

David Eden Productions, Ltd. presents

Piccolo Teatro di Milano –  
Teatro d'Europa

October 26–30, 2005  
Zellerbach Playhouse

*Arlecchino,  
servitore di due padroni*

*Arlecchino,  
Servant of Two Masters*

*Written by* Carlo Goldoni

*Directed by* Giorgio Strehler

*Masks by* Amleto and Donato Sartori

*Restaged by* Ferruccio Soleri *in collaboration with* Stefano de Luca

Ezio Frigerio, *set designer*

Franca Squarciapino, *costume designer*

Fiorenzo Carpi, *music*

Marise Flach, *movement director*

Gerardo Modica, *lighting designer*

Leila Freita, *assistant set designer*

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## Piccolo Teatro di Milano – Teatro d'Europa

### *Arlecchino*

*Servant of Two Masters*

*Written by* Carlo Goldoni

*Directed by* Giorgio Strehler

*Restaged by* Ferruccio Soleri *in collaboration with* Stefano de Luca

#### *Cast*

Pantalone de' Bisognosi	Giorgio Bongiovanni
Clarice, his daughter	Sara Zoia
Doctor Lombardi	Paolo Calabresi
Silvio, his son	Stefano Onofri
Beatrice (from Turin, in men's clothes, impersonating her brother Federigo Rasponi)	Giorgia Senesi
Florindo Aretusi, her lover	Sergio Leone
Brighella, an innkeeper	Enrico Bonavera
Smeraldina, Clarice's maid	Alessandra Gigli
Arlecchino, servant to Beatrice and then to Florindo	Ferruccio Soleri
A Servant of the inn, a Porter	Luca Crisculi
Servants	Francesco Cordella, Stefano Guizzi, Annamaria Rossano
Prompter	Alighiero Scala
Musicians	Gianni Bobbio, Franco Emaldi, Paolo Mattei, Francesco Mazzoleni, Ivo Meletti

*In the matinée performance of October 29, Arlecchino will be played by Enrico Bonavera, Brighella by Luca Crisculi and the Servant of the inn by Francesco Cordella*

Masks	Amleto and Donato Sartori
Stage Manager	Andrea Levi
Props	Valentina Lepore
Machinist	Agostino Biallo
Light Board Operator	Eugenio Squeri
Wardrobe	Ada Paoletta
Wigs and Make Up Stylist	Monica Capitano
Tour Manager	Alessandra Vinanti
Photographs	Diego and Luigi Ciminaghi

Supertitles translated and edited by Mace Perlman

**Act I****Pantalone's House, Venice**

The household of Pantalone de'Bisognosi prepares for the wedding of Clarice, Pantalone's daughter, and Silvio, Dr. Lombardi's son. Clarice was formerly betrothed to Federigo Rasponi, a merchant from Turin. Federigo, however, was reported to have died during a duel.

Arlecchino arrives and, presenting himself as Federigo's servant, reports that Federigo is coming to pay the family a visit. But Federigo is really Federigo's sister, Beatrice, dressed as a man. Although the innkeeper Brighella recognizes Beatrice immediately, the girl succeeds in convincing everyone that she is Federigo and demands that Clarice fulfill their engagement. This causes great concern among everyone present. Once Brighella and Beatrice are alone, Beatrice confesses that she has come to Venice disguised as a man in order to have greater freedom in looking for her lover, Florindo, who killed her brother but whom she still loves.

**Street outside Brighella's Inn**

While Arlecchino waits for his master Federigo (Beatrice), Florindo arrives. After a long argument, Arlecchino switches his allegiance and becomes Florindo's servant. Arlecchino now has two masters: Federigo (Beatrice) and Florindo.

Left alone, Arlecchino comments on his new status as a servant of two different masters, each unaware of the other's existence. Silvio arrives in a rage because Federigo (Beatrice) has taken his bride. He orders Arlecchino to call his master, and Arlecchino calls Florindo, instead of Federigo (Beatrice). Florindo insists that Federigo is dead, having killed Federigo himself. Silvio declares that Federigo is very much alive and in Venice. Florindo is disconcerted by this news. During this conversation, Arlecchino leaves for the post office and returns with mail for both his masters. Since he is illiterate, Arlecchino hands all the letters to Florindo, who opens a letter addressed to his beloved Beatrice. Florindo now knows that Beatrice is in Venice and leaves happily.

Beatrice arrives and begins to scold Arlecchino for allowing someone to tamper with her letter. After she departs in anger, Pantalone appears with a bag of money for Federigo (Beatrice). As soon as

Pantalone leaves, Arlecchino delivers the money to Florindo. Arlecchino is now totally confused about his two masters.

**Pantalone's house**

Pantalone reproaches Clarice for her refusal to marry Federigo (Beatrice). After Pantalone leaves, Beatrice arrives and makes Clarice swear to keep a secret. Beatrice then reveals that she is a woman and has come to Venice to look for her beloved Florindo. But she begs Clarice not to reveal the truth but to keep the secret also from Silvio.

