

DIRECTOR



**VALERIA
PERBONI**



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"Glistens"

"Striking and ambitious"

"Perboni takes her visual cues from the exquisite Normansfield Theatre"

"She also makes selective use of the auditorium as a playing space – notably for the initial appearance of Lucia's true love, Edgardo."

"the mad scene – which runs for nearly 20 minutes – glistens with pathos and intensity"

- from The Stage.

"Stage direction, as visualised by the stage director, Valeria Perboni, is well considered. Scenes flow smoothly from one to the next and the stage although small, never seems over-crowded except when the intention is clear. The groupings are excellent, namely the wedding scene and the use of the chorus on the staircase. The final tableau is extremely effective and communicates the thought that the responsibility for Lucia's death is communal, including her brother, chaplain, governess, Normanno. All of them have blood on their hands."

- from Mark Aspen.

LUCIA DI LAMMERMOOR

NORMANSFIELD THEATRE,
OCTOBER 2022

STAGE DIRECTOR







A dramatic and enthralling production of Verdi's Macbeth - enhanced by Hoxton Hall being a small theatre. There was a sensitive intimacy between the audience, musicians and actors.

The production worked very well with the idea of the surrounding darkness drawing in everybody, with the space particularly cleverly used.

It's not very often that opera is performed in such an intimate setting and this worked well.

It was unusual and rather wonderful to see an opera performed on a (relatively) ambitious scale in a (relatively) intimate venue, with a 14-piece musical ensemble and a 20-odd strong chorus singing and moving among the audience in the stalls. The many thrilling crowd scenes were very well sung and staged.

MACBETH

HOXTON HALL,
FEBRUARY 2023

STAGE DIRECTOR,
SET AND LIGHTING DESIGNER











The Normansfield Theatre stage is not the easiest place to stage an opera of the magnitude required for Verdi's opera, but the set designs and staging were extremely successful. The audience really felt as if they were present in the scenes and witness to the major elements of an unfolding drama. Particularly effective were the beautifully choreographed dance scenes performed by the cabaret dancers and later in Act Two, their acting-out of a bullfight. This action amused the audience and provided a bit of light relief from the emotionally charged scenes between Violetta, Alfredo and his father, George Germont.

[...]

Her death scene is enthralling, leading up to the climax when suddenly feeling free of pain, she cries out that she is going to live, but then fall to the ground, dead. This has religious connotations and [singer name] is able to convey the complexities of the whole of this scene vocally and dramatically.

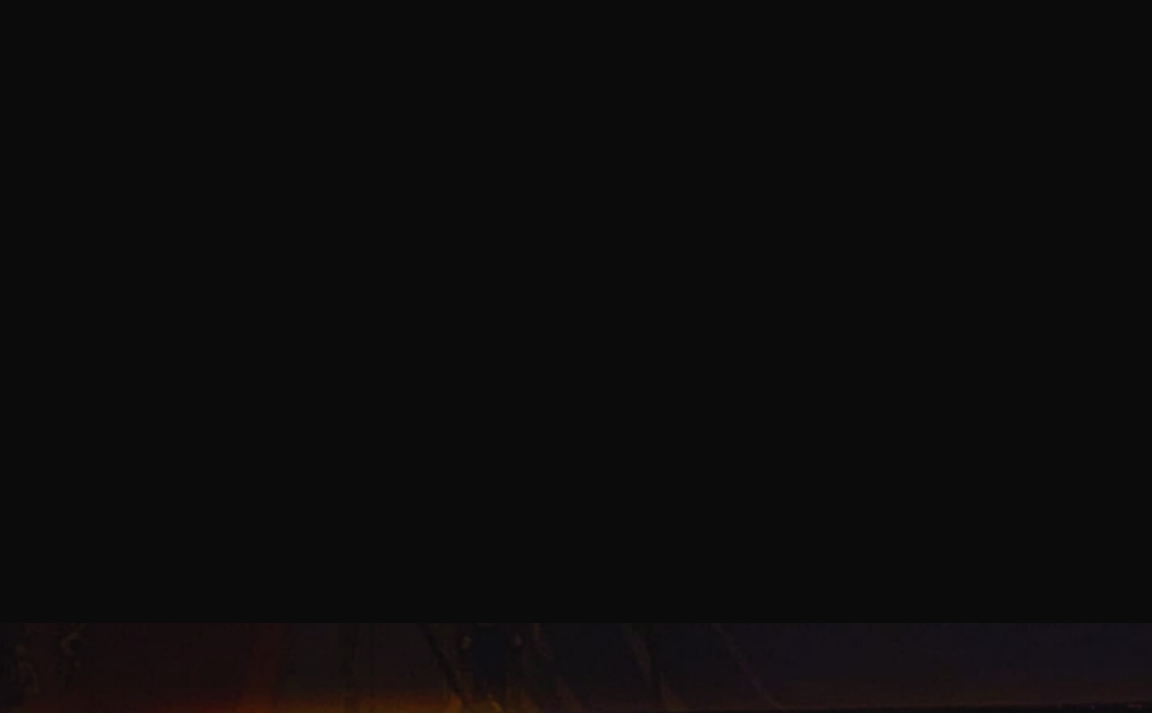
- from Mark Aspen

LA TRAVIATA

NORMANSFIELD THEATRE,
OCTOBER 2023

STAGE DIRECTOR
CHOREOGRAPHER











SUOR ANGELICA

ST ALFEGE CHURCH,
AUGUST 2023

STAGE DIRECTOR





QUARTET

TEATRO MAGRO, MANTOVA, ITALY
JUNE 2018

STAGE DIRECTOR
CHOREOGRAPHER



