



# VOICE IN THE 20TH CENTURY AND CONTEMPORARY CHAMBER REPERTOIRE

annual vocal course

**CALL FOR YOUNG PERFORMERS**  
2025 Edition

**Milan, Fabbrica del Vapore**  
Teacher **Alda Caiello**

**APPLICATION DEADLINE**  
20 September 2024

**October 2024 - May 2025**



Edition 2024: participants

### STRUCTURE OF THE COURSE

The course will foresee **eight meetings** (two days each, on Saturdays and Sundays) from **October 2024 to May 2025**.

At the time of registration, it will be possible to propose a repertoire of the twentieth century or contemporary different from that indicated in the announcement, which must be approved by the teacher.

Each active participant is entitled to **8 individual vocal hours and 2 meetings with the pianist** on the pieces chosen by the student among those suggested by the course or on those proposed by her/him. **It will also be possible to enroll in a duo with an instrumentalist of your choice.**

### REPERTOIRE

The course will have a particular focus on the music by Luciano Berio and by Mauro Lanza.

By Luciano Berio will be performed:

- *a-ronne*, for 8 voices (2 sopranos, 2 tenors, 2 altos, 2 basses)
- *Folk Songs*, for voice and ensemble

By Mauro Lanza will be performed:

- *Non son Dèi quelli fatti con le mani*, a re-interpretation of Dufay's "Se la face ay pale" Mass for 6 voices, ensemble of 6 musicians and electronics (2 sopranos, 1 mezzosoprano, 1 tenor, 1 baritone, 1 bass), written in 4 hands with Claudio Panariello, première)
- *Erba nera che cresci segno nero tu vivi* for voice and synthesized sounds

The course includes a **masterclass** (at a date to be determined) with composers Mauro Lanza and Claudio Panariello on the pieces performed and their participation in the final rehearsals and concerts.

The instrumental part of the Folk Songs and the Lanza-Panariello Mass will be performed by the musicians of Divertimento Ensemble.

Refer to the following pages for recommended solo or chamber repertoire.

### CLOSING CONCERTS

At date to be determined (May-June) are foreseen the following concerts; singers who have attended at least six meetings will take part in the concerts:

- one concert with *a-ronne* and *Folk Songs* by Berio
- one concert with Lanza-Panariello mass
- one concert with voice or chamber repertoire

### PAID CONCERTS

Divertimento Ensemble also undertakes to invite the best students for the following paid concerts:

- one concert in the Festival *Rondò in Monferrato*, September 2025 (repertoire for voice and piano or solo voice);
- one concert in the *Rondò 2026* season in Milan (January-June).

### APPLICATION AND SELECTION

Singers of any nationality and without age limits may participate in the course.

**Applications to participate** must be submitted **no later than September 20 2024** filling in the form available online at the following link:

<https://form.jotform.com/DivertimentoEnsemble/cfyp-voce-2025>

In the enrollment form you'll be asked to attach:

- her/his curriculum,
- her/his own repertoire of music of the 1900s to nowadays
- the list of compositions object of the study ,
- link to an audio or video registration (if any) of the candidate's performance of works in line with the repertoire of the course

Filled in the application form you'll need to pay the enrollment fee of € 30 (reimbursable in case the course is cancelled) by bank transfer as follows: IBAN IT26L0306909606100000101448 BIS/SWIFT BCITITMM in the name of Divertimento Ensemble, showing as payment reason 'First Name, Surname, CFYP VOICE 2025'. Candidates will be selected on the basis of the documentation submitted.

The result of the selection will be communicated to all applicants by email no later than **25 September 2024**.

### PARTICIPATION FEES

**Students:** € 900

(Same fee also for chamber ensembles), to be paid in two installments each of € 450:

- First installment by 10 October 2024;
- Second installments by 28 February 2025

**Observers:** € 150

To be paid by 10 October 2024.

### INFORMATION

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Project curated by **Divertimento Ensemble**

Artistic Director **Sandro Gorli**



Edition 2024: final concert

## REPERTOIRE SUGGESTED BY THE COURSE

(Updated at July 2024)

### Voice

George Aperghis, *Récitations*  
Luciano Berio, *Sequenza III*  
John Cage, *Aria*  
Niccolò Castiglioni, *Così parlò Baldassarre*  
Niccolò Castiglioni, *Così parlò l'Abarbanel*  
Giorgio Colombo Taccani, *Nox, tellus*  
Giorgio Colombo Taccani, *Kypris*  
Giorgio Colombo Taccani, *Amans, Supplex*  
Pascal Dusapin, *Il-Li-Ko*  
Francesco Filidei, *Proesie*  
Federico Gardella, *Jeder Mensch trägt ein Zimmer in sich*  
György Kurtág, *József Attila-töredékek*  
Gabriele Manca, *Capricci*  
Enno Poppe, *Wespe*  
Raffaele Sargenti, *Liquid preludes*  
Rebecca Saunders, *O*  
Alessandro Solbiati, *To whom?*

