

NEWSLETTER 08

SUMMER 2013

GEORG
SOLTI
ACCADEMIA



GSA 10TH ANNIVERSARY
BEL CANTO MASTERCLASSES
AT THE JULLIARD SCHOOL NYC

Since the last newsletter, the Georg Solti Accademia has been extremely busy on all fronts. The centenary concerts in memory of our spiritual father Georg Solti at **Carnegie Hall in New York** and **Symphony Hall in Chicago** were a heart-warming success, offering the four participating GSA graduates: Teresa Gevorgyan, Matilda Paulsson, Roberto Ortiz and Ross Ramgobin, a wonderful opportunity to work alongside Angela Gheorghiu, René Pape and the World Orchestra for Peace under Valery Gergiev.

The repetiteurs' course in **Barcelona** (see inside for a fuller report) was hugely productive and enjoyable. It was exhilarating to be in such a vibrant city and we were lucky to have an excellent working space in the Teatre Akademia: the stage there was big enough to accommodate five grand pianos for the final concert, which was honoured by the presence of our friends Elsa Peretti, José Carreras and the Artistic Director of the Liceu, Joan Matabosch. Many thanks to both the Nando and Elsa Peretti Foundations for supporting this valuable project.

Auditions for this year's summer course have been of an exceptionally high standard, and we are delighted to announce that for the first time students from the Juilliard and Curtis Institute have been selected, as well as the most recent winner of the Bonyng-Sutherland prize, Australian tenor John Longmuir.

This summer we will welcome several guest teachers, alongside GSA 'family' members Dennis O'Neill and Richard Bonyng, who was happily with us on the repetiteurs' course too. Distinguished sopranos Luciana Serra and Daniela Dessì will also be imparting their expertise and experience to our young artists, alongside the New York based PR guru Mary Lou Falcone.

The Bel Canto master classes in collaboration with the **Juilliard School in New York** will be given at the Juilliard on 7, 8 and 9 October, led by Richard Bonyng, together with Jonathan Papp and some of our core staff members. We are thrilled at the inauguration of this partnership with the Juilliard.

The 2013-14 season marks our tenth anniversary, which we will be celebrating next year with a very special project – watch this space!

As ever, we offer boundless gratitude to all our sponsors, especially Mr and Mrs John Whittaker and the Rolex Institute. Without their generosity, the Georg Solti Accademia simply could not function.

Candice Wood

Executive Director of the Georg Solti Accademia



REPORT ON OUR ACTIVITIES FROM JONATHAN PAPP, ARTISTIC DIRECTOR

This year saw the move of the Solti-Peretti Repetiteurs' course to Barcelona. Here we were lent a small theatre for the week, complete with a floor above the theatre in which individual practice rooms had been set up especially for the course. It was an ideal arrangement, not least as the theatre was only three minutes' walk from the hotel in which we were all staying. As ever, the core staff consisted of myself, Audrey Hyland Pamela Bullock and Roberta Biondi for the Italian language sessions. For the final days, we were again privileged to have Richard Bonyngue join us. As these reports always seem to indicate, the level of talent was exceptional; even higher than in previous years. The six pianists threw themselves into the tasks assigned with alacrity - and a lot of skill and openness - to all the ideas thrown at them. They benefited from a talented collection of singers, with whose help they could try out both their coaching and conducting skills, all under expert guidance from the highly experienced staff.

Although the arrival of Richard Bonyngue meant a focus on bel canto

repertoire and conducting skills, the students' greatest challenge was set in honour of the Wagner bicentennial: arranging and performing the Tannhäuser overture, using five pianos. This was a task which had only been set in one previous course, when we were housed in a boat shed and only had access to upright pianos.

This time, however, we were blessed with three concert grands and another two smaller grands, in a real theatre. The understanding and refinement of orchestral colour that the students managed to bring to the task more than justified their hard work.

The final concert was a sell-out, and the audience included several honoured guests among them our longtime sponsor and supporter Elsa Peretti and the legendary tenor José Carreras. Singers and pianists alike were very excited to have this opportunity to perform to such a select public, which also included conductors and artistic directors of major opera houses.

Jonathan Papp

Artistic Director of the Georg Solti Accademia



*Richard Bonyngue with students.
Elsa Peretti and José Carreras.
Symphony Hall Chicago,
Solti 100 Concert.*



THE STUDENTS TALK ABOUT THE 2013 SOLTI PERETTI RÉPÉTITEURS' MASTERCLASSES

MICHALIS ANGELAKIS

In the past I had the privilege to attend similar longer-term training courses, but I can say with confidence that I did not find there some of the opportunities provided at this short but intensive course.

