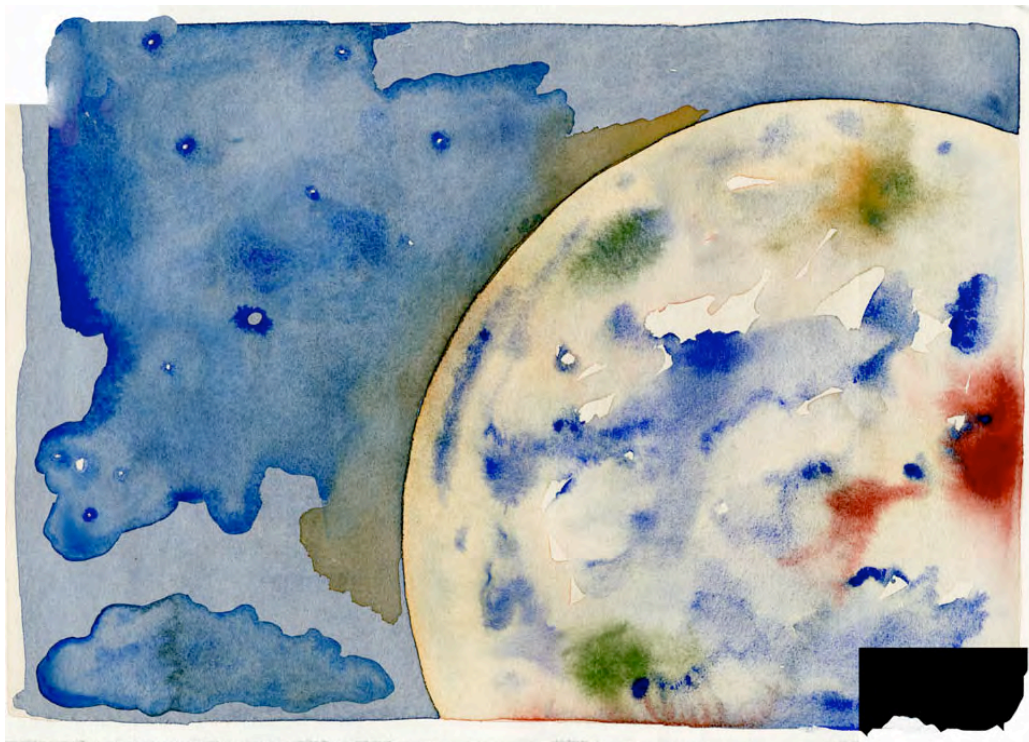


**Romaeuropa  
Festival2009**

**Romaeuropa Festival 2009 and Les Nuits de Fourvière à Lyon/Département du Rhône**

present



# *The Magic Flute*

by

*Orchestra di Piazza Vittorio*

*The Magic Flute*  
by  
*Orchestra di Piazza Vittorio*

**Adapted from W. A Mozart**

Artistic Direction and Conductor  
**Mario Tronco**

Musical elaboration  
**Mario Tronco and Leandro Piccioni**

Watercolours, Animation and Set Design  
**Lino Fiorito**

Lighting Design  
**Pasquale Mari**

Costumes  
**Ortensia De Francesco**  
Costume Assistant  
**Katia Marcanio**

First Assistant Set Design  
**Carmine Guarino**

Motion Design  
**Raffaele Russo**

**Cast**

**Narrator** Omar Lopez Valle  
**Papageno** El Hadij Yeri Samb  
**The Queen of the Night** Petra Magoni  
**Pamina** Sylvie Lewis  
**Tamino** Awalys Ernesto Lopez Maturell  
**Sarastro** Carlos Paz Duque  
**Monstatos** Houcine Ataa  
**Priest** Raul Scebba  
**Queen of the Night's Messenger** Ziad Trabelsi  
**Three Ladies** John Maida, Gaia Orsoni, Zsuzsanna Krasznai,  
**Three Boys** Pino Pecorelli, Evandro Dos Reis, Dialy Mady Sissoko  
**Queen of the Night Attendants** Orchestra di Piazza Vittorio  
**Chorus** Orchestra di Piazza Vittorio

