



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

Le nozze di Figaro- Mozart

*September 7-15 2024, Piove di Sacco (Italy)
Auditorium Giovanni Paolo II, Piove di Sacco (Padova - Italy)*

Final concerts
Teatro Filarmonico - Piove di Sacco
Palazzo Zacco Armeni - Padova
Ferrari and Salimbeni Foundation - Venice

Teachers

Pablo Maritano, director
Alessandro Trebeschi, vocal coach
Carlos Natale, style and vocal interpretation

Registration deadline: August 24 2024
Apply <https://forms.gle/2M3EgDi9UMkBwFKUA>

**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 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” has organised the XIV Masterclass for singers, assistant directors and accompanists from September 7 to September 15, 2024.

Convocation: September 7 at 10 a.m. at Auditorium 2 Paolo II, Vicolo Ortazzi, Piove di Sacco (Padova)

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 *Le nozze di Figaro* 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 September 9 to 14)
- Vocal techniques and interpretation with Carlos Natale (September 7-8-10-11)

- Performance practice of opera repertoire (for pianists and singers) with Maestro Alessandro Trebeschi (September 7-8-9)

- ✓ *September 13, concert at Teatro Filarmonico of Piove di Sacco*
- ✓ *September 14, concert at Palazzo Zacco-Armeni, Padova*
- ✓ *September 15, concert at Ferrari and Salimbeni Foundation, Venice*

ART. 4 REPERTOIRE FOR SINGERS

A) Each singers can presents the arias of his role

Il Conte di Almaviva, baritono
 La Contessa di Almaviva, soprano
 Susanna, soprano
 Figaro, baritono
 Cherubino, soprano o mezzosoprano
 Marcellina, soprano o mezzosoprano
 Bartolo, basso
 Basilio, tenore
 Don Curzio, tenore
 Barbarina, soprano
 Antonio, basso

B) Each singers must presents by heart musical piece from this list (from *Le nozze di Figaro* by W.A.Mozart).

First act

- Duetto Cinque... dieci... venti... (Susanna, Figaro)
- Duetto *Se a caso madama la notte ti chiama* (Susanna, Figaro)
- Terzetto *Cosa sento! tosto andate* (Susanna, Basilio, Il Conte)

Second act

- Terzetto *Susanna or via sortite* (La Contessa, Susanna, Il Conte)
- Finale *Esci ormai garzon malnato* (Susanna, La Contessa, Marcellina, Basilio, Il Conte, Antonio, Bartolo, Figaro)

Third act

- Sestetto *Riconosci in questo amplesso* (Susanna, Marcellina, Don Curzio, Il Conte, Bartolo, Figaro)
- Duetto *Canzonetta sull'aria* (Susanna, La Contessa)

Fourth act

- *Pian pianin le andrò più presso* (Susanna, La Contessa, Barbarina, Cherubino, Marcellina, Basilio, Il Conte, Antonio, Figaro, Bartolo)

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:

The registration must be received by August 24th, 2024

<https://forms.gle/kZDNjBfR6RC5aWTr7>

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: 430 euros (registration fee + cours fee)

Directors - active students: 290 euros (registration fee + cours fee)

Accompanists- active students: 200 euros (registration fee + cours fee)

Listeners: 100 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 2024

*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 2024-2025 season: Circolo della Lirica di Padova

The organization provides participants:

- **n. 1 EUR 430.00 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, Fondazione Ferrari e Salimbeni, comune di Piove di Sacco

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

Pablo Maritano Director

Pablo Maritano was born in Buenos Aires, where he graduated at the Ernesto de la Cárcova School of Fine Arts, and Opera Direction at the Teatro Colón. He also completed his training as a pianist and actor. His work received numerous awards and distinctions, including the Berlin Musical Theater Festival for his production of “Cachafaz”, the Chilean International Critics Award for his production of “Platée” and “Otello” (re-staged several times in Chile, Uruguay and Argentina), Konex Prize 2019, ACE and Buenos Aires ACM have distinguished him on numerous occasions.

