

XVI Opera Workshop « Fondazione Ferrari e Salimbeni Venezia »
For singers, accompanists and directors

Suor Angelica - G. Puccini

In Semi-Staged Form with Orchestra

From June 21 to 27 2026
From September 5 to 11 2026

Performances

September 12 - 13 Sala dei Giganti, Padova
September 16 Sale Apollinee, Gran Teatro La Fenice, Venezia

Teachers

Alessandro Trebeschi, vocal coach - accompanist
Massimo Pizzi Gasparon Contarini, director
Luca Baracchini, director
Silvia Dalla Benetta, Vocal Technique and Interpretation
Carlos Natale, Vocal Technique and Interpretation
Nicola Simoni, conductor

With the extraordinary participation of Maestro Pier Luigi Pizzi, director

Application deadline : June 8 2026

Application form : <https://forms.gle/2M3EgDi9UMkBWFKUA>

N. 18 Scholarships and Prize Concerts

Since 1983, the Circolo della Lirica di Padova has promoted the culture and passion for opera and melodrama in its city — a city that boasts an illustrious tradition represented by the Teatro Verdi and its bicentennial history. Over forty years of activity, having organized hundreds of successful events, the Association has earned the Patronage of the Veneto Region, the Province of Padua, and the City of Padua for its annual programming. It has established itself as a primary partner for organizational support in major cultural events, such as the "Iris Adami Corradetti" International Opera Competition, promoting the art form that best expresses authentic Italian tradition: Opera.

These achievements authorize us to announce the 16th edition of the International Masterclass, held in collaboration with the Artes Association, which has years of experience organizing festivals, advanced training courses, and masterclasses.

Regulation

ART. 1 ORGANIZATION

The Circolo della Lirica di Padova Association organizes the 16th edition of the Masterclass in Operatic, Scenic, and Expressive Singing for singers, directors, and répétiteurs (accompanists). The masterclass will take place from June 21 to 27, 2026, and from September 5 to 13, 2026.

ART. 2 ADMISSION

The Masterclass is open to artists of all nationalities, subject to availability. Applicants may enroll as Active Students or Auditors.

- Active Students: Born after January 1, 1981.
- Auditors: No age limit.

ART. 3 PROJECT GOALS

- Refinement of vocal, musical, and scenic-expressive skills.
- Selection of artists for the production of Giacomo Puccini's opera *Suor Angelica* (semi-staged version with the Venice Chamber Orchestra).
- Selection of artists for the "Award Concerts" of the Circolo della Lirica di Padova APS 2026-2027 season.

First Session: June 21 – 27, 2026

Padua: Casa della Rampa and Palazzo Zacco Armeni

- June 21 & 22: Vocal Technique and Interpretation with Maestra Silvia Dalla Benetta.
- June 22 & 23: Stagecraft and Direction with Maestro Massimo Pizzi Gasparon Contarini.
- June 23: Conference held by Maestro Pier Luigi Pizzi.
- June 21 – 27: Vocal Technique and Interpretation with Maestro Carlos Natale.
- June 21 – 23: Repertoire Study with Maestro Nicola Simoni.
- June 24 – 27: Performance Practice in Operatic Repertoire Accompaniment for pianists and singers with Maestro Alessandro Trebeschi.
- June 25 – 27: Stagecraft and Direction with Maestro Luca Baracchini.
- June 27: Concert at Palazzo Zacco Armeni, Padua (with piano accompaniment).

Second Session: September 5 – 10, 2026

Auditorium Giovanni Paolo II, Piove di Sacco (PD)

- September 5 – 9: Staging rehearsals with Maestro Luca Baracchini (Director) and musical rehearsals with Maestro Nicola Simoni (Conductor).
- September 5 – 9: Vocal Technique and Interpretation with Maestro Carlos Natale.
- September 10: General rehearsal with piano accompaniment at the Teatro Filarmonico di Piove di Sacco (PD).
- September 11: Rehearsals at the Sala dei Giganti, Padua.
- September 12 & 13: Semi-staged performances with the Venice Chamber Orchestra at the Sala dei Giganti, Padua.
- September 16: Performance in concert form at the Sala Apollinee of the Gran Teatro La Fenice, Venice.

