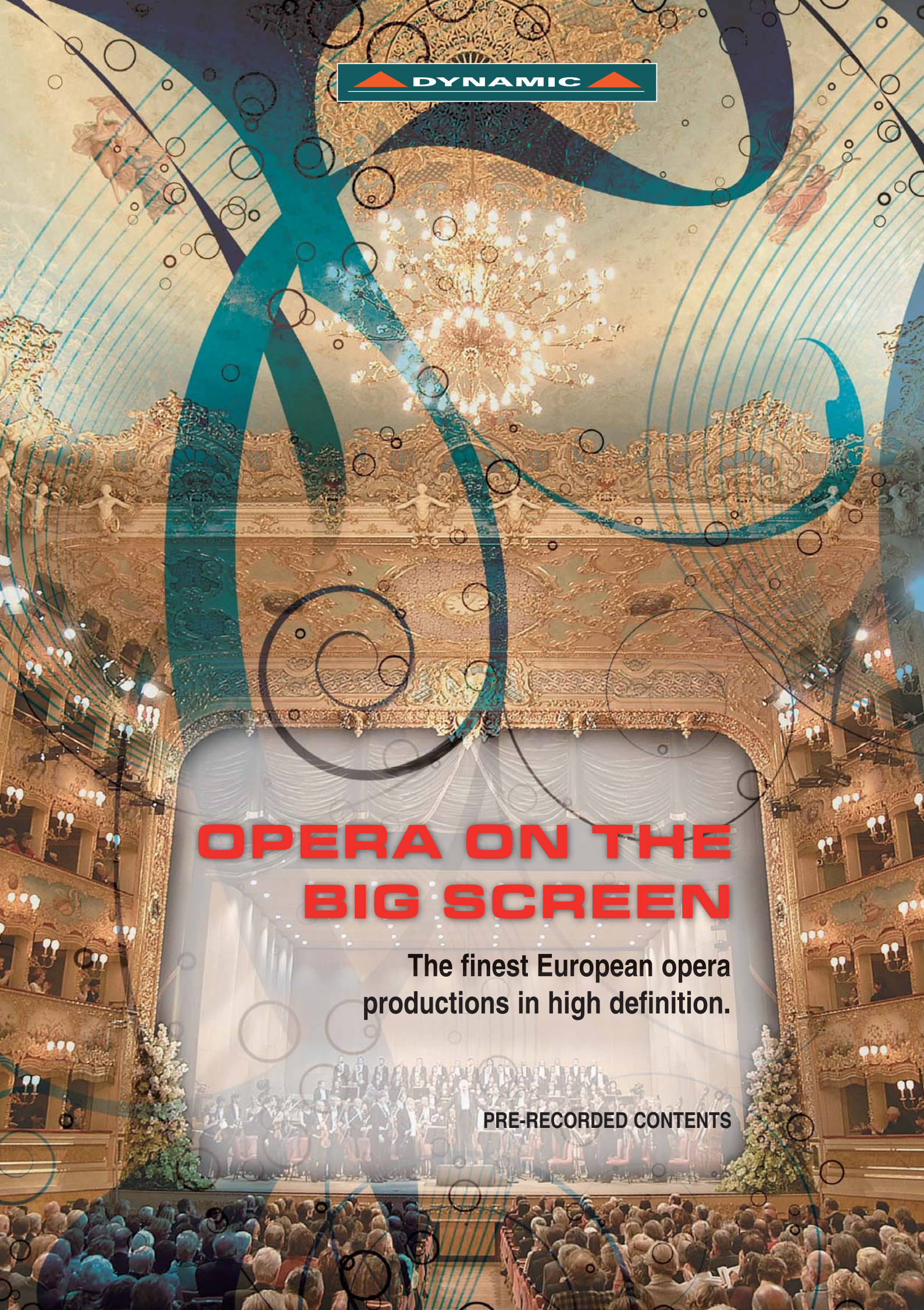




OPERA ON THE BIG SCREEN

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Some of the Operas available

Arena di Verona, Italy

La Gioconda A. Ponchielli

Pier Luigi Pizzi / Donato Renzetti - A. Gruber, M. Berti, A. Mastromarino

Gioconda, famous for its *Dance of the hours* featured also in Walt Disney's masterpiece *Fantasia*, is linked to the Arena di Verona by unforgettable moments. It was with this opera and in that venue that, on 2nd August 1947, Maria Callas made her Italian debut, to awith resounding success.

