist and as a conductor, winning prestigious awards and accolades from international critics.

Since 2024, he has been Music Director of the Innsbrucker Festwochen der Alten Musik.



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Chiara Muti

An actress, playwright and director, Chiara Muti trained at the Piccolo Teatro school in Milan under the guidance of Giorgio Strehler. She made her theatre debut in 1995 alongside Valeria Moriconi, and has since starred in major Italian festivals and theatres, alternating roles in works by great classical authors such as Sophocles, Euripides, Ovid, Dante, Ariosto, Shakespeare, Marivaux, Pushkin, Pirandello, D'Annunzio, Yourcenar and Brecht alongside contemporary authors as Testori, Quintavalle, Spadoni, Saramago, Cappuccio and Mazzocut-Mis.

A versatile artist, she has consistently combined film, television and radio work with theatre engagements since 1997, working with masters such as Pupi Avati, Giorgio Treves, Franco Battiato, Federico Tiezzi, Maurizio Scaparro, Valter Malosti, Andrea De Rosa and Mario Mattia Giorgietti. She has shared the stage and the set with artists including Alejandro Jodorowsky, Nicola Piovani, Franca Nuti, Giancarlo Dettori, Sandro Lombardi, Elio De Capitani, Carlo Giuffrè, Micol, Pamela Villoresi, Massimo De Francovich, Vittorio and Alessandro Gassman.

As an actress and singer, her repertoire ranges from

Monteverdi, Benda, Liszt, Debussy, Honegger, Strauss, Bizet and Weill to contemporary composers such as Luigi Ceccarelli, Marco Betta, Marcello Panni, Giovanni Tamborrino, Giovanni Sollima, Silvia Colasanti and Azio Corghi. Her most significant collaborations include the Belgian choreographer Micha Van Hoecke, with whom she co-authored dance-theatre productions, as well as the writer-director Ruggero Cappuccio and the actress-director Elena Bucci.

Chiara made her directorial debut in 2007, staging productions in which she was both the author and the protagonist. These included *Il regno di Rucken*, *Il sogno di Ludwig*, *Cardo Rosso*, *Folia Shakespeariana*, *Lumina in Tenebris*, *Due Regine*, *L'Enfant oublié* and *Anatomia di un assassinio*.

In 2012, she debuted as an opera director with Hindemith's *Sancta Susanna* conducted by Riccardo Muti, which earned acclaim from audiences and critics alike. Since then, she has been a guest at some of the world's leading opera houses, including La Scala in Milan, the Teatro San Carlo in Naples, the Rome Opera, the Maggio Musicale Fiorentino, the Bunka Kaikan in Tokyo, the Teatro Massimo in Palermo, the Opéra National de Montpellier, the Petruzzelli in Bari, and the Teatro Regio in Turin.

Her repertoire includes Verdi's *Macbeth*, Gluck's *Orfeo ed Euridice*, Purcell's *Dido and Aeneas*, Puccini's *Manon Lescaut* and *Madama Butterfly*, Mozart's *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*, Piovani's *Amorosa presenza*, Bellini's *I puritani*, Rossini's *Guillaume Tell* and Handel's *Giulio Cesare*.



© Tommaso Le Pera

Alessandro Camera

After completing his studies at the Brera Academy of Fine Arts, Alessandro Camera started his professional and artistic training through collaborations with Luciano Damiani and William Orlandi.

He quickly began designing sets for plays, musicals and operas around the world at venues such as La Scala in Milan, the Arena di Verona, the San Francisco Opera, La Fenice in Venice, the NCPA in Beijing, the San Carlo Theatre in Naples, the Maggio Musicale Theatre in Florence, the Rome Opera, the Teatro Massimo in Palermo, the Comunale Theatre in Bologna, the Suntory Hall in Tokyo and the Helsinki Opera.

He has also worked in Valencia, Xi'An, Lausanne, Prague, Seoul, Moscow, Oslo, Vilnius and Athens. He has collaborated with renowned directors such as Gabriele Lavia, Gilbert Deflo, Chiara Muti, Lorenzo Mariani, Arnaud Bernard, Gianni Santucci, Renato Zanella and Daniele Luchetti and many others, designing sets for productions including *Attila*, *Guillaume Tell*, *Nabucco*, *Manon*, *Manon Lescaut*, *Madama Butterfly*, *Sicilian*

Vespers, *The Robbers*, *Luisa Miller*, *Le Roi de Lahore*, *I Capuleti e i Montecchi*, *Falstaff*, *Rigoletto*, *Traviata*, *Carmen*, *Faust*, *The Marriage of Figaro*, *Don Giovanni*, *Così Fan Tutte*, *Giulio Cesare*, *Oedipus Rex*, *Macbeth* and *La Cecchina*.

He is currently designing new productions, including *The Barber of Seville* and *Zenobia* at the Teatro Petruzzelli in Bari (directed by Luchetti), *Les Pêcheurs de perles* (directed by Bernard) and *Anna Bolena* (directed by Muti) for La Scala in Milan. In September 2019, he was awarded Honorary Membership of the International Stage Design Forum in Beijing.

Alessandro has also taught set design at the Accademia Ligustica in Genoa and the Brera Academy of Fine Arts in Milan.



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Tommaso Lagattolla

A graduate of the Bari Conservatoire (violin) and the Academy of Fine Arts (set design), Tommaso Lagattolla has worked for many years as a set and costume designer at leading Italian and international theatres. Following his work as a costume assistant to Pasquale Grossi on *Don Pasquale* at La Fenice (2002) and *Bohème* at the San Carlo (2004), he designed sets and costumes for numerous opera productions, including *Macbeth*, *The Marriage of Figaro*, *Madama Butterfly*, *Juditha Triumphans*, *Rigoletto*, *Medea in Corinth* and *Norma*, staged at theatres and festivals in Italy and abroad. He has created sets and costumes for numerous productions at the Teatro Petruzzelli in Bari, including *Tosca*, *Bohème*, *L'elisir d'amore* and *Il cappello di paglia di Firenze*. For the latter, he received the 2015 GBOscar for Excellence in Opera for sets and costumes.

Tommaso has collaborated with directors such as Elena Barbalich, Francesco Esposito, Marco Spada, Andrea Cigni and Chiara Muti. Amongst his designs are the costumes for Mozart's *Don Giovanni,* directed by

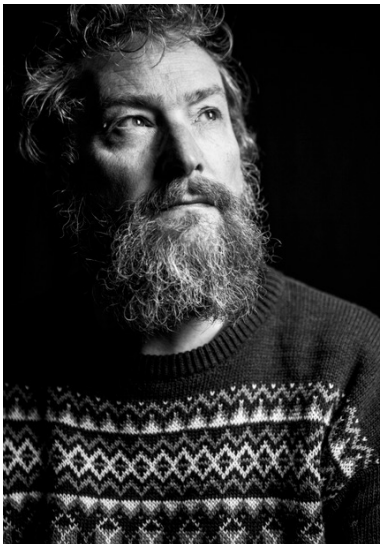
Riccardo Muti at the Teatro Regio in Turin, the Teatro Massimo in Palermo, and the Bunka Kaikan in Tokyo; and for *Otello* at the Teatro Colón in Buenos Aires.

