

Benjamin Britten

DEATH IN VENICE

opera in two acts
libretto by Myfanwy Piper



Conductor
Bruno Bartoletti

Director
Pier Luigi Pizzi



HD

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Benjamin Britten

DEATH IN VENICE

(MORTE A VENEZIA)

Gustav von Aschenbach **Marlin Miller**
Il viaggiatore **Scott Hendricks**
La voce di Apollo **Razek-François Bitar**
Tazio **Alessandro Riga**
Jaschiu **Danilo Palmieri**
La venditrice di fragole **Sabrina Vianello**
La merlettaia **Liesbeth Devos**
La mendicante **Julie Mellor**
Il facchino dell'albergo **Marco Voleri**
Un gondoliere **Shi Yijie**
Il cameriere della nave **William Corrà**
Il barcaiolo del Lido **Luca Dall'Amico**

Conductor

Bruno Bartoletti

Director

Pier Luigi Pizzi

Set and costumes designer: **Pier Luigi Pizzi**

Light designer: **Vincenzo Raponi**

Coreographer: **Gheorghe Iancu**

Orchestra and Chorus of Teatro La Fenice

Video Director:

Tiziano Mancini

Filed in 16:9 HD

Recorded in June 2008

Duration 152 min.

Sung in English

Subtitles ITA-ENG-TED-FRA-SPA

Benjamin Britten's final operatic masterpiece, based on the novella by Thomas Mann, draws up a strongly evocative atmosphere and some haunting soundscapes of 'ambiguous Venice'.

Two-act opera on a libretto by Myfanvvy Piper based on the novella by Thomas Mann.

The performance, Abbiati Prize 2005 for the best spectacle, with Pier Luigi Pizzi in charge of direction, scenery and costumes. Choreography by Gheorghe Iancu.

Set in Venice, the English composer's beloved city, Death in Venice is Britten's last opera, written between 1971 and 1973.

There are clear autobiographical reflections: strict self-discipline, reserve, the artistic vocation as an all-encompassing passion, beauty and knowledge. Another fundamental theme is the corruption of innocence and guilt as a source of inner doubt, which the composer records with implacable sensitivity.

The opera is written for only three singers: a tenor (Von Aschenbach), a counter-tenor, (the voice of Apollo) and a baritone who covers all the other roles, whilst the young Tazio and his family are dancers. This economy of vocal and instrumental means accentuates the underlying dramatic idea and is translated into moving essentiality. The staging is pervaded by a mysterious, metaphysical serenity lacking in Mann's work but found in the music. The rock walls are substituted by books that look like ancient ruins and highlight the ineluctable immobility which constitutes the fascination of the original. The sense of death and foreboding emanated by the cypresses remains till the end: the slender, dark trees like cast iron, point upwards, rising above the views of Venice, reminding us of the inevitability of destiny: "No choice for the living, no choice for the dead."



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