**Act II****Courtyard of Pantalone's house**

The scene begins with an exchange between Dr. Lombardi and his son, Silvio. After Silvio leaves, the doctor receives Pantalone, who insists that Clarice should marry Federigo (Beatrice) since he is very much alive. Dr. Lombardi becomes very angry. Silvio returns and also argues with Pantalone, who is afraid of being assaulted by Silvio. Beatrice (still dressed as Federigo) rushes to help Pantalone and challenges Silvio to a duel. She then leaves with Pantalone.

Clarice arrives to tell Silvio of her love and promises that she will marry him. Clarice, however, is unable to reveal Beatrice's true identity, because of her vow to Beatrice. Silvio refuses to believe Clarice. Clarice takes Silvio's sword and threatens to kill herself when her servant, Smeraldina, appears and has a long discussion with Silvio about women.

**Brighella's Inn**

Florindo impatiently waits for news of Beatrice. He orders Arlecchino to store Pantalone's bag of money in his trunk and then leaves. Beatrice enters, sees Arlecchino holding the bag of money, and decides that she wants it. She orders a meal and then leaves.

Brighella enters and argues with Arlecchino about the menu. In trying to explain to Brighella how to set the table for the meal, Arlecchino tears to pieces a letter of credit that Beatrice had given him earlier. When Beatrice arrives with Pantalone, she reproaches Arlecchino for destroying the letter of credit. Pantalone and Beatrice dine in Beatrice's room. Arlecchino must serve two different tables,

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while his two masters are still unaware that they are sharing the same servant.

## Act III

### Street outside Brighella's Inn

Smeraldina enters with a note to Beatrice from Clarice. When Arlecchino leaves the inn singing, a love scene ensues between him and Smeraldina. As they begin to open Clarice's letter, they are stopped by Pantalone and Beatrice, who are furious with their servants. Beatrice beats Arlecchino and flounces away. Then Florindo appears and also beats Arlecchino for his cowardice.

### Brighella's Inn

Arlecchino packs the trunks of both his masters. He finds a portrait of Florindo among Beatrice's belongings. Florindo calls Arlecchino, and in his confusion, Arlecchino puts the portrait in the pocket of Florindo's doublet. When Florindo finds the portrait, Arlecchino tells him that he got it from his former master, now dead. Remembering that he gave the portrait to Beatrice, Florindo thinks that Beatrice is dead and runs out weeping.

Pantalone appears with Beatrice. She sends Arlecchino to fetch a ledger of Pantalone's accounts. Arlecchino mistakenly gives Beatrice a book with the two letters she sent to Florindo. When Beatrice asks where he found the book, Arlecchino again says that he got it from his former master, now dead. Convinced that Florindo is dead, Beatrice

weeps and is revealed to be a woman.

### Street outside Brighella's Inn

Pantalone tries to explain to Dr. Lombardi that a marriage between their children is now possible. Not believing Pantalone, the doctor is indignant and leaves. Silvio appears and is more easily convinced.

### Brighella's Inn

Beatrice and Florindo attempt to commit suicide, both convinced that the person they love is dead. Brighella and his servants prevent them and bring them face-to-face. They immediately see how they have been deceived and send for Arlecchino. Arlecchino escapes punishment by blaming Pasquale, a nonexistent friend. When Beatrice leaves, Arlecchino begs Florindo to ask Smeraldina on his behalf for her hand in marriage.

### Pantalone's House

Silvio declares his love for Clarice. When Beatrice arrives, Clarice begs her to allow Arlecchino to marry Smeraldina. Florindo also grants his permission, causing further confusion. Arlecchino clarifies by declaring that he has served both masters well and faithfully.

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## PROGRAM NOTES

*Commedia dell'arte* developed in the 16th and 17th centuries first in Italy and then in other parts of Europe. This transgressive form of improvised comedy relied on the physical and verbal dexterity of actors who played scenes based on a *canovaccio*, a basic plot accompanied by a few instructions on how the comedy should be performed. Actors wore masks and costumes identified with stock characters that audiences immediately recognized. Most masks had exaggerated features, to aid in improvisation and to help identify character and personality. Behind the mask, actors relied on their voice and gestures, rather than facial expressions, to

demonstrate feelings and emotions. Conventional gestures, phrases, exclamations, and curses were an essential part of the actor's performance. Extended comedic riffs, called *lazzi*, frequently interrupted the action, giving actors an opportunity to display their improvisational skills.

Italy's *commedia dell'arte* troupes traveled throughout Europe, influencing theaters in Spain, Holland, Germany, Austria, England, and especially France. In the 18th century, Venetian playwright Carlo Goldoni used and revised many of the dramatic conventions of *commedia dell'arte*, writing complete play texts and turning

conventional character types into more well-rounded and credible human beings. *Servant of Two Masters*, written in 1745 and first performed in 1747, is representative of Goldoni's changes to the *commedia dell'arte* tradition. Arlecchino is one of the best-known characters in *commedia dell'arte*, with his cat-shaped mask, multicolored costume, and constant scheming. To celebrate the inventive and sly servant, Giorgio Strehler changed the name of his production of Goldoni's classic work to *Arlecchino, Servant of Two Masters*.

