

Amleto by Faccio and numerous appearances at the Arena di Verona, where he plays Zaccaria in *Nabucco* and Ramfis in *Aida*, a role with which he also returns to in the 102nd Arena di Verona Opera Festival. At La Fenice he sings in *Don Giovanni* (2013 and 2011), in*Angelo and L’Aura* by Carlo De Pirro (2005) and in *Principe porcaro* by Rota (2003).

Bruno Taddia

Baritone, in the role of Dr. Dulcamara. Born in Pavia, he graduated in Aesthetic Philosophy at the University of Milan, in Violin at the Genoa Conservatory with Giulio Franzetti, attended the Experimental Composition course with Bruno Zanolini at the Milan Conservatory and studied Singing with Paolo Montarsolo. He has sung under the baton of conductors such as Muti, Gelmetti, Roberto Abbado, Zedda, Mariotti, Lanzillotta, Hengelbrock, Haenchen, Dantone, Fasolis, and Spinosi. He has collaborated with directors such as Fo, Martone, Olmi, Pizzi, Sagi, Kirchner, Michieletto, and Carrasco. Among the commitments of the 2025-2026 season are *Don Giovanni* at Carlo Felice in Genoa; *Il Furioso on the island of San Domingo* at the Donizetti Opera in Bergamo; *Falstaff* at the Montpellier Opera; *La notte di un nevrastenico* in Bolzano with the Haydn Orchestra; the world première of *Cronaca di un amore* by Tramontano at the Municipality of Piacenza, *Gianni Schicchi* in Tirana and *Napoli Milionaria* by Rota at the Bologna Comunale.

Barbara Massaro

Soprano, in the role of Giannetta. Born in Milan, she graduated in Viola in 2015 and in Singing in 2016 at the Milan Conservatory. She won the LXVII Concorso *aslico* for the role of Despina in *Così fan tutte* and represented the Milan Conservatory in the XI edition of the National Arts Prize. A student of the Rodolfo Celletti Accademia di belcanto, she debuted at the Festival della Valle d 'Itria in *Baccanali* by Steffani. In recent seasons, she has sung in: *Le donne vendicate*, *Arianna a Nasso* and *L’Angelica di Porpora* a Martina Franca, *L’elisir d’amore* (Adina) and *L’inganno felice* (Isabella) in Novara, *Carmen* (Frasquita) at the Arena di Verona, *L’occasione fa il ladro* (Berenice) at the Tiroler Festspiele, *Don Giovanni* (Zerlina) and *Gianni Schicchi* (Lauretta) in Verona, *Rinaldo* (Almirena) at the Glyndebourne Festival, *Wilhem Tell* (Jemmy) for OperaLombardia, *Rigoletto* in Muscat, *L’Angelica* in Mainz, *Falstaff* by Salieri in Legnago, *Macbeth* and *L’elisir d’amore* in Pisa and Genoa. For La Fenice she sang in *Traviata* (2026 and 2024), in *Apollo et Hyacinthus* (2022), *I Lombardi alla prima crociata* (2022) and *Don Carlo* with Chung (2019).

TEATRO LA FENICE ORCHESTRA

First violins Roberto Baraldi °, Miriam dal Don ° ♦, Margherita Miramonti, Antoaneta Daniela Arpasanu, Alessia Avagliano, Federica Barbalì, Mauro Chirico, Andrea Crosara, Ilaria Marvilly, Sara Michieletto, Martina Molin, Annamaria Pellegrino, Giacomo Rizzato, Xhoan Shkreli, Anna Trentin, Maria Grazia Zohar

Second violins Alessandro Cappelletto •, Gianaldo Tatone •, Samuel Angeletti Ciaramicoli, Nicola Fregonese, Fjorela Asqueri, Alessandro Ceravolo, Valentina Favotto, Emanuele Fraschini, Davide Giarbella, Davide Gibellato, Chiaki Kanda, Luca Minardi, Carlotta Rossi, Elizaveta Rotari, Eugenio Sacchetti

Violas Melissa Oceane Dattas •, Petr Pavlov •, *nnp**, Maria Cristina Arlotti, Elena Battistella, Valentina Giovannoli, Anna Mencarelli, Marco Scandurra, Matteo Torresetti, Davide Toso, Lucia Zazzaro

