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Update August 01st 2016

European Opera Academy – Modules System (working document)

(role coaching, vocal & opera style, text treatment, linguistic competence, music interpretation, stage acting, production)

- *the order of the modules and cities is arbitrary and doesn't prefer one to another* -

[CdM = Conservatorio di Musica / AoM = Academy of Music / HfMT = Hochschule für Musik und Theater / HfM = Hochschule für Musik / UoA = University of Arts / SSoMaPA = Superior School of Music and Performing Arts]

Italian Opera Repertoire:

01. Late Romantic Italian, Puccini & Verismo
(Catalani, Mascagni, Giordano, Cilea, Boito,
Leoncavallo, Alfano, etc. / Puccini – *Il Trittico*)
02. Opera Buffa in the 18th century (Pergolesi,
Cimarosa, Paisiello, Rossini, etc.)
03. Giuseppe Verdi – vocal acting and interpretation
in Verdi's operas
04. Arte della Scena, Italian *recitativo* & Belcanto
vocal style in 18th and 19th century operas
(from Händel and Mozart to Rossini and Verdi)
05. Belcanto - vocal acting and interpretation
(Rossini – *il barbiere di Siviglia*, Donizetti –
L'elisir d'amore, *Don Pasquale*)
06. Baroque / Possente Spirto – the birth of opera
(Peri, Monteverdi, Gagliano, Caccini, Cavalli, etc.)
07. Italian rep. (e.g. Monteverdi, Mozart, Bellini)
(in combination with 08)

Offered by: **for 2016-2017**

CdM "Luigi Cherubini" Firenze

CdM "A.Boito" Parma

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V.Sarajshvili State Conservatoire Tbilisi

CdM "Luigi Cherubini" Firenze

HfMT / Theaterakademie Hamburg

German Opera Repertoire:

08. German repertoire (also Singspiel-dialogues)
(e.g. Lortzing, Beethoven, von Weber, Nicolai,
Joh.Strauss jr, Mozart, Wagner, R.Strauß)
(in combination with 07) HfMT / Theaterakademie Hamburg
09. German Operetta (e.g. Millöcker, Benatsky,
v Suppé, Zeller, Stolz, Lehár, Kálmán, Abraham)
(in combination with 08) HfMT / Theaterakademie Hamburg
10. German Baroque (e.g. Telemann, Keiser) ---

French Opera Repertoire:

11. a. French opera (song)
(e.g. Berlioz, Gounod, Bizet, Massenet,
Debussy, Ravel, Poulenc, Saint-Saëns) Haute Ecole de Musique de Genève
- b. French baroque (e.g. Lully, Rameau,
reformer Gluck) Haute Ecole de Musique de Genève
12. French operetta / opera comique ---
(e.g. Offenbach, Auber, Adam, Chabrier)

Russian Opera Repertoire:

13. Russian opera (e.g. Rimski-Korsakov,
Tchaikovsky, Prokofiev, Glinka, Borodin,
Mussorgsky, Shostakovich) also e.g. language skills Jāzeps Vītols Latvian AoM Riga
14. Russian repertoire: Tchaikovsky – *Iolanta*,
Eugen Onegin (pronunciation, interpretation,
and vocal acting) plus Russian vocal Chamber Music V.Sarajshvili State Conservatoire Tbilisi

English Opera Repertoire:

15. a. Benjamin Britten and other English
composers (e.g. Walton, Vaughan Williams) --- [see also 25]
- b. Baroque (e.g. Blow, Purcell, Händel) ---
- c. English operetta (e.g. Gilbert & Sullivan) ---
- d. American opera (e.g. Adams, Gerschwin
Glass, Barber, Copland, Menotti) ---
- [e. Igor Stravinsky *The Rake's Progress*] ---

Czech Opera Repertoire:

16. Czech opera (e.g. Smetana, Dvořák, Janáček,
Martinů) --- [see also 25]

Hungarian Opera Repertoire:

17. a. Béla Bartók's operatic work ---
(especially *Bluebeard's castle*)
- b. Hungarian operetta ---
(e.g. Kálmán, Lehár, Abraham)

20th Century & Contemporary Vocalities:

18. Opera (e.g. Stravinsky, Schönberg, Berg, Haute Ecole de Musique de Genève
Hindemith, Berio, Penderecki, Messiaen,
Ligeti, Schnittke) (& vocal improvisation)

Irish Song Project:

19. The dramatic realisation of musical settings of Irish poetry Royal Irish AoM Dublin

Study of operatic roles:

20. Advanced tuition in the preparation of operatic roles: Faculty of Music UoA Belgrade
- "traditional" operatic repertoire (e.g. Rossini, Bellini, Donizetti, Verdi, Puccini, Russian opera)
 - contemporary Serbian opera (e.g. Žebeljan)

Preparing operatic roles:

21. Vocal performance with technical supervision ESMAE – SSoMaPA Porto
(vocal training - from baroque to contemporary repertoire)

Study of Music Performance:

22. Different genres of Vocal Music, Faculty of Music UoA Belgrade
choice of repertoire according to student's needs.

Acting for singers in the preparation of operatic roles:

23. e.g. different techniques of movement and acting ESMAE – SSoMaPA Porto
(breathing-body-voice)

Participation in opera production and/or festival:

24. Modern Music Theatre
Training programme and Production
(new developments within the art form of opera)
Academic Year 2016-2017 – projectbasis:
Prologue of Ariadne auf Naxos (R. Strauss)
25. Modern Music Theatre
Full staged opera production with orchestra
(modern approach, each year different music style
and language)
Academic Year 2016-2017 *Liška Bystrouška*
(Janáček) [*The cunning little vixen*]
[Academic Year 2017-2018 *Albert Herring*
(Britten)]
26. Contemporary Irish Opera Production
Coach, stage and perform short operas
by Irish contemporary composers
(e.g. Gerald Barry, Kevin O’Connell, Marion Ingoldsby,
Donnacha Dennehy)
27. Short Opera
Vocal students get a practical specialization
in contemporary music drama, sung in Swedish
(composers, librettists, singers, répétiteurs, instrumenta-
lists, directors, dramaturgs and conductors create and
perform 4 short operas written especially for the occasion)
28. Professional preparation of an opera part,
concluded with its performance within the
framework of the show
Training and full staged opera production
Academic Year 2016-2017 *Semele* (Händel)
[Academic Year 2017-2018 *Lo Speciale* (Haydn)]
29. Performance of an operatic role in a fully staged
opera production *La Donna di Gennio Volubile*
(M. Portugal)
30. Baroque Opera in Riga Early Music Festival
Production with Baroque Orchestra
plus tailor-made study programme
31. Production (in combination with 01)
Academic Year 2017-2018 *Il Trittico* (Puccini)
32. Production TBD (in combination with 07, 08 & 09)
- Conservatorium Maastricht (AoM)
(in collaboration with Academy of Performing Arts)
- Muzička Akademija Zagreb
(in collaboration with Croatian National Theatre)
- Royal Irish AoM Dublin
- University College of Opera Stockholm (UoA)
- Grażyna and Kiejstut Bacewicz AoM Łódź
- ESMAE – SSoMaPA Porto
- Jāzeps Vītols Latvian AoM Riga
(in collaboration with *Collegium Musicum Riga*)
- CdM “Luigi Cherubini” Firenze
- HfMT / Theaterakademie Hamburg