*The Orchestra di Piazza Vittorio was conceived and created by Mario Tronco and Agostino Ferrente with the generous help of the Apollo 11 Cultural Association.*

With

**Orchestra di Piazza Vittorio**

**Houcine Ataa** Tunisia - vocals  
**Peppe D'Argenzio** Italy - baritone sax, alto sax, bass clarinet  
**Evandro Cesar Dos Reis** Brazil - vocals, classical guitar, cavaquinho  
**Omar Lopez Valle** Cuba- trumpet, flugelhorn  
**Awalys Ernesto Lopez Maturell** Cuba - drums, congas, background vocals  
**Zsuzsanna Krasznai** Hungary - cello  
**John Maida** United States - violin  
**Gaia Orsoni** Italy- viola  
**Carlos Paz Duque** Ecuador - vocals, Andean flutes  
**Pino Pecorelli** Italy- double bass, electric bass  
**Raul Scebba** Argentina - marimba, congas, percussions,  
**El Hadji Yeri Samb** Senegal - vocals, djembe, dumdum, sabar  
**Dialy Mady Sissoko** Senegal - vocals, kora  
**Giuseppe Smaldino** Italy - French horn  
**Ziad Trabelsi** Tunisia - vocals, oud

Guest Musicians

**Leandro Piccioni** Italy – Piano  
**Petra Magoni** Italy - vocals  
**Sylvie Lewis** England – vocals, guitar, piano  
**Sanjay Kansa Banik** India - tablas  
**Fausto Bottoni** Italy - trombone, euphonium

Coordinator

**Francesca Povoledo**

Contribution to the text

**Renato Benvenuto and Luigi Trucillo**

Dressmaker's

**Sartoria Annamode 68**

Technical Staff

**Gianni Istroni** Sound Engineer  
**Massimo Cugini** F.O.H. Engineer  
**Juan Tomas Ortiz** Backliner

Production

**Romaeuropa Festival 2009** and **Les Nuits de Fourvière/ Département du Rhône**  
in collaboration with **Accademia Nazionale di Santa Cecilia** e  
**Associazione Culturale Apollo 11**

Executive production **Fondazione Romaeuropa**

**Luigi Grenna** Technical Director  
**Alessandra Ferrando** Production

*Special thanks to Officine Marconi - Gruppo Scarpellini*

The Orchestra di Piazza Vittorio will be on tour with *The Magic Flute*. Here are the upcoming venues:

05, 06, 07/06 Lyon / Les Nuits de Fourvière

16/06 Athens / Hellenic Festival/ Odeon of Herode Atticus Theater

03/07 Barcelone / Grec Festival / Greek Theater

23, 24, 25, 26/09 Rome / Romæuropa Festival / Teatro Olimpico

30, 31/10 – 01/11 Naples / Mercadante-Teatro Stabile di Napoli/Sala San Ferdinando

29, 31/01 2010 Bobigny

What if everything had happened in reverse? This is the public's growing expectation for "The Magic Flute" by the Piazza Vittorio Orchestra: a journey into Wolfgang Amadeus Mozart's musical score by the multiethnic group from Rome with their semi-theatrical concerto to inaugurate the Romaeuropa 2009 season. The splendid music of the maestro from Salzburg is the starting point for the director, Mario Tronco assisted in the musical arrangements by Leando Piccioni, and other members of the Orchestra, to re-invent both the plot and the music. Both the music and the story-line of this masterpiece will be transposed into ethnic music, in particular a *mélange* of pop, reggae, rock and jazz which is the distinguishing feature of this Orchestra.

Tamino is represented by Ernesto Lopez Maturell from Cuba, Sarastro is embodied in the warm tones and Latin American verve of the voice of Carlos Paz. Papageno, the character that receives the most success with audiences for his stuttering "pa, pa, pa, pa" speech, is fittingly interpreted by El Hadji Yeri Samb with the vigorous energy of African music.

