

XV opera workshop « Fondazione Ferrari e Salimbeni Venezia »
For Singers, Directors, and accompanists

Gianni Schicchi - G. Puccini

In Semi-Staged Form with Orchestra

Padova June 22-28, 2025

Padova / Piove di Sacco September 13-21, 2025

Palazzo Zacco Armeni - Casa della Rampa - Sala dei Giganti PADOVA
Teatro Filarmonico PIOVE DI SACCO (PD)

Stefano Poda, director

Paolo Gianì Ceì, director

Pablo Maritano, director

Alessandro Trebeschi, vocal coach - accompanist

Carlos Natale, Vocal Technique and Interpretation

Nicola Simoni, conductor

Marco Zelaya, agent Zelaya Artists Management

Application Deadline: June 8, 2025

Registration : <https://forms.gle/2M3EgDi9UMkBwFKUA>

N.20 Scholarships and Prize Concerts

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.

Regulation

ART. 1 ORGANIZATION

The Associazione Circolo della Lirica di Padova organizes the 15th edition of the Masterclass in expressive singing and stage acting for singers, directors, and accompanists from June 22 to June 28, 2025, and from September 13 to September 21, 2025.

ART. 2 ADMISSION

The Opera workshop is open to artists of all nationalities until all spots are filled.

Active students : born after January 1, 1980

Listeners : no age limit.

ART. 3 PURPOSE OF THE PROJECT

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 opera *Gianni Schicchi* by Giacomo Puccini, semi-scenic version with the Venice Chamber Orchestra.

→ FIRST PERIOD from June 22 to June 28, 2025 in Padova, Casa della Rampa and Palazzo Zacco Armeni:

- June 22, 23, and 24: Performance practice and repertoire for pianists and singers with Maestro Alessandro Trebeschi.
- June 22 and 23: Conferences with Maestro Marco Zelaya, agent of Zelaya Artists Management. Topics include repertoire selection, marketing for opera singers, how to prepare for an audition, how to structure an artistic CV, and non-verbal communication during an audition.
- June 24 and 25: Stage techniques as well as study and interpretation of the score for singers and directors with Maestro Paolo Giani Cei
- June 26 and 27: Stage techniques as well as study and interpretation of the score with for singers and directors with Maestro Stefano Poda.
- From June 22 to 27: Vocal technique and interpretation with Maestro Carlos Natale.
- June 28: Concert at Palazzo Zacco-Armeni in Padova (with piano accompaniment).

→ SECOND PERIOD from September 13 to September 21, 2025, at the Giovanni Paolo II Auditorium in Piove di Sacco (PD)

- From September 13 to 21: rehearsals with Maestro Pablo Maritano (director) and with Maestro Nicola Simoni (conductor).
- From September 18 to 21: General rehearsal and performances at the Teatro Filarmonico in Piove di Sacco (PD) and the Sala dei Giganti in Padova

ART. 4 ROLES

A) Participants will be required to have complete knowledge (by heart) of the role presented.

1. Gianni Schicchi
2. Lauretta
3. Zita
4. Rinuccio
5. Gherardo
6. Nella
7. Betto
8. Simone
9. Marco
10. La Ciesca
11. Maestro Spinelloccio
12. Pinellino
13. Guccio
14. Ser Amantio di Nicolao/Notaro

Candidates are invited to also prepare the role indicated in the list below :

- Gianni Schicchi (+ Betto)
- Lauretta (+ Nella)
- Rinuccio (+ Gherardo)
- Simone + one of the following roles: Pinellino / Spinelloccio / Amantio di Nicolao / Guccio

ART. 5 REPERTOIRE FOR DIRECTORS

The course for stage directors includes the presentation of a projet on Puccini's opera *Gianni Schicchi* or on a project of the participant's free choice. 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. The lessons with Maestros Stefano Poda and Paolo Giani will take place from June 24 to 27.

Students of the directing class are still invited to attend the entire course (from June 22 to 28).

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 performances. -The lessons will focus on score study, the challenges of accompanying singers, and the orchestral preparation of the opera at the piano.

ART. 7 STUDY ACTIVITIES

Every active student is entitled to individual and group lesson

ART. 8 REGISTRATION APPLICATION

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

It must be submitted by June 8, 2025.

The application must also be accompanied by the following documents:

- Online registration form
- A photocopy of a valid ID. For non-EU citizens, if required by law, a valid visa or residence permit must also be attached.
- A copy of the payment receipt for the registration fee: 100 euros. Registration will be considered valid only after the registration fee is transferred.

