
OPERA
MUSIC MANAGEMENT

18–25 July 2026

MAIN ARTIST ITALY

**TEATRO
GOLDONI di LIVORNO**



**Saaremaa
ooperipäevad**
Saaremaa Opera Festival

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Programme 2026

Main artist **TEATRO GOLDONI di LIVORNO** (Italy)

SATURDAY 18 JULY

- 6 PM 2027 TICKET SALES
- 8 PM Kuressaare Castle Opera Hall
Richard Wagner • DAS RHEINGOLD
First part of the Tetralogy „The Ring of the Nibelung“
National Theatre VANEMUINE
- 1.35 AM **Night ferry** • Kuivastu Harbour

SUNDAY 19 JULY

- 2 PM Kuressaare Castle Opera Hall
BALBIINO presents
Children's musical SIPSIK
National Theatre VANEMUINE

TUESDAY 21 JULY

- 11 AM Hotell Arensburgi Garden
OPERA CAFE
- 8 PM Kuressaare Castle Opera Hall
Pietro Mascagni • CAVALLERIA RUSTICANA
Giacomo Puccini • GIANNI SCHICCHI

WEDNESDAY 22 JULY

- 11 AM Hotell Arensburgi Garden
OPERA CAFE
- 2 PM Kuressaare Castle Opera Hall
INCAP presents • EXTRA PERFORMANCE
Giuseppe Verdi • LA TRAVIATA
- 8 PM Kuressaare Castle Opera Hall
SELVER presents
CINEMA ITALIA GALA

THURSDAY 23 JULY

- 11 AM Hotell Arensburgi Garden
OPERA CAFE
- 8 PM Kuressaare Castle Opera Hall
INCAP presents
Giuseppe Verdi • LA TRAVIATA

FRIDAY 24 JULY

- 11 AM Hotell Arensburgi Garden
OPERA CAFE
- 8 PM Kuressaare Castle Opera Hall
COINTREAU presents
Gaetano Donizetti • L'ELISIR D'AMORE
- 11 PM Midnight Lounge OPERA ROYAL
Gary Baldi Bros (Livorno, Italy) • DJ Sten Heinoja

SATURDAY 25 JULY

- 8 PM Kuressaare Castle Opera Hall
LIVIKO presents
OOPERIGALA
- 11 PM Midnight Lounge OPERA ROYAL
Gary Baldi Bros (Livorno, Italy) • DJ Sten Heinoja
- 1.35 AM **Night ferry** • Kuivastu Harbour



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Festival area

- | | |
|--|---|
| 1 Entrance / TOWN GATE | 8 Balbiino Lounge |
| 2 Entrance / SEASIDE GATE | 9 Nautimus Lounge /
Midnight Lounge Opera Royal |
| 3 Ticket Office / Incap Lounge | 10 Lilli Jahilo & Opera Boutique |
| 4 Castle | 11 Mercedes-Benz |
| 5 Ticket validation / TOWN GATE
Seats 1–22 • Rows 1–42 | 12 Toilets |
| 6 Ticket validation / SEASIDE GATE
Seats 23–44 • Rows 1–42 | 13 Opera Passage |
| 7 Opera Hall | 14 Red Cross Fist Aid |

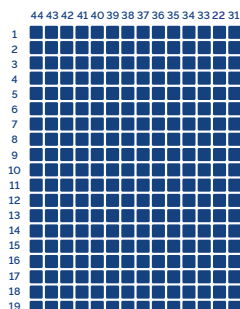
Hall plan



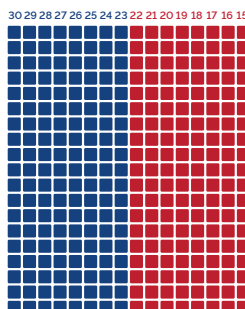
SEASIDE GATE / SEATS 23-44

TOWN GATE / SEATS 1-22

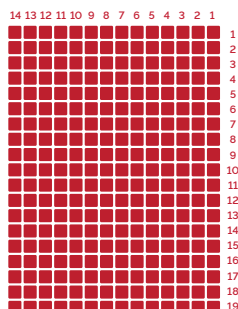
NAUTIMUS LOUNGE



ROWS 1-19



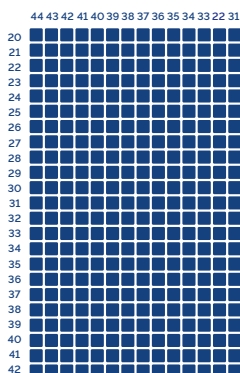
ROWS 1-19



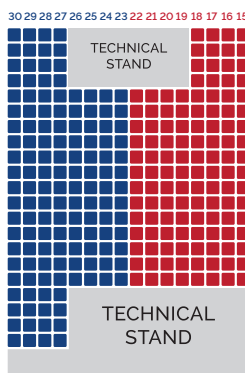
BALBIINO LOUNGE

SEASIDE GATE / SEATS 23-44

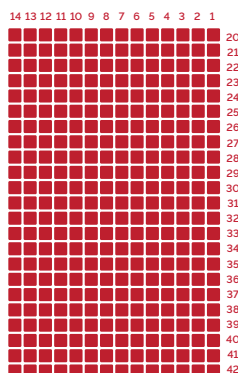
TOWN GATE / SEATS 1-22



ROWS 20-42



ROWS 20-42



EXIT

EXIT

A portrait of Heidy Purga, the Minister of Culture, with long dark hair and a black top. To the left of her portrait is a decorative graphic of white concentric circles on a brown background.

MINISTER OF CULTURE

HEIDY PURGA

Welcome to the Saaremaa Opera Festival!

Summer on Saaremaa means the return of opera to the historic Kuressaare Castle, a setting where music and storytelling intertwine to create unforgettable memories. This festival brings the world to our doorstep and opens Estonia to global cultural exchange.

Musical theatre unites diverse cultures and individuals, fostering experiences that resonate long after the summer evening fades. This year's programme showcases the finest traditions of Italian opera, with productions by Teatro Gol-doni di Livorno reflecting centuries of profound artistic heritage and creative energy. Another major milestone this year is the premiere of the opening work from Richard Wagner's epic tetralogy "The Ring of the Nibelung", paving the way for the first complete performance of this monumental masterpiece in Estonia.

I would like to express my sincere gratitude to Eesti Kontserd and their partners, as well as to all the performers and sponsors whose support makes this festival possible. I am equally grateful to our audience, whose openness and enthusiasm shape the very core of the festival

May your summer evenings on Saaremaa be filled with inspiration and beautiful melodies!



MAYOR OF SAAREMAA MUNICIPALITY

RAINER ANTSAAR

The echo of opera across summer Saaremaa

Summer and opera naturally go hand in hand on Saaremaa. Every year, the island takes on a completely different feel as music, excitement, and anticipation reshape daily life, giving the entire atmosphere a new energy. The Saaremaa Opera Festival is now one of the biggest highlights of the summer season, bringing together music lovers from all over Estonia and far beyond.

Over the years, the festival has become a core part of our summer culture—a place people keep coming back to because it offers something you simply cannot find anywhere else. It is where world-class opera, an appreciative audience, and the island's famously warm hospitality meet. This mix really brings our community to life and shares the very best of Saaremaa with the rest of the world.

This year's event has a wonderful Italian touch, with Teatro Goldoni di Livorno bringing the passion and beautiful timeless stories from the birthplace of opera straight to our stage.

During the festival, Kuressaare is full of life and friendly faces. You can feel the buzz in the streets as people chat about the performances, catch up, and just enjoy the summer and the music together. These are the moments that leave a lasting impression and keep people coming back for seasons to come.

A big thank you goes out to the organisers, performers, and sponsors who make all of this possible. I hope you have a fantastic time and take away some wonderful memories.

Welcome to Saaremaa, and have a great opera season!



ARTISTIC DIRECTOR
OF SAAREMAA OPERA FESTIVAL
AINO ANGER

Welcome to 2026 special edition of the Saaremaa Opera Festival, an event that has found a special and worthy place in Estonian cultural life over the years and has touched the hearts of thousands of people. Every summer, the festival team has created an event that brings thousands of opera lovers and enthusiasts to Saaremaa.

It is no exception this summer - a week and a half unfolds beautiful musical scenes, breathtaking emotional drama and unforgettable moments in Kuressaare.

The festival marks beginning of a new and ambitious era this year.

In collaboration with Estonian National Theatre Vanemuine, Richard Wagner's monumental tetralogy "The Ring of the Nibelung" will be staged in Estonia for the very first time. A true masterpiece demanding impeccable technical and artistic delivery. This is a four-year opportunity to demonstrate the high level and professionalism of Estonian musicians, producers and creators of theatre.

Saaremaa Opera Festival is opened by the first part of the tetralogy „Das Rheingold“ combining high artistic standards with international experience.