Brilliant yet treacherous, evil and virtuosic, the Queen of the Night is incarnated in Petra Magioni with an ambiguous voice which moves freely from 15th century madrigals to pop. But perhaps the character of Pamina, Tamino's beloved, is the turning point in the Piazza Vittorio Orchestra's version of "The Magic Flute". Inspired by the plot of Mozart's comic opera where destinies are always decided by the female characters, Pamina's role is amplified to the point that she tears away the conclusion from the hands of the prince and the priests. The British folk-singer Sylvie Lewis is Pamina, a youthful adolescent maiden with doubts and uncertainties that will keep the public on its toes until the end.

Seven years after their debut in the Romaeuropa 2002 Festival season, the Orchestra di Piazza Vittorio will inaugurate this year's season with a theatrical setting including set designs by Lino Fiorito and costumes by Ortensia De Francesco. The performance will be narrated by the engaging personality of the Cuban Omar Lopez Valle. Emanuel Schikaneder's libretto from 1791, written specifically for Mozart is elaborated as an oral story, passed on from word of mouth, concluding with a different version in every country. The numerous nationalities represented in the Orchestra is worthy of mention; a multi-coloured explosion of styles, languages and musical genres, each searching for their own version of "The Magic Flute" through their own eyes. After listening to this rendition the renowned Opera, one asks oneself, "What if everything had happened in reverse?"; that is, what if Mozart's esoteric masterpiece had been inspired by the different tales narrated by the Piazza Vittorio Orchestra.

## A MEETING WITH MARIO TRONCO

*How did this Magic Flute come about?*

It all started two years ago with a proposal by Daniele Abbado for the Notte Bianca Festival in Reggio Emilia. At first the project seemed pure folly, then we decided to develop it as if Mozart's work was part of all our musical cultures; a fairy tale passed on orally and reaching each of our musicians in a different way.

When stories are passed on verbally - the events and characters are transformed and even the music distances itself from the original to become *The Magic Flute* according to *the Orchestra di Piazza Vittorio*.

*And how were the roles assigned?*

The roles were assigned to the musicians according to their resemblance to the characters or by shared experiences. Tamino will be played by Ernesto Lopez Maturell, a 22 year old with a youthful exuberance. More than love for Pamina, our Prince is moved by both desire for adventure and fear of the unknown, which at his age is transformed into excitement. Carlos Paz, an artist with strong political and religious roots, who often talks of the shamanistic rites of his country will have the role of the magician Sarastro. Indeed, there is something shamanistic about Carlos. The Queen of the Night is one of the few parts played by a Westerner - Petra Magoni - a virtuoso of singing with a vast repertoire ranging from Monteverdi to the Beatles. Her Queen will be a mysterious character, solar and sombre at the same time. Animated by bursts of energy, she then collapses like an out-of-practice club singer. Due to the similarity of names, the role of Papageno was given to Pap who will portray a simple but profound character - very similar to that of Mozart.

We have taken an idea from Ingmar Bergman's (1975) *Magic Flute* with close-up shots of the audience during the overture which allude to a search for the *Magic Flute* among the spectators and the protagonists among ordinary people.

*Have you kept the references to Freemasonry as in Mozart's work?*

We preferred not to consider these references which have taken on very different connotation today than that of Mozart's time. We want a contemporary rendition of *The Magic Flute* set in today's multiethnic society and we want to avoid any misinterpretation.

*How has the musical score been elaborated?*

We are not talking about a complete performance of Mozart's work. We have made a very free interpretation using what was feasible for the musicians. The melodies will be easily recognizable but they will only be traced - without developing the more virtuoso parts - but accompanied by original phrases from the orchestra. We have to remember that not all our musicians can read music and so our rendition of the score is very different than of a "normal" orchestra. From reggae to classical music, pop and jazz, our music makes many cultural references as do our musicians with their varied backgrounds and countries of origins.