Cellos Giacomo Cardelli •, Marco Trentin, Valerio Cassano, Audrey Lucille Sarah Lafargue, Antonio Merici, Filippo Negri, Antonino Puliafito, Jacopo Sommariva

Double basses Matteo Liuzzi •, Stefano Pratissoli •, Leonardo Galligioni, Walter Garosi

Flutes Matteo Armando Sampaolo •, Silvia Lupino

Piccolo Fabrizio Mazzacua

Oboes Rossana Calvi •, Andrea Paolo De Francesco •, Angela Cavallo

Clarinets Vincenzo Paci •, Nicolas Palombarini, Federico Ranzato

Bassoons Nicolò Biemmi •, Marco Giani •, Alessandro Bressan

Horns Andrea Corsini •, Vincenzo Musone •, Loris Antiga, Tea Pagliarini, Nicola Scaramuzza

Trumpets Piergiuseppe Doldi •, Federico Perugini ♦ •, Pulcini Nicolò ♦ •, Giovanni Lucero, Eleonora Zanella

Trombones Giuseppe Mendola •, Domenico Zicari •, Giovanni Ricciardi

Timpani Dimitri Fiorin •, Barbara Tomasin •

Percussions Paolo Bertoldo, Claudio Cavallini, Diego Desole

Harp Erika Perantoni ♦

Forte-piano Roberta Paroletti

TEATRO LA FENICE CHOIR

Alfonso Caiani *Choirmaster*, Chiara Casarotto ♦ *Second Choirmaster*

Sopranos Elena Bazzo, Caterina Casale, Federica Cervasio, Emanuela Conti, Alice Madeddu, Anna Malvasio, Sabrina Mazzamuto, Antonella Meridda, Lucia Raicevich, Rakhsha Ramezani Meiami, Ester Salaro

Altos Mariateresa Bonera, Rita Celanzi, Marta Codognola, Simona Forni, Silvia Alice Gianolla, Liliia Kolosova, Eleonora Marzaro, Francesca Poropat, Orietta Posocco, Alessandra Vavasori

Tenors Andrea Biscontin, Dionigi D'Ostuni, Miguel Angel Dandaza, Giovanni Deriu, Godoy Victor Hernan, Safa Korkmaz, Eugenio Masino, Mathia Neglia, Alberto Pometto, Massimo Squizzato, Davide Urbani, Alessandro Vannucci, Francesco Scalas ♦

Bassos Enzo Borghetti, Emiliano Esposito, Salvatore Giacalone, Umberto Imbrenda, Massimiliano Liva, Gionata Marton, Massimiliano Migliorin, Nicola Nalesso, Emanuele Pedrini, Franco Zanette

° primo violino di spalla
• prime parti
♦ a termine

Fondazione Teatro La Fenice di Venezia 2025-2026 Opera and Ballet Season

Teatro Malibran

Wednesday 26 August at 7 pm
Friday 28 August 2026 at 7 pm
Sunday 30 August 2026 at 5 pm
Tuesday 1 September 2026 at 7 pm



L'ELISIR D'AMORE

Two-act opera buffa

libretto by **Felice Romani**
based on the libretto *Philtre* by Eugène Scribe
music by **Gaetano Donizetti**

World première:
Milan, Teatro alla Canobbiana, 12 May 1832

conductor and musical director
Francesco Ivan Ciampa

direction
Bepi Morassi
sets and costumes
Gianmaurizio Fercioni

lights
Vilmo Furlan (Lead designer)

lights revived by
Andrea Benetello

choreography
Barbara Pessina

Orchestra and Choir of Teatro La Fenice
choirmaster **Alfonso Caiani**

maestra at the forte-piano Roberta Paroletti

Fondazione Teatro La Fenice production

characters and singers

<i>Adina</i>	Gilda Fiume
<i>Nemorino</i>	Valerio Borgioni
<i>Belcore</i>	Abramo Rosalen
<i>Il dottor Dulcamara</i>	Bruno Taddia
<i>Giannetta</i>	Barbara Massaro