From 2006 to 2015, he was Director of stage design at the Fondazione Teatro Petruzzelli, where he worked with leading figures from the worlds of film directing, theatre and dance, including Luca Ronconi, Ferzan Özpetek, Marco Bellocchio, Emma Dante, Giorgio Albertazzi, Pina Bausch, Maurice Béjart and Mikhail Baryshnikov.

As well as working in theatre, Tommaso is dedicated to the study and promotion of the history of costume, publishing works for the Istituto Poligrafico dello Stato. He also works as an editor and museum designer.

He collaborates with the Museum of Fashion and Costume at Palazzo Pitti and the Uffizi Galleries in Florence, for which he acts as a consultant on costume displays. Lagattolla is a tenured lecturer in Costume design for the performing arts at the Academy of Fine Arts in Bari.

He has also taught on the Haute couture course at the Accademia del Teatro Regio in Parma, at the Bologna Opera Academy, and at the ITS Academy – Museum of Art in Fashion in Trieste.



Vincent Longuemare

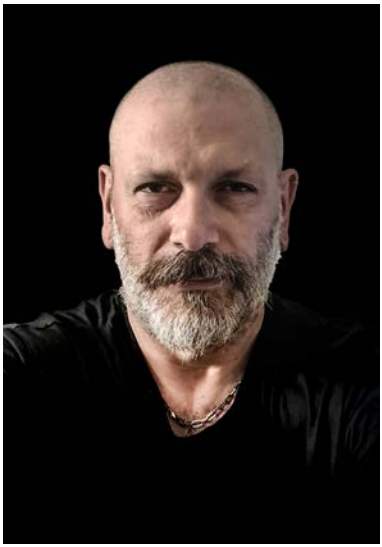
Born in Normandy, Vincent Longuemare studied history and theatre in Rouen and Paris before continuing his training at the Institut Supérieur des Arts et du Spectacle in Brussels. While in Belgium, he collaborated with renowned directors such as Philippe Sireuil, Michel Dezoteux, and Jean-Claude Berruti. This experience furthered his work in lighting design, particularly in contemporary dance and Flemish physical theatre. In 1987, he completed further technical training at the Opéra de la Monnaie in Brussels. Upon joining the Atelier Théâtral de Louvain-la-Neuve, he worked with Josef Svoboda.

In 1992, he joined Thierry Salmon's company for a production of *The Demons*, initially as production manager and later as lighting designer. He arrived in Italy in 1993, where he settled permanently in 1999. Here, he established long-term collaborations with prominent figures in contemporary theatre, including Teatro delle Albe, Sosta Palmizi, the Déjà Donné company, Marco Baliani, and Giorgio Barberio Corsetti. One of his most significant collaborations has been

with Teatro Kismet, now Teatri di Bari, for which he has designed numerous productions since 1993, primarily working with Teresa Ludovico. He created the lighting and stage designs for the *Beauty and the Beast* trilogy, comprising *Beauty and the Beast*, *The Snow Queen* and *The Little Mermaid*, which toured internationally.

Since 2008, at the invitation of Cristina Muti, he has increasingly devoted himself to musical theatre and opera. For the Ravenna Festival, he has designed sets and lighting for numerous productions, including the Verdi and Puccini trilogies, as well as other productions in the Autumn Trilogy. He has also collaborated with directors such as Daniele Abbado, Andrea De Rosa and Chiara Muti, designing the lighting for operas like Purcell's *Dido and Aeneas*, *Manon Lescaut*, *The Marriage of Figaro*, *Così fan tutte*, *Madama Butterfly* and *Don Giovanni* at major Italian theatres. In 2007, he received the Ubu Special Prize for his lighting design for Teatro delle Albe productions.

In 2017, he established the InLuce Training School for Conscious Technicians in collaboration with L'Arboreto – Teatro Dimora in Mondaino. This initiative is dedicated to the transmission of theatrical knowledge and practice to younger generations, and is still ongoing today in partnership with Hangar Teatri in Trieste.



Matteo Letizi

Born in Pavia in 1975, Matteo Letizi began exploring digital video editing and 3D modelling in the early 2000s.

His work as a lighting and video technician at corporate events first brought him into the world of theatre, and it was here that he found his passion for both spoke drama and opera.

He worked as a media server operator at several Rossini Opera Festivals in Pesaro, his home city since 1984.

Over the years, he has further developed his expertise in visual design, creating projects for opera productions in Italy and abroad using new digital technologies.



Raffaele Bassetti

Raffaele trained at the S.A.E. School of Audio Engineering in Milan from 2001 to 2002. He then began working as a recording studio assistant at Cosabeat Studio in Villafranca di Forlì. During this time, he worked on concerts and theatre productions as a sound engineer for Amplificazioni Lombardi.

He also took part in the *Bambini* project by Elena Bucci, Davide Reviati and Claudio Ballestracci at Santarcangelo dei Teatri in 2003, and collaborated with Masque Teatro (2004–2005). For the Altr'e20 Cultural Association he created sound designs and installations at the Musée Rabelais–Maison de la Devinière (2005–2007).

Since 2005, he has worked with the theatre company Le Belle Bandiere on a permanent basis, overseeing the sound design and sound dramaturgy for numerous productions in national and international theatres, as well as for RAI Radio3 programmes. He also collaborated with Elena Bucci on *Juana de la Cruz o le insidie della fede*, presented at the 2009 Ravenna Festival, and on *Colloqui con la cattiva dea* with accordionist Simone Zanchini (2014), *L'anima buona del Sezuan* with multi-instrumentalist Christian Ravaglioli (2018),

and *Nella lingua e nella spada* with composer Luigi Ceccarelli (2019). Other collaborations include *American Buffalo* by Marco D'Amore (2016–2017); *L'Enfant oublié* with Chiara Muti and pianist David Fray at the L'Offrande Musicale festival (2023) and the Festival de Pâques (2025); *Anatomia di un assassinio* by Chiara Muti (2026); and *Changing the Sheets* by Vincenzo Nemolato (2026).

Bassetti has recorded concerts and theatre productions for the Ravenna Festival, the Emilia Romagna Festival, Simone Zanchini, Christian Ravaglioli and others.



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Giovanni Sala

Born in Lecco, he trained at the Como Conservatory with Fiorenza Cedolins, then pursued his musical studies at the Accademia del Teatro alla Scala.

The 2026–2027 season will see him in the title roles in *Mitridate, King of Pontus* at the San Carlo in Naples and in *La Clemenza di Tito* at the Zurich Opera House and the Teatro Verdi in Pisa.

He will also make his debut at the Santa Fe Opera as Ferrando in *Così fan tutte,* then he will return to the Bayerische Staatsoper in Munich as Don Ottavio in *Don Giovanni* and to the Teatro Massimo in Palermo as Macduff in *Macbeth*. In the concert sphere, he will perform with the Chicago Symphony Orchestra, conducted by Riccardo Muti, in Rossini's *Stabat Mater*, and with the Vienna Philharmonic Orchestra in Mozart's *Coronation Mass* at the Basilica of St Paul Outside the Walls in Rome. Recent highlights include his debut at the Royal Opera House – Covent Garden as Alfredo in *La Traviata*, and his returns to La Scala as Ferrando in a new production of *Così fan tutte* and to the Teatro Regio in Turin as Macduff in *Macbeth*.

