

# UN DAY CONCERT 2020

REIMAGINE, REBALANCE, RESTART:  
RECOVERING TOGETHER FOR OUR  
SHARED HUMANITY

A VIRTUAL PERFORMANCE BY  
**TEATRO ALLA SCALA**  
WITH THE SPECIAL PARTICIPATION OF  
**ROBERTO BOLLE**

THURSDAY, 22 OCTOBER  
12:00 PM (EST)  
GENERAL ASSEMBLY HALL  
[WEBTV.UN.ORG](http://WEBTV.UN.ORG)



**UN75**  
2020 AND BEYOND

SHAPING  
OUR  
FUTURE  
TOGETHER



Permanent Mission of Italy  
UN - New York

# PROGRAMME

## WELCOMING REMARKS:

- Under-Secretary-General for Global Communications,  
**Ms. Melissa Fleming**

## SPEAKERS:

- **H.E. Mr. António Guterres,**  
United Nations Secretary-General
- **H.E. Mr. Volkan Bozkir,**  
President of the General Assembly
- **H.E. Mr. Luigi Di Maio,**  
Italian Minister of Foreign Affairs and International  
Cooperation (video message)
- **H.E. Ms. Mariangela Zappia,**  
Permanent Representative of Italy to the United Nations
- **Mr. Dominique Meyer and Mr. Roberto Bolle,**  
Sovrintendente Teatro alla Scala, Étoile Teatro alla Scala  
(video message)

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Presented by the United Nations and  
the Permanent Mission of Italy to the United Nations

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# PERFORMANCE

## SWAN LAKE

from Act III

Choreography by Marius Petipa

Nicoletta Manni – Roberto Bolle

## DO A DUET

Created by Mauro Bigonzetti

Antonella Albano – Maria Celeste Losa

## SLEEPING BEAUTY

from Act II

Choreographed and directed by Rudolf Nureyev

Claudio Coviello

## L'ALTRO CASANOVA

Pas de deux

Choreography by Gianluca Schiavoni

Virna Toppi – Roberto Bolle

## LE CORSAIRE

Pas de trois, Act II

Choreography Anna-Marie Holmes from Marius Petipa and Konstantin Sergeyev

Martina Arduino – Marco Agostino – Mattia Semperboni

## WAVES

Choreography by Massimiliano Volpini

Roberto Bolle

# THE CONCERT

## LA SCALA THEATRE AND ROBERTO BOLLE FOR THE 75TH ANNIVERSARY OF THE UN

**Teatro alla Scala Ballet Company**

**Director Frédéric Olivieri**

Étoile

**Roberto Bolle**

Conductor

**David Coleman**

**Teatro alla Scala Orchestra**

Encapsulated in a precious docufilm, a tribute to dance, to its history, to its most beloved titles, and to the new lymph of the choreography of our time, for an array of impressions, emotions, virtuosity, artistry and musicality in a flurry of solos, duets and pas de deux that feature the étoile Roberto Bolle and the leading names of La Scala ballet.

From Petipa to Nureyev, from Holmes to Bigonzetti and on to Schiavoni and Volpini, from Tchaikovsky to Mozart, and from Vivaldi to Satie and Dileo: tradition and modernity, eminent names for choreography and for music feature in this excursus that ranges from the pas de deux of the third act of **Swan Lake**, interpreted by Roberto Bolle and Nicoletta Manni, where Siegfried is captivated and subjugated by the image of Odile, the black swan, in which he believes he can glimpse his beloved white swan, to the stylistic cypher of Mauro Bigonzetti in his female duet, **Do a duet**, a very recent creation for La Scala based on *Allegro con brio* from Mozart's *Symphony no. 25 in G minor* K. 183 with Antonella Albano and Maria Celeste Losa, and on to the melancholy and poignant variation that Rudolf Nureyev entrusts in the second act of his **Sleeping Beauty** to prince Désiré, played here by Claudio Coviello. Impressions that unfold in the sensual final pas de deux from **L'altro Casanova**, created by Gianluca Schiavoni for La Scala Ballet in 2011, which features Virna Toppi and Roberto Bolle on the stage in the andante of the *Concerto in B flat major for discordant violin, two orchestras of strings and basso continuo* RV 583 by Antonio Vivaldi, and in the dazzling pas de trois in the pirates' cave with Medora, Conrad and the

slave Ali - Martina Arduino, Marco Agostino and Mattia Semperboni - from **Le Corsaire** by Anna-Marie Holmes, recently included in the La Scala repertoire and sealed with a piece that unites poetry and technology: **Waves**, created in 2019 by Massimiliano Volpini for Roberto Bolle, in an interaction between the étoile and a laser light show set to music by Davide "Boosta" Dileo, founder of Subsonica, and Erik Satie.