Francesco Ivan Ciampa

Conductor. Born in Avellino, he graduated in Orchestra Conducting, Composition and Band Instrumentation at the 'Santa Cecilia' Conservatory in Rome; he then studied in the most important national and international Academies and Schools under the authoritative guidance of maestros such as Carlo Maria Giulini and Bruno Aprea. He worked as assistant to Antonio Pappano and Daniel Oren. He has won numerous prizes and awards including the first National Prize for the Arts 2010-2011 edition and the first overall prize of the National Competition for Orchestra Conducting from MIUR. He has conducted and is regularly invited to conduct at the most important theatres in the world such as the Royal Opera House - Covent Garden, Bayerische Staatsoper in Munich, Deutsche Oper in Berlin, the Verona Arena, Staatsoper in Hamburg, Teatro San Carlo in Naples, Teatro Regio in Parma, Teatro La Fenice in Venice, Teatro Regio in Turin, Maggio Musicale Fiorentino and many others. In the 2024-2025 season he conducted *Aida* at the Bayerische Staatsoper in Munich, *Trittico* at Teatro Verdi in Trieste, *Don Pasquale* in Hamburg, *Turandot* at the Royal Opera House in London, *L'elisir d'amore* at the Wiener Staatsoper in Vienna, *Otello* in Bilbao, *Madama Butterfly* in Las Palmas and *Carmen* in Verona. Successes of the 2025-2026 season include *Romeo and Juliet* in Berlin, *Rigoletto* in Zurich, *Nabucco* in Munich, *Don Pasquale* in Vienna, *Manon Lescaut* in Parma, *Simon Boccanegra* in Las Palmas, *Carmen* in Fenice, *Madama Butterfly* in Torre del Lago and *La traviata* at the Verona Arena. At La Fenice he has also conducted *Turandot* (2024), *Il trovatore* (2022), *Il barbiere di Sevilla* (2019) and *La traviata* (2018, 2016 and 2015).

Bepi Morassi

Director. Venetian, a pupil of Giovanni Poli, made his debut in 1979 in prose and five years later in opera. Particularly interested in the theatre of the seventeenth and eighteenth centuries, his early operas include *Il caffè di campagna* by Galuppi, *Prima la musica e poi le parole* by Salieri and Mozart's *Der Schauspieldirektor*, followed, among others, by the staging of the premiere of *Lego* by Nicola Campogrande, *Die lustige Witwe* by Lehár and, at São Carlos in Lisbon, *Lady, Be Good!* by Gershwin. Recent engagements include the new Donizetti opera *Pietro il grande* at the Festival della Valle d'Itria and, for Teatro La Fenice, *L'italiana in Algiers*, *Le metamorfosi di Pasquale* by Gaspare Spontini, *Gina* by Francesco Cilea, *L'elisir d'amore* by Donizetti, *La sonnambula* by Bellini, *Il barbiere di Seiglia*, *L'incano felice*, *La scala di seta* (also restaged at the Sassari Comunale), *Il Signor Bruschino* by Rossini and the diptych *Agenzia matrimoniale* by Roberto Hazon-*Il segreto di Susanna* by Ermanno Wolf-Ferrari. Also in Venice, in May 2019, he revived the *Aida* directed by Mauro Bolognini in 1978, after having staged it again in many Italian theatres starting from 1986, and then also restaging it at the San Carlo in Naples. Successful incursions into the Baroque world included *Dafne* by Caldara at the Doge's Palace, as well as a staging of Vivaldi's *Olimpiade* which was also broadcast on RAI and produced by the Vicenza in Lirica Festival at the Teatro Olimpico in Vicenza, and the premiere of Goldoni/Galuppi's *La diavolessa* also at the Olimpico. He staged *La sonnambula* at the Teatro Lirico in Cagliari. He also directed, staged and costumed a new production of *Barbiere di Seviglia* for the Kazan Opera House and a new

edition of *Bohème* for Teatro Del Monaco in Treviso in collaboration with the Teatro Verdi in Padua and the Teatro Sociale in Rovigo. He recently signed a new staging of *Cinderella* at the Teatro Olimpico. Of note is the recent rediscovery of an unpublished by Goldoni-Galuppi, *Arcifanfano re dei matti* at the Malibran Theatre and a particularly successful staging of *Così fan tutte* for Civitanova Opera. He also directed *Giudizio Universale*, a quasi-edit by Claudio Ambrosini at Teatro Goldoni. For many seasons he was director of the production and of the stage and technical organisation of the Teatro la Fenice Foundation; in addition to being a board member of the Teatro Stabile del Veneto, he was also artistic consultant of the Stabile itself.

