



*“Cristiano Cremonini has a timber recalling that of the young Pavarotti”*

*Stephen Hastings – Musica*

## CRITIQUES

MOSCA'S "L'ITALIANA IN ALGERI" IN LUGO  
AT TEATRO ROSSINI

### *Mustafà in the kingdom of Hollywood*

*[...] Cristiano Cremonini boasts striking vocal skills matched by a unique phrasing echoing Pavarotti [...]*

*Claudia Mambelli, L'Opera, January 1999*

RECITAL IN SIENA AT ACCADEMIA DEI ROZZI

### ***Under the spells of the poet-musician Cremonini: enchanting***

*Cristiano Cremonini has been the protagonist of a unique yet outstanding playlist for a concert embroidered with notes and poetic balance. Cremonini is a rising tenor whose singing abilities are paired by his poetry composition: he writes verses and then performs poetic texts arranged by famous authors. The innate musicality of the young tenor from Bologna fully blooms in his singing style. [...] The most outstanding characteristics of Cremonini's vocal style are his bright pronunciation and the radiant expressivity of an all-embracing and communicative singing, which uncovers a sensibility issuing from the depths of feelings and able to reach right at the emotions of the audience. His excellent technique bestows on him a steady vocal production: his high-pitched notes are highly admirable [...]*

*Attilio Botarelli, Corriere di Siena, Tuesday 27<sup>th</sup> February 2001*

PUCCINI'S MANON LESCAUT AT TORRE DEL LAGO'S PUCCINI FESTIVAL

### ***Più che la statua poté la luce (i.e. further than the statue only the light reaches)***

*[...] Praiseworthy is the debut of the young Cristiano Cremonini (Edmondo), whose voice's tone colour, timbre and intonation stood out in his duo with Gabriel Sadè (interpreting Des Grieux) and in concertatos. [...]*

*Athos Tromboni, Gli Amici della Musica, August 2002*

ROTA'S "I DUE TIMIDI E LA NOTTE DI UN NEVRASTENICO" IN COMO'S TEATRO SOCIALE AND TEATRO COMUNALE OF TREVISO

***Nino Rota and the idea of musical theatre***

[...] *Cristiano Cremonini's harmonic and bright timber stood up [...]*

*Carlo De Pirro, La Tribuna di Treviso, Friday 6<sup>th</sup> December 2002*

POULENC'S DIALOGUES DES CARMÉLITES IN CATANIA, AT THE MASSIMO BELLINI THEATRE

***Carmelitane's intense notes***

[...] *Tenor Cristiano Cremonini is the "cavalier fratello": brave and self-confident, turned into a lyric hero by the vigour of his singing, with pensive shades and a meditative aftertaste like in the psychological drama Novecento. [...]*

*Sergio Sciacca, La Sicilia, Monday 20<sup>th</sup> January 2003*

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RECITAL OF NEAPOLITAN SONGS WITH THE HAYDN ORCHESTRA OF TRENTO AND BOLZANO

***"O sole mio" warms up even Trento's heart with Cremonini's voice***

[...] *The first performance of the series went on stage last Saturday night with "La canzone Napoletana", a survey of traditional tunes and melodies from Naples, which was highly appreciated by the audience. Half an hour before the concert started, the stage in via Belenzani was already full. Hundreds of people were standing in order to listen to the voice of tenor Cristiano Cremonini, originally from Bologna, but whose Neapolitan pronunciation is flawless. Thanks to the skilfulness of Haydn Orchestra, the hundreds of locals attending the concert must have felt around them the atmosphere of Naples' picturesque alleys [...]*

*Nicola Baldo, Alto Adige, Monday 21<sup>st</sup> July 2003*

RECITAL IN BOLOGNA, AUDITORIUM SALA BOSSI AT CONSERVATORIO MARTINI

***A vocal dexterity from old times***

*The well-organised 2003 concert season "Conoscere la Musica" has opened on 19<sup>th</sup> of November by an outstanding singing recital held at the Sala Bossi of the Conservatorio Martini in Bologna. The protagonist has been a promising*

*young tenor [...], Cristiano Cremonini, whose career has already received numerous confirmations and is now projected on a successful future [...]. Cristiano Cremonini has comfortably faced the arduous and variegated programme by showing his smooth cantabile and an extraordinary high-pitched voice. His voice shines from past times thanks to the romantic notes of a dramatic surge in his voice, which makes it stand out from singers of realism repertoire. It does so through sumptuous and precious crepuscular nuances, and a perfect diction matched by an important timber. This has earned him the nickname of "Little Pavarotti". All this is combined with the purest spontaneity of expression. [...]*