In addition to particular costumes and masks, the characters in *Arlecchino* speak with specific dialects that indicate class distinctions and regional differences, as well as reflect defining qualities of the original stock characters. For example, as a symbol of the wealthy merchant class of Venice, Pantalone speaks with a "pure" Venetian dialect that is emphasized when he is conducting business. The original *zanni* (or jester) character that is the basis for Arlecchino was a servant from the countryside

of northeast Italy, near Venice; therefore, Arlecchino speaks with a rougher, less polished form of the Venetian dialect used by Pantalone. Although an innkeeper (rather than a servant), Brighella is also based on the *zanni* character and uses a dialect similar to that of Arlecchino. Dr. Lombardi, however, speaks with a Bolognese dialect to indicate that he is a learned man from Bologna, where one of the oldest universities in Italy is located. As a professor of law and medicine, Dr. Lombardi often mixes his Bolognese dialect with his own version of Latin phrases, creating an often comic manner of speaking. In contrast, the lovers (Silvio, Clarice, Beatrice and Florindo), as well as Smeraldina, all speak an older form of Italian (from the 18th century) that may be more elegant than current informal Italian but that would be familiar to an Italian audience.

# ABOUT THE ARTISTS

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**Carlo Goldoni** (*playwright*) was born in Venice in 1707, and is considered one of Italy's most prominent playwrights. When productions of his first few works were not well received in Milan and Venice, including his first opera *Belisario*, Goldoni decided that the Italian stage needed to be reformed. Abandoning 17th-century neoclassical theatrical traditions and the improvised buffoonery of *commedia dell'arte*, Goldoni developed a comedy of manners inspired by the people he knew and enriched by his critical observations of the society of his time. His comedies demonstrate a sharp eye for the difficulties, paradoxes, and injustices of life. *L'uomo di mondo*, his first comedy, was written in 1738, and after several drafts, *Servitore di due padroni* (*Servant of Two Masters*) was first performed in 1747. Between 1750 and 1751, Goldoni wrote 16 "new comedies," which together are considered to represent a manifesto of his theatrical ideas. Throughout his career, however, he was attacked by rivals who never accepted his theatrical innovations. In 1761 he left Italy and joined the Comédie Italienne in Paris. He died in 1793 after several years of illness, which he describes in his autobiography, *Mémoires*. Among Goldoni's 120 plays are *La putta onorata*, *La locandiera*, *Il campiello*, *I rusteghi*, *La trilogia della villeggiatura*, *Baruffe Chiozzotte*, and *Una delle ultime sere di Carnevale*.

Affectionately called "The Maestro" by his European audiences, **Giorgio Strehler** (*director*) was one of the most celebrated directors of the 20th century. Born in Trieste in 1921, Strehler graduated from the Filodrammatici Drama School in Milan. He interrupted his career to join the Resistance movement during World War II and, after being exiled to Switzerland, began staging plays in French, making the theater his home. Strehler returned to Milan after the war and founded Piccolo Teatro, Italy's first public theater, in 1947 with Paolo Grassi and Nina Vinchi. During his 50 years as artistic director of Piccolo Teatro, Strehler developed a theater that was formally rigorous, politically committed, and open to as broad an audience as possible. Over the course of his career, he directed some 200 plays and operas in Milan, Rome, Paris, and Salzburg. In addition to *Arlecchino, Servant of Two Masters*,

seminal productions include Chekhov's *The Cherry Orchard*, Shakespeare's *King Lear* and *The Tempest*, Goldoni's *Il campiello*, Pirandello's *Mountain Giants*, Goethe's *Faust*, and Brecht's *The Threepenny Opera* and *The Good Person of Szechwan*. Strehler's opera credits include Verdi's *Falstaff*, *Simon Boccanegra* and *Macbeth*, as well as Mozart's *Don Giovanni*, *Le nozze di Figaro*, *The Magic Flute* and *Così fan tutte*. In 1991 he founded Teatro d'Europa in Paris. He was also a member of the European Parliament and senator of the Italian Republic. Strehler died in 1997.

