

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

La finta giardiniera - Mozart

Padova August 25th -September 1^h 2019

Palazzo Zacco Armeni Prato della Valle, 82 – Padova

Fernando Cordeiro Opa, teacher of vocal technique

Pablo Maritano, director

Alberto Boischio, accompanist

Rosa Cardone, workshop of functional exercises for opera singers

Laura Catrani, workshop of GYROKINESIS®

Registration deadline: 12 August 2019

Apply: <https://goo.gl/forms/UuwN2hKFwQtbV9hC2>

**Concerts*

**scholarship for a singer of the Masterclass*

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

ART. 1 The “Circolo della Lirica di Padova” and “Associazione Artes” has organized the IX Masterclass for singers, assistant directors and accompanists from August 25 to September 1, 2019.

Convocation: August 25, 2019 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 internationally acclaimed teachers. The initiative is aimed at voice, theatre, interpretative studies and the realisation of the final concert La Finta Giardiniera by W.A.Mozart. Stage direction by P.Maritano.

The course activities include:

- stage techniques as well as study and interpretation of the scores with Pablo Maritano (from August 25 to September 1, 2019)
- singing techniques with Maestro Fernando Cordeiro Opa (from August 28 to August 31, 2019)
- Performance practice of opera repertoire (for pianists) with Maestro Alberto Boischio
- workshop of functional exercises for opera singers with Mrs Rosa Cardone
- Workshop of GYROKINESIS® with Mrs Laura Catrani. It's a discipline adapted to the abilities of each person, which involves the entire body, opening up energy paths, increasing the range of movement and creating functional strength through rhythmic and flowing sequences. Focusing on the breath stimulates the parasympathetic nervous system, producing a sense of calm, well-being and mental clarity, similar and necessary to the work of the singer.”

ART. 4 REPERTOIRE FOR SINGERS

A) Each singer must presents by heart the musical piece from this list (from La finta Giardiniera by W.A.Mozart). All the tenors that study Contino's role must study also Don Anchise's role / All the soprano that study Serpetta's role must study also Serpina's role:

N. 1 Introduzione:che lieto giorno (Sandrina, Serpetta, Ramiro, Il Podestà, Nardo)

N. 12 Finale atto 1 : Numi, che incanto è questo (Sandrina, Serpetta, Armida, Ramiro, il Contino, il Podestà, Nardo)

N. 23 Finale atto 2 : Fra quest'ombre o questo scuro (Sandrina, Serpetta, Arminda, Ramiro, il Contino, il Podestà, Nardo)

Duetto: Tu mi lasci (Sandrina, il Contino)

N. 28 Finale atto 3: viva pur la giardiniera (tutti)

B) Each singers can presents the arias of his role.

ROLES

Don Anchise(tenore)

La Marchesa Violante (soprano)

Il Contino Belfiore (tenore)

Armida (mezzo-soprano)

Ramiro (mezzo-soprano)

Serpetta (soprano)

Roberto (basso)

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 Pablo Maritano 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 August 12th, 2019;

The application must also be accompanied by the following documents:

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

ART.9 FEES

Singers - active students: 530 euros (registration fee + cours fee)

Directors - active students: 390 euros (registration fee + cours fee)

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

Listeners: 150 euros (registration fee + cours fee)

ART. 10

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

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

Reason for payment: masterclass 2019

*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 (singers, accompanists and directors) will be invited to participate in one or more concerts in the 2019-2020 season: Circolo della Lirica di Padova and Associazione Artes Padova.

The organization provides participants:

- **n. 1 EUR 530.00 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.

Organization

Promoters: Circolo della Lirica di Padova, Associazione Artes

Artistic director: Nicola Simoni

Organizing Committee: Circolo della Lirica di Padova - Nicoletta Scalzotto

Contact Tel. +39 3200578485 - e-mail: 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.

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 Colon. 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 Colon, Mozart's Die Entführung aux 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 Tehater 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 Colon 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 Colon Chamber Opera. In 2017 he directed Norma (Brazil), Giulio Cesare (Teatro Colon, 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.

