



Call for Young Performers

The voice in twentieth-century and contemporary chamber music - annual singing course

November 2026 - May 2027

WHERE Milano, Sala Donatoni, Fabbrica del Vapore

TEACHERS **Alda Caiello**, main teacher; **Felicita Brusoni**, masterclass on *Canti del Capricorno* of Giacinto Scelsi (1° cycle)

CONCERTS between February and September: 2 in Milano, 1 in Roma, 1 in Monferrato

APPLICATION DEADLINE 15 September 2026

COURSE STRUCTURE

The course is divided into two cycles of four sessions each, lasting two consecutive days (always on weekends): the first cycle takes place between November 2026 and February 2027, and the second between February and May 2027.

Each active participant is entitled to four hours of individual singing lessons and one session with a pianist for each segment.

REPERTOIRE

The first cycle of the course is dedicated to Giacinto Scelsi's vocal production, and in particular to the *Canti del Capricorno*, a collection of approximately twenty pieces for solo voice, or voice and instruments, composed between 1962 and 1972, inspired by Michiko Hirayama, the dedicatee of all of Scelsi's vocal compositions. The work will focus on the technical vocal approach to the score and its performative realization in light of the vocal research conducted by Felicita Brusoni in the archives of the Scelsi Foundation in Rome.



The second cycle is dedicated to the repertoire suggested by the course and any proposed by individual students: upon registration, **students may propose a 20th-century or contemporary repertoire different** from that suggested in the announcement, in line with their artistic needs. This repertoire **must be evaluated and approved by the teacher**.

Concerto di una passata edizione del *Call for Young Performers*: esecuzione di *A-Ronne* di Berio (Sala Donatoni, Fabbrica del Vapore, Milano, 2025)



CONCERTS

The following final concerts for the two cycles are planned:

- **February 2027, Milan**, during the *Rondò* season, Fabbrica del Vapore, Sala Donatoni
- **February 2027, Rome**, Fondazione Scelsi
- **May 2027, Milan**, during the *Rondò* season, Fabbrica del Vapore, Sala Donatoni
- **September 2027, Moncalvo (AT)**, during the *Rondò in Monferrato* season, Teatro Comunale

Divertimento Ensemble also undertakes to book the **best student** for a **paid concert during the 2028 *Rondò* season in Milan** (January-June).

REGISTRATION AND SELECTION

Singers of any nationality and age are welcome to participate in the course. Registration is open to one or both segments. Registration is permitted as a duo with an instrumentalist of your choice.

The application must be received **by September 15, 2026**, by completing the form available by clicking **HERE**.

The registration form will require the following:

- your CV
- your solo and chamber music repertoire from the early 20th century to the present
- a list of compositions you intend to study during the course, including pieces other than those recommended
- a link to any audio or video recordings of pieces performed that are relevant to the course repertoire
- a receipt for the €30 registration fee, which is refundable only if the course is cancelled (payment instructions are provided on the registration form).

Cantanti di una passata edizione del *Call for Young Performers* (Sala Donatoni, Fabbrica del Vapore, Milano 2024)



Admission will be selected based on the documentation submitted.
The selection result will be communicated via email by September 30, 2026.

PARTICIPATION FEES

For a single cycle: € 500 to be paid by **October 15, 2026.**

For both cycles: € 900 to be paid in two installments of € 450

- first installment by **October 15, 2026**
- second installment by **December 15, 2026**

In the event of course cancellation, all fees will be refunded in full.

Suggested repertoire for the course

Solo voice

Georges Aperghis, *Récitations*
Katherine Balch, *These intervals matter*
Luciano Berio, *Sequenza III*
John Cage, *Aria*
Niccolò Castiglioni, *Così parlò Baldassarre*
Niccolò Castiglioni, *Così parlò l'Abarbanel*
Giorgio Colombo Taccani, *Nox, tellus*
Giorgio Colombo Taccani, *Kypris*
Giorgio Colombo Taccani, *Amans, Supplex*
Pascal Dusapin, *Il-Li-Ko*
Luis De Pablo, *Surcar vemos*
Francesco Filidei, *Proesie*
Matteo Franceschini, *Le bechete*
Federico Gardella, *Jeder Mensch trägt ein Zimmer in sich*
Erin Gee, *Mouthpiece II, IV*
Erin Gee, *Yamaguchi*
Gabriele Manca, *Capricci*
Luigi Nono, *Djamila Boupacha*
Enno Poppe, *Wespe*
Raffaele Sargenti, *Liquid preludes*
Rebecca Saunders, *O*
Alessandro Solbiati, *To whom?*