*Francesco Lora, Gli Amici della Musica, December 2003*

## DONIZETTI'S ELISIR D'AMORE IN BOLOGNA, TEATRO COMUNALE

### ***A panacea for the audience of tomorrow***

*[...] The one who stood above anybody else (not only from the height of his 1.95 m) was Cristiano Cremonini, an outstanding unique artist who interpreted an unforgettable Nemorino. Cremonini's voice and its bright timber vaunt the acuity of romantic tenors. His interpretation spans beyond the limits of pure naiveté, towards introverted, melancholic and stubborn inflexions, up to self-alienation. But the striking optimism is regularly able to uphold his voice's brilliancy.*

*Francesco Lora, Gli Amici della Musica, June 2004*

## RESPIGHI'S RE ENZO IN BOLOGNA AT TEATRO COMUNALE

### ***Re Enzo is betrayed by the intellectuals***

*[...] The young singers have proven to perform intensely. They were led by tenor Cristiano Cremonini as Re Enzo. His highly interesting voice recalls that of Pavarotti [...]*

*Marco Beghelli, [www.giornaledellamusica.it](http://www.giornaledellamusica.it), 22<sup>nd</sup> September 2004*

### ***Bologna welcomes the comic opera of the early Respighi's repertoire***

*[...] Arias are well sung. Cremonini interprets Re Enzo in a lyrical and passionate way [...]*

*Alberto Cantù, Il Giornale, 23<sup>rd</sup> September 2004*

*[...] A positive remark surely goes to the group of singers, led by lyrical tenor Cristiano Cremonini. Tenor of beautiful timber and impeccable phrasing, Cremonini has interpreted Re Enzo in a poetic and emotional way [...]*

*Luana D'Agù, [www.operaclick.it](http://www.operaclick.it), 29<sup>th</sup> September 2004*

## VERDI'S LA TRAVIATA ON TOUR IN MUMBAI AND NEW DELHI

[...] “Festa Italiana” is the festival organised by the Indo-Italian Chamber of Commerce and the Italian Embassy in New Delhi. It presented Verdi’s *La Traviata* for the first time. The show had three replicas in Mumbai and New Delhi. Paolo Olmi directed the opera, while the set design and costumes were by the Opera di Roma under Maurizio di Mattia’s direction. Paolo Coni had previously been part of the cast in the historical “*La Traviata*” show with Maestro Riccardo Muti at La Scala theatre in Milan. Along with Paolo Coni, Valeria Esposito played a penetrating *Violetta* while Cristiano Cremonini played *Alfredo*: at thirty years of age, his voice is incredibly similar to that of Pavarotti [...]

F.F., L’Unità, 23<sup>rd</sup> December 2004

#### PUCCINI’S *GLIANNI SCHICCHI* AT THE JCE MUSIC FESTIVAL

[...] The duo *Rinuccio – Lauretta* revealed freshness and a rapture worthy of note: highly commendable was Cristiano Cremonini’s range of tunes in the aria “*Firenze è come un albero fiorito*”. His extremely clear and sharp timber revealed that he definitely is a young rising star. [...]

#### MUSORGSKIJ’S *BORIS GODUNOV* AT THE TEATRO COMUNALE IN BOLOGNA

##### ***A perfectionist Gatti debuts Boris***

[...] Cristiano Cremonini interprets the softest and most moving *Innocente* since *Kozlovskij*’s times. [...]

Francesco Lora, *Il Giornale della Musica*, February 2007

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#### STRAUSS’ *ARLADNE AUF NAXOS* AT THE ROYAL OPERA OF WALLONIA IN LIÈGE

##### ***Die unvergleichliche Zerbinetta” - Richard Strauss: Ariadne auf Naxos - Opéra Royal de Wallonie, Liège (Première: 25<sup>th</sup> January 2009)***

[...] Cristiano Cremonini interprets *Maestro di Ballo* and is able to convey an exquisite, very fresh and joyful parody of *Bejard*.

Dirk Altenaer, *Der Opernfreund*, January 2009

#### VERDI’S *OTELLO* AT THE ROYAL OPERA OF WALLONIA IN LIÈGE

##### ***Iago: deus ex machina***

[...] The rest of the cast is of a considerably high quality, especially Cristiano Cremonini’s *Cassio*. [...]

Nicolas Blanmont, *La Libre Belgique*, 26<sup>th</sup> April 2011

##### ***Otello, superb Italian night for the ORW***

[...] *Cristiano Cremonini's Cassio added to the cast; his Cassio is both courageous and candid* [...]

*Richard Letave, Classiqueinfo: 23<sup>rd</sup> May 2011*

[...] *Giovanni Meoni outclasses the cast. This baritone plays a perfect Iago [...] displaying profound depths in his singing and immense nuances in his recitatives. Those qualities led him to warm applause at the end of the show. Cristiano Cremonini raised the same enthusiasm with his interpretation of Cassio.* [...]

*Sylvain Rouvroy, Res Musica: 16<sup>th</sup> May 2011*

### **Liège: Otello (Royal Opera of Wallonia in Liège)**

[...] *Cristiano Cremonini interpreted Cassio with his nice timber of tenor, which is prominent and distinct. At the end of the opera, Cassio, totally disgusted and enraged, murders Otello: this has proven to be an excellent original idea of the direction.* [...]