For the recitative parts, we have used a picture story format with some scenes accompanied by captions on panels designed by Lino Fiorito; delicate watercolour paintings reminiscent of a fairy story.

There will be some "surprises" too, one of which is a mambo, interpreted by Petra in homage to another Queen of the Night, the Andean Yma Sumac.

*And what about the story?*

Here too, we have made a very liberal adaptation of the "original" story. Those who know the story line and the relationships between the protagonists will discover another version

of the facts; the musicians' interpretation, adapted to today's scenario. We will discover that the real hero is not Tamino.... and that the female protagonists - contrary to Mozart's story - can change the course of events and assume a determining role.

For example, Pamina - interpreted by an English folk singer - has never decided anything about her own life; everything being decided for her. She was kidnapped by Sarastro, who represents a paternal figure for her, but is still her kidnapper. Her mother wants her to become a murderess and even she herself is not convinced of her love for Prince Tamino. She is a confused young woman who does not know what she wants in life but in the end, takes the situation in hand and makes her decisions, thus changing the plot to give us an unexpected ending.

*The scenography is by Lino Fiorito and the costumes by Ortensia De Francesco. What have you asked from these two artists?*

Lino's watercolours will be animated; soft variations in colour from one scene to the other, evoking a magical and fairytale, dream-like atmosphere. This contrasts with the tangible and concrete interpretation of the musicians.

Ortensia's costumes are always present on the stage and like real characters, come to life when worn by the musicians when interpreting the roles.

*Each musician will contribute his or her own culture to this Opera. How many languages will be used in this rendition of The Magic Flute?*

At least six: Arabic, English, Spanish, German, Portuguese and Wolof.

*Mozart's Magic Flute is set in an imaginary Egypt. What about yours?*

It is always in an imaginary location but without any real geographical references.

*And what about the Orchestra. Will it be the same that we have got to know these past years?*

The audience will hear that same Orchestra: our *Magic Flute* is a collective work without any real direction - more like a concert than a theatrical production. The audience will perceive great liberty and improvisation: a different performance every evening.

The Orchestra di Piazza Vittorio has presented a step of their work in progress on *The Magic Flute* at Palladium Theater in Rome from February 26 to March 2, 2008

**Mario Tronco** – artistic and musical direction

Born in Caserta, Italy, Mario composes and arranges music and plays piano and keyboards. He has written soundtracks for films directed by Riccardo Milani, Fabrizio Bentivoglio, Lina Wertmüller, Giovanni Piperno, and Agostino Ferrente.

In 1980 he began to play with the band *Piccola Orchestra Avion Travel*, a 6-piece ensemble from Caserta, with whom he worked for 25 years. After its debut in the underground rock scene and a short pop-influenced period at the end of the '80s, the band came up with its own, original, musical style which resulted in the album *Bellosguardo*, released in 1992. It soon established the band as what music critics described as the most important Italian, musical novelty of the last few years pointing out the originality and great capacity to renew Italian tradition with a smart, sophisticated and at the same time smooth and unique musical style.

In 2000, they participated at the Festival di San Remo with the song *Sentimento* and won the contest as well as the prestigious "Critics and Jury Award" (best song and best musical arrangement). The entire country was presented to the elegance and the musical excellence of Avion Travel.

The relentless need to explore new musical horizons drove the band members to seek different projects as varied as one could possibly imagine and thus Mario Tronco founded the *Orchestra di Piazza Vittorio* to which he has dedicated himself fulltime. For Mario, the Orchestra is a dream come true allowing him to research, explore and express the vast creative potential that the world of music has to offer.

**Leandro Piccioni – Musical Adaption (with Mario Tronco)**

Conductor, arranger and pianist, Leandro comes from Tarquinia near Rome.

For the OPV, he orchestrates the string section, collaborates in the arrangements, and has also acted as conductor.

He has written music for many films including *Il posto dell'anima*, *L'ultima pallottola*, *Assunta Spina*, and *Rebecca la prima moglie*.

