



LABORATORIO ROSSINI



Fondazione **G. Rossini**

**Period of the EOA Module in 2021-22**  
**First module: Settembre-Dicembre 2021**  
**Second module in 2022 : date to be confirmed**

**30 ECTS/ semester for Erasmus**

**Open for:**  
**8 singers**

**“RLab-Laboratorio Rossini”**

**Workshop: How to perform Rossini**

**Commentato [I1]:** (Performance Practice in Rossini's Repertoire)

**Concert Performance: a selection of Arias from Rossini's "The Barber of Seville"**  
**concert of arias taken from the Rossini repertoire**

**ARTISTIC DIRECTION:** Giovanni Botta

**Workshop presentation:**

The Rossini Lab is held under the patronage of Fondazione Rossini in Pesaro and is addressed to singers wishing to study and deepen their Rossinian repertoire. Our main purpose is to provide a methodological approach to correctly perform and interpret Rossini. The workshop includes a theoretical, musicological and practical introduction to aesthetics and philosophy in Rossinian voices, such introduction aims to find a consistent awareness framework of the vocal gesture. The purpose is to achieve an articulated and steady synergy to correctly perform Rossini's musical and vocal grammar. Such objective will be reached by means of knowledge gained by our two teachers in course of their long artistic experience.

The workshop aims to address countless problems singers can have when facing Rossini's works. Rossini Opera Studio represents an answer to an urgent question: "how to sing Rossini nowadays?", it as well aims to develop constellations of senses and references to epistemologically and aesthetically analyze Rossini's music.

As primary inspiration, such workshop draws on precious teachings gained by rediscovering Rossini by means of the Rossini Opera Festival, as well as contributions and scientific research brought about by Fondazione Rossini and Maestro Alberto Zedda's legacy, to whom our two teachers are deeply indebted. The workshop can be held and scheduled according to the specific requests of the students. It includes individual and group classes focuses on Rossini's repertoire with particular attention to "The Barber of Seville". At the end of the workshop the final concert of arias taken from the Rossini repertoire will be a performance of selected pieces or complete version ( if the conditions persist) from "The Barber of Seville".

EXTRAS.

The workshop includes a Self managing study session for the management of the opera career of young singers. The course will be held by Danilo Boaretto, editor-in-chief of the 'Operaclick' music critic magazine

#### **Key aims and objectives of the Rossini Lab:**

- Philosophy and aesthetics of Rossinian vocal music
- Specific topics and problems in Rossini's vocal works
- A technical, methodological and interpretative vocal approach

Rossini style

-Self Managing

**Activity:**

**Voice teaching**  
**Vocal Coaches**  
**Operatic practice**  
**Performance**  
**Italian diction**

Acting???

**Training sessions:**

**Working with the Voice teacher ( Individual Class)**

**Working with the Vocal Coach (Individual Class and with Voice Teacher)**

**Working with the Diction Trainer**

**Final Examination:**

- Concert Performance: The Executive and interpretive practice of selected pieces or complete version ( if the conditions persist) of 'The Barber of Seville' and arias from The Rossini repertoire

**Entrance Examination:**

**The material to submit with your application is:**

**Cv**

**Repertoire**

**Two Videos (for those interested in the participation of the Barber of Seville  
one of the two videos must necessarily be of the Barber of Seville)**

**Deadlines: ????**

**Name of The professors of this Module:**

**Giovanni Botta- Artistic Director- Principal Teacher ( Voice teacher – style and interpretation of Rossini-  
Aesthetics of Rossini Music)**

**Mirca Rosciani – Opera coach- Conductor (Rossini Opera Festival- Accademia lirica Osimo)**

**Ilaria Narici- Musicologist and director of Fondazione Rossini of Pesaro (musicological perspective)**

**Yurei Wang- official Piano accompanist**

**Irene Maccolini- course interpreter and responsible for Italian diction**

**Danilo Boaretto- 'OperaClick' Editor in chief**

## **Artistic Director's resume**

### **Giovanni Botta**

Giovanni Botta was born in Naples and graduated in Voice from the Conservatory "S. Pietro a Majella" in the same city.

He also graduated with honors in Philosophy from the Università Cattolica del Sacro Cuore in Milan, specializing in Aesthetics and Music Philosophy. He then obtained a PhD in Philosophy from the same institution, where he carried out extensive research activities.

