Teatro
Cometa
26/27

The Teatro della Cometa's **2026/2027** season grows out of an encounter among different artistic languages, generations and geographical worlds. At its heart are the relationship between artists and audiences, freedom of exploration and the stage's ability to question the present.

This is a journey that does not follow separate genres but builds connections. New international playwriting meets works that have shaped contemporary theatre, while music, dance and visual arts broaden the scope of the stage: chamber music enters into dialogue with jazz and improvisation; opera returns to the Cometa's intimate setting; movement and the body become instruments of memory and investigation. What unites these different experiences is the idea of theatre as a living place and the Cometa as a special space for experimentation. Continuing the pioneering programming championed by its founder, Anna Laetitia Pecci Blunt, memory is not something to preserve unchanged, but material to be continually brought back into circulation.

The season opens on **October 4** with the Metaphora Ensemble and Recomposed by Max Richter: Vivaldi – The Four Seasons. Richter takes one of music history's most recognizable masterpieces and approaches it through contemporary sensibility: The Four Seasons re-emerge, change and are recomposed, suspended between memory and invention. This gesture already expresses one direction of the entire programme: seeing tradition not as a closed repertoire but as a space in which the search can continue.

With Deborah Levy's 50 Minutes, **October 23–25**, the season enters the territory of new international drama. A conversation between a rabbit and a professor becomes the starting point for questioning contemporary panic, fears and contradictions in a world seemingly living in a permanent state of emergency. Political and surreal, ironic and restless, the text uses absurdity and imagination to seek a form of connection amid the disorder of the present.

Words return to centre stage **November 3–8** with The Vagina Monologues by V, formerly Eve Ensler, translated by Monica Capuani, with artistic coordination and direction by Lella Costa. Thirty years after its theatrical debut, Costa revisits a work that has profoundly marked her career, joined at each performance by a changing cast. Different generations, experiences and sensibilities bring renewed life to a text born from the testimony of more than two hundred women and now a landmark of contemporary theatre on the body, freedom and violence.

On **November 29** chamber music takes centre stage again with Quatuor Arod and Massimo Spada performing the piano quintets of Korngold and Franck. Two contrasting visions of late Romanticism highlight one of the foundations of making music together: mutual listening. The quartet's Rome debut launches a chamber-music thread running throughout the season.

December brings theatre back to one of its most essential conditions with Nassim Soleimanpour's White Rabbit Red Rabbit. From **December 1 to 6**, each performer encounters the text only once, without having read or seen it beforehand, discovering it before the audience through a sealed envelope. Author, performer and spectators share the same time and uncertainty. Born from its author's inability to leave Iran, the work turns distance and censorship into a radical experiment in theatrical connection.

On **December 13** pianist Boris Petrushansky contrasts two ways of turning images into music. Tchaikovsky's The Seasons and Mussorgsky's Pictures at an Exhibition offer two journeys through the great Russian repertoire: the first intimate and linked to passing time, the second visionary and almost theatrical. The piano becomes a storytelling space, evoking places, figures, atmospheres and memories without words.

With the new year, storytelling moves into biography. On **January 9 and 10**, ALBAINCLEMENTE, featuring Alba Clemente and Gabriele Gallinari under Guido Torlonia's direction, traces a life marked by theatre, travel and art. The East, India, New York, Francesco Clemente and encounters with figures such as Andy Warhol and Jean-Michel Basquiat become fragments of a personal geography in which individual memory overlaps with cultural history.

On **January 16 and 17** Danilo Rea brings another kind of freedom to the Cometa: improvisation. Jazz, Italian songwriting and opera cease to occupy separate territories and become the raw material of music created as it is performed. Melodies may change direction, disappear and return transformed. The concert becomes a composition made before the audience, in which the familiar can constantly be rediscovered.

On **February 6 and 7** the Cometa returns to an important part of its history: short forms of musical theatre and chamber opera. With music by Marcello Panni, stage direction by Cesare Scarton and musical direction by Marco Angius, Hanjo and The Stratagem of Lawyer Manigoldi place two profoundly different operas side by side. One concerns love, waiting and the Noh theatre tradition; the other is a farce built on cunning, misunderstandings and social conventions. Their opposing languages restore the direct encounter of music, words and stage to the Cometa's intimate space.

