

fB Fondazione
Bracco



Embassy of Italy
Washington D.C.



2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

Teatro alla Scala Academy Orchestra

Daniele Rustioni *Conductor*

Ludmilla Bauerfeldt *Soprano*

Jaeyoon Jung *Tenor*

Strathmore Concert Hall
5301 Tuckerman Lane
North Bethesda
MD 20852-3385

Wednesday, December 4, 2013
at 7.30 pm



STRATHMORE®

La Scala Theater Academy today represents something unique in the European higher education, thanks to the experience it is built up over time. The Academy carries out a fundamental task: transmitting knowledge from generation to generation. Every year its students have the extraordinary opportunity to show what they have learned on the world's most prestige stage.

The Academy is a true laboratory of excellence. A school that offers to the new generations models that can attract young people to the worlds of theatre and music. This approach led the Bracco Foundation to enter, in 2011, into a multi-year partnership with La Scala Theater Academy.

The Foundation aims to promote and disseminate expressions of culture, science and the arts as a way of improving the quality of life and social cohesion. In this context the foundation promotes the development of the Italy's cultural, historic and artistic heritage at national and global levels, it encourages environmental sensibility, it promotes scientific research and the safeguarding of health, it favors the education, instruction and professional training of young people.

The partnership project with La Scala Academy has its *raison d'être* in this latter category. It is an initiative of which the characteristics fit perfectly with those of our Foundation: we intend to favor cultural development and at the same time offer young people the chance to develop their talents.

With the Academy and the students on its various courses we have already launched many projects, also internationally: concerts with the youth or-

chestra and young singers, performances with students of the Ballet School, itinerant exhibitions (by photographers, set designers, theatre costumes etc). Particular attention is paid to female talent. It must be remembered that the "gender question" is one of the leitmotifs of our Foundation.

But perhaps the distinctive trait of this project, that seems to us most coherent with our values, is that attention to the placement of students, both in the artistic and technical fields, which is one of the strong commitments of the Academy.

Also because the Bracco Foundation has among its aims that of offering young talents a bridge between training and employment, and in 2012 we launched the ambitious "Diventerò" Project, a multi-year initiative aimed at reinforcing the link between training and the working world and accompanying deserving young people in their professional development.

This first US tour on the occasion of the Year of Italian Culture in the United States is perfectly in line with the Foundation's mission and our focus on the human and cultural development of younger generations and the valorization of young talents worldwide.

Music has incredible ethic and educational value, and the more you learn to listen to it, the more you love it, this is why we have developed many initiatives in support of music and of great Italian musical talents over the years.

Diana Bracco
President of Bracco Foundation

It is always a pleasure to come to Strathmore and enjoy music.

Even more so when the musical program is lovingly performed by an Italian cultural treasure such as the *Teatro alla Scala Academy Orchestra*.

Widely appreciated around the world for its outstanding musical concerts, *La Scala* has always and continues to this day to turn out a steady stream of the world's best opera singers, conductors and composers.

It is also thanks to such prestigious institutions, and to the support of sponsors such as Bracco Foundation, that we have been able to present a year-long rich calendar of events.

The goal of "2013 - Year of Italian Culture" – over

300 events in more than 60 U.S. cities – is to showcase the best of our country, from Italy's extraordinary cultural heritage to its contemporary creativity and innovation.

Tonight's concert perfectly embodies the spirit of our initiative: celebrating our *past* through the genius of legendary composers, like Verdi, Puccini, Rossini, Donizetti; paying homage to our *present* through one of the most important XX century musicians – Nino Rota; and, of course, inspiring *future* talents in music through an extraordinary performance by the *Teatro alla Scala Academy Orchestra*.

Claudio Bisogniero
Ambassador of Italy to the United States

Program

Nino Rota (1911 – 1979)

From “La strada” (The Road)
Suite

Giacomo Puccini (1858 – 1924)

From “Manon Lescaut”
Interlude

Giuseppe Verdi (1813 – 1901)

From “Macbeth”
Dances

Intermission

Gioachino Rossini (1792 – 1868)

From “Il barbiere di Siviglia”
(The barber of Seville)
Overture

Gaetano Donizetti (1797 – 1848)

From “Lucia di Lammermoor”
Regnava nel silenzio... Egli è luce
Ludmilla Bauerfeldt *soprano*

Gaetano Donizetti (1797 – 1848)

From “Elisir d’amore” (The Elixir of Love)
Una furtiva lagrima
Jaeyoon Jung *tenor*

Giuseppe Verdi (1813 – 1901)

From “Nabucco”
Overture

Giuseppe Verdi (1813 – 1901)

From “Rigoletto”
Signor né principe
Ludmilla Bauerfeldt *soprano*
Jaeyoon Jung *tenor*

