



 International Press Service

Ressort: Kunst, Kultur und Musik

Triumph of Verdi Drama: Il Trovatore

Vienna State Opera, 14.02.2025 [ENA]

Giuseppe Verdi "Il Trovatore" has long been celebrated for its intricate narrative and demanding vocal performances. The recent staging at the Vienna State Opera masterfully directed by Daniele Abbado, was a testament to the enduring power of this operatic masterpiece. The evening was marked by exceptional performances, innovative staging, and a profound musical interpretation.

This performance at the grand opera house was nothing short of a transformative experience, one that will be remembered by all who were fortunate enough to witness it. This remarkable production was defined by its dynamic staging, musical precision, and above all, the extraordinary vocal performances of Clémentine Margaine, Marina Rebeka, Vittorio Grigolo, and Artur Rucinski. Together, these artists created an operatic experience that not only showcased technical brilliance but also moved the audience on a deeply emotional level.

As an opera expert, it is always a rare pleasure to observe a performance in which the vocal talents of the cast come together so seamlessly, transcending the boundaries of the stage to create a singular artistic moment. Each of these four singers demonstrated the unique qualities that define true operatic greatness. Margaine and Rebeka's performances were already highlighted for their vocal power and emotional depth, but in this performance, they were joined by two exceptional male voices, Vittorio Grigolo and Artur Rucinski, whose contributions added a further layer of intensity, complexity, and beauty to the already dazzling production.

Clémentine Margaine's performance was a masterclass in vocal expression, filled with an emotional depth that few singers can match. As the central character, her portrayal was a study in balance—she brought a radiant warmth to the stage without ever overwhelming the subtle beauty of the piece. Margaine's mezzo-soprano voice has always been celebrated for its richness, but tonight, it was the breathtaking warmth and fullness of her sound that truly struck the audience.

From the moment she stepped onto the stage, Margaine commanded attention. Her vocal control is near unparalleled, effortlessly navigating the intricate melodic lines with a precision that only comes with years of intense dedication to one's craft.

The lower register of her voice—robust, resonant, and enveloping—was as powerful as the higher notes,

Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service.....

which she produced with remarkable ease and clarity. It was as if her voice existed beyond the limitations of human anatomy, as though the music itself had found its ideal vehicle.

In arias of great emotional intensity, Margaine demonstrated a unique ability to match vocal technique with emotional resonance. Margaine's voice was smooth and seductive, yet not without an undercurrent of vulnerability. The opera's arias, one of the most challenging in the mezzo-soprano repertoire, demand not just technical precision but also an immense amount of emotional intelligence.

Margaine's interpretation was nuanced—she shifted effortlessly from languid sensuality to sudden, heart-wrenching despair, taking the audience on a profound journey of love, manipulation, and betrayal.

Margaine's vocal delivery has an inherent beauty, but it was her nuanced phrasing that really set her apart in this performance. Her impeccable breath control, particularly in the long, sustained phrases, was a testament to her years of vocal training and understanding of musical phrasing. Every note seemed to be infused with a palpable emotion, as though each sound was directly connected to her character's inner turmoil. Her rendition of the duet in the second act with Marina Rebeka was a glorious highlight.

Marina Rebeka's performance was nothing short of revelatory. From the first notes of her entrance, her voice soared with both power and grace. Soprano with a bright, gleaming tone, Rebeka commands the stage with an effortless radiance. Her upper register is strikingly pure, with a vibrato that is both elegant and controlled. But it was not just her technical prowess that captivated the audience—it was her ability to infuse every note with an overwhelming sense of drama and human depth. Rebeka's portrayal of her character was an intoxicating mix of passion and vulnerability. She fully inhabited the role, her character coming to life not just through her voice, but through every gesture, every glance, and every subtle shift in her expression.

She brought a refreshing sincerity to the role Rebeka, however, found the delicate balance between both extremes, giving her character an emotional authenticity that made her performance all the more powerful. What stood out most about Rebeka's singing was her extraordinary ability to vary both the intensity and timbre of her voice. She navigated the most demanding passages with a technical brilliance that left the audience breathless, yet it was her sensitivity to the music's ebb and flow that turned each aria into a small masterpiece.

She sang with a beguiling lightness, yet with underlying layers of desire, ambition, and longing. Her voice danced through the coloratura passages with such ease that it almost seemed as though she was floating above the stage.

However, it was in the more somber and emotional moments where Rebeka truly showed her depth as an

**Redaktioneller Programmdienst:
European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service

artist. In the duet with Margaine, their voices intertwined with stunning precision. Margaine’s darker mezzo complemented Rebeka’s luminous soprano, creating a stunning contrast in color and tone. Their voices didn’t simply exist side by side—they told a story together, rising and falling as one, drawing the audience deeper into the narrative. Rebeka’s vocal line was often a soaring melody.

While Margaine’s was rich and grounded. The combination created a hauntingly beautiful sonic landscape that lingered in the minds of listeners long after the final note had faded.

Vittorio Grigolo’s presence on stage was nothing short of electric. As a tenor, Grigolo’s voice possesses an intensity and warmth that effortlessly fills the grandest of opera houses. His vocal quality is unmistakable—rich, resonant, and thrilling. But beyond the power of his instrument, it is Grigolo’s ability to infuse every note with a deep emotional sincerity that truly sets him apart from many of his contemporaries. Every phrase he sang felt carefully thought out, each note imbued with a purpose that contributed to the overall narrative of the opera.

However, it was not just Grigolo’s technical skill that left an impression. His connection to the music, and the way he portrayed the internal turmoil of his character, was profound. In duets with Margaine and Rebeka, Grigolo’s voice acted as both a complement and a contrast, bringing a sense of tension and passion that perfectly matched the emotional stakes of the scenes. The chemistry between Grigolo and the two sopranos was palpable, as their voices blended and collided in equal measure, creating a dynamic and emotionally charged atmosphere.

As the bass-baritone of the evening, Artur Rucinski brought a commanding gravitas to his role that added a vital layer of depth to the performance. His voice, rich and resonant, was the ideal foil to the lighter, more agile voices of his fellow cast members. Rucinski’s vocal control was exemplary—each phrase was carefully shaped, and his phrasing demonstrated a profound understanding of the music’s emotional landscape. In his duets with Grigolo and the two sopranos, Rucinski’s deep, sonorous voice added a sense of weight and seriousness that balanced the soaring upper registers of the other singers. His presence on stage was undeniable—every note he sang filled the space with power and resonance, and his ability to interact with others.

What truly elevated this performance was the incredible chemistry between all four leads—Clémentine Margaine, Marina Rebeka, Vittorio Grigolo, and Artur Rucinski. Together, they created a cohesive and emotionally compelling ensemble that felt like a living, breathing organism on stage. The vocal interplay between Margaine and Rebeka, with Grigolo’s passionate tenor and Rucinski’s resonant bass-baritone, was a thrilling sonic tapestry. Each performer brought something unique to the table, but it was their ability to support and challenge each other that made this evening so extraordinary. From the rich, layered duets to

**Redaktioneller Programmdienst:
European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service.....

the charged trios and quartets, the ensemble work was impeccable.

Bericht online lesen:

https://culture.en-a.eu/kunst_kultur_und_musik/triumph_of_verdi_drama_il_trovatore-90719/

Redaktion und Verantwortlichkeit:

V.i.S.d.P. und gem. § 6 MDSStV: Dr. Nadejda Komendantova

**Redaktioneller Programmdienst:
European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.