From March to May the season continues through music and dance with performers, generations and artistic languages of many kinds. On **March 14** Erica Piccotti and Leonardo Pierdomenico entrust a programme of Nadia Boulanger, Poulenc and Chopin to the dialogue between cello and piano. Already established internationally, these two younger-generation performers combine rigour and naturalness, bringing out the intimacy of mutual listening. Virtuosity gives way to dialogue and a shared sound. Chamber music becomes an exercise in listening, understanding and finding a common voice.

On **April 10 and 11** dance enters the season with Delay the Sadness, Sharon Eyal's new creation for S-E-D Dance Company, founded with Gai Behar. Life and death, sadness and purity, recollection and imagination run through a work in which the body becomes a place of memory and emotion. To Josef Laimon's original music, movement oscillates between impulse and suspension, breath and stillness. Dedicated to the choreographer's mother, Adina Eyal, this deeply personal exploration opens through dance onto a collective experience.

On **April 18** Georgian pianist Giorgi Gigashvili, an artist of striking personality and musical curiosity, selected as an ECHO Rising Star 2025/26 and named a BBC New Generation Artist, connects the intimacy of German Romanticism with Prokofiev's restless modernity. Fanny and Felix Mendelssohn and Clara and Robert Schumann establish a landscape of artistic and family relationships before Prokofiev's Sixth Sonata takes the recital into feverish, rhythmic and visionary writing.

Finally, on **May 16** Rosa Feola and Vincenzo Rana bring the voice to the centre. A soprano-and-piano programme spans more than a century of musical theatre, from Mozart to Puccini, tracing a tradition in which melody, words and dramatic action are inseparable. The chamber setting restores the music to its most direct form: the voice as narrator and the piano as conversational partner.

The 2026/2027 season thus presents Teatro della Cometa as a place of passage and encounter, where tradition is not a boundary but a starting point: a theatre able to embrace its historical memory while testing it against the present and bringing together artists, disciplines and generations.

The programme weaves a network of relationships: memory and contemporaneity, words and music, image and sound, body and movement, performers and spectators. Through this constant movement between inheritance and exploration, the Cometa renews its calling: to be a place where different languages meet, transform one another and generate new possibilities for listening and seeing.

Oct 4, 2026 5:00 p.m.

Metaphora Ensemble

Photograph: Flavio Iannello

On October 4 Teatro della Cometa inaugurates its new season with Metaphora Ensemble and Recomposed by Max Richter: Vivaldi – The Four Seasons, the celebrated contemporary reimagining of Antonio Vivaldi's Four Seasons.

> Max Richter takes one of the most recognizable masterpieces in music history and views it through a contemporary lens, bringing Baroque composition into dialogue with minimalism and a new sonic sensibility. Vivaldi's melodies resurface, transform and recombine in a fabric suspended between memory and invention, retaining the original's power while opening new horizons of listening.

The score is performed by Metaphora Ensemble, a group whose artistic exploration is characterized by encounters among different musical languages and repertoires. This choice symbolically opens the Cometa season with a dialogue between tradition and the contemporary, presenting the theatre as a living place open to experimentation and new ways of hearing music.

Recomposed by Max Richter: Vivaldi – The Four Seasons

Metaphora Ensemble

Oct 23, 2026 9:00 p.m.
Oct 24, 2026 7:00 p.m.
Oct 25, 2026 5:00 p.m.

50 Minutes

Photograph: William Waterworth

Text: **Deborah Levy**
Performers:
Susanne Sachsse
and **Hauke Heumann**

Direction: **Tine Milz**
Composition, dramaturgy
and music: **Sophia Brous**
Set and costumes:
Hannes Hetta

Furnishings: **Lukas Gschwandtner**
Lighting: **Martin Wigger**
Sound and music: **Guillaume Soula**
Choreography: **Melanie Jame Wolf**
Milliner: **Sassa Ann van Wyk**
Stage adaptation: **Peter Meier**
Technical director: **Karl Gärtner**
Italian translation: **Gioia Guerzoni**

Originally commissioned
and produced by
Theater Neumarkt, Zurich,
January 2025.
Touring by **Moon Productions**.

