

SGM Foundation Auditorium
Via Portuense 741 – 00148 Roma

International Opera Workshop
Aimed at the staging of Giacomo Puccini's Opera
Gianni Schicchi

04/18 February 2018

Anna Vandi

Mirco Roverelli

Cesare Scarton

Marcos Madrigal

Direction
Paolo Pignatelli

Art Direction
Francesca Ascioti

Arts Committee
Francesca Ascioti – Paolo Pignatelli – Cesare Scarton

Application Announcement for the Opera Workshop

1. Registrations Opening

Registration for the International Opera Workshop, aimed at the staging of Giacomo Puccini's Opera "Gianni Schicchi", organised by **SGM Foundation Conference Center** and **AP Events** as part of the project "**Roma Opera Campus**", is now open.

2. Requirements for Application

The International Workshop is open to lyrical singers of all ages and nationalities. Candidates have to know their whole role, not strictly by heart.

3. Goals of the Workshop

The International Workshop aims at the staging of Giacomo Puccini's Opera "Gianni Schicchi".

4. Workshop Program

There will be daily Study Sessions which will be held indicatively from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m. At the end of the International Workshop there will be the shows.

5. Time and Place

The International Workshop will take place in Rome, at the SGM Auditorium, seat of the **Roma Opera Campus**, via Portuense 741 – 00148 Roma, from February, 4th to 18th 2018.

6. Study Materials

It will be used the Ricordi's Edition.

7. Workshop Admission Procedure

Candidates must send their application form with their Resumé to the following e-mail address: segreteria@romaoperacampus.com . Candidates will be enrolled after audition, which will take place on 9 January 2018 from 10 a.m. at the Roma Opera Campus, via Portuense, 741, Rome.

8. Application for Admission and Deadline

The application for admission must be completed in full and sent to the following e-mail address: segreteria@romaoperacampus.com , no later than:

January, 3rd 2018

The audition cost is EUR18,00 and it must be paid at the Campus administrative office in the same day of the audition.

9. Enrolled Students Attendance Fees

Selected candidates must confirm their registration with the payment of the attendance fees, in the amount of EUR750 (seven-hundred and fifty/00). For applications to be valid, selected candidates

must pay it not later than **5 days** from the Direction's written acknowledgement of selection to the following bank account:

FONDAZIONE SGM CONFERENCE CENTER
BANCA POPOLARE DI SONDRIO - AGENZIA N.4 ROMA
(Piazza Biagio Pace n.1 - postcode 00164, Rome)
IBAN IT32 C056-9603 - 2040 - 0000 - 4145 - X79

The payment description shall contain the name and surname of the student and the following indication: "**Versamento quota corsista effettivo(nome e cognome corsista) per laboratorio Schicchi**". The bank receipt shall be sent in digital format through email to the following address: segreteria@romaoperacampus.com . In case of retirement, the payment will not be refunded. Only in case of cancellation of the Workshop the attendance fees will be refunded in full.

10. Auditor Students Attendance Fees

Students enrolled as auditors are required to pay EUR150 (one-hundred and fifty/00) for the whole duration of the workshop, as attendance fees **5 days** prior to the start of the Workshop by wire-transfer to the following bank account:

FONDAZIONE SGM CONFERENCE CENTER
BANCA POPOLARE DI SONDRIO - AGENZIA N.4 ROMA
(Piazza Biagio Pace n.1 - postcode 00164, Rome)
IBAN IT32 C056-9603 - 2040 - 0000 - 4145 - X79

The payment description shall contain the name and surname of the student and the following indication: "**Versamento quota uditore(nome e cognome uditore) per laboratorio Schicchi**". The bank receipt shall be sent in a digital format through email to the following address: segreteria@romaoperacampus.com . In case of retirement, the payment will not be refunded. Only in case of cancellation of the Workshop the enrolment amount will be refunded in full.

11.Accommodations

Workshop students could stay overnight in our facility, upon availability, in accommodations with shared kitchen, from EUR25 per day upwards (agreed price). All the details are available at the administrative office.

