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# Fragility of Greatness

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Verdi's Otello achieves its devastating power through a terrible contraction: the world of public triumph gradually narrows into the private chamber of an irreversible crime. The Vienna State Opera's presentation brings together an exceptionally compelling constellation of artists—Jonas Kaufmann, Nicole Car and Luca Salsi, with Bertrand de Billy conducting—in Adrian Noble's psychologically focused production.

Its attraction lies not simply in distinguished names, but in the complementary dramatic possibilities they offer: vulnerability, innocence and calculated destruction. Kaufmann's Otello is especially fascinating because this warrior need not be understood through vocal force alone. Reviews of the current revival emphasise the intimacy of his singing, the expressive refinement of his quiet passages and the tenderness surrounding the final catastrophe. Such qualities illuminate the central paradox of the character: a commander capable of confronting external enemies becomes helpless before an insinuation. The most moving Otello is not merely a formidable man brought low, but a loving man whose capacity for trust is turned against him.

This approach gives particular significance to the relationship with Desdemona. Nicole Car's interpretation has been praised for finely shaded singing, above all in the "Willow Song" and "Ave Maria." These are not decorative pauses before the tragedy's conclusion. They create its moral centre, allowing a different kind of strength to emerge: patience without passivity, tenderness without sentimentality. Against the increasingly distorted world surrounding her, Desdemona's musical language preserves a simplicity that becomes almost unbearable in its exposure.

Luca Salsi provides the essential opposing presence as Jago. Published criticism of the revival describes a powerful, nuanced baritone and a frightening theatrical authority. The character's effectiveness depends upon precisely this combination. Jago must possess sufficient outward credibility to make his poison acceptable; his malignity works through the appearance of helpfulness. The "Credo" reveals the abyss beneath that appearance, while his exchanges with Otello demonstrate the more disturbing spectacle of evil behaving persuasively, patiently and with apparent reason.

Noble's production, designed by Dick Bird, relocates the action to the beginning of the twentieth century. The Staatsoper identifies colonial tensions between the local population and the occupying Venetian military as an important element of this interpretation. The setting consequently offers more than period

**Redaktioneller Programmdienst:**
**European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

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atmosphere. It supplies a social framework for questions of belonging, authority and exclusion—questions that make Otello's public eminence and private insecurity painfully compatible. The uniform confers power without necessarily granting the security of acceptance.

Bird's scenic architecture is particularly well suited to the opera's inexorable movement. Movable walls open and close to suggest harbour, barracks, private office, garden, ceremonial hall and bedroom. Rather than interrupting the drama with elaborate scenic display, this restrained environment allows one psychological situation to flow into another. Its relative spareness concentrates attention on the human figures, while the changing spaces suggest a world becoming progressively less navigable for the protagonist. Architecture becomes an unobtrusive partner in his disintegration.

Jean Kalman's atmospheric lighting completes this visual language. The production's strength is not sumptuousness for its own sake, but the capacity to distinguish public exposure from private vulnerability. Within the spare setting, a shift of illumination can alter the emotional temperature as decisively as a physical transformation. The final bedroom therefore represents more than another location: it is the destination toward which the entire drama has been moving, a place where intimacy, once protective, becomes terrifyingly defenceless.

At the podium, de Billy brings an approach that critics of this revival have described in terms of sustained tension, dramatic energy and finely detailed lyricism, although opinions differ on the balance of orchestral force. That combination addresses the score's essential challenge: the storm, the ceremonial splendour and the whispered suspicion must belong to one continuous dramatic argument. What makes this Vienna Otello so compelling is its concentration on the fragility beneath magnificence. Its greatest promise is intimacy: the recognition that the distance between a triumphant entrance and a final, broken request for a kiss can be measured in the destruction of trust.

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D-85055 Ingolstadt
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