



NAXOS

# PUCCINI TOSCA

Goikoetxea Pretti Markov

Orchestra e Coro del Maggio Musicale Fiorentino

Daniele Gatti, Conductor

TEATRO



MAGGIO  
MUSICALE  
FIORENTINO



Giacomo  
**PUCCHINI**

(1858–1924)

**Tosca**

*Melodramma* in three acts, SC 69 (1895–99)

Libretto by Luigi Illica (1857–1919) and Giuseppe Giacosa (1847–1906)

Based on the dramatic play *La Tosca* (1887) by Victorien Sardou (1831–1908)

First performance: 14 January 1900 at the Teatro Costanzi, Rome

**Floria Tosca, a celebrated singer** ..... **Vanessa Goikoetxea, Soprano**  
**Mario Cavaradossi, a painter** ..... **Piero Pretti, Tenor**  
**Il Barone Scarpia ('Baron Scarpia'), chief of police** ..... **Alexey Markov, Baritone**  
**Cesare Angelotti, former Consul of the Roman Republic** ..... **Gabriele Sagona, Bass**  
**Il sagrestano ('A Sacristan')** ..... **Matteo Torcaso, Baritone**  
**Spoletta, a police agent** ..... **Oronzo D'Urso, Tenor**  
**Sciarrone, another agent** ..... **Dario Giorgelè, Baritone**  
**Un carceriere ('A Jailer')** ..... **Cesare Filiberto Tenuta, Bass**  
**Un pastore ('A Shepherd Boy')** ..... **Spartaco Scaffei, Treble**

**Coro di voci bianche dell'Accademia del Maggio Musicale Fiorentino**

(Sara Matteucci, Chorus Master)

**Coro del Maggio Musicale Fiorentino**

(Lorenzo Fratini, Chorus Master)

**Orchestra del Maggio Musicale Fiorentino**

**Daniele Gatti, Conductor**

## Act I

### Scene 1

1 Ah! Finalmente! 3:42  
(Angelotti, Sagrestano)

### Scene 2

E sempre lava! (Sagrestano)  
2 Angelus Domini nuntiavit Mariae 1:49  
(Sagrestano, Cavaradossi)

### Scene 3

Che fai?  
(Cavaradossi, Sagrestano)  
3 Dammi i colori – Recondita armonia 4:22  
(Cavaradossi, Sagrestano)

### Scene 4

4 Gente là dentro! 1:14  
(Cavaradossi, Angelotti, Tosca)

### Scene 5

5 Mario! Mario! Mario! – Son qui! 2:39  
(Tosca, Cavaradossi)  
6 Non la sospiri la nostra casetta 4:33  
(Tosca, Cavaradossi)

7 Ah, quegli occhi – Qual' occhio al mondo 1:37  
(Tosca, Cavaradossi)

8 Mia gelosa! – Sì, lo sento 4:18  
(Cavaradossi, Tosca)

### Scene 6

9 È buona la mia Tosca 3:17  
(Cavaradossi, Angelotti)

10 Il cannon del castello! 2:00  
(Angelotti, Cavaradossi, Sagrestano, Chorus)

### Scene 7

Sommo giubilo, Eccellenza!  
(Sagrestano, Chorus)

### Scene 8

11 Un tal baccano in chiesa! 3:53  
(Scarpia, Sagrestano, Spoletta)

12 Or tutto è chiaro 3:18  
(Scarpia, Tosca, Sagrestano)

## Scene 9

Mario?! Mario?!

(Tosca, Sagrestano, Scarpia)

13 Ed io venivo a lui tutta dogliosa 4:48  
(Tosca, Scarpia)

14 Tre sbirri, una carrozza – Te Deum laudamus 5:15  
(Scarpia, Spoletta, Chorus)

## Act II

### Scene 1

15 Tosca è un buon falco! 3:21  
(Scarpia, Sciarrone)

16 Ha più forte sapore 1:20  
(Scarpia, Sciarrone)

### Scene 2

17 O galantuomo, come andò la caccia? 1:14  
(Scarpia, Spoletta)

18 Meno male! – Egli è là 2:36  
(Scarpia, Spoletta, Chorus, Cavaradossi, Tosca)

### Scene 3

Tal violenza!

(Cavaradossi, Scarpia, Spoletta)

19 Ov'è Angelotti? 3:00  
(Scarpia, Cavaradossi, Spoletta, Tosca)

### Scene 4

Mario, tu qui?