12.Food

It's available a daily lunch from Monday to Friday at the cost of EUR7 per day, including unlimited buffet, water and coffee, in a facility close to the Campus.

13.Certificates

All the students of the Masterclass will be given a certificate of attendance.

14. Pictures, Audio and Video Materials

By submitting the application, the enrolled student gives his/her consent to radio and TV recordings and broadcasts as well as audio and video materials shot by the direction or appointed people or institutions. In particular, the student, free of charge, releases all eventual rights to the host

organisation regarding photos, audio and video for uses related to the event. The host organisation reserves the right to use photos, audio and video recordings for promotional activities related to this event and/or future events, or to publish the audio and video recordings for demonstration and promotional purposes.

15. Personal Data Processing

By submitting the application, the enrolled student gives his/her consent to the processing of personal data according to Legislative Decree of June 30th 2003, n. 196.

16. Sole Validity of the Italian Version of the Call for Applications

This Call for Applications is published both in Italian and other languages. In case of dispute, the Italian version shall be considered exclusively.

17. Administrative office

Administrative office is open from Monday to Friday, from 9 a.m to 6 p.m. on the following telephone number: +39 06 6568 6561. For urgently needed information outside these hours, it is possible to contact the Direction on the following telephone number: +39 328 3030841.

Please refer also to our Facebook platform: : <https://www.facebook.com/romaoperacampus/>

18. Responsibility

The Direction reserves the right to amend the present Regulation. In that case, the Direction will be sure to immediately inform the interested parties. The Direction assumes no responsibility in case of theft during class.

Application Form

The undersigned

Date of Birth..... Place of Birth

Voice range.....

Address (street, square) City

Telephone N.....Mobil.....

Email Address.....T-shirt size.....

Declaring the full acceptance of this call, asks to be entered as an **Enrolled Student** to the Opera Workshop aimed at the staging of Giacomo Puccini's Opera "Gianni Schicchi":

EUR750,00

Declaring their full acceptance of this call, asks to be entered as an **Auditor Student** to the Opera Workshop aimed at the staging of Giacomo Puccini's Opera "Gianni Schicchi":

EUR150,00

therefore attaches:

- 1) Photocopy of a valid identity document (double sided copy)
- 2) Brief Resumé

The application form, filled in full and completed of "1)" and "2)" attachments, must be send in digital format throught email to the following address: segreteria@romaoperacampus.com not later than the dates specified in point 8 of the call.

For the Directorate to confirm the admission of the candidate at the Workshop as student or auditor, the present application form must be followed by the payment of the registration fee and the sending of the wire-transfer receipt (CRO).

3) Wire-Transfer Receipt (CRO)

Yours truly,

Place and Date

Signature



Anna Vandi
VOCAL COACH

Anna Vandi graduated at the “Accademia Lirica” in Osimo under the guide of Campogalliani, Tonini, Favaretto and Figueroa.

She sang in the baroque and contemporary repertoire in important Italian theatres like Teatro dell’Opera in Rome, La Scala in Milan, S.Carlo in Naples, Carlo Felice in Genoa.

Afterwards she started the teaching career as Belcanto and Baroque Coach.

Chamber Ensemble and Vocal History Teacher at several Italian musical Conservatories; she led master classes about Mozart’s and Puccini’s Opera at several music societies.

She has taught to young singers, actually international opera stars, vocal technique based also on Estill Vocal Training System.

Now she teaches Singing at the musical Conservatory “San Pietro a Majella” in Naples.

Since 2006, she is teaching Vocal Technique in Masterclasses at the Opera Studio, directed by Renata Scotto and hosted by the “ Accademia Nazionale di Santa Cecilia” and Masterclasses at the Accademia d'Arte Lirica in Osimo.