Giuseppe Verdi (1813 – 1901)

From “La traviata”
Prelude

Giuseppe Verdi (1813 – 1901)

From “La traviata”
Parigi o cara
Ludmilla Bauerfeldt *soprano*
Jaeyoon Jung *tenor*

Giuseppe Verdi (1813 – 1901)

From “I vespri siciliani” (The Sicilian Vespers)
Symphony

The program features a survey of Italian Opera repertoire from the 19th century preceded by a piece from the 20th century written by a special musician, **Nino Rota**. After being an enfant prodige, Rota played piano, conducted and wrote a huge amount of every kind of music, but he is best known all over the world for his film scores, notably for the films by Federico Fellini and Luchino Visconti. He also composed the music for two of Franco Zeffirelli’s Shakespeare films, and he received an Academy Award for the Best Original Score for *The Godfather Part II* (1974).

The Suite from the movie “*La strada*” is a tribute to Federico Fellini on the twentieth anniversary of his death. According to the American Film Institute, *La strada* (Academy Award for the best foreign film in 1957) has become “one of the most influential films ever made”.

And now let’s go to the opera!

Italian opera is both the art of opera in Italy and opera in the Italian language. Opera was born in Italy around the year 1600 and Italian opera has continued to play a dominant role in the history of the form until the present day. Works by native Italian composers of the 19th and early 20th centuries, such as Rossini, Bellini, Donizetti, Verdi and Puccini, are amongst the most famous operas ever written and today are performed in opera houses across the world.

Giacomo Puccini was gifted with a vivid sense of stage and a natural melodic talent enabling him to give life to a long series of beloved heroines (Mimi from *La bohème*, Madama Butterfly, Tosca, Minnie from the *Girl of the Golden West*, Suor Angelica, Turandot, Manon...). *Manon Lescaut* was Puccini’s third opera and his first great success; the première took place in Teatro Regio in Turin in 1893 and was first performed at the Metropolitan Opera House on January 18, 1907 in the presence of the composer and starring Lina Cavalieri and Enrico Caruso.

Giuseppe Verdi (this year marks his 200th birthday), along with Richard Wagner, is considered the greatest opera composers of the 19th century. Verdi dominated the Italian opera scene after Bellini, Donizetti and Rossini. His works are frequently performed in Opera Houses throughout the world and, transcending the boundaries of the genre, some of his themes have long since taken root in popular culture, as “*La donna è mobile*” from *Rigoletto*, “*Libiamo ne’ lieti calici*” from *La traviata*, “*Va pensiero*” from *Nabucco*, the “*Coro di zingari*” from *Il trovatore* and the “Grand March” from *Aida*. Brought up in the tradition of the *belcanto*, which exalted the singer at the expense of the orchestra, he gradually developed this form thanks to his genius showing a steady growth of musicianship, an increased sensitivity and in particular an imaginative treatment of the orchestra, which became more and more important. He was at all times a dramatist, so that

most of his works are based on plots taken from famous writers, such as Shakespeare, Schiller, Dumas, Hugo.... *Macbeth* was the first Shakespeare's play inspiring Verdi. It premiered in Florence and was a huge success, but this opera disappeared from the usual repertoire until the mid-20th century when Maria Callas resumed it. The Dances are performed by the witches in the 3rd act.

Visionary and politically engaged, Verdi remains an emblematic figure of the reunification process of Italy (the Risorgimento) in the 19th century.

Nabucco (1841) is based on the Biblical story and it premiered at La Scala in 1842. It is the opera considered to have permanently established Verdi's reputation as a composer. He commented that "this is the opera with which my artistic career really begins. And though I had many difficulties to fight against, it is certain that *Nabucco* was born under a lucky star."

It follows the plight of the Jews as they are assaulted, conquered, and subsequently exiled from their homeland by the Babylonian King Nabucco (in English, Nebuchadnezzar). The historical events are used as background for a romantic and political plot. Verdi created one of his greatest masterpieces, *Rigoletto*, which premiered in Venice in 1851. Based on a play by Victor Hugo (*Le roi s'amuse*), the libretto had to undergo substantial revisions in order to satisfy the criteria of censorship, and the composer was on the verge of giving it all up several times. The opera quickly became a great success. With *Rigoletto*, Verdi sets up his original idea of musical drama as a cocktail of heterogeneous elements, embodying so-

cial and cultural complexity, and beginning from a distinctive mixture of comedy and tragedy.

In Paris in February 1852 Verdi attended a performance of *La dame aux Camélias*, a play adapted from the novel by Alexandre Dumas, and immediately decided to write a musical drama upon it. The opera was originally entitled *Violetta*, after the main character and was first performed on March 6, 1853 at the La Fenice Opera House in Venice. The title of the opera was changed to *La Traviata* and it has become immensely popular thanks to the extraordinary beautiful music and the romantic passionate plot and is a staple of the standard repertoire. In the 2012/13 season *La Traviata* was the most-performed opera worldwide.