He received a nomination for the David di Donatello 2008 Award for the song "Amore Fermati" orchestrated for the film *Lascia perdere Johnny* directed by Fabrizio Bentivoglio.

Leandro is the soloist with Ennio Morricone and the Orchestra Roma Sinfonietta

His collaboration with Mario Tronco began with the group Avion Travel and continued with the OPV since the Orchestra's beginnings.

The enthusiastic artistic experience with the production of the *Magic Flute*, for which Leandro is co-elaborator and arranger, has brought him back to share the stage with the OPV also as a pianist.

"Right now, I'm very happy with what I'm doing with the Orchestra. The encounter with my classical experiences, Mario's pop roots and the various worlds of the orchestra's musicians gives me great creative stimulus."

**Lino Fiorito** – watercolours, animation and set design

Lino Fiorito was born in Ferrara, Italy, in 1955, and currently divides his life between Naples and Cologne, Germany. He is a visual artist as well as a set designer for film and theatre. Since 1980, he has participated in numerous personal and group art exhibitions in Italy and around the world and his works have been published in books and catalogues.

He is one of the founding members of the avant-garde theatre company, *Falso Movimento*, and has collaborated with the directors M. Bolognini, A. Capuano, T. De Bernardi, M. Martone, T. Servillo, and P. Sorrentino for whom he has worked as Production Director in all his films including *Il Divo*, awarded the Jury Prize at the Cannes International Film Festival 2008 and the Dante Ferretti Award for set design in 2009.

**Pasquale Mari** – lighting design

Lighting Designer and Director of Photography, Pasquale Mari's career spans thirty years of work in theatre and film that began with the companies Falso Movimento and Teatri Uniti co-founded in Naples with the directors Mario Martone and Toni Servillo. Active in many fields, his collaboration with Martone in prose theatre was decisive having designed the lighting for productions since Martone's beginnings in Research Theatre including *Tango Glaciale* (1979), followed by *Othello*, *Ritorno ad Alphaville* and *Rasoi*.

He also worked with Martone in numerous adaptations of classics from *Richard II* to *Woizzeck* to the recent *Seven Against Thebes*, *Oedipus Rex*, *Oedipus at Colonus* as well as in various festivals including *I Persiani* at the Teatro Greco in Siracusa, *Philoctets* in Polverigi and *Histoire du Soldat*, co-directed by Giorgio Barberio Corsetti and Gigi Dall'Aglio at the Festival de Avignon in 1995. He also collaborated with Martone in opera as Lighting Designer for the Mozart-Da Ponte trilogy presented in the spring of 2006 at the San Carlo Theatre in Naples. He was also Director of Photography in the 2000 televised version of *Così fan tutte* produced by RAI for the performance at the Teatro Comunale di Ferrara conducted by Claudio Abbado.

Other operatic works with Martone include Berg's *Lulu* at the Teatro Massimo di Palermo, *Matilde di Chabran* for the Rossini Opera Festival (recently restaged at Covent Garden in London), *Combattimento di Tancredi e Clorinda* orchestrated by Giorgio Battistelli at the Festival di Ravello in 2005 and finally the premiere of Ivan Fedele's *Antigone* that inaugurated the Maggio Musicale Fiorentino 2007.

He was the Lighting Designer for many works directed by Servillo including *Les Fausses Confidences* by Marivaux, *Le Misanthrope* and *Tartuffe ou l'Imposteur* by Molière, as well as the highly acclaimed production

of *Sabato, Domenica e Lunedì* by Eduardo De Filippo where he was also Director of Photography for the televised adaptation for Rai-Palcoscenico directed by Paolo Sorrentino. His latest collaboration with Servillo was the lighting design for *La Trilogia della Villeggiatura* that opened the 2007/2008 season of the Piccolo Teatro di Milano.

