



NEWSLETTER 12
SUMMER 2015

SUCCESS IN VENICE, NEW PLANS IN GENEVA AND CHINA ACCADEMIA'S DIRECTOR CANDICE WOOD LOOKS FORWARD TO EXCITING NEW DEVELOPMENTS IN 2016 FOR THE GSA

2015 has been an eventful year as ever for the Georg Solti Accademia, and it is wonderful to see so many of our alumni performing and competing in major opera houses and competitions worldwide – you can read more about them in our alumni section.

The Solti-Peretti Repetiteurs course in Venice this Easter proved another success. I'd like to take this opportunity to thank Elsa Peretti and the Fondazione Nando Peretti for making this unique programme possible. Our partnership with the beautiful Fondazione Cini is such a privilege, and so inspiring for the students. I would also like to thank the Hotel Cipriani for their generous hospitality in hosting the cocktail evening following the final concert, and for taking such good care of the guests that stayed there.

We are delighted to welcome back Richard Bonyng and Leo Nucci to give masterclasses at the bel canto course in Castiglione, and excited to welcome for the first time Silvana Bazzoni Bartoli, and Barbara Frittoli, who we had the pleasure of working with last year at the Verbier Festival. Of course, the Accademia would not be the same without our gifted artistic director Jonathan Papp and fabulous core faculty.

I'm pleased to be able to announce a prestigious new partnership this year with the Chamber Orchestra of Geneva (OCG) and the Ville de Genève. Three of

our alumni – Tereza Geyorgvan, Ross Ramgobin and Marie Jaerman – will perform arias and ensembles with the OCG directed by Arie Van Beek, as part of the summer season of concerts "musiques en été". We hope this will be the first of many future events in Switzerland, and in particular with the OCG.

In May 2016 we also look forward to a new partnership in China with the National Centre of Performing Arts in Beijing. Core faculty members of the Accademia will be joined by Barbara Frittoli for the first of our China Bel Canto Masterclasses, and the final recital will be repeated at the House of Roosevelt on the Bund in Shanghai. I would particularly like to thank Rebecca Irvin the director of the Rolex Institute and Martine Verguet who have made this innovative project possible.

Finally, our thanks go to all our numerous supporters who every year help the Accademia continue its work in preserving and renewing the precious tradition of bel canto singing.



ROLEX
Institute





ARTISTIC DIRECTOR JONATHAN PAPP REPORTS FROM THE SOLTI-PERETTI REPETITEUR'S COURSE, EASTER 2015

A five-piano *Tannhäuser* in Venice

The repetiteurs' course benefited hugely from lessons learnt in our first year at the Fondazione Cini. Many logistical aspects were ironed-out, ranging from dampening the acoustic in various teaching rooms, to having five pianos together 'on tap' to rehearse the Wagner much earlier on in the course. Being based in one location also meant that we could make scheduling more efficient and ensure all lessons ran to length.

Maestro Richard Bonyngue joined us again, passing on his conducting knowledge of all sorts of bel canto scores, as well as initiating the preparation of the Finale of *Così fan tutte*, which featured in the final concert. He also worked on *La Sonnambula*, *L'Elisir d'Amore* and *Ariodante*, among others.

We were joined by a new member of staff, the pianist Annette Saunders, who proved an inspiring and galvanizing contributor. Both of us prepped the students for the remaining days following Richard's departure on all sorts of skills ranging from secco recitativo to suggesting ways to improve their coaching skills and pianism, as we watched and listened to them in action.

All the while, we were joined by a wonderful group of singer alumni, and one extra baritone who is currently on our reserve list. This talented group covered a seven-year spectrum of the Accademia, which is very rewarding.

The concert opened with a fine, rumbustious performance of Schumann's opening scene from



La Bohème, sung with great energy and aplomb by Laurence Mickle (GSA 2009).

There was a ravishing performance of 'Marietta's Lied' from Korngold's *Die Tote Stadt* sung by Marlena Devoe (2013), who'd sung the role of Adina for the Solti Opera Project at the Verbier Festival last year.

There was also a beautifully poised performance from Handel's *Ariodante* by Rozanna Madylus (2013). James Williams, our 'emergency' baritone lightened up the programme with an aria from Donizetti's *L'Elisir d'Amore*, demonstrating all sorts of ideas and refinements from his sessions with Maestro Bonyngue. This first half closed with a fire cracking performance by Tereza Gevorgyan (2011) of a *Torroba zarazuela*.

