



HYSTRIO – Giuseppe Liotta – June 2024

(...) we are really facing something unexpected and unique, tragic and fun at the same time, that "plays" theatrically with the Shakespearean text, as in an unexpected theatre (...). And, within this director's "invention", the interpretation of the individual actors is absolutely superb, amused, characterized by the beautiful "solos" of Massimo Verdastro (Fortune teller), Danilo Nigrelli (Enobarbo) and mainly the two absolute protagonists, Valter Malosti and Anna Della Rosa, who enjoy entering and escaping from their respective characters, giving us refinements from great contemporary theatre.

IL MATTINO – Fabrizio Coscia – 5/04/2024

(...) Malosti, who plays an Antonio a little ham and a little disenchanted, driven by a self-destructive charge that constitutes the real charm of the character, in this setting (with the contribution of Nadia Fusini for translation and adaptation), relies on a very talented actress, Anna Della Rosa, to give body and voice to this mystery. Her magnetic, changing Cleopatra seems to make fun of Antonio and everyone.

IL VENERDI DE LA REPUBBLICA – Marino Niola – 15/03/2024

(...) Cleopatra is still a myth. And does not miss the chance to show us that she still reigns over our imagination. This time it does so thanks to [...] a splendid theatrical show. [...] A new version of *Antony and Cleopatra* by Shakespeare masterfully directed and interpreted by Valter Malosti in the role of the Roman commander, with a breathtaking Anna Della Rosa in the role of the sovereign of ruinous beauty.

CORRIERE DEL MEZZOGIORNO – Stefano de Stefano – 10/03/2024

(...) The crossing of atmospheres, from the symbolist ones to the Adolphe Appia (space and scenes) to the neo-pop ones at Wilson's style (costumes and solutions such as the carousel horse and the mirror table for the final suicide) makes *Antony and Cleopatra* (...) one of the most intriguing shows of the season.

LA REPUBBLICA – Anna Bandettini – 29/02/2024

(...) *Antony and Cleopatra* (...) is a pinnacle because there is true story and narrative, love and farewell, passion and intrigue, the *raison d'état* and that of the heart. Moreover, very little has this text been staged in theatre for the monstrous amount of characters, so a praise to Emilia Romagna Teatro for having produced it, directed by Valter Malosti. (...) On a company of first order (...) stands the couple, [...] the Antony of Malosti and [...]

the bright Cleopatra of Anna Della Rosa, an actress who has worked a lot on herself and here is in a mature test: dismissive goose and exemplary powerful woman, she has a beautiful physicality that integrates with the abstract sounds of GUP Alcaro and words of extraordinary intensity.

CORRIERE DELLA SERA – Magda Poli – 22/02/2024

(...) Complex, poetic, hostile, passionate and not often staged opera, *Antony and Cleopatra* by Shakespeare directed by Valter Malosti, also translator and playwright alongside a scholar like Nadia Fusini and protagonist with Anna Della Rosa, seems a precise ritual of love and death in the metaphysical, material and abstract mausoleum-scene of Margherita Palli.

CORRIERE DEL MEZZOGIORNO – Enrico Fiore – 16/02/2024

(...) I speak, now, of one of the cases - now very rare, to the limit of the unimaginable - in which the theatre manages to exit commercial to flow into a culturally significant project. This is the staging of *Antony and Cleopatra*. Malosti makes of Antonio an incorrigible ham and Anna Della Rosa, once again amazing, makes of Cleopatra a goose disguised as «divine» of the nineteenth century. The theme of this show, intriguing and intelligent, is the scene that shows her in front of the mirror for the makeup in the dressing room of an actress. And her strong make up is the gunshot she shoots in the mouth when the ghost of Antonio arrives with a bouquet of red roses.

IL SOLE 24 ORE – Antonio Audino – 04/02/2024

The director (...) puts the Shakespearean word at the centre of everything. Malosti has already worked not only on other tragedies but also on the two poems of the English author translating them himself and aiming, as he does this time, to propose a clear and understandable language, without, however, reducing the original force and providing a well-defined rhythm. Alongside him in creating the Italian version there is, this time, one of the most attentive and sensitive scholars of Shakespeare, Nadia Fusini, thus doubling the philological care and awareness of the potential for interpretation and recitation. And, as in the previous operations, the powerful vocal score is put in counterpoint with the night and abstract sound universe of Gup Alcaro. (...) The story, in short, is all entrusted to the word, or rather, the real interest is for how that word can tell, (...) the absolute strength of this masterpiece remains, in fact, in the many questions that are posed us and to which neither the characters nor we who observe them know how to provide answers. Thus, Anna Della Rosa's Cleopatra succeeds in creating a mysterious alchemy between the traits of the energetic and determined woman and the aura of mystery that nevertheless surrounds her, right up to her final death [...] as the equally enigmatic Hedda Gabler of Ibsen.

AVVENIRE – Roberto Mussapi – 24/01/2024

(...) Memorable this *Antony and Cleopatra* by Valter Malosti, Shakespeare's masterpiece. The actors here, in this tragedy, act with a very high, powerful voice, a formidable declamation where the sonic rhythm and the syllabic power, with almost primeval strength, give birth to a kind of tragic, subliminal music that enhances the verses. (...) Malosti creates an Elizabethan tragedy: dream, as it is of the theatre, sanguine pulsionality as it is of Marlowe's age, Ben Johnson, Ford, Shakespeare's 'colleagues'. The acting of Malosti-Antonio and Della Rosa-Cleopatra is extraordinarily high and strong, but all the actors are caught up in this vertigo in which crucial events of the nascent Roman empire and living memory of the deceased Egyptian empire create an extraordinary love-hate conflict between West and East.

LA STAMPA – Masolino D'Amico – 15/01/2024

(...) The real irresistible invention is Cleopatra, [...] an inspired Anna Della Rosa, seductive, unscrupulous, ready to pass from one state of mind to another, courageous yet cowardly, domineering, actress but in the supreme moment (...) sincere with herself.

GAZZETTA DI MODENA – Andrea Marcheselli – 13/01/2024

(...) Singular and contradictory to be interpreted is therefore the original text, unpublished and rich in mood variations is the staging by Malosti (...). The direction avoids the predictability of naturalism and imposes on the performers a demanding test that, moreover, can be said to be won substantially for all, although a particular note deserves Anna Della Rosa absolutely multifaceted in providing Cleopatra the infinity of nuances (...) provided in the text by Shakespeare. Next to her, Malosti himself gives shape and life to a deep and persuasive Marco Antonio.

IL RESTO DEL CARLINO – Stefano Marchetti – 12/01/2024

(...) In Valter Malosti's vision, therefore, we fly between the theatrical genres, the comic and the tragic, the irony and the poetry (...). The excellence of the entire cast, called to a demanding actor's test, emerges even more. Antonio – performed by Malosti - is the warrior divided between love and res publica, Cleopatra – an extraordinary Anna Della Rosa - the strong-willed and tormented queen, Enobarbo (Danilo Negrelli) the lieutenant who is almost the alter ego of Antonio, but will betray him, Cesare Ottaviano (Dario Battaglia: was Valentine in 'Lazarus') the young and powerful commander who will win the battle of Azio and become the absolute master, Eros (Dario Guidi) is the love that moves everything.