ART. 4 STUDY ACTIVITIES

Study activities include individual and group lessons in vocal technique, in-depth interpretive and stylistic study of the score, performance practice, stagecraft, and body awareness.

ART. 5 REPERTOIRE FOR SINGERS

Candidates are free to apply for multiple roles; however, the study of two roles is recommended. Full knowledge of the submitted parts is required, as well as the choral sections of the opera *Suor Angelica*. If necessary, the Artistic Direction reserves the right to assign participants the study of roles other than those submitted, provided they are compatible with the participant's vocal range.

Roles:

- Suor Angelica
- La zia principessa
- La badessa
- La suora zelatrice
- La maestra delle novizie
- Suor Genovieffa
- Suor Osmina
- Suor Dolcina
- La suora infermiera
- Prima sorella cercatrice
- Seconda sorella cercatrice
- Prima sorella conversa
- Seconda sorella conversa
- Una novizia

Additionally, candidates are required to present two arias of their own choice—preferably from the Romantic or Verismo repertoire—which will be studied in depth with the vocal instructors.

ART. 6 REPERTOIRE FOR DIRECTORS

The course for directors requires the presentation of an opera direction project of the participant's choice. The presentation must include a scenic concept sketch and a written artistic statement, which will serve as the subject for study and discussion among all participants.

At the discretion of the teaching staff, each participant will be given the opportunity to work on a duet or an aria with the students of the singing class, subject to the schedule and requirements of the respective instructors.

The titles of the chosen projects must be submitted to the committee no later than the application deadline.

Lessons with the directing instructors will take place from June 23 to 27 and from September 5 to 13.

ART. 7 REPERTOIRE FOR ACCOMPANISTS

All candidates must be fully prepared on the opera under study (Puccini's *Suor Angelica*).

Lessons will focus on score study, the challenges of accompanying singers, and opera coaching at the piano. At the discretion of the instructors, pianists deemed suitable will assist in the singing and directing lessons and will accompany the concerts on June 27, 2026, at Palazzo Zacco Armeni in Padua and on September 10 at the Teatro Filarmonico in Pieve di Sacco.

ART. 8 APPLICATION PROCESS

The application form is available at the following link: <https://forms.gle/kZDNjBfR6RC5aWTr7>

It must be submitted by **June 8, 2026**.

The application must also be accompanied by the following documents:

- Online registration form.
- Photocopy of a valid ID. For non-EU citizens, a valid visa or residence permit must also be attached if required by law.
- Copy of the payment receipt for the **2026 Membership Fee** for the Associazione Circolo della Lirica di Padova APS: **€70**. Registration will only be considered valid once the bank transfer of the membership fee has been made.

ART. 9 PARTICIPATION FEES

- **Active Singers:** €460 (includes €70 registration fee)
- **Active Directors:** €320 (includes €70 registration fee)
- **Repetiteurs:** €230 (includes €70 registration fee)
- **Auditors:** €100 (includes €70 CDL 2026 membership fee + €30 attendance fee)

The remaining attendance fee must be settled on the first day of the course by:

1. Sending the bank transfer receipt via email or delivering it by hand (see Art. 10 for bank details).
2. Paying the balance on the first day of activity. **Please note:** Participation in lessons is not permitted until the full fee has been paid.

ART. 10 ENROLLMENT PROCEDURES

The registration fee must be paid by June 8, 2026, via bank transfer to:

Payee: Circolo della Lirica di Padova

IBAN: IT19A0103012159 0000613567 53

BIC/Swift: PASCITM1PD9

Reason for payment: "quota iscrizione 2026 CDL - Masterclass"

This fee is non-refundable in the event of withdrawal by the participant.

ART. 11 CANCELLATION

The organization reserves the right to cancel the Masterclass if the minimum number of participants (15 active students) is not met or if circumstances beyond its control prevent it from taking place. In such cases, the €70 registration fee will be refunded (minus bank transfer or money order fees).