I Vespri siciliani went to the stage with a French title (*Les vèpres siciliennes*) and a French libretto at the Paris Opera in 1855 and was based on an Italian historical event in the 13th century. The overture is performed by the orchestra at the very beginning of the opera, and is the most often played piece from this opera.

According to the Oxford History of Western Music, "Gioachino Rossini's fame surpassed that of any previous composer, and so, for a long time, did the popularity of his works."

Rossini took existing operatic genres and forms and perfected them in his own style. Through his own work, as well as through that of his followers and imitators, Rossini's style dominated Italian opera throughout the first half of the 19th century. He wrote 40 operas in 15 years.

A characteristic mannerism in Rossini's orchestral scoring is a long, steady building of sound over an *ostinato* figure, creating "tempests in teapots by beginning in a whisper and rising to a flashing, glittering storm" which earned him the nickname of "Signor Crescendo" (as in his well-known operas *La scala di seta*, *La gazza ladra*, *l'Italiana in Algeri*, *Guglielmo Tell*...)

Rossini himself correctly predicted that his *Barbiere di Siviglia* (1816) would continue to find favor with posterity, telling a friend: "One thing I believe I can assure you: that of my works, the second act of *Guglielmo Tell*, the third act of *Otello*, and all of *Il barbiere di Siviglia* will certainly endure." The libretto was based on Pierre Beaumarchais's French comedy *Le barbier de Séville* (1775). The première of Rossini's opera (under the title *Almaviva, o sia L'inutile precauzione*) took place on February 20, 1816 at the Teatro Argentina in Rome.

Gaetano Donizetti was another leading composer of the *belcanto* (Italian for "beautiful singing), the term indicating the Italian-originated vocal style that prevailed throughout most of Europe during the 18th century and, although less elaborated, still dominated until around 1840. It is made of Arias and Ensembles designed to show off the human voices to maximum effect and demanding great virtuosity from the singers. Donizetti's best-known works are the operas *Lucia di Lammermoor* (1835) and the two comic operas *L'elisir d'amore* (1832) and *Don Pasquale* (1843), considered masterpieces

of this genre, which are regularly performed still today. Donizetti wrote also for Paris theatres (*La fille du régiment* and *La favorite*, both from 1840). A prolific composer, he wrote with a rapidity remarkable even for the early 19th century; his production amounts to 75 operas and a significant quantity of symphonic and chamber music. *L'elisir d'amore* (The Elixir of Love) is a comic opera after Eugène Scribe's libretto for Daniel Auber's *Le philtre* (1831). Written in haste in a six-week period, *L'elisir d'amore* was the most often performed opera in Italy between 1838 and 1848 and it has remained continually in the international opera repertory. It contains the popular tenor Aria "Una furtiva lagrima," a romanza that has a considerable performance history in the concert hall. In his operas he achieved sublime dramatic constructions in which the excitement is built entirely on melody leading into melody and never letting the tension slip.

Lucia di Lammermoor is a tragic opera in three acts loosely based upon Sir Walter Scott's historical novel *The Bride of Lammermoor* since in that time (1835) there was an European interest in the history and culture of Scotland. The perceived romance of its violent wars and feuds, as well as its folklore and mythology, intrigued 19th century readers and audiences.

The story concerns the emotionally fragile Lucy Ashton (Lucia) who is caught in a feud between her own family and that of the Ravenswoods. The setting is the Lammermuir Hills of Scotland (Lammermoor) in the 17th century.

Nino Rota (1911 – 1979)
From “La strada” (The Road)
Suite

Giacomo Puccini (1858 – 1924)
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Interlude

Giuseppe Verdi (1813 – 1901)
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Dances

Gioachino Rossini (1792–1868)
From “Il barbiere di Siviglia” (The Barber of Seville)
Overture

Intermission

Gaetano Donizetti (1797–1848)
From “Lucia di Lammermoor”
Regnava nel silenzio... Egli è luce
Ludmilla Bauerfeldt soprano

Regnava nel silenzio
alta la notte e bruna...
Colpia la fonte un pallido
raggio di tetra luna...
Quando un sommesso gemito
fra l’aure udir si fe’;
ed ecco su quel margine
l’ombra mostrarsi a me.
Qual di chi parla muoversi
il labbro suo vedea,
e con la mano esanime
chiamarmi a sé pareo.
Stette un momento immobile,
poi ratta dileguò.
E l’onda pria sì limpida,
di sangue rosseggiò!
Egli è luce a’ giorni miei,
e conforto al mio penar.
Quando rapito in estasi
del più cocente amore,
col favellar del core
mi giura eterna fé;
gli affanni miei dimentico,
gioia diviene il pianto...
parmi che a lui d’accanto
si schiuda il ciel per me!

