

MUSICALI E TEATRALI DELL'OPERA, ARRIVANDO IN

BREVE TEMPO ALLA VERSIONE DEFINITIVA OGGI ESEGUITA

NEI TEATRI DI TUTTO IL MONDO.

DRAMMATURGIA


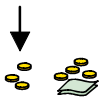


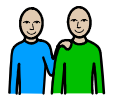
UNO DEGLI ASPETTI PIÙ AFFASCINANTI DE LA



BOHÈME È LA SUA AMBIENTAZIONE: LA PARIGI





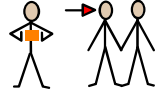
DI INIZIO 800, CITTÀ VIVACE E CREATIVA,

ATTRAVERSATA DALLA NASCENTE CULTURA BOHÉMIENNE. ARTISTI,







POETI E MUSICISTI VIVONO TRA SOGNI, ENTUSIASMO

| | | | | | |
|--------|---|---|---|--|---|
| E + | PRECARIETÀ  | ECONOMICA,  | CONDIVIDENDO  | IDEALI,  | AMICIZIA  |
|--------|---|---|---|--|---|

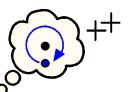


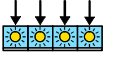
| | | | |
|--------|--|---------|---|
| E + | DESIDERIO  | DI > | LIBERTÀ.  |
|--------|--|---------|---|

| | | | | | | |
|--|--------|---------|---|--|--|--|
| RODOLFO  | È - | UN ← | POETA,  | CHE  | PER  | MANTENERSI,  |
|--|--------|---------|---|--|--|--|

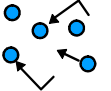
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|---|--|---|--------|---------|--|
| SCRIVE  | ARTICOLI DI GIORNALE;  | MARCELLO  | È - | UN ← | PITTORE  |
|---|--|---|--------|---------|--|



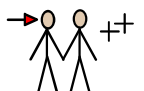
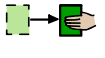


| | | | | | |
|--|--|---|---|---|---|
| COSTRETTO  | A  | LAVORARE  | COME  | RITRATTISTA  | IN  |
|--|--|---|---|---|---|

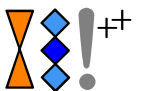





| | | | | | | |
|--|---|---------|---|----------|--|--|
| UN'OSTERIA;  | COLLINE,  | IL ▶ | FILOSOFO  | DEL > | GRUPPO,  | ALTERNA  |
|--|---|---------|---|----------|--|--|

| | | | | | |
|--|---|--|--|--------|--|
| RIFLESSIONI  | ESISTENZIALI  | A MOMENTI  | IRONICI  | E + | QUOTIDIANI;  |
|--|---|--|--|--------|--|

| | | | | | | |
|--|--------|---------|--|------------|---|---|
| SCHAUNARD  | È - | IL ▶ | MUSICISTA  | DELLA > | COMPAGNIA,  | VIVACE  |
|--|--------|---------|--|------------|---|---|

| | |
|--------|---|
| E + | IMPREVEDIBILE.  |
|--------|---|

| | | | | | | |
|--|--|--|--|----------|---|--|
| ACCANTO  | A  | LORO SI  | MUOVONO  | DUE 2 | FIGURE  | FEMMINILI  |
|--|--|--|--|----------|---|--|

| | | | | | | |
|--|--|---|--|----------|---|---|
| MOLTO DIVERSE  | TRA LORO.  | MIMÌ  | CONDUCE  | UNA ← | VITA  | SEMPLICE  |
|--|--|---|--|----------|---|---|

| | | | | | | |
|--------|----------------|----------|----------|--------|---------|--------------|
| E + | RISERVATA: | VIVE | SOLA | IN | UNA | SOFFITTA |
|--------|----------------|----------|----------|--------|---------|--------------|

| | | | | | | |
|--------|------------|---------------|------------------|--------------|-------------|--------|
| E + | LAVORA | RICAMANDO | FIORI. ++ | MUSETTA, | INVECE, | È - |
|--------|------------|---------------|------------------|--------------|-------------|--------|

| | | | | | | |
|----------------|---------------|--------|---------------|-------------|---------|----------|
| BRILLANTE, | SEDUCENTE | E + | INQUIETA; | CONDUCE | UNA | VITA |
|----------------|---------------|--------|---------------|-------------|---------|----------|

| | | | | | | |
|--------------|--------|--------|---------|------------|---------|---------------|
| MONDANA, | MA | IL | SUO | LEGAME | PIÙ | AUTENTICO |
|--------------|--------|--------|---------|------------|---------|---------------|

| | | | |
|-----------|------------|---------|---------------|
| RESTA | QUELLO | CON | MARCELLO. |
|-----------|------------|---------|---------------|

| | | | | | | |
|-------------|--------|------------------|------------|----------|---------|------------|
| INTORNO | AI | PROTAGONISTI | PRENDE | VITA | UNA | PARIGI |
|-------------|--------|------------------|------------|----------|---------|------------|

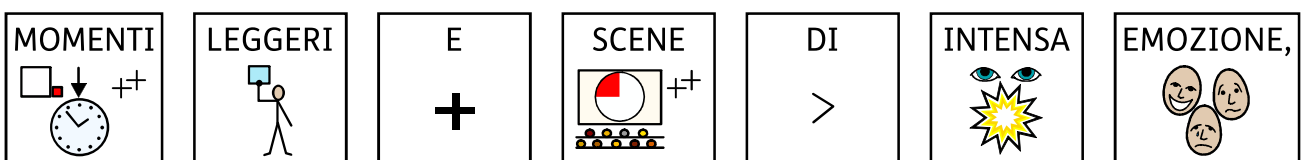
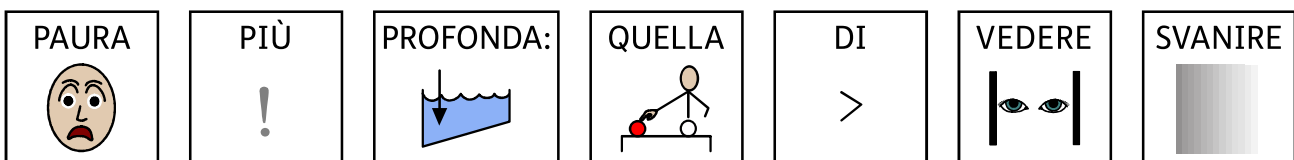
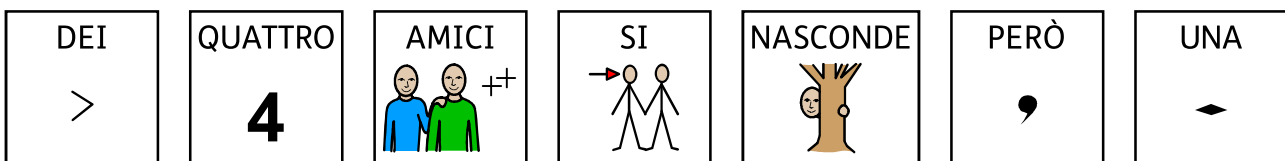
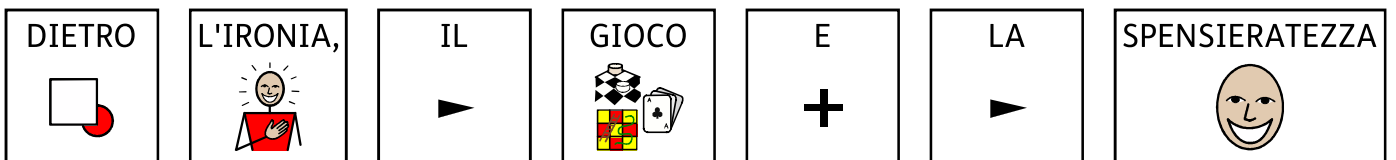
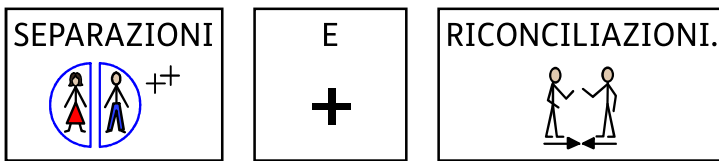
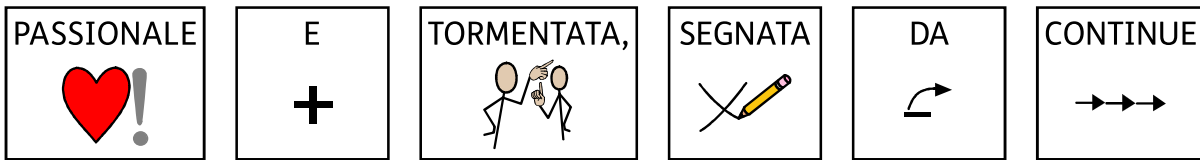
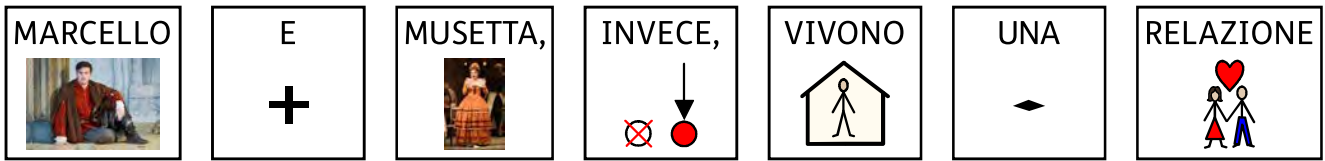
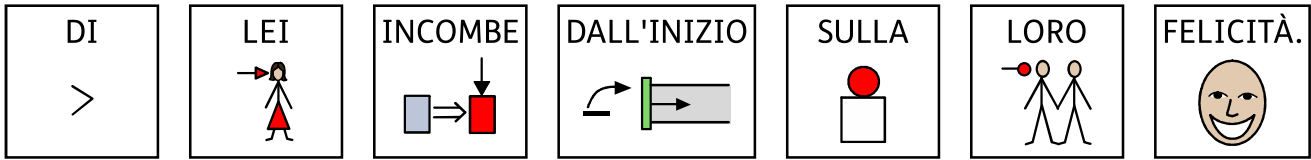
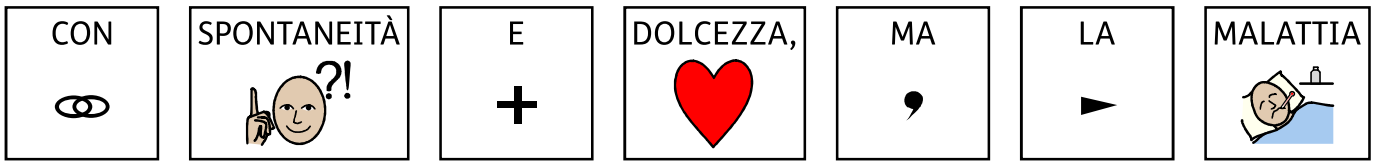
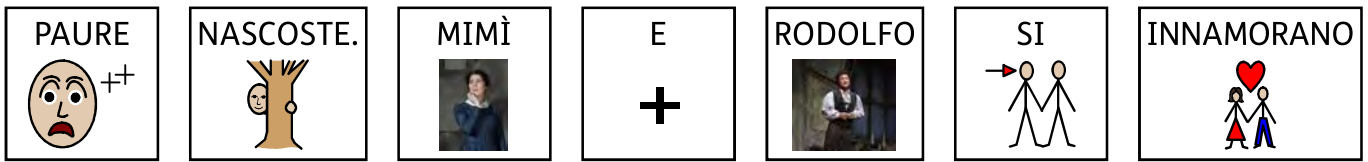
| | | | | | | |
|--------------|--------|---------------------|----------------------|------------------|---------------------|--------|
| POPOLATA | DA | STUDENTI, ++ | VENDITORI, ++ | SARTE, ++ | CAMERIERI ++ | E + |
|--------------|--------|---------------------|----------------------|------------------|---------------------|--------|

