



SOLTI TE KANAWA
ACCADEMIA DI BEL CANTO

Newsletter

ISSUE 4 – SPRING/SUMMER 2011

Before the summer begins, I would like to report on the Accademia's recent activities. Overleaf you can read about the repetiteurs' master classes, held at La Posta Vecchia in Ladispoli in April, and on the back page, we introduce the thirteen singers selected from auditions in London last January, who will be taking part in our summer course in Castiglione della Pescaia.



Lady Solti and Maestro Bonyngé

We are very happy to announce that Dame Kiri Te Kanawa will again be teaching and inspiring the students in Castiglione during the first four days of the course, followed by a visit from one of the world's greatest baritones Sir Thomas Allen. Supported by the core faculty of Jonathan Papp, Corradina Caporello,

Paolo Specca and Emanuela Ferrari, with help and advice on stage technique from Alexander Zeldin. The teaching staff will also be assisted by three young pianists from the 2010 and 2011 repetiteurs' course: Kerem Hassan, Christopher White and Matteo Pirola.

We will once again present our annual open-air concert in Piazza Solti on 15 July. On 16 July a

more intimate concert will take place, generously hosted by Alain Ducasse and Vittorio Moretti in the wonderful setting of L'Andana hotel.

On 17 July we will go on to present a very special concert in the Teatro Romano in Fiesole, the proceeds from which will be donated to the Scuola di Musica di Fiesole. We are delighted to develop this new partnership with the Scuola di Musica and the Estate Fiesolana festival, an expression of the Accademia's aspiration to become an integral part of the cultural life of Tuscany in particular and Italy in general.

I would like to extend my deeply grateful appreciation to all our loyal supporters, in particular Geraldine and John Whittaker, the Rolex Institute and the Comune di Castiglione. I am also very grateful to the supporters of the repetiteurs' master classes, our much-valued board member and owner of La Posta Vecchia, Roberto Scio, the Fondazione Nando Peretti (which under the direction of Stefano Palumbo has sustained many of the Accademia's activities since 2005). Finally I would like to give the warmest of welcomes to a new supporter, the Fondazione di Roma under its president Emanuele Emanuelli. Without the help of these individuals and institutions, the Accademia could not fulfill its aim of preparing an élite of young musicians for the challenges that confront them in today's musical world.

Candice Wood

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Executive Director of the Solti Te Kanawa and Solti Peretti Accademia

Rolex Grants

The Rolex Institute presented grants to the following students for the 2011 Accademia:

Eva Fiechter	<i>Soprano</i>	Switzerland
Shuna Scott Sendall	<i>Soprano</i>	United Kingdom
Wallis Giunta	<i>Mezzosoprano</i>	Canada
Bettina Schweiger	<i>Mezzosoprano</i>	Austria



We are most grateful to the Institute for its generous and enlightened support of the Accademia's work, and look forward to continuing the relationship in future years.



GEORG SOLTI ACCADEMIA



The Solti Peretti Repetiteurs' Master Classes

The Solti Peretti repetiteurs' master classes for 2011 were marked by the participants' exceptional level of talent - a high quality which all the teaching staff (Jonathan Papp, Audrey Hyland, Pamela Bullock and Maestro Richard Bonynge) noticed and appreciated.



La Posta Vecchia

With ages ranging from 22 to 28, the repetiteurs came from Spain, France, Italy, South Korea and the UK, with singers (all graduates of the Solti Te Kanawa Accademia) from Sweden, Ukraine, South Korea, Iceland, South Africa and Portugal.

As in previous years, participants were set assignments ahead of the course, with some extra tasks thrown in at the very last minute – as happens so often in the



profession. Everyone rose to the challenges splendidly.

During the general sessions, teaching staff would listen to the coaching given by the students to the 'guinea pig' singers. Teaching staff would then offer feedback on musical points and methods of

working, as well as suggestions as to how to draw the maximum out of the score. This work was often performed 'prima vista' – an essential skill for a coach or repetiteur.

It was fascinating and gratifying to watch how they all gained in confidence and strength during the week, applying greater thought to the score and the drama behind it. Each singer had very different vocal and personal strengths and weaknesses, presenting the pianists with a wide range of problems and pleasures!

Work also focused on two extracts from *Così fan tutte*. The Overture had to be arranged for five pianos - an exercise in studying the full score and incorporating as many of the parts and lines as possible, divided between the five pianists, with a sixth person conducting. Then the aural aspect was explored, with students asked to think about conveying the sounds of the different instruments, and the precision required when one is denied the leeway offered by an orchestra. This project was showcased in the final concert.



Rehearsals (left) and the final concert

The Act 1 finale of *Così* was also studied, coached and conducted, using all six singers but only two pianos. Each repetiteur conducted a section and played in a full non-stop performance of the entire finale. The conductors had to learn how to use their rehearsal slots efficiently, drawing the best out of both the 'orchestra' and the singers and working through the text in order to achieve the necessary

The repetiteurs talk about the 2011 Solti Peretti master classes

Christopher Hopkins

It is no exaggeration to say that this course offered one of the most uplifting and educational experiences I have ever had. The Accademia offered something completely unique and unrivalled – the breathtaking environment of La Posta Vecchia, which provided us with a perfect centre. But the real strength of the Accademia lies in the tutors – Jonathan Papp, Pamela Bullock, Audrey Hyland and Maestro Richard Bonyngé, who offered such a wealth of musical and personal knowledge. I can't imagine having the opportunity again to spend such concentrated time with such inspiring people.

