CENTER STAGE

TEATRO ALLA SCALA

OPENING CURTAIN

HIGHLIGHTS OF AN EXTRAORDINARY SEASON

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MILAN EXPO 2015

EXPOSITION LINEUP SHOWCASES NEW

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Juan Diego Flórez, Gregory Kunde and Edgardo Rocha. In honor of Milan Expo, La Scala has organized a Festival of International Orchestras between May 2 and October "Il Barbiere di Siviglia" follows on July 27. This is a longsuccessful production conceived by Jean-Pierre Ponnelle ors will appear, including the Vienna Philharmonic Orchestra, playing Mahler's Symphony No. 3 in D minor on June 25-26, and I Barocchisti of Lugano in a Vivaldi recital for the closing of the expo. The group, led by Diego Fasolis, will feature Cecilia Bartoli, graciously back at La Scala after a contentious concert in December 2012.

Between Aug. 21 and Sept. 4, Milan Expo's orchestral can flavor will be added with the musical direction of Gustfocus will be on young musical talent in El Sistema, a program developed by José Antonio Abreu. This program will feature talented young musicians from the Orquesta Sinfónica Nacional Infantil de Venezuela, led by Riccardo Chailly: the Sinfónica Juvenil Teresa Carreño, led by Christian Vásquez: the Sinfónica Juvenil de Caracas, led by Dietrich Paredes; and the Orquesta Sinfónica Simón Bolívar, led by Gustavo Dudamel.

Rolando Villazón, shown here in La Scala's production of "Così fan tutte" last year, will sing the title role in Mozart's "Lucio Silla" starting on Feb. 16.

MAKHAR VAZIEV, BALLET DIRECTOR

DANCE TO PLAY A KEY ROLE IN 2015

letomane. "Mr. Pereira wants to see more emphasis on lan's choreography, explains Vaziev. ballet because he is passionate about dancing," ex"Giselle" is likewise a confirmed classic, and will be plains Makhar Vaziev, director of ballet at La Scala.

Nutcracker" is no stranger to La Scala; the Ballet School Osipova with David Hallberg. performs it every year during the Christmas holidays. but there the similarities end. Its choreography is by the and 31. Details are still being determined, but the event the whimsical costumes are by Jérôme Kaplan of stars in a celebratory atmosphere. The idea is to show-France. At the podium will be Vladimir Fedoseyev, a Ruscase La Scala's venerable dance heritage, older than sian conductor who is the musical director of the that of opera. Tchaikovsky Symphony Orchestra of Moscow Radio.

make its European debut in a new version co-produced by the American Ballet Theater. Vaziev is looking forbefore with its choreographer, Alexei Ratmansky, and considers him "brilliant." Costumes and scenery are being designed by the Tony award winner Richard Hudson. and Fedoseyev will again conduct.

The third new production for La Scala is "Cello" 2009 and acknowledges the foundation created before Suites," choreographed by Swiss-born Heinz Spoerli. his arrival. The "dance creator" (a term Spoerli prefers to choreographer) made an impression on La Scala audiences at the gala re-opening of the opera house in 2004. "Cello" satisfied with the results achieved to date." Suites" is an 18-movement piece based on Bach, first classic structure, with solos, duets, trios and ensemble change every four to five years, and we have to keep dancing," says Vaziev. "It is not an abstract ballet."

Nor is "Excelsior" abstract, though this ballet, being stories. What it does address is scientific and technoloback in 1881, making it an appropriate complement to lucky to have this school," he says. the Milan Expo season

tions that evoke our roots, and ballet at La Scala has he says, "because you need them to produce good historical roots. Without such grounding, a major ballet students.' company cannot develop." He recalls having brought this production to Moscow in 2011 and the audience's former students include Roberto Bolle, Oriella Dorella, enthusiastic response: "They said, To understand the Alessandra Ferri, Carla Fracci and Luciana Savignano. development of ballet, one needs to study 'Excelsior' as Emerging stars include Claudio Coviello, Angelo Greco, well as 'Swan Lake.'"