He has also performed as Alfredo at the Maggio

Musicale Fiorentino, as Tamino in *Die Zauberflöte* and as Don Ottavio at the Bayerische Staatsoper, the Edinburgh Festival and the Deutsche Oper in Berlin, and as Tito at the Edinburgh Festival and the Monte Carlo Opera. He also sang in Leopold Gassmann Gassmann's *L'opera seria* at La Scala. Other noteworthy engagements include the roles of Nicias in a new production of Massenet's *Thaïs*, Prunier in *La rondine* at La Scala, Rodolfo in *Bohème* at the Bavarian State Opera, Alfredo at the Teatro dell'Opera in Rome and Fenton in *Falstaff* at the Ravenna Festival.



Mariangela Sicilia

Mariangela Sicilia's 2026–2027 season includes returns to Teatro San Carlo as Sifare in *Mitridate, King of Pontus* and the title roles in *Luisa Miller* and *Alcina,* to the Maggio Musicale Fiorentino in her role debut as Leonora in *Il trovatore,* to Semperoper Dresden and as Mimi in *Bohème* and Donna Anna in *Don Giovanni*. During the 2025–2026 season, she returned to the Teatro Regio in Parma as Desdemona in *Otello*, to La Scala as Liu in *Turandot*, and to the Maggio Musicale Fiorentino as Cleopatra in *Giulio Cesare*. She debuted in the title roles of *Luisa Miller* at the Palau de les Arts Reina Sofía in Valencia and of *Maria Stuarda* at the Hamburg State Opera.

During the 2024–2025 season, she sang in the title role of *Alcina* at the Teatro dell'Opera in Rome, and performed in both the *Petite Messe Solennelle* and a Puccini gala alongside Anna Netrebko and Jonas Kaufmann at La Scala. She also was Nedda in *Pagliacci* and Fiordiligi in *Così fan tutte* at the Teatro Comunale in Bologna; then performed as Liu (*Turandot*) in a production by the Arena di Verona in Seoul; and made

her debut in Sofia in Verdi's *Requiem*, conducted by Daniel Oren. Other operatic highlights include: Mimi in *Bohème* at the Sydney Opera House, the Bolshoi Theatre in Moscow, the Maggio Musicale Fiorentino, and the Deutsche Oper in Berlin; Violetta in *La traviata* at the Teatro San Carlo in Naples, the Teatro Comunale in Bologna, the Royal Opera House in Muscat, and the Deutsche Oper in Berlin; Desdemona in *Otello* at the Teatro Comunale in Bologna; Micaela in *Carmen* at the Regio in Turin; Donna Elvira in *Don Giovanni* at the Regio in Turin and the Teatro Massimo in Palermo; Donna Anna (*Don Giovanni)* at the Regio in Parma and the Royal Opera House in Muscat; Magda in *La rondine* at La Scala; Giulietta in *I Capuleti e i Montecchi* at the Rome Opera; Adina in *L'Elisir d'amore* at the Regio in Turin, the Monte Carlo Opera, and the Macerata Opera Festival.



Martina Licari

Martina Licari made her debut in 2020 at the Teatro La Fenice in Venice, performing the role of the Second Woman in Henry Purcell's *Dido and Aeneas* under the direction of Tito Ceccherini. She returned to this opera in 2026, performing the roles of Belinda at the Teatro Massimo in Palermo and the First Witch in Wrocław, both conducted by Ottavio Dantone.

A winner of the "Voci Olimpiche" competition, she debuted as Morgana in Handel's *Alcina* at the Teatro Olimpico in Vicenza under the direction of Andrea Marcon. She also sang in the role of Ismene in Mozart's *Mitridate, Re di Ponto* at the same theatre within the Vicenza in Lirica festival. She made her debut as Ersilia in Domenico Cimarosa's *Le astuzie femminili* with Alessandro De Marchi at the Reate Festival (this modern-day revival was also released on CD and DVD by Dynamic). Martina also took part in the world premiere recording of Pietro Auletta's *L'Orazio* for the same label. This was performed at the 2023 Festival della Valle d'Itria, with Martina in the role of Elisa under the baton of Federico Maria Sardelli and directed by Jean Renshaw.

In 2025, she debuted at the Teatro Massimo in Palermo as Nicomede in Alessandro Scarlatti's *Mitridate eupatore*, conducted by Giulio Prandi and directed by Cecilia Ligorio. That same year, she performed as Dorinda in *Orlando* and as Morgana in *Alcina* as part of the Ravenna Festival Autumn Trilogy, conducted by Ottavio Dantone and directed by Pier Luigi Pizzi.

As part of the celebrations marking the 300th anniversary of Alessandro Scarlatti's death, she performed in several concerts, including *La gloria di Primavera* at the Teatro Massimo in Palermo, the Teatro dell'Opera in Rome, and the San Pietro a Majella Conservatoire in Naples. She also performed in *Agar et Ismaele* for the 67th International Week of Sacred Music in Monreale, conducted by Ignazio Maria Schifani. She then performed in the *Messa di Santa Cecilia* at the Auditorium Parco della Musica in Rome with the Ghislieri Orchestra, conducted by Giulio Prandi.



© Manuela Giusto

Arianna Vendittelli

Born in Rome, Arianna Vendittelli was introduced to music through the study of the violin before turning to singing. She graduated with top marks from the "Antonio Buzzolla" Conservatory in Adria, subsequently studying with Mariella Devia.

She made her debut at the Salzburg and Ravenna festivals, performing the role of Carmi in Mozart's *Betulia liberata* under the baton of Riccardo Muti. She also performed with Muti in Paisiello's *Missa defunctorum* and Vivaldi's *Magnificat*. She then gained recognition for her work in the Baroque repertoire, performing regularly at the Innsbrucker Festwochen der Alten Musik. There, she sang in roles such as Argia in Riccardo Broschi's *Merope*, Vagaus in Vivaldi's *Juditha Triumphans*, and the title role in Giacomelli's *Cesare in Egitto*, conducted by Ottavio Dantone.

She also performed in Handel's *Serse* and sang as Minerva in Monteverdi's *Il ritorno di Ulisse in patria*, both with Dantone. Her other Baroque roles include the title role in Hasse's *Semele*, Armida in Handel's

Rinaldo, and Salomé in Stradella's *San Giovanni Battista*. In the Mozart repertoire, she appeared as Susanna and Donna Elvira in the Da Ponte trilogy, conducted by Marc Minkowski. She also sang in the role of Fiordiligi in *Così fan tutte*, directed by Pier Luigi Pizzi.

Arianna is also a virtuoso of the Rossini repertoire, having starred as the eponymous role in *Ermione* and as Amaltea in *Mosè in Egitto* at the Teatro San Carlo in Naples, as well as Matilde in *Elisabetta, regina d'Inghilterra*. She starred as Giovanna in Donizetti's *Anna Bolena* in a production staged in Lugano, Reggio Emilia, Modena and Piacenza. Her most recent engagements include *I Grotteschi* at La Monnaie in Brussels. In the 2025–26 season, she performed in the title role in *Agrippina* at the Beaune Festival, as Laodice in Scarlatti's *Mitridate eupatore* at the Teatro Massimo in Palermo, and as Sesto in *Giulio Cesare* at the Palau de les Arts in Valencia. She then returned to the role of Donna Elvira at Opera Ballet Vlaanderen and the Palau de la Música in Valencia.