Two set pieces followed: first the Finale from Act I of *Così fan tutte*,

where the singers were joined by our favorite Korean tenor, Jung Soo Yun (2010). All the pianists took part in a non-stop relay race between pianos and podium, while the singers gave a semi-staged performance, making full use of the space and various entrances and exits of this wonderful venue, much to the listeners' evident entertainment.

But, rightly, the final focus was on the pianists. They had worked hours and hours to render a five-piano version of the overture from *Tannhäuser*, and the concert finished with this grand finale, conducted by our first Italian repetiteur, Mauro Ronca. It was a moving occasion and, to judge by the audience's reaction, a huge success.

Jonathan Papp

Artistic Director of the Georg Solti Accademia



STUDENT FEEDBACK ON THE 2015 REPETITEURS MASTERCLASS

ALASTAIR CHILVERS

A unique experience. The teaching was world-class and focused squarely on the too-often neglected but essential role of the répétiteur.

I grew more in eight days than I thought was possible! I have found the principles established during my time to be invaluable since returning to the UK. It is no coincidence that the alumni list for the Solti course is so impressive – the course propels you towards a highly successful career.

ERIK GARCIA

I was surrounded with five other passionate and extremely talented fellow peers which made the whole experience a joy. It's rare to find a course so specific in any institution or conservatory that gives you the opportunity to tackle new tasks and develop new skills being in such a highly professional environment... I believe this programme is a necessary step for any young répétiteur to realize their future potential on this path.

JONATHAN PALMER LAKELAND

The course was absolutely stupendous. I've never learned so much in such a short span of time. I felt that this time spent in Venice was life-defining, and gave me the confidence to take further steps down the path of opera conducting, playing, and coaching. At all times I felt that I was being supported and nurtured by the faculty and staff. The singers that were recruited to attend were sensational, and had the perfect mentality for attending an educational course such as this.

MAURO RONCA

Unlike other professionals, in real-life répétiteurs have to perfect their craft pretty much on their own, with very few chances to clearly see the effectiveness or failure of their work. This course is a unique opportunity to receive healthy feedback and tools for development, guided by attentive professionals in a very safe and stimulating environment.

PATRICK MILNE

It was wonderful to have the concert at the end of the week: not only did it give us something to focus on and work towards, but it was also such an exciting evening. I have never played as part of a five-piano ensemble, or been involved in a relay opera performance! Learning to play a score orchestrally rather than like a piano accompaniment, is something the course made me think about a lot.



VALERIYA POLUNINA

I was very happy to have found and be a part of the program which truly is created in a way that perfectly fits the répétiteurs' need to develop their skills. Solti Accademia is a place where you can try out new things and get the idea of your strengths or weaknesses are in a safe and friendly environment, and at the same time get so much information from people who share the same interest and are bound by same goals.



*Solti Peretti Repetiteurs Masterclasses.
Fondazione Giorgio Cini. Venice*

Photos © Joseph Penn 2015

GSA ALUMNI RISE TO THE TOP

Our alumni are making an ever-greater impact on the international opera scene. We're thrilled to announce that three have reached the quarter finals of Plácido Domingo's Operalia Competition, to be held at the Royal Opera House in London. They are: baritone **Takaoki Onishi** (GSA 2014) soprano **Hye Sang Park** (2014) and mezzo soprano **Rachel Kelly** (2011). Also congratulations to **Nico Darmanin**, (GSA 2011) who is a finalist in the prestigious BBC Cardiff Singer of the World competition. **Gemma Summerfield**, who comes to the GSA this summer, has recently won the Kathleen Ferrier Award. Look out for soprano **Christina Gansch** (2012) who sings in *Le Nozze di Figaro* at the Salzburg Festival this summer, Pamina in *The Magic Flute* in Hamburg, Papagegna at the Bastille in Paris and the Wood Bird with Barenboim in Berlin. Opus Arte recently re-

leased a Bel Canto DVD with **Jésus León** (2006), and makes his debut at Le Châtelet this summer as Paris in *La Belle Héloïse*.