In particular: daily coaching sessions with singers observed by a variety of experienced coaches who offered advice and ideas. Those sessions strengthened my skills and boosted my confidence as vocal coach. I also found it extremely useful to receive feedback from singers at the end of each session and share my experiences with the members of staff and the other trainee répétiteurs in one group discussion.

The encouragement to conduct (for the first time!) in rehearsals and in the final public concert, something I have wanted to try for a long time and have not had the courage to pursue – an extra skill that is extremely useful for répétiteurs as assistant conductors but not one that is taught in most related courses.

Arranging and performing the Tannhäuser overture for five pianos was a thrilling project that prompted us to study the full score in detail and use our imagination in order to reproduce a variety of orchestral sounds on the piano.

I am really lucky to have participated in this master class and hope that it continues to attract talented young singers and répétiteurs from all over the world.

LAILA BARNAT

The Solti-Peretti Répétiteurs' course is one of the best musical and human experiences I've had. Since I've been bitten by the opera bug, I've acknowledged that the role of a pianist in the opera world is complex, full of responsibilities and at the same time fascinating. This course is a unique opportunity to make a wonderful justice to all this profession's facets, and being part of it was a real luxury and a honour.

All the musicians involved seemed to feel very fortunate to be there as well, and a relaxed, professional and at the same time passionate atmosphere made an ideal balance of learning from each other and sharing great moments. I had such a great time jumping from the piano, from sight-reading to conducting, clearing gestures, thoughts, sounds and communicating with everybody, always trying to make the most beautiful music. And being able to work with Richard Bonyngé and understand every gesture that would make more magic was such an inspiration. I have no doubt that I will benefit from what I've learned throughout my whole life.

RODRIGO DE VERA

It has been a fantastic course - really helpful and very very complete. Brilliant!! Thank you for everything!

DARREN SAADY

I found this course inspiring, challenging and enlightening in the way it made clear to me what is required of a répétiteur and the ways in which those qualities can be reached. The staff were all of an extremely high quality, friendly and inspiring and their experience and knowledge meant that I learnt a great deal from the short week we were together. Italian lessons at the end of the day pointed out important aspects of grammar and pronunciation and were a great addition to the musical work. I would recommend this course to anyone interested in becoming a better répétiteur and keen to gain experience in all the required skills: piano playing, conducting, coaching and singing. It is extremely rare for six répétiteurs and singers to be together for such intense work and I am very grateful to everyone involved for organizing such a high-quality course, so focused on exploring the skills required in the profession.

JAMES SHERLOCK

A wonderful course. For me, the most revelatory aspects were: being coached on how to coach; individual piano sessions with Audrey and Jonathan; feedback from the singers on our coaching sessions; being able to talk frankly about the expectations of coaches and career paths with such experienced and distinguished musicians; and discussing conducting with Maestro Bonyngé. I was expecting there to be more discussion about playing orchestrally, but I think that I came to learn much about this indirectly.

I left with a clear idea of the work needed to get to the level I want to be at, and was so inspired by working with all of the teachers.

JONATHAN SWINARD

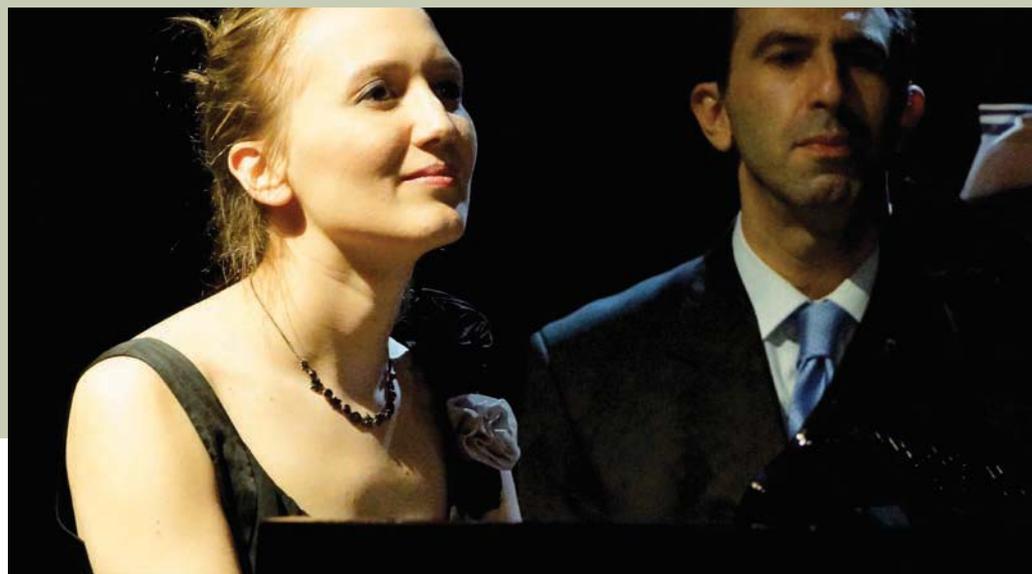
A wonderful and inspiring week with a fantastic set of tutors and peers. The rehearsal and practice facilities were outstanding, the accommodation excellent and the food generally very good. The learning environment created by Jonathan Papp and his team was relaxed and supportive – the shaping of the course to suit our individual needs was much appreciated.



