

EO Ensemble OrQuesta Opera Academy

Il Ritorno d'Ulisse in Patria Monteverdi Terms of Participation

Dear Academy participant,

We are delighted to welcome you to our second Opera Academy of 2026. This will take place from 30th May to 11th June 2026 with rehearsals taking place in Hastings, East Sussex and performances in London. We will be performing a new production of the opera *Il Ritorno d'Ulisse in Patria* by Monteverdi, directed by Marcio da Silva. Based on the material you have sent to us we are pleased to be able to offer you a role.

This document is designed to give you the information you need about the academy, and to let you know what you can expect from us, and what we expect from you.

- 1) Objectives: our academy aims to give you a high quality performing experience combined with work on style, technique, pronunciation and acting associated with the role(s) you are taking on.
- 2) Professional team: for this academy you will be working with Marcio da Silva, who is overall artistic director and Predrag Gosta who will be our co-music director. You will work simultaneously with Marcio and Pedja. We allow some flexibility within our scheduling for additional work on staging or vocal technique and musicality, as seems to be needed or desired by each individual.
- 3) Orchestra: for the performances we will be accompanied by a Ensemble OrQuesta Baroque, which is our specialized professional baroque ensemble. Each cast will participate in at least one dress rehearsal and one performance with the ensemble.
- 4) Costumes: you will receive more information about the costumes in due course, but please expect to bring parts of the costume, or in some cases the whole costume, from home.
- 5) Production: the cast works as a team. In order for us to be able to bond and develop effectively as a group in just one week, it is important that everyone contributes positively to the production process. This means that we need you to help out in a variety of minor practical ways during the production. For example, we might ask you to support the other cast constructively by helping with the lighting, moving props, operating the subtitles etc. Please rest assured that you would not be asked to do anything that might jeopardise the success of your own performance.
- 6) Location: Rehearsals will take place at Christ Church, in St Leonards-on-Sea. Performances will take place in London, at The Cockpit Theatre, in Marylebone.
- 7) Accommodation: We regret that we are not able to offer accommodation ourselves.
- 8) Our performances will take place on 10th and 11th June. Please be advised that we expect you to cover for the performance where you are not performing.
- 9) Version and tuning: We will be performing at A=440hz and basing our performance on the following edition: [Il ritorno d'Ulisse in patria](#)

10) You will be provided with a score with cuts.

11) Payment: Please may we ask you to pay the £1,000 tuition fee at your earliest convenience. Confirmation of your role is dependent on receipt of this fee. Once the payment is received your role is guaranteed. However, if the payment is not received we may need to offer the role to someone else. If you are sure that you wish to take up the offer of a role, but think that there will be a delay in being able to send payment, please get in touch with us. If you let us know when you will be able to make the payment, we will endeavour to hold the role open for you until that date. Please note that this fee is non-refundable. Payments can be made in instalments with an initial downpayment of £500. The whole fee must be paid in full by 1st April.

Payments can be made via bank transfer to:

Name: ENSEMBLE ORQUESTA | Account Type: Business | Account Number: 41311371

Sort Code: 23-05-80 | IBAN: GB48MYMB23058041311371 | SWIFT BIC: MYMBGB2L

If, for any reason, you find that you need to withdraw from this academy after you have paid your tuition fee, we ask that you contact us to let us know. As the fee is non-refundable, it is acceptable for you to find someone to take your place, in order to cover your outlay.

12) Non-Availability: if you have any NAs (days when you are not available to participate in the rehearsal schedule during the academy) please make sure that you inform us before we confirm your participation.

13) Coaching: All the coaching takes place in the form of a masterclass, so it is vital that you watch as many rehearsals as possible. You will learn from listening and watching as other cast members are put through their paces. It is a fundamental rule that whenever one cast is rehearsing the other cast should be alert and taking notes. As is so often the case with such courses, the more you put into it the more you will get out of it. If you feel the need for extra rehearsals or coaching in an element of musicality, technique, language, movement or acting, then you only need to ask and we will do our very best to provide this for you.

14) Please note that there will be a professional photographer taking pictures of the dress rehearsals.

15) Payment guidelines for Opera Academies 2026:

* Once a singer is offered a role in an opera, accepts a place on an Opera Academy, and pays their Opera Academy fee, then their role and their place on that Opera Academy is guaranteed i.e. there is a confirmed professional agreement between the Academy and the singer.

* If a singer subsequently decides that they are unable to attend that Opera Academy and wish to break their professional agreement to attend the Academy (due to personal occurrences such as study deadlines, family events, mild illness, unexpected alternative professional engagements and the like) we request that the singer finds a suitable replacement who is willing to pay to attend that Opera Academy in their stead, thereby enabling them to recoup their money.

* If a singer is not able to find such a replacement, and they still wish to break their professional agreement and withdraw completely from an Opera Academy (in instances such as those described), then unfortunately the singer *cannot* be refunded the Opera Academy fee, since the organisers have to cover the costs sustained in maintaining all elements of the overall Opera Academy for an agreed number of participants, and, if a singer is absent, particularly at short notice, the organisers may also have to secure a paid replacement to sing the role for the stage performance.

Having covered the main practical details, I do want to take this opportunity to tell you how much we look forward to our academies, and to emphasise that our central aim is to make this experience as worthwhile as possible for you. We are here to support you in every way we can. We work hard to run a relaxed and flexible course, but also one that is efficient and rewarding, designed to give each individual singer a positive, challenging and enriching experience.

Finally: it is important that you are aware that we expect you to be off-copy on the first day of rehearsal. We are aiming to perform in front of a live audience by the end of the academy, and we have an obligation to maintain high professional standards. We do reserve the right to ask you to stand down from performing if we judge that you are not fully prepared.

We are proud to be running these unique academies. We set our standards high because we want to give you the best possible intensive training and performance opportunities. We hope that this experience will make a significant contribution to your musical development, and will help you take vital steps up the ladder into the modern competitive music environment.

We are excited to have you with us.

Please be in touch if you have any other questions. More details will come in due course.

Best wishes,

Ensemble Orquesta Opera Academy