Gianmaurizio Fercioni

Set designer and costume designer (1946-2026). He is one of the most important set designers of the second half of the twentieth century in Italy. From Milan, in 1970 he graduated from the Brera Academy of Fine Arts. He debuted at La Scala designing scenes and costumes for Prokofiev's *Il circo* op.39 and began working with the Piccolo Teatro. His numerous prestigious collaborations include creating the costumes for the Prato Theatre Workshop directed by Luca Ronconi. In 1972, together with Andrée Ruth Shammah, Franco Parenti and Giovanni Testori, he founded the Pierlombardo Salon in Milan, designing scenes and costumes for over forty shows (Shakespeare, Molière, Pirandello, De Filippo, Pinter, Testori). For La Fenice he designed set and costumes for *Elisir d'amore* (2020, 2018, 2016, 2015, 2013, 2012, 2010).

Gilda Fiume

Soprano, in the role of Adina. Born in Sarno, she graduated in Singing in 2009 at the Conservatory of Salerno and studied at the Accademia di Santa Cecilia under the guidance of Renata Scotto. Since 2014 she has been a student of Mariella Devia. A pure lyric coloratura soprano, with a marked inclination toward the bel canto repertoire, over the years she has performed the role of Lucia di Lammermoor multiple times in various theatres including the San Carlo di Napoli, Regio di Parma, Seoul Arts Center; she was Amina in *Sonnambula* at the Bellini in Catania and in Verona; the protagonist in *Maria de Rudenz* at the Wexford Festival; Don Anna in *Don Giovanni* in Verona and La Coruña; Eleonora in *Torquato Tasso* by Donizetti for the Donizetti Festival, where she will also return for *Alfredo il Grande*; Norma and Violetta in Salerno. She plays Gilda in *Rigoletto* at the Regio di Torino, where she will return for *La traviata* and *Norma*. In 2022 she debuted at the Arena di Verona as Micaëla in *Carmen* and in 2023 as Violetta in *Traviata* by Zeffirelli. Her recent commitments include her debut at the Deutsche Oper in Berlin as Lucia di Lammermoor, Elvira in the *Puritani* at the Regio in Turin and Norma at the Bayerische Staatsoper in Munich.

Valerio Borgioni

Tenor, in the role of Nemorino. Born in Rome in 1997, he studied Singing at the Santa Cecilia Conservatory in Rome, under the guidance of Claudio Di Segni. In 2018 he debuted as Alfredo in *Traviata* in Civitanova Marche and in 2019 as Rodolfo in *Bohème*, also in Civitanova. In the same year

he debuted in *Elisir d'Amore* with ASLICO. In 2020 he won the ASLICO competition and sang the role of *Werther* at the Teatro di Como. In 2021 he starred in *Amico Fritz*, Rodrigo in *Donna del lago* at the Sofia Opera&Ballet, Rodolfo in *Bohème* at the Teatro di Como and Tonio in *Fille du Régiment* at the Lirico di Cagliari. In 2022 he was Leicester in *Maria Stuarda* at the Sydney Opera House and Werther at Petruzzelli. He triumphed in *Roberto Devereux* at the Sydney Opera House. His recent engagements include, *La Fille du Régiment* in Catania, *L'elisir d'amore* in Bologna, *Madama Butterfly* in Novara, *Rigoletto* at the Petruzzelli, *La bohème* and *Die lustige Witwe* in Macerata, *La straniera*, *Rigoletto* and *Don Giovanni* in Catania, *L'elisir d'amore* in Turin, *La bohème* in Brisbane, and *Romeo e Giulietta* at the Opera di Roma.

Abramo Rosalen

Bass in the role of Belcore. He graduated in Organ, and then went on to perfect the study of Opera Singing, starting a career that led him to perform in some of the most important international theatres and festivals. He made his debut at the Venice Biennale in the contemporary opera *Big Bang Circus* by Claudio Ambrosini, a production revived at the Teatro Lirico in Trieste and the Teatro di San Carlo in Naples. His repertoire ranges from Classicism to the great Italian nineteenth century, with particular emphasis on the roles of Mozart, Rossini, Verdi and even Puccini. His artistic career also includes Monteverdi, Bellini, Rossini and Handel. Recent productions include *Italian in Algiers* at the Verona Philharmonic Theatre, and Ramfis in *Aida* in Hong Kong.