Eliana Pretorian plays Frasquita in *Carmen* at Glyndebourne this summer, while **Luis Gomes** (2012) fresh from triumph in *Il turco in Italia* returns to Covent Garden to sing Fenton in *Falstaff* this July. **Lauryna Bendzinaite** (2009) made her debut at Royal Swedish Opera in *La Bohème* and was immediately invited back while **Sónia Grané** (2013) has been well-reviewed in her many roles at the Berlin Staatsoper. **Jurgita Adamonyté** (2007) was considered 'vocally ideal' as Mélisande at Welsh National Opera under Lothar Koenigs, while **Rachel Kelly** (2011) 'vocally lifts the show' as Zaida in *Il turco in Italia* for ROH, was Proserpina in *L'Orfeo* at the Roundhouse and, as Pisana, joined Domingo in *I due Foscari*, at the ROH.

An acclaimed production by Graham Vick of Michael Tippett's *The Icebreak* with the CBSO featured no fewer than



Hye Sang Park

© Olive Barata



Takaoki Onishi

© Olive Barata



Rachel Kelly

© Richard Vernon

three GSA alumni, the Tongan tenor **T'au Pupu'a** (2009) making his UK debut, **Stephanie Corley** (2005) and **Ross Ramgobin** (2012). T'au has also had a recent hit at La Scala in the premiere of Giorgio Battistelli's new opera CO2 in a production directed by Robert Carsen.

INTRODUCING THE NEW SINGERS FOR 2015

SOPRANOS

ARIANNA SCHIAVI | ITALY Arianna studied at the Conservatories of Turin and Bordeaux. She is currently at the Escuela Superior de Canto de Madrid.

EMILY GARLAND | UK Emily is currently in her first year at the Royal Academy Opera School. She is the latest winner of the prestigious Richard Lewis Award. This year she performs a recital at the Three Choirs Festival.

GEMMA LOIS SUMMERFIELD | UK Gemma recently won both the First Prize and the Song Prize at the 2015 Kathleen Ferrier Awards. She studies at the Royal College of Music, where she takes up a place at the Music International Opera School this September.

GEORGINA MELVILLE | UK Barbados-born British soprano Georgina Melville graduates with a BA Voice Universität für Musik und Darstellende Kunst Wien this summer.

MEZZO-SOPRANOS

LIZA VAN DER PEIJL | HOLLAND Liza graduated from the Royal Conservatory in The Hague and continued studies in Siena and at the Royal Academy of Music in London.

JULIE MILLER | USA Julie recently made her debut at Chicago Lyric Opera as Emilia in Otello. She studied at Bard College Conservatory of Music and attends the Patrick G. and Shirley W. Ryan Opera Center.

TENORS

JOHN IRVIN | USA John was at Boston University's Opera Institute and the Patrick G. and Shirley W. Ryan Opera Center. He has been an apprentice at Sante Fé Opera, sings several roles in the 2014/15 season at Chicago Lyric Opera.

JOHN PORTER | UK John is on the opera course at the Royal Academy of Music in London where he holds the Richard Lewis/ Jean Shanks Trust Scholarship. He has an MMus from the University of Ulster. Last year he was a finalist in the Richard Lewis Competition.

JONATHAN ABERNETHY | NEW ZEALAND Jonathan joined the Australian Opera Young Artists program in 2012, and has sung at the Sydney Opera House in several roles, and attended the Aix-en-Provence Mozart Residency. In 2015 he makes his Opera Australia debut in Don Carlos.

BARITONES

HAOBIN WANG | CHINA Haobin studied at the Sichuan Conservatory and the Shanghai Conservatory of Music. He was awarded a full scholarship to the Royal Academy of Music Opera course in 2012. He sang with the Georg Solti Accademia Opera Project in 2014 at Verbier Festival.

JOSEPH LATTANZI | USA Studied at Oberlin Conservatory, Cincinnati College Conservatory and the Merola Programme at San Francisco Opera. He has performed with Seattle, Atlanta and Cincinnati Opera companies and with the Sinfonica di Milano Giuseppe Verdi.

ROMANAS KUDRIASOVAS | LITHUANIA Romanas Kudriasovas studies with Dennis O'Neill at the Wales International Academy of Voice and joins the National Opera Studio in London in September 2015.

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