

Press reviews | August 2026

Standing ovation for a symphony of music, painting, and theater

The Brucknerhaus was filled with Baroque music and "living pictures." The ensemble La Venexiana brought early music to life, making it vivid, sensual, and immediate. With Teatri 35, theater was added, complementing Baroque music with paintings reenacted by real people. Precise down to their fingertips, the bodies froze dramatically like in the famous paintings, accompanied by profound musical emotions. Deep admiration also for the lighting design, which recreated the master's immortal compositions of light and shadow. Standing ovations for the symphony of music, painting, and theater.

Kronenzeitung | Brucknerhaus Linz | Eva Hammer | 09 May, 2026

The rhythm is slow and the intonation meticulous, within a polyphony of great sensuality, allowing one to appreciate the quality of each voice and the harmonic audacities of the Prince of Venosa, placed in the service of the word (sospiro, lagrime, m'uccide...) and expression.

Res Musica | Printemps Monte Carlo | Michèle Tosi | 18 March, 2026

The a cappella singing – the perfect intonation of which must be emphasised – is thus followed by a vocal line enriched by a harpsichord and a lute, which add to the sensuality of the overall soundscape.

Forumopera.com | Printemps Monte Carlo | Tania Bracq | 14 March, 2026

It wouldn't work without angels

On their own, the two formations would likely have been a delight. Together, they became an event. It seemed effortless and casual as they dressed and undressed, then took their positions—sometimes even concealed as objects. Only to then, perfectly choreographed, snap into the postures of Caravaggio's figures with a sudden movement and freeze for a few minutes. The audience gasped (and chuckled) in amazement at Holofernes' horrified expression as Judith slit his throat. And the way Teatri 35 presented the decapitated John on a platter was as simple as it was brilliant. Especially since the focus on expressive gestures and poses, the bold colors, and compositions was amplified by the magnificent lighting design (Jenny Cappelloni).

Fuldaer Zeitung | Theater Fulda | Anke Zimmer | 04 December, 2025

"Caravaggio & Monteverdi" is a sensational success at the Istanbul Music Festival.

Blog | Istanbul | Gregor Tassie | 01 July, 2025

This was an innovative concert experience of a very special kind! An extraordinary and sensual evening!

[Blog klassik-begeistert.de](#) | Istanbul Music Festival | Klaus Billand | 02 July, 2025

On a stage of colourful cloths, the three artists flip from one iconic visual moment to the next. Literally: because the moments of taking up position before the sudden pause in the spotlight were moments full of poetic drama - images for eternity, brought to life theatrically in the moment and in exciting choreography. La Venexiana brought out the contrasts of the madrigals with a formidable continuo group. Without what lies in the shadows, there can be nothing that shines in the light.

Steirerkrone | Styriarte Graz – Pur ti Miro | 25 June, 2024

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With just a few things and an arsenal of cloths for the various garments, mainly in red, white and black, miraculous transformations took place, resulting in images that seem like shock-frozen Bible stories. This marriage of hearing and seeing had a magical, sometimes even spiritual power.

Kleine Zeitung | Styriarte Graz – Pur ti Miro | Michael Tschida | 25 June, 2024

In changing vocal cast from duet to sextet between the cornerstones of Emanuela Galli's luminous soprano and Salvo Vitale's expressive bass, a colourful spectrum of sound and feeling developed. The instrumentalists provided an ever-present, multi-layered foundation for all of this. The audience in the sold-out Mozart Hall was rewarded at the end with two madrigal encores.

Mannheimer Morgen | Hans-Günther Fischer | 20 May, 2023

One hears healthy, natural voices, which put themselves behind the sung work at every moment. Nothing is exaggerated or forced, and vibrato is more noticeable than audible: the singing flows with such straightforwardness that it seems almost supernatural. "La Venexiana" masters the powerful forte as well as the hair-thin pianissimo. Here the madrigal becomes an event: when the ensemble begins in unison and the voices then wind around each other like garlands, rubbing in dissonances and, especially in Gesualdo's case, modulating again and again in bizarre turns.

Allgemeine Zeitung Mainz | Mainzer Musiksommer | Jan-Geert Wolff | 8 August, 2022

The historically informed reading of La Venexiana rises to the lustful shock of contemplation. ... Gabriele Palomba's opposition to musical purifications develops a very cohesive work colour. The solo parts are carried by a softly grounded dialogue between the solo strings and the multiformly divided string groups. This gives the melodic parts and the recitatives, which are carefully but never too slow in places, a background against which dramatic increases are possible through ornamentation and declamatory pointing.

Concerto Magazin | CD Bononcini | Roland H. Dippel | May/June, 2020

Luckily there are wonderful Early Music ensembles who make sure with passion that the sound of the renaissance and baroque period can be heard also in the 21st century. Ensembles such as La Venexiana.

Der Tagesspiegel | Pierre Boulez Saal Berlin | Udo Badelt | 29 October, 2019

The level of intonation, homogeneity and beauty of sound is correspondingly high. Basically, an irrepressible desire to make music can be discerned in many places, which counteracts any sterility.

Rondo | CD Selva morale e spirituale | Michael Wersin | 13 July, 2019