Mirco Roverelli
PIANIST AND CONDUCTOR

Mirco Roverelli received his diploma with honors in piano with Master Stefano Cucci from the musical Conservatory of "Santa Cecilia" in Rome, where he also studied composition. He then followed the advanced training held by Sergio Perticaroli at the Accademia Nazionale di Santa Cecilia, graduating in 1995 with highest honors.

He had the first achievement when he was only 9 years old, winning the second prize at the "Coppa pianisti d'Italia". Since then he won numerous awards in various national and international competitions, gaining first place six times. He debuted in a solo recital at the age of 12 and since then he has performed, also as soloist with orchestras, in major Italian cities. He played Chamber music in duos and quintets groups.

Abroad he has performed in prestigious concert halls including the Queen's Hall in Edinburgh, the Salon Dorado of the Teatro Colón in Buenos Aires, La Chatedral Wells in England, the Liszt Museum in Budapest.

Besides the solo, for two decades he devoted himself actively in the collaboration in the symphonic and choral repertoire.

He cooperates with Rai and Radio 3, recording for the Italian broadcast *La barcaccia*, several musical selections from *Carmen* with Bruna Baglioni and *Falstaff* with Giuseppe Taddei, Fiorenza Cossotto, Angelo Romero and Janet Perry. He accompanied international singers like José Carreras, Franco Bonisolli, Alberto Rinaldi, Roberto Aronica, Fabio Maria Capitanucci, Jonas Kaufmann, Anna Netrebko, Sonia Ganassi.

Since 1998, he is vocal coach at the National Academy of Santa Cecilia, working with many great Conductors including Wolfgang Sawallisch, Jeffrey Tate, Claudio Abbado, Giuseppe Sinopoli, Myung-Whun Chung, Georges Prêtre, Daniel Oren, Antonio Pappano and many others.

He was the pianist for the concert given by the great baritone Leo Nucci in Spoleto for its 40-year career, recording also a live album.

He is routinely asked for International Concerts as accompanist pianist and for Masterclasses as opera singers coach.

In December 2010 he made his debut as a conductor and since that time he has conducted many concerts. Recently he debuted in opera productions including Georges Bizet's *Carmen*, Giacomo Puccini's *Tosca*, Gioachino Rossini's *Il barbiere di Siviglia* with great success.

In 2013 he was invited to the prestigious Gabala Festival in Baku (Azerbaijan), conducting the Jerusalem Philharmonic Orchestra and, inter alia, the great baritone Sergei Leiferkus.

In March 2016 he was invited in a successful opera concert with the Bacau Symphony.

In the Next July he will debut for *Carmen*'s production at the prestigious Mytho Opera Festival in the spectacular setting of the Greek theater in Syracuse (Sicily).

He is the maker of the website www.baseforsing.com, entirely dedicated to opera musical bases, performed at the piano by himself.



Cesare Scarton

DIRECTOR

Cesare Scarton studied opera and theatre stage direction at the Musical Conservatory “Santa Cecilia” in Rome. He also graduated in Disciplines of Music and Performing arts at the University of Bologna.

He collaborated in the management and production of important international artistic events of music, dance, theatre, such as the Sagra Musicale Umbra, the Panatenee (Pompei, Agrigento, Capri), the Verdi Festival in Parma. Since 2012 he is art director at Reate Festival of Rieti.