YOUNG AUDIENCES

audience in its history. And the youngest.

Scala's artistic director. Alexander Pereira.

for audience recognition.

portant for younger patrons.

capacity.

era lovers from an early age. The idea came from La

According to Maxime Pascal, the program's 29-yearold conductor, the best way to encourage children to at-

tend opera is to present a show for them based on a

"real" opera. That means music, singers and other elements of a classic production — but much shorter.

since children have a more limited attention span than

adults. "A successful program has to reflect that narrow focus," says Pascal, "and a successful libretto has to

concentrate the action into a tighter time frame. The

have his or her own identifiable song — that is important

Between now and May 2015, eight performances will

be held for children and their families. More than 10,000

tickets have already been sold. To the six performances scheduled for schoolchildren in Lombardy, a seventh

had to be added because of demand; more than 238

schools requested tickets. Nearly all of the 29,000

tickets available were sold before the opening perfor-

mance, and demand for seats has far exceeded

La Scala chose "Cinderella" as the opening opera

First. this is a story children can relate to. "Cinderella' is

sunny, and kids know this story," he says. "There's lots

of action, and it is very funny." Second, each character in

truly ugly," he says, adding that this kind of clarity is im-

The challenge for the musicians and singers is to

keep the attention of such an easily distracted crowd.

"An audience this young shows no mercy," says Pascal.

"If you lose their attention and they start talking to each

other or making noise, you're finished." He and his mu-

sicians and singers, drawn from the Academy of Teatro alla Scala, prepared for this series by focusing on what

writer has to concentrate on the most salient parts." Also, explains the conductor, each character should

The upcoming 2015 season of the corps de ballet at Conducting the orchestra for "Excelsior" will be David La Scala represents an ambitious undertaking, spurred Coleman, who will also wield the baton for next year's partly by the Milan Expo and its expected 20 million vis- end-of-season offering, "L'Histoire de Manon." This itors, and partly by the personal enthusiasm of Alexan- work was selected for its combination of classicism and der Pereira, general manager of La Scala, who is a balmodernity, infused with the genius of Kenneth MacMil-

showcased at La Scala in April 2015, after an acclaimed Three brand-new productions will grace the sched-world tour that included Oman, Brazil and Hong Kong, Its ule. Two of them — "The Nutcracker" and "Sleeping romantic appeal will be enhanced by two irresistible Beauty" — honor Tchaikovsky, as 2015 is the 175th ancouplings: Svetlana Zakharova with Roberto Bolle, both niversary of the Russian composer's birth. "The stars of La Scala, and the guest dancers Natalia

Zakharova and Bolle, as well as Massimo Murru, will This "Nutcracker" is also being performed in December, be featured in the Milan Expo's closing gala on Oct. 30 acclaimed Spanish choreographer Nacho Duato and will present beloved ballets and international dance

Vaziev is undeniably proud of his stars as well as his Next September and October, "Sleeping Beauty" will entire corps de ballet. He started at La Scala in January

ward to the production because he has worked twice 'THE AESTHETICS OF DANCE CHANGE EVERY FEW YEARS, AND WE HAVE TO KEEP PACE

Still, he says: "We have made progress in the last six

years. Progress is made up of small things, not large when he created the dances for "Europa Riconosciuta" ones. In this world, the details are significant, and we are But, he adds: "We can't afford to rest on our laurels. performed in Zurich a decade ago. "'Cello Suites' is a We have to move forward. The aesthetics of dance

Keeping pace means absorbing new talent, espefeatured in July 2015, lacks princes, swans and love cially from the Ballet School. Vaziev prefers to draw new dancers from the Academy, because they have been gical advancement, in keeping with its La Scala debut trained in a certain way, in a certain style. "We are very

He emphasizes the importance of excellent teach-"Excelsior' is important for Expo because of the ers. "If I had a choice between good teachers and good theme," says Vaziev. "It is one of the few Italian produc-students, I would always choose good teachers,"