The Italian Teatro Goldoni di Livorno takes the Saaremaa Opera Festival stage as main guest theatre, bringing authentic Italian flare to Saaremaa through both opera and beloved film music. Italian opera culture has been one of the most important cornerstones of European musical theatre, and Livorno, representing home of known innovator of Italian opera, composer Pietro Mascagni.

The festival concludes with a traditional opera gala featuring several renowned soloists from Italy and Estonia. We are especially delighted to welcome two singers from Saaremaa among them - a reminder that one can reach the world's stages right from our home island.

We cannot underestimate importance of growing next generation of opera lovers. There are several opportunities for younger audiences to get to know the world of opera music more closely. Estonian beloved „Sipsik“ performed by Vanemuine and for the first time, NGO „Ooperiga Sõbraks“ runs creative opera workshops for youngsters, introducing the creation of a musical production, getting a glimpse behind the scenes of the theatre's magic, and discovering how many different people collaborate to bring a single opera to life. I believe that the future of opera depends on how well we can maintain a connection with both our traditions and future generations. That is why I am delighted to see that the Saaremaa Opera Festival serves as a meeting place for major international players, Estonian artists, and future opera fans.

I hope that this year festival will offer both for longtime friends as well as first-time visitors experiences both in opera and Saaremaa, that linger for many days after the final applause has quieted down

**See you at the Kuressaare Castle
Opera Hall!**



Saaremaa
ooperipäevad
Saaremaa Opera Festival





ITALY

TEATRO GOLDONI di LIVORNO

The **Teatro Goldoni Foundation**, based in Livorno, is one of the most active organizations on cultural, arts and art-related training and learning solutions and one of the 29 Theatres of Tradition in Italy.

The main mission of the Foundation is to constantly invest on community cultural growth and on Arts as a tool to empower, inspire, engage and educate citizens.

The dialogue between the Theatre and its community has been always used to boost innovation and self-empowerment of young generations. Specific initiatives address schools and performing arts for stakeholders engagement.

Our core business is the management of cultural business, during the last 5 years we founded a new state Orchestra and a professional stable choir to support and promote Opera and Symphonic seasons.

Orchestra del Teatro Goldoni Massimo De Bernart is one of most important Orchestra in Italy, that manages more than 100 concerts per year becoming the true beating heart of the theatre's activity.

The Mascagni Festival has also acquired great importance over the years, now recognized as one of the most important festivals in Italy and, in connection with its Mascagni Academy, a vehicle for international promotion and production. The Foundation collaborates and cooperates with public institutions and private

organizations at local, regional, national and international level and contributes to develop, protect and encourage the artistic cultural heritage. It is also strongly endorsed by the long-lasting experience in vocational training and qualification of artists and theatre-related professionals.

Internationalization of cultural heritage and audience development are the main purposes of the Goldoni Foundation abroad. The promotion of the Italian cultural heritage in the world (along with the digitalization of educational and training tools), is regarded by the Foundation as the main axis of its strategic approach, considering the technological innovation as a crucial asset, in the perspective of the whole audience renewal and development.

In the past 15 years, one of the most important activities of the Goldoni Foundation have been its in-house operatic productions, performed both in Italy and abroad: Bonn, Athens, Osaka and Bastia. Furthermore, a strong focus has been given to the creation and empowerment of an operational network, in collaboration with the Italian Cultural Institutes of more than 50 countries, with a special focus on Serbia, USA, South Korea, China, Japan. This on progress network is a crucial tool of the Foundation's Promotional Strategic Plan, aimed to expand abroad its most significant activities; namely, implementation of the MOS in East Europe, East Asia and America.



ARTISTIC CO-ORDINATOR
OF SAAREMAA OPERA FESTIVAL

MARCELLO MOTTADELLI

Dear, Dear audience of Saaremaa

What a joy it is to have you here with us this evening. Thank you. We are all very fortunate to be able to share this moment together through Music — the universal language of communication, the language that speaks beyond words. In my way of seeing and understanding things, the audience is an essential and active part of every performance, especially in the theatre, where everything is make-believe, but nothing is false.

I feel fortunate and genuinely happy to be here with you. Saaremaa is an enchanting place; every time I return, it feels as though I am coming home. For years, I have stayed in the very same apartment, because even when I am not here, I still feel that I belong to this island.

And what can one say about the Goldoni Theatre of Livorno — the city of Pietro Mascagni and, above all, a city of Tuscany?

About a year ago, Italian Opera was recognised as part of UNESCO's Intangible Cultural Heritage, just as Italian cuisine has been. And Tuscany... a place where so much was born. The Italian language was born in Florence; opera itself was born in Florence. How could one fail to mention artists such as Michelangelo, Giotto, Masaccio, and the absolute genius of Leonardo da Vinci?

Within its own small universe, the Goldoni Theatre seeks to bring together its history and traditions, alongside the genius of Mascagni, with the extraordinary spirit of Tuscany — its colours, its cuisine, its sea, the Apuan Alps, its fragrances, and its wine.

Enjoy the music, and until we meet again...





Teatro Goldoni di Livorno team

Artistic Director Orchestra and
Tour Manager **Luciano Corona**

Human Resources **Guido Garofano**

Archivist **Mario D'Apice**

Logistics **Donino Gaudieri**

Technical Director **Alberto Giorgetti**

Light Designer **Massimiliano Calvetti**

Stage Manager **Michela Fiorindi**

Orchestra Assistants

Alessio Vinciguerra and **Chiara Baicchi**

Choir Director **Maurizio Preziosi**

Press Office **Vito Tota**

Orchestra del Teatro Goldoni Massimo De Bernart musicians in Saaremaa

I Violins

Fontana Federica **
Catto Elisa
Narici Lorenzo
Altamirano Cristobal
Niessen Gertrude
Foletto Chiara
Rizzelli Benedetta
Petrelli Barbara

II Violins

Matteoli Viola *
Rossano Riccardo
Bartalini Giulia
Pistelli Andrea
Paradiso Alba
Shimizu Yohei

Violas

Tripodi Matteo *
Bridelli Giulia
Biagioni Maria
Fanelli Sergio

Cellos

Aioli Stefano *
Escobar Caro Nahomi
Giovannini Leonardo
Greco Cecilia

Double Basses

Leone Alessandro *
Menicagli Tommaso

Harp

Tomassini Federica *

Flutes

Fabbrizzi Fabio *
Garofano Guido

Oboe

Marcato Alessandro *
Pineiro Benitez Paula

Clarinets

Macagno Federico *
D'Apice Mario *

Bassoons

Corona Luciano *
Baicchi Chiara *
Bennardo Filippo *

Horns

Faggi Paolo *
Vinciguerra Alessio

Trumpets

Gaudieri Donino *
Santoro Antonio *

Trombones

Clementi Giulio *
Iacoviello Cosimo

Tuba

De Nino Vito Vincenzo *

Percussion

Viola Francesco Pio *
Ciagherotti Gabriele
Pilotti Leandro

Musical Assistant and Répétiteur

Banchi Lorenzo

** Concertmaster

* Principal



Livorno Goldoni Theatre Chorus

The Goldoni Theater Choir was formed in May 2021: initially conceived as a choral laboratory, the group quickly gained prominence thanks to the number of its performances. The choir is distinguished by its specialization in the Verista repertoire, with particular attention to the works of Pietro Mascagni.

Alongside the verist repertoire, the choir has dealt with works by other great composers of Italian lyric. The choir has taken part in prestigious symphonic-choral productions, including: Carl Orff's *Carmina Burana*, with a replica at Palazzo Barberini in Rome.

Sopranos

Boddi Laura
Busoni Aurora
De Paoli Beatrice
Fenzi Valentina
Groppi Patrizia
Lensi Laura
Lobbe Maria Chiara
Mignemi Barbara
Naldi Elena
Pfanner Lucia
Schiasselloni Alice

Altos

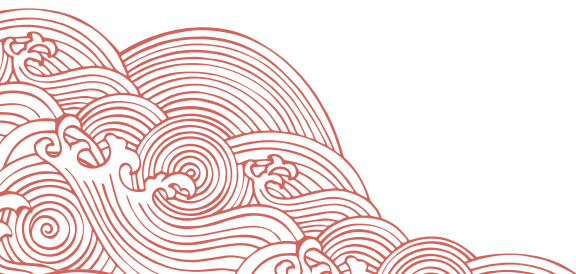
Baldi Fabia
Bartalesi Lucia
Casarosa Agnese
Chiani Daniela
Ghelardoni Moira
Giomi Onada
Marras Elena
Mazzi Rosanna
Niccolini Martina
Scotto Ambra
Verucci Silvia

Tenors

Balanesi Alessandro
Bianucci Lorenzo
Jiménez Luis
Cenni Ezio
Dati Pierpaolo
Gori Furio
Macchioni Ernesto
Marcucci Giuseppe
Nisticò Nicolino
Passerini Angelo
Ridolfi Giorgi

Baritones and basses

Cateni Andrea
Dal canto Andrea
Ferrini Marco
Guerrini Alessandro
Papucci Alessandro
Torrini Antonio





EXECUTIVE PRODUCER
OF SAAREMAA OPERA FESTIVAL

PRIIT MIKK

Dear Opera Friend

Over the years, the Saaremaa Opera Festival has grown from a modest summer event into one of Estonia's most eagerly anticipated cultural highlights, welcoming audiences from more than 30 different countries. This year, I have the privilege of taking on the role of Executive Producer for the first time, with a deep sense of responsibility to preserve and develop further this remarkable tradition and opera experience. I do so with great respect for everyone whose vision and dedication have shaped the festival into what it is today.