Performed in English
with Italian surtitles.

With generous support from
Dedar, Istituto Svizzero,
Villa Massimo and **Pro Helvetia**.

Deborah Levy is one of the leading voices in contemporary British literature. The author of seven novels, including Swimming Home, Hot Milk and August Blue, she has been shortlisted for the Booker Prize three times. Her autobiographical trilogy—Things I Don't Want to Know, The Cost of Living and Real Estate—has received major international recognition.

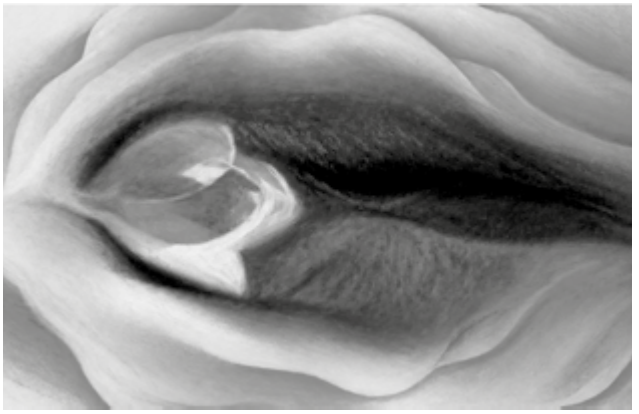
> In 50 Minutes, a conversation between a rabbit and a professor becomes a starting point for investigating the psychology of contemporary panic. What does it mean to live in a world that seems to be on fire? Where do we begin when anxieties multiply? And what can we do with everything we feel?

Furious and erotic, political and surreal, poetic and desperate, ironic yet filled with stubborn hope, 50 Minutes – The War War, Jaw Jaw, Bunny Play brings a new Deborah Levy text, written for Theater Neumarkt, to the stage. Using absurdity and imagination, the work examines present-day fears and seeks a possible form of connection amid disorder.

DEDAR MILANO
Istituto Svizzero
fondazione svizzera per la cultura
prohelvetia
ACCADEMIA TEDESCA ROMA
VILLA MASSIMO

Nov 3–6, 2026 9:00 p.m.
Nov 7, 2026 7:00 p.m.
Nov 8, 2026 5:00 p.m.

The Vagina Monologues



The Vagina Monologues
by **V**, formerly **Eve Ensler**

With **Lella Costa** and, alphabetically:

Michela Andreozzi, Valentina Bartolo, Cristiana Capotondi, Michela Cescon, Valentina Cervi, Sara Drago, Anna Ferzetti, Anita Fiorello, Miriam Gagino, Olivia Magnani, Simona Malato, Lucia Mascino, Gaja Masciale, Carlotta Natoli, Veronica Pivetti, Fabrizia Sacchi, Paola Turci

Translation **Monica Capuani**
Artistic coordination **Lella Costa**
Produced by **Teatro Carcano** in collaboration with
Teatro della Cometa

V, formerly Eve Ensler, is represented by MCR, Périmony Associates Inc., New York, NY, alexia@nyc-mcr.com, by arrangement with Agenzia Danesi Tolnay.

First produced by HOME for Contemporary Theatre and Art at HERE. **Randy Rollinson** — Artistic Director; **Barbara Busackino** — Production Director.
In collaboration with
Wendy Evans Joseph

Based on interviews conducted by Eve Ensler with more than two hundred women about the body, sexuality, relationships and violence, The Vagina Monologues has become, since its first appearance in the 1990s, one of contemporary theatre's most recognizable works and a touchstone in discussions of women's rights and freedom.

Thirty years after its theatrical debut, Lella Costa returns to a work that has already profoundly shaped her artistic journey. An Italian performer of the text and a participant, alongside Eve Ensler, in the first V-Day in New Orleans, Costa now oversees artistic coordination and direction, appearing at every performance with a rotating cast.

The Cometa and Teatro Carcano thus create a relay beginning in Rome, continuing through Pontedera and Bologna and finally arriving in Milan. Different generations, experiences and sensibilities meet again around a text whose power to transform individual speech into collective experience remains intact.