### Voice and piano

Luciano Berio, *Quattro canzoni popolari*  
Daniele Bravi, *Lettere dal Manicomio – Il lamento del Tasso*  
Niccolò Castiglioni, *Dickinson Lieder*  
George Crumb, *Apparition* per soprano e pianoforte  
George Crumb, *Three Early Songs* per voce e pianoforte  
Luigi Dallapiccola, *Quattro liriche di Antonio Machado*  
Luigi Dallapiccola, *Rencesvals*  
Marco Di Bari, *Lullaby* per soprano e pianoforte  
Stefano Gervasoni, *Tre canzoni popolari*  
Stefano Gervasoni, *Sechs Grabschriften*  
Michael Jarrell, *Eco* per voce e pianoforte  
Michael Jarrell, *Liederzyklus - Nachlese V* per soprano e pianoforte  
György Kurtág, *Három dal Pilinszky János verseire* per basso e pianoforte  
György Kurtág, *Three old inscriptions* op. 25  
György Ligeti, *Mysteries of the Macabre* per soprano e pianoforte  
Bruno Maderna, *Liriche di Verlaine*  
Luca Mosca, *Canzoni crudeli* op. 44  
Goffredo Petrassi, *Tre Liriche* per baritono e pianoforte  
Wolfgang Rihm, *Gesäng* op. 1  
Wolfgang Rihm, *Hölderlin - Fragmente*  
Raffaele Sargenti, *Caiello Madrigals*, per voci miste  
Salvatore Sciarrino, *Due Melodie*  
Alessandro Solbiati, *Tre Lieder su George*

### Voice and instruments

Stefano Gervasoni, *Romper del día*, per controtenore e corno

### Voice and electronics

Mauro Lanza, *Erba nera che cresci segno nero tu vivi* per voce e suoni di sintesi  
Luigi Nono, *La fabbrica illuminata* per voce e nastro magnetico  
Nicola Sani, *Non poté mai sfiorire* per soprano e nastro magnetico  
Kaija Saariaho, *Lonh* per soprano ed elettronica  
Kaija Saariaho, *From the grammar of dreams* versione per soprano ed elettronica  
Heinz Holliger, *Not I*, voce sola e nastro

### Voice, piano and electronics

Stefano Gervasoni, *Fu verso o forse fu inverno*

### Vocal ensemble

Giorgio Colombo Taccani, *Diana, Luna* per due voci femminili  
Gerardo De Pasquale, *Silenzi irregolari* per due soprani  
Dai Fujikura, *Lakeside* per soprano e mezzosoprano  
Luigi Nono, *¿Dónde estás hermano?* per due soprani, mezzosoprano e contralto  
Kaija Saariaho, *From the grammar of dreams* versione per due voci (soprano/mezzosoprano)

**ALDA CAIELLO** is one of the leading performers in the contemporary European scene for versatility, refinement and expressive skills. A piano and voice graduate of the Perugia Conservatory, Berio's favorite singer for *Folk Songs*, she has sung under such conductors as Berio himself, Frans Brüggen, Myung-Whun Chung, Valery Gergiev, Arturo Tamayo, Gianandrea Noseda, Jonathan Webb, Peter Keuschnig, Massimo de Bernart, Donato Renzetti, Emilio Pomarico, Pascal Rophé, Wayne Marshall, Stephen Ausbury, Peter Rundel, Lucas Vis, Christopher Franklin, Sandro Gorli, Renato Rivolta, Marcello Panni, Fabio Maestri, Marco Angius, and with directors of the caliber of Daniele Abbado, Yoshi Oida, Giorgio Barberio Corsetti, Davide Livermore, Michael Scheidl, Cristina Mazzavillani Muti, Stefano Poda, Ignacio García, and Giorgio Pressburger.

She has been invited by major European musical institutions, including Teatro alla Scala in Milan, Concertgebouw in Amsterdam, Wigmore Hall in London, Gulbenkian Foundation in Lisbon, Auditorio Nacional in Madrid, Konzerthaus and Musikverein in Vienna, Salzburger Festspiele, Maggio Musicale Fiorentino, Teatro Carlo Felice in Genoa, Barcelona Festival of Contemporary Music, Festival d'Automne in Paris, Festival Mozart de La Coruña, Festival Wien Modern, Festival Manca, Accademia Nazionale di Santa Cecilia in Rome, Teatro dell'Opera in Rome, Bologna Festival, Rotterdams Philharmonisch Orkest, München Biennale, Festival MiTo Milan and Turin, Alicante Festival, Ravenna Festival.

Her repertoire includes scores by Monteverdi, Bach, Purcell, Scarlatti, Mozart, Boccherini, Pergolesi, Gluck, Rossini, Respighi, Mahler, Schoenberg, Berg, Šostakovič, and numerous 20th-century and contemporary works: Poulenc's *La voix humaine*; Schoenberg's *Pierrot Lunaire*; Berio's *Passaggio*, *Folk Songs* and *Recital for Cathy*; *Medea*, *La pietra di diaspro* and Guarnieri's *Tenebrae*; Di Bari's *Camera Obscura*; Nono's *Io, a fragment of Prometheus*; Bussotti's *Rara Requiem*; Kancheli's *Exil*; Sciarrino's *Perseus and Andromeda*; Dallapiccola's *Commiato*;

Lombardi's *Lucretius: materialistic oratorio*; *America a prophecy* by Adès, *Le marteau sans maître*, *Improvisation I* and *Improvisation II* by Boulez, *La Philosophie dans le Labyrinthe* by Cattaneo, *IV Sinfonia* by Mahler, *Koom* by Scelsi, *Cantus planus* by Castiglioni, *Satyricon* by Maderna, *Novae de infinito laudes* by Henze, *Il carro e i canti* and *Leggenda* by Solbiati, *Harawi* and *Poèmes pour Mi* by Olivier Messiaen, Mosca's *Signor Goldoni*, *Gesualdo, considered as a Murderer* by Francesconi, and most recently Montalbetti's *Il sogno di una cosa*, Zemlinsky's *Eine Florentinische Tragödie* and Solbiati's *Il Suono Giallo*, the creation of Vacchi's new opera, *Lo Specchio Magico*, at the Maggio Musicale Fiorentino and Bussotti's *La Passion selon Sade* at the Teatro dell'Opera in Rome.