Her solo album, which is dedicated to Vivaldi's cantatas for soprano and was released as part of the Naïve Vivaldi Edition, was selected by the *New York Times* as one of the five classical 'must-listen' albums.



Paola Gardina

Paola Gardina graduated from the Rovigo Conservatory and then perfected her vocal technique in Venice with Sherman Lowe. After winning the "Toti Dal Monte" Competition in 2003, she debuted as Cherubino in *The Marriage of Figaro*, following her victory in the As.Li.Co. competition in 2005. She has performed on some of the world's most prestigious stages, including La Scala, the Opéra National de Paris, the Théâtre des Champs-Élysées, the Bayerische Staatsoper in Munich, the Teatro Real in Madrid, the Theater an der Wien, La Monnaie in Brussels, the Teatro Colón in Buenos Aires, La Fenice in Venice and the Salzburg, Ravenna and Maggio Musicale Fiorentino festivals. Her most notable roles include Ascagne in Berlioz's *Les Troyens* at La Scala, directed by David McVicar and conducted by Antonio Pappano (a production that won the Abbiati Prize).

In 2019, she opened the season at the San Carlo in Naples as Dorabella in *Così fan tutte*, conducted by Riccardo Muti. She also made her debut in *La Mort de Cléopâtre* at the International Bustan Festival in Beirut.

Her repertoire includes many of the most iconic mezzo-soprano roles, such as Romeo in *I Capuleti e i Montecchi*, Rosina in *The Barber of Seville*, Adalgisa in *Norma*, Seymour in *Anna Bolena*, Nicklausse in *Les Contes d'Hoffmann*, Donna Elvira in *Don Giovanni*, Cherubino in *The Marriage of Figaro*, and Dorabella in *Così fan tutte*.

She has worked with renowned conductors such as Claudio Abbado, Riccardo Muti, Jeffrey Tate, Eliahu Inbal, Evelino Pidò, Bruno Bartoletti, Patrick Fournillier and Renato Palumbo, as well as directors as Luca Ronconi, Pier Luigi Pizzi, Emilio Sagi and Michael Haneke. Her recent engagements include *Il Turco in Italia* at the Teatro Real in Madrid, *Falstaff* at the Teatro Carlo Felice in Genoa, Piccinni's *La Cecchina* at the Petruzzelli in Bari, *Il campiello* at the Filarmonico in Verona and *The Marriage of Figaro* at the Teatro Verdi in Trieste.

Her recording and video work includes *I Capuleti e i Montecchi* from the Ravenna Festival and *Così fan tutte* at the Teatro Real in Madrid, both directed by Michael Haneke.



© Chiara Pasqualini

Francesco Leone

Born in Cagliari, Francesco Leone studied classical guitar and opera singing at the Cagliari Conservatory, graduating under the guidance of Elisabetta Scano. He further studied with Sonia Prina, Ildebrando D'Arcangelo, Luciana Serra and Bernadette Manca di Nissa.

He then took part in the As.Li.Co. project in 2022 and the Accademia del Rossini Opera Festival in 2024. Francesco made his debut at the age of nineteen in *Tosca* at the Teatro Lirico in Cagliari and has since performed at numerous Italian and international theatres, including the Teatro Carlo Felice in Genoa, the Arena di Verona, the Teatro Massimo in Palermo, the Teatro Comunale in Bologna and the New National Theatre in Tokyo. His repertoire includes roles such as Colline in *Bohème*, the Count in *La sonnambula*, Alidoro in *Cinderella*, Geronimo in *Il matrimonio segreto*, Figaro and Don Bartolo in *The Marriage of Figaro*, Don Alfonso in *Così Fan Tutte*, Count Walter in *Luisa Miller*, Leporello in *Don Giovanni,* Raimondo in *Lucia di Lammermoor* and the title role in *Don Pasquale*.

His recent and forthcoming engagements include the roles of Don Bartolo in *The Marriage of Figaro* at the Opéra Royal de Wallonie in Liège, Alfonso I d'Este in *Lucrezia Borgia* at the Teatro Lirico in Cagliari, Leporello in *Don Giovanni* at the New National Theatre in Tokyo, Don Basilio in *The Barber of Seville* at the Teatro di San Carlo in Naples, and Colline in Puccini's *Bohème* at the Teatro Lirico in Cagliari. He will also make his debut at the Festival d'Aix-en-Provence in a new opera by Francesco Filidei.



© Gillian Riesen

Ilker Arcayürek

Tenor Ilker Arcayürek was born in Istanbul and raised in Vienna. Winner of the International Hugo Wolf Academy Song Competition, he was a finalist at the BBC Cardiff Singer of the World Competition in 2015 and was a BBC Radio 3 New Generation Artist. He began his operatic career at the International Opera Studio in Zurich, before joining the ensembles of the Stadttheater Klagenfurt and the Staatstheater Nürnberg.

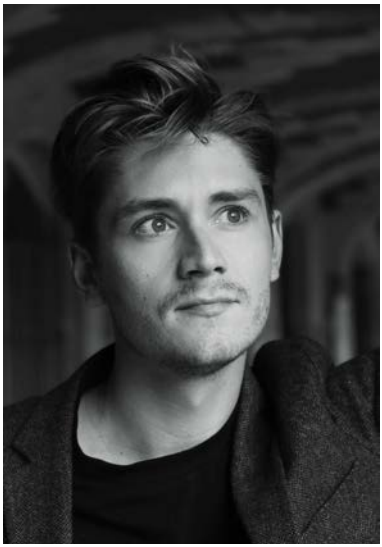
His repertoire encompasses major operatic roles such as Tamino in *Die Zauberflöte*, Idomeneo, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni* and Rodolfo in *Bohème*. He has recently debuted as Max in *Der Freischütz* and as Erik in *Der fliegende Holländer.*

Guest engagements have taken him to the Teatro Real in Madrid, the Salzburg Festival, the Munich Opera Festival, the Volksoper Wien, the Graz Opera, and the Santa Fe Opera, where he made his American operatic debut as Nadir in Bizet's *Les Pêcheurs de perles*. He has also appeared as Ariel and Pater Ecstaticus in Schumann's *Scenes from Goethe's Faust* at Opera Ballet Vlaanderen, and performed as Tamino with the

Canadian Opera Company at the Edinburgh Festival, and in Tokyo with Bach Collegium Japan. More recently, he has made his Italian debut in Handel's *Messiah* with the Milan Symphony Orchestra; toured with Beethoven's Ninth Symphony under Philippe Herreweghe with the Orchestre des Champs-Élysées; and performed at the Elbphilharmonie in Hamburg, the Festspielhaus in Baden-Baden, and BOZAR in Brussels.

Equally in demand as a concert artist, Ilker collaborates with leading international orchestras and conductors such as Mariss Jansons, Philippe Jordan, Ivor Bolton, Adam Fischer, Maxim Emelyanychev, Marin Alsop, Mirga Gražinytė-Tyla, Riccardo Minasi, Laurence Equilbey, Marie Jacquot, Mikhail Pletnev, Lars Vogt, Masato Suzuki, Oksana Lyniv, Jordi Savall, Alexander Soddy and Dennis Russell Davies.