Tuesday, November 3
Lella Costa,
Valentina Bartolo,
Orsetta De Rossi,
Anna Ferzetti,
Anita Fiorello,
Miriam Gagino

Wednesday, November 4
Lella Costa,
Michela Cescon,
Olivia Magnani,
Simona Malato,
Francesca Reggiani

Thursday, November 5
Lella Costa,
Valentina Cervi,
Francesca Reggiani,
Fabrizia Sacchi,
Paola Turci

Friday, November 6
Lella Costa,
Valentina Bartolo,
Michela Cescon,
Miriam Gagino,
Paola Minaccioni

Saturday, November 7
Lella Costa,
Cristiana Capotondi,
Sara Drago,
Gaja Masciale,
Veronica Pivetti

Sunday, November 8
Lella Costa,
Michela Andreozzi,
Lucia Mascino,
Carlotta Natoli,
Veronica Pivetti

Teatro Carcano

Nov 29, 2026 5:00 p.m.

Quatuor Arod with **Massimo Spada**

Quatuor Arod
Jordan Victoria – violin
Alexandre Vu – violin
Tanguy Parisot – viola
Jérémy Garbarg – cello

Massimo Spada, piano

Photographs: Marc de Pierrefou

Photographs: Flavio Ianniello

On November 29 Teatro della Cometa welcomes Quatuor Arod, among the most acclaimed string quartets of Europe's emerging scene, for its Rome debut. Pianist Massimo Spada joins the quartet.

The programme brings together two major quintets and two very different approaches to late Romanticism. In Korngold's Quintet, Op. 15, dense writing and rich colour anticipate the cinematic sensibility that would become a hallmark of the composer. In Franck's Quintet in F minor, chromaticism and harmonic tension create a restless emotional landscape marked by constant transformation.

Together these works reveal the richness of chamber music across the nineteenth and twentieth centuries, requiring piano and strings to share listening, balance and risk. An intensely expressive programme for the Rome debut of this European chamber ensemble.

Erich Wolfgang Korngold
Piano Quintet in E major, Op. 15

I. Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck; II. Adagio. Mit größter Ruhe, stets äußerst gebunden und ausdrucksvoll; III. Finale. Gemessen, beinahe pathetisch

César Franck
Piano Quintet in F minor

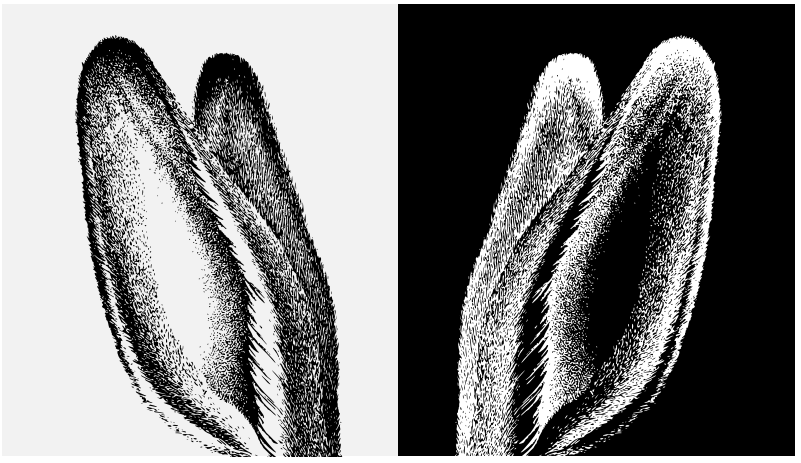
I. Molto moderato quasi lento; II. Lento, con molto sentimento; III. Allegro non troppo, ma con fuoco

IFEXPERIENCE

Dec 1–4, 2026 9:00 p.m.
Dec 5, 2026 7:00 p.m.
Dec 6, 2026 5:00 p.m.

White Rabbit Red Rabbit

Playwright
Nassim Soleimanpour



Written in 2010 by Iranian playwright Nassim Soleimanpour, then twenty-nine and unable to leave his country, White Rabbit Red Rabbit is a theatrical experiment built entirely around the here and now. Since its first presentation in 2011, it has been translated into more than thirty languages and performed thousands of times around the world.