**Ferruccio Soleri** (*Arlecchino*) was born and raised in Florence and studied at the Silvio D'Amico National Drama School in Rome. He joined Piccolo Teatro in 1958, where he has appeared in plays by Gozzi, Molière, Goldoni, Pirandello, Steinbeck, Ibsen, Brecht, and Lorca. Soleri's many directing credits include Goldoni's *Mirandolina* and *The Venetian Twins* and Machiavelli's *Mandragola*, as well as the operas *Don Pasquale*, *Il barbiere di Siviglia*, *L'italiana in Algeri*, *La traviata*, and *Duello comico*, among others. Soleri has performed and directed in many cities across Europe, including Salzburg, Paris, Karlsruhe, Zurich, and Brussels. He has taught classes and workshops on *commedia dell'arte* at the Otto Falckenberg School in Munich, the Max Reinhardt Seminar in Vienna, and Santa Clara University in California. In 2001 he received the "Golden Arlecchino," an international prize awarded by the city of Mantua, and the next year won a Golden Mask award at the Festival of Performing Arts in Moscow. Soleri first wore Arlecchino's mask on Broadway during the American tour of *Arlecchino, Servant of Two Masters* in 1960, when he performed for one evening as leading actor Marcello Moretti's understudy. In January 2005 Soleri celebrated his 50th year as an actor, having worn Arlecchino's costume more than 2,000 times in more than 40 countries. Tonight's production of *Arlecchino* was restaged by Soleri.

**Stefano de Luca** (*assistant director*) received his diploma in acting from the Piccolo Teatro School in 1990 and his diploma in directing in 1995, under Giorgio Strehler. He has attended seminars led by Peter Brook and Ian McKellen (at Piccolo

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Teatro), Cicely Berry (at the Royal Shakespeare Company), and Lev Dodin (at Maly Teatr in St. Petersburg). He was Strehler's assistant director from 1995 to 1998, contributing to productions of Marivaux's *Island of the Slaves*, Brecht's *The Good Person of Szechwan*, Goldoni's *Arlecchino*, and De Filippo's *The Great Magic* (*La grande magia*). He has staged productions in Italy and abroad, including *Pinocchio, the Story of a Puppet*, based on the book by Carlo Collodi, and Antoine de Saint-Exupéry's *The Little Prince* (Piccolo Teatro); *Without Title*, from Chekhov's *Platonov* (8<sup>th</sup> Festival of the Union of European Theatres); Jarry's *Ubu Roi* (Timisoara National Theatre, Romania); Euripides' *Alcestes* (Odry Szhnház, Budapest); Brecht's *Baal* (Wilhelma Theater, Stuttgart, and Piccolo Teatro); and Chekhov's *Three Sisters* (Wilhelma Theater).

Born in Erba on Lake Como in 1930, **Ezio Frigerio** (*set design*) marks his 50th year in the theater. In 1955 Giorgio Strehler initially chose Frigerio as costume designer for Piccolo Teatro, and in 1956 Frigerio began designing Piccolo Teatro's sets. Starting in 1973 Frigerio designed all of Strehler's productions at La Scala, as well as those in Vienna and Paris, working with Strehler until the director's last production, Mozart's *Così fan tutte*. In addition, Frigerio has designed some 350 sets for prominent theaters around the world, including Opéra de Paris, Covent Garden in London, the Bolshoi in Moscow, the Giuza in Tokyo, the Liceu in Barcelona, the Teatro Real in Madrid, the Colon in Buenos Aires, and The Metropolitan Opera in New York, among many others. Frigerio began collaborating with Rudolf Nureyev in the 1980s, designing sets for Nureyev at Opéra de Paris, La Scala, and the London Festival Ballet. He has also designed for directors Vittorio De Sica, Werner Herzog, Lluís Pasqual, Nuria Espert, Graham Vick, Eduardo De Filippo, Roger Planchon, and others. His film credits include De Sica's *The Condemned of Altona*, Bernardo Bertolucci's *1900*, Jean-Paul Rappeneau's *Cyrano de Bergerac* and *The Horseman on the Roof*, and Planchon's *Louis, the Child King*. Among his many awards, Frigerio holds the French Legion d'honneur, and he was nominated for an Oscar for *Cyrano de Bergerac*.

**Franca Squarciapino** (*costume design*) began her career in 1961 as a television actress. In 1963 she began working with Ezio Frigerio and in 1970, after a period of apprenticeship at several theaters, she joined Frigerio and Giorgio Strehler at Piccolo Teatro, La Scala, and Opéra de Paris. Her many designs with Strehler include *Le nozze di Figaro*, *Don Giovanni*, and *Lohengrin* at La Scala and *Minna von Barnhelm*, *As You Wish Me*, and *Arlecchino* at Piccolo Teatro, as well as Strehler's last production, *Così fan tutte*. She has designed costumes for more than 200 productions at various theaters around the world, and she has collaborated with many other directors and set designers, such as Robert Wilson, Werner Herzog, Liliana Cavani, Nicolas Joël, Lluís Pasqual, Nuria Espert, Roger Planchon, and Peter Stein. She is also well known in the world of ballet, having worked with Rudolph Nureyev and Roland Petit. Her film credits include Jean-Paul Rappeneau's *Cyrano de Bergerac* and *Horseman on the Roof*; Roger Planchon's *Louis, the Child King*; Bigas Luna's *The Chambermaid on the Titanic* and *Volaverunt*; and Yves Angel's *Colonel Chabert*. Honors for her work have included a Tony Award, three Nastro d'Argento awards, the European Cinema Prize, and in 1990 an Oscar for her costumes in *Cyrano de Bergerac*.

