



1 - 3 NOVEMBER / 6 - 8 DECEMBER 2024
**MUSICAL THEATRE WORKSHOP: ZARZUELA
AND SPANISH MUSICAL COMEDY**

“FROM THE APOLLO THEATRE TO BROADWAY”

CSKG

KATARINAGURSKA
Centro Superior de Enseñanza Musical

MUSICAL THEATRE WORKSHOP: ZARZUELA AND MUSICAL COMEDY FROM THE APOLLO THEATRE ON BROADWAY

Workshop Director: Curro Carreres, Stage Director
Masterclass: Carmen Solís, Soprano
Vocal Coach Instructor: Maria José Santos
Choreography Instructor: Gael Leveder
Pianists: Oscar Lobete and Manuel Valencia

Targeted towards singing and acting professionals, singer-actors, vocal students, and both professional and aspiring lyrical singers seeking to develop the skills necessary for interpreting musical theatre and zarzuela in both their vocal and spoken dimensions.

Zarzuela and musical theatre in Spanish enhance the employability of performers, fostering the dissemination and preservation of the artistic heritage while contributing to the growth of the contemporary musical industry.

WORKSHOP OBJECTIVES:

- Transmit interpretation in its comprehensive conception that unifies voice and body through acting and musical expression, grounded in the practical knowledge required by professional experience.
- Equip students with tools and techniques to develop characters grounded in the analysis and understanding of the performer, while nurturing their unique artistic identity.
- Cultivate the interpretation of the works proposed and selected throughout the course, while engaging in professional practice by collaborating on scenes and musical numbers with fellow participants to enhance the performer.
- **Professional counsel and direction for students, selection of repertoire aligned with artistic profiles in casting. Preparation for auditions and casting.**



CONTENTS:

Analysis of vocal and interpretive technical proficiency, based on the student's vocal characteristics, tessitura, and skill level.

Focus on vocal qualities such as mixed voice, chest voice, head voice, twang, and legit, along with their appropriate application in relation to the repertoires studied.

Musical exploration of phrasing, diction, textual meaning, dynamics, breath control, and vocal adaptation to the interpretive style.

Relaxation, breathing, and vocalization exercises designed to attain technical control and seamlessly adapt the instrument to various compositions.

Stylistic musical analysis of the compositions and their vocal phrasing for accurate interpretation.

Characteristics and phonetic nuances of the spoken and sung Spanish language, articulation and diction across the spectrum, emphasis and declamation.

Body tools and techniques for toning and developing the physique to enhance singing and acting, interpretation, and nonverbal communication.

Exercises and technical concepts of dance and bodily expression applied to vocal performance.

Analysis and construction of characters and dramatic situations, interaction in duets and ensemble pieces, development of active listening, and other interpretive tools.

From the solo performance, the song, and the romance to the comprehensive lyrical-theatrical production, the soloist and the collaborative efforts reflect the multifaceted and intricate nature of the rehearsal and performance processes.

Promote the performer's understanding of their own knowledge, strengths, and weaknesses in relation to the character's physicality, body language, "role physics," and personal reinforcements.

Revised examination of the inherited repertoire and promotion of the performer's inquiry into the theatrical and musical heritage of their surroundings and contemporaries, with particular emphasis on contemporary creation.



THE COURSES:

- The workshop comprises two training phases, the first occurring in November and the second in December. Participants may enroll in both phases or, if they choose, only in one. However, those who successfully complete the first phase will receive priority for the second phase.
- Each training segment comprises both individual and group classes. The individual classes allocated to each student consist of six sessions, each lasting 50 minutes, tailored to meet the specific needs of every participant. All students will have the opportunity to attend a Masterclass with the esteemed Spanish soprano Carmen Solís.

The student will have the opportunity to attend all of his or her classmates' classes.

- The project may undergo modifications for duly justified reasons, which will be communicated to the participants in a timely manner.

INFORMATION REGARDING THE INITIAL TRAINING PERIOD:

DATES: 1-3 November

PARTICIPATION FEE: €550

Registration Deadline: 4 October.

Enrollment fee: €50, which will be deducted from the total course fee upon registration.

Payment and registration deadline: Until October 16*.

Participants must submit a bio and a video or audio recording performing a fragment of their choice

In the event of registration cancellation due to force majeure, the student will receive a refund of the course fee, less the registration fee (€50).





