

"The Flying Dutchman"

The Parisian charm of an early Wagner

by Enrico Girardi, *Corriere della Sera*, 21 October 2012

.....The choice is great because the production of *Der Fliegende Holländer* (The Flying Dutchman) is gorgeous. This was yet another masterpiece by Willy Decker, who is a bit like the Claudio Abbado of directors, one who does not make dozens of ordinary shows but all excellent, bar none.

As to the Piedmontese opera house, Teatro Regio Torino assembled a distinguished cast entrusting the chorus and orchestra to their own music director Gianandrea Noseda. The conductor opted for a performance without breaks in three acts. This option gives smoothness and compactness to the work. The performance is energetic and tumultuous but not muscular, without particular delay and elegy but nevertheless delicate, when this is the case [...]. The Nordic atmospheres are all there, but without having to add a leaden string to them. This is a beautiful example of Wagner's early work.

Noseda's performance is also facilitated by the sensitivity and flexibility of a world-class cast. In particular, Adrienne Pieczonka's Senta was given a well-deserved triumph. She declaims and sculpts each sound and or syllable with an emotional intensity and a clean, thrilling tone. Beside her, the Dutchman, played by Mark S. Doss, cuts a good figure as a proper performer, not just a deep voice. Also well done on Steven Humer's Daland, who's far from being an exaggerated caricature, Stephen Gould's Erik and Claudia Nicole Bandera's Mary.

Translation by Gabriele Paleari