



Ressort: Kunst, Kultur und Musik

## Love and Loss: Zürich Opera Dazzling New Production

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The Opernhaus Zürich's 2025 production of Erich Wolfgang Korngold's *Die tote Stadt* stands as a monumental achievement in contemporary opera staging. Under the masterful direction of Dmitri Tcherniakov and the vibrant baton of conductor Lorenzo Viotti, this rendition breathes new life into Korngold's 1920 masterpiece, offering audiences an experience that is both emotionally profound and musically exhilarating.

Dmitri Tcherniakov, renowned for his psychologically nuanced interpretations, delivers a production that delves deep into the subconscious realms of grief, memory, and desire. His staging transforms the narrative into a haunting exploration of the human psyche, where reality and illusion intertwine seamlessly. The set design, characterized by its fluid transitions and symbolic imagery, mirrors the protagonist Paul's internal turmoil, effectively blurring the lines between his memories of the deceased Marie and his encounters with the living Marietta. This approach not only honors the original libretto but also amplifies its themes, making them resonate powerfully with contemporary audiences.

The cast assembled for this production is nothing short of exceptional. Eric Cutler as Paul: Cutler delivers a tour-de-force performance, capturing the character's descent into obsession with both vocal prowess and emotional depth. His tenor voice navigates the demanding score with ease, conveying Paul's vulnerability and inner conflict in a manner that is both compelling and heartrending. Vida Miknevičiute as Marietta/Marie: Miknevičiute's portrayal is a masterclass in duality. She embodies the ethereal presence of Marie and the vivacious spirit of Marietta with equal conviction, her soprano voice shimmering with clarity and expressiveness.

Her chemistry with Cutler adds layers of complexity to their interactions, making their scenes together particularly impactful. Björn Bürger as Frank/Fritz der Pierrot: Bürger brings a nuanced performance, balancing moments of levity with underlying tension. His baritone voice adds warmth and depth to the ensemble, providing a counterpoint to the central characters' emotional journeys. Evelyn Herlitzius as Brigitta: Herlitzius offers a poignant portrayal, her mezzo-soprano imbued with a sense of wisdom and compassion. Her presence serves as a grounding force amidst the opera's emotional turbulence.

The supporting cast, including Rebeca Olvera (Juliette), Daria Proszek (Lucienne), Raúl Gutiérrez (Gaston), Nathan Haller (Victorin), and Álvaro Diana Sanchez (Graf Albert), each contribute significantly

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to the production's overall success, their performances marked by precision and passion. The production's visual elements are meticulously crafted to enhance the storytelling. The collaboration between Tcherniakov and costume designer Elena Zaytseva results in a cohesive aesthetic that reflects the opera's themes. The sets transition smoothly between scenes, while the costumes subtly differentiate between the realms of memory and reality.

Gleb Filshinsky's lighting design and Tieni Burkhalter's video projections work in tandem to create an immersive atmosphere. The interplay of light and shadow, along with evocative imagery, underscores the psychological dimensions of the narrative. The Philharmonia Zürich, under Viotti's direction, delivers a performance that is both technically flawless and emotionally resonant. The orchestra's interpretation of Korngold's complex score is marked by clarity and expressiveness, capturing the nuances of the composer's musical language. The choral ensembles, including the Zusatzchor der Oper Zürich, SoprAlti der Oper Zürich, and the Kinderchor, provide robust and harmonious support, enriching the sonic landscape of the production.

The Opernhaus Zürich's Die tote Stadt is a testament to the transformative power of opera. Through the visionary direction of Dmitri Tcherniakov, the inspired conducting of Lorenzo Viotti, and the stellar performances of a world-class cast, this production transcends its historical context to speak to universal themes of love, loss, and the human condition. It is a must-see for opera enthusiasts and newcomers alike, offering an experience that is as intellectually stimulating as it is emotionally moving.

Bericht online lesen:

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