He directed, among other things, *Il matrimonio segreto* by Cimarosa, *Lo scoiattolo in gamba* by Rota, *Così fan tutte* by Mozart, *The cunning little vixen* by Janáček, *L'heure espagnole* by Ravel, *Gianni Schicchi* by Puccini, *L'impresario in angustie* by Cimarosa (at Accademia Nazionale di Santa Cecilia, and recorded in dvd), *Il re pastore* by Mozart and *Nina ossia la pazza per amore* by Paisiello (Festival Le Notti di Villa Mondragone), *Caldo Disio* by various authors (world première in Lisboa), *Il campanello* by Donizetti and *Adina* by Rossini (Reate Festival), *La serva padrona* by Pergolesi (Rome, Vilnius, Riga, Tallinn, Kiev, Budapest), *Otto von Kitsch* by Vacca and *Boletus* by Boccadoro, (Opera In Canto, world premières in Terni), *L'elisir d'amore* by Donizetti and *L'Italiana in Algeri* by Rossini (Marrucino Theatre, Chieti), *La Cenerentola* by Rossini (Brancaccio Theatre, Rome), *Hanjo* by Panni, world première (Associazione Nuova Consonanza), *Brundibár* by Krása (Teatro dell'Opera, Rome), *Fadwa* by Scarlato and *La stanza di Lena* by Carnini (world premières in Accademia Filarmonica Romana). He staged *Anna Bolena* by Donizetti with Fabio Biondi and Europa Galante, production recorded in dvd and broadcasted by Sky Classic, as well as *Un giorno di regno* by Verdi. He also staged *Il barbiere di Siviglia* di Paisiello, in a project with Teatro dell'Opera di Roma , Accademia Nazionale di Santa Cecilia ,Europa Galante, and the musical direction of Fabio Biondi; *Un'infinita primavera attendo* by Cappelletto and Carnini (world première in Accademia Filarmonica Romana), production recorded in dvd by Istituto dell'Enciclopedia Italiana. He also staged *Anna e Zef* by Krüs, (italian première in Accademia Nazionale di Santa Cecilia, co-production with Nederlands Philharmonic) for which the European project *Music Up Close Network* provided an e-book.

He curated the dramaturgy of *La Traviata between Verdi and Dumas*, narrated by Renata Scotto and recited by Milena Vukotić, (Parco della Musica, Rome, 2013); *Čajkovskij e Madame von Meck* with Sonia Bergamasco e Giulio Scarpati, with the Orchestra of Accademia Nazionale di Santa Cecilia, conducted by Antonio Pappano (Musei Vaticani, Città del Vaticano, 2014); *Gala Beethoven* with the Orchestra of Accademia Nazionale di Santa Cecilia, Tommaso Ragno, conducted by Antonio Pappano (Parco della Musica, Rome, 2015).

For the famous Italian actress Anna Proclemer he wrote and staged the monologue *Anna dei Pianoforti* by Alberto Savinio, which was performed, among other, in Rome (Teatro Argentina), Milan (Piccolo Teatro), Florence (Teatro della Pergola, Maggio Musicale Fiorentino), Palermo (Teatro Biondo).

Since 2009 he is in charge of the Correct Italian Diction at the Bayerische Staatsoper in Munich, where he also participated in important productions with Kent Nagano, Ivor Bolton, Kirill Petrenko, Omer Meir Wellber, Zubin Mehta, Michele Mariotti as conductors. He had the same position at the Accademia Nazionale di Santa Cecilia in Rome collaborating with René Jacobs and Kent Nagano and at important record companies such as Deutsche Grammophon (*Verismo* recording with Anna Netrebko and Antonio Pappano) and Sony (*Mozart Arias* recording with Christian Gerhaher).

Since 2004 he teaches at Accademia Nazionale di Santa Cecilia and co-ordinates the activities of the "Opera Studio" with Renata Scotto. He teaches also in V/Vox Academy – Feltre, with Vivica Genaux. He taught from 1998 to 2010 History of the Opera and Staging of Musical Theatre at the University of L'Aquila. He teaches Theory and Technique of stage and performing interpretation at the Musical Conservatory of "Santa Cecilia" in Rome. He is a member of the scientific committee of the Fondazione Rossini in Pesaro, as well as the director of the book series collections "Iconografia rossiniana", "I libretti di Rossini", "Saggi e Fonti".



Marcos Madrigal

PIANIST

“He gave absolutely superb performances throughout the evening, handling the repertoire like a great master, with superb variety of touch. His entire programme was quite out of this world.”