(Scarpia, Cavaradossi, Spoletta, Tosca)

20 Ed or fra noi parliam da buoni amici 4:39  
(Scarpia, Tosca, Sciarrone, Cavaradossi)

21 Orsù, Tosca, parlate 2:54  
(Scarpia, Tosca, Cavaradossi, Spoletta)

22 Nel pozzo... nel giardino... 1:37  
(Tosca, Scarpia, Sciarrone, Cavaradossi)

23 M'hai tradito! 1:45  
(Cavaradossi, Tosca, Sciarrone, Scarpia)

### Scene 5

24 Salvatelo! – Io?... Voi! 2:03  
(Tosca, Scarpia)

25 Se la giurata fede debbo tradir 2:22  
(Scarpia, Tosca)

|    |   |      |
|----|---|------|
| 26 | Come tu m'odii! – Ah! Dio!<br>( <i>Scarpia, Tosca</i> )                           | 1:37 |
| 27 | Vissi d'arte, vissi d'amore<br>( <i>Tosca</i> )                                   | 3:49 |
| 28 | Risolvi! – Mi vuoi supplice ai tuoi piedi?<br>( <i>Scarpia, Tosca, Spoletta</i> ) | 4:16 |
| 29 | E qual via scegliete?<br>( <i>Scarpia, Tosca</i> )                                | 1:46 |
| 30 | Tosca, finalmente mia!<br>( <i>Scarpia, Tosca</i> )                               | 5:42 |

### Act III

|    |   |      |
|----|---|------|
| 31 | Introduction: <i>Andante sostenuto</i><br><b>Scene 1</b><br>Io de' sospiri<br>( <i>Un pastore</i> ) | 4:59 |
|----|---|------|

### Scene 2

|    |   |      |
|----|---|------|
| 32 | Mario Cavaradossi? A voi<br>( <i>Un carceriere, Cavaradossi</i> ) | 3:36 |
| 33 | E lucevan le stelle<br>( <i>Cavaradossi</i> )                     | 7:24 |

### Scene 3

|    |  |      |
|----|--|------|
|    | Ah! Franchigia a Floria Tosca<br>( <i>Cavaradossi, Tosca</i> )                               |      |
| 34 | O dolci mani mansuete e pure<br>( <i>Cavaradossi, Tosca</i> )                                | 3:08 |
| 35 | Amaro sol per te m'era il morire<br>( <i>Cavaradossi, Tosca</i> )                            | 2:15 |
| 36 | E non giungono... – Trionfal, di nuova speme<br>( <i>Tosca, Cavaradossi, Un carceriere</i> ) | 2:53 |

### Final Scene

|    |  |      |
|----|--|------|
|    | L'ora! – Son pronto<br>( <i>Un carceriere, Cavaradossi, Tosca</i> )    |      |
| 37 | Com'è lunga l'attesa!<br>( <i>Tosca, Spoletta, Sciarrone, Chorus</i> ) | 4:27 |

# Giacomo Puccini (1858–1924)

## Tosca

### The Modern Majesty of My Tosca

*A conversation with Massimo Popolizio, by Franco Manfriani*

*Massimo Popolizio, who makes his debut as a director at the Maggio Fiorentino, answers a few questions.*

*Maestro Popolizio, you were close to Luca Ronconi as an actor, friend and aide. What remains of the lessons Ronconi taught you – characterised by an absolute rigour – in your activity as a director?*

Having worked with him on more than 35 productions, I familiarised myself with an entire world made up of actors and co-workers: those were different times, with great economic resources and a large number of people involved, which allowed for grandiose and unforgettable shows – something that today is impossible. With him, during the Maggio seasons, I took part in the production of *The Fairy Queen*, staged at the Boboli Gardens in July 1987. After that experience, Florence now has a piece of my heart and of my life. From Ronconi, I think I have indeed absorbed a certain working rigour, which drives me to always set the qualitative bar as high as possible, to never be satisfied and try to make everyone happy. I saw Ronconi's historical *Tosca* at Teatro alla Scala numerous times, and with set designer Margherita Palli we decided to recreate the majesty of Rome; but instead of representing – especially in the sets – the Baroque splendour of the original places where the action takes place, we refer to the 'modern majesty' one breathes in within Rome's EUR district. Mind you, I didn't venture, in my direction, into strange situations or solutions, but I just wanted to find another point of view, the better to enhance the themes of this opera. For example, during the *Te Deum*, we only see some suburban children (for EUR is in the suburbs), women wearing their best for the occasion, nuns in collegiate clothes. We do not see, therefore, costumes or objects of great visual impact, because the 'cleaning job' we chose to carry out renders what we see on stage, if anything, even more sacred. The image of Scarpia, during the rite, is also quite peculiar: he is kneeling – in the foreground – at a very small red confessional. This creates a strong contrast between his almost 'physical' relationship with this confessional and what he says, when he is speaking of Tosca and Cavaradossi.

