

**PIECES PERFORMED BY THE DANCE SCHOOL OF ACCADEMIA TEATRO ALLA SCALA,  
DIRECTED BY FREDERIC OLIVIERI, ON ITALY NATIONAL DAY AT EXPO OSAKA 2025**

**The Fellinian fascination of La Strada**

The event opens with Mario Pistoni's *La Strada*, a piece of poetry in motion inspired by Federico Fellini's cinematic masterpiece of the same name, with music by Nino Rota. In the programme notes for the premiere at the Piermarini Theatre in 1966, the choreographer writes about how he was powerfully drawn to the idea of translating Fellini's film into choreographic movements: "The theme had all the ingredients I consider ideal for a choreographic work: the adaptability of the story to ballet, the credibility of the characters as authentic beings, [...] the theatricality and the stimulating coexistence of the rural yet fantastical world of the circus with the raw reality of life, with everything - and this is the most important thing for a ballet - being imbued with poetry made of actions and reactions that are straightforward and genuine. The birth of a work with new, modern characteristics became possible [...]"

The first performance at La Scala was an unforgettable tour de force by Carla Fracci, moving and affecting in the role of Gelsomina, with Pistoni himself in the role of the innocent and melancholy Matto. The ballet has enjoyed significant success and has featured artists of the calibre of Oriella Dorella and Alessandra Ferri in the role of Gelsomina. The choreographic scenes selected for this occasion feature Fellini's dreamlike characters, who alternate between choral scenes and more intimate moments: from the festive opening tango to the playful dance of the sandwich girls, from the lyrical and intense pas de deux of Gelsomina and Matto to the poetic scene with Pierrot.

**Extracts from LA STRADA (SUITE)**

Choreography **MARIO PISTONI**

Revived version **GUIDO PISTONI**

Music **NINO ROTA**

Choreography assistants **PAOLA VISMARA TATIANA NIKONOVA WALTER MADAU**

Lighting **ANDREA GIRETTI**

## **The dynamism of Rossini cards**

Rossini Cards, created in 2004 by Mauro Bigonzetti, freed from narrative constraints, unfolds in a sequence of snapshots of parallel lives: visions, fragments, intense symbols, and moments of playful irony. The vibrant energy of the young performers perfectly matches the dynamism animating this piece, in which the movements capture the insistent yet precise and geometric rhythm of Rossini's music.

The choreography includes collective scenes, solos, duets, and trios, in which alluringly sinuous movement alternates with celebrations of formal purity, and in which audacious partnerings alternate with moments of deep harmony. It opens with a trio forming choreographic knots and performing elevations up to the limit of risk against the music of the *Allegro* of the Sonata for strings No. 2. Next is a female solo to the Prélude fugassé, a piece from *Péchés de vieillesse* (Sins of Old Age, a collection of short compositions for solo piano, voice and piano, vocal ensembles, and chamber groups). Rhythmically lively and precise on pointe, it is followed by an ironic and amusing moment with a ballerina reading one of Rossini's culinary recipes, as he was known to have another muse in the kitchen. The female duo in black and white performs the Prélude inoffensif, an act pervaded by a mesmerizing sense of conspiratorial intimacy that eventually leads to the grand finale, which is a triumphal outbreak of rhythm and cheerfulness with the Overture to *La gazza ladra*, where Rossini's crescendo is transformed into a contagious choreography performed by all dancers dressed in jackets, trousers, and black berets, regardless of gender.

### **Excerpts from ROSSINI CARDS**

Choreography **MAURO BIGONZETTI**

Revived version **ROBERTO ZAMORANO**

Music **GIOACHINO ROSSINI**

Lighting **CARLO CERRI**

Choreography assistant **WALTER MADAU**