Ilker is also a *Lieder* singer and has collaborated with pianists including Malcolm Martineau, Simon Lepper, Ammiel Bushakevitz, Daniel Heide, Hartmut Höll and Wolfram Rieger. His recordings have received two nominations for the Opus Klassik Award.



© Cyril Cosson

Louis de Lavignère

Franco-Spanish singer Louis de Lavignère is particularly acclaimed for his performances of Mozart, Rossini and French repertoire.He is gradually expanding his repertoire to include major bass-baritone roles. He was introduced to opera at a young age by joining the children's choir of the Opéra national de Paris, where he played the Three Boys in Mozart's *The Magic Flute* and the Shepherd in Puccini's *Tosca*. He subsequently honed his vocal and theatrical training at the Opera Studio of the Opéra de Lyon.

His recent engagements include performing as Escamillo in *Carmen* in The Hague, as Schaunard in *Bohème* in Nancy, Caen, Dijon, Reims and Luxembourg, as Masetto in *Don Giovanni* in Paris, as Capulet in *Roméo et Juliette* and as Dulcamara in *L'elisir d'amore* in Bordeaux. He has featured in operas by composers such as Offenbach, Humperdinck and Rossini, appearing at the Théâtre des Champs-Élysées, in Dortmund and Bremen, as well as at the Edinburgh International Festival. He has also performed in concerts with the Orchestre National de Lyon.

Mozart occupies a central place in his career: he is a compelling interpreter of roles such as Don Giovanni, Leporello, Papageno and Masetto, combining vocal elegance, expressive depth and a keen sense of humour. A versatile artist, he also performs in concert, with a repertoire that includes Fauré's Requiem, Mozart's Coronation Mass, Puccini's Messa di Gloria and Verdi's Requiem. He has also appeared on screen in Claude Zidi Jr.'s film *Tenor*.



Maria Sardaryan

Maria Sardaryan graduated from the Yerevan Conservatoire before going on to study at the Academy of Lyric Arts in Osimo and the San Carlo Theatre Academy in Naples. Her recent engagements include Tonina in Antonio Salieri's *Prima la musica, poi le parole* in Legnago; Musetta in *Bohème* at the Teatro San Carlo in Naples; and the Queen of the Night in *Die Zauberflöte* at the Teatro Politeama in Palermo. She had previously performed in this same role in Salzburg, at the Verbier Festival and for the theatres of the As.Li.Co. circuit (Como, Brescia, Pavia, Bergamo, Cremona). She has also appeared as Blonde in *Die Entführung aus dem Serail* in Cyprus and at the Magdeburg Theatre in Germany, Pamina, again in *Die Zauberflöte*, at the Bellini Theatre in Catania, Fiorilla in *Il Turco in Italia* at the Teatro Orione in Rome, Lisa in *La sonnambula*, Manuelita in *Pepito* and Elisabetta in *Il matrimonio segreto* at the Teatro delle Muse in Ancona. She reprised the role of the Queen of the Night in Treviso, Padua, and Berlin, and that of Blonde in *Die Entführung aus dem Serail* in Trieste.

In the concert arena, she has performed Brahms's *Deutsches Requiem* at Carnegie Hall in New York, the Teatro San Carlo in Naples and the Cathedral of Majorca, as well as at the Philharmonie in Paris and the Novoměstská Radnice in Prague.

She has won several prizes, including second prize at the "Giulio Perotti" international singing competition, first prize at the As.Li.Co. Competition in 2017, and Second Prize at the "Ottavio Ziino" International Opera Competition in Rome. She also won the "Maria Kraje" First Prize at the 20th International Singing Competition in Tirana.



© Vincenzo Pioggia

Chiara Nicastro

Born in Ravenna, Chiara Nicastro studied dance from a young age. She was admitted to AMDA in New York, where she trained in dance, singing and acting, graduating with top marks. She made her debut at the Teatro di San Carlo in Naples as part of Micha van Hoecke's ensemble in *Carmen*, and performed in *Pathos, the Tragedy of the Trojan Women* for the Ravenna Festival. She collaborated with van Hoecke once again as a singer and dancer in the productions *Le Maître et la ville* and *Chanteuse des rues*. She sang in the chorus for Hindemith's *Sancta Susanna*, conducted by Riccardo Muti, as well as in Gustav Holst's *The Planets*.

Selected by Cristina Muti and Catherine Pantigny as one of the Danzactori for the Ravenna Festival, she performed in various Autumn Trilogy productions from 2012 to 2019. Between 2014 and 2016, she lived in Hamburg, where she founded the Classic Kontrast quartet and staged *Édith Piaf: Hymne à l'amour*.

She also worked as assistant director on *Mimì è una civetta*, directed by Greg Ganakas. In 2016, she founded Anime Specchianti, with whom she created *Nova Vita*,

Amor Ci Vinse and *Partita Aperta*, all of which are still touring.

In 2019, she made her debut as Anna in Verdi's *Nabucco* at the Teatro Comunale in Ferrara. She was Matelda in *Quanto in femmina foco d'amor*, then graduated in Renaissance and Baroque singing under Monica Piccinini and Roberta Invernizzi. In 2021, she was the Nymph in Monteverdi's *L'Orfeo* with the Accademia Bizantina and Ottavio Dantone, directed by Pier Luigi Pizzi. She also debuted as Drusilla in *L'incoronazione di Poppea* at the Monteverdi Festival in Cremona, as well as in theatres in Como, Pavia, Pisa, and Ravenna.

Alongside Valeria Montanari and Rosita Ippolito of Anime Specchianti, she wrote and performed *Barbara, Virtuosissima cantatrice,* dedicated to Barbara Strozzi, which premiered at the 2025 Monteverdi Festival. In 2024, she was Maddalena in Porpora's oratorio *Il Trionfo della Divina Giustizia* at the Ravenna Festival, performing also as Fortuna in *Il ritorno di Ulisse in patria* and as the First Witch in *Dido and Aeneas*. Chiara also served as assistant director on *Non dirmi che hai paura*. She debuted as Pasitea in Cavalli's *Ercole Amante* and as Micaela in Peter Brook's *Tragédie de Carmen* at the Sibiu State Philharmonic and Goldoni Theatre in Livorno. Chiara is currently studying with William Matteuzzi.



Anna Pennisi

Anna Pennisi was born in Acireale, where she began studying the piano and singing. She graduated from the Conservatoire in Messina, then went on studying with Maurizio Arena, Bruna Baglioni, and Renato Bruson.

She is currently studying with the soprano Cinzia Forte. A winner of the Spoleto Competition, Anna was also selected for the Atelier Lyrique at the Opéra National de Paris. She performs regularly at theatres in Palermo, Lyon, Paris, Naples, Rome, Florence, Klagenfurt, Toulon, Stresa, Oviedo, Rio de Janeiro, Manaus, São Paulo, Glyndebourne and Antwerp. She specialises primarily in mezzo-soprano roles by Mozart and in Italian *bel canto*.

