



***VIII Masterclass in expressive singing and stage acting  
for singers, directors and accompanists***

***Attorno a...Falstaff-G.Verdi***

***Padova July 2<sup>th</sup> – July 6<sup>th</sup> 2018***

*Palazzo Zacco Armeni Prato della Valle, 82 – Padova*

***Stefano Vizioli, director***

***Fernando Cordeiro Opa, teacher of vocal technique***

***Registration deadline: 24 June 2018***

***Apply MASTERCLASS FALSTAFF: <https://goo.gl/forms/UuwN2hKFwQtbV9hC2>***

***Così fan tutte - W.A.Mozart***

***Rovigo August 26 - September 1, 2018***

***Teatro Sociale di Rovigo and Monastero degli Olivetani***

***Pablo Maritano, director***

***Fernando Cordeiro Opa, teacher of vocal technique***

***Registration deadline: 16 August 2018***

***Apply MASTERCLASS COSÌ FAN TUTTE: <https://goo.gl/forms/om58EKRYzeqtupVS2>***

***\*Concerts***

***\*scholarship for a singer of the Masterclass***

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***Presentation***

The “Circolo della Lirica di Padova”, established in 1983, promotes cultural passion for operatic singing and melodrama in the city of Padua. A city that has an illustrious tradition, represented by the two hundred year old Teatro Verdi. This association has been the principal point of reference to the Town Council of Padua in the organization of one of the most important cultural events of the opera season. The goal of the International Competition "Iris Adami Corradetti" is to promote the art of Italian operatic singing.

This recognition encourages us in presenting a Masterclass and Auditions for singers. To welcome and accompany these young artists on a short but intense journey. Developing their own particular talents along a career path that is both demanding and rewarding.

***Regulations of the Masterclass « Falstaff »***

**ART. 1** The “Circolo della Lirica di Padova” and “Associazione Artes” has organized the VIII Masterclass for singers, assistant directors and accompanists from July 2 to 8, 2018.

**Convocation: July 2<sup>th</sup>, at 10 a.m. at Palazzo Zacco Armeni, Prato della Valle 82 Padova, Italy**

**ART. 2** Open to all nationalities, no age limit. Languages: Italian-English-French-Spanish-Portuguese

**ART. 3** The course is designed to provide opportunities to young artists, to work together with two internationally acclaimed artists, M° Stefano Vizioli (director) and M° Fernando Cordeiro Opa, teacher of vocal technique and interpretation. The course activities include:

- stage techniques as well as study and interpretation of the scores with Maestro Stefano Vizioli (from July 2, to July 8, 2018)
- singing techniques with Maestro Fernando Cordeiro Opa (July 2–3-4 2018)

- workshop of functional exercises for opera singers with Mastro Rosa Cardone
- July 7, concert at Palazzo Zacco Armeni (Padova)
- July 8, concert at « 3x convento di San Pietro e Luigi ad Asolo » (Treviso)

The initiative is aimed at voice, theatre, interpretative studies and the realization of the final concert (Falstaff by Giuseppe Verdi and arias of the comic repertoire). Stage direction by S. Vizioli.

#### **ART. 4 REPERTOIRE FOR SINGERS**

Each singer must presents arias of their choice (comic repertoire) and the musical pieces from this list (from Falstaff by Giuseppe Verdi):

##### ATTO 1 - PRIMA PARTE

Aria « L'onore ladri » (Falstaff + Bardolfo and Pistola)

##### ATTO 1 - SECONDA PARTE

From « Alice Meg... Nannetta » to «è un ribaldo, un furbo » excluding (Alice, Meg, Nannetta, Quickly)

##### ATTO 2 - PRIMA PARTE

Duet: from "siam pentiti e contriti" to « m'inchino" (Quickly Falstaff)

Monologo: from «è sogno o realtà » to « possiamo insieme » (Ford Falstaff)

