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federica santambrogio  
stage director



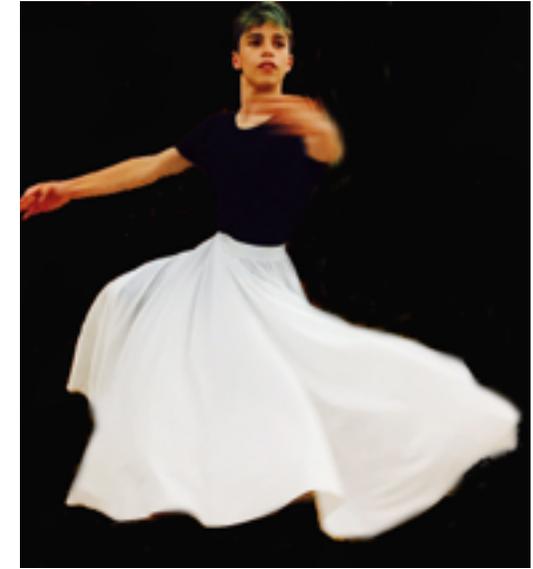
## Love Hurts

di Lisa Hilton  
musica di Nicola Moro  
regia di Federica Santambrogio  
Milano - New York



### **AMADEUS**

*The effective and sober staging by Federica Santambrogio, which used props from her previously shown children's opera. "One hundred and forty paper boats like the 140 souls who Gilles De Rais takes in his depraved and murderous madness. A world of paper, like the sheets on which De Sade actually wrote almost obsessively from prison and the insane asylum and fragile as the boundary that separates the libertine De Sade by the killer De Rais."*



**Salis - trilogia**  
di Daniela Morelli  
musica di Matteo Manzitti  
regia di Federica Santambrogio  
Milano Piccolo teatro

**CORRIERE DELLA SERA - Saturday June 28, 2014**

*A contemporary opera for children and teens. Yet, not destined for them, but acted, sang and played by young children ranging from the ages of 7 to 15. And where can one experience such a wonderful spectacle? Where does such a unusual performance occur? Answer: today, at 3 pm in the Teatro Studio Melato. The name of the opera is "Salis escapes", which is the result of a two-week long experimental opera workshop that includes children and teens from all over Europe. The workshop started June 16th, lead and organized by stage director Federica Santambrogio, choir director Pilar Bravo and orchestra director Matteo Manzitti. There were no auditions for the performers who wanted to participate. The book was written by Daniela Morelli and illustrated by Paolo d'Atlan. The script is about a 14 year old girl who lives in a world dominated by Salt Crystals, where humans are slaves to these tyrannous beings. Salisedine finds herself in the prime conditions for a revolution I and embarks on embarks on an adventure that would lead to the restoration of peace once again.*

*"We believe that we can use music and theatre to bring together people of different ages and skill groups", states stage director Federica Santambrogio, graduate of the Academy of Teatro alla Scala. The musical score was composed keeping in consideration the diverse skills and abilities of the children. "All that remains is to sit back, relax and enjoy this unique and innovative show (if only there were more projects like this in Milan! It would surely be a more beautiful and cultured city).*



**Invisibili**  
di Thomas Guarino  
musica di Matteo Manzitti  
regia di Federica Santambrogio



## Invisibili

di Thomas Guarino

musica di Matteo Manzitti

regia di Federica Santambrogio



## Nodi- storia di una madonna qualunque

di Federica Di Rosa e Davide Stecconi

musica di Matteo Manzitti

regia di Federica Santambrogio

Roma Fringe Festival



Tosca  
di Giacomo Puccini  
regia di Federica Santambrogio  
As.Li.Co.



**Tosca**  
di Giacomo Puccini  
regia di Federica Santambrogio  
As.Li.Co.



### ***Il Cittadino***

*Carnality, blood as eroticism and as tragic death, the deceitfulness of power [...] the incisive direction of Federica Santambrogio shows up all that themes.*

### ***Varese***

*Federica Santambrogio's direction of "Tosca", the well known masterpiece by Giacomo Puccini, focuses on setting and choreography, of strong impact on the audience, 400 at least, in a theatre in Varese. The Director has definitely chosen a cinematographic set, in our opinion. In the first act, for instance, a procession of high rank Roman prelates calls to mind a similar scene in the movie "Roma" by Federico Fellini, in which a fashion show of bishops and priests was shot. The cops escorting wicked Scarpia look like characters of Matrix, not to mention the priests dressed in red, who evoke some movies by Russel or Kubrick.*

*January 16th, 2011*



**Madama Butterfly**  
di Giacomo Puccini  
regia di Federica Santambrogio  
As.Li.Co.



Madama Butterfly  
di Giacomo Puccini  
regia di Federica Santambrogio  
As.Li.Co.