Voice and piano

Luciano Berio, *Quattro canzoni popolari*
Daniele Bravi, *Lettere dal Manicomio – Il lamento del Tasso*
Niccolò Castiglioni, *Dickinson Lieder*
Aldo Clementi, *Due poesie*
George Crumb, *Apparition* per soprano e pianoforte
George Crumb, *Three Early Songs* per voce e pianoforte
Luigi Dallapiccola, *Quattro liriche di Antonio Machado*

Luigi Dallapiccola, *Rencesvals*
Marco Di Bari, *Lullaby* per soprano e pianoforte
Marco Di Bari, *Sea's widows*
Stefano Gervasoni, *Tre canzoni popolari*
Stefano Gervasoni, *Sechs grabschriften*
Michael Jarrell, *Eco* per voce e pianoforte
Michael Jarrell, *Liederzyklus - Nachlese V* per soprano e pianoforte
György Ligeti, *Mysteries of the Macabre* per soprano e pianoforte
Bruno Maderna, *Liriche di Verlaine*
Luca Mosca, *Canzoni crudeli* op. 44
Goffredo Petrassi, *Tre Liriche* per baritono e pianoforte
Wolfgang Rihm, *Gesäng* op. 1
Wolfgang Rihm, *Hölderlin - Fragmente*
Salvatore Sciarrino, *Due Melodie*
Alessandro Solbiati, *Tre Lieder su George*

Voice and instruments

Stefano Gervasoni, *Romper del día* per controtenore e corno

Voice and electronics

Mauro Lanza, *Erba nera che cresci segno nero tu vivi* per voce e suoni di sintesi
Luigi Nono, *La fabbrica illuminata* per voce e nastro magnetico
Nicola Sani, *Non poté mai sfiorire* per soprano e nastro magnetico
Kaija Saariaho, *Lonh* per soprano ed elettronica
Kaija Saariaho, *From the grammar of dreams* versione per soprano ed elettronica
Heinz Holliger, *Not I*, voce sola e nastro
Raffaele Sargenti, *Digital oracle*, for voice and electronics

Voice, piano and electronics

Stefano Gervasoni, *Fu verso o forse fu inverno*

Vocal ensemble

Giorgio Colombo Tacconi, *Diana, Luna* per due voci femminili
Gerardo De Pasquale, *Silenzi irregolari* per due soprani
Dai Fujikura, *Lakeside* per soprano e mezzosoprano
Luigi Nono, *¿Donde estás hermano?* per due soprani, mezzosoprano e contralto
Kaija Saariaho, *From the grammar of dreams* versione per due voci (soprano/ mezzosoprano)
Raffaele Sargenti, *C(AI)ello Madrigals* per voci miste
Caroline Shaw, *Dolce cantavi* per tre voci femminili

ALDA CAIELLO

She is one of the leading performers on the contemporary European scene for her versatility, sophistication, and expressive ability. Graduated in piano and voice from the Perugia Conservatory, Berio's favorite singer for folk songs, she has sung under conductors such as Berio himself, Frans Brüggen, Myung-Whun Chung, Valery Gergiev, Arturo Tamayo, Gianandrea Noseda, Jonathan Webb, Peter Keuschnig, Massimo de Bernart, Donato Renzetti, Emilio Pomarico, Pascal Rophé, Waine Marshall, Stephen Ausbury, Peter Rundel, Lucas Vis, Christopher Franklin, Sandro Gorli, Renato Rivolta, Marcello Panni, Fabio Maestri, Marco Angius, and with directors such as Daniele Abbado, Yoshi Oida, Giorgio Barberio Corseti, Davide Livermore, Michael Scheidl, Cristina Maz-zavillani Muti, Stefano Poda, Ignacio García, and Giorgio Pressburger.

She has been invited by major European musical institutions, including the Teatro alla Scala in Milan, the Concertgebouw in Amsterdam, the Wigmore Hall in London, the Gulbenkian Foundation in Lisbon, the Auditorio Nacional in Madrid, the Konzerthaus and Musikverein in Vienna, the Salzburger Festspiele, the Maggio Musicale Fiorentino, the Teatro Carlo Felice in Genoa, the Barcelona Contemporary Music Festival, the Festival d'Automne in Paris, the Mozart Festival in La Coruña, the Wien Modern Festival, the Manca Festival, the Accademia Nazionale di Santa Cecilia in Rome, the Teatro dell'Opera in Rome, the Bologna Festival, the Rotterdams Philharmonisch Orkest, the Munich Biennale, the MiTo Festivals in Milan and Turin, the Alicante Festival, and the Ravenna Festival.