##### ATTO 2 - SECONDA PARTE

Quartet: from « presenteremo un bill » to « al posto! al posto! al posto! » (Alice, Meg, Nannetta, Quickly)

##### ATTO 3- SECONDA PARTE

Aria: from "dal labbro in canto estasiato" to «sul fil d'un soffio etesio » (Fenton, Nannetta, Falstaff Alice e Meg)

Fuga: from "un coro e terminiamo la scena » to the end of the opera (Alice, Nannetta, Meg, Mrs. Quickly, Fenton, Dr. Cajus, Bardolfo, Ford, Pistola, Falstaff)

→**All the tenors** that study Fenton's role must study also Bardolfo's and Cajus's role in the fuga « tutto nel mondo è burla »

→**All the baritones** that study Falstaff's and Ford's role must study also Pistola's role in the fuga « tutto nel mondo è burla »

**ART. 5 REPERTOIRE FOR DIRECTORS** The course for stage directors includes the presentation of a project by each candidate. The presentation must be accompanied by a sketch of the set design together with the stage concept envisioned by the candidate which will be used as study material during the course. Each participant will be given the opportunity, at the discretion of the course direction, to work on a duet or on an aria with the singers participating in the voice class, compatible with the combined schedules of the respective classes. All students of the stage direction course are obliged to attend all classes held by Maestro Vizioli when working together with the participants of the voice classes.

#### **ART.6 ACCOMPANISTS**

The accompanists will be given the opportunity, at the discretion of the individual teachers, to work side by side with the two teachers during the course and the preparation of the final concert. All candidate accompanists must study the entire repertoire of this list: (**Art. 4**)

**ART. 7** Every active student is entitled to individual and group lessons

**ART. 8** The form for *REGISTRATION MASTERCLASS* at this link: <https://goo.gl/forms/UuwN2hKFwQtbV9hC2> and must be received by June 24th;

The application must also be accompanied by the following documents:

- application form
- brief Curriculum Vitae
- photocopy of a valid identity document
- copy of the receipt of payment of registration fee: 100 euros.

#### **ART.9 FEES**

Singers - active students: 485 euros (registration fee + cours fee)\*

Directors - active students: 360 euros (registration fee + cours fee)\*

Accompanists- active students: 240 euros (registration fee + cours fee)\*

Listeners: 150 euros (registration fee + cours fee)

\*Students who take part in both master classes (Falstaff and Così fan tutte) will benefit from a **discount of 100 euros** on the course fee of the second master class.

#### **ART. 10**

The registration fee (100euros) must be paid via bank transfer to Circolo della Lirica di Padova.

IBAN: **IBAN IT19A0103012159 0000613567 53. BIC/Swift PASCITM1PD9**

**Reason for payment: masterclass Falstaff 2018**

\*This registration fee is non-refundable in case of participant cancellation.

**ART. 11** The organization reserves the right to cancel the Masterclass in the event of an insufficient number of participants (15 active students) or due to causes beyond the organization's control. Applicants will be refunded the entry fee of 100 euros (less the transfer charges or money order).

**ART. 12** There is no reimbursement for travel expenses and / or stay for the entire duration of the workshop. The organisers will provide information on suitable accommodation.

**ART. 13** Filming or broadcasting video or audio of the final concert does not entail a right to compensation for the participants. The recordings will be the exclusive property of the organization for any promotional purposes.

#### **ART. 14 OPPORTUNITIES**

Every student will receive a certificate of participation. At the discretion of the organization and of the teachers the best participants will be invited to participate in one or more concerts in the 2018-2019 season: Circolo della Lirica di Padova and Associazione Artes Padova.

The organization provides participants:

- **n. 1 EUR 485.00 scholarship** for the be awarded to one of the participants (singer) who takes part to the masterclass.