With a wide repertoire of more than fifty opera productions in America, Europe and Asia, between them the Latin American premieres of “Platee” and “Die Soldaten”, at Teatro Colón, that gained international attention; the new production of “La Ciudad Ausente”, by Argentine composer Gerardo Gandini, at Teatro Argentino de La Plata in 2011, and the South American premiere of Hippolyte et Aricie, by Rameau. In 2018 he directed the Brazilian premiere of “Der Rosenkavalier” by R. Strauss at Teatro Municipal de São Paulo, which also gained a new staging at the same Opera house in 2022. In 2012, he staged “Die Entführung aus dem Serail” by Mozart with a new dramaturgy that became a success. He has also directed Le Malade Imaginaire, Carmen, Faust, Giulio Cesare and Le Grand Macabre, and a multimedia version of Madama Butterfly at Teatro SODRE in Montevideo, Uruguay. Further remarkable productions were last year new stagings of Ariadne auf Naxos (Sao Paulo) and Viva La Mamma (Teatro Colon, Buenos Aires)

Maritano has had an intense teaching career since 2008, teaching opera directing and acting in several institutions in Argentina, Spain, Chile, Switzerland, Italy, France and Brazil.

He was in charge of the artistic production direction of the Colon theaters in Buenos Aires and Argentino de la Plata, professor of the Opera Directing Career at ISA-Teatro Colón, is a frequent guest at the University of Music in Basel, Switzerland, Les Rencontres Baroques de Montfrin, France, Universidad Nacional de Rosario, among others.

His upcoming productions include Midsummer Night's Dream (Switzerland), Orphée aux Enfers (Chile-Argentina), L'Elisir d'Amore (Canada), and Il Turco in Italia (Argentina).

Alessandro Trebeschi

Vocal coach

As a soloist and chamber musician he performed in various European countries and in Japan as a Kawai Artist, in Italy as a guest for Serate Musicali in Milan and other festivals and seasons. He recorded for Radio Rai and SKY Classica. In particular during 2018 he recorded the quintuple CD "Bazzini 200" for the bicentenary of the birth of Antonio Bazzini, with the complete opera transcriptions for violin and piano in collaboration with the violinist Anca Vasile. He is a vocal coach for Teatro Comunale in Bologna and teaches at the HKD in Bern (Switzerland) and at the Conservatory in Bologna. Since 2021 he has been artistic secretary at Teatro Grande in Brescia. He is actively dedicated to the promotion of shows and events which connect music with other arts, to the creation of operas for educational purposes, to the creation of concert for children. As an accompanist he carries out most of his activities and collaborated with the Donizetti Festival in Bergamo, Teatro Comunale in Modena, Maggio Fiorentino Theatre.

Carlos Natale

Style and singing interpretation

Carlos Natale is considered by critics one of the best “bel canto” opera tenors. His elegant timbre and his impeccable musicality makes him an ideal interpreter of the works of Mozart, Rossini, Donizetti and Bellini. Born in Lobos, Argentina, he studied at the High Institute of art of “Teatro Colon” and the Academy Mozarteum in Salzburg.

After his debut in the Teatro Colon of Buenos Aires (Argentina) he was invited by the most prominent theaters of the world including: Opera of Rome, Opera Comique of Paris, Teatro Comunale of Bologna, Royal Opera of Versailles, Teatro Alighieri of Ravenna, Verona Philharmonic Theatre, Theatre Capitole of Toulouse, Teatro Verdi of Trieste, Teatro Malibrán of Venice, Victoria Hall of Geneva, Opera of Fribourg, Theatre Municipal Temuco -Chile, Royal Opera of Wallonia, Opera of Rouen-Normandy, Wiener Saal of Salzburg, Galo-Roman Theatre of Sanxay, Teatro Bellini of Catania, Theater De Flint-Amersfoort, Opera of Lausanne, Opera of Nice, Teatro Massimo of Palermo.