> Proof of the quality of teachers at the Academy: Nicoletta Manni and Virna Toppi. ■

Scala for the very first time. (This is also true of Pascal,

Pascal points out that he's the same age as some of

PRESENTING BIG WORKS FOR SMALL PEOPLE

La Scala is known for its demanding audiences. But Opere per Piccoli. The project gives the young artists and

when Gioachino Rossini's "Cinderella" opened on Nov. 4 musicians of the Academy an opportunity to acquire on-

Almost 2,000 children between the ages of four and although his background includes appearances at major 10 filled the seats of the theater in a new program demusic festivals in Europe and awards including the Si-

signed specifically for them. Grandi Opere per Piccoli, a mone and Cino del Duca Prize of the French Academie play on words meaning major works — or big operas — des Beaux-Arts in 2011 and the Nestlé and Salzburg

for little people, has been conceived to develop new op-

because it fulfills two major criteria, explains Pascal. his collaborators, which helps create a dynamic atmos-

the opera is like a caricature. "The ugly characters are the performers that will serve all of them in the future.



2015, will become its musical director as of 2017.

'FIDELIO'

A 200-YEAR-OLD SUPERHEROINE OF TODAY

could be that of a contemporary superheroine. The story down into the underworld to save her man. of "Fidelio." Beethoven's only opera, is instead more than two centuries old. It was first produced in 1805, tion, she wants to emphasize the very ordinariness of then revised by its perfectionist composer several times. her lead characters. Three of them (Rocco, Marcellina The version offered by La Scala for opening night of its and Jacinto) are working-class people. The other four (Le-2015 season was first seen in 1814.

Deborah Warner, the director of this new production, the educated bourgeoisie. Warner sees them as universays "Fidelio" has retained its position in the operatic sity graduates who may all have attended the same repertoire because it can shift with the times, like school, socialized together and shared everything. "What Shakespeare. Since Warner's career began with the Roymarks all of them is their ordinariness," she emphasizes. al Shakespeare Company in Stratford-upon-Avon, she speaks from personal experience.



Deborah Warner directs a new production of "Fidelio" with contemporary overtones.

A woman who flouts the conventions of society and of day." She sees it as a retelling of the myth of Orpheus, braves the forces of evil to save her loved one — the plot with the difference that the woman in "Fidelio" goes

> Rather than creating heroes of mythological propor-"This story is not about rich neonle."

edge modern history

scenery and costumes by Chloe Obelensky. The setting

fearless as ever. She is fantastic." ■

SPOTLIGHT ON TEATRO ALLA SCALA



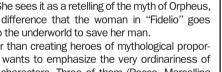
Euronews' "Musica" program regularly covers productions and performers from La Scala. The series will be covering the launch of La Scala's new season with Beethoven's only opera, "Fidelio," and will meet with the world-renowned singers Klaus Florian Vogt and Anja Kampe, who will be performing the leading roles in this masterpiece.

www.medici.tv

Medici.tv calls La Scala "the most important cultural, social and political center of Milan" as well as doubtedly one of the greatest 'Ivric temples' of all time." Go to http://www.medici.tv/#/teatroalla-scala for Medici.tv's archive of videos, documentaries, movies and performances from Italy's most prestigious opera house.



opera houses, composers and musicians, and productions. Go to http://bit.ly/1uJqzsb to find Opera Online's page dedicated to the Teatro alla Scala, which includes among other offerings, a historical analysis of Beethoven's "Fidelio." which will open the house's 2014-15 season on Dec. 7.



onora, Florestan, Pizarro and Don Fernando) are part of

What makes them extraordinary, and what propels For her. "This opera is about love, the search for truth Leonora to heroic actions, is the situation in which they in the dark. Great injustice can be committed in the light find themselves. The plav on which "Fidelio" is based was written around the time of the French Revolution, so political ferment is woven into the back story. Warner first staged this opera in 2001, and used the war in the Balkans as a reference. Today, she notes, "We have Syria, Gaza, Ukraine, Guantánamo..." Without forcing a specific interpretation onto the opera, she seeks to acknowl-

