



International Press Service.....

Ressort: Kunst, Kultur und Musik

Exquisite Rendition of Verdi's Eternal Masterpiece

La Fenice, 18.02.2026 [ENA]

In the heart of Venice, where opera history itself took shape, La Traviata returned to the stage of Teatro La Fenice in the 2025/26 season with a production that reaffirmed both the emotional potency of Verdi's score and the enduring relevance of this tragic drama. First premiered at La Fenice on 6 March 1853, Verdi's La Traviata has long stood as one of the pillars of the operatic repertoire.

It is a work that blends raw human vulnerability with some of the most sublime music ever written. This season's staging, under the musical direction of Stefano Ranzani and the creative vision of director Robert Carsen, was nothing short of an artistic triumph. From the moment the orchestra's prelude began, the dramatic arc of La Traviata was palpable in every phrase. Under Ranzani's baton, the Orchestra del Teatro La Fenice delivered performances that married precision with profound lyricism.

Verdi's score — irresistibly rich in color, emotion and momentum — was brought to life with a freshness that balanced historical fidelity and contemporary sensibility. The orchestral textures were sumptuous without ever overwhelming the singers, and moments of tenderness were rendered with exquisite nuance. Central to the evening's success was the casting — a blend of vocal elegance and dramatic authenticity that elevated every act. The role of Violetta Valéry demands not only vocal agility but emotional candor, and when performed with such passionate commitment, the character's arc becomes a mirror to the audience's heart.

In this production, Violetta emerged as an eloquent synthesis of strength and fragility, a woman whose joie de vivre and heartbreaking decline were articulated with both technical finesse and deep expressive insight. Opposite her, Alfredo Germont was portrayed with ardent lyricism and palpable youthful ardor. His duets with Violetta felt lived-in and sincere — moving not as mere showpieces but as authentic emotional encounters. The chemistry between the leads sustained the drama throughout, making the tragic turn of events in the final act all the more devastating.

Likewise, the mature moral conflict embodied by Germont père was presented with dignity and grace, lending gravitas to Verdi's incisive depiction of familial pressure and social constraint. Director Robert Carsen's staging choices were both thoughtful and evocative. Rather than rely on mere spectacle, Carsen crafted a world that emphasized psychological depth; the sets and costumes by Patrick Kinmonth complemented the score's shifting moods without distracting from the emotional core of the narrative. Even

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 lighting design — sensitive and atmospheric — served as a subtle participant in the drama, illuminating the characters’ joys and sorrows in equal measure.

The production’s overall aesthetic was one of refined restraint, allowing the music and performances to speak with crystalline clarity. Throughout the evening, the chorus provided indispensable support, especially in the social scenes that open the opera and underscore its vividly theatrical tableau. Chorus master Alfonso Caiani is to be commended for shaping an ensemble that responded to Verdi’s demands with rhythmic energy and radiant tone — enhancing the dramatic tapestry at every turn.

The acclaim for this La Traviata was not merely a product of a beautifully sung and played performance; it stemmed from a deeper quality of artistic coherence. Every element — from Ranzani’s musical leadership to Carsen’s dramatic sensibility — worked in tandem to illuminate the humanity at the heart of Verdi’s opera. The familiar strains of “Sempre libera” and the poignant contours of “Addio del passato” were not just demonstrations of vocal brilliance, but expressions of lived feeling — resonating with the audience long after the final curtain.

For lovers of opera, witnessing La Traviata in Venice at La Fenice — the very theatre where the work first saw the light of day — is a cultural pilgrimage. This season’s production honored that history while asserting its own artistic identity. From the first lush chords to the last lingering echoes, the performance reminded all present why La Traviata remains one of opera’s most beloved and affecting masterpieces. In a city where music and memory are inseparable, La Fenice’s La Traviata was a radiant testament to the power of great art: unforgettably beautiful, painfully human, and ever timeless.

The acclaim for this La Traviata was not merely a product of a beautifully sung and played performance; it stemmed from a deeper quality of artistic coherence — and above all from the extraordinary artistry of the cast. Rosa Feola’s Violetta Valéry was nothing short of magnificent. Her soprano, luminous and impeccably controlled, combined crystalline agility with a deeply affecting dramatic truth. In “Sempre libera,” she dazzled with technical brilliance and fearless coloratura, yet it was in the final act that her artistry reached sublime heights. “Addio del passato” was delivered with heartbreaking intimacy, her pianissimi suspended in the hall like fragile threads of memory.

Feola’s Violetta was not merely portrayed — she was profoundly lived.

Stefan Pop’s Alfredo Germont complemented her with ardent lyricism and radiant vocal warmth. His tenor carried a youthful sincerity that made Alfredo’s devotion utterly believable. In the great duets, his phrasing was generous and expressive, revealing both vulnerability and impassioned resolve. Roberto Frontali’s Giorgio Germont brought noble authority and refined musical intelligence to the role. His interpretation avoided caricature; instead, it conveyed the internal conflict of a father torn between social convention and

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.....

human compassion. His “Di Provenza il mar” was sung with dignified legato and understated emotional depth.

The supporting cast was equally distinguished. Carlotta Vichi’s Flora Bervoix was vibrant and theatrically assured, adding sparkle and dramatic vitality to the ensemble scenes. Barbara Massaro’s Annina was tender and sincere, providing moments of quiet humanity that grounded the tragedy. Paolo Antognetti infused Gastone with youthful brightness, while Armando Gabba’s Baron Douphol projected imposing presence and dramatic tension. Mattia Denti’s Doctor Grenvil offered gravitas and warmth in the opera’s most solemn moments, and William Corrà’s Marquis d’Obigny contributed elegant poise to the social tableaux.

Each artist demonstrated meticulous musical preparation and a deep respect for Verdi’s style, contributing to an ensemble performance of remarkable cohesion.

For lovers of opera, witnessing La Traviata in Venice at La Fenice — the very theatre where the work first saw the light of day — is a cultural pilgrimage. This season’s production honored that history while asserting its own artistic identity, above all through the brilliance of its performers. From the first lush orchestral chords to the final, devastating silence of Violetta’s last breath, the cast sustained an emotional intensity that felt both immediate and timeless.

The ovations that followed were richly deserved: a tribute not only to Verdi’s immortal score but to artists who gave themselves fully to its emotional truth.

In a city where music and memory are inseparable, La Fenice’s La Traviata stood as a radiant testament to the power of great art — unforgettably beautiful, painfully human, and elevated by performers whose artistry transformed an operatic masterpiece into an experience of profound and lasting resonance.

[Bericht online lesen:](#)

https://culture.en-a.eu/kunst_kultur_und_musik/exquisite_rendition_of_verdis_eternal_masterpiece-93007/

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.