CURRO CARRERES

Director of the Lyric Stage, Opera, and Zarzuela, he was born in Murcia, Spain, where he completed his undergraduate studies and commenced his doctorate in Art History while engaging with professional theatre. In 1995, he relocated to Madrid to pursue a Master's degree in Cultural Management in Music, Theatre, and Dance at the Institute of Musical Sciences (ICCMU) of the Complutense University. He initiated his training at the School of Singing under the guidance of Professor

of the Lyric Stage: Horacio Rodríguez Aragón and at the Teatro de la Zarzuela in Madrid with Emilio Sagi, from 1996 to 1998. In the 1999-2000 season, he commenced his career as Assistant Stage Director and Assistant Director under the most prominent national and international directors.

Between 2000 and 2001, he secured the role of Assistant Director in the Production Department of the Teatro de la Zarzuela through a merit-based competition conducted by the INAEM. He also undertook several tours for the Teatro de la Zarzuela as Assistant Director, both in Spain and internationally. At the Teatro Real, he collaborated with Emilio Sagi on productions such as "Le Nozze di Figaro," among others.

He made his debut as a stage director in 2004, helming Bizet's Carmen at the Festival de Los Veranos de la Villa in Madrid, where he won First Prize at the 2005 Las Palmas de Gran Canaria National Competition. In May 2006, he directed Don Pasquale at the Alfredo Kraus Opera Festival.

His career highlights encompass two world premieres he directed in Spain: "Tolomeo, Rey de Egipto" by Handel, in 2008 at the Arriaga Theatre, and the contemporary children's opera "Pinocchio" by Italian composer Natalia Valli, along with the recent revival of the zarzuela "Entre Sevilla y Triana" by Pablo Sorozábal.

He has directed over 20 works of the lyrical-musical repertoire in Spain and internationally, spanning from baroque to contemporary composers, as well as various musical productions exploring innovative stage formats. Notably, he has highlighted the Zarzuela "Entre Sevilla y Triana" by Pablo Sorozábal, which was revived after its initial premiere in 1950, through a co-production involving the Teatro Maestranza, the Teatro Campoamor in Oviedo, the Teatros del Canal in Madrid, and the Teatro Arriaga in Bilbao. This work was also recently premiered at the Teatro de la Zarzuela in Madrid in 2022. Among his forthcoming projects, in addition to revivals of Donizetti's "La Favorita / Favorite," "Agua, Azucarillos y Aguardiente," and "Revoltosa '69," he is set to produce new works by J.

Massenet, Fernández Caballero's "The Africana Duo," and Enrique Granados' lesser-known opera "Maria del Carmen," along with contemporary and small-scale Spanish operas and lyrical compositions.

He commenced his career in Cultural Management and Artistic Production at the Teatro de la Zarzuela in Madrid in 1998 and at the Teatro Calderón in Valladolid. In 2004, he served as the temporary Head of Production for the Tenerife Season and held the position of Artistic Director of the Opera Season at the Murcia Auditorium until 2011.

As both a teacher and a student, he has engaged in ongoing research and exploration of all facets of theatrical and musical performance. He has participated in numerous courses and conferences focused on Musicology, Cultural Management, Artistic Research in Music and Performance, new technologies and techniques in stage technology, contemporary scenography, and Diversity and Inclusion in the Performing Arts.

In recent years, he has reinitiated his formal research career at the International Doctoral School of the Polytechnic University of Valencia, focusing on Communication and Art History in international collaboration with the Politecnica di Bari (IT), for which he has undertaken a residency.

In 2019, he received an ERASMUS+ Research Grant.

In recent years, he has commenced teaching at the Katarina Gurska Higher School in Madrid, the Escuela Superior de Canto in Madrid, and various other institutions across the country, fostering a particular connection to the development of future professionals and performing artists. Since 2022, he has held the position of Professor in the Dramatic Arts Degree program at the SOM ACADEMY School in Madrid.

He is a member of the Association of Spanish Plastic and Performing Artists (AAPEE), actively engaged in numerous activities and publications, and has played a crucial role in the formulation of the Statute of the Artist and the White Paper on Cultural Management in Spain.



