

Stéphane
DECOR

Maestro
Stéphane DECOR
Conductor

“The range of skills of a professional classical singer is composed of theories, vocal techniques, pronunciations, acting, stage presence, impregnation of different cultures, career management and promotion. All these elements combined turn the singer into a successful artist who can create emotion in the audience.

I believe in the capacity of each artist to give the best of himself and to master his real artistic potential.”

As an accomplished trumpet player and conductor, **Maestro Stéphane DECOR** is a skillful producer and manager with a brilliant career in classical music and performances for leading political figures and royal dignitaries, and as a representative of top artists in Switzerland.

At the beginning of his career, he was supporting different orchestras of his region. He soon brought his expertise, he could improvise in any situation; all in all he was already a professional of high level. Every time he was performing within an ensemble he succeeded to increase the technical level immediately.

He stood out by his interpretation of Baroque music.

Maestro Stéphane DECOR conducted several chamber and national symphonic orchestras in annual tours of classical concerts, at private and public venues. He conducted the original signatures of musicals and film music. In his work with the musicians, during rehearsals, he knew how to install an atmosphere of trust amongst all of them, making them enthusiastic at the idea of coming to work and preparing the concert.

Master Class

The “enemies” of the professional classical singer are: routine, preconceptions, toxic persons, misunderstandings of the theory and culture of the played piece.

The artist will receive a tailor-made consulting service to isolate what is hindering his career progress and preventing him from developing as he would like, despite his talent and hard work.



Boris **PERRENOUD**



Professor
Boris PERRENOUD
Conductor

*"The key role of a MC is to refer the professional to:
The color of his voice, even after many years of singing. He might ignore this and thus suffer from it. 90% of the singers don't know themselves, don't know their body. They don't know the possibilities their voice holds.
How to be able to live fully their singer career, to find their roles and to be able to express their roles with the color and the appropriate tone of voice. Singers often learn a role, but they don't know the opera.
An opera or orchestra conductor always seeks singers who have a general knowledge of their roles, not only a solely technical knowledge."*

The first ensemble **Professor Boris PERRENOUD** conducted in Salzburg, at the age of seventeen, was the Boston Symphony Orchestra.

Working under the direction of Leonard BERNSTEIN, Ferdinand LEITNER and Seiji OSAWA in Tanglewood, USA, he was able to collaborate later with Herbert von KARAJAN in audio-visual productions in Vienna.

The University of Seoul welcomes him as a professor to teach the PhD classes in music direction. Seoul becomes his stronghold, he works there, amongst others, for a series of concerts for the City Choir of Seoul.

Pope Benedict XVI was charmed to receive the last DVD of his concert at the Vatican with soloist Manrico Padovani.

He is the Director of the Wiener Musikakademie since 2014.

Master Class

Our program will include:

Enable the singer to discover himself and the color of his voice.

Practice of interpretation and preparation for international competitions including the development of a program chosen by the singer and adapted to his skills (after evaluation and orientation).

Conference to raise awareness of the professional world given by a manager, with all the stakes and constraints.

"Singing and artistic career" by the director of the Staatsoper Wien.

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Laura
ANSALDI


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Madam
Laura ANSALDI
Soprano

"An opera is neither a concert nor a recital, it is something special. It is prose that is set to music, so it is essential to master your voice, but you must also master the ability to be credible in a role and to arouse emotions in the audience, because the audience wants to live a story.

Especially the operas composed after the 18th century, which have very touching stories.

As Maria CALLAS, who changed the whole perspective in opera and became so famous, the singer must be able to make a very beautiful high note without coming to a standstill, and at the same time continue to recite."

Officially defined as a "dramatic soprano with agility", **Madam Laura ANSALDI** easily performs from a very light repertory to the most dramatic roles; from *Elisir d'Amore* to *Turandot*; from *Lucia di Lammermoor* to *Norma*. Among her most successful roles are: *Tosca*, *Madama Butterfly*, *Leonora (La Forza del Destino)*, *Norina (Don Pasquale)*, *Abigaille (Nabucco)*, *Mimi (La Bohème)*, *Adriana Lecouvreur*, *Maddalena (Andrea Chenier)*. Thanks to her talent in acting, she is also much appreciated as a musical and theater performer.

Besides the performing activities, she is a singing and acting professor, member of commission in several competitions.

She loves to be involved in special projects such as the *Memorial Maria Callas*, where she was the main soprano singing and acting, the execution of Verdi repertoire with the *Verdi tuning* in the *Roncole Verdi festival*. She also contributed to the rediscovery of the *Stabat Mater* of *Alessandro Scarlatti* with world premiere in Grossmünster in Zürich.

Master Class

My program will be in two phases to make you a complete opera artist that the audience will love and remember.

- 1) Entering an opera character, in all its complexity, making it your own and being able to render it on stage.
- 2) To be able to do it (1) with an impeccable vocal conduct and to continue to master the voice, even when moving around the stage, while playing your character.



Paolo **ANDREOLI**



Maestro

Paolo **ANDREOLI**

Pianist

"I had the privilege of working alongside Maestro Luciano PAVAROTTI and assisting him during the lessons he gave to young singers.

I was able to observe how demanding is, for all singers, not only the technical study of the voice but also being able to faithfully adhere to the character, while maintaining the necessary balance between singing effort and interpretative intensity.

Through my work, I am glad to be able to stand beside the artists in their path of preparation and improvement: I help them in governing their instrument and, at the same time, in finding expressive solutions coherent with the character they interpret, and to the evolution that usually it experiences in the development of the opera."

Maestro Paolo ANDREOLI has worked with the most important directors and conductors on the international scene.

In 2004, he started working with *Maestro Luciano PAVAROTTI* accompanying the piano lessons the tenor imparted to his beloved students. Since then, thanks to the Foundation that bears Maestro's name, he continues this association based on research, training and promotion of young talents collaborating in a number of concerts in Italy and abroad.

He regularly collaborated with *Raina Kabaivanska* and *Mirella Freni* in singing courses taught by the renowned sopranos.

He performed in many concerts in various chamber ensembles, as accompanist for singers, pianist performer of operas (integral versions) on the piano, choir director, director of instrumental ensembles. He is a resident teaching at the *Institute for Musical Studies "Vecchi-Tonelli"* in Modena; he is the music director and vocal coach at the *Fondazione Luciano Pavarotti*.

Master Class

Singers participating to the Master Class in Modena will have the chance to study and practice masterpiece arias from the Italian repertoire, with a particular focus on excerpts from operas by *Bellini, Verdi, Rossini, Donizetti* and *Puccini*.

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