> is an abandoned factory building that has been repurposed as a prison. "This is based in a reality with which we are all too familiar in recent years," says Warner. What doesn't change in the opera is the strength and evotion of the lead character, Leonora/Fidelio. The sopano Anja Kampe is singing the role at La Scala, and it is not her first experience with the part or with Warner as director. She also worked with Warner on "Fidelio" at Glyn-

The staging for this "Fidelio" is contemporary, with

debourne in 2006 Warner recalls: "When Ania Kampe first sang for me 2006, she was absolutely fearless. She personifies the character of Leonora. I said to myself, 'With a few more years of professional experience, she might lose that boldness in her singing. Too bad.' But when she sang for me again in the lead-up to this production, she was as

ROLEX CULTURE PARTNERS:



Opera Online covers works of opera.



THIS WATCH HAS SEEN TIMELESS TRADITIONS. AND LEGENDARY EXCELLENCE.



OYSTER PERPETUAL DAY-DATE





an opera should be for this audience: a unique spectacle making use of music and theater The audience is not the only beneficiary of Grandi editorial departments. Text by CLAUDIA FLISI



program called La ScalAperta (Opening La Scala), being introduced in 2015. Tickets for 20 opera and ballet performances chosen from next season's calendar will be sold a month ahead of time in the La Scala box office at half price on a first-

Music lovers can be found at all levels of society, so why

should an opera house restrict its audience to a certain

fortunate few? That is the reasoning behind a new

come, first-served basis. The UNDER30 Pass and UNDER30 Subscription are other options designed to encourage new music lovers. With the UNDER30 Pass, opera or ballet aficionados under the age of 30 can buy a ticket for a dress rehearsal of "Fidelio" on Dec. 4 or "The Nutcracker" on Dec. 17 for only €10 (\$12.40). They must present proof of age to qualify.

Those who sign up for the UNDER30 Subscription can see three operas or three ballets almost for the price of one. The UNDER30Pass is free, and those signing up automatically become members of the LaScalaUNDER30 Community. This qualifies them for special promotions for the entire season; special visits to the theater, the museum and the Ansaldo Workshops; invitations to rehearsals of opera, ballet and concerts; and a 50 percent

'Cinderella" will be performed by students from La Scala Academy as part of a specia

phere. "No one is around to tell us that you have to do

things this way, because we are all young," he says. He

observes that the experience is creating a network for

hear beautiful voices and beautiful music," he says.

"They want action and color, a great show where all the

elements come together." And how does he measure

success? "When this happens," he says, "they let us

Center stage: Teatro alla Scala was produced by the T

"We keep in mind that small children don't come to

program for children and their families

know by laughing and screaming." ■

reduction on visits to the La Scala museum. Both the UNDER30 opera and ballet subscriptions can be purchased online at www.lascalaunder30.org and from the box office. UNDER30 subscriptions can be paired with a second subscription at full price for an accompanying person who is over the age limit. Date changes are not allowed for these subscriptions.



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"La Bohème" opens on Aug. 19. This version, created by Zeffirelli in 1963, is one of the oldest La Scala productions still being performed, and it is the most frequently seen production of this opera worldwide. A South American flavor will be added with the musical direction of Gustavo Dudamel.

The eye of the painter and designer Tullio Pericoli is evident in the production of "L'Elisir d'Amore," starting Sept. 18. The director Grischa Asagaroff and the conductor Nello Santi enhance the appeal of Donizetti's comic opera. Donizetti's Tudor Trilogy — and the voice of Edita Gruberova — will headline a special evening on July 23.