It sounds obvious, but it was an absolute luxury to have six singers 'at our disposal'. Their presence was MUCH appreciated. It is so unusual to have the opportunity to be coached on 'how to coach'.

I really appreciated the opportunity to conduct the Tannhäuser Overture and thought it was brilliant that everyone was encouraged to conduct regardless of experience. Understanding the language of conducting is such an important part of a répétiteur's job (regardless of personal podium aspirations, or lack thereof). We learnt a lot from each other during this process. It was nice to be largely left to our own devices for the Tannhäuser overture.

The final concert gave us focus and something to work towards. It was great to show what we'd be doing to a proper audience, though it was a disappointment that only one of The Three Tenors turned up!





NEWS FROM ALUMNI OF THE GEORG SOLTI ACCADEMIA



WALLIS GIUNTA

MEZZO SOPRANO (GSA, 2011) Wallis has just completed two years at the Lindemann Program at the Metropolitan Opera, New York, while simultaneously completing an Artist Diploma in Opera Studies at Juilliard. She made her Met debut as Countess Ceprano in Rigoletto and will reprise the role this autumn.

She also made her debut as Annio and Sesto in La Clemenza di Tito with the Canadian Opera Company and will return there to sing Dorabella in *Così fan tutte*.



CLARA MOURIZ

MEZZO SOPRANO (GSA, 2005) Clara Mouriz is currently BBC New Generation Artist, and has recently been elected Associate of the Royal Academy of Music. She frequently broadcasts for BBC Radio 3 with orchestras including the BBC Symphony Orchestra and BBC Scottish Symphony Orchestra. This season Clara will make her debut at the BBC Proms at the Royal Albert Hall, singing Falla's *The Three-Cornered Hat* with the BBC Philharmonic Orchestra under conductor Juanjo Mena.

Clara has also given recitals at the Wigmore Hall and made a recital disc of Spanish songs with pianist Joseph Middleton (Sonimage), to be followed by 'Heroines in Song' (Champs Hill Records).



GULNARA SHAFIGULLINA

SOPRANO (GSA, 2012) Gulnara sang Tatyana in Eugene Onegin at Opera aan Zee in the Netherlands and participated in the Amsterdam Muziektheater's twenty-fifth anniversary, singing Violetta in *La Traviata*. In September 2012 Gulnara won the second prize at the Montserrat Caballé International Singing Competition and the first Opera Prize at the International Vocal Competition in Den Bosch. Gulnara is invited to sing a Verdi-Wagner concert with the London Philharmonic Orchestra at the Newbury Festival in 2013, conducted by David Parry. In 2014 Gulnara will cover Yaroslava in *Prince Igor* at the Metropolitan Opera, New York. Future engagements also include *Foreign Princess* in Rusalka at the Teatro Municipal, Santiago, and solo recitals in the Netherlands and Russia.

FORTHCOMING EVENTS 2013

JUNE 28TH PIAZZALE MARISTELLA
Castiglione della Pescaia

JULY 5TH SCANSANO
Teatro Castagnoli

JULY 12TH PIAZZA SOLTI
Castiglione della Pescaia

JULY 13TH L'ANDANA
Castiglione della Pescaia

OCTOBER 7TH, 8TH AND 9TH
THE JUILLIARD SCHOOL NYC
PETER JAY SHARPE THEATRE
Georg Solti Accademia Bel Canto
Masterclasses with Richard Bonyngé,
opening the Accademia's 10th
anniversary celebrations



FONDATION GEORG SOLTI ACCADEMIA
34 rue de l'Athénée
PO Box 393 - 1211 Geneva 12 Switzerland

GEORG SOLTI ACCADEMIA
c/o Studio Commerciale Nicosia
Via dei Barberi 108 - 58100, Grosseto Italy

info@gsaccademia.org
www.georgsoltiaccademia.org



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