ART. 12 CERTIFICATES

A diploma of participation will be issued to all students. Based on the final judgment of the instructors and the organization, students who distinguish themselves through their vocal and scenic qualities will perform in the concert on June 27, 2026, at Palazzo Zacco Armeni, Padua.

On June 27, the best students (singers, pianists, directors) will be selected to fill roles for the second part of the course (September 5–13, 2026).

The selection will be made at the sole discretion of the instructors and the organization. The Artistic Direction reserves the right not to assign certain roles if no suitable candidates are found.

Artists not selected for roles will still have the opportunity to attend the second study period (September 5–13, 2026) as auditors, free of charge.

ART. 13 SCHOLARSHIPS

Students selected for the second part of the course and the performances will receive the following scholarships:

- 2 Scholarships of €1,000 each: Suor Angelica
- 1 Scholarship of €1,000: La Zia Principessa
- 1 Scholarship of €1,000: La Suora Zelatrice
- 1 Scholarship of €1,000: La Maestra delle Novizie
- 1 Scholarship of €1,000: Suor Genovieffa
- 1 Scholarship of €1,000: La Badessa
- 1 Scholarship of €1,000: Suor Dolcina
- 1 Scholarship of €1,000: La Suora Infermiera
- 1 Scholarship of €800: Suor Osmina
- 1 Scholarship of €800: Prima Sorella Cercatrice
- 1 Scholarship of €800: Seconda Sorella Cercatrice
- 1 Scholarship of €800: Prima Sorella Conversa
- 1 Scholarship of €800: Seconda Sorella Conversa
- 1 Scholarship of €800: Una Novizia
- 2 Scholarships of €600 each: Accompanists
- 1 Scholarship of €400: Assistant Director

Scholarships will be paid to the selected artists only at the end of the Opera Studio, provided they have participated in the final performances. If a role is not filled by a participant, the Artistic Direction will hire external professionals.

ART. 14 ACCOMMODATION

No reimbursement is provided for travel, food, or accommodation expenses.

ART. 15 RECORDINGS

Any audio or video recordings or broadcasts shall not entitle participants to any compensation. Recordings remain the exclusive property of the organization for promotional use.

ART. 16 FINAL PROVISIONS

Enrollment and participation imply full acceptance of these regulations. The organization reserves the right to modify the regulations, ensuring timely notification to those concerned. The organization assumes no responsibility for any damage to persons or property that may occur during the project.

ORGANISATION

Organisation: Circolo della Lirica di Padova, Fondazione Ferrari e Salimbeni, Comune di Piove di Sacco

Artistic Secretariat: Nicoletta Scalzotto Circolo della Lirica di Padova

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Languages: Italian - English- Franch – Spanish