ART. 9 PARTICIPATION FEES

- Active students (singers): 430 euros (including 100 euros for registration)
- Active students (directors): 290 euros (including 100 euros for registration)
- Accompanists :: 200 euros (including 100 euros for registration)
- Listeners: 100 euros (registration fee)

The participation fee must be paid on-site on the first day of the course. It is specified that, until the participation fee is paid, it will not be possible to attend the lessons.

ART. 10 REGISTRATION METHOD

The registration fee must be paid by June 8, 2024, via bank transfer to:

Circolo della Lirica di Padova

IBAN IT19A0103012159 0000613567 53. BIC/Swift PASCITM1PD9

Reason: Masterclass 2025 registration fee

This fee is non-refundable in the event 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 CERTIFICATE

A certificate of participation will be issued to all students. According to the indisputable judgment of the teachers and the organization, students who stand out for their musical and scenic qualities will be featured in the concert on June 28, 2025, at Palazzo Zacco Armeni in Padua.

On June 28, the best students from the course (singers, pianists, directors) will be selected to perform the roles during the second period of the course (September 13-21).

The selection will be made at the indisputable judgment of the teachers and the organization. The artistic direction reserves the right not to assign certain roles if no suitable candidates are available.

Artists considered unsuitable will still have the opportunity to attend the second study period (September 13-21) free of charge as listeners.

ART. 13 SCHOLARSHIPS

Students deemed eligible to participate in the second part of the course and in the performances will receive the following scholarships:

- 2 scholarships of 1000 euros each: role of Gianni Schicchi
- 2 scholarships of 1000 euros each: role of Lauretta
- 2 scholarships of 1000 euros each: role of Rinuccio
- 1 scholarship of 1000 euros: role of Zita
- 1 scholarship of 1000 euros: role of Gherardo
- 1 scholarship of 1000 euros: role of Nella
- 1 scholarship of 1000 euros: role of Betto
- 1 scholarship of 1000 euros: role of Simone
- 1 scholarship of 1000 euros: role of Marco
- 1 scholarship of 1000 euros: role of La Ciesca
- 1 scholarship of 600 euros: role of Maestro Spinelloccio
- 1 scholarship of 600 euros: role of Pinellino
- 1 scholarship of 600 euros: role of Guccio
- 1 scholarship of 600 euros: role of Ser Amantio di Nicolao/Notaro
- 2 scholarships of 600 euros each: Accompanists
- 1 scholarship of 400 euros: Assistant director

The scholarships will be awarded at the end of the Opera Studio, provided that the artists have participated in the performances.

If a role is not covered by the participants, the artistic direction will resort to external professionals.

ART. 14 ACCOMMODATION

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. 15 RECORDINGS

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. 16 FINAL TERMS

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.

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

Contacts: Tel. Tel. +39 3200578485, +39 3460405553, +39 33563033408

Email: ufficiostampa@circolodellalirica.it / accademialiricadipadova@gmail.com

Languages: Italian - English- Franch – Spanish - Portuguese

Teachers

Stefano Poda, Opera Director / Set-Costume-Lighting Designer / Choreographer

In his search for aesthetic and conceptual unity, Stefano Poda always combines direction, choreography, sets, costumes and lightning: his personal seal is founded on a visionary, multi-level imprint balanced between ancient images and contemporary art. On stage he speaks his own language, immediately recognisable, erasing the barriers between different genres and disciplines, in order to create an all-embracing experience, a world of total art. His way of doing theatre is not a mere story-telling, but a plastic, holistic dimension, able to blend together design, architecture, sculpture, painting, music and dramaturgy.