*Tosca has one characteristic: it is, with Gianni Schicchi, the only opera by Giacomo Puccini set in Italy, in Rome; indeed, it has been called the composer's 'Roman opera'. Do you intend to underline this aspect of the work?*

Our reference was a great film by Bernardo Bertolucci, *Il conformista*, in which one breathes the same air of the Rome that we wanted to bring on stage here at the Maggio with this production of *Tosca*. In our vision, the Rome in which our characters move about is undoubtedly elegant but also very violent: one of the pillars of this opera is, in fact, Scarpia, who is not only violent but also sadistic. In the work from which the opera is drawn – *La Tosca* by Victorien Sardou – this aspect is even more evident, and it becomes noticeable, for example, when Scarpia is thrilled by poor Tosca's fear and horror while Cavaradossi is being tortured: he even has the gall to press Tosca sexually, ask her to yield to him, during the ordeal, and this is a decidedly pathological trait, an aspect we tried to underline in our production. The story's erotic connotations are clear throughout, in my opinion: both Cavaradossi and Scarpia lose their heads for a woman who leaves behind her a sensual trail, and the entire first

act, despite being played out in a church, has very strong sexual insinuations – which makes the situation almost blasphemous – and that reflects the mix of sacred and secular in which Rome and its churches are steeped.

*Compared to Sardou's play, in Puccini's opera there are far fewer characters, therefore more attention is paid to the unravelling of the story rather than to the political events surrounding it.*

This opera, from my point of view, is almost intimist: on stage we almost never see the three protagonists together, and even the Chorus has a decidedly less important role in the narration, for it is only central in the *Te Deum* ending Act I.

*In addition to that, Tosca's strong and violent traits – she ends up killing Scarpia, as we know – are also emphasised: is it a way to reaffirm her personality?*

The first thing we asked ourselves – regarding the protagonist, who is a singer – was, 'What sort of singer, what sort of woman is Tosca?' At the time in which our *Tosca* is set, between the end of the Twenties and the beginning of the Thirties, there were many jazz singers, and Tosca, in my view, is a woman who is familiar with certain environments, a woman – an extremely jealous one – who understands what goes on around her; we are fortunate enough to have an interpreter of great class, Vanessa Goikoetxea, for this part. The scene in which she picks up one of the torturing knives, which has just been used, and slowly approaches Scarpia with this glittering blade, dressed in an evening gown, could be something from a Tarantino film; and truly, when we look at it today, Puccini's opera is almost like a screenplay, offering countless ideas and movie-like details on which one can focus. In Rome people would say that Tosca 'has got quite a temper', and you can also notice it in her relationship with Cavaradossi, how she deals with it; we also notice it when, in Act I, while both burn with passion, which tells us that Cavaradossi knows Tosca well and knows how to tempt her, emotionally, she manages in the end – they are in a church – to suppress her amorous impulses. Yes, that is another indication that we are dealing with two adults, aware of their desires and passions.

*Scarpia is unquestionably another great character in this story, a man with contemptible traits and capable of embodying all the worst faults, which Puccini and his librettists have, if possible, amplified.*

In my view, Scarpia is not a man who wants to show himself: behind the mask of the baron, chief of the papal police, there is a different person. In our production – as we will see on stage – this man is also a collector of ghoulish and horrific objects: in Act II we see a library in which there are stuffed animals and, under formaldehyde, creatures and even foetuses. This was a way to highlight the entirely pathological side that is deeply characteristic of Scarpia's personality; something we can also sense from the vaguely more old-fashioned way in which he dresses compared to the other characters. His constables – who, despite their elegance, are thugs (and whose look was also inspired by Bertolucci's *Il conformista*) – wear striped double-breasted suits and large hats. Elegant people, but at the same time violent and ruthless. Cavaradossi's ordeal is represented by the chair on which he is tied and tortured; not the traditional exit from the torture chamber with his face streaked with blood – he is almost at death's door, after the ordeal, his clothes, in tatters, making a stark contrast to his torturers' elegance. Scarpia is a violent and powerful chief of police through and through.