Kuressaare offers an extraordinary scenery for opera. Under the warm summer sun of Saaremaa, within the historic walls of the medieval castle, close to the sea and surrounded by the peaceful atmosphere of the island, performances unfold in a setting unlike any other. It is this unique meeting of outstanding artistry and an unforgettable location that gives the festival its distinctive spirit.

This summer's programme has been carefully curated to offer both beloved operatic masterpieces and the excitement of new discoveries. Outstanding singers, acclaimed conductors, musicians and directors will bring these productions to life, and I look forward to sharing their artistry with you.

My sincere thanks go to all our sponsors, partners and volunteers, whose dedication and generosity make this festival possible. Above all, however, I look forward to welcoming you—whether you are a returning opera enthusiast who joins us year after year, or a first-time visitor discovering the magic of the Saaremaa Opera Festival.

I wish you an inspiring and unforgettable experience at the Saaremaa Opera Festival!



ESTONIAN NATIONAL
THEATRE VANEMUINE

SATURDAY 18.07

Richard Wagner

DAS RHEINGOLD



Richard Wagner

DAS RHEINGOLD

Photo © Lisanne Rull

SAT 18 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 3 h

Part I 1 h 40 min

Intermission 30 min

Part II 50 min

 In German with Estonian and English
sidetitles

 Libretto **Richard Wagner**

Based on Germanic and Norse mythology

 First premiered in 1869 in Munich; the
complete cycle was first performed in 1876
at the opening of the Bayreuth Festival
Theatre

 The complete Estonian premiere
(full staging) will be presented at the
2026 Saaremaa Opera Festival

Cast

Hrólur Sæmundsson (Iceland), **Ain Anger**,
Annely Peebo (Vienna Volksoper),
Monika-Evelin Liiv, **Liene Kinča** (Latvia),
Sandra Laagus (Berlin State Opera Studio),
Kadri Raalik (Estonian National Opera),
Mati Turi, **Annaliisa Pillak**, **Juhan Tralla**,
Rauno Elp (Estonian National Opera),
Roland Liiv (Finnish National Opera),
Kristjan Häggblom, **Taavi Tampuu**

Estonian National Theatre Vanemuine
Opera Chorus and Symphony Orchestra

 Music Director and Conductor **Risto Joost**

 Director, Set Designer, Lighting Designer
Michiel Dijkema (Netherlands)

 Costumes by **Martijn Kramp** (Netherlands)

Operas by Richard Wagner have been
performed in Estonia since 1853, when
"Tannhäuser" was staged at the German
Theatre in Tallinn. However, the tetralogy
"Der Ring des Nibelungen" has never been
performed in its entirety here. Now, Risto
Joost, music director and chief conductor of
Estonian National Theatre Vanemuine, has
brought together internationally renowned
Estonian singers who have performed
Wagner roles in Bayreuth, Vienna, Munich,
Berlin, and elsewhere, to present "Das
Rheingold" as part of the Saaremaa Opera
Festival. Dutch director and stage designer
Michiel Dijkema has distinguished himself
throughout his career, among other works,
with successful interpretations of Wagner,
such as "Lohengrin" at the Estonian
National Opera. "Das Rheingold" will be
performed only once as part of the
Saaremaa Opera Festival programme
in Kuressaare in collaboration with Eesti
Kontsert, surrounded by the rugged,
mythical Nordic nature of the island of
Saaremaa.

Prof. Kristel Pappel, musicologist

Das Rheingold, the cycle's opening opus,
sets the stage by providing the backstory
for the entire series. Alberich, a Nibelung
dwarf, steals magical gold from the Rhine
riverbed and crafts a powerful ring from it,
declaring himself ruler of the Nibelungs.
When the ring is taken from him, he curs-
es it and all who will possess it.

Balbiino
PRESENTS

SUNDAY 19.07

CHILDREN'S MUSICAL
Ewert Sundja ja Tauno Aints

SIPSIK

Balbiino
PRESENTS

CHILDREN'S MUSICAL
Ewert Sundja ja Tauno Aints

SIPSİK

Photo © Maris Savik

SUN 19 JULY 14 PM
KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 25 min

Act I 60 min

Intermission 30 min

Act II 55 min

Recommended for ages four and up



ESTONIAN NATIONAL
THEATRE VANEMUINE

Children's musical based on the book
by **Eno Raud** and the illustrations of
Edgar Valter

Lyrics by **Priit Strandberg** and
Leelo Tungal

Cast

Kaarel Targo (Must Kast), **Saara Pius**,
Ott Raidmets (Endla), **Veikko Täär**,
Karin Tammaru (Endla), **Merle Jalakas**,
Rasmus Kull, **Simo Breede**, **Laura Niils**
(Rakvere Teater) jt

Estonian National Theatre Vanemuine
Opera Chorus, Symphony Orchestra,
and Band

Musical Director **Taavi Kull**
Conductors **Martin Sildos**, **Kristi Jagodin**
Director **Maria Annus**
Librettist **Priit Strandberg**
Scenographer **Iir Hermeliin**

Choreographer **Heili Lindepuu**
Lighting Designer **Margus Vaigur**
Video Designer **Taavi Varm**
Sound Engineer **Lauri Kool**
Director's Assistant **Kädi Jakobson**
Repetitor **Matthew James Jordan**
Head Chorusmaster **Aleksandr Brazhnyk**
Chorusmaster **Kristi Jagodin**
Concertmasters **Ele Sonn**, **Katrin Nuume**
Chorus Concertmaster **Katrin Nuume**

Anu's best friend, Sipsik—a talking doll
with a fluffy black head and a cheerful
striped outfit who always finds himself in
adventures—has been delighting young
readers since 1962.

*This is a grand story about friendship, trust,
and how impossible things can become
possible. We gently touch upon a tradi-
tional world where not only people, but
also dolls, animals, and birds can find their
voices. And, of course, at the heart of all
the events is our spirited, blue, black, and
white Sipsik.*

Maria Annus



Balbiino
MAKING HAPPINESS

Estonian summer. Estonian ice cream.

New whipped cream ice creams!



Between Wind and Sea



EXHIBITION IN KURESSAARE CASTLE



Saaremaa in
Kaamos art collection



MUSEUM TICKET FOR
OPERA FESTIVAL VISITORS -10%!

Toomas Vint "Bell Tower" (1981)

TUESDAY 21.07

Photo © ?

Pietro Mascagni

CAVALLERIA RUSTICANA

Giacomo Puccini

GIANNI SCHICCHI



Pietro Mascagni

CAVALLERIA RUSTICANA

Giacomo Puccini

GIANNI SCHICCHI

TUE 21 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 3 h 10 min

Cavalleria Rusticana 1 h 15 min

Intermission 40 min

Gianni Schicchi 1 h 15 min

In Italian with Estonian and English
sidetitles

There's something profoundly human in this juxtaposition, something that reminds us that life is never just comic or tragic, but a combination of the two.

If Gianni Schicchi makes us smile at our own little miseries, Cavalleria Rusticana strikes us to the heart with its brutality.

Together, these two works tell us about life in all its facets, and in bringing them to the stage, we wanted to create a dialogue between two different approaches to theater, but also between two visions of the world, because theater has this power: not only to tell stories, but to make us see our history, our life, with new eyes.

Pietro Mascagni

Cavalleria Rusticana

An opera in one act

Libretto **Giovanni Targioni-Tozzetti** and
Guido MenasciBased on the short story of the same
name and play by Giovanni VergaWorld premiere 17.05.1890
Teatro Costanzi, Roma

Cast

Santuzza **Irene Molinari** *mezzosoprano*Turiddu **Dario Di Vietri** *tenor*Lola **Noemi Umani** *soprano*Alfio **Kim Gangsoon** *baritone*

Mamma Lucia

Mariangela Zito *mezzosoprano*

Orchestra del Teatro Goldoni

Massimo De Bernart

Livorno Goldoni Theatre Chorus

Conductor **Myron Michailidis**Stage Director **Giandomenico Vaccari**

Cavalleria Rusticana

In a Sicilian village, the nocturnal silence is suddenly broken by a passionate melody as young Turiddu serenades Lola, his love from before his military service. Upon returning, he discovered she had married Alfio, the local carter. Seeking solace, Turiddu turned his attentions to another village girl, Santuzza, yet his old yearning for Lola soon rekindled, drawing them into a secret affair. Santuzza, deeply hurt and desperate, notices their betrayal and tries everything to win Turiddu back, pleading with him to end the infidelity.