#### **ART. 15 FINAL PROVISIONS**

The registration and participation in the Masterclass implies full acceptance of these rules. The organization reserves the right to change the regulation, taking care to give a timely notice to the parties concerned. The organization accepts no liability for any damage to persons or property that might occur during the course of the final concert and the masterclass.

### ***Regulations of the Masterclass « Così fan tutte »***

**ART. 1** The "Circolo della Lirica di Padova" and "Associazione Artes" has organized the VIII Masterclass for singers, assistant directors and accompanists from August 26 to September 1, 2018.

**Convocation: August 26<sup>th</sup>, at 10 a.m. at Monastero Degli Olivetani-Museo dei Grandi Fiumi, Piazza S. Bartolomeo, 9, 45100 Rovigo RO**

**ART. 2** Open to all nationalities, no age limit. Languages: Italian-English-French-Spanish-Portuguese

**ART. 3** The course is designed to provide opportunities to young artists, to work together with two internationally acclaimed artists, M° Pablo Maritano (director) and M° Fernando Cordeiro Opa, teacher of vocal technique and interpretation. The course activities include:

- stage techniques as well as study and interpretation of the scores with Maestro Pablo Maritano (from August 26, to September 1, 2018)
- singing techniques with Maestro Fernando Cordeiro Opa (August 26-27-28, 2018)
- workshop of functional exercises for opera singers with Mastro Rosa Cardone
- September 1 final concert at Teatro Sociale di Rovigo, Piazza Garibaldi, 14, 45100 Rovigo RO

The initiative is aimed at voice, theatre, interpretative studies and the realization of the final concert, « Così fan tutte » by Giuseppe Verdi. Stage direction by P. Maritano

#### **ART. 4 REPERTOIRE FOR SINGERS**

Each singer must presents by heart the musical piece from this list (from Così fan tutte by W.A. Mozart). Each singers can presents the arias of his role.

#### **Atto 1**

N.1 Terzetto "La mia Dorabella" (Ferrando, Don Alfonso, Guglielmo)

N. 2 Terzetto "E' la fede delle femmine" (Ferrando, Don Alfonso, Guglielmo)

N. 3 Terzetto "Una bella serenata" (Ferrando, Don Alfonso, Guglielmo)

N.6 Quintetto "Sento Oh Dio" (Fiordiligi, Dorabella, Ferrando, Guglielmo, Don Alfonso)

The recitativo "non v'è più tempo amici" and the Quintetto 8a "Di scrivermi ogni giorno" (Fiordiligi, Dorabella, Ferrando, Guglielmo, Don Alfonso)

N. 10 Terzetto "Soave sia il vento" - (Fiordiligi, Dorabella, Don Alfonso)

N. 13 Sestetto "Alla bella Despinetta" (Fiordiligi, Dorabella, Despina, Ferrando, Don Alfonso, Guglielmo)

N.18 Finale Primo from "Dammi un bacio mio tesoro" to the end (Fiordiligi, Dorabella, Despina, Ferrando, Don Alfonso, Guglielmo)

## **Atto 2**

N.20 Duetto "Prenderò quel brunettino" (Fiordiligi, Dorabella)

N.31. Finale Secondo from « Scena XVII - miei signori tutto è fatto » to the end (Fiordiligi, Dorabella, Despina, Ferrando, Don Alfonso, Guglielmo)

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## **ART. 10**

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IBAN: IT 29 U 01030 12115 000000239349 - SWIFT: PASCITM126P

**Reason for payment: masterclass così fan tutte 2018**

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## ***Organization***

**Promoters:** Circolo della Lirica di Padova, Associazione Artes, Teatro Sociale di Rovigo, Spirito Nuovo Venezia

**Accompanists:** Alberto Boischio, Silvia Bellani

**Artistic director:** Nicola Simoni

**Organizing Committee:** Circolo della Lirica di Padova - Nicoletta Scalzotto

**Contact** Tel. +39 3200578485 - e-mail: [ufficiostampa@circolodellalirica.it](mailto:ufficiostampa@circolodellalirica.it)