*According to one theory, Cavaradossi only pretends to believe Tosca – after she has killed Scarpia – when she tells him that the firing execution will only be a sham.*

We totally embraced this interpretation of the story: after Tosca has killed her tormentor, she is literally distraught at the idea of what she has done. And when she goes to Cavaradossi to tell him that his execution will only be simulated, he doesn't believe her, he cannot believe her, after the excruciating torture he has endured, but he lets Tosca, who is still shocked by what has just happened with Scarpia, fool herself into thinking that safety, for both of them, is still possible; a safety that is entirely utopic.

*To conclude, this is a painting of Rome in the 1930s that portrays a beautiful but violent city...*

Absolutely, but our temporal transposition does not change the substance of the story and, above all, the relationships among the characters on stage.

## **Synopsis**

### **Act I**

Angelotti, a supporter of Bonaparte and former consul of the Roman Republic, has escaped from the prison of Castel Sant'Angelo and sought refuge in the church of Sant'Andrea della Valle, where his sister, the Marquise Attavanti, has brought him some women's clothing so that he can disguise himself. Although she does not realise it, the woman has been portrayed in a painting by Mario Cavaradossi. When the sacristan arrives, Angelotti hides in the Attavanti chapel. Soon after this, the painter also arrives, to continue his work. The sacristan finally takes his leave, and Cavaradossi catches sight of Angelotti, whom he has known for a long time and whose political faith he shares. The arrival of Tosca, Cavaradossi's lover, forces Angelotti to hide in the chapel again. Tosca tells Mario of her amorous plan for the evening. Then, recognising, in the painting, the Marquise Attavanti as Mary Magdalene, she has a fit of jealousy, and Mario struggles to calm her down and send her away. Once she has left, Angelotti comes out of his hiding place and Mario offers him protection, giving him the address of his villa on the outskirts of the city. A cannon shot announces the prisoner's escape from Castel Sant'Angelo; Cavaradossi decides to accompany Angelotti, to help him in his flight, and the two men take the female disguise with them, but they forget the fan in the chapel. At the false news of the victory of the Austrian troops over Napoleon in Marengo, the sacristan joyfully invites the choir to prepare for a *Te Deum* of thanksgiving. Suddenly Baron Scarpia, chief of the papal police, arrives with his men. Scarpia, who is hunting Angelotti, is suspicious of Mario, who is also a Bonaparte supporter. To arrest Cavaradossi, and thus find Angelotti, Scarpia tries to involve Tosca, who has returned to the church to inform her lover that they cannot meet that evening as she is to sing at Palazzo Farnese to celebrate the military victory. Scarpia provokes Tosca's morbid jealousy using the fan that has been left in the Attavanti chapel. Tosca thinks that Mario has had a secret meeting with the Marquise and swears that she will find them. Scarpia has achieved his goal: he has Tosca followed and looks forward to a double victory over Cavaradossi – killing him and seducing his woman.

### **Act II**

While a grand celebration is under way on the upper floor of Palazzo Farnese in the presence of the king and queen of Naples to celebrate the victorious battle, Scarpia is dining in his apartment. Spoletta and some other policemen bring in Mario Cavaradossi, whom they have arrested. Although he is interrogated, Cavaradossi refuses to reveal Angelotti's hiding place; therefore, he is led away to a torture chamber. Tosca, who has just performed a cantata on the upper floor, is summoned by Scarpia. The man makes sure she can hear Mario's cries of pain and, overcome by anguish, she reveals the fugitive's hideaway: the well in the garden of Cavaradossi's house. Mario is brought in and when he learns of Tosca's betrayal, he rejects her. At that very moment a messenger arrives, announcing that the Austrian troops were actually defeated by Napoleon at Marengo.