> Each performer encounters the text only once, without previously reading or seeing it. On entering the stage, they find a sealed envelope and a few instructions: a chair, a table, two glasses. From that moment, author, actor and audience share the same discovery, in a format that transforms the impossibility of direct contact into a radical form of theatrical relationship.

Ironic, unpredictable and deeply political, White Rabbit Red Rabbit is a game challenging censorship and geographical and cultural distance. Over the years performers including John Hurt, Whoopi Goldberg, Nathan Lane, Stephen Rea, Sinéad Cusack, Marcus Brigstocke and Dominic West, as well as director Ken Loach, have accepted the challenge.

Dec 13, 2026 5:00 p.m.

Boris Petrushansky

Boris Petrushansky,
piano

On December 13 Teatro della Cometa welcomes Boris Petrushansky, a leading figure of the Russian piano school who has devoted a fundamental part of his career to the great Russian repertoire.

The programme contrasts two different ways of transforming images into music. In Tchaikovsky's The Seasons, twelve miniatures follow the passing year through scenes, atmospheres and memories, forming a surprisingly intimate musical diary. In Mussorgsky's Pictures at an Exhibition, visual experience instead becomes an expansive sonic journey in which the piano evokes figures, spaces and movement with almost theatrical force.

Two distinct worlds are united by the ability to tell stories through sound, entrusted to a performer who seeks not only form in the score but also music's deepest expressive core.

Pyotr Ilyich Tchaikovsky
The Seasons, Op. 37a

Modest Petrovich Mussorgsky
Pictures at an Exhibition

IFEXPERIENCE

Jan 9, 2027 7:00 p.m.
Jan 10, 2027 5:00 p.m.

Albainclemente

Directed by **Guido Torlonia**
With **Alba Clemente**
and **Gabriele Gallinari**

Photograph: Roberto Messina. Artwork: Francesco Clemente.

A story of one life, or perhaps many lives, through places, encounters, art and theatre. ALBAINCLEMENTE brings to the stage the human and artistic journey of Alba Primiceri Clemente, an avant-garde theatre actress who made travel a philosophy of life and the stage the natural home of her curiosity.

From Greek classics and the Etruscans to Molière and Goldoni, and onward to the theatre of the absurd and contemporary experimentation, her story crosses different languages and worlds. Central to it are long journeys in the East, especially India, and years in New York alongside Francesco Clemente during a period of American art marked by encounters with figures such as Andy Warhol and Jean-Michel Basquiat.

Directed by Guido Torlonia, ALBAINCLEMENTE turns an extraordinary biography into theatre: personal memory and art history intertwine in the portrait of a woman who chose to inhabit her time through travel, performance and encounters.

Jan 16, 2027 7:00 p.m.
Jan 17, 2027 5:00 p.m.

Danilo Rea

Danilo Rea, piano

Photograph: Roberto Messina

Danilo Rea is one of the freest and most distinctive voices in Italian jazz piano, a musician for whom genre boundaries seem not to exist. Jazz, classical music and Italian songwriting coexist in his hands like dialects of one language, nourished by decades of encounters with international jazz and collaborations with Mina, Gino Paoli, Pino Daniele, Claudio Baglioni and Fiorella Mannoia.

> At the Cometa, over two evenings, Rea brings into dialogue two repertoires often kept apart by history: Italian singer-songwriter music and beloved passages from opera. This is neither a collage nor an exercise in quotation, but a journey guided by instinct and improvisation.

A familiar melody may change pace, wander, get lost and then reappear transformed. In this unpredictability lies the meaning of the evening: a composition born before the audience, note by note.

Feb 6, 2027 7:00 p.m.
Feb 7, 2027 5:00 p.m. and 9:00 p.m.

Hanjo

The Stratagem of Lawyer Manigoldi

A double bill by **Marcello Panni**

Hanjo
One-act opera based on Yukio Mishima's modern Noh play of the same name.
The Stratagem of Lawyer Manigoldi
(Lo stratagemma dell'avvocato Manigoldi): farce in one act and three scenes, freely adapted from Bruno Corra's La trovata dell'avvocato Max.