As dawn breaks on Easter Sunday, festive anticipation fills the village square. Santuzza approaches Turiddu's mother, Lucia, to ask after him. Although Lucia claims her son is away on business, Turiddu has actually staged his departure to meet Lola undisturbed, having been spotted slipping through the streets overnight.

This is confirmed by Alfio, who returns from his travels for the holiday and mentions seeing Turiddu near his home. For Santuzza, this offers final proof of the betrayal. Overwhelmed by grief, she confides in Lucia, begging the mother to make her son undo the injustice. Meanwhile, the Easter service begins, and the crowd moves inside, leaving Santuzza alone in the square just as Turiddu arrives looking for his mother.

The young woman tries in vain to plead with her lover. Annoyed by her jealousy, Turiddu declares that their relationship is over. Their argument is cut short by Lola, who arrives in search of Turiddu and seizes the opportunity to mock Santuzza. Turiddu responds with tender affection toward Lola, driving the scorned Santuzza to seek revenge. Spotting Alfio, she reveals the secret affair, instantly realizing the tragic consequences of her confession.

When the Easter Mass concludes, the square fills once more with holiday bustle. Turiddu offers wine to his friends, raising a toast to the drink and to women. The celebration ends abruptly when an ominous Alfio approaches. Turiddu extends a glass, which Alfio coldly rejects. The confrontation escalates into a physical challenge, and the men agree to a knife duel in a nearby orchard. The square empties quickly. Sensing his fate, Turiddu calls for his mother, asking for her blessing and begging her to care for Santuzza as a daughter. He then departs, feigning drunkenness. Minutes later, a piercing cry echoes through the village: Alfio has killed Turiddu.

INTERMISSION



Giacomo Puccini GIANNI SCHICCHI

An opera in one act

Libretto **Giovacchino Forzano**

Based on Canto XXX of "Inferno",
the first part of "The Divine Comedy"
by Dante Alighieri

World premiere 14.12.1918
Metropolitan Opera, New York

Cast

Gianni Schicchi **Elia Fabbian** *baritone*

Lauretta **Laura Gibert** *soprano*

Rinuccio **Martin Susnik** *tenor*

Zita **Irene Molinari** *mezzosoprano*

Gherardo **Andrea Calce** *tenor*

Nella **Alice Schiasselloni** *soprano*

Gherardino **Costanza Cutaia** *soprano*

Betto di Signa **Andrea Carcassi** *bass*

Simone **Giovanni Augelli** *bass*

Marco **Kim Gangsoon** *baritone*

La Ciesca **Mariangela Zito** *mezzosoprano*

Maestro Spinelloccio

Arsene Min Kuang *baritone*

Ser Amantio di Nicolao

Danilo Paludi *baritone*

Pinellino **David Costa Garcia** *baritone*

Guccio **Victor Garcia Sierra** *bass-baritone*

Buoso Donati **Luciano Corona**

Orchestra del Teatro Goldoni
Massimo De Bernart

Conductor **Myron Michailidis**

Stage Director **Giandomenico Vaccari**



Gianni Schicchi

Florence, 1299. In the bedroom of Buoso Donati, the relatives appear devastated by his passing, weeping openly by the bedside. In truth, however, everyone is impatiently awaiting their share of the inheritance. Rumours quickly spread that Buoso has bequeathed his entire estate to a monastery. Panicked by the news, the family members begin a frantic search for the will, hoping it has not yet reached the notary. When the document is finally uncovered, their worst fears are confirmed: Buoso has indeed left everything to the local monks.

As utter despair sets in, no one can see a way out of the predicament. Rinuccio, who is engaged to Gianni Schicchi's daughter, Lauretta, suggests consulting her father. Known for his sharp wits, Schicchi is the only one capable of salvaging the situation. Though the relatives are repulsed by the idea, Rinuccio secretly sends young Gherardino to fetch him.

Schicchi arrives with Lauretta and assesses the dilemma immediately. Their presence angers the elderly Zita, who tries to throw them out of the house. Insulted by the greedy family, Schicchi prepares to leave, but Lauretta, fearing her marriage to Rinuccio is ruined, begs her father to stay, threatening to throw herself into the River Arno.

Moved by his daughter's pleas, Schicchi agrees to help. Reviewing the will, he initially finds the situation nearly hopeless—until a brilliant idea strikes. The sudden arrival of the doctor, Spinelloccio, to check on Buoso gives Schicchi the perfect opportunity to test his scheme.

Hiding the corpse behind the bed curtains, Schicchi takes the deceased man's place and mimics Buoso's voice, assuring the doctor that he feels much improved. Once the physician leaves, Schicchi instructs the relatives to summon the notary so he can repeat the deception.

The notary arrives with two witnesses, and the fake Buoso dictates a new will, granting the relatives the specific items previously agreed upon. However, when it comes to the most valuable assets, the counterfeit Donati bequeaths them all to his "loyal friend" Gianni Schicchi, successfully outsmarting the entire family.

With the legalities concluded and the notary gone, Schicchi drives the furious relatives from the house. Thanks to his clever intervention, Rinuccio and Lauretta are finally free to marry.



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Giuseppe Verdi

LA TRAVIATA

Extra performance

WED 22 JULY 2 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 40 min

Act I and Act II Scene 1 90 min

Intermission 30 min

Act II Scene 2 and Act III 40 min

In Italian with Estonian and English
sidetitlesLibretto **Francesco Maria Piave**Based on the novel „La Dame aux
camélias“ by Alexandre Dumas fils

World premiere 6.03.1853

Teatro La Fenice, Venezia

Cast

Violetta Valéry **Alexandra Gryogras** *soprano*

Alfredo Germont

Alexander Jarl Thorsteinsson *tenor*

Giorgio Germont, Alfredo's father

Elia Fabbian *baritone*

Flora Bervoix, Violetta's friend

Mariangela Zito *mezzosoprano*

Gastone di Letorières, Alfredo's friend

Andrea Calce *tenor*Barone Douphol **Andrea Carcassi** *baritone*

Marchese d'Obigny

Victor Garcia Sierra *baritone*Dottor Grenvil **Giovanni Augelli** *bass*

Annina, Violetta's maid

Costanza Cutaia *soprano*

Giuseppe, Violetta's servant

Murat Can Guvem *tenor*Flora's servant **Danilo Paludi** *bass*Commissionario **Luis Javier Jimenez** *bass*

Orchestra del Teatro Goldoni

Massimo De Bernart

Livorno Goldoni Theatre Chorus

Conductor **Marcello Mottadelli**Stage Director **Nicola Fanucchi**

Violetta's gaze soars high, above the mediocrity of the demimonde populated by people stuck by convention, slaves to gossip, forced to wear the mask of respectability. Violetta stands above that microcosm, careless of judgment, and, unlike those around her, she sees, understands, and loves. Her actions are not driven solely by passion: she chooses, evolves, transforms. In this story, she is the only one who knows how to do so. Always free, losing everything to find herself. "E' strano (It's strange)," she repeats several times...

Read more on pages 32–34

Selver loves summer,
good food and
good music.

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Hea mõte



SELVER
PRESENTS

WEDNESDAY 22.07

CINEMA ITALIA GALA

SELVER
PRESENTS



CINEMA ITALIA GALA

WED 22 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 1 h 50 min

Part I 40 min

Intermission 30 min

Part II 40 min

Soloist

Noemi Umani *soprano*

Orchestra del Teatro Goldoni

Massimo De Bernart

Conductor **Gianluca Greco**

Our idea was to showcase Italy's presence in film music through Oscar-winning composers. The selected pieces are the most iconic examples of contemporary movie music and represent an excellent showcase for connecting great Italian operatic music to a new way-of composing and expressing emotion through movies.