Jean-Yves Cornet

Special thanks to Richard Bonyngé for his brilliant initiation into conducting and to Roberta Biondi for sharing her passion for the Italian language. The ten days I spent here will definitely have a big impact on my future career.

Inju Oh

There were things I had to do out of my comfort zone. I felt quite nervous to begin with, but constructive advice and an encouraging and friendly environment helped me to focus and develop. I think this level of intense training is very rare.

ensemble. One student had no conducting experience and begged to be excused; persuaded to have a go, the student was instantly excited and delighted by what could be achieved, and was on the spot offered a job as assistant conductor to Audrey Hyland!

The pianists also had to learn to sing in the different roles – a basic function of a repetiteur. This skill proved particularly useful when the mezzo-soprano fell ill before the final concert, obliging all the pianists to take it in turns to fill in her vocal line.

The Act 1 *Le Nozze di Figaro* finale was set up without singers, with the pianists working on all the vocal lines, leading to an audition by Maestro Bonyngé. He inspired all the participants with his thoughts on breathing, musicianship and conducting, showing how the smallest move of a finger could shape a phrase and elicit an orchestral sound. Maestro Bonyngé's work continued with a focus on bel canto repertory, demonstrating how the music could be moulded with a forward momentum which prevented the singer from sitting back and slowing the music down.

Matteo Pirola

An incredible experience, to work with amazing singers under wonderful coaches. The warm welcome of La Posta Vecchia and the whole musical environment of the Accademia provided the perfect combination in which to learn and improve.

Paul Wingfield

The course was hugely beneficial to me.. Coaching is and should be a private affair; a chance for the singer to try new ideas, to make mistakes in the knowledge that what happens will remain in the room. I am, therefore, hugely appreciative to the singers who were willing to turn the tables in order that we could learn as well. I am sure there is some truth in the feeling that coaching cannot be taught, but there is everything to be gained from the affirmation that what we are doing is correct (or, as was often the case, very nearly correct).

Irene Alfgaeme

Normally as a repetiteur you jump into a production and learn the skills by yourself – not here. It was the first time I have conducted and it has opened a new universe to me! It was a pleasure to work and share with the other pianists and singers, exploring the important and complex role of repetiteur. All this surrounded by the magic of La Posta Vecchia!



Maestro Richard Bonyngé

A final concert, received most enthusiastically, included arias from each of the singers, demonstrating what each pianist had achieved.

The huge success of these master classes owed much to the wonderful facilities we enjoyed at La Posta Vecchia, Roberto Scio's beautiful hotel in Ladispoli which can accommodate all aspects of the course under one roof.

Students accepted for the 2011 Solti Te Kanawa Masterclasses in Castiglione della Pescaia:

Sopranos

TEREZA GEVORGYAN (Armenia) is on the Royal Academy of Music's postgraduate course, after five years of study at the Yerevan State Conservatoire.

EVA FIECHTER (Switzerland) studied with Claire Tièche in Geneva and was a finalist in the 2009 Marmande International Singing Competition.

SHUNA SCOTT SENDALL (UK) graduated from the Royal Scottish Academy of Music and Drama and won the BBC Radio 2 Kiri Prize. She makes her debut with Scottish Opera next season.

IOANA MITU (Romania) has sung several roles with Bucharest National Opera and is now a member of Opera Studio Netherlands.

Mezzo-sopranos

RACHEL KELLY (Eire) is on the Royal Academy of Music's opera course, where she studies with Janice Chapman.

BETTINA SCHWEIGER (Austria) studies with Barbara Bonney at the University of the Mozarteum, Salzburg, where she sang Olga in *Eugene Onegin*.

WALLIS GIUNTA (Canada) will join the Metropolitan Opera Young Artists Development Programm for the 2011-12 season.

Tenors

NICOLAS DARMANIN (Malta) studies at the Royal College of Music with Rosa Mannion and appeared in *Linda di Chamounix* at the Royal Opera House, Covent Garden.

ALBERTO SOUSA (Portugal) is in the second year of the Guildhall School of Music and Drama opera course, studying under Laura Sarti.

Baritones

RALPH JAARMSMA (Belgium) was a member of Flemish Opera Studio in Ghent and has sung in *Der Kaiser von Atlantis* at the Hamburg State Opera.

KAWITI WAETFORD (New Zealand) is a student at the University of Otago, where he is supported by the Kiri Te Kanawa Foundation.

ADAM MARSDEN (UK) is on the opera course at the Royal Academy of Music, where he recently won second prize in the Richard Lewis/Jean Shanks Awards.

Bass-baritones

JIHOON KIM (South Korea) studied at the National University of Seoul and the Giuseppe Verdi Conservatory in Milan. He won first prize in the Ferruccio Tagliavini competition.



Next year 2012 will mark the centenary of the birth of our founding father, the great conductor, musician and humanitarian Sir Georg Solti. News of the Accademia's plans to mark this anniversary will follow in the autumn newsletter, but we

are pleased to announce that Angela Gheorghiu – a singer deeply inspired and helped in her early career by Sir Georg – will be mentoring the students during the 2012 Accademia.

Forthcoming events

2011

26 June -17 July Solti Te Kanawa Accademia, Castiglione della Pescaia.

October/November Production of Accademia Solti CD supported by Rolex Italia in celebration of Solti 100. The CD will include singers who have participated in the Accademia from 2004-2011.

2012

Centenary of the birth of Sir Georg Solti
7 -16 April Solti Peretti repetiteurs' master classes at La Posta Vecchia, Ladispoli.

24 June - 15 July Georg Solti Accademia. Castiglione della Pescaia.



Supported by The Rolex Institute



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