Hearing this, Mario rejoices and Scarpia immediately sentences him to death and has him led away. Tosca desperately begs Scarpia to have mercy on her beloved. The baron agrees only on condition that Tosca give herself to him. Filled with horror, the singer implores the chief of police for pity and prays to the Madonna. All in vain: he is unbending, and in the end Tosca must yield. Scarpia now calls in Spoletta, with whom he has already devised a plan, and has Tosca believe that the firing squad will only pretend to shoot Cavaradossi, that blank bullets will be used. After signing a safe conduct, which will allow the lovers to reach Civitavecchia, Scarpia approaches Tosca to take what she has promised him, but Tosca stabs him with a knife found on the table. Taking the safe conduct from the hands of the dead Scarpia, she leaves.

### Act III

It is dawn. In the distance a young shepherd is singing a melancholy song in Roman dialect. On the ramparts of Castel Sant'Angelo, Mario, preparing to die, starts to write a final love letter to Tosca, but overwhelmed by memories he cannot finish it. The woman arrives unexpectedly and informs Mario that she has killed Scarpia. She shows him the safe conduct and tells him about the sham execution. Laughingly, she urges him to give a good performance, when he pretends to fall dead. Mario, however, is killed for real, and Tosca, distraught and pursued by the police, who have found Scarpia's body, jumps to her death from the castle's ramparts.

*Courtesy of the Teatro del Maggio Musicale Fiorentino*



### Vanessa Goikoetxea

Spanish-American soprano Vanessa Goikoetxea has performed at opera houses and with leading companies worldwide, including the Gran Teatre del Liceu, Teatro Real, Teatro La Fenice, Korea National Opera, The Royal Opera and Seattle Opera, working with conductors such as Daniele Gatti, Riccardo Frizza, Ivor Bolton and Giancarlo Guerrero. She has also appeared in concert with the Bilbao Orkestra Sinfonikoa (*Ein deutsches Requiem*) and the Münchner Rundfunkorchester (Kodály's *Budavári Te Deum*). She has received critical acclaim in leading roles such as Lady Macbeth (*Macbeth*), Tosca, Rusalka, Bystrouška (*The Cunning Little Vixen*), Hanna Glawari (*The Merry Widow*), Alcina and Mimì (*La Bohème*). Goikoetxea's discography includes *Verkündigung* (BR Klassik) and *La donna serpente*, recorded at the Festival della Valle d'Itria (Bongiovanni). She also participated in the historic first recording of Guridi's *Mirentxu* with the Bilbao Orkestra Sinfonikoa (IBS Classical).



### Piero Pretti

Tenor Piero Pretti made his debut in 2006 as Rodolfo in *La Bohème*. In subsequent seasons he appeared as Alfredo in *La traviata*, and Achille in *Iphigénie en Aulide* at the Teatro dell'Opera in Rome under the baton of Riccardo Muti. The 2011/12 season marked a turning point in his career, and he has since performed in prestigious opera houses worldwide, such as the Wiener Staatsoper, Bayerische Staatsoper, Teatro alla Scala in Milan, Teatro Filarmonico in Verona, Royal Opera House, Covent Garden and the Théâtre des Champs-Élysées in Paris, among many others. Recent highlights include *Madama Butterfly* and *Simon Boccanegra* in Tokyo with Riccardo Muti, *Don Carlo* and *Un ballo in maschera* at the Teatro di San Carlo in Naples, *Rigoletto* at the Teatro Regio Torino and the Staatsoper Hamburg, and *Il trovatore* at the Tiroler Festspiele Erl.



### **Alexey Markov**

Russian baritone Alexey Markov has appeared in roles such as Count di Luna (*Il trovatore*), Giorgio Germont (*La traviata*), Renato (*Un ballo in maschera*), Don Carlo di Vargas (*La forza del destino*), Iago (*Otello*), Posa (*Don Carlos*), Scarpia (*Tosca*) and Marcello (*La Bohème*). He has performed at The Metropolitan Opera House, Opéra National de Lyon, Opernhaus Zürich, Bayerische Staatsoper, Royal Opera House, Covent Garden, Opéra national de Paris, Wiener Staatsoper, Teatro alla Scala, Bolshoi Theatre, Mariinsky Theatre, San Francisco Opera, and the opera houses of Amsterdam, Dresden, Hamburg, Monte-Carlo, Madrid and Geneva, as well as at the Salzburg and Aix-en-Provence festivals.