Born in Milan, **Fiorenzo Carpi** (*music*) completed his studies in composition at the Conservatorio di Musica "Giuseppe Verdi" di Milano. Carpi met Giorgio Strehler shortly after World War II and began working at Piccolo Teatro in 1947, where he composed music for over 120 productions, including Goldoni's *Arlecchino* and *Il campiello*, Shakespeare's *The Tempest*, Pirandello's *Giants of the Mountain*, Chekhov's *The Cherry Orchard*, Marivaux's *Island of the Slaves*, and Goethe's *Faust*. He also worked with theater directors Vittorio Caprioli, Dario Fo, Vittorio Gassman, and Eduardo De Filippo, as well as with various film directors, including Louis Malle, Peter Del Monte, Tinto Brass, and Patrice Chéreau. His television credits include the music for Comencini's classic version of *The Adventures of Pinocchio*. In addition, he composed both symphonic and chamber music. Carpi died in 1997 at age 79.

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Born in France, **Marise Flach** (*movement director*) studied acting at the EPJD (Education par le jeu dramatique) School and subsequently joined the Étienne Decroux Group. In 1953 she became Giorgio Strehler's assistant at the Piccolo Teatro School. Since then she has worked with Piccolo Teatro as a teacher and as the creator of pantomime routines for many shows, as well as creator and director of full pantomime performances. With Strehler, Flach also worked on operas at La Scala, including Mozart's *Don Giovanni* and *Così fan tutte*. She teaches young lyric singers at the Associazione Lirica Concertistica and at La Scala's school. She has worked with Luca Ronconi on all the productions that he has directed for Piccolo Teatro in recent seasons.

**Gerardo Modica** (*lighting design*) began his career at Piccolo Teatro in 1963 as an electrician. In 1972 he became chief electrician and began to operate the lighting console for Giorgio Strehler's productions. During Piccolo Teatro's 1988–89 season, Strehler requested that Modica be responsible for the lighting of *Faust: Fragments, Part I*. Since then Modica has worked on all of Piccolo Teatro's productions and has designed for all the plays directed by Luca Ronconi since 2000. Modica has worked with various guest directors at Piccolo Teatro, including Katie Mitchell and Klaus Michael Grüber.

In addition to her work with Ezio Frigerio for Piccolo Teatro, **Leila Fteita** (*assistant set designer*) has designed with Mauro Pagano, Dante Ferretti, Margherita Palli, Tullio Pericoli, and Hugo De Ana in opera, theater, and ballet. She has worked in many prestigious theaters, including La Scala, Arena di Verona, the Opernhaus in Zurich, the Colon in Buenos Aires, the Opéra-Bastille in Paris, Covent Garden in London, the Salzburg Festival, Teatro Real in Madrid, and The Washington Opera.

**Enrico Bonavera** (*Brighella*) has worked with Piccolo Teatro from 1987 to 1990 and again since 2000. His notable experiences have included theatrical research projects with Eugenio Barba's Odin Theatre, and he has worked with stock companies, privately financed companies, and

cooperative ventures, including the Verona and Genoa Theaters, Milan's Carcano, the Teatro della Tosse and the Teatro dell'Archivolto (both in Genoa), the TAG theatre in Venice, and La Piccionaia–I Carrara in Vicenza. He has been directed by Strehler, Lassalle, Battistoni, Soleri, Conte, and Manfredi, among many others. Bonavera has taught at the Teatro di Genova's school and at the European School, Prima del Teatro, in San Miniato, Pisa, as well as summer courses in Abano Terme at the Centro Maschere directed by Donato Sartori. Additional teaching positions have included the actor's course in dramaturgy for the university program for dramatic arts in Imperia, Venice's Teatro all'Avogaria; Rome University's Teatro Ateneo; the Studium Actoris in Fredrikstad, Norway; and the University of Rio de Janeiro. In some performances he also plays the role of Arlecchino.

**Giorgio Bongiovanni** (*Pantalone de'Bisognosi*) studied at the Piccolo Teatro School and has performed in a number of Piccolo Teatro productions, many under the direction of Giorgio Strehler. In addition to *Arlecchino* (in which he has played Pantalone for ten years), his Piccolo Teatro credits include Goethe's *Faust: Fragments, Part I* and *Faust: Fragments, Part II* and Goldoni's *Il campielo*. Bongiovanni has also worked with other established Italian directors, such as Luca Ronconi, Carlo Battistoni, and Guido De Monticelli, and has appeared in plays directed by Krzysztof Warlikowski (Shakespeare's *Pericles*), Stefan Iordanescu (Visnias's *Old Clown Wanted*), Stéphane Braunschweig (Shakespeare's *Merchant of Venice*), and Árpád Schilling (Shakespeare's *Richard III*).