Her repertoire includes scores by Monteverdi, Bach, Purcell, Scarlatti, Mozart, Boccherini, Pergolesi, Gluck, Rossini, Respighi, Mahler, Schönberg, Berg, Shostakovich, and numerous 20th-century and contemporary works:

Poulenc's *La voix humaine*; *Pierrot Lunaire* by Schönberg, *Passaggio*, *Folk Songs* and *Recital for Cathy* by Berio, *Medea*, *La pietra di diaspro* and *Tenebrae* by Guarnieri, *Camera Obscura* by Di Bari, *Io, fragment of Prometheus* by Nono, *Rara Requiem* by Bussotti, *Exil* by Kancheli, *Perseo ed Andromeda* by Sciarrino, *Farewell* by Dallapiccola, *Lucretius: oratorio materialistico* by Lombardi, *America: a prophecy* by Adès, *Le marteau sans maître*, *Improvisation I* and *Improvisation II* by Boulez, *La Philosophie dans le Labyrinthe* by Cattaneo, *Symphony No. 4* by Mahler, *Koom* by Scelsi, *Cantus planus* by Castiglioni, *Satyricon* by Maderna, *Novae de infinito laudes* by Henze, *Il carro e i canti* and *Leggenda* by Solbiati, *Harawi and Poèmes pour Mi* by Messiaen, *Signor Goldoni* by Moscow, *Gesualdo, considered as a Murderer* by Francesconi, and recently *Il sogno di una cosa* by Montalbetti, *Eine Florentinische Tragoedie* by Zemlinsky and *Il suono giallo* by Solbiati, the creation of Vacchi's new opera, *Lo specchio magico*, at the Maggio Musicale Fiorentino and *La Passion selon Sade* by Bussotti at the Teatro dell'Opera in Rome.



FELICITA BRUSONI

Felicita began making strange sounds with her voice at a young age: long before deciding to become a singer, her echolalia were already incredibly virtuosic, so much so that when she first heard them on childhood cassettes, she wasn't at all surprised. Once she decided that singing, rather than the piano, was her future, true frustration set in: she was told she would have to conform her voice to the standard of a light lyric soprano, without the possibility of adding many nuances or more intriguing timbres. From there, perhaps in rebellion against such an inflexible system, she embarked on the "less standard" path a voice can take: Felicita began experimenting with every possible vocal technique. Furthermore, she began singing only pieces written by living composers, seeking to collaborate with them and their ideas as much as possible. To this day, this still represents most of her artistic practice as a singer and vocal performer. In recent years, Felicita has been fortunate enough to add deeper reflection to her vocal art, transforming some of her ideas into a PhD in Artistic Research that she is pursuing at Lund University.

She has had the honor of premiering works (by Abou Diab, Avramidou, Corpolongo, Dapelo, Delogu, Pape, Wong, Viel) and pieces for solo voice, for voice and electronics, and for voice and ensemble. Because her philosophy of making music (and probably also of life) is that the true purpose is to experience it in company, in 2012 she founded the Helmut Duo with pianist Matteo Bogazzi and, a few years later, joined the vocal ensemble Voxnova Italia.

She has recorded Edoardo Dadone's radio drama *Sine sole sileo* for Stradivarius and Andrea Agostini's song cycle *Dull Catastrophes and Love Songs* for SZ, together with the Icarus Ensemble.



Felicita has performed at renowned festivals such as the Venice Biennale, the Darmstadter Ferienkurse, the Festival Aperto Reggio Emilia, the Fondazione John Cage Orgel, the Ravenna Festival, the Rondò di Divertimento Ensemble, and the Stockhausen Concerts and Courses. She was awarded "Best Performer Singer" at the New Music Project San Marino 2018 and won the "Jury Prize" at the Festival Note tra i Calanchi (Bagnoregio) in 2019 for her performance of Stockhausen's *Indian Lieder*. In 2024, she was awarded the Michiko Hirayama Scholarship by the Scelsi Foundation in Rome. She teaches vocal chamber music at the Pescara Conservatory. Despite her deep love for the Mediterranean, she lives in the windy and cold Malmö, Sweden.



Information

Martina Corbetta
tel. +39 392 2880857 (Whatsapp only)

idea@divertimentoensemble.it
www.idea.divertimentoensemble.it

Project curated by
Divertimento Ensemble
Artistic Director
Sandro Gorli