Part I

Ennio Morricone (1928–2020)

„The Wind, The Cry“ *Le vent, Le cri*

from the film by Georges Lautner

„The Professional“ (*Le Professionnel*, 1981)

„Once Upon a Time in the West“

C'era una volta il west

the theme of the film by

Sergio Leone, 1968

Soloist **Noemi Umani** *soprano*

„Love Circle“ *Metti, una sera a cena*

the theme of the film by

Giuseppe Patroni Griffi, 1969

„A Thousand Echoes“ *Mille echi*

the theme of the TV Series

„The Octopus“ (*La Piovra*, 1984–2001)

**Ennio Morricone** · Photo © ZUMA Press**„The Good, the Bad, and the Ugly“***Il buono, il brutto, il cattivo*

the theme of the film by

Sergio Leone, 1966

„Once Upon a Time in America“*C'era una volta in America*

the theme of the film by

Sergio Leone, 1984

The theme of the film by Roland Joffé**„The Mission“**, 1986**„Duck, You Sucker! / A Fistful of Dynamite“***Giù la testa* the theme of the film by

Sergio Leone, 1971

Soloist **Noemi Umani** *soprano***Part II****Nicola Piovani** (‘1946)**„Life is Beautiful“** *La vita è bella*

the theme of the film by

Roberto Benigni, 1997

Paolo Buonvino (‘1968)**„Like brothers“** *Come fratelli*

from the film by

Giambattista Avellino and Ficarra e Picone

„The Skein“ (*La matassa*, 2009)**Alan Silvestri** (‘1950)**Forrest Gump suite**

the suite from the film by

Robert Zemeckis „Forrest Gump“, 1994

Ennio Morricone (1928–2020)**„Cinema Paradiso“** *Nuovo Cinema Paradi-*

so the theme of the film by

Giuseppe Tornatore, 1988

Nino Rota (1911–1979)**Padrino Suite** the suite from the film by

Francis Ford Coppola „The Godfather“

(El Padrino, 1972)

Ennio Morricone (1928–2020)**„The Ecstasy of Gold“** *L'estasi dell'oro*

from the film by Sergio Leone

„The Good, the Bad, and the Ugly“

(Il buono, il brutto, il cattivo, 1966)

Soloist **Noemi Umani** *soprano*

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LA TRAVIATA



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PRESENTS

THURSDAY 23.07



Giuseppe Verdi

LA TRAVIATA

Giuseppe Verdi

LA TRAVIATA

THU 23 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 40 min

Act I and Act II Scene 1 90 min

Intermission 30 min

Act II Scene 2 and Act III 40 min

In Italian with Estonian and English
sidetitlesLibretto **Francesco Maria Piave**Based on the novel „La Dame aux
camélias“ by Alexandre Dumas fils

World premiere 6.03.1853

Teatro La Fenice, Veneetsia

Cast

Violetta Valéry **Noemi Umani** *soprano*

Alfredo Germont

Alexander Jarl Thorsteinsson *tenor*

Giorgio Germont, Alfredo's father

Elia Fabbian *baritone*

Flora Bervoix, Violetta's friend

Mariangela Zito *mezzosoprano*

Gastone di Letorières, Alfredo's friend

Andrea Calce *tenor*Barone Douphol **Andrea Carcassi** *baritone*

Marchese d'Obigny

Victor Garcia Sierra *baritone*Dottore Grenvil **Giovanni Augelli** *bass*

Annina, Violetta's maid

Costanza Cutaia *soprano*

Giuseppe, Violetta's servant

Murat Can Guvem *tenor*Flora's servant **Danilo Paludi** *bass*Commissionario **Luis Javier Jimenez** *bass*

Orchestra del Teatro Goldoni

Massimo De Bernart

Livorno Goldoni Theatre Chorus

Conductor **Marcello Mottadelli**Stage Director **Nicola Fanucchi**

Violetta's gaze soars high, above the mediocrity of the demimonde populated by people stuck by convention, slaves to gossip, forced to wear the mask of respectability. Violetta stands above that microcosm, careless of judgment, and, unlike those around her, she sees, understands, and loves. Her actions are not driven solely by passion: she chooses, evolves, transforms. In this story, she is the only one who knows how to do so. Always free, losing everything to find herself. "E' strano (It's strange)," she repeats several times. It's the expression we exclaim in the face of mystery and beauty. The beauty of the mystery that this woman perfectly embodies, showing us how love can take unexpected paths. To tell the story of Violetta Valéry, we delved into her origins, drawing much inspiration from the novel by Alexander Dumas and its successful theatrical adaptation. We were guided by the camellia flower, to which our set design pays homage, with its petals reproducing the spirals of the golden ratio, which encapsulates our connection with the universe of life, death, and rebirth.



Act I

We found a harmony in the introspective gaze of the drawings of Modi (Amedeo Modigliani), the rebel painter from Livorno, who builds an eternal bridge between this city and Paris.

The scenographic suggestions, curated by Claudia Castriotta with the staff of the Teatro Goldoni, with the masks by Marella Samperi (artist of the famous Viareggio Carnival) and the costumes by the iconic Fondazione Cerratelli, chosen in the past by directors such as Strehler, Visconti and Zeffirelli, we thought would be functional to the story of « our » Traviata.

Aware that we were handling precious material, we did so without ever diverting our attention from our guides: the spartito and the libretto. Because performing opera is, above all, putting oneself at the service of Music. And what Music!

After thousands of productions, recordings, and reinterpretations, does it still make sense to "perform La Traviata"?

We answer without hesitation: yes!

Yes, because this Music and this story have something to do with our lives, they concern us, they can raise questions and challenge us. Ultimately, this is precisely the purpose of theater.

Stage Director **Nicola Fanucchi**

Paris, mid-19th century. Violetta hosts a lavish party to celebrate her recovery from a severe respiratory illness. Surrounded once more by admirers, she is caught off guard when Alfredo confesses his deep feelings for her. Though she initially brushes off his declaration, his words touch her more than she admits. Left alone, Violetta realizes that she has fallen in love for the very first time.

ACT II Scene 1

The young lovers have settled into a quiet, happy life in the countryside near Paris. Their idyllic peace is shattered when Alfredo's father, Germont, pays Violetta a visit. He asks her to leave Alfredo, explaining that their relationship threatens to ruin his family's reputation. She resolves to sacrifice her own happiness for his sake and leaves for Paris. Germont demands that she keep this arrangement a secret from his son. When Alfredo returns, he is devastated to find a letter from Violetta stating that their affair is over and that she has returned to her old lifestyle. Blinded by heartbreak, he storms off to find her.

INTERMISSION



ACT II Scene 2

A glamorous ball is held at the home of Violetta's friend, Flora. Violetta arrives with Baron Douphol, while Alfredo sits at the card table, winning heavily. He mockingly declares that those who are lucky at cards are unlucky in love, a sharp comment clearly aimed at Violetta. Insulted by the slight, the Baron challenges Alfredo to a duel. Desperate to prevent bloodshed, Violetta tries to intervene, terrified that Alfredo might be killed. He begs her to leap with him, but bound by her word to Germont, she suppresses her true feelings and lies that she now loves the Baron. In a furious rage, Alfredo publicly humiliates her, throwing a handful of cash at her feet as payment for their past romance.

Act III

Violetta lies bedridden and isolated from the high-society world she once knew, with only her devoted maid, Annina, by her side. When the doctor arrives, he offers empty words of comfort to Violetta while privately disclosing to Annina that her mistress has only a few hours left. Aware that her time is running out, Violetta quietly resigns herself to her fate. Unexpectedly, Alfredo appears, having finally discovered the truth behind her painful sacrifice. The reunited lovers find brief solace in dreaming of a future together. Germont arrives soon after, filled with remorse, and grants his blessing for the couple's marriage. It comes too late, however, and Violetta passes away in the arms of the man she loves.



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PRESENTS



Gaetano Donizetti

L'ELISIR D'AMORE

FRIDAY 24.07

COINTREAU

PRESENTS

Gaetano Donizetti

L'ELISIR D'AMORE

FRI 24 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 40 min

Act I 70 min

Intermission 30 min

Act II 60 min

In Italian with Estonian and English
sitlesLibretto **Felice Romani**Based on the novel „Le Philtre“ (1831)
by Eugène Scribe

World premiere 12.05.1832

Teatro della Canobbiana, Milano

Cast

Adina **Laura Gibert** *soprano*Nemorino **Martin Susnik** *tenor*Belcore **David Costa Garcia** *baritone*Dulcamara **Elia Fabbian** *baritone*Giannetta **Costanza Cutaia** *soprano*

Orchestra del Teatro Goldoni

Massimo De Bernart

Conductor **Marcello Mottadelli**

Livorno Goldoni Theatre Chorus

Manager **Maurizio Preziosi**Stage Director **Marco Voleri**Costume Design **Ilaria Giossi**Scenic Design **Orchestra del Teatro
Goldoni Massimo De Bernart**Lighting Design **Michele Rombolini**

This international artistic project of Gaetano Donizetti's *L'elisir d'amore*, co-produced by the Saaremaa Opera Festival, the Goldoni Theater Orchestra (Livorno), and the Portogruaro Festival, stems from the desire to convey, through the stage, the simple and disarming poetry that permeates the entire opera. We chose to set the story in a suspended, almost fairytale-like rural setting, which, while retaining roots in peasant tradition, takes on a symbolic and universal character.

The aesthetic we adopted is essential yet evocative: mobile scenic elements, lightweight structures, and raw, natural materials create a changing environment that adapts to different dramatic situations without ever becoming illustrative. The work of transparency and layering to evoke the dimension of illusion and desire becomes central to the narrative.

Regarding the color palette, warm, earthy tones—ochre, brick red, sage green, and dusty blues—were chosen, recalling the landscapes of the Southern Italian countryside, yet with a light patina of abstraction. Color is never merely decoration, but an integral part of the narrative: it accompanies moods, emphasizes emotional contrasts, and interacts with light, helping to construct an atmosphere suspended between realism and dream. This stage space is designed to be inhabited by a group, emphasizing the group's movements as much as the intimacy of solo moments. My goal was to create a world that welcomes the viewer, transporting them to a simple yet intense reality, where love and its illusion become theater.