Libretto and music **Marcello Panni**
Stage director **Cesare Scarton**
Conductor **Marco Angius**
Sets **Gianni Dessi**
Costumes **Teatro Lirico Sperimentale**
Lighting designer **Andrea Tocchio**
Rehearsal pianist **Luca Incerti**
Assistant director **Antonella Lo Bianco**

New production co-produced with **Teatro Lirico Sperimentale di Spoleto**, in collaboration with **Fondazione Flavio Vespasiano di Rieti and Avos Project – International School of Music**

On February 6 and 7 Teatro della Cometa reopens its doors to opera, revisiting a chapter that defined its identity for decades: short musical-theatre forms, chamber operas and the dialogue between contemporary experimentation and the intimacy of its stage.

At the centre of the three performances is Marcello Panni, composer and conductor and a leading figure in contemporary Italian music. *Hanjo*, a chamber opera inspired by Yukio Mishima's play of the same name and the Noh theatre tradition, tells of love, separation and waiting, centred on a young geisha and a feeling that the passage of time cannot extinguish.

By contrast, *The Stratagem of Lawyer Manigoldi* is a farce in one act and three scenes by Panni, loosely based on a story by Bruno Corra. Comic and paradoxical, it uses the protagonist's cunning to create a game of misunderstandings, conventions and social relationships.

These two works, far apart in atmosphere and language, bring back to the Cometa a field deeply rooted in its history: small-scale opera, where music, words and staging meet with extraordinary immediacy.

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Mar 14, 2027 5:00 p.m.

Erica Piccotti & Leonardo Pierdomenico

Erica Piccotti, cello
Leonardo Pierdomenico, piano

Photographs: Cosimo Santitate

Photographs: Greta Burtini

On March 14 the Cometa welcomes Erica Piccotti and Leonardo Pierdomenico for a recital born above all from the meeting of two younger-generation musicians who already show remarkable interpretative maturity.

> A cellist who established herself early on international stages, Piccotti combines technical assurance with a natural ability to turn timbre into a narrative voice. Beside her, Pierdomenico brings depth of phrasing and a sensitivity that finds chamber music's most authentic dimension in attentive musical partnership.

The programme begins with Nadia Boulanger, a figure of great expressive originality who is still too rarely performed, and continues with Francis Poulenc's Cello Sonata. The second half is entirely devoted to Chopin, with the Introduction and Brilliant Polonaise and the Cello Sonata. Different eras and styles share the same emotional intensity, restoring chamber music's deepest meaning: encounter, listening and the search for a common voice.

Nadia Boulanger
Three Pieces for Cello and Piano

Francis Poulenc
Sonata for Cello and Piano, FP 143

Fryderyk Chopin
Introduction and Polonaise brillante, Op. 3

Fryderyk Chopin
Sonata for Cello and Piano in G minor, Op. 65

IFEXPERIENCE

Apr 10, 2027 9:00 p.m.
Apr 11, 2027 5:00 p.m.

Delay the sadness

Photograph: Vitali Akimov

Choreography **Sharon Eyal**
Co-creation **Gai Behar**
Original music **Josef Laimon**
Lighting **Alon Cohen**
Costumes **Sharon Eyal** and **Gai Behar**, in collaboration with **Noa Eyal Behar**.

Performers **Darren Devaney, Juan Gil, Alice Godfrey, Johnny McMillan, Mikaela Kelly, Miriam Gittens, Héloïse Jocqueviel, Gregory Lau, Victor Ketelslegers**

S-E-D Dance Company

Delay the Sadness is Sharon Eyal's new creation for S-E-D Dance Company, founded in France by the choreographer with Gai Behar. After Into the Hairy, Eyal and Behar continue an exploration in which body, music and emotion form a single language, giving dance the ability to move through what remains in memory and what continues to live through it.

> Life and death, sadness and purity, recollection and imagination run through the work in continuous movement. Dancing, breathing, suffocating, stopping: the body shifts between impulse and suspension while original music by Josef Laimon, who previously collaborated with Eyal on ima, creates the sonic space in which movement takes shape.

Premiered at the Ruhrtriennale in September 2025, Delay the Sadness also grows out of a deeply personal dimension and is dedicated by Sharon Eyal to her mother, Adina Eyal. Individual memory and collective experience thus meet in choreography bringing to the Cometa the language of a major figure in international contemporary dance.