TEACHERS

Massimo Pizzi Gasparon Contarini, director

Born in Venice in 1969, he completed his architectural studies in both London and Venice. In 1989, he began a long-standing collaboration with Pier Luigi Pizzi as assistant director and set designer. As an architect, he designed the Dovizi Baroque Theater in Bibbiena and served as lead architect in 1997 for the Venice Biennale and the Venice International Film Festival. He has collaborated with Pier Luigi Pizzi as architect and set designer on numerous ancient art exhibitions, including projects in Florence (Palazzo Pitti, *La Magnificenza alla Corte dei Medici*), Naples (Museo di Capodimonte, *Arte a Corte: Dai Borbone ai Savoia*), Parma (*Gotha dell'Antiquariato*), and Versailles (*Versailles et l'Antique* and *La mort du Roi*). Other notable projects include *The Stone of Venice* on Ruskin at the Doge's Palace in Venice, the new Kugel Antiquities gallery in Paris, and the new Roebbig gallery in Munich. Furthermore, he designed two exhibitions in Los Angeles—*Fashioning Fashion* and *The Resnick Collection* (September 2010)—for the opening of the new wing of the Los Angeles County Museum of Art, designed by Renzo Piano. He is currently the architect in charge of the restoration of Villa Grimani, designed by Michele Sanmicheli, in Rovigo. During the 2002-03 and 2003-04 academic years, he was appointed Professor of Directing, Set Design, and Costume Design at the IUAV University of Venice for the Master's degree in Theater Sciences and Technologies. Since 2008, he has taught "Theory and Techniques of Scenographic Design" and "History and Philosophy of Operatic Scenography" for the second-level Master's program in Verona. As an opera director, set designer, and costume designer, he has staged over 100 productions worldwide. Notable works include: *Il Combattimento di Tancredi e Clorinda*, *La Dori*, *La Griselda*, *Il Trionfo della Continenza di Scipione Africano*, *Il Barcheggio*, *Arianna in Nasso*, *Die Königin von Saba*, *Artaserse*, *Roland*, *Norma*, *Orleanskaja Deva*, *Il trionfo di Clelia*, *Ivanhoé*, *Amadigi*, *Robert Bruce*, *Il trovatore*, *Tancredi*, *La fille du régiment*, *Semiramide riconosciuta*, *Proserpine*, *Orfeo*, *Otello*, *Aida*, *Polifemo*, *Aci and Galatea*, *L'equivoco stravagante*, *Francesca da Rimini*, *Maometto Secondo*, *Cenerentola*, *Romeo e Giulietta*, *Mitridate*, *Ademira*, *Farnace*, *Il ratto del serraglio*, *Ernani*, *La vedova scaltra*, *Requiem*, *Der Rosenkavalier*, *Rigoletto*, *Turandot*, *I Puritani*, *I Capuleti e i Montecchi*, *Aroldo*, *Attila*, *La traviata*, *Montezuma*, *L'italiana in Algeri*, *La Favorite*, *Juditha Triumphans*, *Dido and Aeneas*, *Tosca*, *Nabucco*, *Lucia di Lammermoor*, *Don Giovanni*, *La sonnambula*, *Guglielmo Tell*, *Madama Butterfly*, *Elegy for Young Lovers*, *La Grande-Duchesse de Gérolstein*, *Un ballo in maschera*, *La leggenda di Sakuntala*, *Salome*, *Il barbiere di Siviglia*, *Un giorno di regno*, *Le nozze di Figaro*, *La*

Gioconda, Idomeneo, and *Les pêcheurs de perles*. His work has been seen in Venice, Milan, Bologna, Ferrara, Florence, Rome, Palermo, Bari, Paris, Versailles, Madrid, Barcelona, Seville, Lisbon, Monte-Carlo, London, Dublin, Cairo, Istanbul, Los Angeles, West Palm Beach, Lima, Mexico City, Tokyo, Beijing, Seoul, and Shanghai. In 2025, he staged Puccini's *Manon Lescaut* at the Teatro Petruzzelli in Bari and the Croatian National Theatre in Rijeka, Catalani's *La Wally* at the Teatro Lirico di Cagliari, Verdi's *Aida* in Menorca, Rossini's *Il barbiere di Siviglia* and Mozart's *Le nozze di Figaro* at the Teatro Verdi in Trieste. Following Handel's *Amadigi*, he returned to the Teatro di San Carlo in Naples with Verdi's *Un ballo in maschera*, featuring the role debut of Anna Netrebko as Amelia. Upcoming productions include Gomes's *Salvator Rosa* at the Teatro de la Paz in Belém (Brazil) and the Teatro Carlo Felice in Genoa, Puccini's *Manon Lescaut* at the Teatro Regio di Parma, and Verdi's *Don Carlo* in Menorca.