| | | | | | | |
|---------------|--------|-----------|-----------|---------|-------------|--------|
| BORGHESI: | UN | MONDO | RICCO | DI > | UMANITÀ | E + |
|---------------|--------|-----------|-----------|---------|-------------|--------|

| | |
|---------|----------------------|
| DI > | CONTRASTI. ++ |
|---------|----------------------|

| | | | | | | |
|---------------|----------------|--------------|--------|----------------------|--------------------|---------------|
| AL CENTRO | DELL'OPERA | CI SONO - | LE | RELAZIONI: ++ | AMICIZIE ++ | PROFONDE, |
|---------------|----------------|--------------|--------|----------------------|--------------------|---------------|

| | | | | | | |
|-----------------|-------------|--------|--------------|----------------------|---------------|--------|
| AMORI ++ | INTENSI | E + | FRAGILI, | ENTUSIASMI ++ | GIOVANILI | E + |
|-----------------|-------------|--------|--------------|----------------------|---------------|--------|



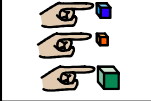

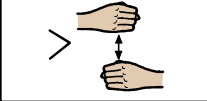


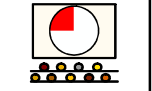

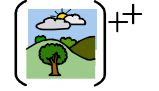
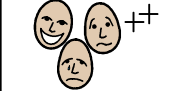
| | | | | | | |
|---------------|-------------|----------------|--------------|----------------|-------------------|-------------|
| FINO | AL | COMMOVENTE | FINALE | DEL | TERZO | QUADRO, |
| QUANDO | MIMÌ | E | RODOLFO | COMPREDONO | CHE | IL |
| LORO | AMORE | STA | FINENDO, | MA | SCELGONO | ANCORA |
| UNA VOLTA | DI | RIMANDARE | IL | DOLORE: | «CI LASCEREMO | |
| NELLA | STAGION | DEI | FIOR». | | | |

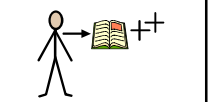
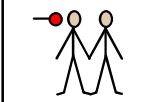
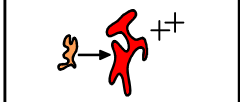
MUSICA




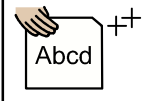

| | | | | | | |
|-----------------|-------------|-----------------|-----------------|----------------------|----------------|------------|
| LA | BOHÈME | RAPPRESENTA | UNO 1 | DEI | MASSIMI | ESEMPI |
| DEL | TALENTO | MELODICO | DI | GIACOMO PUCCINI, | CON | |
| UNO 1 | STILE | MUSICALE | RICCO | DI | SFUMATURE, | COLORI |






| | | |
|--------|--|---|
| E + | INTENSITÀ  | EMOTIVA.  |
|--------|--|---|

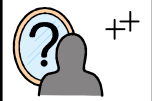

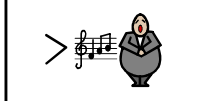
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|---------|---|---|---|---|--|
| LA ▶ | MUSICA  | ACCOMPAGNA  | OGNI  | DETTAGLIO  | DELL'AZIONE  |
|---------|---|---|---|---|--|

| | | | | | | |
|--|---|----------|--|--------|---|----------|
| SCENICA:  | DESCRIVE  | GLI ▶ | AMBIENTI,  | I ▶ | SENTIMENTI  | DEI > |
|--|---|----------|--|--------|---|----------|


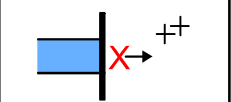
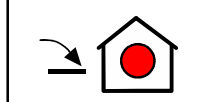
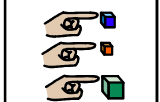
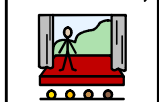

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|--|--------|--------|---|--|---------|
| PERSONAGGI  | E + | I ▶ | LORO  | CAMBIAMENTI.  | IL ▶ |
|--|--------|--------|---|--|---------|

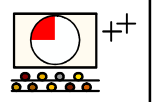
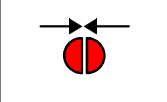

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|--|--|---|--------|--|--------|--|
| RAPPORTO  | TRA  | MUSICA  | E + | PAROLE  | È - | STRETTISSIMO,  |
|--|--|---|--------|--|--------|--|

| | | | | | |
|--|---|---|--|--------|---|
| RENDENDO  | OGNI  | EMOZIONE  | IMMEDIATA  | E + | AUTENTICA.  |
|--|---|---|--|--------|---|

| | | | | | | |
|----------|------------|--|----------|--|---|--------|
| UNO 1 | DEGLI > | ASPETTI  | PIÙ ! | INNOVATIVI  | DELL'OPERA  | È - |
|----------|------------|--|----------|--|---|--------|

| | | | | | | |
|---------|---|----------|---|---|---|---|
| LA ▶ | CONTINUITÀ  | DEL > | RACCONTO  | MUSICALE.  | L'AZIONE  | SCORRE  |
|---------|---|----------|---|---|---|---|

| | | | | | | |
|---|---|--|---------|---|--|--|
| SENZA  | INTERRUZIONI  | ALL'INTERNO  | DI > | CIASCUN  | QUADRO,  | CREANDO  |
|---|---|--|---------|---|--|--|

| | | | | |
|---|---|--------|--------------------|---|
| SCENE  | COMPATTE  | E + | PROFONDAMENTE ! | COINVOLGENTI.  |
|---|---|--------|--------------------|---|

FONDAMENTALE

È

ANCHE

L'USO

DEI

TEMI

RICORRENTI:

BREVI

IDEE

MUSICALI

ASSOCIATE

AI

PERSONAGGI,

AGLI

AFFETTI

O

A

SITUAZIONI

PARTICOLARI.