Her collaborations include conductors such as Yves Abel, Renato Balsadonna, Matteo Beltrami, Jordi Bernàcer, Jader Bignamini, Enrico Calesso, Fabrizio Maria Carminati, Francesco Ivan Ciampa, Bertrand de Billy, Dan Ettinger, Gabriele Ferro, Riccardo Frizza, Jesús López Cobos, Nicola Luisotti, Ryan McAdams, Stefano Montanari, John Neschling, Gianandrea Noseda, Daniel Oren, Evelino Pidò, Trevor Pinnock,

Sesto Quatrini, Carlo Rizzi, Giacomo Sagripanti, Robin Ticciati and Konstantin Trinks, as well as directors as Renato Bonajuto, Valentina Carrasco, Robert Carsen, Fabio Ceresa, Nikolaus Lehnhoff, Alex Ollé, Pier Luigi Pizzi, Mario Pontiggia, Emilio Sagi and Andrei Serban.

Her recent and forthcoming engagements include: *I Capuleti e i Montecchi* (Romeo) at the Teatro Massimo in Palermo and Lucerne; the world premiere of Marco Tutino's *Il berretto a sonagli*, directed by Davide Livermore; *Madama Butterfly* (Suzuki) and *I puritani* (Enrichetta) at the Teatro Massimo Bellini in Catania; the Italian premiere of Marco Tutino's *Falso tradimento* (Elsa) in Sassari; and *Norma* (Adalgisa), *The Marriage of Figaro* (Cherubino) and *Giulio Cesare* (Cornelia) at the Ópera de Oviedo.



© Studio Harcourt Paris

Luigi De Donato

Born in Cosenza, Luigi De Donato graduated from the city's conservatory before going on to study with Margaret Baker, Gianni Raimondi, Regina Resnik and Bonaldo Giaiotti.

The versatility and range of his voice, spanning from basso profondo to baritone, enables him to perform a wide repertoire ranging from early Baroque to the Romantic period. He recently debuted as the Count in *The Marriage of Figaro*, conducted by Václav Luks, in Brno and Caen. He also performed as Mephistopheles in Gounod's *Faust*, conducted by Laurent Campellone, at the Opéra Royal de Versailles and in Tours.

De Donato has also performed as Charon in Monteverdi's *Orfeo*, as well as Time and Neptune in *Il ritorno di Ulisse in patria*. This production was conducted by Rinaldo Alessandrini and directed by Robert Wilson at La Scala, and was subsequently performed at the Teatro Real in Madrid, with William Christie conducting and Pier Luigi Pizzi directing. He was Seneca in *L'Incoronazione di Poppea* in Buenos Aires, conducted by Jean-Christophe Spinosi. His repertoire includes several roles in operas by Handel

and Vivaldi in international theatres under conductors such as Diego Fasolis, Giovanni Antonini, Ruben Jais, Paul McCreesh (in *Tamerlano*, directed by Graham Vick in Madrid), Gianluca Capuano, Ottavio Dantone, Alessandro De Marchi and Jean-Christophe Spinosi. In the bel canto repertoire, he appeared as Alidoro in *La Cenerentola* in Paris and Lausanne, conducted by Stefano Ranzani and staged by Adriano Sinivia; as Podestà in *La gazza ladra* in Frankfurt; and as Mustafa in *L'Italiana in Algeri* in Versailles and Beaune.

He also sang in the role of Basilio in *The Barber of Seville* under the baton of Jérémie Rhorer in Beaune. His other roles include the Grand Inquisitor in *Don Carlos* in Hamburg, Sarastro in *Die Zauberflöte* in Toulouse, Gessler in *Guillaume Tell,* conducted by Francesco Lanzillotta and directed by Bruno Ravella, and Polyphemus in Lully's *Acis et Galatée* with Federico Maria Sardelli at the Maggio Musicale Fiorentino.

He recently recorded his first solo album, *Polifemo, the Baroque Monster,* with Václav Luks.



Marko Bukaqeja

Marko Bukaqeja was born in Albania in 1992, and began studying the piano at the "Prenk Jakova" Music School in Shkodër at the age of six.

In 2000, he moved to Italy and has lived in Milan since 2015, where he attended the "Paolo Grassi" School of Dramatic Art, graduating in 2018.

During his professional training, he collaborated with artists such as Ida Kuniaki, Maria Consagra, Maurizio Schmidt, Massimo Navone, Marco Plini, Laura Marinoni and Mimmo Sorrentino, working as an actor.

In 2019, he worked with Franco Branciaroli and Luca Lazzareschi, taking part in workshops led by Danio Manfredini and Michael Vogel (Familie Floz).

Since 2020, he has worked with the Bribude Teatro company. With their production *Materiali per la morte della zia*, he made his debut at the Teatro Miela in Trieste in 2023 and at the Teatro Fontana in Milan in 2024.

He collaborated with Loris Fabiani and Officine Buone for L'Accademia dei Lunanzi on street performances in Pizzo (VV), Calabria, during periods of national health emergencies. Since 2022, he has worked as a mime actor in various La Scala productions

in Milan, collaborating with directors such as Kaspar Holten, Davide Livermore, Luis Pasqual, Leo Muscato, Laurent Pelly and David McVicar. He has collaborated with Chiara Muti on various productions in Italy and abroad.



© Luca Meola

Maya Quattrini

Maya Quattrini is an Italian-Japanese actress who grew up in Florence. Thanks to her parents, who are both opera singers, she began studying piano and ballet as a child.

In 2016, she graduated from the three-year Eutheca Academy of Dramatic Arts in Rome. In the same year, she made her debut at the Sala Umberto in Rome in the show *Le Bal – Italia balla dal 1940 al 2001*, directed by Giancarlo Fares. This was followed by an extensive national tour that lasted until 2025.

She has performed in theatre productions alongside Stefania Bonfadelli, Enrico Maria Lamanna, and Manu Lalli. She also sings in various musical theatre productions in Rome with the Compagnia Un Teatro da Favola. She met director Chiara Muti while working on *Madama Butterfly* at the Teatro del Maggio Musicale Fiorentino in 2020, after which she took part in several opera productions in Italy and abroad directed by Muti. She has collaborated with prestigious institutions such as La Scala, the Arena di Verona, the Teatro Massimo in Palermo, the Teatro Regio in Turin and the Festival Pucciniano. She has also worked with leading directors, including Davide Livermore, Robert Carsen, Andrea Bernard and Daniele Abbado.



© Guenter Hofstaedter

Christa Schönfeldinger

Glass harmonica

Born in Vienna, Christa Schönfeldinger first trained as a violinist. Right at the start of her orchestral career in the early 1990s, she came across a music riddle in a newspaper which drew her attention to a very special instrument: the glass harmonica.

This is how she rediscovered and revived an instrument which, after enjoying sensational wave of popularity in the 18th century, had been virtually forgotten for almost two hundred years. This encounter had a determining impact on her career, which led her to start the Vienna Glass Armonica Duo together with her husband, Gerald, also a violinist.

Today, Christa Schönfeldinger is one of the world's leading performers on the glass harmonica. She has succeeded in refining historic playing techniques and expanding the instrument's expressive potential by introducing techniques suited to contemporary music aesthetics.

The CDs released by the Vienna Glass Armonica Duo offer a fusion of chamber music and extraordinary

sound experiences, far removed from the beaten path of the concert world.

