

THEMA

Tuscan Historical and Early Music Academy



Summer Masterclass

1st-4th September 2014

Info: +39 (0)50 941144 info@ausermusici.org

The teachers:

- **SONIA PRINA** – *baroque singing*
- **CARLO IPATA** – *traverso*
- **ANDREA DAMIANI** – *lute*
- **ENRICO BAIANO** – *harpsichord*

Every course will be structured with **3 individual lessons (40 minutes each)** and the possibility of hearing all the other lessons (**language spoken:** Italian, French, English)

The schedule:

Monday 1st September, 15-19

Tuesday 2nd September, 10-13 e 15-19

Wednesday 3rd September, 10-13 e 15-19

Thursday 4th September, 10-13

The best students of the masterclass will be selected in order to realize a **concert** during the [Early Music Tuscan Festival](#).

Each course is reserved to **maximum 10 students**, who will be chosen looking at the **arrival date** or looking at the **curricula** if the applications would be very numerous. It is also possible to participate as **auditors**.

The applications must be sent to info@ausermusici.org attaching the receipt of **€ 20** (application fee) trough paypal or credit card here <http://www.ausermusici.org/en/donations> or through bank transfer (Auser Musici bank account - IBAN IT75J0856214002000010457711- SWIFT BCCFIT33) indicating the reason “Baroque Music Masterclass” and your name and surname).

Application deadline is **15th July 2014**.

By the 18th of July the teachers will reveal the participants names.

The Masterclass will be held only if the minimum number of application (32) will be achieved. If that number will not be achieved the application fees will be reimbursed.

The costs

BAROQUE SINGING

€ 300

TRAVERSO, LUTE, HARPSICORD

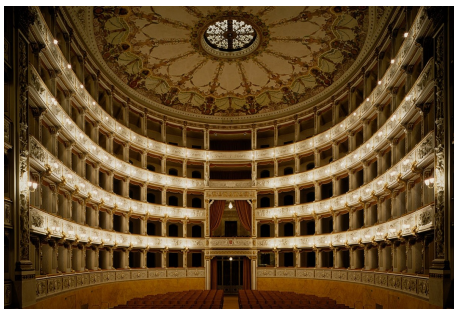
€ 250

AUDITORS

€ 100

The places

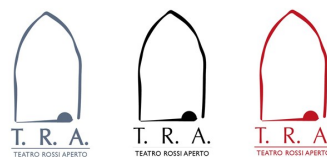
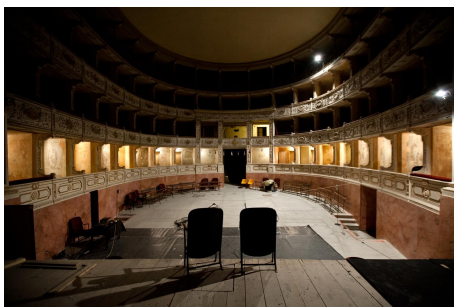
[Teatro di Pisa](#)



[Teatro Sant'Andrea](#)



[Teatro Rossi Aperto](#)



Accomodation

We have an agreement with many accommodation facilities, so you can stay in magnificent b&b in the very centre of town paying from 35 to 50 euros per night in a single room with bathroom, or rent an entire apartment alone or with someone else at 70-90 euros per night.

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The teachers



Sonia Prina

Nowadays Sonia Prina is recognised worldwide as one of the leading contralto of her generation. She studied at the Giuseppe Verdi Conservatory in Milan where she earned degrees in trumpet and voice. In 1994 she was admitted to the Teatro alla Scala's vocal Academy for young singers and by 1997 she had begun performing operas with a special interest in Baroque repertoire.

Her rare contralto voice quickly became noticed on the international lyric scene.

Highlights of her career include: *title role* of Handel's **Rinaldo** in Glyndebourne; *Ascanio* in Mozart's **Ascanio in Alba** at the Salzburg Festival; *Clarice* in Rossini's **La Pietra di Paragone** at Théâtre du Châtelet in Paris; *title role* of Handel's **Orlando** at the Sidney Opera House; *title role* in Handel's **Rinaldo** at Teatro alla Scala in Milan; *title role* of **Tamerlano** in Munich Staatsoper.

Sonia Prina is particularly fond of Handel work and has sung these operas: *title roles* of **Giulio Cesare** in Lille and **Orlando** in Paris Théâtre des Champs Elysées with Emmanuelle Haïm and David McVicar; *Amastre* in Handel's **Serse** in San Francisco; *Bradamante* in **Alcina** at the Opéra de Paris with Spinosi and staged by Roberta Carsen; *Polinesso* in **Ariodante** under the baton of Harry Bickett in Barcelona and again in San Francisco Opera with P. Summers and staged by J. Copley; *Bertarido* in **Rodelinda** at the Barbican Center in London and Vienna Konzethaus with Alan Curtis; **Amadigi** at Teatro San Carlo in Naples with Rinaldo Alessandrini and *title role* in **Silla** in Rome Santa Cecilia with Fabio Biondi, *Title-role* in **Rinaldo** at the Zurich Opernhause; **Rinaldo (Goffredo)** at the Lyric Opera of Chicago; *Title-role* in **Giulio Cesare** in Ravenna, Ferrara and Modena with Ottavio Dantone and in Opéra Bastille with Emmanuelle Haïm;

