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Fred Santambrogio
stage director



QOHELET with Elia Schilton Teatro Franco Parenti Milano - 2019

Sipario

The direction of Federica Santambrogio approaches with extreme delicacy the content, almost with a reverential awe, placing under the light the desperation, the uselessness, the blind wandering of man, and thanks to the words, to music and to dance, is able to open a unison breath.... A breath that empathically becomes one on stage among the five artists. The show is admired with no reserve, it has the ability to impose attention upon itself generating a moral disruption.



DIDO&AENEAS Olympus Games by Purcell/Manzitti Teatro Carcano Milano - 23th of June 2019

SpettacoliNews

The show Dido & Aeneas - Olympus Games is all about commingling. It was staged in Milan at the Teatro Carcano, directed by Federica Santambrogio and created by Op.64, the first contemporary opera company in Milan. It combines the baroque music of the opera Purcell's Dido and Aeneas to the contemporary work written by Daniela Morelli and composed by Matteo Manzitti.

Music meets speech especially in the first act, then music and the voices take over in the enchanting second act.



THE LITTLE PRINCE by Rachel Portman Castello Sforzesco Milano - 27th of June 2018

Amadeus

The performance, conceived by Federica Santambrogio, has returned the delightful simplicity and the symbolism of the novel. The enthusiasm of "LaboratorioOpera", the international project promoted by the director herself, together to the conductor Pilar Bravo, was contagious.

The result is a show of strong impact, visual and musically and at the same time of delicate poetry.



DEEPLY contemporary opera for 5 cellos, a soprano and an actress. *London, 27th of July 2017*

The Stage

by Edward Bhesania - Jul 28, 2017

In exploring themes of personal freedom Federica Santambrogio and Matteo Manzitti's *Deeply* proves to be strikingly contemporary and heartfelt. A married, middle-aged woman visiting her mother in hospital strikes up a relationship with a pathologist, in which their childhoods as well as their sexuality are mutually explored. The work is deftly scored for five cellos – raised on platforms and semi-covered in sheets, as if awaiting their own post-mortems. Actor Alessandra Faiella and soprano Laura Catrani produce hauntingly atmospheric performances, accompanied by ravishing cello playing, sensitively and alertly conducted by Pilar Bravo.

The Cusp

Death stayed in the air for the next performance – it was, after all, set in a morgue. Still, Op.64's *Deeply* is equally a story of love and laughter. Therapist, Alina, falls for Pathologist, Lara, who feels the stories of the lives lost when she touches their bodies. These spirits (manifested, on the striking set, in the five cellists raised above the action and covered by flowing material) suffered various tragedies due to their queer identities in an unforgiving society. Whispering, resonant strings underscored this sensitive and poetic narrative (in Italian with surtitles), hinting at a more hopeful future for the lovers in what was the strongest piece from the evening.

By Jan-Peter Westad

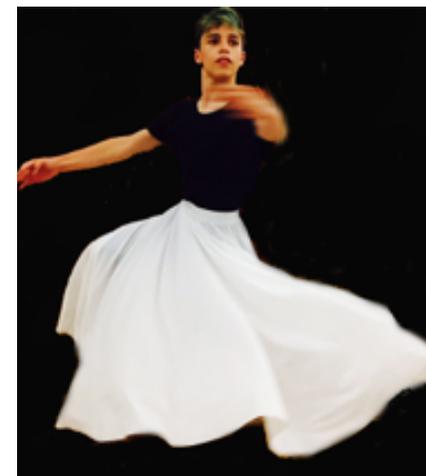


Love Hurts
di Lisa Hilton
musica di Nicola Moro
regia di Fred Santambrogio
Milano - New York



AMADEUS

The effective and sober staging by Federica Santambrogio, which used props from her previously shown children's opera. "One hundred and forty paper boats like the 140 souls who Gilles De Rais takes in his depraved and murderous madness. A world of paper, like the sheets on which De Sade actually wrote almost obsessively from prison and the insane asylum and fragile as the boundary that separates the libertine De Sade by the killer De Rais."



Salis - trilogia

di Daniela Morelli
 musica di Matteo Manzitti
 regia di Fred Santambrogio
 Milano Piccolo teatro

CORRIERE DELLA SERA - Saturday June 28, 2014

A contemporary opera for children and teens. Yet, not destined for them, but acted, sang and played by young children ranging from the ages of 7 to 15. And where can one experience such a wonderful spectacle? Where does such a unusual performance occur? Answer: today, at 3 pm in the Teatro Studio Melato. The name of the opera is "Salis escapes", which is the result of a two-week long experimental opera workshop that includes children and teens from all over Europe. The workshop started June 16th, lead and organized by stage director Federica Santambrogio, choir director Pilar Bravo and orchestra director Matteo Manzitti. There were no auditions for the performers who wanted to participate. The book was written by Daniela Morelli and illustrated by Paolo d'Atlan. The script is about a 14 year old girl who lives in a world dominated by Salt Crystals, where humans are slaves to these tyrannous beings. Salisedine finds herself in the prime conditions for a revolution and embarks on an adventure that would lead to the restoration of peace once again.