This Arena di Verona, Liceu of Barcelona and Teatro Real of Madrid co-production is a staging of great fascination, conceived for the large open space of the Arena, which can seat over 20,000 spectators. In the cast are stars Roberto Bolle and Letizia Giuliani; among the outstanding singers engaged for this 'grand-opéra' of the Italian 19th-century repertoire is the tenor Marco Berti, who wins a long applause after the renowned aria *Cielo e mar*. **(ITA with subtitles)**

Rossini Opera Festival, Pesaro, Italy

L'Italiana in Algeri G. Rossini

Dario Fo / Donato Renzetti - M. Pizzolato, M. Vinco, M. Mironov, B. de Simone

In the capable hands of director Dario Fo, a Nobel Prizewinner, one the most amusing of Rossini's operas becomes a sparkling, colourful and fast-paced affair. *L'Italiana in Algeri* tells the story of a beautiful Italian woman who is captured by the pirates of the Bey of Algiers. Mustafa looks forward to adding her to his harem, but she has a few surprises in store for him.

This production was recorded live at the Rossini Opera Festival in Pesaro, the composer's native city, under the patronage of the prestigious Rossini Foundation, which every year stages some of the composer's operas, to great success of with critics and public. **(ITA with subtitles)**

Sferisterio Opera Festival, Macerata, Italy

Macbeth G. Verdi

Pier Luigi Pizzi / Daniele Callegari - G. Altomare, O. Zhuravel, P. Kudinov, R. Pelizzari

Since 1980 the Macerata Opera summer festival has drawn audiences from all parts of Italy and beyond. The greatest fascination of each performance is provided by the venue itself, the Sferisterio, whose architectural beauty blends in with the settings and has made it possible for international directors to stage unforgettable operas. *Macbeth* was Giuseppe Verdi's first opera based on William Shakespeare's plays. The young composer (at the time Verdi was only 34) drew the complex personalities of the two main characters (Macbeth and his Lady) with extraordinary skill. This production is directed by Pier Luigi Pizzi, artistic director of the Festival and one of the best opera directors of our times. In the title role, the Italian baritone Giuseppe Altomare, with at his side the talented and beautiful Ukrainian soprano Olha Zhuravel as the sinister Lady Macbeth. **(ITA with subtitles)**

Teatro Massimo, Palermo, Italy

Mefistofele A. Boito

Giancarlo Del Monaco / Stefano Ranzani - F. Furlanetto, D. Theodossiou, G. Filianoti

This performance from Palermo's Teatro Massimo features artists of the highest standing: the bass Ferruccio Furlanetto is one of the most celebrated singers of the last thirty years, who and has sung in the most important theatres and festivals of the world (Vienna's Staatsoper, New York's Metropolitan, the Salzburg Festival, Paris's Opéra...); he is joined by the young but already well-known tenor Giuseppe Filianoti, one of the most beautiful voices of his generation, and the Greek soprano Dimitra Theodossiou, an artist of international renown endowed with great vocal and acting talents. Direction is in the experienced hands of Giancarlo Del Monaco, son of the famous tenor, who has been active in the theatre for over forty years. **(ITA with subtitles)**

Festival Puccini, Torre del Lago, Italy

La Bohème G. Puccini

Stewart Robertson / Maurizio Scaparro - N. Fantini, D. D'annunzio Lombardi, M. Pisapia, G. Viviani

The burning lyricism, the minute painting of details, the fresh liveliness of the conversation scenes and the sophistication of orchestration, all contribute to making of *La Bohème* one of the most original creations in the history of opera.