Stefano Poda was awarded the prestigious “Prix Claude Rostand de la Critique Française” for best opera production for Ariane et Barbe-Bleue at Théâtre du Capitole de Toulouse (2019) and the 43rd “Franco Abbiati” Music Critics Award by the National Association of Italian Music for La Juive, (direction, sets, costumes, lights, choreography) at the Teatro Regio of Turin, best opera production 2023. Stefano Poda’s worldwide career numbers about one hundred productions. His best-known works include: Verdi’s Aida for the Centenary Arena di Verona Opera Festival 2023, worldwide broadcast, with sold out box office records and revival in 2024 and 2025; Rheingold by Richard Wagner, at the NCPA in Beijing, in August 2024; at ROF Rossini Opera Festival 2023 with the first modern performance of Eduardo e Cristina; Enescu’s Oedipe at the George Enescu Festival 2023.; Tosca (2021, 2022, 2023, 2024) in the repertoire of the Bolshoi Theatre of Moscow; Dvořák’s Rusalka for the opening season at the Opéra National du Capitole de Toulouse (co-production with The Israeli Opera); Alcina (2022 broadcast on ARTE TV) and Norma (2023) both at Opéra de Lausanne; a new production Nabucco, for the Teatro Colón of Buenos Aires (2022) and for the reopening of the National Theatre of Korea (KNO, 2021, 2023); Les Contes d’Hoffmann (coproduction between Lausanne/Tel Aviv Israeli Opera/ROW Opéra Royal de Wallonie/State Theatre am Gärtnerplatz in Munich); Roméo et Juliette (2018) and Rheingold (2024) at NCPA of Beijing; Ariodante (2016) and Lucia di Lammermoor (2017, broadcast on ARTE TV) at Opéra de Lausanne; Boris Godunov(2017) and Andrea Chénier (2015) at Korea National Opera; Tristan und Isolde conducted by Zubin Mehta for the opening of the 77th edition of the Maggio Musicale Fiorentino Festival (2014). His iconic production of Gounod’s Faust at Teatro Regio Torino in 2015, a co-production of the Israeli Opera of Tel Aviv and the Lausanne Opera, had

been broadcast with great success in movie theatres across the world. This is true also for Puccini's Turandot in 2018 (DVD Unitel Classica/C Major, streaming on Operavision) and Massenet's Thaïs in 2008 both staged at Teatro Regio Torino.

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 "Platée" 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 - accompanists

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 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”, Gérauld in “Lakmè”, 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”.

Paolo Giani Cei, director

Paolo Giani Cei was born in Turin. In October 2014, at Teatro Verdi in Padua, he signs the staging of Puccini's Butterfly, and in December 2015 he signs direction, sets, costumes and lights of Traviata. In 2016 he creates direction, sets, costumes and lights of La voix humaine, by F. Poulenc at Bellas Artes in Mexico City. Again for Padua in 2016 he prepares new productions of Capuleti e Montecchi (co-produced with Opera Estate di Bassano) and Bohème (2017), Cenerentola (2018) Don Giovanni (2019) co-productions with Teatro di Rovigo. Finally, it is the turn of Merry Widow (2021), at Treviso's Mario del Monaco Theater, as well as Barber of Seville (2023) and The Magic Flute (2024), in Padua and Treviso. He has been following Stefano Poda's productions around the world since 2008, as a collaborating director and assistant on sets, costumes, lighting, and choreography, under the idea of a theater founded on the totality of the arts. Among the many theaters where he has worked as a collaborator and dramaturg: the Rossini Festival in Pesaro, the Teatro Regio in Turin, the Maggio Musicale Fiorentino Festival, the Verdi Festival of the Regio in Parma, the Teatro Colón in Buenos Aires, the National Opera in Budapest, the Arena Festival in Verona, the Teatro Lirico in Cagliari, the Bolshoi Theater in Moscow, the National Opera of Korea, the National Opera of Peking, the National Opera of Bucharest, the Opera National du Capitole of Toulouse, the National Rhine Opera of Strasbourg, the Tel-Aviv Opera, the Lausanne Opera, the Teatro Municipal of São Paulo, and the Opéra Royal of Liège. Among the most representative productions in which he has been assistant director and dramaturg are: Aida for the centenary of the Arena di Verona (2023), Juive at the Regio in Turin, Eduardo and Cristina at the ROF in Pesaro, the new Tosca (2021) at the Bolshoi Theater in Moscow; Nabucco for the opening of the 2020 season of the Teatro Colón in Buenos Aires; Romeo et Juliette (2018) at the NCPA in Beijing; Boris Godunov (2017) and Andrea Chénier (2015) at the KNO National Opera of Korea (2017); Forza del Destino at the 2014 Verdi Festival in Parma, Elisir d'Amore at the Opéra National du Rhin de Strasbourg (2016); Verdi's Otello at the Budapest National Opera (2015); Faust at the Teatro Regio in Turin in 2015, at the Israeli Opera in Tel Aviv and at the Opera de Lausanne (Unitel Classica, DVD, BLU-RAY C Major); Turandot in 2018 (DVD C Major) again at the Teatro Regio in Turin; Thaïs in 2015 at the Theatro Municipal in São Paulo; in Lausanne Norma (2023), Ariodante (2016), Lucia de Lammermoor (2017), Contes d'Hoffmann (2019) in co-production with Israeli Opera and l'Opéra Royal de Wallonie; Ariane et Barbe-bleue in 2019, at the Teatro Capitole in Toulouse, awarded the Claude Rostand Prize of the French Critics' Association.

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 (Kazakistan), 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).