Alberto Boischio

Accompanist

Alberto Boischio, graduated Summa Cum Laude at Conservatory C. Pollini of Padua with G. Di Toma, has attended perfecting courses with Gyorgy Sandor, Aquiles DelleVigne, Joaquin Achucarro, Piernarciso Masi, Dario de Rosa and was admitted to the International Ecole de Piano of Losanna directed by Fausto Zadra under whose guide he specialized in three years. First prize in national and international music competitions he has been regularly engaged to concert seasons in Italy and abroad as a solist, solist with orchestra and in particular with chamber ensemble. He has collaborated with several conductors as Gustav Kuhn, Eliahu Inbal, Jeffrey Tate, Renato Palumbo, Myun Wung Chung. He has worked with singers such as Renato Bruson, Giusi Devinu, Marco Berti, Barbara Frittoli, Juan Pons, Martina Serafin, Walter Fraccaro, Stephan Genz, Stefan Finke, Carmela Remigio, Carmen Giannattasio, Arthur Rucinsky, Gregory Kunde and many others. From 2005 to 2007 he was Musical Stage Director for La Bohème, Don Giovanni and Rigoletto at the Teatro Guaira of Curitiba (Brazil) and also at the Teatro Comunale of Adria in 2009 with the productions of Il Barbiere di Siviglia, Cavalleria Rusticana and Pagliacci, collaborating with tenor Giuseppe Giacomini. He has been seeing also as solist at the Teatro Guaira, performing Ravel's Piano Concerto in G Major and Rachmaninov's Rhapsody on Theme of Paganini with the Paranà Symphony Orchestra directed by Alessandro Sangiorgi. Since 2006 he collaborates with the quintet Triestango performing in Italy, Croatia, Brazil, Argentina, Uruguay. With the soprano Tatiana Aguiar researches and discloses European and South American Chamber Music. The Duo recently performed at the Teatro La Fenice in the Festival "Lo Spirito e la Musica di Venezia". Alberto Boischio collaborates with the Teatro La Fenice in Venice from 2008 as Collaborative Pianist. Currently he is Professor of Piano Accompaniment and Vocal Practice at the "Antonio Buzzolla" Conservatory in Adria.

Rosa Cardone

Workshop of functional exercises for opera singers

Born in Naples on August 21st, 1983, in 2008 she obtained a specialist degree in sciences and techniques of preventive and adapted motor activity at the University of Bologna; in 2011 she qualified in Milan as a postural rebalancing technician with a global approach with the Pancafit Raggi method; in 2013 she graduated in Bologna with "Pilates Instructor". During the year 2018 has deepened the various advanced themes of the Pancafit method: cervical rachis; tongue and muscle chains (relationships between swallowing dysfunctions, muscle chains, postural alterations and muscle-joint pathologies); scoliosis; odontostomatognathic apparatus and skull (posture of the mouth, the ATM and the skull); pathologies, functional and structural alterations of the three diaphragms (epigastric, throat, pelvic). From 2013 she collaborates in Bologna with the master Fernando Cordeiro Opa and with his students of opera singing. Performs personal training sessions and muscle activation group courses for opera singers with the aim of improving muscle and body awareness and respiratory function. From 2017 she collaborates as a teacher of functional physical activation workshops for singers in different masterclasses organized by the circle of the lyric of Padua.

Laura Catrani

workshop of GYROKINESIS®

Laura Catrani, soprano, combines the professional activities of a solo singer with research and experimentation on body movement. A qualified trainer of the GYROKINESIS® method, in conjunction with classical music studies, she also studied as an actress at the Paolo Grassi Acting School in Milan, specialising alongside dancers Avi Kaiser, Sergio Antonino and Valentina Moar, with whom she staged several shows of dance, theatre and singing. She holds regular masterclasses at music conservatories and musical Institutions on vocal technique and interpretation in contemporary repertoire. She has in particular a collaboration with the Giuseppe Verdi Conservatory in Milan where she holds a masterclass on "Theatre of the Voice - The Voice and the Body".