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ENZIAN'S ANNUAL SUMMER OPERA & BALLET SERIES CONTINUES

Orlando, FL (June 1, 2016) – Enzian’s annual Opera and Ballet on the Big Screen Summer Series runs Saturday, June 18th – Saturday, September 24th, featuring an extraordinary lineup of performances filmed in high definition and showcased in spectacular digital cinema.

Opera and ballet fans can purchase a [Season Pass](#) to all four performances and receive discounted admission, as well as a complimentary glass of house wine at each show. All performances can also be purchased individually.

WHAT: **Opera on the Big Screen:**
Co-Presented by [Opera Orlando](#)

[THE MAGIC FLUTE](#)

Saturday, June 18th at 11AM

Three enormous, 27-metre-high fire-spewing “dragon dogs”, a Queen of the Night costume to break all records, three mythical creatures for the three ladies operated by puppeteers, and dozens of stunt artists rushing around the stage: in his staging for the Bregenz Festival, David Pountney offers “a spectacle of the highest caliber” (*Neue Zürcher Zeitung*), while providing new answers to the eternal questions surrounding *The Magic Flute*. The *Kurier* newspaper called it “a visually mind-blowing fairy tale”, with *Die Welt* adding “a colorful as well as smart *Magic Flute*”.

The vocal ensemble leaves nothing to be desired either: Ana Durlovski (voted Singer of the Year by *Opernwelt* magazine) is captivating as the Queen of the Night with her “flawless coloraturas” (*Der Standard*), while Norman Reinhardt sings an “outstanding Tamino” (*Deutschlandradio*) and Eike Wilm Schulte is a deluxe casting as Second Knight. Patrick Summers conducts Mozart’s score with the impeccable Vienna Symphony Orchestra.

Austria, 149 min, Unrated

[RIGOLETTO](#)

Saturday, August 20th at 11AM

“Oh! Victor Hugo’s *Le Roi s’amuse* is the greatest subject, and perhaps the greatest drama of modern times. It’s a work worthy of Shakespeare!” A few months before he wrote those words to Francesco Maria Piave urging him to “turn Venice upside down

and persuade the Censor to authorise the subject” – no easy matter given that moral values would be easily offended – Verdi was working on an adaptation of *King Lear*.

No doubt, he was already imbued with the play by his revered master, Shakespeare, when he read Victor Hugo’s drama. On discovering in the works of the French writer to whom he would owe *Ernani*, the greatest triumph of his “difficult years”, a parallel with the triangle formed by the King, his daughter and the jester, it was “like a thunderbolt, an inspiration”. Between the frivolous, licentious Duke, and Gilda, a victim of the ignorance which holds her captive, stands the double-faceted character of the hunchback, both buffoon and curse-obsessed father. Monstrous and heartrending, grotesque and sublime, the title role reaches its apogee in the aria “Cortigiani, vil razza dannata”, whose descending movement, from the explosion of rage to the moment of entreaty, confirms the composer’s ability to adapt a form inherited from bel canto to theatrical realism.

Under the baton of Nicola Luisotti, this new production of *Rigoletto* marks director Claus Guth’s first collaboration with the Paris Opera.

Paris, 2016, 125 min

Ballet on the Big Screen:

BALLET RUSSES

Saturday, July 16th at 11AM

At the beginning of the last century, Serge Diaghilev’s *Ballets Russes* shook conventions and threw open the door to modernity, initiating a collaboration between painters, musicians and choreographers of the avant-garde. The artistic elite of the era was brought together under one breathtaking playbill: Debussy, Stravinsky, Falla, Picasso, Bakst, Massine, Nijinsky, Fokine...

And yet, this tribute brings together works from different periods revealing an unexpected diversity of inspiration, from the heady romanticism of *The Specter of the Rose*, the unbridled eroticism of *The Afternoon of a Faun*, to the tragic festivities of *Petrouchka* and the subtle Spanish flavor of *The Three-Cornered Hat*.

Four essential works, bringing together the artistic elite of their day- choreographers, painters and musicians – are performed in their unsurpassable original choreography.

France, 105 min

MILLEPIED, ROBBINS, BALANCHINE (All New!)

Saturday, September 24th at 11AM

Benjamin Millepied pays tribute to his masters, George Balanchine and Jerome Robbins, two truly great choreographers, both of Russian origin, who led the American School, and dance in general, to rarely attained heights.

Millepied has created a ballet that presents both the company and his overall project for dance at the Paris Opera. The result of an artistic collaboration with composer Nico Muhly, this highly contemporary creation also seeks to highlight the excellence of classical technique and its significance for dance today.

The Paris Opera Ballet is all the richer for the inclusion of *Opus19 / The Dreamer* in its repertoire. This elegant piece, imagined by Jerome Robbins in 1979, is a variation for two dancers to Sergei Prokofiev's *First Violin Concerto*, portraying the daydream of a young man and his unreal counterpart.

The revival of George Balanchine *Thème et Variations*, to music by Piotr Ilitch Tchaikovsky, offers another facet of dance from across the Atlantic. This classical and virtuoso group ballet, one of the repertoire's most demanding, also pays tribute to the Imperial Ballet of old Russia and its most famous master: Marius Petipa.

Paris, 2015, 85 min

WHERE: **Enzian Theater**, 1300 South Orlando Avenue, Maitland, FL 32751

TICKETS: Complete Season Pass (all 4 Opera and Ballet performances and includes one free glass of house wine at each show) – **\$66**
Enzian Member Single Performance – **\$17.50**
General Admission Single Performance – **\$20**

INFO: Enzian is Central Florida's only full-time, not-for-profit cinema for first-run independent and international film, classic revivals, documentary features, and select family entertainment. Enzian, a member-supported organization serving the community for more than 31 years, is home to the Florida Film Festival and Eden Bar. For additional information, visit Enzian.org, call general information at (407) 629-1088, or visit us on [Facebook](#) and [Twitter](#).

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