Juan Diego Flórez, Gregory Kunde and Edgardo Rocha. In honor of Milan Expo, La Scala has organized a Festival of International Orchestras between May 2 and October "Il Barbiere di Siviglia" follows on July 27. This is a longtra, playing Mahler's Symphony No. 3 in D minor on June 25-26, and I Barocchisti of Lugano in a Vivaldi recital for the closing of the expo. The group, led by Diego Fasolis, will feature Cecilia Bartoli, graciously back at La Scala after a con-

> tentious concert in December 2012. Between Aug. 21 and Sept. 4, Milan Expo's orchestral focus will be on young musical talent in El Sistema, a program developed by José Antonio Abreu. This program will feature talented young musicians from the Orquesta Sinfónica Nacional Infantil de Venezuela, led by Riccardo Chailly: the Sinfónica Juvenil Teresa Carreño, led by Christian Vásquez: the Sinfónica Juvenil de Caracas, led by Dietrich Paredes; and the Orquesta Sinfónica Simón Bolívar, led by Gustavo Dudamel.

Rolando Villazón, shown here in La Scala's production of "Così fan tutte" last year, will sing the title role in Mozart's "Lucio Silla" starting on Feb. 16.

MAKHAR VAZIEV, BALLET DIRECTOR

DANCE TO PLAY A KEY ROLE IN 2015

letomane. "Mr. Pereira wants to see more emphasis on lan's choreography, explains Vaziev. ballet because he is passionate about dancing," ex"Giselle" is likewise a confirmed classic, and will be plains Makhar Vaziev, director of ballet at La Scala.

Nutcracker" is no stranger to La Scala; the Ballet School Osipova with David Hallberg. performs it every year during the Christmas holidays. but there the similarities end. Its choreography is by the and 31. Details are still being determined, but the event the whimsical costumes are by Jérôme Kaplan of stars in a celebratory atmosphere. The idea is to show-France. At the podium will be Vladimir Fedoseyev, a Ruscase La Scala's venerable dance heritage, older than sian conductor who is the musical director of the that of opera. Tchaikovsky Symphony Orchestra of Moscow Radio.

Next September and October, "Sleeping Beauty" will entire corps de ballet. He started at La Scala in January make its European debut in a new version co-produced by the American Ballet Theater. Vaziev is looking forbefore with its choreographer, Alexei Ratmansky, and considers him "brilliant." Costumes and scenery are being designed by the Tony award winner Richard Hudson. and Fedoseyev will again conduct.

The third new production for La Scala is "Cello" 2009 and acknowledges the foundation created before Suites," choreographed by Swiss-born Heinz Spoerli. his arrival. The "dance creator" (a term Spoerli prefers to choreographer) made an impression on La Scala audiences when he created the dances for "Europa Riconosciuta" ones. In this world, the details are significant, and we are at the gala re-opening of the opera house in 2004. "Cello" satisfied with the results achieved to date." Suites" is an 18-movement piece based on Bach, first classic structure, with solos, duets, trios and ensemble change every four to five years, and we have to keep dancing," says Vaziev. "It is not an abstract ballet."

Nor is "Excelsior" abstract, though this ballet, being stories. What it does address is scientific and technoloback in 1881, making it an appropriate complement to lucky to have this school," he says. the Milan Expo season

theme," says Vaziev. "It is one of the few Italian produc-students, I would always choose good teachers," tions that evoke our roots, and ballet at La Scala has he says, "because you need them to produce good historical roots. Without such grounding, a major ballet students.' company cannot develop." He recalls having brought this production to Moscow in 2011 and the audience's former students include Roberto Bolle, Oriella Dorella, enthusiastic response: "They said, To understand the Alessandra Ferri, Carla Fracci and Luciana Savignano. development of ballet, one needs to study 'Excelsior' as Emerging stars include Claudio Coviello, Angelo Greco, well as 'Swan Lake.'"

YOUNG AUDIENCES

audience in its history. And the youngest.