CARMEN SOLÍS

She commenced her vocal studies under the tutelage of soprano María Coronada Herrera in her native Badajoz. She has garnered numerous accolades in competitions including Operalia, Francisco Viñas, Manuel Ausensi, and Grandes Voces de Sevilla. Her performances in opera and zarzuela have been remarkable, highlighted by her debut as Liú in Turandot at the Auditori de Barcelona with the OBC, as well as her interpretations of Verdi's *Alzira* and

Madama Butterfly at the Euskalduna in Bilbao (ABAO) and this title at the Teatro de la Maestranza in Seville, the Teatro Municipal in Santiago de Chile, or during the recent tour with the Fundació Ópera de Catalunya, along with *Nedda* (*Pagliacci*) at the Teatro Comunale di Bologna, the Teatro di Reggio Emilia, and the Teatro Municipal in Santiago de Chile.

Additionally, the interpretation of the two principal roles of *Pagliacci* and *Cavalleria Rusticana* within the same performance at the Teatro Cervantes in Malaga.

A regular soloist in leading roles at the Teatro de la Zarzuela since the 2016 season, she has distinguished herself through her performances in *Juan José* and *Entre Sevilla y Triana* by Sorozábal, as well as *El Gato Montés*, *María del Pilar*, and *La Dolores* by Tomás Bretón. Furthermore, she has served as the lead in various zarzuela productions, including *La del Soto del Parral*, *La Rosa del Azafrán*, *Luisa Fernanda*, and *El Barberillo de Lavapiés* at other Spanish theatres such as the Teatro Arriaga in Bilbao and the Teatro Gayarre in Pamplona.

Her principal stage appearances, consistently in leading roles, commenced in 2009 with *Amelia* (*Un Ballo in Maschera*) at the Oviedo Opera House. Subsequently, she also performed *Madama Butterfly* and *Leonora* (*Il Trovatore*) in later seasons, as well as this same opera at the Croatian National Opera. She portrayed *Tosca* in Bilbao, Pamplona, Sabadell (and on tour with the Fundació Ópera de Catalunya), in addition to performances at the Teatro del Giglio in Lucca (Italy) and the Ephesus Theatre (Izmir, Turkey); *Contessa* (*Le Nozze di Figaro*) at ABAO Bilbao; *Fidelia* (*Edgar*) and *Anna* (*Le Villi*) at the Teatro Monumental in Madrid.

In the realm of oratorio and choral symphonic music, he has distinguished himself in Verdi's *Requiem*, Mozart's *Requiem*, and Beethoven's *Ninth Symphony*, among others, as well as in the contemporary works of Spanish composers: *Guernika* by Escudero, *Las Edades del Hombre* by Aizpurua, and *La Dama del Alba* by Vázquez del Fresno.

In both the operatic and orchestral realms, he has collaborated with the foremost orchestras and choirs in the country, including ORTVE, Orfeón Donostiarra, ORCAM, the National Choir and Orchestra of Spain, OSPA, Oviedo Filarmonia, Navarra Symphony, the Kingdom of Aragon Orchestra, Euskadi Symphony, the Barcelona Orchestra and National Orchestra of Catalonia, OEX, Bilbao Symphony, Vallés Symphony, ROSS, and OSCYL, among others. He has performed under the direction of esteemed maestros such as Plácido Domingo, Kazushi Ono, Daniel Oren, Antoni Ros-Marbá, Guillermo García-Calvo, Elio Orciuolo, Frederic Chaslin, Miguel Ángel Gómez Martínez, Ramón Tebar, Domingo Hindoyán, Henrik Nanàsi, Juanjo Mena, Oliver Díaz, and Álvaro Albiach. Additionally, he has been guided by prominent stage directors including José Carlos Plaza, Curro Carreres, Emilio Sagi, and Gustavo Tambascio.

In 2015, she released her debut solo CD, "Nana," featuring Spanish songs, in collaboration with pianist Eduardo Moreno (Brilliant Classics). In 2019, she recorded "La Seduzione," a collection of chamber songs by Giuseppe Verdi, alongside pianist Rubén Fernández Aguirre for the IBS Classical label. Together with this pianist, she has graced prominent stages, including the CCK in Buenos Aires, the LIFE Victoria festival in Barcelona, Musica-Musika in Bilbao, the Teatro Principal in Zaragoza, and the Manuel de Falla Auditorium in Granada.

Her recent performances feature the debut of Rosario from the opera *Goyescas* during the Oviedo season, Puccini's *Manon Lescaut* at Opera Catalunya, and the role of Salud from *La Vida Breve* by Falla with OSRTVE. Furthermore, her third CD with pianist Anne Pagès-Boisset is set to be released, showcasing music by Albert Alcaraz for the Harmonía Mundi label.