They also worked together on the operas *Boris Godunov* at the Sao Carlos in Lisbon, later restaged at the Comunale di Bologna in 2007 and directed by Daniele Gatti, *Le Nozze di Figaro* at the Fenice di Venezia in 2000, *Ariadne auf Naxos* in Lisbon and Ferrara in 2004, and *L'Italiana in Algeri* performed at the Festival di Aix-en-Provence in the summer of 2006. He also collaborates extensively in prose and musical theatre with Andrea De Rosa with whom he recently staged *Molly Sweeney* for its Italian debut in Asti in July 2007 and *Maria Stuart* that opened the 07/08 season at the Teatro Mercadante in Naples as part of the first edition of the Teatro Festival Italia. In 2006 they worked together on *Don Pasquale* conducted by Riccardo Muti in Ravenna and Piacenza, for which he was also Director of Photography for the DVD of the opera. In the spring of 2008, he designed the lighting for Paisiello's *Il Matrimonio Inaspettato* for the Salzburg Pfing Festival, directed by De Rosa and conducted by Riccardo Muti. His most recent works in the field of opera include the lighting design for the Italian premiere of *Fedra* by H.W.Henze at the Maggio Musicale Fiorentino 2008, *Falstaff* directed by Martone at the Theatre des Champs Elysées in Paris, June 2008 and *L'Elisir d'amore* for the Jyske Opera in Aarhus directed by De Rosa in January 2009.

He has also worked extensively outside of classical music including concerts by Steve Lacy, Avion Travel, Ivano Fossati, and Orchestra di Piazza Vittorio with whom he has worked on the various stages of the Magic Flute project. Among his most important works as Director of Photography for film are:

*Il Verificatore* by S.Incerti (David di Donatello Award for first film); *Il Bagno Turco, HaremSuare* (Globo d'Oro Award for Photography); *Le Fate Ignoranti* (Ciak d'Oro Award for Photography) by F. Ozpetek; *Teatro di Guerra* by M.Martone; *Placido Rizzotto* by P. Scimeca; *L'Uomo in più* by P.Sorrentino; *L'Ora di Religione, Buongiorno, Notte* and *Il regista di Matrimoni* (Globo d'Oro and Ciak d'Oro for Photography) by Marco Bellocchio.

#### **Ortensia De Francesco** - costumes

Ortensia De Francesco began her work as Costume Designer in 1992 for the film *Libera* directed by Pappi Corsicato. In 1993 she began her collaboration with Toni Servillo which continues today. She has designed the costumes for all his prose and opera productions. Their work together includes *Zingari, Il Misanthropo, Le False Confidenze, Sabato, Domenica e Lunedì*, and *La trilogia della villeggiatura* to name a few. For theatre she also designed the costumes for Andrea Renzi including *Rosencranz e Guildenstern sono morti, Pinocchio, S.Maria d'America* and *Magic People*. Ortensia also worked extensively with Mario Martone in particular *I Sette a Tebe* for theatre and the film *Teatro di Guerra*.

She worked with Pappi Corsicato again in the film *I Buchi Neri* and the opera, *Carmen*. She designed the costumes for the films *Pugni nell'aria* by Roberto de Francesco, *Tipota* by Fabrizio Bentivoglio, and *Le Conseguenze dell'Amore* and *L'Amico di Famiglia* by Paolo Sorrentino. She also designed the costumes for the play *L'Orso* directed by Francesco Saponaro and the film by Mimmo Paladino *Quijote*.

In 2006 she received the Premio Tosi 2007, the Ciak d'oro 2008, the Capitello d'oro 2008 and a nomination for the David di Donatello for her costumes in the film *Lascia perdere, Johnny!* directed by Fabrizio Bentivoglio. Also in 2006, she designed the costumes for the opera, *L'italiana in Algeri* directed Toni Servillo for the Aix en Provence Festival. In 2007 her costumes for *La trilogia della villeggiatura* directed by Toni Servillo won her the Premio Gassman 2008. That same year she worked on the film *Diario di un pazzo* with Roberto De Francesco and directed by Andrea Renzi and in 2008 she designed the costumes for Marco Risi's film *Fortapasc*.