The upcoming 2015 season of the corps de ballet at Conducting the orchestra for "Excelsior" will be David La Scala represents an ambitious undertaking, spurred Coleman, who will also wield the baton for next year's partly by the Milan Expo and its expected 20 million vis- end-of-season offering, "L'Histoire de Manon." This itors, and partly by the personal enthusiasm of Alexan- work was selected for its combination of classicism and der Pereira, general manager of La Scala, who is a balmodernity, infused with the genius of Kenneth MacMil-

showcased at La Scala in April 2015, after an acclaimed Three brand-new productions will grace the sched-world tour that included Oman, Brazil and Hong Kong, Its ule. Two of them — "The Nutcracker" and "Sleeping romantic appeal will be enhanced by two irresistible Beauty" — honor Tchaikovsky, as 2015 is the 175th ancouplings: Svetlana Zakharova with Roberto Bolle, both niversary of the Russian composer's birth. "The stars of La Scala, and the guest dancers Natalia

Zakharova and Bolle, as well as Massimo Murru, will This "Nutcracker" is also being performed in December, be featured in the Milan Expo's closing gala on Oct. 30 acclaimed Spanish choreographer Nacho Duato and will present beloved ballets and international dance

Vaziev is undeniably proud of his stars as well as his

ward to the production because he has worked twice 'THE AESTHETICS OF DANCE CHANGE EVERY FEW YEARS, AND WE HAVE TO KEEP PACE

Still, he says: "We have made progress in the last six years. Progress is made up of small things, not large

But, he adds: "We can't afford to rest on our laurels. performed in Zurich a decade ago. "'Cello Suites' is a We have to move forward. The aesthetics of dance

Keeping pace means absorbing new talent, espefeatured in July 2015, lacks princes, swans and love cially from the Ballet School. Vaziev prefers to draw new dancers from the Academy, because they have been gical advancement, in keeping with its La Scala debut trained in a certain way, in a certain style. "We are very

He emphasizes the importance of excellent teach-"Excelsior' is important for Expo because of the ers. "If I had a choice between good teachers and good

Proof of the quality of teachers at the Academy: Nicoletta Manni and Virna Toppi. ■



2015, will become its musical director as of 2017.

'FIDELIO'

A 200-YEAR-OLD SUPERHEROINE OF TODAY

could be that of a contemporary superheroine. The story down into the underworld to save her man. of "Fidelio." Beethoven's only opera, is instead more than two centuries old. It was first produced in 1805, tion, she wants to emphasize the very ordinariness of then revised by its perfectionist composer several times. her lead characters. Three of them (Rocco, Marcellina The version offered by La Scala for opening night of its and Jacinto) are working-class people. The other four (Le-2015 season was first seen in 1814.

Deborah Warner, the director of this new production, the educated bourgeoisie. Warner sees them as universays "Fidelio" has retained its position in the operatic sity graduates who may all have attended the same repertoire because it can shift with the times, like school, socialized together and shared everything. "What Shakespeare. Since Warner's career began with the Roymarks all of them is their ordinariness," she emphasizes. al Shakespeare Company in Stratford-upon-Avon, she speaks from personal experience.

in the dark. Great injustice can be committed in the light find themselves. The plav on which "Fidelio" is based



Deborah Warner directs a new production of "Fidelio" with contemporary overtones.

ROLEX CULTURE PARTNERS:

SPOTLIGHT ON TEATRO ALLA SCALA

A woman who flouts the conventions of society and of day." She sees it as a retelling of the myth of Orpheus, braves the forces of evil to save her loved one — the plot with the difference that the woman in "Fidelio" goes

> Rather than creating heroes of mythological proporonora, Florestan, Pizarro and Don Fernando) are part of "This story is not about rich neonle."