Bill Newman — Music & Vision (London)

Marcos Madrigal was born in Havana, Cuba. In 2007, he graduated with honors from the The University of Arts of Cuba (ISA), under the guidance of the renowned professor and pianist Teresita Junco. He attended Master Classes at the Conservatory of Southern Switzerland in Lugano and at the International Piano Academy “Lago di Como”, where he had the chance to study with Andreas Staier, Dimitri Bashkirov, Fou Ts'ong, John Perry, Malcolm Bilson and especially with his mentor William Grant Naboré.

He has performed in recitals, and as a soloist with orchestra, in many of the most renowned concert halls of the world, such as the Teatro Colón of Buenos Aires, the Auditorium Parco della Musica of Rome, the Queen Elizabeth Hall of London, the Auditorium Manuel de Falla of Granada, the Bucharest Opera House, the Volkstheater of Vienna, the Teatro Rossini of Pesaro, the Teatro delle Muse of Ancona, the Teatro Gentile da Fabriano of Fabriano, the Teatro Góngora of Córdoba, working with notable conductors, such as Claudio Abbado, Leo Brouwer, Paul Mann, Arturo Enrique Diemecke and Lorenzo Ramos. Madrigal has also collaborated in several projects with Oscar-winning composer Nicola Piovani, as well as with other distinguished composers in the film and theater world. In 2015, he gave his celebrated debut in the United States at the Finney Hall in Oberlin (Ohio). Since 2017 he is Art Director of Habana Clásica ,International Festival of classical music in the Cuban capital.

He has received numerous awards in several international competitions, among which are the International Piano Competition Premio Jaén(Spain), the Panama International Piano Competition, the International Piano Competition María Clara Culler (Costa Rica), the European Prize of Piano Execution (Italy) and the International Piano Competition Ignacio Cervantes de L’Avana (Cuba). In 2012, he was awarded the International Award “Gold Medal Maison des Artistes”, granted by the Association for Culture, Arts, Science and Social Commitment at Rome.

Among his most recent recordings are: Homo Ludens, with M° Leo Brouwer; Concert for Four Hands, with Cuban pianist Teresita Junco; the Opera Omnia for Piano and Orchestra of José María Vitier; a monograph dedicated to Cuban composer Ernesto Lecuona, Cuba, which was critically acclaimed and won numerous awards, among which are the Choc de Classica. Madrigal has recorded live concerts and has participated in several programs for BBC, Vatican

Radio, Radiotelevisione svizzera RSI, Radio Suisse Romande, the Italian Rai Radio 3 and for many Radio all over the world.

Critiques

“He plays with taste, musicality, lyricism and sensual freedom. Here is a pianist who regales us with so many emotions.” Alberto Cima – Corriere del Ticino (Switzerland)

“He gave absolutely superb performances throughout the evening, handling the repertoire like a great master, with superb variety of touch. [...] his entire programme was quite out of this world!” Bill Newman – Music & Vision (United Kingdom)

“He is a new genius who shows us that the Cuban music school is as alive as ever.” Melomano (Spain)

“Saint-Saëns' concert n. 2 for piano and orchestra, in the hands of Marcos Madrigal, was even more spectacular than it already is. Madrigal is a pianist of great strength and temperament.” Gonzalo Roldán Herencia – Ritmo (España)

“In order to capture the extraordinary ingenuity of the «Rhapsody on a Theme of Paganini» by Sergei Rachmaninoff, the particularly brilliant and almost electric touch of Marcos Madrigal turned out to be an excellent option. He managed to be at the same time dazzling in his purity of sound, decisive and aggressive when the occasion required it, as in the preparation and attack of the medieval «Dies Irae» of the seventh variation, almost sinister in the seventeenth one and fiery in the nineteenth one, whose apparently impossible jumps were performed with an overwhelming confidence.”

F. Javier Santos – ABC (Spain)

“It will be a long time before Bogotá sees again a pianist like Marcos Madrigal, who turned the theater into a real party, revealing the marvels of Cuban piano music. A truly outstanding concert, a luxury only an artist with impeccable technique and quality of sound can afford.”

Emilio San Miguel – El Nuevo Siglo (Colombia)