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**Nicoletta Manni – Roberto Bolle**

*Swan Lake*

from Act III

Choreography by Marius Petipa

Music by Pyotr Ilyich Tchaikovsky

**Antonella Albano – Maria Celeste Losa**

*Do a duet*

Created by Mauro Bigonzetti

Music by Wolfgang Amadeus Mozart

**Claudio Coviello**

*Sleeping Beauty*

from Act II

Choreographed and directed by Rudolf Nureyev

Music by Pyotr Ilyich Tchaikovsky

**Virna Toppi – Roberto Bolle**

*L'altro Casanova*

Pas de deux

Choreography by Gianluca Schiavoni

Music by Antonio Vivaldi

**Martina Arduino – Marco Agostino – Mattia Semperboni**

*Le Corsaire*

Pas de trois, Act II

Choreography Anna-Marie Holmes from Marius Petipa and Konstantin Sergeyev

Music Riccardo Drigo, Boris Fitinhof-Schell, Yuly Gerber

- Orchestration Kevin Galie

**Roberto Bolle**

*Waves*

Choreography by Massimiliano Volpini

Music by Davide Boosta Dileo and Erik Satie

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# BIOGRAPHIES

## ROBERTO BOLLE

### Ètoile – Teatro alla Scala, Milan

Roberto Bolle trained at the School of Teatro alla Scala in Milan, where he has been Étoile since 2004. He has danced in all the major theaters around the world and with the most prestigious companies, including the American Ballet Theatre, the Opera National de Paris, the Bolshoi Ballet, the Mariinsky -Kirov Ballet and the Royal Ballet in London, the Tokyo Ballet.

In June 2002 he performed at the Golden Jubilee of Queen Elizabeth at Buckingham Palace. The event was broadcast worldwide by the BBC.

In April 2004 he danced before Pope John Paul II in the churchyard of St. Peter's Square in Rome for World Youth Day. In February 2006 he performed in the opening ceremony of the Winter Olympics in Turin, broadcast around the world.

Starting in 2008 he has had enormous success with the Gala "Roberto Bolle and Friends" in places never before reached by any dancer: the churchyard of Milan Cathedral and Piazza Plebiscito in Naples, the Colosseum and the Baths of Caracalla in Rome, the Temples Valley in Agrigento, the Certosa of Capri, the Boboli Gardens in Florence, Piazza San Marco in Venice, and the Arena of Verona. This show has also been successfully performed in Athens, Istanbul, Paris, Zagreb and Los Angeles.

After the resounding success and critical acclaim of his debut at the Metropolitan Opera House in New York in 2007, where he danced with Alessandra Ferri for her farewell to the stage, he was appointed "Principal Dancer" of the American Ballet Theatre in 2009. He was the first Italian dancer to be bestowed this honor.

Since 1999, he has served as Goodwill Ambassador for UNICEF, participating in a series of large and significant initiatives, including visits in 2006 to the South Sudan and in November 2010 to the Central African Republic.



In 2010 he met two great directors: Peter Greenaway, who asked him to interpret the symbol of Italian art in his installation "Italy of cities" - designed for the Italian pavilion at Expo Shanghai 2010 - and Robert Wilson, who devoted to him one of his *voom portrait*, "Perchance to Dream" in an impressive multimedia installation, inaugurated in New York.