ALCUNI

TEMI

ACCOMPAGNANO

L'AMORE

TRA

MIMÌ

E

RODOLFO,

ALTRI

EVOCANO

LA

VITA

BOHÉMIENNE

O

L'ATMOSFERA

FESTOSA

DEL

CAFE' MOMUS

QUESTI

RICHIAMI

MUSICALI

AIUTANO

LO

SPETTATORE

A

ORIENTARSI

TRA

LE

EMOZIONI

E

SIGNIFICATI

DELLA

MUSICA

ANCHE

SENZA

LE

PAROLE.

NEL

FINALE

DELL'OPERA,

PUCCINI

UTILIZZA

LA

MUSICA

PER

EVOCARE







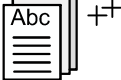
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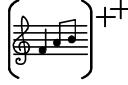




MEMORIA



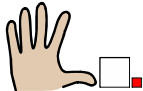



E







IL

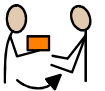





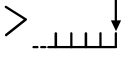
PASSATO.





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|---|---|---|--|--|--|---|
| MENTRE  | MIMÌ  | SI  | SPEGNE,  | RIAFFIORANO  | I  | TEMI  |
|---|---|---|--|--|--|---|








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|--|--|---|---|--|--|--|
| DELLE  | CELEBRI  | ARIE  | «SÌ,  | MI CHIAMANO  | MIMÌ»  | E  |
|--|--|---|---|--|--|--|

| | | | | | |
|---|---|---|---|---|--|
| «CHE  | GELIDA  | MANINA».  | LE  | MELODIE  | RITORNANO  |
|---|---|---|---|---|--|







| | | | | | |
|---|--|---|--|--|--|
| TRASFORMATE,  | CON  | TONALITÀ  | PIÙ  | MALINCONICHE,  | E  |
|---|--|---|--|--|--|


































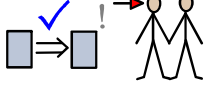



















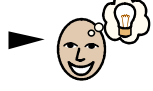




















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|--|---|--|--|---|---|--|
| RENDONO  | ANCORA  | PIÙ  | INTENSA  | LA  | COMMOZIONE  | DELL'ULTIMO  |
|--|---|--|--|---|---|--|


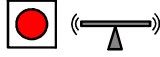

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| INCONTRO  | TRA  | I  | DUE 2 | INNAMORATI.  |
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| | | | | | | |
|---|---|--|---|--|---|---|
| IL  | LIBRETTO  | E  | IL  | RUOLO  | DETERMINANTE  | DI  |
|---|---|--|---|--|---|---|




| |
|---|
| GIULIO RICORDI  |
|---|

| | | | | | | |
|---|---|---|--|--|---|---|
| DETERMINANTE  | FU  | IL  | RUOLO  | DELL'EDITORE  | GIULIO RICORDI  | , |
|---|---|---|--|--|---|---|

| | | | | | | |
|--|---|--|---|---|---|---|
| CHE  | CON  | GRANDE  | ABILITÀ  | DIPLOMATICA,  | RIUSCÌ  | A  |
| MEDIARE  | TRA  | IL  | CARATTERE  | ESIGENTE  | DI  | PUCCINI  |
| E  | LE  | TENSIONI  | SORTE  | DURANTE  | LA  | STESURA  |
| DEL  | LIBRETTO.  | IL  | COMPOSITORE  | DESIDERAVA  | UN  | TESTO  |
| VERO,  | ESSENZIALE,  | MODERNO,  | FLUIDO  | E  | ORIGINALE,  | MENTRE  |
| ILLICA  | VIVEVA  | CON  | CRESCENTE  | ESASPERAZIONE  | LE  | |
| CONTINUE  | RICHIESTE  | DI  | MODIFICA.  | PER  | EVITARE  | IL  |
| FALLIMENTO  | DEL  | PROGETTO,  | GIULIO RICORDI  | EBBE  | L'INTUIZIONE  | |
| DI  | AFFIANCARE  | A  | ILLICA  | IL  | POETA  | GIACOSA.  |
| IL  | SEGRETO  | DEL  | SUCCESSO  | DI  | LA  | BOHÈME  |
| NON RISIEME  | SOLTANTO  | NELLA  | STRAORDINARIA  | ISPIRAZIONE  | MUSICALE  | |



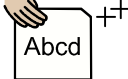

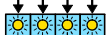
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| DI > | GIACOMO PUCCINI,  | MA , | ANCHE ++ | NELL'EQUILIBRIO  | PERFETTO  |
|---------|---|---------|-------------|--|---|






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| TRA  | MUSICA,  | DRAMMATURGIA  | E + | SCRITTURA.  |
|--|--|---|--------|--|





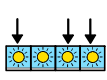


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| IL ▶ | LIBRETTO,  | RAPPRESENTA  | UNO 1 | DEGLI > | ELEMENTI  |
|---------|--|--|----------|------------|---|





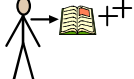

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|----------|---|--|---|--------|--|---|
| PIÙ ! | INNOVATIVI  | DELL'OPERA:  | ILLICA  | E + | GIACOSA  | RIESCONO  |
|----------|---|--|---|--------|--|---|

| | | | | | | |
|--|---|---------|--|--|--------|---|
| A  | FONDERE  | IL ▶ | LINGUAGGIO  | POETICO  | E + | RAFFINATO  |
|--|---|---------|--|--|--------|---|






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|------------|---|--|---|---|---|--------|
| DELLA > | TRADIZIONE  | CON  | PAROLE  | SEMPLICI,  | QUOTIDIANE  | E + |
|------------|---|--|---|---|---|--------|

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|---|---|---|--|--------|---|
| IMMEDIATAMENTE  | VICINE  | AL  | PUBBLICO.  | I ▶ | DIALOGHI  |
|---|---|---|--|--------|---|

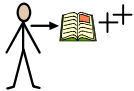
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|--|--|--|---|--|---|--|
| RISULTANO  | NATURALI,  | VIVI,  | ATTRAVERSATI  | SPESSO  | DA  | UN'IRONIA  |
|--|--|--|---|--|---|--|

| | | | | | | |
|--|--|---|---|--|---------|--|
| LEGGERA  | CHE  | PERMETTE  | AI  | PERSONAGGI  | DI > | NON  |
|--|--|---|---|--|---------|--|

| | | | | | |
|---|--|--|--|---|---|
| PRENDERSI  | MAI  | COMPLETAMENTE  | SUL  | SERIO.  | QUESTA  |
|---|--|--|--|---|---|

| | | | | | | |
|---|--|---|--------|--|--|--------|
| ALTERNANZA  | TRA  | POESIA  | E + | REALTÀ  | RENDE  | I ▶ |
|---|--|---|--------|--|--|--------|

PROTAGONISTI



AUTENTICI




E

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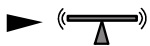
PROFONDAMENTE



UMANI.




L'EQUILIBRIO



DELLA

>

STRUTTURA




TEATRALE



UN ALTRO



ELEMENTO



DECISIVO



DEL

>

SUCCESSO



DELLA

>


BOHÈME




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
LA



SUA




STRUTTURA




TEATRALE,




COSTRUITA




CON



GRANDE



EQUILIBRIO




E

+

PRECISIONE.




L'OPERA




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COMPATTA,




FLUIDA




E

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SIMMETRICA




ATTRAVERSO



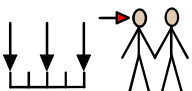
UN



CONTINUO



ALTERNARSI



DI

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LEGGEREZZA



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MALINCONIA,



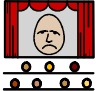
VITALITÀ




E

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TRAGEDIA.