The action takes place in a Basque village at the end of the 18th century.

Act I

Young Adina sits aside, reading about the adventures of Tristan and Isolde, while the reapers rest in the shade. Meanwhile, the humble peasant Nemorino observes her from afar, expressing his love and admiration for her, lamenting his inability to win her heart. The peasants ask Adina to share her readings with them; she begins to read about Tristan's adventures and the magic potion that helped him make Queen Isolde fall in love with him.

While Nemorino dreams of finding this magical elixir, Sergeant Belcore arrives in town, intent on recruiting new soldiers.

Belcore—also in love with Adina—ask her to marry him; she avoids an answer and says she wants to think it over for a while.

Adina explains her theory about love to Nemorino: faithful and constant love is just not for her...

Meanwhile, Dr. Dulcamara arrives in town; he's actually a con man who travels from town to town, selling his miraculous medicinal concoctions. Nemorino seizes the opportunity and asks him if he has an elixir that makes people fall in love.

The charlatan pulls a bottle of Bordeaux wine from the pile and sells it to him, giving him precise instructions: the potion will take effect after twenty-four hours (enough time for him to escape the town undisturbed...).

Nemorino drinks the entire "elixir" and gets drunk. This makes him casual, just enough to appear indifferent towards Adina. The young peasant girl, accustomed as she is to feeling desired, becomes annoyed with Nemorino. Out of spite, she decides to accept Belcore's proposal and marry him that very day, before he leaves.

Nemorino firmly believes in the elixir he drank, so he tries to convince Adina to postpone the wedding date to allow the elixir to take effect. Adina doesn't listen and leaves with Sergeant Belcore.

INTERMISSION

- L'ELISIR D'AMORE -

**Act II**

Preparations for the wedding are in full swing. Adina wants to wait until evening to celebrate the wedding, because she wants Nemorino to be present as well, to punish him for his indifference. Meanwhile, Nemorino wants to buy another bottle of elixir from Dulcamara, but he doesn't have the money. He decides to enlist to earn his pay. Sergeant Belcore manages to distance himself from his troublesome rival.

Giannetta spreads the news throughout the village that Nemorino has received a large inheritance from a recently deceased relative. Neither Nemorino, nor Adina, nor Dulcamara know this: the news causes the village girls to court Nemorino, and he thinks it is the effect of the elixir. Dulcamara is perplexed, and Adina becomes jealous.

When Dulcamara tells Adina that he sold the love elixir to Nemorino, she realizes that she is his beloved. A tear in Adina's eye betrays her feelings; Nemorino, seeing her, realizes he feels the same way.

Adina takes possession of Nemorino's enlistment contract and returns it to him, advising him to stay in town. Nemorino, after much suffering, wants a declaration of love from her. When he finally declares his intention to leave, Adina relents and declares her love.

The scene ends with Belcore leaving, confident he will find other girls to woo, and Dulcamara triumphant and incredulous at the success of his unlikely elixir.



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SATURDAY 25.07

OPERA GALA

LIVIKO
PRESENTS

OPERA GALA

SAT 25 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission ca 2 h

Part I 44 min

Intermission 30 min

Part II 47 min

Soloists

Noemi Umani *soprano*

Irene Molinari *mezzosoprano*

Heldur Harry Põlda *tenor*

Dario Di Vietri *tenor*

SeongUk Park *tenor*

Gangsoon Kim *baritone*

Ain Anger *bass*

Livorno Goldoni Theatre Chorus

Choir Master **Maurizio Preziosi**

Orchestra del Teatro Goldoni

Massimo de Bernart

General Manager **Luciano Corona**

Conductor **Marcello Mottadelli**

Part I

Pietro Mascagni (1863–1945)

Prelude and Siciliana from the opera
„Cavalleria Rusticana" (1890)

Soloist **Dario Di Vietri** *tenor*

Gaetano Donizetti (1797–1848)

Edgardo's aria *Tomba degli avi miei*
from the opera „Lucia di
Lammermoor" (1835)

Soloist **SeongUk Park** *tenor*

Gaetano Donizetti (1797–1848)

Servants' Chorus *Che interminabile
andirivieni* from the opera
„Don Pasquale" (1843)

Gioachino Rossini (1792–1868)

Don Basilio's aria *La calunnia*
from the opera „Barber of Seville"
(*Il barbiere di Siviglia*, 1816)

Soloist **Ain Anger** *bass*

Pietro Mascagni (1863–1945)

Turiddu's brindisi *Viva il vino spumeggiante*
from the opera „Cavalleria Rusticana"

Soloist **Heldur Harry Põlda** *tenor*

Chorus

Gaetano Donizetti (1797–1848)

Dulcamara's Cavatina with chorus
Udite, udite, o rustici from the opera
„The Elixir of Love" (*L'elisir d'amore*, 1832)

Soloist **Gangsoon Kim** *baritone*

Chorus



Giuseppe Verdi (1813–1901)

Duke of Mantua's canzona *La donna è mobile* from the opera „Rigoletto“ (1851)
Soloist **SeongUk Park** *tenor*

Giuseppe Verdi (1813–1901)

Chorus of Gypsy Girls and Matadors
from the opera „La traviata“ (1853)

Giuseppe Verdi (1813–1901)

Quartet number from the opera „Rigoletto“
Soloists **Noemi Umani** *soprano*,
Irene Molinari *mezzosoprano*,
SeongUk Park *tenor* and
Gangsoon Kim *baritone*

Part II

Gioachino Rossini (1792–1868)

Figaro's aria *Largo al factotum* from
the opera „The Barber of Seville“
(*Il barbiere di Siviglia*, 1816)
Soloist **Gangsoon Kim** *baritone*

Giuseppe Verdi (1813–1901)

Duke of Mantua's aria *Ella mi fu rapita*
from the opera „Rigoletto“ (1851)
Soloist **SeongUk Park** *tenor*

Giuseppe Verdi (1813–1901)

Gypsy chorus and Azucena's aria *Stride la vampa* from the opera „The Troubadour“
(*Il trovatore*, 1853)
Soloist **Irene Molinari** *mezzosoprano*
Chorus

Pietro Mascagni (1863–1945)

Intermezzo sinfonico from the opera
„Cavalleria Rusticana“ (1890)

Giuseppe Verdi (1813–1901)

Manrico's aria *Di quella pira* from the
opera „The Troubadour“ (*Il trovatore*, 1853)
Soloist **Dario Di Vietri** *tenor*
Chorus

Giuseppe Verdi (1813–1901)

Zaccaria's Cavatina with chorus *D'Egitto
là sui lidi* from the opera „Nabucco“ (1842)
Soloist **Ain Anger** *bass*
Chorus

Giacomo Puccini (1858–1924)

Cavaradossi aria *E lucevan le stelle*
from the opera „Tosca“ (1900)
Soloist **Heldur Harry Põlda** *tenor*

Ernesto De Curtis (1875–1937)

Neapolitan song „Torna a Surriento“
(Come Back to Sorrento, 1894)
Soloist **Dario Di Vietri** *tenor*

Eduardo Di Capua (1865–1917)

Neapolitan song „I' te vurria vasà“
(I Would Like to Kiss You, 1900)
Soloist **Noemi Umani** *soprano*

Salvatore Cardillo (1874 –1947)

„Core 'ngrato“ (Ungrateful Heart, 1911)
Soloist **Dario Di Vietri** *tenor*

Gustav Ernesaks (1908–1993)

Duet from the opera
„The shore of storms“ (1949)
Soloists **Ain Anger** *bass* and
Heldur Harry Põlda *tenor*



MIDNIGHT LOUNGE

OPERA ROYAL

FRI 24 and SAT 25 JULY 11 PM

MIDNIGHT LOUNGE OPERA ROYAL

Gary Baldi Bros

(Livorno, Italy)

Emiliano Geppetti vocals**Michele Ceccarini** guitar**Carlo Bosco** keyboards**Valerio Dentone** bass**Raffaele Commone** drums**Giacomo Parisi** percussion

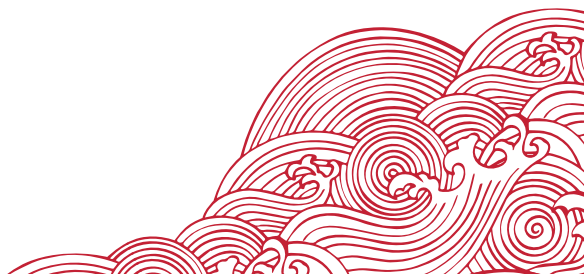
The official after-party of the Saaremaa Opera Festival brings Gary Baldi Bros to the stage, hailing from Livorno, the home of Teatro Goldoni. As one of Italy's most energetic groups, they are renowned for their "Trockadance" style – a vibrant fusion of 90s dance hits, Italo disco and international pop and rock.