*Elena Habermann, Der Neue Merker: 1<sup>st</sup> May 2011*

### **PUCCHINI'S LA RONDINE AT THE POLITEAMA THEATRE IN PALERMO**

#### **Sergio Castellitto recounts *La Rondine* of Puccini**

[...] *The first two acts depict cheerful Parisian life at the times of the Second Empire: It depicts the artistic milieus of Prunier, interpreted by Cristiano Cremonini. Cremonini's delicate timber is very suitable for Puccini's music* [...]

*Monika Prusak, Il Corriere Musicale: 15<sup>th</sup> February 2012*

### **NATIONAL PREMIERE OF GIORGIO BATTISTELLI'S DIVORZIO ALL'ITALIANA AT THE TEATRO COMUNALE IN BOLOGNA**

#### ***A perfect "divorce": intelligence and wit characterise Battistelli's opera.***

*A common thought taken for granted is that no one composes operas in contemporary times. Far from this, many are the operas composed nowadays, especially abroad. The Teatro Comunale in Bologna has recently staged interesting operas from this perspective: for instance Jackie O, Powder Her Face, and Jakob Lenz. This year the theatre has staged the Divorzio all'Italiana, whose libretto and music are by Giorgio Battistelli. The opera had previously been staged in Nancy (2008). Romantic composers used to draw their inspiration from theatre dramas happening then and there. Conversely, Battistelli skilfully draws his inspiration from cinema classics. In this instance, the director looks at 1961 Pietro Germi's film, which also carried the title: Divorzio all'Italiana. The story is Sicilian to the core [...], and adheres to the original film in many aspects, including in some dialogues. However the opera stretches beyond the scope of the film that inspired it. In fact it pushes its humour to a different, somehow more grotesque level. The protagonist is the excellent tenor Cristiano Cremonini.*

*Marco Beghelli, Il Resto del Carlino: 13<sup>th</sup> June 2013*

*Cremonini is a lyrical tenor with a clear voice and an impeccable diction. A merit worth of further praise is that his role was not totally adherent to Mastroianni's original. On the contrary, he proves able to create a credible personalised alternative.*

*Silvano Capecchi, Operaclick: 16<sup>th</sup> June 2013*

*As regards the musical aspects of the opera, Cremonini lends his malleable voice to the protagonist of this opera, who has been renamed Sandrino Ferraiù but is still nicknamed Fefè. Vocally, his role was definitely the most arduous in the entire opera, with an extremely difficult tessitura. Cremonini faced those challenges in an elegant and moderate fashion, thereby creating a Fefè who is still a contemptible loser but nonetheless capable of raising sympathy among the audience.*

Valentina Accardi, Oltrecultura: 22<sup>nd</sup> June 2013

## JAZZ CONCERT AT THE PALACE OF TOURISM IN ASIAGO

**LIVE. Wonderful show at the Millepini in Asiago: a tenor and a jazz musicians match!**

**Cremonini and Ciavarella as a duo enjoy a musical journey together. But despite their differences the language of music stood as one. Great success.**

When a jazz musician and a tenor meet, all their differences emerge: anarchy against rigid rules, whiskey against water, and improvisation against sharp precision. However, when two musicians of a high calibre such as Cristiano Cremonini (who has been compared to Luciano Pavarotti for his singing tone and phrasing) and Teo Ciavarella (pianist and jazz musician of nationwide fame) combine their forces, the result is a total journey to the core of music itself. Actually their concert, held at the Millepini Theatre in Asiago on 14<sup>th</sup> August, owes its name to this very concept: “Voce e Piano – Viaggio al centro della musica” (Voice and Piano – Travels to the Centre of Music). Sicilian singer Agata Leanza also joined this journey through generation-changing tunes along with the young Italian tenor and the pianist. The concert started with the song *Ma l'Amore No*, methodically explained and contextualised by Cremonini: Alida Valli was the first to make this song famous and this tune also accompanied the landing of Allies in 1943. The trio led their public through several music periods: the show schedule included Puccini's *Nessun Dorma*, Consuelo Velazquez's *Besame Mucho*, Yesterday and *Hey Jude* by the Beatles, Dean Martin's tune *That's Amore*, Modugno's renowned song *Nel Blu Dipinto di Blu*, Gino Paoli's *Senza Fine* and Carosone's *Guarda che Luna*. The concert was not all sold out but it scored solid success, considered the vast span of music genres and historical periods that it encompassed. This crossover among different genres did not prejudice the show's success. Thanks to their ability to comfortably stay on stage, Cremonini and Ciavarella proved to be two eclectic showmen. The distance in their music genres did not represent a clash of any sort: far from this, their artistic encounter actually generated a unified, extended melody binding together music styles and different periods of Italian history.

Gerardo Rigone, Il Giornale di Vicenza, August 18, 2014