The night, deep and dark,
reigned in the silence...
A pale ray from the gloomy moon
shone on the fountain...
When a low sigh
was heard throughout the air;
and there on the fountain’s edge
the shadow appeared to me!
Her lips moved
as if speaking,
and with her lifeless hand
she seemed to call me.
She stood there, motionless,
then she suddenly disappeared.
And the water earlier so limpid
became as red as the blood.
He is the light of my life,
The solace to my pains.
And when rapt in ecstasy,
in burning ardor,
he swears eternal love,
he speaks from the heart,
I forget my anxieties,
the tears become joy...
It seems to me that when I am beside him,
the heavens are open to me!

Gaetano Donizetti (1797–1848)

From “L’elisir d’amore” (The Elixir of Love)

Una furtiva lagrima

Jaeyoon Jung *tenor*

Una furtiva lagrima
negl’occhi suoi spuntò...
Quelle festose giovani
invidiar sembrò...
Che più cercando io vo?
M’ama! Sì, m’ama, lo vedo.
Un solo istante i palpiti
del suo bel cor sentir!...
I miei sospir confondere
per poco a’ suoi sospir!
i palpiti sentir!..
confondere i miei co’ suoi sospir...
Cielo, si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morir! Si può morir d’amor.

A single furtive tear
from her eyes sprang:
As if of those playful youths
envious she appeared to become.
What more need I look for?
She loves me! Yes, she loves me, I see it.
Just for an instant the beating of
her beautiful heart I felt!
And my sighs became as one
fleetingly with her sighs!
Her heart beating, her heart beating to feel,
our sighs confounded as one...
Heavens! Yes I could, I could die!
More I can’t ask, I can’t ask.
Oh, heavens! Yes I could! Yes I could die!
More I can’t ask, I can’t ask.
Yes I could die! If I could die of love.

Giuseppe Verdi (1813–1901)

From “Nabucco”

Overture

Giuseppe Verdi (1813–1901)

From “Rigoletto”

Signor né principe

Ludmilla Bauerfeldt *soprano*

Jaeyoon Jung *tenor*

GILDA
Signor né principe io lo vorrei;
sento che povero più l’amerei.
Sognando o vigile sempre lo chiamo,
e l’anima in estasi gli dice: t’a...

DUCA
T’amo!
T’amo; ripetilo sì caro accento:
un puro schiudimi ciel di contento!

GILDA
Giovanna?... Giovanna?... Ahi, misera! Non
v’è più alcuno
che qui rispondami!... Oh Dio!... nessuno?

DUCA
Son io coll’anima che ti rispondo.
Ah, due che s’amano son tutto un mondo!

GILDA
I hope he’s not a gentleman or a prince;
I think I should love him more if he were
poor.
Sleeping and waking, I call to him,
and my soul in ecstasy cries: I lo...

DUKE
I love you! Speak those dear words once more
and a heaven of joy will open before me!

GILDA
Giovanna?... Giovanna?... Alas! There is no
one here
to answer me! Oh, God! No one?

DUKE
I am here, and my very soul answers you.
Ah, two who love are a world in themselves!

GILDA
Chi mai, chi giungere vi fece a me?

DUCA
Se angelo o demone, che importa a te?
Io t'amo.

GILDA
Uscitene.

DUCA
Uscire!...adesso!...
Ora che accendene un fuoco istesso!
Ah, inseparabile d'amore il dio
stringeva, o vergine, tuo fato al mio!
È il sol dell'anima, la vita è amore,
sua voce è il palpito del nostro core.
E fama e gloria, potenza e trono,
umane, fragili qui cose sono,
una pur àvvene sola, divina:
è amor che agl'angeli più ne avvicina!
Adunque amiamoci, donna celeste;
d'invidia agli uomini sarò per te.

GILDA (da sé)
(Ah, de' miei vergini sogni son queste
le voci tenere sì care a me!)

DUCA
Amiamoci ecc.

Che m'ami, deh, ripetimi.

GILDA
Who, whoever brought you here to me?

DUKE
Whether angel or devil, what does it matter?
I love you!

GILDA
Leave me.

DUKE
Leave you?...Now?...
Now that both of us burn with a single fire!
Ah, the god of love has bound
our destinies together, inseparably!
Love is the sunshine of the soul, 'tis life itself!
It's voice is the beating of our hearts.
Fame and glory, power and thrones,
are but fragile, earthbound things beside it.
One thing alone is unique, divine:
'tis love that bears us heavenwards!
So let us love, my angel-woman;
you would make me the envy of all mankind.