NEL




PRIMO




QUADRO,




ALLA



VITA

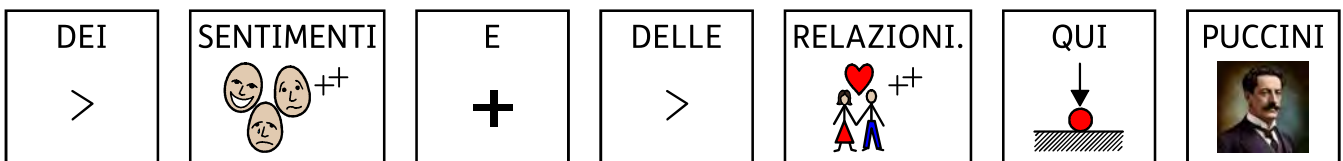
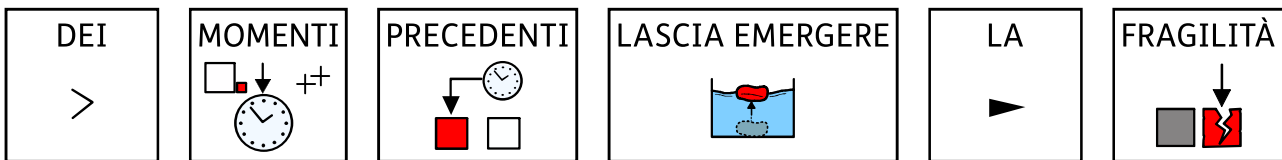
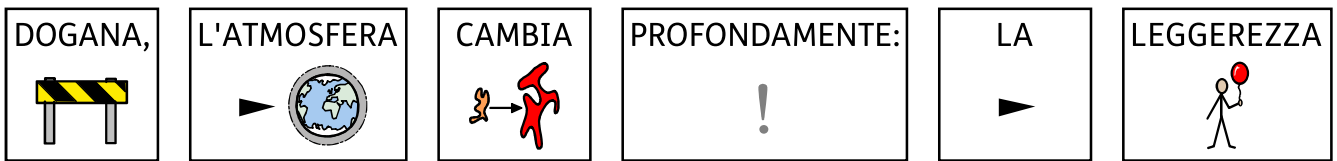
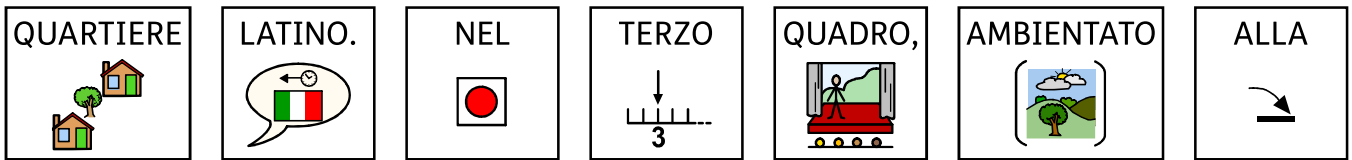
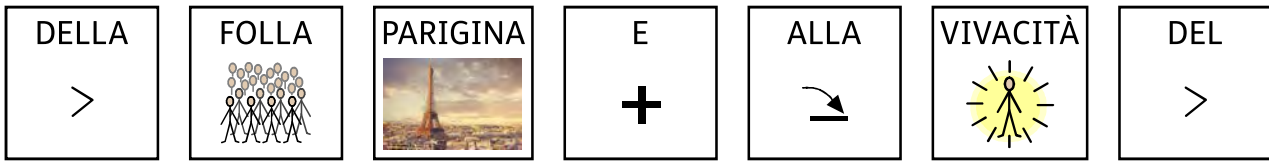
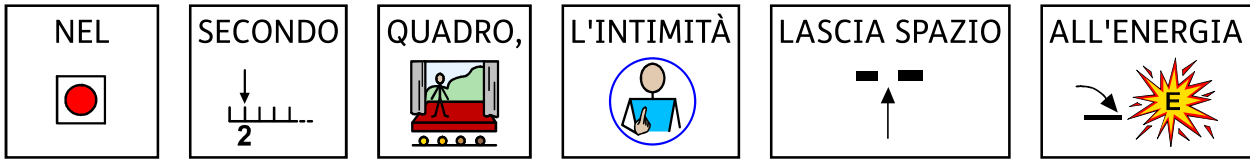
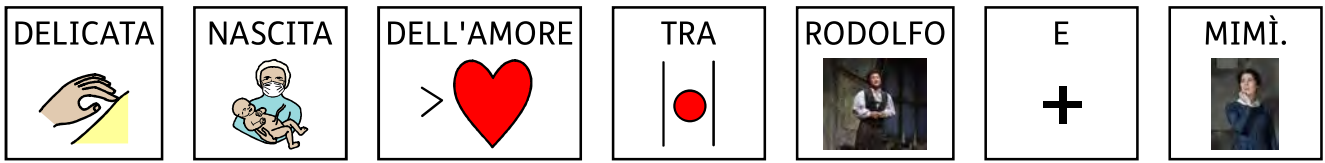
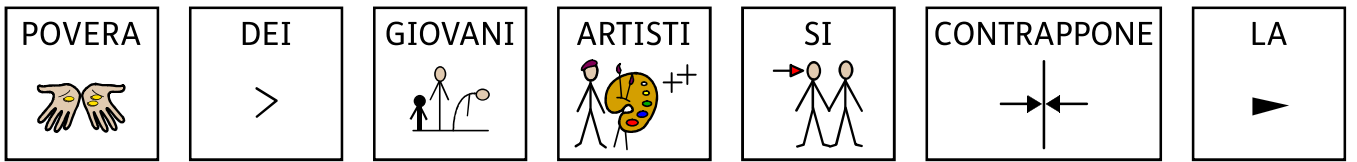


SPENSIERATA



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MALINCONIA DEL PAESAGGIO INNEVATO E LA DOLCEZZA



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STRUGGENTE DELLA MUSICA ACCOMPAGNANO IL DOLOROSO



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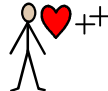


TENTATIVO DEI DUE AMANTI DI SEPARARSI, PUR

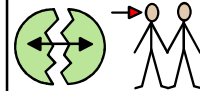


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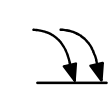


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SAPENDO DI AMARSI ANCORA PROFONDAMENTE. NEL



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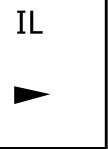
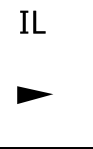
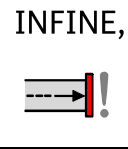
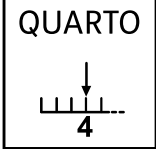
PROFONDAMENTE.



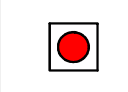
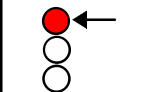
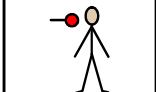
NEL



QUARTO QUADRO, INFINE, IL CONTRASTO RAGGIUNGE IL



SUO CULMINE: IN UN'ATMOSFERA CHE NON HA PIÙ



NULLA DI DAVVERO GIOCOSO, I QUATTRO AMICI



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4



SCHERZANO E FINGONO ALLEGRIA PER MASCHERARE E



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DIMENTICARE LA PRECARIETÀ DELLA LORO ESISTENZA, MA



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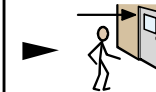


