



Ressort: Kunst, Kultur und Musik

## Simon Boccanegra: Verdi's Masterpiece Reimagined

Wiener Staatsoper, 25.04.2026 [ENA]

Verdi's Simon Boccanegra at the Vienna State Opera is a compelling revival of Peter Stein's production, with stage design by Stefan Mayer and costumes by Moidele Bickel. Under the musical direction of Marco Armiliato, the performance brings renewed dramatic focus to one of Verdi's most inward and politically charged operas. At the center of the evening is Ludovic Tézier in the title role.

He is delivering a distinguished portrayal of Simon Boccanegra. Tézier brings authority, vocal richness, and introspection to the Doge of Genoa, shaping the role as both statesman and wounded father. His interpretation underlines the opera's central tension between public power and private loss. Federica Lombardi sings Amelia Grimaldi with lyric warmth and emotional clarity. Her voice suits Verdi's long melodic lines, and she gives the character both vulnerability and determination. The role's dramatic importance is central to the opera's emotional structure, and Lombardi's performance brings it vividly to life.

Joshua Guerrero appears as Gabriele Adorno, bringing ardor and dramatic urgency to the role. Kwangchul Youn is Jacopo Fiesco, providing the gravitas and depth the part requires. Attila Mokus sings Paolo Albiani, while Evgeny Solodovnikov is Pietro. What makes Simon Boccanegra so compelling is its fusion of political conflict and intimate human tragedy. The reconciliation between Boccanegra and Amelia, the corrosive force of factional struggle, and the final sense of forgiveness give the opera its exceptional dramatic weight. In this production, those elements are presented with clarity and dignity, allowing Verdi's music and drama to speak directly.

What gives this Simon Boccanegra particular stature is the way it reveals Verdi at his most politically disillusioned and musically refined. Unlike the outwardly dramatic canvases of *Il trovatore* or *Aida*, this opera works through compression, ambiguity, and emotional restraint. The score depends less on display than on atmosphere, and Verdi writes with remarkable economy: a single orchestral color, a carefully delayed cadence, or a sudden harmonic shift can carry more dramatic weight than pages of declamation. In that sense, the opera belongs to Verdi's mature period, where the orchestra becomes not merely accompaniment but psychological agent.

The council scene remains one of the composer's great achievements, combining public spectacle with private anguish, and it is here that the production most clearly demonstrates the tension between statecraft

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and human frailty.

From an interpretive standpoint, the role of Simon demands a rare combination of vocal authority and inwardness. The baritone must project dignity without hardness, and sorrow without self-pity. Tézier's gift lies precisely in that balance: he phrases with aristocratic line, yet never obscures the character's exhaustion and moral uncertainty. Equally important is the quality of ensemble singing, because Simon Boccanegra is an opera of relationships rather than isolated arias.

Verdi structures the drama through confrontation, memory, and recognition, so every principal scene depends on listening as much as singing. That is why the work can feel fragmented in lesser hands, but profound when the conductor sustains long dramatic arcs. When the final reconciliation arrives, it matters not only as a plot resolution but as a rare moment of Verdian transcendence: the public man and the private father briefly become one. In a strong performance, this ending does not simply conclude the opera; it redefines the moral world that preceded it.

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