### ***Arrangement of Butterfly fascinates public theatre in Casalpusterlengo***

*In the magnificent setting staged by **Federica Santambrogio**, with the cooperation of Francesco Vitali and of Gianluca Capannolo, the tragedy of loneliness was represented with Japanese nobleness, with a definite focus on understatement rather than overdoing: with hints of furnishings, paper tableware to suggest an innocent and pure world, blue and white touches to suggest the sea. The extreme act of Butterfly is her only sin and at the same time her ultimate redemption. The Director, quite rightly, does not show it: the harakiri is protected by a white nest of an enormous corolla of a flower, with Butterfly showing her back to the audience and preserving her innocence. Thunderous applause.*

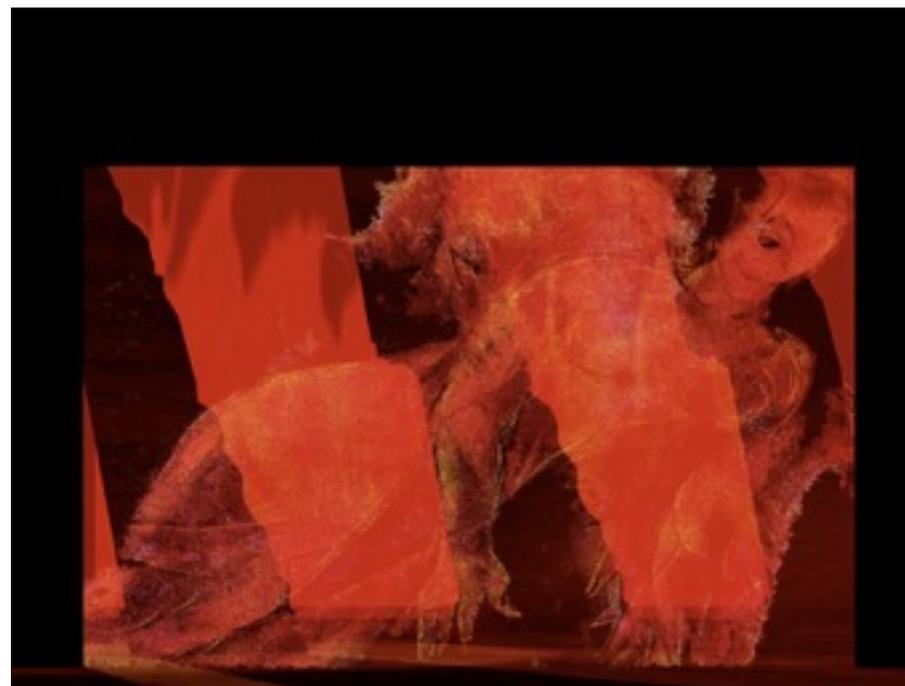


## La visita meravigliosa

di Nino Rota

regia di Federica Santambrogio

Teatro dell'Aquila di Fermo



### ***L'Opera***

*Presented in a particularly way by the Teatro di fermo, the performance received critical acclaim. Federica Santambrogio, who directed the play, effectively utilized the space that was given to her and cleverly coordinated movement on stage. The set design in particular, conceived by Andrea Miglio, turned out to be an extremely effective corner stone that, paired with the directional vision, produced an approachable yet functional show...*



## Giulio Sabino

di Giuseppe Sarti

regia di Federica Santambrogio

Accademia Teatro alla Scala

Teatro Dante Alighieri Ravenna



**Giulio Sabino**  
***The primacy of music, anyway***

*The scenery, drawn with good taste by Sergio Mariotti as ancient prints, looked like it wanted to take us beyond the ground of well-balanced rationality suggested by the music: the ruins of the castle, the gloomy interiors of the Roman pavilion and of the hidden vault of Sabino, the columns which stood to bound the space gave an emotional depth to the plot. On such background, the characters, many of them with costumes of great elegance, warm colours and tasteful drape, moved according to the direction of young **Federica Santambrogio**, who, without forgetting the conventions of the past, revitalizes them with an unambiguous gestural expressiveness.*