**Course Location:** Palazzo Zacco-Armeni (Padova, Prato della Valle, Italy)

**Language Course:** Italian-English-French-Spanish-Portuguese

## ***Teachers***

### **Fernando Cordeiro Opa**

#### **Teacher of vocal technique and interpretation**

Fernando Cordeiro Opa began his vocal and musical studies in Lisbon at the Fundação Kalouste Gulbenkian which he then continued in Italy at the Pollini Conservatory in Padova. He was a finalist of the Belvedere in Vienna and in 1994, he won the competition, Prima scrittura Città di Firenze.

He is an active presence in the operatic field, performing in both Italy and abroad. He has appeared in some of the most notable roles: Mozartian repertoire, Bastiano in "Bastiano e Bastiana" and Basilio in "Le Nozze di Figaro"; Rossinian repertoire, Conte di Almaviva in the "Barbiere di Siviglia", Ramiro in "La Cenerentola" which was staged by Dario Fo, Lindoro in "L'Italiana in Algeri", Narciso in "Il Turco in Italia", Ory in "Conte Ory", and Il Pescatore in "Guglielmo Tell"; Donizettian repertoire, Ernesto in "Don Pasquale", Nemorino in "L'Elisir d'amore", Tonio in "La figlia del reggimento", and Beppe in « Rita ».

He is also present in the contemporary realm, having performed repertoire such as; "Dreyfus" by Cotel, a production with the Staatsoper-Kammeroper in Vienna, the debut performance of "Oirat" by Alexander Peci in Tirana, and "The death of Klinghoffer" by John Adams at the Comunale in Ferrara and Modena. He is continuously involved in concerts and oratorios, having performed the Oratorio di Natale by Bach, Requiem in mi bemolle maggiore by Jommelli, Requiem e Messa in do minore K 427 by Mozart, Stabat Mater and Petite Messe Solennelle by Rossini, and Messa di Gloria e Credo by Donizetti. He has also recorded albums for EMI Classics' Musica Sacra, by Casimiro Junior with the Gulbenkian orchestra from Lisbon.

On his artistic path he has collaborated, amongst others, with conductors such as Rota, Mazzola, Renzetti, Aprea, Gibbens, Webb, Malgiore, and De Billy, and with directors such as Carsen, De Tomasi, Scaparro, Cox, Dooner, Miller, Savary, Marchini, Vizzioli, Fo, Krief, etc. For many years, he has profoundly dedicated himself to the study and research of the singing voice where, with success, he has formed and continues to form numerous singers currently performing in the most important theaters in the world such as La Scala, The Metropolitan Opera, Teatro di San Carlo, Opéra Bastille, Sydney Opera House, The Royal Opera House, Wiener Staatsoper, etc.

### **Stefano Vizioli**

#### **Director**

**[www.stefanovizioli.it](http://www.stefanovizioli.it)**

During 30 years of Stefano Vizioli has staged some fifty operas in Italy and abroad. He has created, among other things, new productions for the Teatro alla Scala, the Rome Opera, the Teatro Comunale of Bologna, the Teatro Comunale of Florence, the Teatro Verdi in Trieste, Teatro Massimo of Palermo, Parma Verdi Festival. Abroad, he was invited by the Lyric Opera of Chicago, the Colon in Buenos Aires, the Théâtre des Champs Elysées in Paris, the Festival of St. Louis, the Santa Fe Opera, the Teatro São Carlos in Lisbon, Opéra Royal de Wallonie of Liege, the Théâtre Municipal in Lausanne, Opéra du Rhin in Strasbourg, Wexford Festival, thoriégies of Orange, Society of Saint Gallen. . .

It has been invited as a Visiting Professor at the University of Music in Cincinnati and Indiana University of Music in Bloomington. He has collaborated with conductors like Claudio Abbado, Riccardo Muti, Vladimir Jurovski, Daniele Gatti, Jesus Lopez Cobos and Alan Curtis.