"We believe that we can use music and theatre to bring together people of different ages and skill groups", states stage director Federica Santambrogio, graduate of the Academy of Teatro alla Scala. The musical score was composed keeping in consideration the diverse skills and abilities of the children. "All that remains is to sit back, relax and enjoy this unique and innovative show (if only there were more projects like this in Milan! It would surely be a more beautiful and cultured city).



Invisibili
di Thomas Guarino
musica di Matteo Manzitti
regia di Fred Santambrogio



Invisibili

di Thomas Guarino
musica di Matteo Manzitti
regia di Fred Santambrogio



Nodi- storia di una madonna qualunque

di Federica Di Rosa e Davide Stecconi

musica di Matteo Manzitti

regia di Fred Santambrogio

Roma Fringe Festival



Tosca
di Giacomo Puccini
regia di Fred Santambrogio
As.Li.Co.



Tosca
di Giacomo Puccini
regia di Fred Santambrogio
As.Li.Co.



Il Cittadino

Carnality, blood as eroticism and as tragic death, the deceitfulness of power [...] the incisive direction of Federica Santambrogio shows up all that themes.

Varese

Federica Santambrogio's direction of "Tosca", the well known masterpiece by Giacomo Puccini, focuses on setting and choreography, of strong impact on the audience, 400 at least, in a theatre in Varese. The Director has definitely chosen a cinematographic set, in our opinion. In the first act, for instance, a procession of high rank Roman prelates calls to mind a similar scene in the movie "Roma" by Federico Fellini, in which a fashion show of bishops and priests was shot. The cops escorting wicked Scarpia look like characters of Matrix, not to mention the priests dressed in red, who evoke some movies by Russel or Kubrick.

January 16th, 2011



Madama Butterfly
di Giacomo Puccini
regia di Fred Santambrogio
As.Li.Co.



Madama Butterfly

di Giacomo Puccini

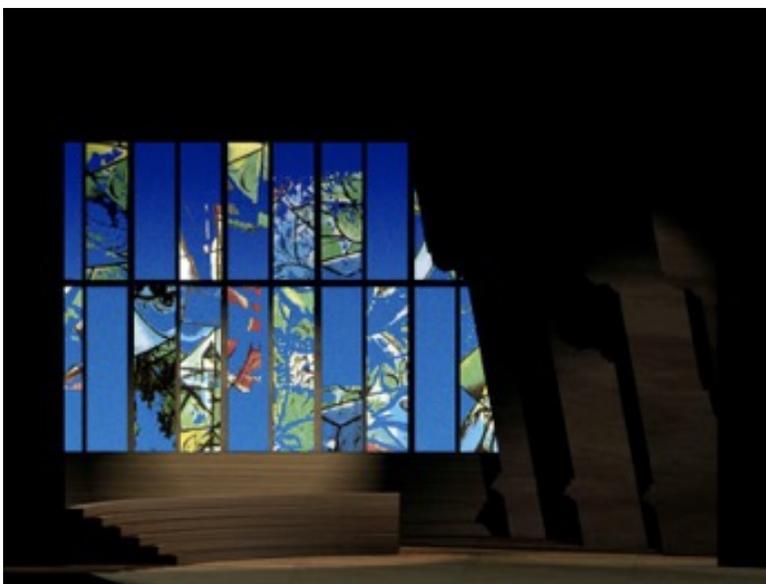
regia di Fred Santambrogio

As.Li.Co.



Arrangement of Butterfly fascinates public theatre in Casalpusterlengo

*In the magnificent setting staged by **Federica Santambrogio**, with the cooperation of Francesco Vitali and of Gianluca Capannolo, the tragedy of loneliness was represented with Japanese nobleness, with a definite focus on understatement rather than overdoing: with hints of furnishings, paper tableware to suggest an innocent and pure world, blue and white touches to suggest the sea. The extreme act of Butterfly is her only sin and at the same time her ultimate redemption. The Director, quite rightly, does not show it: the harakiri is protected by a white nest of an enormous corolla of a flower, with Butterfly showing her back to the audience and preserving her innocence. Thunderous applause.*



La visita meravigliosa

di Nino Rota

regia di Fred Santambrogio

Teatro dell'Aquila di Fermo



L'Opera

Presented in a particularly way by the Teatro di fermo, the performance received critical acclaim. Federica Santambrogio, who directed the play, effectively utilized the space that was given to her and cleverly coordinated movement on stage. The set design in particular, conceived by Andrea Miglio, turned out to be an extremely effective corner stone that, paired with the directional vision, produced an approachable yet functional show...



Giulio Sabino
di Giuseppe Sarti
regia di Fred Santambrogio
Accademia Teatro alla Scala
Teatro Dante Alighieri Ravenna



Giulio Sabino
The primacy of music, anyway

*The scenery, drawn with good taste by Sergio Mariotti as ancient prints, looked like it wanted to take us beyond the ground of well-balanced rationality suggested by the music: the ruins of the castle, the gloomy interiors of the Roman pavilion and of the hidden vault of Sabino, the columns which stood to bound the space gave an emotional depth to the plot. On such background, the characters, many of them with costumes of great elegance, warm colours and tasteful drape, moved according to the direction of young **Federica Santambrogio**, who, without forgetting the conventions of the past, revitalizes them with an unambiguous gestural expressiveness.*