More than a concert, it is a full-scale show to captivate the audience from the very first bars. Only those still finishing their dinner will remain in their seats. Gary Baldi Bros is celebrated in Italy for ambitious projects involving collaborations with orchestras and choirs. The band's electric stage chemistry and infectious rhythmic drive are remarkable, whether they are performing at a major festival or on a theatre stage.

DJ Sten Heinoja

After the Gary Baldi Bros, Sten Heinoja, a remarkable young musician representing top class Estonian classical pianists, will take control of the DJ keyboard and perform an entertaining setlist of music from completely different outskirts of his professional repertoire. Join the ambient night music show performed by one of the most talented Estonian musician.

Doors open at 23.00, with the musical programme commencing immediately after the opera performance ends. The ticket price includes a seat at an eight-person table and a buffet dinner.



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**Saaremaa
ooperipäevad**
Saaremaa Opera Festival

Programme 2027

Main artist **TEATRO NACIONAL de SÃO CARLOS**
(Portugal)



SATURDAY 17 JULY

5 PM Kuressaare Castle Opera Hall
Richard Wagner • DIE WALKÜRE
Second part of the Tetralogy „The Ring of the Nibelung“
National Theatre VANEMUINE

TUESDAY 20 JULY

8 PM Kuressaare Castle Opera Hall
Ludwig van Beethoven • FIDELIO

WEDNESDAY 21 JULY

8 PM Kuressaare Castle Opera Hall
Giuseppe Verdi • UN BALLO IN MASCHERA

THURSDAY 22 JULY

8 PM Kuressaare Castle Opera Hall
FADO NIGHT • An Evening in Lisbon

FRIDAY 23 JULY

8 PM Kuressaare Castle Opera Hall
Georges Bizet • CARMEN
11 PM **Midnight Lounge OPERA ROYAL**

SATURDAY 24 JULY

8 PM Kuressaare Castle Opera Hall
OPERA GALA • An Evening at the Opera
11 PM **Midnight Lounge OPERA ROYAL**

SUNDAY 25 JULY

2 PM Kuressaare Castle Opera Hall
OPERA FOR CHILDREN
Sérgio Azevedo • THE NIGHTINGALE



Co-funded by
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Tickets go on sale on 18 July 2026 at 6 pm.
Tickets can be purchased at the festival Ticket
Office, Estonian Concert Box Offices and online.

Information and tickets saaremaaopera.com



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PORTUGAL

TEATRO NACIONAL de SÃO CARLOS

More than a historic landmark, the São Carlos Opera House — inaugurated in 1793 — is Portugal's only opera house.

As the driving force behind the nation's operatic activity, it presents a regular season encompassing major opera productions, choral-symphonic concerts, symphonic concerts, and chamber music performances.

The artistic excellence of São Carlos is rooted in the work of its two resident ensembles, the São Carlos Opera Chorus and the Portuguese Symphony Orchestra, which ensure the quality and continuity of its programming.

Founded in 1943, the São Carlos Opera Chorus is Portugal's only professional choir dedicated to the operatic repertoire, performing the great works of opera with unparalleled technical rigour. The Portuguese Symphony Orchestra, established in 1993, forms the backbone of all the institution's operatic and symphonic productions.

Combining the legacy of more than 230 years with a contemporary and dynamic vision, the São Carlos Opera House remains Portugal's leading centre for operatic creation and production, committed to presenting world-class performances for both seasoned opera lovers and new audiences.



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Teatro Nacional de São Carlos

Programme at the Saaremaa Opera Festival

Ludwig van Beethoven • FIDELIO

Fidelio is Beethoven's only opera. The final version, premiered in Vienna in 1814. The plot centres on the love and heroism of Leonore, who disguises herself as Fidelio in order to free her husband. The opera containing unforgettable numbers such as the "Prisoners' Chorus", Leonore's "Abscheulicher" aria and Florestan's aria. The grand finale celebrates Love, Virtue, and Freedom with joy.

Giuseppe Verdi UN BALLO IN MASCHERA

A king in love with his best friend's wife; a conspirator who discovers the betrayal too late to act honourably; a seer whose prophecy no one believes; and a masked ball where all the plot threads come together.

Premiered at the Teatro Apollo in Rome on 17 February 1859, Un ballo in maschera is one of Verdi's most distinctive works.



FADO NIGHT • An Evening in Lisbon

"Fado Night – An Evening in Lisbon" promises to transport the audience straight to the heart of Lisbon's nights through a fusion of the fado tradition and symphonic grandeur.

The evening will be led by the unmistakable voices of two of the greatest exponents of contemporary fado: Cristina Branco and Ricardo Ribeiro. Together, they bring to the stage the dramatic intensity, poetry and profound emotional depth that characterise this unique musical genre.

Georges Bizet • CARMEN

Shortly after its publication in 1845, Prosper Mérimée's novella Carmen was branded shocking and scandalous. Thirty years later, Georges Bizet premiered "his" Carmen in Paris, and it has since become one of the world's most frequently staged operas.

The story of the gypsy woman who dies for freedom and love remains one of the most striking contemporary myths about the mysterious nature of women. Over the years, countless stage directors have revisited Carmen, adding new dimensions and interpretations. Yet the essential element endures: Carmen, the fatal anti-heroine, remains at the unyielding heart of every version.

OPERA GALA • An Evening at the Opera

This opera gala promises to be a highlight of the festival, celebrating the grandeur and emotion of opera.

Throughout the performance, the audience will be taken on an unforgettable journey through the most beautiful and iconic excerpts from the history of opera. The performance comes to life through the extraordinary voices of a cast of leading Portuguese soloists: soprano Rafaela Albuquerque, mezzo-soprano Cátia Moreso, tenor Marco Alves dos Santos and baritone Luís Rodrigues, accompanied by the São Carlos Opera Chorus and the Portuguese Symphony Orchestra.

OPERA FOR CHILDREN

Sérgio Azevedo • THE NIGHTINGALE

Once upon a time, there was a Chinese Emperor who thought he knew everything there was to know about his vast Empire.

Once upon a time there was a nightingale that sang so beautifully that everyone knew of this wonder, except the Emperor.

A portrait of Pedro Amaral, a man with dark hair, wearing a black shirt, looking slightly to the right. The background is a textured, brownish-gold wall. On the left side, there are faint, white, concentric circular patterns.

ARTISTIC DIRECTOR
TEATRO NACIONAL de SÃO CARLOS

PEDRO AMARAL

When was the Teatro Nacional de São Carlos founded, and what does it offer its audiences?

São Carlos is a late eighteenth-century opera house. It was founded in 1793, fifteen years after the inauguration of La Scala in Milan, and was directly inspired by its architectural design.

Four decades earlier, in March 1755, the Ópera do Tejo (Tagus Opera House) had opened its doors. It was a magnificent theatre located in the lower part of Lisbon, close to the river. On November 1st of the same year, just eight months after its inauguration, it was completely destroyed by the Lisbon earthquake, tsunami and subsequent fires. São Carlos was thus founded thirty-eight years after this catastrophic event, through the initiative of a group of private investors inspired by Enlightenment ideals, who sought to restore an opera house for the city.

For much of its history, the theatre's artistic directing was closely linked to the Italian opera tradition, and even today Italian artists and professionals remain as part of our artistic team. At present, São Carlos offers a programme that embraces the opera repertoire in all its breadth, while placing particular emphasis on contemporary Portuguese opera. In the 2026/27 season, alongside landmark works from the French, Italian and German opera traditions, we will present four contemporary Portuguese operas – an eloquent illustration of the vitality and creative energy of opera in Portugal today.

How many people are involved in the theatre's team?

Including the administrative and operational teams, and also artistic ensembles (choir and orchestra), the Theatre involves approximately 220 people.

What are the most popular works in your theatre's repertoire?

Throughout its history, São Carlos has operated as an Italian-style producing theatre rather than a repertoire theatre like in the German tradition.

We are currently in a period of transition, as the theatre is undergoing a major renovation and restoration. Following its re-opening, which is scheduled for 2028, we are considering the adoption of a mixed model, combining a permanent repertoire with a limited number of new productions each season.

That said, many landmark productions have shaped the history of our theatre. These range from the celebrated performance of *La Traviata* with Maria Callas and Alfredo Kraus on 27 March 1958 – a performance that survives in a historical recording – to the great opera seasons conducted by Maestro Pedro de Freitas Branco, among which the 1959 production of *Wozzeck* stands out as a particular milestone. More recently, the complete Wagner Ring Cycle, staged by Graham Vick in a groundbreaking production that radically transformed the theatre's internal configuration, attracted thousands of spectators to São Carlos during the first decade of the twenty-first century.

What is the theatre's production style – traditional or contemporary?