This production has, in addition, the advantage of a truly special setting, that of the new open theatre of Torre del Lago Puccini, in Tuscany. It was here, in a villa on the shore of Lake Massaciuccoli, that Puccini lived from the age of thirty-three to his death, dedicating himself to his two great passions: music and hunting. By his son's will, the Maestro is buried in a chapel built inside the villa, which can still be visited. The Festival of Torre del Lago today is the Puccini venue par excellence, attracting every summer many opera lovers from Italy and beyond. **(ITA with subtitles)**

Opéra Royal de Wallonie, Liège

La Traviata G. Verdi

S. Mazzonis di Pralafra / Paolo Arrivabeni - C. Forte, T. Van Ingelgem, F. Carnevale, S. Pirgu

Right after *La Traviata's* première, *The Times* defined it "an opera full of obscenities, horrible and dirty". Today it is hard to believe that this work triggered such a fiercely negative response. Opera lovers throughout the world fill theatres to capacity whenever it is performed, and the best singers are eager to take up the challenge of its roles. Violetta, the female protagonist, is one of Verdi's most well-rounded characters. In this Opéra Royal de Wallonie production she is interpreted by Cinzia Forte, who is enjoying a fine international career. Alfredo Germont is sung by the talented young tenor Saimir Pirgu, who has appeared at important venues (in Bologna, Pesaro, Rome London, Madrid, Bilbao, Valencia, Zurich, Berlin, Cologne, Hamburg, Munich, Vienna, Salzburg...). Costumes are the creation of the Belgian Kaat Tilley, a talented designer, painter and sculptress. **(ITA with subtitles)**

Teatro Donizetti, Bergamo, Italy
Lucia di Lammermoor G. Donizetti

Francesco Esposito / Antonino Fogliani - D. Rancatore, R. De Biasio, L. Grassi, E. G. Iori

The action is set in Scotland at the end of the 16th century in the castle of Ravenswood, and is taken from the homonymous novel by Walter Scott. The Bride of Lammermoor. This is undoubtedly the most famous of Donizetti's serious operas. In addition to the duet of the first act finale, the vibrant sextet *Chi mi frena in tal momento*, and the well-known madness scene, noteworthy are the intense final cabaletta *Tu che a Dio spiegasti l'ali*, considered one of the greatest operatic pages for tenor, and Lucia's splendid aria *Regnava nel silenzio*. Right from its first performance this opera was regarded as one of Donizetti's absolute masterpieces and a milestone in the romantic repertoire of 19th-century opera, especially on account of the soaring lyricism of Lucia, who finds an escape to from man's meanness wickedness in a state of hallucinated madness. This role is one of the most difficult for a soprano, requiring considerable acting skills and deep knowledge of the character's psychology. Donizetti wrote this masterpiece in a mere fourteen days. **(ITA with subtitles)**

Sferisterio Opera Festival, Macerata, Italy
Carmen G. Bizet

Dante Ferretti / Carlo Montanaro - N. Surguladze, I. Langu, A. Zabala, P. Gardina, P. Do, S. Alberghini

In the splendid setting of the Macerata Sferisterio, the tale of seduction and jealousy par excellence, with a commanding Nino Surguladze in the title role and the direction of twice Oscar-winner Dante Ferretti (*The Aviator*, *Sweeney Todd*), here at his debut in the world of opera. This Bizet score contains very popular pieces, from the famous *habanera* and *overture*, which anticipates some of the main themes of the opera, to the great aria of Escamillo. The music vigorously underlines Carmen's sensuality, and creates an eddy of jealousy and seduction that sweeps away characters and audiences alike, making of this opera an absolute masterpiece.