Pier Luigi Pizzi, director

He began his career as a set and costume designer in 1951, at the age of twenty. It is impossible to describe his international career in just a few lines—a journey built upon hundreds of productions alongside legendary directors. Among them, one must mention Giorgio De Lullo, with whom he shared a twenty-year partnership in the *Compagnia dei Giovani*, and Luca Ronconi, with whom he spent a decade in memorable collaboration. Together with Ronconi, he worked on the cinematic *Orlando Furioso*, as well as *Nabucco*, *Il Trovatore*, and *Orfeo ed Euridice* under the baton of Riccardo Muti, and the revolutionary Wagnerian *Ring Cycle*, which began in 1974 at La Scala and was completed at the Maggio Musicale Fiorentino, conducted by Zubin Mehta. In 1977, he made his debut as a director with Mozart's *Don Giovanni* at the Teatro Regio in Turin, and in 1990, he inaugurated the Opéra Bastille in Paris with Berlioz's *Les Troyens*. Since 1982, he has been a staple of the Rossini Opera Festival; a leading figure of the "Rossini Renaissance," he was celebrated in 2022 for his forty years of participation and named an honorary citizen of Pesaro. In 2000, he received his seventh Abbiati Prize for the best opera production of the year for Britten's *Death in Venice*, followed later by an eighth Abbiati for Lifetime Achievement. Through his work on Rameau in Paris and Aix-en-Provence, the Monteverdi trilogy at the Teatro Real in Madrid, and especially his world-touring production of Handel's *Rinaldo*, he is considered one of the primary architects of the Baroque opera revival in the 1970s and 80s—ranging from Vivaldi's *Orlando Furioso* with Claudio Scimone to Handel's *Ariodante* at La Scala and Gluck's *Armide* with Riccardo Muti. He was the creator and artistic director of the Sferisterio Opera Festival in Macerata from 2006 to 2011, and also served as the artistic director of the Puccini Festival in 2024 to celebrate the centenary of the Maestro's death. With a presence in the world's most important theaters and festivals spanning over seventy years, he has received prestigious international honors, including the *Légion d'Honneur* and the title of *Officier des Arts et des Lettres* in France, the Knight Grand Cross of the Order of Merit of the Italian Republic, and the *Commandeur de l'Ordre du Mérite Culturel* in the Principality of Monaco. He has been awarded honorary degrees in Performing Arts from the University of Macerata and in Art History from the University of Milan (Statale). He has always remained dedicated to prose theater; his recent works include Tennessee Williams's *A Streetcar Named Desire*, *Sweet Bird of Youth*, and *The Glass Menagerie*; Nathalie Sarraute's *Pour un oui ou pour un non*; and Carlo Gozzi's *Turandot* for the Teatro Stabile del Veneto. A lifelong art enthusiast and collector of 17th-century paintings, he has designed and curated numerous memorable museum exhibitions. At Spoleto, for the Fondazione Teatro Sperimentale, he staged Gino Negri's *Tre atti unici*. In Ravenna, he has enjoyed a fruitful collaboration with Ottavio Dantone, following Monteverdi's *L'Orfeo* at the Spoleto Festival, Gluck's *Orfeo ed Euridice* at La Fenice, Monteverdi's *Il ritorno d'Ulisse in patria*, Purcell's *Dido and Aeneas*, and the recent "Autumn Trilogy" featuring Handel's *Orlando* and *Alcina*. After a long absence, he returns to Trieste with Rossini and Mozart. He is a frequent guest at the Teatro Municipale in Piacenza—his most recent production there being Giordano's *Fedora*, followed now by *Stiffelio* for the inauguration of the 2025/2026 Opera Season.

Luca Baracchini, director

Born in Genoa in 1993, he balanced his studies at the Paganini Conservatory and the Ligustica Academy of Fine Arts with performance work, taking his first steps on stage at the Teatro Carlo