After graduating from the Piccolo Teatro School in 1990, **Paolo Calabresi** (*Dr. Lombardi*) has worked not only in theater but also in film and television. On stage he has been directed by Giorgio Strehler (Goethe's *Faust* and Brecht's *Good Person of Szechwan* and *Mother Courage*), Massimo Castri (Marivaux's *The Discussion* and Pirandello's *When You Are Someone*), Mario Missiroli (Pirandello's *Six Characters in Search of an Author* and Brusati's *The Irskome Woman*), Giorgio Albertazzi (Brancati's *The Housekeeper*), Karin Beier (Shakespeare's



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*A Midsummer Night's Dream* and Pirandello's *This Evening, We Improvise*, and Luca Ronconi (Strindberg's *The Dream*). He has performed in musical and opera productions at La Scala, the Opéra Comique in Paris, and the Teatro Olimpico in Rome (with Vittorio Gassman and music by Ennio Morricone). His film credits include Umberto Marino's *Cuore cattivo* (*A Cruel Heart*), Carlo Vanzina's *Il pranzo della domenica* (*Sunday Dinner*), and Anthony Minghella's *The Talented Mr. Ripley*.

A native of Naples, **Francesco Cordella** (*Servant*) graduated from the Piccolo Teatro School in 1993 and became a member of the Piccolo Teatro company that same year. He has appeared in several productions by Giorgio Strehler, including Goethe's *Faust*, Pirandello's *Giants of the Mountain*, and De Filippo's *The Great Magic* (*La grande magia*). Since 1996 Cordella has worked on several productions with Robert Wilson, including *TSE— The Waste Land*, based on poems by T. S. Eliot and *70 Angels on the Façade*; Gertrude Stein's *Saints and Singing*; and Weine's *Doktor Caligari*. He performed at Vienna's Burgtheater in *Mit leidenshaften ist nicht zu spassen*, directed by Karin Beier and based on Pirandello's *Six Characters in Search of an Author* (2000–01), and he wrote and produced *A Lesson on Marriage*, adapted from Chekhov and Ionesco (2003). Since 2004 Cordella has been artistic director of the Progetto Bolivar, which aims to create a new multifunctional theater in Naples. In some performances he plays also the role of the Servant of the Inn.

After receiving his diploma from the Piccolo Teatro School (under the direction of Giorgio Strehler), **Luca Criscuoli** (*Servant of the Inn, Porter*) debuted in Goethe's *Faust*. He first appeared in *Arlecchino* as Brighella during Piccolo Teatro's 1990–91 season and then as the Servant and Porter from 1998 to the present. Criscuoli has appeared in several Piccolo Teatro productions and has worked with directors Andrée Ruth Shammah, Carlo Battistoni (the Brecht Festival in the 1995–96 season), Stéphane Iordanescu, and Krzysztof Warlikowski. A well-known cabaret performer, he has appeared in Italian television programs such as *Zelig* (2000). On screen he was among the interpreters of

Michele Placido's film *A Bourgeois Hero* (*Un eroe borghese*). In some performances he plays also the role of Brighella.

After attending the Regional School for Prose Actors in Latina, **Alessandra Gigli** (*Smeraldina*) studied with Giorgio Strehler at the Piccolo Teatro School, where she received her diploma in 1996. In 1991 she debuted in the leading role in Giovanni Testori's *Interrogatorio a Maria* (*The Interrogation of Maria*). She has worked with well-known Italian directors in both prose and musical theater. Her passion for theater is matched by her passion for singing, ranging from folk to jazz, which has led her to work with a number of musical groups. Gigli has also appeared on television.

With a degree from Piccolo Teatro's theater school, **Stefano Guizzi** (*Servant*) participated in numerous productions of this Milan theatre, for example, *Faust* by Goethe and *Arlecchino servitore di due padroni* by Goldoni (directed by Giorgio Strehler), *Madre Coraggio di Sarajevo* by Brecht (directed by Carlo Battistoni), *Peter Pan* by Barrie, with Gheorghe Iancu and *Socrates* by Cerami with Gigi Proetti. With Robert Wilson he played in *70 Angels on the Façade* and in *Saints and Singing* by Gertrude Stein. Among his other roles there are texts by Giovanni Testori and Franco Loi directed by Andrée Ruth Shammah. In *Arlecchino* he also understudies the roles of Silvio and Florindo.

While at the Piccolo Teatro School, **Sergio Leone** (*Florindo Aretusi*) was cast in Giorgio Strehler's productions of *Faust Fragments Part I* and *Faust Fragments Part II*, as well as Brecht's *The Exception and the Rule*. Under the direction of Luca Ronconi, Leone has performed in productions of Strindberg's *The Dream*, John D. Barrow's *Infinites*, Giovan Battista Andreini's *Love in the Mirror*, John Ford's *'Tis Pity She's a Whore*, and Schnitzler's *Professor Bernhardt*. Other credits include Gogol's *Dead Souls*, Vincenzo Cerami's *Socrates*, and Pedro Calderón de la Barca's *The Constant Prince*. He has also worked in films directed by Silvio Soldini and Giovanni Maderna.

