



La Scala for the inauguration of the 61st Salone del Mobile.Milano

Carlo Boccadoro conducts the Filarmonica della Scala The Ballet presents contemporary pieces and a novelty

On **Monday 17 April**, the opening night of the 61st **Salone del Mobile.Milano** takes place at **Teatro alla Scala**, continuing a collaboration born in 2019 that this year involves the **Filarmonica della Scala** conducted by **Carlo Boccadoro** with the participation of soprano Lauren Michelle, but also principals and soloists of the **La Scala Ballet** directed by Manuel Legris engaged in three contemporary pieces, one of which - *Luce* - commissioned specifically for the evening to the young choreographer **Andrea Crescenzi**.

The evening opens with *Luminous*, choreography, sets and costumes by **András Lukács** to music by British film music composer **Max Richter** (winner of three Grammy Awards and two BAFTAs). Lukács, who after his early steps in Hungary was invited by William Forsythe to Frankfurt and is now director of the National Ballet of Győr, has created an elegant and poetic duet that enhances the qualities of the principal dancers **Nicoletta Manni** and **Timofej Andrijashenko**.

After studying in his hometown of Hamburg, **Patrick De Bana** was a principal dancer with Béjart Ballet Lausanne and Nacho Duato's Compañía Nacional and today devotes himself mainly to choreography. *The Labyrinth of Solitude* is an emotional on **Tomaso Antonio Vitali's** Chaconne in G minor, created in Moscow in 2011 for the star Ivan Vassiliev and now tailored to the extraordinary athletic and expressive possibilities of soloist **Mattia Semperboni**. De Bana introduces the piece with these words: 'Losing the notion of time and space. An instant of nothingness and silence. Simply being caught in the spiderweb of the Labyrinth of Solitude'.

Luce is a choreography specially created for the Salone del Mobile.Milano and in particular for the 31st EuroLuce event by **Andrea Crescenzi**, who trained as a dancer at the La Scala Academy before joining the Theatre's corps de ballet and taking his first steps as a choreographer. Crescenzi chose *The Light*, which was commissioned to Philip Glass in 1987 for the centenary of the experiment by scientists Albert Michelson and Edward Morley on the speed of light that marked the overcoming of Newtonian physics. The piece, in Glass's words, "begins with a slow, romantic introduction that leads abruptly to the main core of the work, a rapid, energetic movement that forms the rest of the composition". Starring in the creation will be three rising soloists from La Scala: **Linda Giubelli**, **Navrin Turnbull** and **Domenico Di Cristo**.

In the second part the La Scala Philharmonic conducted by Boccadoro presents aspects of American musical theatre of the second half of the 20th century. *The Chairman Dances* was written by **John Adams** in 1985 reworking an unused passage from his operatic masterpiece *Nixon in China*, which just recently returned to the international stage thanks to an effective Parisian staging. It is a dance of seduction in which the young Jiang Qing involves Chairman Mao Zedong who will later become her husband, also used by Luca Guadagnino in the soundtrack of his movie *Io sono l'amore*.

Leonard Bernstein's *West Side Story*, created in 1957 to words by Stephen Sondheim with choreography by Jerome Robbins and recently returned to the headlines thanks to Steven Spielberg's new film version, is not a simple musical but an attempt to create a new tradition for American theatre by bringing Shakespeare's *Romeo and Juliet* to the world of New York gangs. **Lauren Michelle** sings the vitalistic "I Feel Pretty" and the dreamy "Somewhere".

The Overture to *Candide*, an aggressive and brilliant satire with which Bernstein revived and brought up to date Voltaire's philosophical novel in 1956 ends the concert with its brilliant fanfares.