Felice. As an assistant director, he has served at the most prestigious Italian theaters (Teatro Regio di Torino, Teatro Massimo di Palermo, Teatro San Carlo di Napoli, Teatro del Maggio di Firenze, Rome Opera House, Teatro Carlo Felice di Genova, Arena di Verona, Rossini Opera Festival, and OperaLombardia), as well as major international institutions such as the Mariinsky Theatre, Spoleto Festival USA, and Auditorio de Tenerife. During his first ten years of activity, he assisted directors of varied and global influence, including Hugo De Ana (*Ernani*), Filippo Crivelli (*L'elisir d'amore* and *Il barbiere di Siviglia*), Renaud Doucet (*Il signor Bruschino*), Giorgio Gallione (*La traviata* and *La rondine*), and Davide Livermore (*Carmen*). He maintains a steady collaboration with Andrea Cigni and Andrea De Rosa, for whom he has also served as a revival director. His early directing projects include *La traviata* for VoceAll'opera (Milan, 2018) and a children's adaptation of *Don Pasquale* at Teatro Carlo Felice (Genoa, 2018–2019). For the "Festa dell'Opera" organized by the Fondazione Teatro Grande di Brescia, he staged a chamber production of *Turandot* in the theater's foyer (2019), followed by *La cambiale di matrimonio* (2021) and Menotti's *The Medium* (2022) on the main stage, as well as *La serva padrona / Il telefono* at Teatro Sociale (2021). His 2022 engagements featured the debut of his *La traviata*—winner of the OperaLombardia competition—at the Teatro Ponchielli in Cremona. He also oversaw the revivals of *Il signor Bruschino* at the Teatro Comunale di Bologna and *Il barbiere di Siviglia* at the Teatro San Carlo in Naples, while assisting on *I puritani* and *Ernani* at the Rome Opera House and *Il matrimonio segreto* and *Nabucco* at the Teatro Massimo in Palermo. In 2023/24, he revived *La traviata* for the Rete Lirica delle Marche and oversaw Alvis Hermanis's production of *I due Foscari* at the Opera Carlo Felice in Genoa. That same year, he participated in the new production of *Un ballo in maschera* at the Teatro Regio di Torino, conducted by Maestro Riccardo Muti. In 2025, he assisted for Jessica Pratt's debut in the title role of *Norma* at the Maggio Musicale Fiorentino and the first Italian performance of Britten's *Owen Wingrave* at the Festival della Valle d'Itria.

Silvia Dalla Benetta, soprano - vocal technique and interprétation

She has been hailed by critics and international audiences alike as a definitive interpreter of Violetta in *La traviata*. This role has brought her immense acclaim on some of the world's most prestigious stages, including the Teatro Regio di Torino (Conductor: M. Armiliato; Director: L. Pelly), Maggio Musicale Fiorentino (Conductor: G. Bisanti; Director: F. Ripa di Meana), Fondazione Arena di Verona (Conductor: G. Martinenghi; Director: G. Sepe), Teatro Carlo Felice di Genova (Conductor: F. Carminati; Director: H. Brockhaus), Mississauga Opera Company in Toronto (Conductor: F. Bonnin; Director: R. Bernal), the Puccini Festival in Torre del Lago (Conductor: F. Carminati; Director: P. Trevisi)—a production later screened in cinemas across major Italian cities—and the Mohammed V National Theater in Rabat.

Her unique vocal range and formidable technique in *coloratura*, combined with an extraordinary ability to execute delicate *smorzando* notes and seamless *legato*, have secured her great success in the most demanding Belcanto roles. These include the title role in *Norma* (Pisa, Cremona, Pavia, Como, Brescia, Trento, Zagreb, Lucerne, Ferrara, Charleroi), *Lucia di Lammermoor* (Cagliari, Trieste, Udine, Pordenone, Fermo, Wiesbaden, Bern, Mississauga, St. Gallen, Livorno, Pisa, Lucca, Ravenna), and *Semiramide* (Livorno, Rovigo, Trento, Pisa, Festival Les Musicales du Luberon, Nice, Bilbao); Fiorilla in *Il Turco in Italia* (Pisa, Trieste, Vicenza, Hamburg, Catania); and the challenging feat of performing all four heroines—Olympia, Giulietta, Antonia, and Stella—in *Les Contes d'Hoffmann* (Circuito Lirico Lombardo).

Her repertoire also includes the great lyrical roles, performed at the highest level in world-class theaters: Mimì in *La Bohème* (Palma de Mallorca, Hong Kong), Micaëla in *Carmen* (Arena di Verona, Novara, Palermo, Genoa, Liège), Alice in *Falstaff* (Livorno, Lucca, Pisa, Ravenna, Jesi, Sassari), and Hanna Glawari in Lehár's *The Merry Widow* (Trieste, Genoa, Verona, Catania). Known for her great stage charisma, she is highly esteemed by renowned directors such as Henning Brockhaus, Hugo De Ana, Laurent Pelly, Daniele Abbado, Franco Zeffirelli, Jonathan Miller, and the late Lamberto Puggelli. Alongside her operatic career, she maintains a busy concert schedule, collaborating with distinguished conductors including Roberto Abbado, Andrea Battistoni, Giampaolo Bisanti, Daniele Callegari, Antonino Fogliani, Gianluigi Gelmetti, Nicola Luisotti, Carlo Montanaro, Piergiorgio Morandi, Daniel Oren, Renato Palumbo, Donato Renzetti, José Miguel