GILDA (to herself)
(Ah, these are the tender, longed-for words
I have heard in my maiden dreams!)

DUKE
Let us love...

You love me, say it once again.

GILDA
L'udiste.

DUCA
Oh, me felice!

GILDA
Il nome vostro ditemi...
Saperlo a me non lice?

DUCA (pensando)
Mi nomino...

Gualtier Maldè.
Studente sono, e povero...

GILDA
Forse mio padre...

DUCA (da sé)
(Ah, cogliere potessi il traditore
che s'è mi sturba!)

GILDA
You eavesdropped...

DUKE
How happy you've made me!

GILDA
Tell me your name...
Am I permitted to know it?

DUKE (racking his brains)
My name is...

Walter Maldè.
I am a student, and poor...

GILDA
My father, perhaps...

DUKE (to himself)
Ah, if I should catch the traitor
who cost me such a chance!

GILDA
Adducilo
di qua al bastione...or ite...

DUCA
Di', m'amerai tu?

GILDA
E voi?

DUCA
L'intera vita...poi...

GILDA
Non più, non più...partite.

TUTT'E DUE
Addio, addio... speranza ed anima
sol tu sarai per me.
Addio,addio... vivrà immutabile
l'affetto mio per te.
Addio! Addio! Addio!

GILDA
Show him out
through the garden gate...Go now...

DUKE
Tell me, will you love me?

GILDA
And you?

DUKE
For the rest of my life...then...

GILDA
No more, no more...you must go.

TOGETHER
Farewell... Farewell...my heart and soul
are set on you alone.
Farewell.. Farewell...my love for you
will last for ever.
Farewell! Farewell! Farewell!

Giuseppe Verdi (1813–1901)
From “La traviata”
Prelude, act one

Giuseppe Verdi (1813–1901)
From “La traviata”
Parigi, o cara
Ludmilla Bauerfeldt soprano
Jaeyoon Jung tenor

ALFREDO
Parigi, o cara, noi lasceremo,
la vita uniti trascorreremo.
De' corsi affanni compenso avrai,
la tua salute rifiorirà.
Sospiro e luce tu mi sarai,
tutto il futuro ne arriderà.

VIOLETTA
Parigi, o caro, noi lasceremo,
la vita uniti trascorreremo.
De' corsi affanni compenso avrai,
la mia salute rifiorirà.
Sospiro e luce tu mi sarai,
tutto il futuro ne arriderà.

ALFREDO
We'll leave Paris, my dearest,
Together we'll go through life.
In reward for your past sorrows,
You'll bloom into health again.
Breath of life, sunshine you'll be to me,
All the years to come will smile on us.

VIOLETTA
We'll leave Paris, my dearest,
Together we'll go through life.
In reward for your past sorrows,
I'll bloom into health again.
Breath of life, sunshine you'll be to me,
All the years to come will smile on us.

Giuseppe Verdi (1813 – 1901)
From “I vespri siciliani” (The Sicilian Vespers)
Symphony

Teatro alla Scala Academy Orchestra

The Teatro alla Scala Academy, a private foundation since 2001 and supported by Bracco Foundation, trains all the professional figures, both artistic and technical, involved in live performances and represents something unique in the European higher education.

The Teatro alla Scala Academy Orchestra is performing at the Strathmore Hall on the occasion of 2013 being designated Year of Italian Culture in the United States. The Orchestra was founded to give the young musicians the training needed to entry into the most important orchestras in Italy and abroad. The class is held under the guidance of the First Sections of the Teatro alla Scala Orchestra and musicians of international fame; courses include individual lessons, chamber music, orchestral exercises and classes for orchestra section.

During previous editions of the course, musicians performed in Milan at Teatro alla Scala, Piccolo Teatro and Teatro Dal Verme, in Bergamo at the Teatro Donizetti, in Brindisi at the Teatro Verdi, in Brescia at the Teatro Grande, in Turin at the Conservatory of Music, in Pompei at the Greek Theatre and during the music events Festival MiTo (edition 2008;2009;2010), Ravello Festival (edition 2010), Campania Teatro Festival Italia (edition 2010) and on various tours, including the United Arab Emirates in 2008 (Al Ain and Abu Dhabi), Denmark in 2009 (Aalborg) and in 2010 in Russia (Moscow and St. Petersburg).

Every year, the Academy Orchestra performs in the “Academy Project” an opera realized by Accademia students, included in Scala playbill, as well as in various productions performed by Teatro alla Scala Ballet Company: some recent events include the ballet *Die Fledermaus*, choreographed by Roland Petit, three Mozart’s works - *Ascanio in Alba*, *Così fan tutte*, *Le nozze di Figaro*, *Serata Petit*, *A midsummer night’s dream*, choreographed by George Balanchine, the Donizetti’s operas *Le convenienze ed inconvenienze teatrali* and *Don Pasquale*, *L’occasione fa il ladro* and *L’italiana in Algeri* by Rossini.