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L'ARRIVO DI MIMÌ, GRAVEMENTE MALATA, SPEZZA ANCHE



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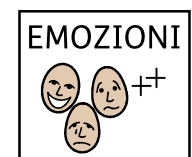
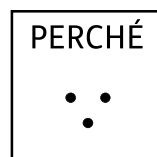
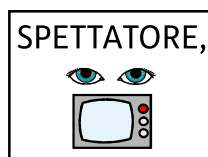
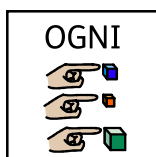
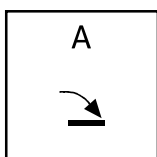
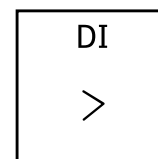
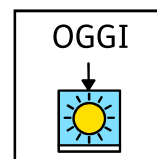
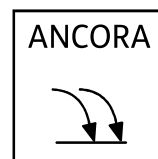
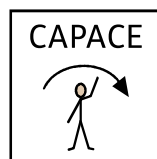
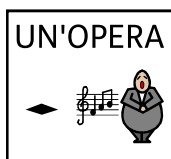
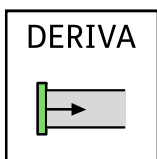
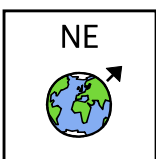
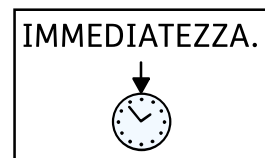
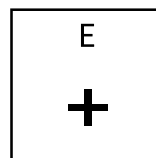
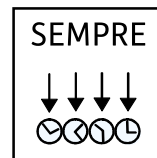
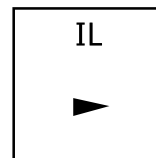
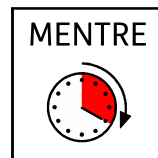
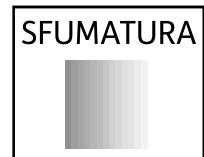
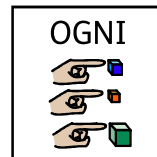
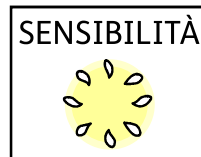
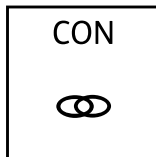
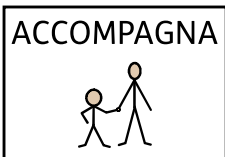
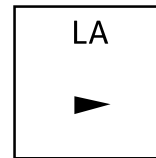
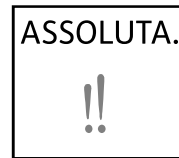
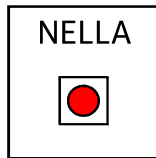
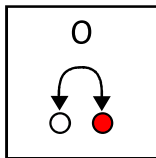
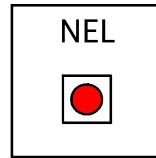
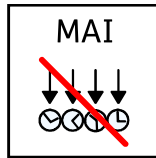
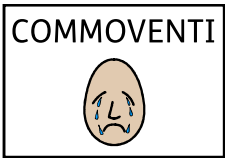
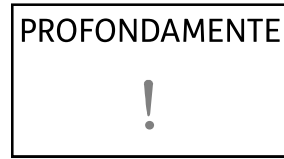
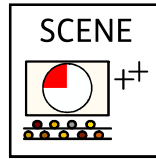
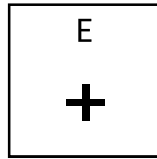
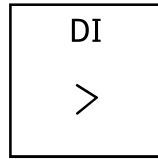
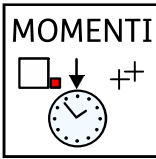
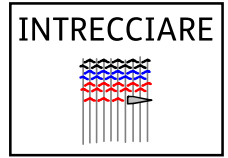
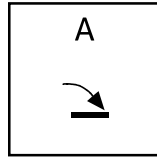
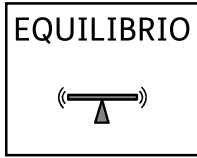
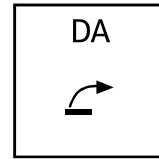
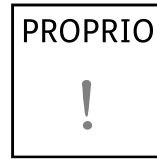
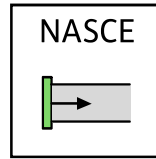
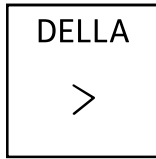
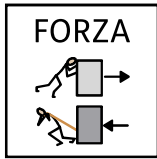
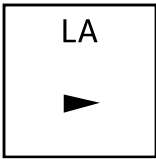
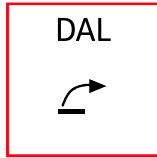
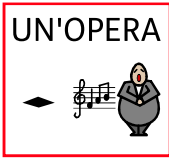
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QUELL'ILLUSIONE.