As part of the social activities and promoted for the dissemination of music has been the opera "Amahl and the guest night" by Pagliarelli to Prison in Palermo. Stefano Vizioli is also graduated in piano with top honors at the Conservatory of San Pietro a Majella in Naples. He is artistic director of Teatro Verdi of Pisa (Italy).

### **Pablo Maritano Director**

Born in 1976 in Buenos Aires, Pablo Maritano is one of the most renowned stage directors in Argentina, creating fresh and compelling productions to very different genres, from baroque opera to contemporary theatre.

He received a degree in Fine Arts from the Escuela Superior de Bellas Artes Ernesto de la Cárcova and a degree in Opera Staging from the Instituto Superior de Arte del Teatro Colón. Studying also piano with Klaus Cavjolski and Singing Repertoire with Catalina Hadis, and Jean-Claude Malgoire (France), and in Contemporary Repertoire with Linda Hirst (England).

In 2008 his staging of Rossini's *L'italiana* in Algeri for Buenos Aires Lírica at Teatro Avenida becomes an immediate success both from audience and critic, nominated for best Opera Régie by the Argentine Critics Association (ACE). He also won the first prize at the Young Opera Competition held by the Teatro Colón, to stage *Le Devin du Village* for the next season of the theatre. Since then, he is invited to direct at the most important theaters in Argentina and Latin-America, staging more than thirty productions in the following years, including *La Ciudad Ausente* by Gerardo Gandini at the Teatro Argentino de la Plata, Verdi's *Otello* at the Teatro Municipal de Santiago de Chile (this production won the critic international award, and was later staged in Argentina and Uruguay), Haydn's *Il Mondo Della Luna* and Handel's *Serse* for Buenos Aires Lírica, Rameau's *Hippolyte et Aricie* for the Compañía de las Luces in Buenos Aires, Massa's *Don Francisco* in Teatro Colón, Mozart's *Die Entführung aus dem Serail*, (in collaboration with Tv playwright Gonzalo Demaria, rewriting the spoken dialogues and setting the action into an Airport) and a new staging of *L'italiana* in Algeri, in Teatro Argentino. In 2015, the South American premiere of Rameau's *Platée* at Rancagua (Chile) and Buenos Aires, in a thrilling contemporary production won the critical prize in Chile, and Cachafaz won the certain regard at Music Theater Now contest in Berlin, being featured in Rotterdam in 2016. Same year was the revival of the award winning *Otello* at La Plata, a new staging of *I due Foscari* at Santiago and the american premiere of Zimmerman's *Die Soldaten* in Teatro Colón of Buenos Aires, winner of the critics prize in Argentina and a new version of *Carmen* in Rosario and *Le Malade Imaginaire* (Charpentier and Lully) for the Teatro Colón Chamber Opera. In 2017 he directed *Norma* (Brazil), *Giulio Cesare* (Teatro Colón, Buenos Aires), *Le Grand Macabre* (La Plata) and *L'italiana* in Algeri (Montevideo).

Upcoming productions are *Der Rosenkavalier* (Sao Paulo, Brazilian premiere), *Der Fliegende Holländer* (Belo Horizonte), *Turandot* (Tenerife, Spain), and *Madama Butterfly* (Montevideo).

Maritano also carries out an intense teaching career, in Argentina and abroad, being teacher (Stage Direction) at the Instituto de Arte of Teatro Colón, and also appointed as stage director and acting coach at the Opera Estudio in Teatro Argentino de La Plata from 2009 until 2013. Since 2012, he is invited by different chairs at the Schola Cantorum Basiliensis, as acting coach, also at the 2016 and 2017 editions of the *Rencontres Baroques de Montfrin*. Actually he is also working as Artistic Production Director at the Teatro Argentino, in La Plata (Argentina), and he is directing the Opera Estudio from that House.