During 2011, among the most important events, have to be mentioned the concert at Teatro alla Scala conducted by **John Axelrod** performed by **Lang Lang**, an Italian tour with *L’occasione fa il ladro* directed by **Daniele Rustioni**, *Giselle* at the recently opened Royal Opera House in Muscat (Oman), under the **David Coleman**’s direction with the Teatro alla Scala Ballet Company and, lastly, the **Gala concert** directed by **Gustavo Dudamel** to celebrate the Accademia first decennial, with **Jaeheui Kwon**, **Anita Rachvelishvili**, **Vincenzo Taormina** and **Pretty Yende**, former students now established. In 2012, the Orchestra has come back to Oman at the Royal Opera House for two concerts: the first one under the conduction of **John Axelrod** with the pianist **Alexei Volodin** and the second one led by **Massimiliano Caldi** with the voices of **Leonardo Cortellazzi**, **Simone Kermes**, **Daniel Kotlinski** and **Pretty Yende**. Later, it has performed for an Italian tournée, then at the well known Festival in Bad Kissingen, at Teatro alla Scala for *Onegin* with the Teatro alla Scala Corps de Ballet and for two concerts conducted by **Yuri Temirkanov**.

The 2013 has involved the musicians into *The Barber of Seville*, a production by the Maggio Musicale Fiorentino; in April, the orchestra accompanied the Corps de Ballet of the Teatro alla Scala in *Giselle*. In June, the young artists performed on the stage of the same Opera House for the traditional concert with the opera singers, which have received their graduation; the 2012/2013 ended with a return to Bad Kissingen, for the well-known Kissinger Sommer Festival.

After the performance of *The Barber of Seville* at the Kaliningrad Opera House, which opens the 2013/2014 season, the orchestra calendar provides important performances in Milan, Turin and USA, under the conduction of **Fabio Luisi** and **Daniele Rustioni**. In addition to the aforementioned, other Orchestra’s guest conductors were **Antonello Allemandi**, **Giovanni Antonini**, **Ottavio Dantone**, **Christopher Franklin**, **Marco Guidarini**, **Nicola Luisotti**, **Enrique Mazzola**, **Pietro Mianiti**, **Stefano Ranzani**.



Ludmilla Bauerfeldt

Soprano

Began her voice and music studies in her native Rio de Janeiro at the Brazilian Conservatory of Music in 2004 in the class of Sergio Lavor.

She was then accepted in the Bachelor of Music (voice) course at the Federal University of the State of Rio de Janeiro in the class of Carol McDavit in 2008. There she participated with great success in leading roles in productions of *La Canterina* (Gasparina) of Haydn and *The Telephone* (Lucy) of Menotti, both under the baton of Maestro Guilherme Bernstein. She also obtained a diploma from the acting course at the Martins Pena School of Drama in 2005.

In 2008, Bauerfeldt was chosen among dozens of candidates to participate in the television competition “Prelude”, TV Cultura, where she sang under the baton of Maestro Julio Medaglia.

In 2010, she was awarded the grand prize in the 1st Voice Competition (*Vozes do Brasil*) of the Teatro Municipal do Rio de Janeiro. And in 2011 she returned to the Bidu Sayão International Vocal Competition, this time winning the first prize for the Best Female Singer.

Bauerfeldt has presented many recitals of operatic and chamber music, including one in honour of Bidu Sayão at the Teatro Municipal de Niterói in 2007, where she also received special recognition for her artistic achievements from the Mayor of Niterói. In 2009, she participated in the national premiere of the opera *Der Zwerg* of Alexander Von Zemlinsky in Rio de Janeiro with the Petrobras Symphony Orchestra under the conducting of Isaac Karabtchevsky. In November 2011, along with Symphonic Orchestra of São Paulo (OSESP), she was soloist in the *2nd Symphony* of Gustav Mahler, under the baton of Alondra de La Parra.

As part of the Lyric Opera Academy of Teatro alla Scala, she has performed at the Opera Theatre of Avignon, France and at the Theocharakis Foundation in Athens, Greece. Conducted by Bruno Casoni, she was soloist of the *Petite Messe Solenne* of Rossini. At teatro alla Scala she has had a debut as Norina in Donizetti’s *Don Pasquale* (season 2012) and as Giulia in Rossini’s *La scala di seta*.