Her repertoire ranges from standard works for glass harmonica by Mozart, Reichardt, Rollig and Schulz, to orchestral and opera literature by composers such as Donizetti, Saint-Saëns, Strauss and Widmann, to several arrangements of works by Mozart, Haydn, Grieg, Satie and Morricone, as well as avant-garde composers as by Arvo Pärt and Philip Glass.

Christa has performed with the Vienna Philharmonic and the Vienna Symphony Orchestra, the Dresden Philharmonic, the NDR and SWR Orchestras, the New Tokyo Philharmonic and the National Symphony Orchestra of Washington. She has collaborated with renowned conductors including Pierre Boulez, Kent Nagano, Christian Thielemann, Christoph Eschenbach, Franz Welser-Möst, Fabio Luisi, Sylvain Cambreling, Kirill Petrenko and John Axelrod.

As a soloist and as part of the Vienna Glass Armonica Duo, she has given concerts across Europe, the United States, Canada, and Japan.



© Cristina Rezzi

Silvia Frigato

Winner of the "Francesco Provenzale" International Baroque Singing Competition, Silvia Frigato regularly collaborates with internationally renowned conductors including Rinaldo Alessandrini, Fabio Biondi, Ottavio Dantone, John Eliot Gardiner, Daniele Gatti, Philippe Herreweghe, Václav Luks and Stefano Montanari.

Her repertoire ranges from Baroque to 20th-century music. Her most notable performances include *L'incoronazione di Poppea* by Monteverdi at La Scala and various other European theatres, *Il Vespro della Beata Vergine* with the Monteverdi Choir and the English Baroque Soloists, conducted by Gardiner, Gluck's *Orfeo ed Euridice* and Debussy's *Pelléas et Mélisande* at the Maggio Musicale Fiorentino, as well as Pergolesi's *Stabat Mater* and Caldara's *La Maddalena ai piedi di Cristo*. She has also performed contemporary works, including in productions such as Giorgio Battistelli's *Le baruffe* and Pierangelo Valtinoni's *Pinocchio*.

Silvia is a regular guest at the Teatro La Fenice in Venice, where she has performed as Mirandolina in Martinu's opera of the same name, Lisa in *La sonnambula*,

Cefalo e Procri by Krenek, Mozart's *Il re pastore*, and Handel's *Il trionfo del Tempo e del Disinganno*. She was the lead singer in the "Monteverdi 450" project, produced by the Monteverdi Choir and directed by John Eliot Gardiner, which was performed in major international theatres. Her concert career includes collaborations with leading early music ensembles, such as Ensemble Mare Nostrum, Accademia Bizantina, and the Finnish Baroque Orchestra.

She has performed works by Alessandro Stradella, including *Amare e fingere*, *La Susanna* and *San Giovanni Battista*, and has participated in recording projects.

Her most recent engagements include Handel's *Alcina* at the Teatro dell'Opera in Rome, Vivaldi's *Dixit Dominus* and Bach's *Magnificat* with the Accademia Nazionale di Santa Cecilia, and Mozart's Requiem with Ottavio Dantone and the Accademia Bizantina.

Alongside her concert and opera work, the soprano teaches Renaissance and Baroque singing at the Santa Cecilia Conservatory of Music in Rome.



© Giulia Saldarini.

Margherita Maria Sala

Winner of First Prize at the 2020 “Cesti” International Singing Competition, where she also won the Audience Prize and the Special Prize at the Resonanzen Festival, Margherita Maria Sala was born in Lecco into a family of musicians. She began studying the violin as a child and trained in singing within her family’s polyphonic group.

In 2017, she obtained a diploma in choral conducting from the two-year Academy in Bellinzona under Marco Berrini. She made her debut at the Théâtre des Champs-Élysées in 2021 in Handel’s *Oreste*, alongside Franco Fagioli, conducted by Maxim Emelyanychev. Since then, she has returned to the Parisian theatre to perform the roles of Bradamante in *Orlando furioso* and Aristea in Vivaldi’s *Olimpiade*, both conducted by Jean-Christophe Spinosi. She regularly performs at the Innsbrucker Festwochen der Alten Musik, where she has covered the title role in Pasquini’s *Idalma*, sung in Handel’s Messiah, and as Cornelia in Giacomelli’s *Cesare in Egitto,* conducted by Ottavio Dantone.

Her successes include Emilio de' Cavalieri's *La rappresentatione di Anima et di Corpo* at the Theater an der Wien, Handel's *Rodelinda* at the Kiel Theatre, and the role of Penelope in Monteverdi's *Il ritorno d'Ulisse in patria* at the Monteverdi Festival in Cremona. Margherita has also performed the role of Speranza in Monteverdi's *Orfeo* at the Teatro Alighieri in Ravenna. With the Akademie für Alte Musik Berlin, she took part in the rediscovery of Domènec Terradellas' rare opera *Merope*, which was staged at the Berlin State Opera, the Theater an der Wien, the Teatro Real in Madrid, and the Gran Teatre del Liceu in Barcelona.

She is also active in the concert sphere, having sung Handel's *Messiah* in Versailles and Barcelona, *La resurrezione* with Concerto Copenhagen, and *Aci, Galatea e Polifemo* at the Halle Handel Festival. She has also performed Mozart's Requiem in Prague and Paris.

During the last season she debuted at the Frankfurt Opera as Lavinia in Agostino Steffani's *Amor vien dal destino*, and at the Teatro La Fenice as Ottone in Vivaldi's *Ottone in villa*. She has also collaborated with the Ghislieri Orchestra on concerts dedicated to Alessandro Scarlatti, and returned to perform with the Akademie für Alte Musik Berlin in Hasse's *Marc'Antonio e Cleopatra*.



© Silvia Lelli

Orchestra Giovanile Luigi Cherubini

Founded by Riccardo Muti in 2004 and named after one of Italy's most important composers, the orchestra was established to emphasise a strong national identity alongside a European vision of music and culture. Acting as a bridge between academia and professional practice, the orchestra is made up of young instrumentalists, selected by a committee comprising principal players from prestigious European orchestras and chaired by Riccardo Muti himself. In a spirit of continuous renewal, the musicians remain with the orchestra for just three years. Since its foundation,

under Muti's baton, the Orchestra has performed a repertoire ranging from Baroque to 20th-century music. The Orchestra has given concerts in Italy and around the world in leading theatres such as the Vienna State Opera, the Opéra National de Paris, the Mariinsky Theatre, the Philharmonie de Paris, the Philharmonie de Cologne, the Mariinsky Theatre, the Teatro Real, the Gran Teatre del Liceu, the Savonlinna Opera Festival, the Lugano Festival, the Muscat Opera Festival, the Manama Opera Festival, the Abu Dhabi Festival, the Teatro Colón and the Tokyo Opera. From 2007 to 2011, it played a leading role in a project carried out by the Whitsun Festival and the Ravenna Festival with Riccardo Muti, which aimed to rediscover and promote the musical heritage of 18th-century Naples. In 2015, the "Cherubini" made its debut at the most prestigious summer festival as the only Italian ensemble invited, performing *Ernani*, also conducted by Muti. This performance took place at the Golden Hall of the Musikverein in Vienna in 2008, a few months before the orchestra received the Abbiati Prize. Its many collaborations include partnerships with renowned artists such as Claudio Abbado, John Axelrod, James Conlon, Dennis Russell Davies, Kevin Farrell, Patrick Fournillier, Valery Gergiev, Herbie Hancock, Leonidas Kavakos, Lang Lang, Ute Lemper, Alexander Lonquich, Wayne Marshall, Kurt Masur, Anne-Sophie Mutter, Kent Nagano, Krzysztof Penderecki, Vadim Repin, Giovanni Sollima, Yuri Temirkanov and Pinchas Zukerman. The "Cherubini" has its summer residence at the Ravenna Festival and has also performed in important operas staged within several editions of the Autumn Trilogy, conducted by Nicola Paszkowski. The Orchestra also regularly

participates in new productions, concerts and the "Paths of Friendship" programme.