MARIA JOSE SANTOS

She possesses a Higher Degree in Singing from the Escuela Superior de Canto de Madrid, where she studied under Manuel Cid, Julio Alexis Muñoz, and Miguel Zannetti, as well as a Middle Degree in Piano from the Conservatory of La Rioja with Ana Barreiro. She completed a year of advanced specialization in the Singing Chair at the Reina Sofia School of Music, studying with Alfredo Kraus, Kennedy Moretti, Edelmiro Arnaltes, and Suso Mariátegui. She earned a Master's Degree in Teacher Training from UCM, culminating in a thesis on Musical Theater in Secondary Education. She has undertaken courses in Vocal Pathologies and Rehabilitation with Doctors Ignacio Cobeta, Andreu Sauca, Nacho Mintz, and Marco Guzmán. She studied levels I and II of Estill Voice Training with Helen Rowson, as well as the Speech Level Singing method and the IVA Method with Liliana Aracil. Since 2017, she has served as the Vocal Director and Artistic Supervisor at Beon Entertainment, directing musicals such as *El tiempo entre costuras*, *El Médico*, *Quien mató a Sherlock Holmes*, *La Historia Neverminable*, and the upcoming *Lospilares de la tierra*. She balances this role with that of Vocal Coach, providing instruction in vocal technique and interpretation to numerous artists currently featured in prominent Spanish productions, as well as to singers across various genres, including modern and lyrical styles, owing to her extensive training in Lyrical, Voice Craft, Speech Level Singing, and the IVA Method. As a performer, she has portrayed leading roles in musicals such as *El Médico*, *50 sombras de Grey*, and *Fama*. In opera and zarzuela, she has taken on principal roles in *La Bohème*, *Rigoletto*, *La Traviata*, *Manon*, *Luisa Fernanda*, *La del Manojó de Rosas*, *La Tabernera del Puerto*, and many other standard repertoire titles. As an active singing student, she has participated in masterclasses with renowned artists including Victoria de los Ángeles, Montserrat Caballé, Elena Obratzova, Ana Luisa Chova, and Itsvan Cjerian, among others. She has also attended piano courses with Sofia Puche and Graham Jackson. She participated in the Opera Studio of Seville under the direction of Claudio Desderi, performing as Susanna in *The Marriage of Figaro*, and worked with Giancarlo del Monaco in Switzerland, portraying Musetta in *La Bohème*. She has received accolades in several lyrical singing competitions, including the Francisco Alonso, the Plácido Domingo Trophy, and Juventudes Musicales. Additionally, she has taken jazz and tap dancing classes at the Karent Taft school with Yolanda Montesinos and Evangelina Esteve, as well as courses in acting for the camera at the Central de Cine.

She was a member of the jury in the latest edition of the Extremadura Song Festival.



GAEL RESIDES

Doctor Cum Laude in Humanities, Language, and Culture from Rey Juan Carlos University, Master in Marketing Management and Business Management from ESIC, Leadership Course for Business Management from I.E., Master in Performing Arts, and Higher Degree in Dance Pedagogy from Rey Juan Carlos University, where she received the Award for Academic Excellence. She is a member of the faculty at Rey Juan Carlos University, integrating her experience as a manager of artistic companies, professional dancer, and educator.

She is internationally recognized. Her teaching is associated with the Degrees in Visual Arts and Dance, as well as the Degree in Protocol, Event Organization, and Corporate Communication. She is a member of the Teaching Innovation Group in Performing Arts ARES INNOVA at URJC, which engages in various projects within the framework of Teaching Innovation. Additionally, she is part of the emerging research group focused on the short Spanish 20th century: Political-social, cultural, and economic transfer from a global perspective at URJC, and the research group SOULSS, funded by the European Commission. She is also involved in the Development Cooperation project Open Window: Dance, Equity, and Sustainability, supported by the URJC Volunteer Service. Furthermore, she serves on the Editorial Board of the Studia Humanitatis Journal. Her research interests encompass the dialogue between the Performing Arts, the methodology of classical dance and its anatomical study, dance in the ancient world, and scenographic events in both the performing arts and event companies. These areas of expertise are evident in her lectures at international conferences, her publications, and the research projects in which she participates. She has contributed to numerous educational initiatives aimed at dance instruction and has collaborated in the artistic management of various companies in Spain. She has held positions such as Director of Communication and International Relations for the Madrid Chamber Ballet, advisor to the Santamaría Dance Company, artistic advisor to the Filarmonía Orchestra and Choir on dance matters, educational advisor for the pedagogical project of the Filarmonía Music School, and Coordinator of the Degrees in Performing Arts, among others. Currently, she is the Coordinator of the Degree in Pedagogy of Visual Arts and Dance and serves as the Representative of Rey Juan Carlos University for Relations with Artistic Companies.