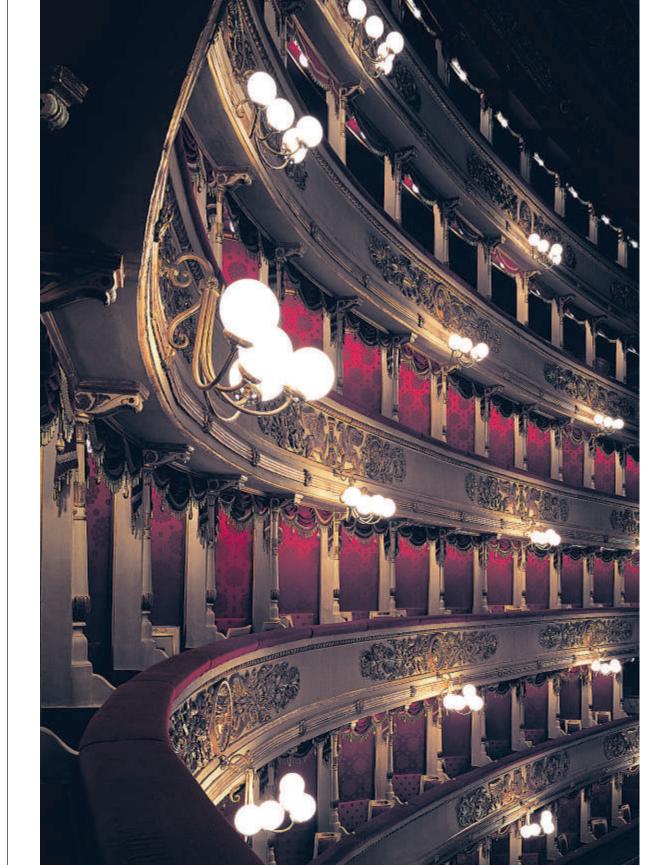
What makes them extraordinary, and what propels For her. "This opera is about love, the search for truth Leonora to heroic actions, is the situation in which they was written around the time of the French Revolution, so political ferment is woven into the back story. Warner first staged this opera in 2001, and used the war in the Balkans as a reference. Today, she notes, "We have Syria, Gaza, Ukraine, Guantánamo..." Without forcing a specific interpretation onto the opera, she seeks to acknowledge modern history

> scenery and costumes by Chloe Obelensky. The setting is an abandoned factory building that has been repurposed as a prison. "This is based in a reality with which we are all too familiar in recent years," says Warner. What doesn't change in the opera is the strength and evotion of the lead character, Leonora/Fidelio. The sopano Anja Kampe is singing the role at La Scala, and it is not her first experience with the part or with Warner as director. She also worked with Warner on "Fidelio" at Glyn-

The staging for this "Fidelio" is contemporary, with

Warner recalls: "When Ania Kampe first sang for me 2006, she was absolutely fearless. She personifies the character of Leonora. I said to myself, 'With a few more years of professional experience, she might lose that boldness in her singing. Too bad.' But when she sang for me again in the lead-up to this production, she was as fearless as ever. She is fantastic." ■

debourne in 2006





THIS WATCH HAS SEEN TIMELESS TRADITIONS. AND LEGENDARY EXCELLENCE.



OYSTER PERPETUAL DAY-DATE



10 filled the seats of the theater in a new program demusic festivals in Europe and awards including the Sisigned specifically for them. Grandi Opere per Piccoli, a mone and Cino del Duca Prize of the French Academie play on words meaning major works — or big operas — des Beaux-Arts in 2011 and the Nestlé and Salzburg for little people, has been conceived to develop new opera lovers from an early age. The idea came from La Scala's artistic director. Alexander Pereira.

La Scala is known for its demanding audiences. But Opere per Piccoli. The project gives the young artists and

PRESENTING BIG WORKS FOR SMALL PEOPLE

According to Maxime Pascal, the program's 29-yearold conductor, the best way to encourage children to attend opera is to present a show for them based on a "real" opera. That means music, singers and other elements of a classic production — but much shorter. since children have a more limited attention span than adults. "A successful program has to reflect that narrow focus," says Pascal, "and a successful libretto has to concentrate the action into a tighter time frame. The writer has to concentrate on the most salient parts." Also, explains the conductor, each character should have his or her own identifiable song — that is important for audience recognition.