He was recently acclaimed by one critic for his interpretation in the Beethoven’s 9th Symphony at Teatro Bellini di Catani, for his great interpretation as Etendart and Vernazzo in “Il vespro siciliano” by Lindpaintner

at the Rossini Opera Festival in Wildbad (Germany) , for his “magistral interpretation” of Conte Belfiore in “La finta giardiniera” by Mozart at the Theater of Rennes (France) and for his “touching interpretation and great voice level” of Orlando Paladino by Haydn at Opera of Lausanne.

His actorial skills and his vocal versatility allow him to sing a large repertoire ranging from baroque to contemporary music. He has performed more than 20 opera principal roles including: Don Ramiro in “La cenerentola “, Don Ottavio in “Don Giovanni”, Il contino Belfiore in “La finta giardiniera”, Ferrando in “Cosi fan tutte”, Ernesto in “Don Pasquale”, Nemorino in “L’Elisir d’Amore”, Tonio in “La Fille du Régiment”, Faust in “Faust”, Camille de Rossillon in “Die lustige Witwe”, Rinuccio in ”Gianni Schicchi”, Almaviva in “Il Barbiere di Siviglia”, Lindoro in ” L’Italiana in Algeri”, Fenton in ”Falstaff”, Tamino in “Die zauberflote”, Paride in “Paride ed Elena”, Clistene in “L’olimpiade”, Orlando in “Orlando Paladino”, Gérald in “Lakmè”, Belmonte in “Die Entfuhrung aus dem serail”, Pieth the Poot in “Le grand macabre”, Regista in “Un re in ascolto”. Among the co-protagonist roles he has played: il tenore italiano in “Der Rosenkavalier”, Tebaldo in “I Capuleti e i Montecchi”, Tybalt in “Romeo et Juliette”, Harlequin in “Pagliacci”, The fisherman “Guillaume Tell”, Flûte in “The Midsummer Night’s Dream”, Steuermann in “Der flieghende hollander”, Fatty in “Aufstieg und fall der Stadt Mahagonny”, Pedrillo in “Die Entfuhrung aus dem serail”, Lord Arturo in “Lucia di Lammermoor”, Pong in “Turandot”...

His discography includes “L’Assassinio nella cattedrale” (Sony Classical) , “Il ratto dal serraglio” (Bongiovanni), “ Le Disgrazie d’Amore” (Hypérion Records), “Il vespro siciliano” (Naxos).

He has sung solistic roles in choral symphonic repertoire including “Carmina Burana”, Handel’s “The Messiah”, Puccini’s “Messa di Gloria”, Mozart’s “Messa d ‘incoronation “, “Mass in C Minor “, Beethoven’s “9th Symphony”.

He’s won several competitions and has received many prizes: “Premio Teatro Opera di Roma” from Nuove voci 2005 International Competition at Teatro Colon in Buenos Aires, the role of “Pong” from Turandot Competition 2009 which was organized by the Fondazione Arena di Verona, “Lied Prize” from the International Competition Gesangswettbewerb Gut-Immling 2010 in Germany and a scholarship from Bayreuther Festspiele 2010.

He has collaborated with renowned conductors and directors including: Gianluigi Gelmetti, John Neschling, Antonio Pirolli, Marco Guidarini, Filippo Maria Bressan, Donato Renzetti, Krzysztof Penderecki, Jonathan Webb, Steuart Bedford, Alain Antinoglu, Eric Vigie, Stefano Vizioli, Andrea Cigni, David Lescaut, Roberto Oswald, Antonio Petris, Mikael Hampe, Gianfranco De Bosio, Martin Stieghart, Claudio Scimone, Andreas Spring and Antonino Fogliani, Paolo Gavazzeni, Pier Luigi Pizzi.