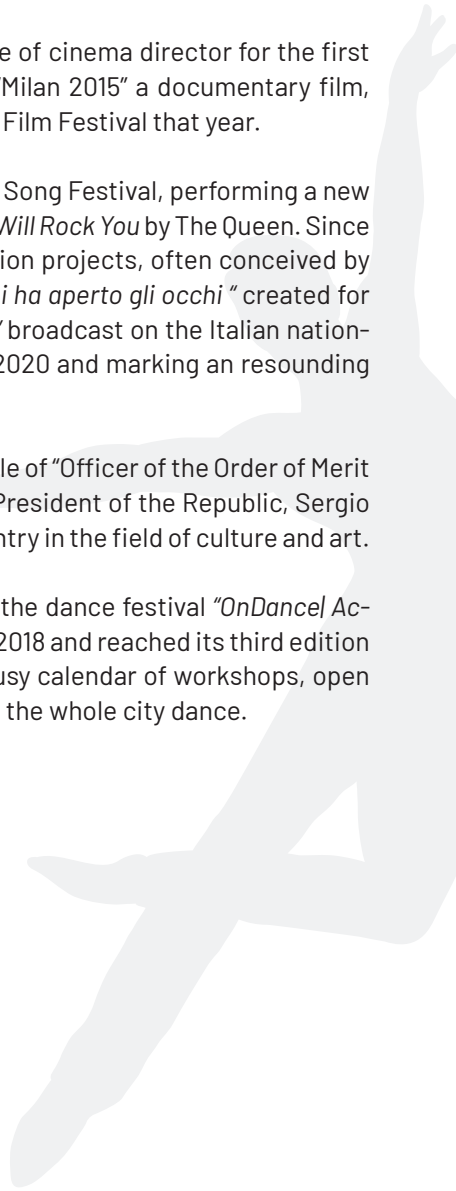
In 2014 he was awarded the UNESCO Gold Medal, in recognition of "of his contribution to the promotion of the ideas of UNESCO through dance as a living cultural expression and vector for dialogue".

In 2015 Roberto Bolle approached the role of cinema director for the first time participating in the choral project "Milan 2015" a documentary film, presented to much acclaim at the Venice Film Festival that year.

In 2016 he guested at the Sanremo Italian Song Festival, performing a new choreography by Mauro Bigonzetti on *We Will Rock You* by The Queen. Since then he has taken part in film and television projects, often conceived by him, such as the formats "Questa notte mi ha aperto gli occhi" created for Sky Arte and the program "Danza con me" broadcast on the Italian national television network, Rai1, from 2018 to 2020 and marking an resounding success with audiences and critics.

In 2018 he was awarded the prestigious title of "Officer of the Order of Merit of the Italian Republic" conferred by the President of the Republic, Sergio Mattarella, for his contribution to the country in the field of culture and art.

He is the creator and artistic director of the dance festival "OnDance/ Accendiamo la danza!" which began in June 2018 and reached its third edition in September 2020 in Milan: through a busy calendar of workshops, open classes, flash mobs and shows, he makes the whole city dance.





## TEATRO ALLA SCALA

Mythical place of great passions, the Teatro alla Scala is one of the highest symbols of Italy, the country which is home of art, opera and belcanto. The Theatre was founded in 1778 - after the fire of the Regio Ducal Teatro, which until that moment was the main theatre of the city - and immediately established itself as the center of cultural and social life, both under Austrian domination and the subsequent Napoleonic era. La Scala promoted the quality of the orchestra, led in the early '800 by Alessandro Rolla, and attracted the most famous musicians: Rossini presented the world premiere of *Il turco in Italia* and *La gazza ladra*, Bellini's *Norma*, and on stage there were constantly legendary singers such as Grisi, Colbran, Pasta.

In 1813 the School of Dance was born and in the following years the Italian choreographic tradition was affirmed with Salvatore Viganò. The violinist Giovanni Ricordi bought the archive in 1825 and founded the homonymous publishing house, which would profoundly influence the history of melodrama. In 1830 the set designer Alessandro Sanquirico redesigned the interior of the theatre. Giuseppe Verdi achieved his first successes at La Scala, including the triumph of *Nabucco* in which the aspiration of Italians to national independence finds its voice, and after a long period of contrasts, he returned to present the late masterpieces: *Otello*, *Falstaff* but also *Messa da Requiem*, which had its second performance here. The growth of the orchestra continued until the end of the 19th century thanks to Franco Faccio's commitment, while in Milan's musical life the figure of the writer and composer Arrigo Boito emerged. In 1883 La Scala was the first Italian public building to be equipped with electric light.

A turning point in the history of the Theatre was Arturo Toscanini's musical direction, which redesigned listening habits, creating standards of behavior that are still used today: the orchestra pit was lowered and silence was imposed in the hall. These are the years of the realist composers such as Giordano, Mascagni, Cilea, published by Sonzogno, but also of the international appearances of Wagner, Strauss, Debussy.