UNIVERSALI - L'AMORE, L'AMICIZIA, LA GIOVINEZZA, LA

FRAGILITÀ DELLA VITA - CON UNA SINCERITÀ E

UNA SEMPLICITÀ CHE CONTINUANO A RENDERLA UNO

DEI TITOLI PIÙ AMATI DEL REPERTORIO LIRICO

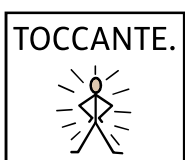
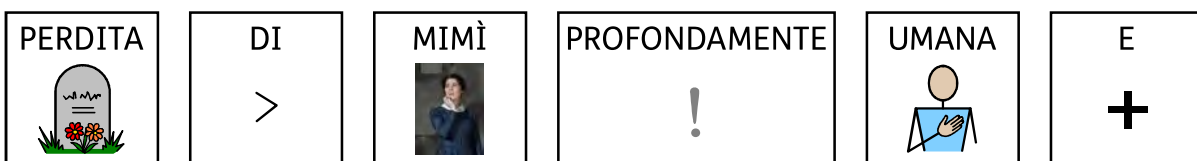
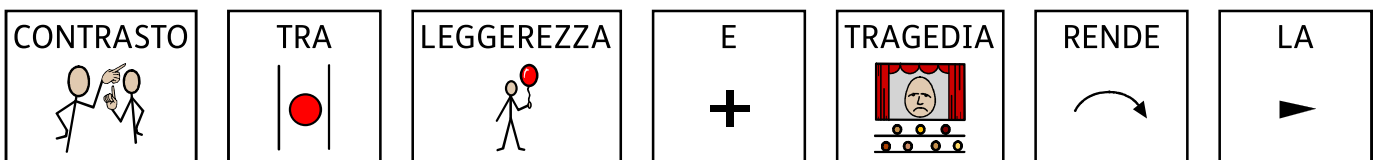
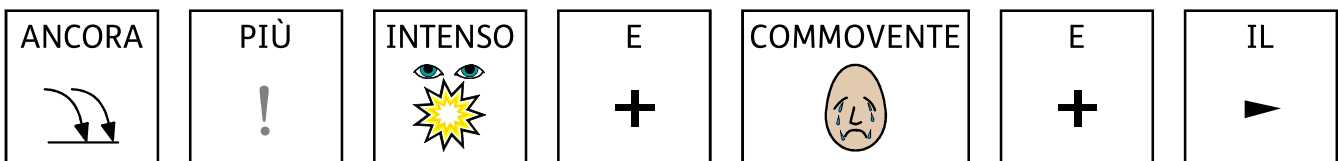
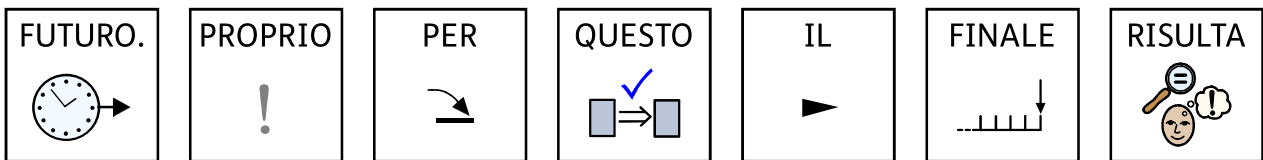
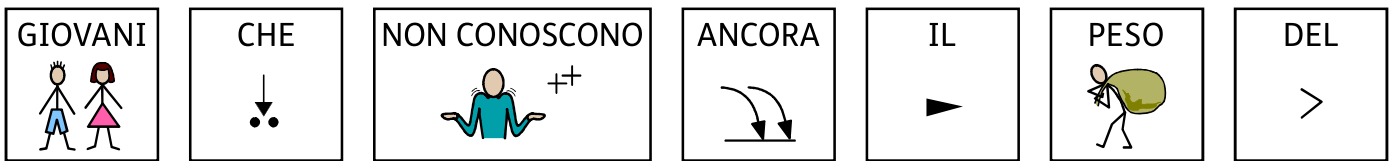
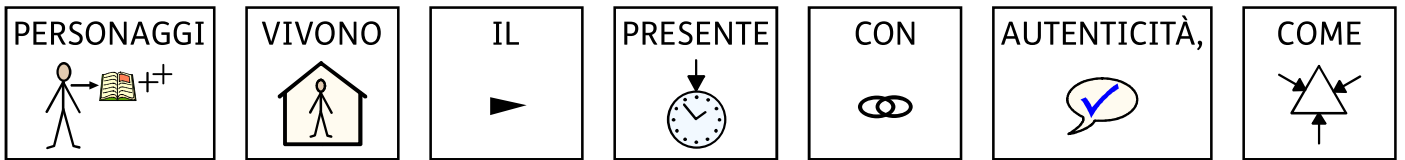
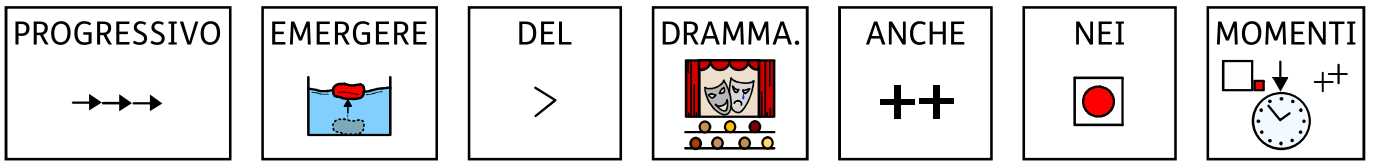
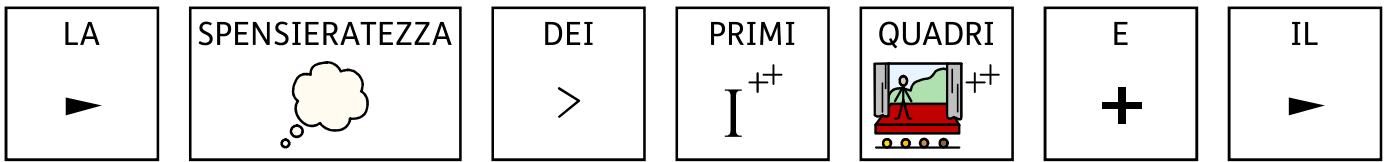
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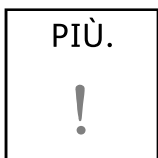
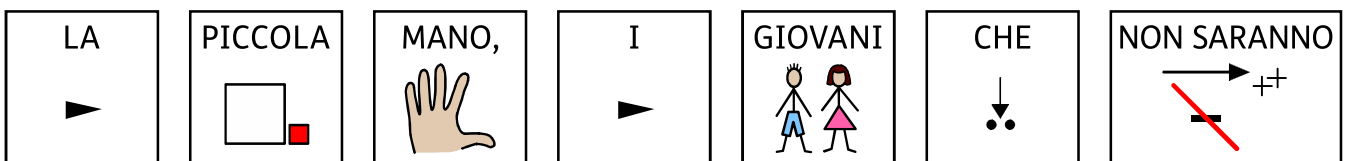
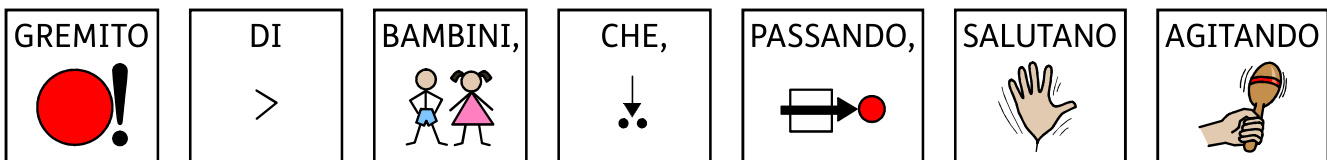
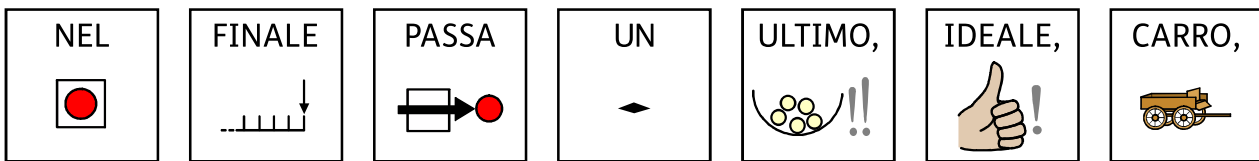
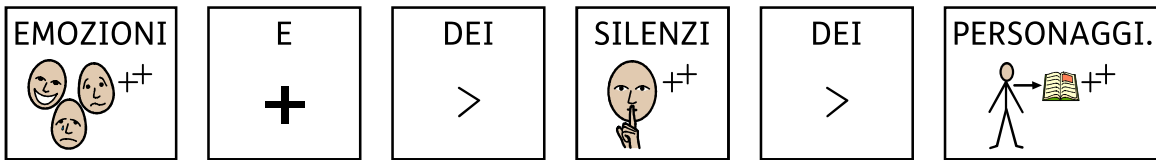
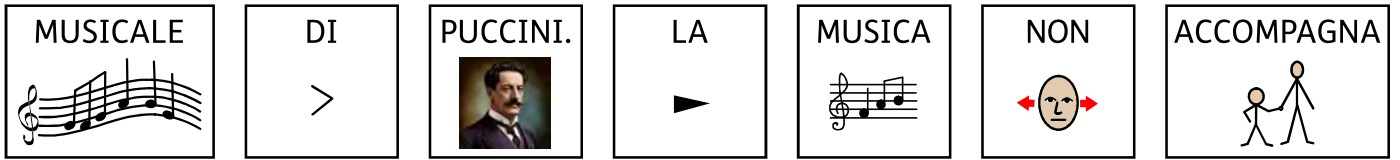
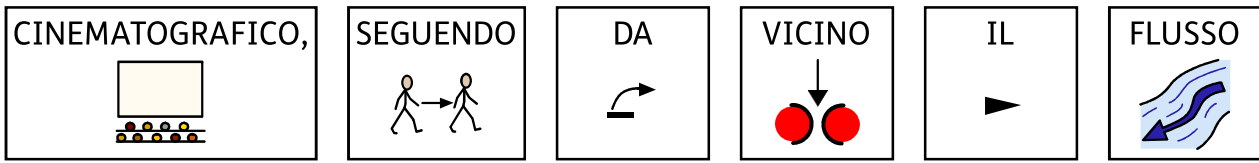
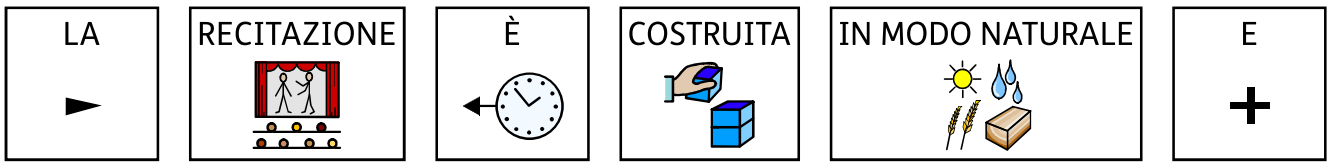
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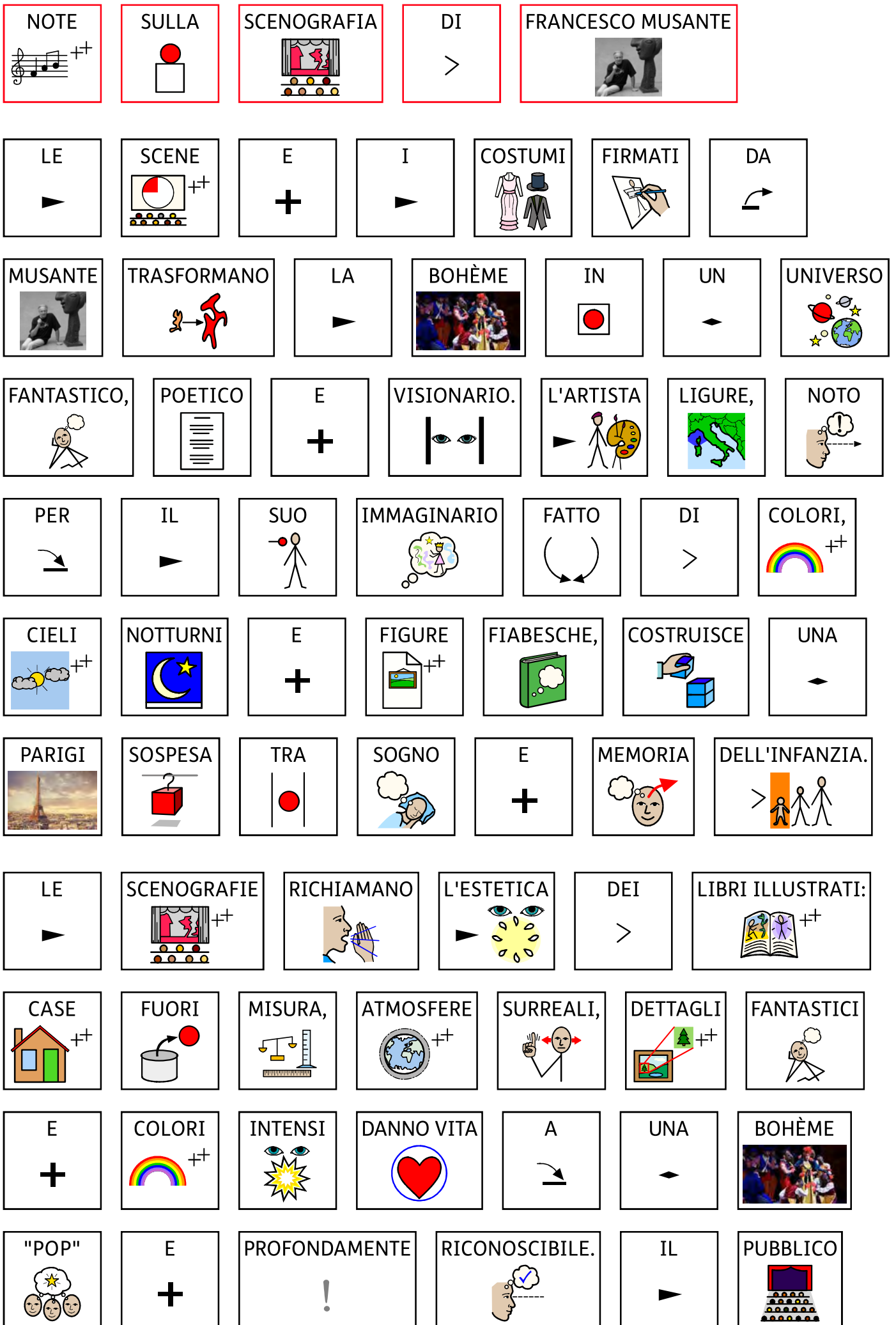
FORNARI PROPONE UNA LETTURA DE LA BOHÈME