Thanks to its connection with Riccardo Muti, it has participated in the Italian Opera Academy for young conductors and répétiteurs, founded by the Maestro, since its inaugural edition in 2015. The Orchestra was the featured ensemble in the concert conducted by Muti at the Quirinale to mark the 2021 G20 Culture Summit. In June 2024, to celebrate its twenty years of activity, the Orchestra returned to the Musikverein in Vienna. It then performed at the concert marking Puccini's centenary in Lucca, which was broadcast worldwide. In December 2025, it performed again with Muti in the Sala Nervi, in honour and in the presence of Pope Francis.

www.orchestracherubini.it

The Orchestra's management is entrusted to the Cherubini Foundation, comprising the municipalities of Piacenza and Ravenna, and Ravenna Manifestazioni. The orchestra's activities are made possible thanks to the support of the Ministry of Culture.

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© Roberto Testi

Coro della Cattedrale di Siena Guido Chigi Saracini

The Guido Chigi Saracini Choir of Siena Cathedral was founded in 2016 through a collaboration between the Accademia Musicale Chigiana and the Opera della Metropolitana di Siena. Alongside its liturgical obligations, the Choir maintains a busy concert programme and its repertoire ranges from early polyphony to contemporary music. As well as performing works by Palestrina, Tallis and Bach, the Choir also performs works by Stockhausen, Xenakis, Ligeti, Berio and Part, and collaborates with

several orchestras and conductors. Notable productions include Philip Glass's *Koyaanisqatsi*, performed in Ravenna with the Philip Glass Ensemble and the Orchestra della Toscana. The Choir has also premiered works such as Tigran Mansurian's *Seven Prayers,* Giovanni Sollima's *Sei Studi sull'Inferno di Dante*, Andrea Molino's *La Vérité, pas toute*, and Luciano Berio's *Canticum...(ballata)*. In 2025, the Choir performed in Berio's *Coro* at the Teatro La Fenice in Venice, with choreography by Wayne McGregor and under the direction of Koen Kessels. They also performed in Mozart's *Don Giovanni* at the Fondazione Prada in Milan, conducted by Riccardo Muti as part of the Italian Opera Academy. Also in 2025, the choir performed *Due cori per l'Agamennone* by Salvatore Sciarrino and *Disegnare Rami* by Filippo Perocco at the Teatro del Maggio Musicale Fiorentino as part of the 87th Maggio Festival. Since 2021, the Choir has collaborated with the Ravenna Festival, taking part in the "Paths of Friendship" concerts with Riccardo Muti, as well as the Autumn Trilogies, which included a performance of *Dido and Aeneas on Saint Cecilia's Day* in 2024, conducted by Ottavio Dantone.

In 2025 the Choir, conducted by Riccardo Muti, sang in the Christmas concert in the Vatican's Paul VI Hall, attended by Pope Leo XIV and broadcast on Rai 2, where they performed Luigi Cherubini's *Mass for the Coronation of Charles X*.

The Choir is conducted by Lorenzo Donati, a composer and lecturer in choral conducting at the Accademia Chigiana in Siena.



© Roberto Testi

Lorenzo Donati

Lorenzo Donati, composer and conductor, studied in Arezzo and Florence then specialised at the Fiesole School of Music, the Accademia Musicale Chigiana in Siena and the French Academy in Rome. He studied composition under Azio Corghi, Pascal Dusapin, and Ennio Morricone, and conducting under Rinaldo Alessandrini, Ottavio Dantone, Diego Fasolis, and Peter Neumann.

In 2007, Donati won the 4th "Mariele Ventre" International Competition for Choral Conductors in Bologna. His compositions, which have been commissioned by institutions such as the Teatro del Maggio Musicale Fiorentino, have won prizes at competitions in Arezzo, Avellino, Gorizia, Rome and Vittorio Veneto, and have been performed at major festivals. Donati has received accolades in national and international competitions as the director of various choral ensembles, including Vox Cordis, UT Insieme Vocale Consonante, Coro Giovanile Italiano and Hesperimenta Vocal Ensemble.

In 2016, he won the European Grand Prix for Choral Singing with UT. He is the conductor of the

“Guido Chigi Saracini” Cathedral Choir of Siena and has realised significant projects with them, including world premieres of works by Luciano Berio, Luis de Pablo, Tigran Mansurian, Andrea Molino, Salvatore Sciarrino and Giovanni Sollima. He has also conducted international choral ensembles and orchestras, including the Orchestra della Toscana.

Donati also works as an artistic consultant for cultural institutions and initiatives, including “Voci d’Italia” and the “Incontro Internazionale Polifonico Città di Fano” festival. He teaches at the “Benedetto Marcello” conservatoire in Venice, at the Accademia Chigiana Summer Academy and at the Accademia Corale Italiana.



Valeria Montanari

Valeria is a harpsichordist, organist, pianist and fortepianist, and also holds a music degree from the DAMS in Bologna. She has won several prizes in international competitions, both as a soloist and as a continuo player. She collaborates with leading conductors who specialise in early music performance practice, such as Ottavio Dantone, Stefano Montanari, Enrico Onofri and Rinaldo Alessandrini, and serves as a continuo player on the harpsichord and organ for Accademia Bizantina.

She also teaches piano and harpsichord at the Accademia Bizantina summer course for young people, which combines music and theatre. She is interested in exploring the chamber repertoire for historical piano and strings, and has founded the ensemble Il Tetraone with other musicians from Accademia Bizantina.

Alongside her brother, the violinist and conductor Stefano Montanari, she took part in the production of a documentary DVD on the Baroque violin, *Le violon en Italie*, a project by the musicologist and violinist Constance Frei. Her interests also extend to other

musical genres, ranging from African folk music with the Classica Afrobeat Orchestra conducted by Marco Zanotti, to jazz with clarinettist Gianluigi Trovesi.

Her other passions are volleyball and cats.

Valeria has recorded for the labels Arion, Tactus, NovAntiqua Records, ECM, Bongiovanni, Sidecar, Amadeus and Paragon.

She also provided the continuo on harpsichord and organ in the album *Invocazioni mariane* by Andreas Scholl and the Accademia Bizantina, conducted by Alessandro Tampieri.

The album, released on the Naïve label, won an award in the Baroque Vocal category at the 2025 International Classical Music Awards.

Valeria currently teaches Theory and Practice of the Basso Continuo at the "Benedetto Marcello" Conservatory in Venice.

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