**Stefano Onofri** (*Silvio*) divides his time between theater, film, and dubbing. He has performed

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in several editions of *Arlecchino* directed by Giorgio Strehler, first playing Florindo and then Silvio. Other stage credits include productions with directors Giulio Bosetti (Feydeau's *Free-Exchange Hotel*), Franco Zeffirelli (Pirandello's *Six Characters in Search of an Author*), and Maurizio Scaparro (Goldoni's *Comic Theatre* and Cerami's *Excelsior*), among others. Onofri has performed in Italian musicals with pop singer Massimo Ranieri (*Hollywood*, written by Togni and Morra and directed by Giuseppe Patroni Griffi), and he has provided the Italian voice for such characters as Spiderman and the popular French character Tin Tin. He also is the puppet Arlecchino in Roberto Benigni's recent film *Pinocchio*.

After finishing at the Piccolo Teatro School, **Annamaria Rossano** (*Servant*) appeared with the Egmuteatro company in plays by Molière, Ostrovskij, and Kafka. At Piccolo Teatro she has been seen in Strindberg's *The Dream*, directed by Luca Ronconi (2000), and as a mime in Giorgio Strehler's production of Mozart's *Così fan tutte* (2000). In 2002 she worked with Piccolo Teatro in organizing the children's performance *Arlecchino Tells a Story*. She joined the cast of *Arlecchino* in 2003.

Having parents who were members of a traveling repertory company, **Alighiero Scala** (*prompter*) was raised in the theater. He began to work as a prompter with Enzo Ferrieri and has prompted celebrated Italian actors such as Gino Bramieri, Delia Scala, and Carlo Dapporto. His early work was in television and with musicals, but he soon opted for the prose theatre. He has worked with Piccolo Teatro since 1978.

With a degree from the Piccolo Teatro's School of Theater, **Giorgia Senesi** (*Beatrice*) debuted 1992 in Giorgio Strehler's extraordinary production of *Faust*, the monumental work by Goethe. Under the direction of Strehler she also played in *Arlecchino* by Goldoni, and *The Mountain Giants* by Pirandello. Another production of the Piccolo she participated in was *The Miser* by Molière, direction Lamberto Puggelli. Besides that she had a role in *Memorie di Adriano*, an Italian version of a novel by Marguerite Yourcenar (direction Maurizio Scaparro). In

Germany she was directed by Karin Beier in the Duesseldorf production of *A Midsummer Night's Dream*. Under the direction of Luca Ronconi, the current director of the Piccolo Teatro, she played in *The Dream Play* by Strindberg, *What Maisie Knew* by Henry James and in the trilogy *Prometheus Bound* by Aeschylus, *The Bacchae* by Euripides and *The Frogs* by Aristophanes.

**Sara Zoia** (*Clarice*) studied with Giorgio Strehler, Giulia Lazzarini, and Ferruccio Soleri at the Piccolo Teatro School, where she performed in productions such as Jouvett's *Elvira, or the Passion for the Theatre*, directed by Strehler. Since graduating in 1999, she has appeared in numerous productions, including Céline's *Trip to the End of Night*, Shakespeare's *Two Gentlemen of Verona*, *The Amorous Contagion*, based on a story from Boccaccio's *Decameron*, and a dramatization of Tasso's *Jerusalem Liberated*. In the 2002–03 season, Zoia was cast in *Arlecchino*, first as a servant and then as Clarice. In 2001 she was awarded the Hystrio Prize for Theatrical Vocation.

In addition to flute and piccolo, guitarist **Gianni Bobbio** (*flute, piccolo*) composes and arranges music and has recorded and played live with Italian pop singers such as Nicola di Bari, Fausto Papetti, Fausto Leali, Johnny Sax, Gil Ventura, Bob James, Mina, Ornella Vanoni, Iva Zanicchi, Albano and Romina Power, Fred Buongusto, Alice, Giorgio Gaber, Franco Battiato, and Loredana Berté. He has released the albums *Top 1*, *Top 2*, and, as "Bobby Johns," *A Guitar to Dream By (Una chitarra per sognare)*. With fellow guitarist Xshar, he recorded *Celtic Tales*. In theater Bobbio has worked with Giorgio Strehler, Walter Chiari, Lando Buzzanca, and Nino Manfredi.

Since the early 1990s, sensitivity, flexibility, and a high degree of preparation have allowed **Franco Emaldi** (*trumpet*) to be intensely active as a trumpet player and musician. Emaldi received his diploma in 1985, combining classical training with the study of modern music and jazz. He has traveled to New York, Miami, the Caribbean, and Brazil, which has enriched him musically and technically. Emaldi has worked with Piccolo Teatro since 1999.

