



Fondazione
ARENA DI VERONA



GEORGES BIZET CARMEN

Elīna Garanča *Carmen* • Brian Jagde *Don José* • Claudio Sgura *Escamillo*
Maria Teresa Leva *Micaëla* • Carlo Bosi *Le Remendado* • Nicolò Ceriani *Le Dancaïre*
Daniela Cappiello *Frasquita* • Sofia Koberidze *Mercédès*
Biagio Pizzuti *Moralès* • Gabriele Sagona *Zuniga*
Coro dell'Arena di Verona • Ulisse Trabacchin *Chorus Master*
Children's Choir A.LI.VE. • Paolo Facincani *Chorus Master*
Orchestra dell'Arena di Verona • Marco Armiliato *Conductor*
Franco Zeffirelli *Stage Director*

Video Director: Tiziano Mancini | Length: 174' | Shot in UHD SDR | Stereo & 5.1 | Cat. no. **A 000 50094**
UNITEL/ZDF/3sat/Fondazione Arena di Verona



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“Italian grandmaster Zeffirelli conjured up colourful mass scenes on the huge stage of the Arena, the likes of which had never been seen before in this opera. [...] hundreds of splendidly costumed extras, choristers and dancers, bullfighters on horseback, burros, horse-drawn carriages. [...] A feast for the eyes.”

Klassik-begeistert.de

After many worldwide successes as Carmen, Elina Garanča now makes her long-awaited debut on the world's largest opera stage, the nearly 2,000-year-old Arena di Verona. “With perfect diction, [Elina Garanča's] bohemian is a true stage beast who makes a mockery of life with panache, taunting her lover just out of prison with sarcastic ‘taratata’ and then daring to face an adverse fate with implausible aplomb.” (*Crescendo-Magazine.be*). Italian film and stage director Franco Zeffirelli also made his debut at the Arena back then with *Carmen*. Now it is hard to imagine the Arena without this production, which is one of the most successful productions ever and regularly fills the 20,000 seats. He himself revised his

production twice. On the occasion of his 100th birthday, his three versions were put together for the first time in a “best of” version. The side set painted for the first edition, which is located again on the Arena's stone structure, and the large number of people and wide movements that characterized the original production are set back on stage. Highlights of the 2003 and 2009 stagings are skillfully combined with this. The 2022 production is hence something never seen before, which even proposes scenography's elements that haven't been realized in the previous stagings, but were originally planned by Zeffirelli.