In the Italian traditional opera repertoire she debuted at only 23 years old, in Teatro alla scala as *Rosina* in **Barbiere di Siviglia** with R. Chailly and Juan Diego Florez as Almaviva; more recently she sang *Smeton* in **Anna Bolena** at Teatro Liceu in Barcelona with Editha Gruberova and Elina Garanca; *Isabella* in **Italiana in Algeri** in Teatro Regio in Torino and *Clarice* in **La Pietra del Paragone** in Paris Théâtre du Châtelet with J.C. Spinosi and staged by P. Sorin/B. Corsetti.

Other noteworthy performances have been in Monteverdi operas in the role of *Ottone* in **L'Incoronazione di Poppea** and *Penelope* in **Il Ritorno d'Ulisse in Patria** with Ottavio Dantone and *Messaggera* and *Speranza* in **Orfeo** with William Christie in Madrid Teatro Real.

Under the baton of Jordi Savall she sang in Vivaldi's **Farnace** in Madrid staged by Emilio Sagi and in **La Senna Festeggiante** in Bordeaux.

She performs in recitals all over Europe, in South America and Japan, with important baroque

orchestras such as Accademia Bizantina, Il Giardino Armonico, Le Concert d'Astrée, Kammerorchesterbasel, Ensemble Matheus etc.

Her most important recordings include: Handel's **Il Trionfo del Tempo e del Disinganno** and **La Resurrezione** with E. Haim (Virgin); **La Senna festeggiante** and **L'Olimpiade** by Vivaldi with R. Alessandrini (Naïve); Monteverdi's **Orfeo** and Handel's **Lotario** (BMG) and **Rodelinda** (Deutsche Grammophon) with Alan Curtis; in DVD projects we cite **Ascanio in Alba** (Deutsche Grammophon) and **La Pietra di Paragone** (Naïve).

Recently released: *title-role* of Handel's **Rinaldo** (DVD Opus Arte) Carsen/Dantone *title-role*; of Gluck's **Ezio** of Handel for Virgin; *title role* of Vivaldi's **Ottone in Villa** with Il Giardino Armonico for Naïve Vivaldi Edition. We also mention a solo album Vivaldi's **Arie Ritrovate** with Accademia Bizantina for Naïve and a special project around Handel's **Lucrezia** for Ludi Musici.

Her appearances and recordings won several prizes among them we mention the prestigious Premio Abbiati, the highest acknowledgement of Italian critics.

Some of her very recent and future engagements include:

Title-role of Gluck's **Ezio** in Frankfurt Oper; **Aci, Galatea e Polifemo** with René Jacobs in Bruxelles; *Title-role* in Handel's **Giulio Cesare** and *title-role* in Handel's **Orlando** at the Dresden Semperoper; **Ariodante (Polinesso)** in Aix en Provence's festival; Haendel's **Resurrezione** with Emmanuelle Haïm and Berliner Philharmoniker and European tour with René Jacobs and Cercle de l'Harmonie etc.

She will be "artist in residence" at the prestigious Wigmore Hall in London where she will give several **recitals** during future seasons.

Date last edited April 2014

Sonia Prina's highlights, recent and forthcoming engagements:

- *Title role* of Handel's **Orlando** at Théâtre des Champs Elysées in Paris;
- *Title role* of Handel's **Rinaldo** at Glyndebourne Festival;
- *Title role* of Handel's **Rinaldo** at La Scala;
- *Title role* of Gluck's **Ezio** at the Frankfurt Opera House;
- *Title role* of Handel's **Orlando** at the Sydney Opera House;
- *Title role* of Handel's **Tamerlano** at the Munich Staatsoper;
- *Title role* of Mozart's **Ascanio in Alba** at the Salzburg Festival;
- *Title role* in Handel's **Rinaldo** at Zurich's Opernhaus;



Carlo Ipata

Flutist and director, Carlo Ipata had his musical training first at the *Banff Center for The Fine Arts* (Canada), then at the *Royal Conservatory* in The Hague, and finally at the *Conservatory National de Region* of Paris, where he got a honour diploma in baroque flute and chamber music.

With the ensemble *Suonatori della Gioiosa Marca, I Barocchisti, The Soloist of Catherine the Great* and with *AuserMusici*, which he founded in 1997, he has played at *Berliner Tage für Alte Musike*, *Musikinstrumenten-Museum* of Berlin, *Festival Laon* (France) , *Miami Baroque Festival* (USA), *Madrid-Celebrazioni Boccheriniane*, *Stockholm Early Music Festival* (Sweden), *Brezice Festival* (Slovenia) *Zagreb Baroque Festival* (Croazia) *St Petersburg International Early music Festival* (Russia) – and more recently the *Centro della Cappella dei Turchini* (Naples), *Blumental Festival* of Tel Aviv, *Festival de l'Abbaye* and *Festival de Froville*

(France), *Amici della Musica di Firenze*, *Sagra Musicale Umbra*, *Palazzetto Bru-Zane Season* in Venezia, *Festival Grandezze e Meraviglie* Modena, *Concerti della Normale* (Pisa)

He has recorded for *Tactus*, *Symphonia*, *Arst*, *Bongiovanni* and since 2005 records exclusively for *Hyperion*. The first volume of the Neapolitan flute concertos (Jommelli, De Maajo and others) has been a *Gramophone Editor's Choice*.