(FRA with subtitles)

Teatro La Fenice, Venice, Italy
Il Barbiere di Siviglia G. Rossini

Bepi Morassi / Antonio Fogliani - B. de Simone, R. Shaham, R. Frontali, G. Furlanetto, G. Donadoni, F. Meli

The humorous masterpiece by Rossini was inspired by a famous French comedy by Beaumarchais, *Le Barbier de Seville* (1775), the first of his famous Trilogy. The six characters involved move along the guidelines of the typical love story: after the usual series of obstacles, predicaments, comical and grotesque situations, all accompanied by famous arias, the love between Rosina and the Count of Almaviva triumphs. This production of the prestigious Teatro La Fenice in Venice features in its cast some of the greatest specialists of this repertoire; among them the excellent and beautiful Rinat Shaham as Rosina, and a greatly entertaining Bruno de Simone as Don Bartolo. **(ITA with subtitles)**

Arena di Verona, Italy
La Sonnambula v. Bellini

Hugo de Ana / Maurizio Benini - S. Alaimo, E. Gutierrez, A. Siragusa, S. Pastrana

Endowed with a wonderful melodic vein, Bellini dedicated most of his short existence to composing opera. His talent for writing soaring melodies of pure beauty have always enthused delighted audiences; even the young Wagner fell under their magic charm. In this imaginative staging by Hugo de Ana, which audiences have already enjoyed and applauded in Verona, the plot develops against the backdrop of projected images, in a whirlwind of luxuriant forests, waterfalls, deep crags, dark skies with thick clouds or fiery sunsets, with lights and colours constantly changing. Cuban-born soprano Eglise Gutierrez in the title role is a singer to savour, with an innate lyricism and a mesmerizing voice. With her, an Antonino Siragusa endowed with a generous voice, and in the role of Count Rodolfo Simone Alaimo, who possesses a crystal-clear tone with an incredible extension as well as excellent acting skills. **(ITA with subtitles)**

Opéra Royal de Wallonie, Liège
Falstaff G. Verdi

Stefano Poda / Paolo Arrivabeni - R. Raimondi, L. Salsi, V. Tola, S. Puértolas

The paunchy, old Sir John Falstaff, lodged with his servants Bardolph and Pistol at the Garter Inn, plans to conquer two beautiful, wealthy ladies - Alice Ford and Meg Page. To do so he sends them identical love letters. Outraged but also amused, Alice and Meg plan in turn, together with Mistress Quickly and Nannetta (Alice's daughter, who is in love with the young Fenton), a prank on the impudent knight; one that will stop him once and for all from wanting to play the passionate suitor. Also Master Ford, who has been informed by Falstaff's servants of their master's intentions, prepares, unknown to the ladies, a prank of his own. In the end Alice reveals the truth to her husband and, after a series of unforeseeable coups de théâtre, all get together to play a last, spectacular practical joke on Falstaff. In the title role, Ruggero Raimondi, exceptional both for his powerful voice and for the energy of his performances.

(ITA with subtitles)

Teatro Massimo, Palermo, Italy
Simon Boccanegra G. Verdi

Giorgio Gallione / Philippe Auguin - R. Frontali, A. Nizza, F. Furlanetto, W. Fraccaro, S. Zanon

In 14th-century Genoa, where different political factions are at war, Paolo Albani has the valiant corsair Simone Boccanegra, a righteous and sage wise man, elected Doge. Political conspiracies and the tragic events in Simone's life, in this opera, are closely knit together: he has lost both the woman he loved and their daughter, and must constantly defend himself from the attacks of his enemies. The true protagonists of Verdi's opera, however, are the pervading sense of tragedy and melancholy, and the characters' intricate psychology. "...The typically nocturnal mood of the prologue, the exceptionally refined prelude to Amelia's aria, the scene of the Council with the curse - one of the greatest pages of Verdi's output and of the entire operatic repertoire - the Second Act scene where Simone falls asleep... find me an ineffective passage in Simon Boccanegra!" (Bruno Bartoletti). **(ITA with subtitles)**





WHO WE ARE

Dynamic, a leading recording company in the sector of classical music and opera, has been working for over thirty years with prestigious opera companies and international festivals – the Teatro Real of Madrid, the Liceu of Barcelona, the Opéra Royal de Wallonie of Liège, the Fenice of Venice, the Verona Arena, the Rossini Opera Festival of Pesaro, to name but a few – with which it stipulates specific contracts for purchasing audiovisual rights.

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OPERA ON THE BIG SCREEN

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