### **Gabriele Sagona**

Born in Bergamo, bass Gabriele Sagona studied with his father Vincenzo Sagona and mezzo soprano Bianca-Maria Casoni. He has worked with conductors such as Roberto Abbado, Riccardo Chailly and Zubin Mehta, among many others. Sagona has performed on Italy's most important stages, including at the Teatro alla Scala in Milan and the Arena di Verona, and internationally in Valencia, Tokyo, Muscat, Tenerife, Limoges, New York and Astana. Recent engagements include *Rigoletto* (Rome, Naples, Trieste); *La traviata* (conceived for television – Teatro Massimo Bellini, Catania/Sky Classica); *La Cenerentola* (Tokyo, Bologna, Genova, Verona); *Les Vêpres siciliennes* (Palermo, Bologna, Naples); *Luisa Miller*, *Carmen* and *Nabucco* (Verona, Genova); *Turandot* and *Lucia di Lammermoor* (Trieste); and *La sonnambula* (Palermo).



### **Matteo Torcaso**

Winner of the 75th AsLiCo International Competition, for the role of Don Alfonso in *Così fan tutte*, Italian baritone Matteo Torcaso was also a finalist of the 62nd Tenor Viñas Competition in Barcelona. He studied at the Conservatorio di Musica di Stato Torre Franca, Accademia del Maggio Musicale Fiorentino, Scuola di Musica di Fiesole and Accademia Verdiana Carlo Bergonzi di Busseto. Recent engagements include Moralès in *Carmen* at Rome's Teatro dell'Opera, Friar Tuck in Michele Dall'Ongaro's *Robin Hood* at Bari's Teatro Petruzzelli and the Royal Opera House Muscat, Barone di Trombonok in *Il viaggio a Reims* at the Rossini Opera Festival, Il Sagrestano in *Tosca* at Maggio Musicale Fiorentino and Don Bartolo in *Il barbiere di Siviglia* at Belfast's Grand Opera House.

<https://studiolongardi.com/profile/MatteoTorcaso>

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Photo: © Michele Monasta



### **Dario Giorgelè**

Italian baritone Dario Giorgelè studied at Bolzano Conservatory before furthering his education with Katia Ricciarelli and Carlo Desderi. The winner of several national competitions, he made his operatic debut in 1996 at the Teatro Comunale in Modena and has since appeared in roles such as Leporello (*Don Giovanni*), Papageno (*Die Zauberflöte*), Schaunard (*La Bohème*), Dulcamara (*L'elisir d'amore*), Fiorello (*Il barbiere di Siviglia*) and Don Magnifico (*La Cenerentola*) in prestigious venues such as the Arena di Verona, Teatro Verdi Trieste, Teatro Carlo Felice in Genoa, Teatro La Fenice in Venice and the Opéra Comique in Paris. His repertoire spans from Mozart, Rossini and Donizetti to contemporary operatic roles. He is also a skilled magician and juggler.



Photo: © Michele Monasta

### **Children's Chorus of the Accademia del Maggio Musicale Fiorentino**

The Children's Chorus of the Maggio Musicale Fiorentino Academy was established in 2015, and it currently consists of 80 singers aged between 8 and 16. Since its debut, under the baton of Zubin Mehta, the Children's Chorus has regularly participated in the concert and opera productions of the Teatro del Maggio Musicale Fiorentino. Highlights include major concerts featuring Howard Shore's soundtrack for *The Lord of the Rings*, performed live alongside the film screenings; an appearance at the Palazzo Montecitorio in Rome during the presentation of the Annual Report

to Parliament by the Authority for Children and Adolescents; the world premiere performances of Riccardo Panfili's *Noi, due, quattro...* and Salvatore Sciarrino's *Al sognatore di cupole*, as well as regular appearances at the Festival del Maggio Musicale Fiorentino. From 2015 to 2022 the Chorus was conducted by Lorenzo Fratini, and Sara Matteucci has served in the same role since January 2023. <https://www.maggiofiorentino.com/en/activities/maggio-children-chorus/>



### **Sara Matteucci**

Choir director and musicologist Sara Matteucci has worked with renowned maestros such as Zubin Mehta, Fabio Luisi, Daniele Gatti, Daniel Oren and Iván Fischer, participating in numerous symphonic-choral productions as choir director and over 300 opera productions as children's choir director in prestigious international theatres. She is currently a professor at the Conservatorio di Musica Luigi Boccherini in Lucca, and is also the Children's Choir conductor and head of the choral singing school for the Children's Choir at the Accademia del Maggio Musicale Fiorentino. The artistic director of Interkultur's Vox Lucensis Concorso Corale Internazionale, Matteucci is frequently invited to sit on international juries, and represented Italy on the jury of the 2024 World Choir Games. In 2024 she led the YounG7 for Education music workshop (Ministero dell'Istruzione e del Merito), and conducted the closing choral concert of the overall event. Matteucci is the editor of the musicological magazine *Codice 602* (Sillabe), has numerous

publications to her credit, and has collaborated on various film soundtracks. She is a member of the artistic committee of the Associazione Cori della Toscana (ACT).