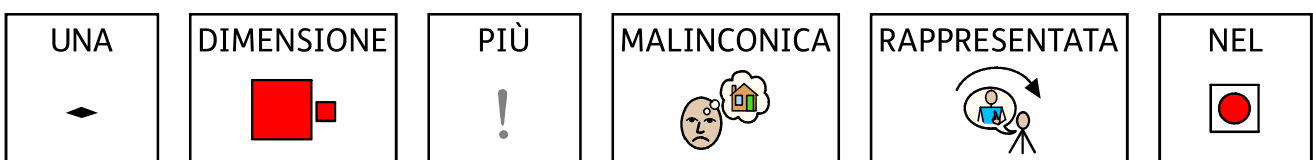
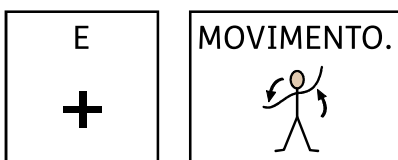
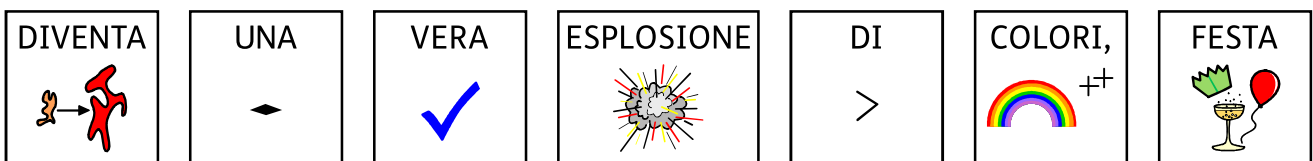
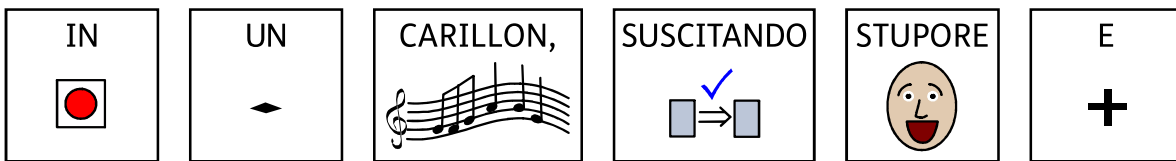
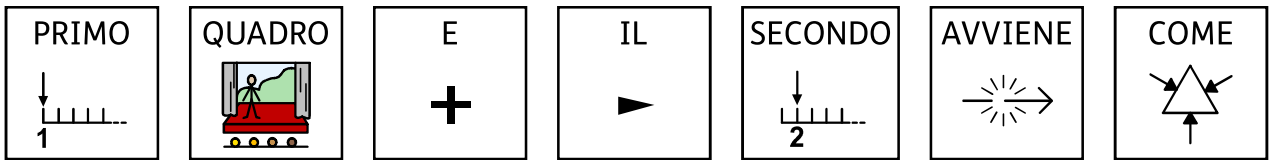
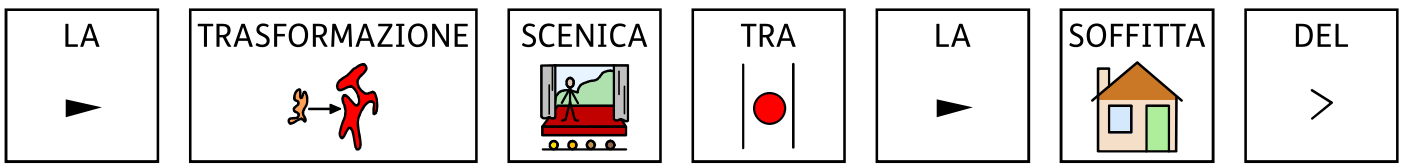
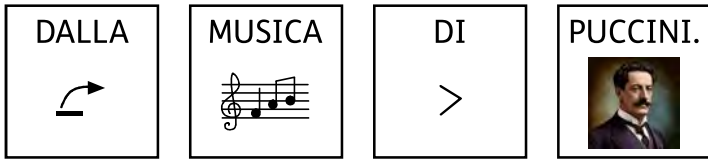
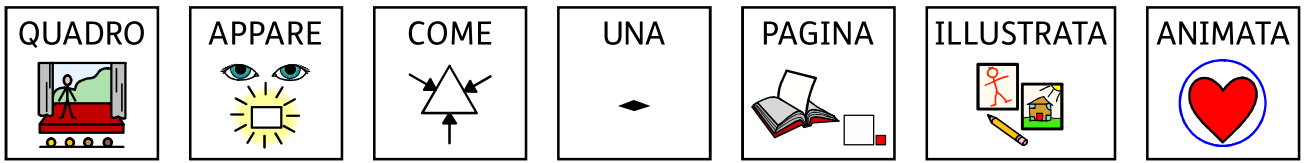
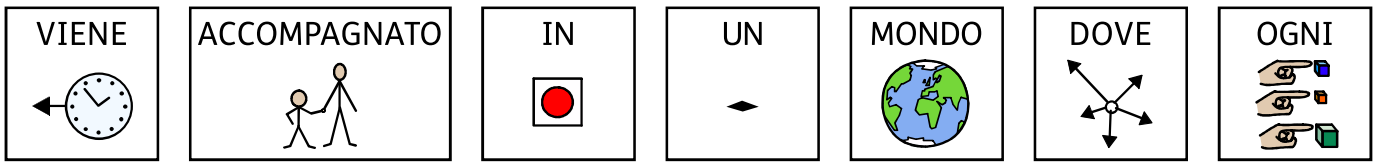
CENTRATA SUL TEMA DEL GIOCO, DELLA VITALITÀ






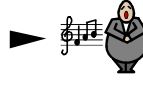

E METTE IN EVIDENZA IL CONTRASTO TRA


















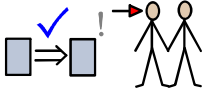





















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| TERZO  | QUADRO.  | MUSANTE  | HA  | AFFRONTATO  | L'OPERA  | SEGUENDO  |
|--|--|--|---|---|--|---|






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|---|--|---|--|--|
| LA  | PROPRIA  | IMMAGINAZIONE,  | SENZA  | LASCIARSI INFLUENZARE  |
|---|--|---|--|--|



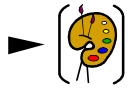


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


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|--|---|--|--|--|---|---|
| UNA  | BOHÈME  | ORIGINALE  | E  | PERSONALE,  | DOVE  | PITTURA,  |
|--|---|--|--|--|---|---|

