

NOUVELLE VAGUE

Not to Judge Tchaikovsky

by **Giulia Bornacin**

11 February 2014



Not considered talented enough to have a successful career in music, Peter Ilyich Tchaikovsky studied music as a child, and at the age of 22 studied at the St Petersburg Music Conservatory. He began his career as a composer, but was repeatedly interrupted by financial problems, depression, and especially by his fear of being exposed and prosecuted for his homosexuality, which was illegal in 19th century Russia.

Tchaikovsky - Reviews

Scritto da Administrator

Sabato 23 Febbraio 2013 08:36 - Ultimo aggiornamento Martedì 17 Giugno 2014 17:04

Harris Freedman's play brings Tchaikovsky's emotional life to the stage: a precise portrait of the soul of a genius, irascibile, insecure, altruistic, extremely generous and sweet, and the effective lighting design (by Dario Aggioli) accentuates the complex and multi faceted inner life of Tchaikovsky.

Four actors, Carlo Greco, Gianluigi Pizzetti, Irma Ciaramella and Elizabeth Ventura, interpret eight of the most important people in the composer's life, and two musicians Giovanni Monti (piano and musical direction) and Marco Valabrega (violin) give life and an introspective to the story of one of the most performed and celebrated composers the world has ever known, and yet it also could be the story of any person today who is the victim of discrimination and injustice caused by homophobia. The drama in fact centers around the great dilemma never resolved: Did Tchaikovsky die of asiatic colera or did he take his own life because the Tsar forced him to choose between exile or suicide to avoid prosecution for sodomy?

Freedman does not provide a solution, but gives us a profound and informed starting point for reflection.

In scena alla Sala Orfeo del **Teatro dell'Orologio**, via de' Filippini, 17/a, Roma, fino al 13 febbraio ore 21.

CAJKOVSKIJ

scritto e diretto da

Harris Freedman

con

Carlo Greco

Gianluca Pizzetti

Irma Ciaramella

Elisabetta Ventura

musiche dal vivo

Giovanni Monti

Marco Valabrega

disegno luci

Dario Aggioli

Movimenti coreografici

Lydia Biondi

Aiuto Regia

Giovanni Morassutti e Teresa Pascale

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Costumi

Cabiria D'Agostino

Traduzione

Gail Roberts e Lydia Biondi

Organizzazione

Elisabetta Nepitelli Alegiani

Produzione Neraonda – www.neraonda.it

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[Tchaikovsky @ Teatro Millelire – Roma](#)

BY

[TEATRO ITALIANO](#)

– FEBBRAIO 17, 2013


NERA ONDA
è lieta di presentare

CARLO GRECO **GIANLUIGI PIZZETTI**

in

Tchaikovsky

dramma scritto e diretto da
Harris W. Freedman
traduzione Gail Roberts e Lydia Biondi



con la partecipazione
di **Irma Ciaramella**
e con **Elisabetta Ventura**

direzione musicale
e pianoforte **Giovanni Monti**
violino **Marco Valabrega**

costumi **Cabiria D'Agostino**
movimenti coreografici
Lydia Biondi

colazione all'opera

Vota l'evento: 10,00



teatro.persinsala.it

TCHAIKOVSKY

Written and Directed by Harris W Freedman

With Carlo Greco, Gianluigi Pizzetti, Irma Ciaramella, Elisabetta Ventura
piano Giovanni Monti
violin Farfuri Nuredini

The very new and interesting Theatre Millelire, in Prati, resounds with the eternal song of the Swan.

The dizzying creative impulse remains a mystery, the will to cast nets into the unknown and work on form without any guarantee of success. "To explore the birth of genius, once one knows it is genius," wrote Javier Marias, but first there is almost always torment, doubt, uncertainty in how to spend one's existence, the discomfort in expressing oneself openly, often there is a violent clash with a society that rarely has the capability to understand, the notorious majority. Behind the work of art there is a person, a life with light and shadow, built one day at time in contrasts. Banal, certainly, but always astonishing.

Tchaikovsky - Reviews

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Harris W Freedman's pen has met Pyotr Ilych Tchaikovsky and has drawn a sketch of his soul. Not a small undertaking to distill the life of the Russian composer in a 90 minute play, from age 24 training at the conservatory until his death at only 53 years of age, in circumstances still debated – was it from cholera, which was the official version, or did he choose to take his own life to avoid a scandal that was about to explode about his being a sodomist? A life on a tightrope, in constant precarious equilibrium, in his intimate sphere, in his need for material things, for money, in addition to his esthetic pursuits.

Presented in the form of a staged reading at the Tristan Bates Theatre in London, the world premier of Tchaikovsky is taking place at Theatre Millilire. A well-balanced play, in the sense that for every simple narrative choice, there is a corresponding perplexity.

The protagonist, Carlo Greco, is a prominent actor in Italy and incarnates the character with plausibility on stage: his appearance resembles Tchaikovsky's in the mind of the audience...The theme of hiding is prominent. Veiled homosexuality is finally revealed on stage, masturbation liberally discussed as well as the excitement inspired by young male students at the academy, with open arms, flexed wrists, bent knees and dancing like a woodland nymph. Often the movements in the scenes are proper dance, as befits a composer that reached the height of musical composition with classical ballet.

Ten characters are represented, a small number in regard to all of the people in Tchaikovsky's life. The four actors took on the task and were noteworthy in how they changed their movements and vocal tones, in the lovely costumes made by Cabiria D'Agostino. One character, the inane and one-note Modya...impeccably interpreted by Gianluigi Pizzetti, contrasted with the figure of the widow von Meck, who for 12 years provided Tchaikovsky's

principal economic support, a multi-faceted woman, tough in family confrontations, and extremely perceptive regarding the music composed by a man whom she met only a few times, although she was interwoven in a profound relationship with him as documented by the frequent letters they exchanged.

Finally, it was a brilliant idea to have live musical accompaniment, basically Tchaikovsky is a composer first and a character second. The pianist Giovanni Monti and the poignant violin of Farfuri Nuredini were powerfully evocative and harmonious during the course of the dialogue, too bad that frequently the music did not continue throughout the text. It was a taste that left one hungry for more. However, these defects do not render Tchaikovsky vain in its complexity, there is truly a great deal of information transmitted, without any loss of lyrical moments of unquestionable value. It could be the result of the extraordinary persona of the author of Swan Lake, impossible to define in a few words, trying to please without revealing all of himself, an exceptional life, but held back, in a certain sense subdued, like "Winter Dreams", the title of his first symphony.

The performances continue:

[Teatro Millelire](#)

via Ruggero di Lauria, 22 (via Candia) – [Roma](#)

until Sunday 3 March

Tuesday to Saturday 21.00, Sunday 18.00

(1:30 minutes without an intermission)

Neraonda presents

Tchaikovsky – a drama with live music

Written and Directed by Harris W. Freedman

translation Gail Roberts, Lydia Biondi

with Carlo Greco, Gianluigi Pizzetti, Irma Ciaramella, Elisabetta Ventura

piano Giovanni Monti

violin Farfuri Nuredini

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costumes Cabiria D'Agostino

dance coreography Lydia Biondi

Assistant Director Giovanni Morassutti

assistant to the Director Teresa Pascale

lighting designer Dario Aggioli

photographer Rafael Jeneral

Executive Producer Mariano Grimaldi

Organising producer Elisabetta Nepitelli Alegiani