I believe São Carlos's artistic programming strikes a strong balance between the great opera repertoire and contemporary creation, both in terms of the works presented and the productions themselves.

In my view, our programming should be built around three main pillars: repertoire, heritage, and creation.

The repertoire occupies a central and predominant place, responding directly to the expectations of our audiences. Some of our productions are more conventional, while others challenge us and offer fresh perspectives on the great works of the past.

The rediscovery of our heritage, meanwhile, is an essential mission for a national theatre. Many of the works that shaped the history of opera in Portugal still lie dormant on library shelves. It is our responsibility to bring them back to light and, working hand in hand with universities, to study, rediscover, and share them with the public.

Thirdly, contemporary creation, which is currently thriving, provides a vital link to today's world and contemporary society.

It is through this balance between repertoire, heritage, and creation, and between productions that are more or less adventurous in their approach, that I conceive our artistic programme.

Do you perform outside Portugal, and how important is that opportunity for you?

International touring has not traditionally been a major part of our activity, but this season we are undertaking two international tours: the opera tour to Saaremaa and a further symphonic tour. Both are exciting and rewarding challenges, and immensely important opportunities for our teams. We welcomed the invitation from Saaremaa with great enthusiasm, and we are already planning further international tours in the years ahead.

How significant do you consider the collaboration with Estonia and the Saaremaa Opera Festival, where the audience is quite different and yet expects a distinctive experience?

The Saaremaa Opera Festival occupies a unique place in the world of opera production, benefiting from a remarkable setting and attracting a dedicated audience that travels specifically to attend the performances.

Estonia has shown a strong commitment to investing in culture, and cultural tourism is an important driver of economic development. For us, coming from the westernmost country in mainland Europe, it is particularly exciting to cross the continent to the northeast, travel to the Baltic region, and present a glimpse of our work to your audience. One of the productions we are bringing is an opera for children and young people, written by one of Portugal's leading composers, Sérgio Azevedo. We are very curious to see how it will be received by your young audiences.

What are you planning to bring to the Saaremaa Opera Festival stage in 2027? Could you briefly share the insights?

We will present six performances in six days. Three of them are major works from the opera repertoire: *Fidelio*, which carries particular significance in the year marking the bicentenary of Beethoven's death (1827-2027); *Un Ballo in Maschera* by Giuseppe Verdi, in a magnificent new production by Stefano Vizioli; and *Carmen* by Bizet.

We will also present an opera gala and a Fado evening: a traditional form of popular song from the old streets of Lisbon, with unique sonorities.

Finally, we will offer the contemporary Portuguese opera for younger audiences I mentioned earlier: *O Rouxinol* (The Nightingale), a beautiful and exciting musical and theatrical production with colourful, highly visually engaging staging.

It will be an intense few days!



ESTONIAN NATIONAL
THEATRE VANEMUINE

Richard Wagner's
Tetralogy

THE RING OF THE NIBELUNG

DAS RHEINGOLD 2026
DIE WALKÜRE 2027
SIEGFRIED 2028
GÖTTERDÄMMERUNG 2029

17 JULY 2027

Richard Wagner

DIE WALKÜRE



Saaremaa
ooperipäevad
Saaremaa Opera Festival

Die Walküre, the second part of Richard Wagner's opera tetralogy The Ring of the Nibelung

In cooperation with Eesti Kontsert and the Estonian National Theatre Vanemuine, the complete cycle of Richard Wagner's The Ring of the Nibelung will be performed in Estonia for the first time.

The first part of the cycle is featured as a key highlight of the Saaremaa Opera Festival 2026 programme.

Wagner's Ring cycle, completed in 1874, is considered one of the most awe-inspiring works in the operatic repertoire. In its entirety, it lasts up to 15 hours and consists of four operas: Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung. The central figure of the tetralogy is Wotan, king of the gods in Germanic mythology. Every opera lover should experience this monumental journey, where libretto and musical complexity reach nearly superhuman dimensions.

Die Walküre

In the second opera of the cycle, Die Walküre, the will of the gods and human desire become deeply entangled. The curse of the Rhine gold has been unleashed upon the world, and Wotan – whose power is constrained by the very treaties he has bound himself to – seeks new hope among mortals. Thus are born the twins Siegmund and Sieglinde, in whose blood divine fire and mortal suffering are inseparably intertwined.

When fate brings the twins together again, love ignites between them – a force both forbidden and inevitable, beyond the reach of divine and human law.

Brünnhilde, the bravest of the Valkyries, follows her heart rather than her father Wotan's command and stands in defence of the lovers. At this moment of rebellion, the fortress of the gods begins to crumble: their great oaths prove to be bridges of wind that can no longer withstand the storm of the world.

Following Valkyrie, the saga continues in Siegfried and Twilight of the Gods (Götterdämmerung), where the cursed ring reveals both the rise of heroes and the inevitable downfall of the gods..

Die Walküre will premiere on July 17, 2027 at Saaremaa Opera Festival.

Music director and conductor **Risto Joost**

Director, set designer and lighting designer **Michiel Dijkema** (Netherlands)

Costume designer **Martijn Kramp** (Netherlands)

Cast: **Hrolfur Saemundsson** (Iceland), **Aile Asszonyi**, **Ain Anger**, **Anneli Peebo** (Volksoper Wien), **Monika-Evelin Liiv**, **Liene Kinča** (Latvia), **Sandra Laagus** (Staatsoper Unter den Linden International Opera Studio), **Mati Turi**, **Kadri Raalik** (Estonian National Opera), **Karmen Puis** and others.

Estonian National Theatre Vanemuine Symphony Orchestra

The following parts of the tetralogy will be performed at subsequent Opera Festivals in the following years: Siegfried on July 22, 2028, and Twilight of the Gods on July 21, 2029.



#kenalugu

WHAT A STORY!

Photos © Kristina Mägi

Every summer, Kuressaare Castle becomes home to the Saaremaa Opera Festival, where glorious voices and spectacular stories with the enchanting medieval setting create unforgettable experiences. This year, the festival has a distinctly Italian spirit. Productions by Teatro Goldoni di Livorno, together with tales of love, passion, humour and memorable film music, will fill the castle with the atmosphere of a warm Mediterranean summer evening.

Yet Saaremaa has a character all of its own. The island moves in its own timeless pace and has countless stories waiting to be discovered. During the day, take a stroll along the Kuressaare seafront promenade, listen to the gentle sound of the sea, or relax in the lovely castle park, where time seems to stop and makes you take a moment to simply enjoy the scenery.

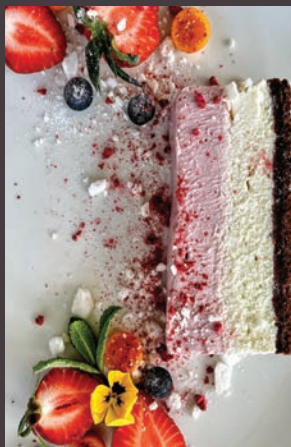
While Wagner takes you into a world of myths and magic rings, and the Italian masters tell timeless stories of love, longing and wit, be sure to let Saaremaa tell its own stories between performances.

Kuressaare Castle, its charming old streets, the villages along the coast and, above all, the island's people all have stories to share—every bit as colourful, captivating and full of character as those unfolding on stage.

As the music gives way to the quiet beauty of the island, Saaremaa has its own story to tell. Birdsong along a forest path, the gentle sound of seawaves, the scent of juniper and the soft light of a Nordic summer evening create memories that stay with you long after your visit. There is no rush in Saaremaa. Instead, it invites you to slow down, take a breath and truly experience the moment.

We are delighted that world class opera festival has brought you to Saaremaa and we invite you to find time to explore the island beyond the festival. Wishing you a wonderful stay and look forward to welcoming you back again!





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SAAREMAA OPERA FESTIVAL 2026

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Janno Sillat, Karl Romet Ainso,
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Mart Visnapuu, Sten Gussakov,
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Jete-Mia Arge, Linda Viik

Evening hosts

Mihkel Vendel & Meelis Kompus

Programme book

Madli Vallikivi-Päts Editor

Bruno Lill Design



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THANK YOU!

Opera House construction &

tents assembly • Event Center OÜ

Raido Mikhelson and crew

Stage curtain

Maldar-Mikk Kuusk and crew

Lifting equipment & lighting

Eventech OÜ • Ringo Muhhin and crew

Sound equipment • Eventech OÜ

Kalev Rand and crew

Opera house sound Johannes Lõhmus

Video, LED screens and sidetitles

Eventech OÜ • Mattias Tammik and crew

Opera Royal sound equipment

Eventech OÜ • Taavi Üprus and crew

Opera Royal sound Rando Mälton

Opera Royal and tents interior design

Eventech OÜ • Ere Maasik and crew

Electricity • VGDR Teenuste OÜ

Toivo Peegel and crew

Security • Meeskond Security OÜ

Eigo Sõster and crew

Catering • OÜ Arensburg

Terje Nepper and crew

Accommodation

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