Perez-Sierra, and Jonathan Webb. She graduated with honors from the "Benedetto Marcello" Conservatory in Venice, later continuing her studies with Romano Gandolfi, Aldo Ceccato, Stella Silva, Mirella Parutto, Alida Ferrarini, Ida Adami Corradetti, Luciana Serra, Denia Mazzola, Sherman Lowe, and Renata Scotto. In 2004, she won the Sanremo Opera Competition, launching her international career.

Alessandro Trebeschi, vocal coach - accompanist

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, Vocal Technique and 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 Malibran of Venice, Victoria Hall of Geneva, Opera of Fribourg, Theatre Mucinicipal 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 "Così 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 zauberflöte", Paride in "Paride ed Elena", Clistene in "L'olimpiade", Orlando in "Orlando Paladino", Gérald in "Lakmé", Belmonte in "Die Entführung 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 Entführung 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".

Nicola Simoni, conductor

Earned his degree in Orchestral Conducting at the Bologna National Conservatory and the Accademia Musicale Pescarese with M°Donato Renzetti. Nicola also earned a degree in Choral Conducting and in Piano at the Adria National Conservatory in Italy. Studied Composition and specialized in Orchestra and Choir Conducting with M° Filippo Maria Bressan, M° Piero Bellugi and M° Giancarlo Andretta. Nicola also earned a degree in Musical Pedagogy (Diplôme d'Etat de Professeur de Musique) at CEFEDM of Normandy in France. Over the last few years Conductor Simoni has collaborated with the Orchestra Gran Teatro La Fenice of Venice, the Seoul Proart Orchestra in Seoul, Korea; Orchestra di Padova e del Veneto, Orchestra Filarmonia Veneta, Orchestra Antonio Vivaldi, Bellagio Festival Orchestra Italy; Orchestre de Nîmes, Avignon National (Orchestra France); choir and orchestra Anima Una of Minsk; Capella Sonorus Orchestra of Belarus; Filarmonia Krakowska (Poland) ; Armenian State Symphony Orchestra (Yerevan- Armenia); Almaty National Philharmonic Orchestra (Kazakhstan), Kyrgyz National Opera and Ballet Orchestra (Kirghizistan) In Russia: The Yurlov Russian State Academic Choir, State Symphony Orchestra "Novaya Rossiya", Russian State Symphony Orchestra « E.Svetlanov » (Grand Hall, Moscow Conservatory), Ryazan Philharmonic Orchestra, Penza Regional Symphonic Orchestra, Voronezh Opera House orchestra, Russian Philharmonic Orchestra. In Ukraine : Kharkiv Opera House orchestra, the INSO Symphonic Orchestra, Kiev Philharmonic Orchestra and the Odessa Opera House orchestra ; Bucharest Symphonic Orchestra and the orchestra of the Cluj-Napoca Opera House in Romania ; Raanana Symphonette at Tel-Aviv Opera House and Haifa Auditorium (Israel). Conducted the orchestra version of Carmina Burana at the Teatro Verdi of Padua, at the Palazzo Ducale of Revere in Mantova (Italy) and at the International Performing Arts Center of Moscow (Russia); La Serva Padrona at Palazzo Zuckerman of Padova; Turandot at Avignon Opera house (France), La Traviata at Pyeongtaek Art Center and at Jinju Art Center in South Korea; performing I'Elisir d'amore by Donizetti in The Theatres of Padova and Bassano del Grappa in Italy; La Cambiale di Matrimonio by Rossini at Teatro Argentino de La Plata in Argentina; Il Barbiere di Siviglia and Rigoletto in the Theatres of Padova and Bassano del Grappa in Italy ; the world premier of « Aznavour classique » (Aznavour Foundation).