### **Coro del Maggio Musicale Fiorentino**

Formed in 1933 – the inaugural year of the Festival del Maggio Musicale Fiorentino – under the guidance of Andrea Morosini, the GRAMMY Award-winning Coro del Maggio Musicale Fiorentino is one of the most prestigious Italian vocal ensembles across both opera and symphonic repertoire. The chorus has also explored the fields of chamber and contemporary music, giving important premiere performances of works by Penderecki, Dallapiccola, Petrassi, Nono and Bussotti. It has also collaborated with many eminent conductors such as Zubin Mehta, Riccardo Muti, Claudio Abbado and Lorin Maazel. In recent years the chorus has expanded its repertoire to include major choral symphonies, classical and modern works, and has participated in international tours both as an independent ensemble and with the Orchestra del Maggio Musicale Fiorentino. The willingness and ability to interpret works of different periods and styles in their original language have made the Coro del Maggio Musicale Fiorentino one of the most flexible and appreciated ensembles of conductors and international critics. Lorenzo Fratini has served as chorus master since 2013.

<https://www.maggiofiorentino.com/en/chorus-of-the-maggio-musicale-fiorentino>



Photo: © Michele Monasta

### **Lorenzo Fratini**

Lorenzo Fratini studied in Bologna, Ferrara, Florence and Milan. He has conducted the Orchestra Regionale Toscana, the National Radio Orchestra of Romania and the orchestras of the Teatro Olimpico Vicenza and Teatro Comunale di Bologna, among others. After a brief period at the Teatro Carlo Fenice in Genoa, he served as choirmaster at the Teatro Verdi Trieste (2004–10) and the Teatro Comunale di Bologna (2011–12). He has appeared numerous times as guest chorus master at the Accademia Nazionale di Santa Cecilia in Rome, and was chorus master for two summers at the Rossini Opera Festival, appearing in the Premio Abbiati-winning production of *Mosè in Egitto*. Fratini has worked with distinguished conductors including Daniel Oren, Lorin Maazel, Christoph Eschenbach and Roberto Abbado, and has conducted world premieres by Fabio Vacchi, Giampaolo Coral, Randall Meyers, Tan Dun and Arvo Pärt. Since January 2013 he has served as director of the Coro del Maggio Musicale Fiorentino. He teaches at the Conservatorio di Musica Arrigo Boito in Parma.

Photo: © Michele Monasta



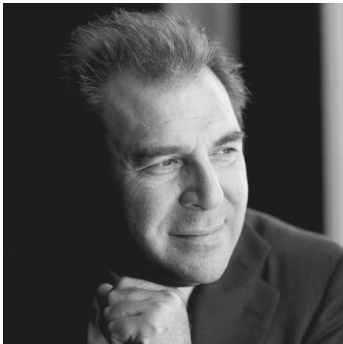
## Orchestra del Maggio Musicale Fiorentino

Founded in 1928 by Vittorio Gui as Stabile Orchestrale Fiorentina, the Orchestra del Maggio Musicale Fiorentino has performed in the concert and operatic seasons of the Teatro Comunale of Florence since its inception. Gui was succeeded as permanent conductor by Mario Rossi and Bruno Bartoletti; Riccardo Muti and Zubin Mehta have also served as principal conductors. Throughout its history the Maggio Musicale Orchestra has been led by conductors such as Wilhelm Furtwängler, Otto Klemperer, Herbert von Karajan, Leonard Bernstein, Claudio Abbado, Lorin Maazel, Georg Solti, Riccardo Chailly and Seiji Ozawa. Renowned

composers such as Strauss, Stravinsky and Penderecki have conducted their own works at the Maggio Musicale Fiorentino, often in world premieres. Since the 1950s, the orchestra has made numerous recordings, many of which have received prestigious awards, including a GRAMMY Award in 1990. The orchestra was awarded the Fiorino d'Oro by the City of Florence on the occasion of its 80th anniversary. Zubin Mehta is Honorary Conductor for Life, and the orchestra regularly embarks on international tours under his baton, including appearances at the Salzburg and Grafenegg festivals, EXPO 2020 in Dubai, and a tour of China in July 2025. Daniele Gatti served as principal conductor from 2022 to 2024, and currently serves as music director.