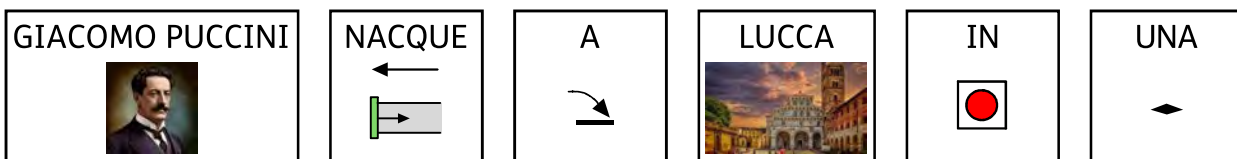
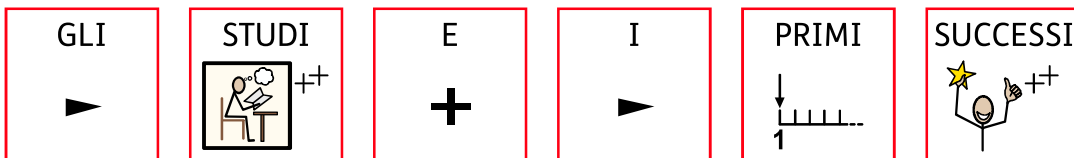
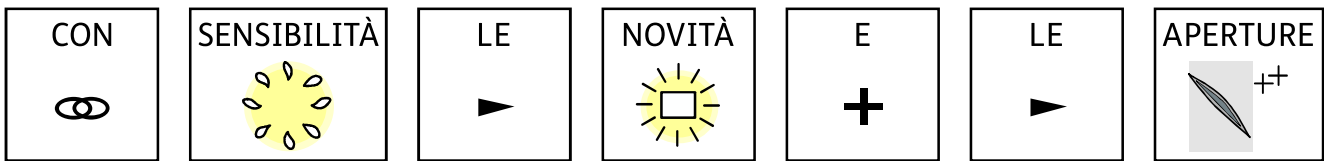
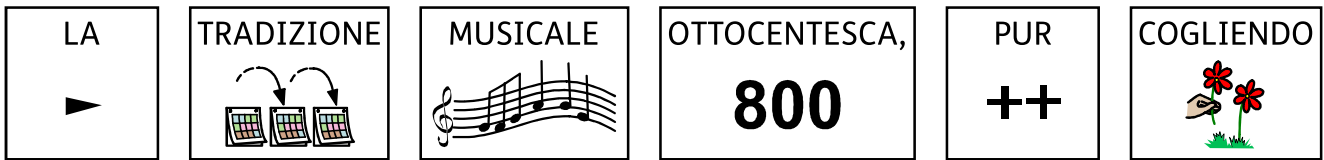
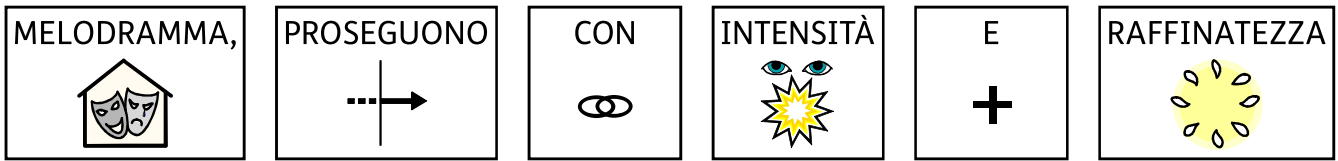
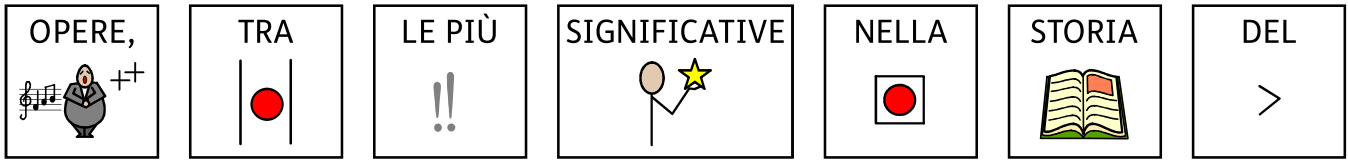
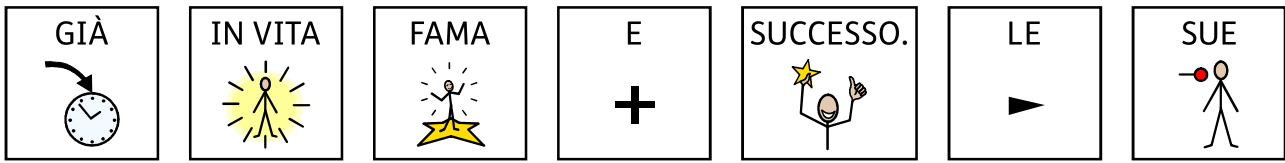
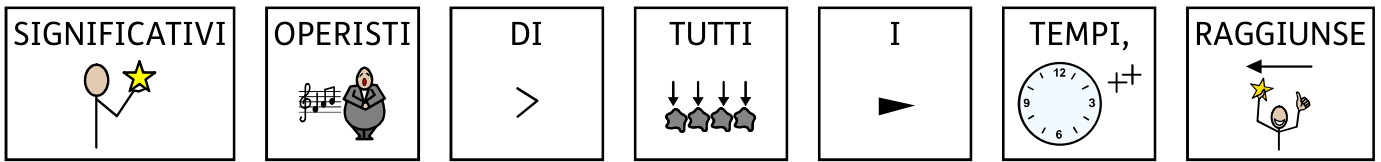
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| TEATRO E MUSICA  | SI  | FONDONO  | IN  | UN  | RACCONTO  |
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| POETICO  | CAPACE  | DI  | SORPRENDERE  | ED  | EMOZIONARE  | IL  |
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| PUBBLICO  | DI  | TUTTE  | LE  | ETÀ.  |
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| GIACOMO PUCCINI  | E  | L'ARTE  | DI  | COMMUOVERE  |
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| CONSIDERATO  | UNO  | DEI  | MAGGIORI  | E  | PIÙ  |
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| FAMIGLIA | DI > | MUSICISTI. | PER | CINQUE 5 | GENERAZIONI, | I |
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| SUOI | ANTENATI | RICOPRIRONO | IL | RUOLO | DI > | ORGANISTI |
|----------|--------------|-----------------|--------|-----------|---------|---------------|

| | | | | | | |
|--------|-------------|---------|---------------|------------------|-----------|------------|
| E + | MAESTRI | DI > | CAPPELLA. | INCORAGGIATO | DALLA | MADRE, |
|--------|-------------|---------|---------------|------------------|-----------|------------|

| | | | | | | |
|--------------|---------|------------|--------|---------|------------------|---------|
| DIMOSTRÒ | BEN | PRESTO | LA | SUA | INCLINAZIONE | PER |
|--------------|---------|------------|--------|---------|------------------|---------|

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|--------|------------|--------------|--------|--------------|--------------|---------|
| LA | MUSICA | TEATRALE | E + | L'OPERA, | PASSIONE | CHE |
|--------|------------|--------------|--------|--------------|--------------|---------|

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|--------|--------------|----------|---------------|---------------|---------|
| SI | RAFFORZÒ | DOPO | L'ASCOLTO | DELL'AIDA | DI > |
|--------|--------------|----------|---------------|---------------|---------|

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|--------------------|-------|-----------|----------|-------------|--------|----------|
| GIUSEPPE VERDI | A | PISA, | DOVE | PUCCINI | SI | RECÒ |
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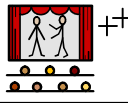
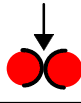

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| A | PIEDI | PUR ++ | DI > | ASSISTERE | ALLA |
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|-----------------------|
| RAPPRESENTAZIONE. |
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





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| DOPO | IL | DIPLOMA | IN | COMPOSIZIONE | (1880) 1880 | SI |
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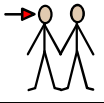





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| TRASFERÌ | A | MILANO, | GRAZIE | AL | SOSTEGNO | ECONOMICO |
|--------------|-------|-------------|------------|--------|--------------|---------------|




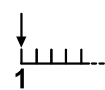
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| AVUTO  | DALLA  | REGINA  | MARGHERITA.  | PUCCINI  | DIVENTÒ  | UN  |
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| FREQUENTATORE  | DEI  | TEATRI,  | ENTRANDO IN CONTATTO  | CON  |
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| I PIÙ  | SIGNIFICATIVI  | ESPONENTI  | DELLA  | VITA  | CULTURALE  |
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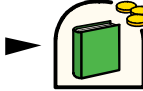


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| CITTADINA.  | FU  | PROPRIO  | A  | MILANO  | CHE  | PUCCINI  |
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| SI  | FECE  | CONOSCERE  | GRAZIE  | ALL'ESECUZIONE  | DEL  |
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


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| CAPRICCIO SINFONICO  | (1883) 1883 | E + | LA  | SUA  | PRIMA  |
|--|-----------------------|---------------|---|--|--|

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|---|
| OPERA.  |
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| EBBE  | UN  | GRANDE  | SUCCESSO  | DI  | PUBBLICO  | E + |
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|---|--|---|--|--|---|
| CRITICA,  | CHE  | CONVINSE  | L'EDITORE  | GIULIO RICORDI  | AD  |
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| ACQUISTARE  | I  | DIRITTI  | DELL'OPERA.  | MA  | IL  | SUCCESSO  |
|---|--|--|--|--|---|---|

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| INTERNAZIONALE  | LO  | RAGGIUNSE  | CON  | MANON LESCAUT (1893)  |
|---|---|--|--|---|