Apr 18, 2027 5:00 p.m.

Giorgi Gigashvili

Photograph: Giorgi Kolbaia

Giorgi Gigashvili,
piano

On April 18 Teatro della Cometa hosts Giorgi Gigashvili, a Georgian pianist among the most distinctive personalities to emerge on the international scene in recent years.

In his piano playing, the discipline of classical training meets a curiosity that naturally leads him towards unusual repertoires and contemporary territories. The result is an approach in which technique is never an end in itself but becomes an instrument of storytelling.

The programme opens in an intimate atmosphere, placing the Songs Without Words of Fanny and Felix Mendelssohn in dialogue with works by Clara and Robert Schumann. In the second half the landscape changes radically with Sergei Prokofiev's Sonata No. 6 in A major, Op. 82, one of the most severe and visionary works of twentieth-century Russian music.

A journey from the intimacy of German Romanticism to the anxieties of modernity.

Fanny Mendelssohn
Four Songs Without Words, Op. 8

Felix Mendelssohn-Bartholdy
Songs Without Words, Op. 19

Clara Schumann
Variations on a Theme by Robert Schumann, Op. 20

Robert Schumann
Arabeske, Op. 18

Sergei Prokofiev
Piano Sonata No. 6 in A major, Op. 82

IFEXPERIENCE

May 16, 2027 5:00 p.m.

Rosa Feola & Vincenzo Rana

Rosa Feola, soprano
Vincenzo Rana, piano

Photograph: Flavio Iannello

On May 16 the Cometa devotes an evening to the great singing tradition, entrusting it to Rosa Feola and Vincenzo Rana in a programme for voice and piano spanning more than a century of Italian and European musical theatre, from Mozart to Puccini.

An internationally established soprano, Rosa Feola has built her career on major stages with a bright, flexible voice rich in nuance, supported by natural stage elegance and a deep affinity with the operatic repertoire. At the piano, Vincenzo Rana accompanies the voice with constant attention to phrasing and words, restoring the full dramatic power of singing in a chamber setting.

Entitled Pages of Bel Canto, the programme moves through arias from Mozart to Puccini, tracing the evolution of a tradition that has made melodic line and text central to its identity.

An evening returning to the essence of that tradition: the voice as an instrument of narrative and the piano as a partner able to embrace and amplify every nuance.

Pages of Bel Canto
(Pagine di Belcanto)
arias from Mozart to Puccini

IFEXPERIENCE

Teatro della Cometa
2026/2027 Season

Sunday, October 4, 2026, 5:00 p.m.
Metaphora Ensemble

Friday, October 23, 9:00 p.m.
Saturday, October 24, 7:00 p.m.
Sunday, October 25, 5:00 p.m.
50 Minutes

Tuesday, November 3–Friday, November 6, 9:00 p.m.
Saturday, November 7, 7:00 p.m.
Sunday, November 8, 5:00 p.m.
The Vagina Monologues

Sunday, November 29, 5:00 p.m.
Quatuor Arod with **Massimo Spada**

Tuesday, December 1–Friday, December 4, 9:00 p.m.
Saturday, December 5, 7:00 p.m.
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White Rabbit Red Rabbit

Sunday, December 13, 5:00 p.m.
Boris Petrushansky

Saturday, January 9, 2027, 7:00 p.m.
Sunday, January 10, 5:00 p.m.
ALBAINCLEMENTE

Saturday, January 16, 7:00 p.m.
Sunday, January 17, 5:00 p.m.
Danilo Rea

Saturday, February 6, 7:00 p.m.
Sunday, February 7, 5:00 and 9:00 p.m.
Hanjo / The Stratagem of Lawyer Manigoldi

Sunday, March 14, 5:00 p.m.
Erica Piccotti & Leonardo Pierdomenico

Saturday, April 10, 9:00 p.m.
Sunday, April 11, 5:00 p.m.
Delay the Sadness

Sunday, April 18, 5:00 p.m.
Giorgi Gigashvili

Sunday, May 16, 5:00 p.m.
Rosa Feola & Vincenzo Rana

design: studio Leonardo Sonnoli

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Teatro della Cometa
Via del Teatro di Marcello 4,
00186 Roma

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