[www.maggiofiorentino.com/orchestra-del-maggio-musicale-fiorentino](http://www.maggiofiorentino.com/orchestra-del-maggio-musicale-fiorentino)

Photo: © Marco Borggreve



## Daniele Gatti

Daniele Gatti is the chief conductor of the Sächsische Staatskapelle Dresden. He has held prestigious roles at important musical institutions including the Teatro dell'Opera di Roma, Accademia Nazionale di Santa Cecilia, Royal Philharmonic Orchestra, Orchestre National de France, Royal Opera House, Covent Garden, Teatro Comunale di Bologna, Opernhaus Zürich and the Royal Concertgebouw Orchestra, Amsterdam. Gatti served as chief conductor at the Maggio Musicale Fiorentino from 2022 to 2024, conducting numerous productions including *Orphée et Eurydice*, *Ariadne auf Naxos*, *Il barbiere di Siviglia*, *Don Carlo*, *The Rake's Progress*, *Pulcinella*, *Falstaff*, *Don Pasquale*, *Tosca*, *Madama Butterfly* and the complete Tchaikovsky symphonies. He also regularly collaborates with leading orchestras such as the Berliner Philharmoniker and the Wiener Philharmoniker. In 2025, Gatti opened the Bayreuth Festival for the second time with *Die Meistersinger von Nürnberg*, following *Parsifal* in 2008. He has been honoured three times with the Franco Abbiati Prize for Best Conductor of the Year. [www.danielegatti.eu](http://www.danielegatti.eu)

Giacomo Puccini's much-loved opera *Tosca* contains some of his most famous lyrical arias. It is also a powerful and tragic theatre piece set in politically dangerous times featuring moments of courage and romantic tenderness. The expressive force of its narrative and the power of Puccini's strikingly inventive score has made it one of the most frequently staged operas of all time. Daniele Gatti conducts this live performance from Maggio Musicale Fiorentino with a cast acclaimed for its impressive vocal and dramatic characterisation.

TEATRO



MAGGIO  
MUSICALE  
FIORENTINO

Giacomo  
**PUCCINI**  
(1858–1924)  
**Tosca**

Playing Time

1:59:33

*Melodramma* in three acts, SC 69 (1895–99)

Libretto by Luigi Illica (1857–1919) and Giuseppe Giacosa (1847–1906)

Based on the dramatic play *La Tosca* (1887) by Victorien Sardou (1831–1908)

**Floria Tosca** ..... **Vanessa Goikoetxea, Soprano**  
**Mario Cavaradossi** ..... **Piero Pretti, Tenor**  
**Baron Scarpia** ..... **Alexey Markov, Baritone**  
**Cesare Angelotti** ..... **Gabriele Sagona, Bass**  
**A Sacristan** ..... **Matteo Torcaso, Baritone**  
**Spoletta** ..... **Oronzo D'Urso, Tenor**  
**Sciarrone** ..... **Dario Giorgelè, Baritone**  
**A Jailer** ..... **Cesare Filiberto Tenuta, Bass**  
**A Shepherd Boy** ..... **Spartaco Scaffei, Treble**

**Coro di voci bianche dell'Accademia del Maggio Musicale Fiorentino**

(Sara Matteucci, Chorus Master)

**Coro e Orchestra del Maggio Musicale Fiorentino**

(Lorenzo Fratini, Chorus Master)

**Daniele Gatti, Conductor**

**1–14 Act I 46:46**

**15–30 Act II**

**46:01**

**31–37 Act III**

**26:46**

**A detailed track list can be found inside the booklet.**

The Italian libretto can be accessed at [www.naxos.com/libretti/660607.htm](http://www.naxos.com/libretti/660607.htm)

Recorded live: 4 June 2024 at the Sala grande del Teatro del Maggio Musicale Fiorentino, Florence, Italy • Producer: Alberto Dellepiane

Engineer: Michele Giunta (Audio Department of the Maggio Musicale Fiorentino) • Editor: Rino Trasi

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