Puccini witnessed *Madama Butterfly's* premiere disapproval but he was not able to complete his last opera, *Turandot*, which was presented posthumously by Toscanini. In 1936 a new restructuring led to the creation of the Ridotto dei Palchi while the new director of the stage setting Nicola Benois promoted the rebuilding of the stage.

The war did not spare the Scala: in 1943 a bomb hit the roof, reducing half of the hall to rubble. The reconstruction was led in very short time thanks to the initiative of the mayor Greppi and the Sovrintendente Ghiringhelli.

La Scala reopened in 1947 with a concert conducted by Arturo Toscanini, in which a very young Renata Tebaldi sang. In 1951 Victor de Sabata moved the opening date of the season to 7 December, the day of Sant'Ambrogio, Patron Saint of Milan. At this time, new conductors emerged, Guido Cantelli and Gianandrea Gavazzeni. The 50s were the decade of the myth of Maria Callas, a watershed in the history of the interpretation of a vast repertoire. Suffice it to mention *La traviata* conducted by Carlo Maria Giulini and directed by Luchino Visconti in 1954. Herbert von Karajan was also regularly present in the German and Italian repertoire, while Franco Zeffirelli stand out among the directors. With the Musical Direction of Claudio Abbado, La Scala proposed some productions in Verdi's field and also thanks to the collaboration with the director Giorgio Strehler, he rediscovered Rossini, while the policies of the Sovrintendente Paolo Grassi widened the audience of the Theatre. It was also the time of the development of the symphonic repertoire and the birth of the Filarmonica della Scala. Among the guest conductors, the genius of Carlos Kleiber stands out. Riccardo Muti succeeded Abbado in 1986, bringing Verdi's popular trilogy back to life and reaffirming the Mozart vocation of the Theatre while designing a path through musical Neoclassicism that rediscovers forgotten areas of the Italian repertoire. With Muti La Scala intensified its international presence and, with the Sovrintendente Carlo Fontana, it undertook a radical restructuring that involved the complete renovation of the stage and the creation of new structures designed by the architect Mario Botta. La Scala reopened in 2005 with *Europa riconosciuta* by Salieri, the same title as the opening in 1778, conducted by Riccardo Muti.

Later, the Sovrintendente Stéphane Lissner and the Music Director Daniel Barenboim exploited the new possibilities of the Theatre with a line of opening to the new generation of conductors, to the international repertoire and to contemporary direction: to be remembered in particular the productions of Patrice Chéreau and the Wagner readings of Barenboim, including *Der Ring des Nibelungen*.

From 2014 to 2019 the Sovrintendente was Alexander Pereira, who focused on a series of long-term projects including the recovery of Italian works from Belcanto to Verismo, the creation of a baroque orchestra, the revival of the Academy and the development of projects for younger audiences. Music Director Riccardo Chailly brings the Italian repertoire back to the center of the artistic life of the Theatre, through a vast critical and executive project dedicated to Giacomo Puccini and the revival of works that had their first performance here, while a new impetus is given to the international presence and to video- and recording projects. Since 2020 the new Sovrintendente and Artistic Director is Dominique Meyer.





## MESSAGE OF THE SECRETARY-GENERAL ON UNITED NATIONS DAY

Seventy-five years ago, the nations of the world made a promise to each other, and to people across the globe: to build a better, more peaceful world, and to do so together.

The decades since have seen historic successes and painful setbacks. Today, amidst a global pandemic, we face the biggest test in the Organization's history. To bring our Charter's enduring vision to life, we need the same spirit of shared purpose that drove our founders to create this instrument of common progress.

COVID-19 has caused immense suffering and exposed stark injustices across the world. Our shared challenge is to ensure that we use this moment to build a better future and fulfil the Sustainable Development Goals.

I have appealed for a global ceasefire so we can focus on the true fight – defeating COVID-19. And I am calling for a green recovery that accelerates our response to the climate crisis.

I thank the Permanent Mission of Italy to the United Nations for sponsoring the UN Day Concert, in a year unlike any other. As we reflect on the challenges ahead, let us take inspiration from this performance. On United Nations Day, let us reaffirm our commitment to international cooperation and to our work for “we the peoples”.

**António Guterres**