Jaeyoon Jung

Tenor

Born in South Korea, he graduated in singing in 2009 at Yonsei University in Seoul. Later, he enrolled at the Conservatory “St. Cecilia” in Rome, where he had followed the master-classes held by Renato Bruson and Salvatore Fisichella. Between 2010 and 2011, he took part in the competitions “Ottavio Ziino” (Rome), “Rolando Nicolosi” (Rome) and “Città di Caserta”, always winning the special prize. He made his debut in the role of Don Curzio

in *Le nozze di Figaro* by W. A. Mozart, staged in 2006 at the Auditorium of the Korean Broadcasting System, and then as Einstein in *Die Fledermaus* by R. Strauss, staged in 2008 at the Aram Nuri-Goyang Cultural Foundation Art Center of Korea.

Between 2011 and 2013 he studied at Teatro alla Scala Lyric Opera Academy. At Teatro Filarmonico in Verona he debuted as Edoardo in *Un giorno di Regno* by Giuseppe Verdi (March 2013).



Daniele Rustioni

Conductor

At the age of 30, Daniele Rustioni is one of the most exciting conductors of his generation as stated by the INTERNATIONAL OPERA AWARDS 2013 that has recently awarded him as the “Best Newcomer of the Year”.

In March 2011 he appeared for the first time conducting *Aida* at the Royal Opera House Covent Garden, where he will return in the 2013/14 season. In October 2012 he made his debut at Teatro alla Scala with *La bohème* and was immediately re-invited to celebrate Verdi and its anniversary conducting a new production of *Un ballo in maschera* directed by Damiano Michieletto. The critic of THE TIMES has affirmed: “Clearly another rising talent destined for big things”.

In June 2011 he was appointed as Principal Guest Conductor of the Orchestra della Toscana, one of the well-known Italian symphonic orchestras. In February 2013 he became the Music Director of the Teatro Petruzzelli, Bari.

Daniele Rustioni studied at the Milan Conservatoire, where he graduated as organist, composer and pianist. He studied conducting with Gilberto Serembe and continued at the Accademia Musicale Chigiana, Siena under Gianluigi Gelmetti and the Royal Academy of Music in London. In 2007 Gianandrea Noseda became his main mentor and gave him the chance to make his debut with the Teatro Regio Torino Orchestra. At the Royal Opera House, Covent Garden Daniele received Antonio Pappano’s personal guidance on operatic repertoire.

Daniele Rustioni regularly conducts the best Italian opera houses such as Teatro Regio Torino, La Fenice in Venice, the Maggio Musicale Fiorentino as well as festivals such as Rossini Opera Festival, where he made his debut in the summer of 2012. In the fall of 2012 he conducted for the first time at the Teatro Petruzzelli, Bari.

In the UK Daniele Rustioni has conducted at the Opera North and at the Welsh National Opera, where he will come back in the fall of 2013 for an important “belcanto” project including new productions of Donizetti’s *Anna Bolena* and *Roberto Devereux*. Daniele Rustioni made his debut in the US at the Glimmerglass Festival conducting *Medea* by Cherubini and returned for his debut with the Washington National Opera in March 2013 conducting rising star Angela Meade as “Norma”.

Future opera engagements include debuts at the Opéra National de Lyon for a new production of *Simone Boccanegra*, at the Bayerische Staatsoper for *Madama Butterfly* as well as at the Nederlandse Opera in Amsterdam and at the Opernhaus in Zurich.

Daniele Rustioni has an intense symphonic activity: beside his strong collaboration with the Orchestra della Toscana that he also lead in a concert at the KKL of Lucerne in May 2012, he has already conducted the best Italian orchestras such as the Accademia Nazionale di Santa Cecilia and the Sinfonica Nazionale della RAI. He has also conducted the BBC Philharmonic, the Orchestra della Svizzera Italiana and the Helsinki Philharmonic. He will make his debuts next season with the London Philharmonic Orchestra and with the Orchestre Philharmonique de Montecarlo.

Recording activities includes Erwin Schrott’s latest opera arias album for Sony Classical.



Teatro alla Scala Academy

The Teatro alla Scala Academy has celebrated in 2011 its first decennial as private foundation, but its roots reach back to 1813, when the Ballet School was opened within the famous Milanese Theatre. Today, this institution is universally recognized as among the best in its kind for the training of dancers.

The Theatre’s vocation to favor the growth of new talents was renewed in the 1950s, with the founding of the school of “Cadetti della Scala” (The Scala Cadets), created thanks to Arturo Toscanini in order to provide historic continuity to the traditional Italian lyrical opera.

Later, in the 1970s, Tito Varisco, who at the time was the director of stage sets, gave life to the course for set builders and designers, with the goal to pass on, from one generation to the next, the excellence found in the creative and manual abilities of Scala artists.

From this core was born the ‘Direzione Scuole, Formazione e Sviluppo del Teatro alla Scala’, which in 2001 became autonomous with the creation of the ‘Fondazione Accademia del Teatro alla Scala’: in addition to the Teatro alla Scala as a founding member, there were also the Lombardy Region, the Milan Chamber of Commerce, the Università Commerciale Luigi Bocconi and the Politecnico di Milano. An important group of contributors is also made up of various foundations, associations, companies and private individuals.