Between now and May 2015, eight performances will be held for children and their families. More than 10,000 tickets have already been sold. To the six performances scheduled for schoolchildren in Lombardy, a seventh had to be added because of demand; more than 238 schools requested tickets. Nearly all of the 29,000 tickets available were sold before the opening performance, and demand for seats has far exceeded capacity.

La Scala chose "Cinderella" as the opening opera because it fulfills two major criteria, explains Pascal. his collaborators, which helps create a dynamic atmos-First. this is a story children can relate to. "Cinderella' is sunny, and kids know this story," he says. "There's lots of action, and it is very funny." Second, each character in the opera is like a caricature. "The ugly characters are the performers that will serve all of them in the future. truly ugly," he says, adding that this kind of clarity is important for younger patrons.

The challenge for the musicians and singers is to keep the attention of such an easily distracted crowd. "An audience this young shows no mercy," says Pascal. "If you lose their attention and they start talking to each other or making noise, you're finished." He and his musicians and singers, drawn from the Academy of Teatro alla Scala, prepared for this series by focusing on what an opera should be for this audience: a unique spectacle making use of music and theater

The audience is not the only beneficiary of Grandi editorial departments. Text by CLAUDIA FLISI

when Gioachino Rossini's "Cinderella" opened on Nov. 4 musicians of the Academy an opportunity to acquire on-Scala for the very first time. (This is also true of Pascal. Almost 2,000 children between the ages of four and although his background includes appearances at major Pascal points out that he's the same age as some of



'Cinderella" will be performed by students from La Scala Academy as part of a specia program for children and their families

phere. "No one is around to tell us that you have to do things this way, because we are all young," he says. He observes that the experience is creating a network for

"We keep in mind that small children don't come to hear beautiful voices and beautiful music," he says. "They want action and color, a great show where all the elements come together." And how does he measure success? "When this happens," he says, "they let us know by laughing and screaming." ■

Center stage: Teatro alla Scala was produced by the T Brand Studio international department and did not volve the International New York Times reporting or

LA SCALA OPENS WIDE FOR UNDER-30S

Music lovers can be found at all levels of society, so why should an opera house restrict its audience to a certain fortunate few? That is the reasoning behind a new program called La ScalAperta (Opening La Scala), being introduced in 2015.

from next season's calendar will be sold a month ahead of time in the La Scala box office at half price on a firstcome, first-served basis. The UNDER30 Pass and UNDER30 Subscription are

Tickets for 20 opera and ballet performances chosen

other options designed to encourage new music lovers. With the UNDER30 Pass, opera or ballet aficionados under the age of 30 can buy a ticket for a dress rehearsal of "Fidelio" on Dec. 4 or "The Nutcracker" on Dec. 17 for only €10 (\$12.40). They must present proof of age to qualify.

Those who sign up for the UNDER30 Subscription can see three operas or three ballets almost for the price of one. The UNDER30Pass is free, and those signing up automatically become members of the LaScalaUNDER30 Community. This qualifies them for special promotions for the entire season; special visits to the theater, the museum and the Ansaldo Workshops; invitations to rehearsals of opera, ballet and concerts; and a 50 percent

reduction on visits to the La Scala museum. Both the UNDER30 opera and ballet subscriptions can be purchased online at www.lascalaunder30.org and from the box office. UNDER30 subscriptions can be paired with a second subscription at full price for an accompanying person who is over the age limit. Date changes are not allowed for these subscriptions.



Euronews' "Musica" program regularly covers productions and performers from La Scala. The series will be covering the launch of La Scala's new season with Beethoven's only opera, "Fidelio," and will meet with the world-renowned singers Klaus Florian Vogt and Anja Kampe, who will be performing the leading roles in this masterpiece.

www.medici.tv

Medici.tv calls La Scala "the most important cultural, social and political center of Milan" as well as doubtedly one of the greatest 'Ivric temples' of all time." Go to http://www.medici.tv/#/teatroalla-scala for Medici.tv's archive of videos, documentaries, movies and performances from Italy's most prestigious opera house.





Opera Online covers works of opera.