**Paolo Mattei** (*trumpet*) completed his music studies in 1986 and since then has played in various Italian orchestras and theaters. He has played in Piccolo Teatro's *Arlecchino* since 1998.

With a degree from the conservatory Donizetti in Bari, **Francesco Mazzoleni** (*trombone*) participated in classes by famous instrumentalists among whom J. Friedman, M. Mulcahy, C. Vernon (Chicago Symphony Orchestra); J. Alessi (New York Symphony Orchestra); A. Conti, R. Martin (Chicago Northwestern University). He has played with the orchestra of the Scala in Milan, I solisti Veneti, the orchestra of the Teatro San Carlo in Naples, Milan's G. Verdi symphony orchestra, the orchestra Toscanini of Parma and the orchestra of Parma's G. Verdi theatre. He regularly works with the Orchestra dei Pomeriggi Musicali and, since 1992, with the Arena di Verona for their summer sessions. Since 1997 he has been part of the company of *Arlecchino servitore di due padroni*.

**Ivo Meletti** (*guitar*) has worked for both public and private Italian television. He has played with Italian artists such as Don Costa, Pocho Gatti, and Giorgio Gaslini and at La Scala with George Prêtre (*Rhapsody in Blue*). He worked with Giorgio Strehler at Piccolo Teatro and, in the 1960s and '70s, with singer Giorgio Gaber. For many years he has taught guitar, as well as given concerts with various groups, sometimes conducting. During his career, he has created a distinctive style as a jazz guitarist and composer.

The **Piccolo Teatro di Milano** was founded in 1947 by Giorgio Strehler and Paolo Grassi who worked as co-directors until 1967, and by Nina Vinchi. It was the first example in Italy of a theatre subsidised by the government and also by the local authorities. From the very start, the concept was of a theatre d'art catering for a broad spectrum of spectators, who were able to enjoy an international repertoire which did not neglect Italian drama, as the first manifesto made plain. From the outset the Piccolo was a theatre for the city of Milan, later an ambassador of Italian culture abroad on stages all over the world, and in 1991 it was nominated Theatre of Europe. And this despite the fact that as early as the '60s, Paolo Grassi and Strehler

had been asking for a new and larger theatre. It was only in 1998, after a series of difficulties, that the new building which Grassi and Strehler had dreamed about, was officially opened to the public. Following Paolo Grassi's death in 1981 and Strehler's in 1997, the state appointed two leading figures from the world of culture to manage and direct the Piccolo theatre: **Sergio Escobar**, a cultural organiser who had already directed important opera houses (Bologna's Teatro Comunale, Genoa's Teatro Carlo Felice and Rome's Teatro dell'Opera) and the internationally celebrated stage director **Luca Ronconi**. Under their direction the Piccolo has continued and increased its role as a Theatre of Art for Everybody, remaining faithful to its policy of staging the classics and contemporary plays by Italian and foreign writers. It has likewise enhanced its international reputation; every year, since 1999, the Piccolo has organised an international festival with companies coming to perform from around the world. Music and dance events, opera, exhibitions and multimedia installations of contemporary art likewise make Milan's Piccolo Teatro a cultural and artistic centre for Italy.

Today the Piccolo boasts three venues: the Giorgio Strehler Theatre (970 places), the Studio Theatre (330 places) and the Paolo Grassi Theatre (580 places). About 600 performances take place in the three theatres from September to July.

For over 15 years, **David Eden Productions, Ltd.** (DEP) has been one of the leading American organizations devoted to producing international work in the United States. In Summer 2004, Mr. Eden was responsible for curating the Ashton Celebration, a two-week retrospective at the Metropolitan Opera House celebrating the 100th birthday of Sir Frederick Ashton that featured 16 of the master choreographer's ballets. Also in 2004, Mr. Eden produced the 12-city premiere tour of Rezo Gabriadze's *Forbidden Christmas or The Doctor and The Patient* starring Mikhail Baryshnikov and the first national U.S. tour of London's Royal Court Theatre's *4.48 Psychosis* by Sarah Kane. Other recent critically acclaimed projects of Mr. Eden's include national tours of the BatSheva Dance Company (1998 & 2004) and British director Declan Donnellan's *Boris Godunov* (2003). In Fall 2005, DEP will tour Propeller

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Theatre's *The Winter's Tale*, directed by Edward Hall. Other highlights include: St. Petersburg State Academic Capella National Tour (2003); Bolshoi Ballet National Tour (2000 & 2002); Gate Theatre Dublin's "Beckett Festival" (2000); John F. Kennedy Center for the Performing Arts - *Arts of the United Kingdom* (Summer 2001), *Island: Arts from Ireland* (2000), and *Art of the State: Israel at 50* (1998); Lev Dodin's Maly Drama Theater of St. Petersburg's *Gaudeamus*, BAM Next Wave Festival/National Tour (1994) and *Brothers and Sisters*, Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project, BAM (1998); and "Russian Village Festival" National Tour (1990, 91, 95 & 97) among others.

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