MANUEL VALENCIA

Pianist, composer, and conductor with over thirty years of professional experience at the highest level in the opera domain. Born in Sagunto (Valencia), he graduated from the Madrid Conservatory with top honors. As the son of singers and raised in the theater, he began playing the piano at the age of five. Completing his academic piano studies at a remarkably young age, he pursued vocal training at the Madrid Conservatory and the Escuela Superior de Canto. From an early age, he was sought after by numerous concert halls, engaging with a diverse repertoire. He has undertaken extensive work as a concert performer, notably presenting monographs on Chopin, Schumann, and Brahms, alongside countless tours as an accompanist for Lied, Oratorio, Opera, and Zarzuela in Spain's most prestigious venues. During his formative years, he focused on acquiring an in-depth understanding of the nineteenth- and twentieth-century Italian opera repertoire. In this context, while training in Italy, he conducted thorough research on the works and life of Puccini, becoming a recognized specialist in this area, with his insights featured in various specialized publications. In 2005, he made his debut as an orchestra conductor, a role he continues to balance with recitals and publications. He has engaged extensively as a concert and choral director, consistently sought after by leading opera companies and theaters, as well as numerous chamber ensembles, extending his professional endeavors throughout Europe. His teaching contributions at the Alcalá de Henares Symphony Orchestra and in repertoire preparation for various singers are also noteworthy. His compositional work spans diverse genres, including song, theatrical music, and Musical Theatre, with recently released titles such as "Cuentum," "Orión," "JH, el Extraño Caso," "La Soñante," and "La Casa de los Siete Balcones (La Obra de los Diferencias)," all of which have garnered critical and public acclaim. In 2018, he debuted at the esteemed Elbphilharmonie in Hamburg, becoming the first Spanish pianist to perform in this venue. Following a successful tour of China, where he gave concerts and masterclasses in the country's most significant coliseums, he was commissioned to compose the Symphonic Poem "The Legend of Celadon," which the Zhejiang Symphony Orchestra will premiere next season. In 2019, he conducted masterclasses in Spain, Germany, and Mexico, subsequently directing the operas "Madama Butterfly," "La Traviata," and "Aida," while alternating with recitals, the most recent of which took place at the iconic Teatro Verdi in Busseto (Italy). In 2022, he performed concerts in the United Kingdom and conducted masterclasses at the University of Leeds. Since 2023, he has served as a professor at the Musikschule am Wall in Greifswald (Germany).



OSCAR LOBETE

Accompanying pianist specializing in Spanish music, he studied under Professor Eduardo Ponce at the Conservatorio Superior de M. de Salamanca and subsequently continued his studies with Maestra Alicia de Larrocha at the "Granados-Marshall" Academy in Barcelona. His extensive recital experience has allowed him to collaborate with renowned singers such as Anna Netrebko, Ute Lemper, Magdalena Kozená, Inva Mula, Erwin Schrott, Angela Gheorghiu, Maria Luigia Borsi, Ainhoa Arteta, Fabio Armiliato, Joyce Di Donato, and Plácido Domingo. He has performed in the Netherlands, Belgium, Italy, France, Lithuania, Germany, Portugal, the United States, and India, at prestigious venues including Carnegie Hall in New York City, Teatro Quirinetta in Rome, La Monnaie in Brussels, and the Lotus Temple in Delhi, India. In 2023, with the authorization of MANUEL DE FALLA Ediciones S.L. in Madrid, he composed and recorded a piano arrangement of the songs "Nana" and "Asturiana" from the cycle "Seven Popular Spanish Songs," which are available on all digital platforms. Since 2018, he has resided in Portugal, where he teaches Spanish Vocal Repertoire at ESMAE (Higher School of Music of Porto) and the Braganza Conservatory of Music. He is a finalist in the "Independent Music Awards" 2024 for the song "Donde no estás tú está el sur," co-written with poet Benjamín Prado.

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