He dedicated himself with passion to an incessant research in the early music field, and he has discovered and proposed to the modern public some unpublished works of author such as Nardini, Gasparini, Barsanti, Brunelli, Boccherini, Lidarti, Campioni, Jommelli, De Mayo, Geraso, Porpora, V. Manfredini, Della Ciaia. Conducting *AuserMusici* he has directed the first modern performances of Operas such as *Le disgrazie d'Amore* by Antonio Cesti (Teatro Verdi) and *Gli equivoci nel Smbiante* by Alessandro Scarlatti (Opera Barga).

As director of the *Tuscan Musical Treasures* Project he has worked with the Musicology Department of the University of Cremona, the University of Pisa and the Scuola Normale Superiore, and the Italian Musicologist Society.

He is one of the author of *Il flauto in Italia* [The flute in Italy], Istituto Poligrafico dello Stato, 2005, he has given courses and seminars at the New York University, at the CNR of Angers, and in some Italian Conservatories and Musical Institutes. He is professor of chamber music at the Conservatory Rossini of Pesaro.

Carlo Ipata plays a flute made by Giovanni Tardino, after Charles Bizet (Paris, c1730)



Enrico Baiano

Neapolitan harpsichordist Enrico Baiano is considered one of the most interesting artists on early music scene. Press continues to greet his recordings and concerts, earning him awards such as the *Deutsche Schallplattenpreis*, *Diapason d'Or*, *Choc de la Musique* and *Platte des Monats*.

He graduated in Piano and Composition at Naples' Conservatorio 'S.Pietro a Majella' before specialising in Harpsichord, Clavichord and Fortepiano with Emilia Fadini at Conservatorio 'G.Verdi' in Milan.

Enrico Baiano has performed at the most renowned early music festivals. His repertoire ranges from 16th to 21st century. He is one of the co-founders of the Italian ensemble "Cappella della Pietà dei Turchini", with whom he has played and recorded from 1986 to 2000. He often plays with the Neapolitan contemporary music ensemble 'Dissonanzen' and with 'Piccolo concerto Wien'. His solo recordings for Symphonia (now re-released for *PANCLASSIC*) have won him several international prizes.

He took part in two documentary films directed by Francesco Leprino: 'Un gioco ardito' on Domenico Scarlatti and 'Sul nome B.a.c.h.' on J.S.Bach.

He has written a Harpsichord Method published by Ut Orpheus (translated into English, French, German, Spanish and Japanese) and a book on the sonatas of Domenico Scarlatti published by L.I.M.

In addition to teaching harpsichord at the Conservatorio 'Domenico Cimarosa' in Avellino, he is particularly interested in composition and research.



Andrea Damiani

Andrea Damiani has studied the lute with Diana Poulton, Anthony Bailes and Hopkinson Smith. He has performed extensively – both as soloist and continuo player on archlute and theorbo – in the main European countries and the USA.

Mr. Damiani has recorded for and broadcast on several major European radio networks such as the BBC, ORTF, RAI, WDR, etc. As a specialist in *basso continuo* on the theorbo and archlute, he has participated in numerous recordings for Arcana, Erato, Harmonia Mundi, Opus 111, Philips, Symphonia and Tactus. As a soloist, he has given numerous recitals dedicated to the repertoire of the Italian renaissance and baroque, and of 18th-century German composers, especially J. S. Bach and S. L. Weiss.

His passion for research on lute history and literature has led him to discover some previously unknown sources and to realize their recording. For the *E lucean le stelle* label he has recorded two CDs: *J'ay pris amour*, devoted to the heartshaped manuscript preserved in Pesaro, Biblioteca Oliveriana, the main early lute source before the Ottaviano Petrucci's prints; and *Folias*, containing music from XVII cent. Central Italy sources for archlute, theorbo and guitar, among them a recently found manuscript containing unknown guitar pieces by Giovanni Paolo Foscrini. He has also recorded a CD dedicated to *Il Fronimo* of Vincenzo Galilei, for Stradivarius.

Mr. Damiani has been invited to teach at several international early music courses, such as those held in Chiusi della Verna, Erice, Lanciano, by the Cini Foundation of Venice and the International Summer Course held in Urbino. He is lute professor at the *Conservatorio S. Cecilia* in Rome. Since 2007 Mr. Damiani is President of the *Fondazione Italiana per la Musica Antica* and director of the Urbino Early Music Course.

Mr. Damiani is also the author of *Method for Renaissance Lute*, published by Ut-Orpheus, Bologna.