Today the Teatro alla Scala Academy, presided over by Pier Andrea Chevallard, managed by Luisa Vinci and supported by Bracco Foundation, constitutes a unique experience in Europe; through its four departments – Music, Ballet, Stage-workshops, Management – it covers all of the professional profiles tied to musical theatre, availing itself with teachers

who represent the finest experts from the Scala and pertinent fields. There are students from all over the world, ranging in age from 6 to 30, who every year work hard to embody excellence, not only in the artistic realm, but also in technical and managerial matters: opera singers, musicians, chorus singers, assistant conductors, piano accompaniers, dancers, set designers, costume technicians and designers, hair and makeup artists, lighting designers, carpenters, stage technicians, sound technicians, set photographers and managers. Aside them, more than 200 teachers: the best artists and the most renewed performing arts professionals from the Teatro alla Scala and all over the world.

The realization of the “Progetto Accademia” (Academy Project), an opera which every year is included in the regular Teatro alla Scala season and to which all of the students from the various courses contribute, is an important occasion for participants to put to work what they have learned. In addition to this event are a variety of other possibilities where students can learn: concerts, theatrical exhibitions, trade shows and seminars and other numerous events held in over twenty countries and outside Europe, including Austria, Belgium, Brazil, Canada, China, Denmark, France, Great Britain, Germany, Greece, India, Norway, Oman, Russia, Serbia, Spain, Sri Lanka, Switzerland, The Netherlands, UAE and U.S.A. Countless the great artists that have been formed: Roberto Bolle, Massimo Murru, Marta Romagna, Fabio Capitanucci, Giuseppe Filianoti, Anja Kampe, Nino Machaidze, Anita Rachvelishvili, Nino Surguladze, Vincenzo Taormina, Pretty Yende, just to mention a few, in addition to all those who work behind the scenes of the most prestigious theaters in the world.

Fondazione Bracco

Importance of values and responsible commitment

The Bracco Foundation is proud to have its roots embedded in the wealth of values firmly upheld by the Bracco family and company for over 85 years, the primary value being that of corporate social responsibility. The core mission of the Foundation is to create, promote and propagate expressions of culture, art and science, as a way to improve quality of life and social cohesion.

Aims

The Foundation enhances Italy's cultural, historical and artistic heritage at national and global levels. It also stimulates environmental awareness, promotes scientific research, safeguards health, supports education and professional training for young people and develops welfare and solidarity initiatives in order to contribute to collective well-being.

Activities

The Foundation develops and implements projects, also internationally, within the three macro areas "art and culture", "science and culture", "society

and the social aspect", with an emphasis on research and innovation. Particular attention is paid to the role of women and young people in the various aspects of life.

A multidisciplinary approach and integration between various forms of knowledge are important qualitative criteria in both the planning and selection of activities.

The main themes developed in the field of **arts and culture** are chosen with specific scientific/technological and educational content: for example in the figurative arts diagnostics applied to the study and renovation of works of art, the relationships between culture and well-being, etc. Particular attention is paid to musical culture, with support for leading musical institutions in Italy and abroad.

In the **science and culture area**, the Foundation places the accent on biomedical sciences with the aim of contributing to an improvement in the quality of life, thanks to innovative approaches and



solutions. Particular emphasis is given to diagnostics and prevention, personalised medicine, and the study of the interrelationships between health and social/cultural problems.

In the **society and social aspects** sector, operational projects are promoted that bring added value to the community in terms of know-how and scientific contribution, in addition to the philanthropic benefits.

In this field was developed the "*progettoDiventerò – Fondazione Bracco per i giovani*" (progettoDiventerò – Bracco Foundation for Young People), a pluriannual initiative dedicated to students which is aimed at creating educational and training paths to foster a better transition from University to job markets, thanks also to mentorship support.

Through participation in associations of business foundations and roundtables in the sector, we also promote **business culture**.

Organisation

The Bracco Foundation is headed by the President, Diana Bracco, assisted by a Steering Board and a Management Committee.

The Advisory Board includes internationally esteemed and highly specialized personalities from the world of culture and science.

The Foundation is based in Milan, in Via Cino del Duca 8. The building also houses a small Theatre, the Foundation's laboratory of ideas for the scientific and cultural sectors.

The Foundation has a representative office in Rome.

The links between the Bracco Foundation and Milan are very close, both because of the role the metropolis plays in the country and in Europe, and because of Milan's character as an open international city, a trait that will be powerfully relaunched with **Expo 2015**.

Tour Direction
Columbia Artists Management LLC
Tim Fox and Alison Ahart