Giovanni made his debut in 1998 as **Don Ramiro** in Rossini's **La Cenerentola** and as **Tamino** and **Monostato** in Mozart's **Magic Flute** at the Teatro Sociale in Como.

He specialized in works by Rossini, singing roles in numerous opera houses and city theatres including:

- **Count Almaviva** in **Rossini's Barber of Seville** (Teatro alla Scala, Opéra de Lyon, New National Theater of Tokyo, Teatro dell'Opera in Rome, Osaka Opera House, Oper Frankfurt, Pergolesi Spontini Festival in Jesi, etc.);
- **Don Ramiro** in **Rossini's La Cenerentola** (As.Li.Co., Festival of Aix en Provence, Bordeaux, Lucca, Pisa, Livorno, Paris, Osaka, Bologna, Kobe, Rome etc.);
- **Cavalier Belfiore** in "**Viaggio a Reims**" (Rossini Opera Festival, Liceu of Barcelona, Municipale of Piacenza, etc.);
- **Lindoro** in **Rossini's "Italiana in Algeri"**(Teatro dell'Opera in Rome, Coccia Theatre in Novara, Gdansk, Osaka, Tokio etc.);
- **Dorvil** in the **Scala di Seta** (Ferrara, Paris etc.);
- **Edoardo Milfort** in **Rossini's Cambiale di Matrimonio** (Wexford Festival Opera).

He also played the main character in **Farsas** performed at the Rossini Opera Festivals in 2002 and 2004. G. Botta also starred in other Rossini's works such as:

- **Semiramide**;
- **L'Inganno Felice**;
- **La pietra del paragone**;
- **Tancredi**;
- **Le Comte Ory**;
- **Otello**;
- **Signor Bruschino**
- **L'occasione fa il ladro**

He also starred as male protagonists in numerous works by other composers, such as

- in **Cimarosa's Matrimonio Segreto** (Opera of Lyon etc.);
- in **Pergolesi's Olimpiade** (Ravenna, Reggio Emilia) and **Flaminio** (Jesi, Beaune Baroque Festival);
- in **Bellini's Sonnambula** (Maggio Musicale Fiorentino, Kansai Nikiikai Osaka, etc.);
- in **Ascanio in Alba** (Teatro Comunale of Bologna)
- in **Mozart's Don Giovanni** (Circuito Lirico Lombardo, Paris, etc.);
- in **Halévy's Juive** (Teatro Fenice in Venice) among other works.

He also ventured into contemporary and baroque repertoires, including

- **Bach Haus** by **Michele Dall'Ongaro** in its first performance with I Solisti Aquilani,
- **L'Ormindo** by **Cavalli**
- **Gustavo I** by **Galuppi** (Montepulciano Festival) and numerous other roles.

Giovanni Botta has worked with important conductors and directors, such as Gianluigi Gelmetti, Ottavio Dantone, Antonino Fogliani, Claudio Desderi, Jesus Lopez Cobos, Paolo Arrivabeni, Riccardo Frizza, Emilio Sagi, Dario Fo, Rosetta Cucchi, Damiano Michieletto, Michal Znaniecki, etc.

In 2010 he recorded a solo recital for the Japanese national television NHK and starred as **Tonio** in a Bergamo's production of Donizetti's **La fille du regiment**. In 2011 he played roles such as **Beppe** in **Donizetti's Rita** and **Nemorino** in **L'Elisir d'Amore** at the Teatro Carlo Felice in Genoa: such production and its numerous repetitions were conducted by Christopher Franklin and directed by Filippo Crivelli.

In 2012 his career brought him to Japan, where he reprised the role of **Count Almaviva** in **Rossini's Barber of Seville**, **Tonio** in **Donizetti's La fille du regiment**, **Lindoro** in **Rossini's Italiana in Algeri**, **Ramiro** in **Rossini's La Cenerentola**, he as well starred in **Donizetti's Don Pasquale**, **Don Giovanni**, **Favorita**, **Le Comte Ory**, **Così fan tutte**, **Mitridate**, among other roles. He also performed on numerous recitals and held masterclasses as teacher.

In 2013 he reprised the role of **Elvino** in **Bellini's La Sonnambula** at Kansai Nikiikai Theatre in Osaka in a production conducted by Daniele Agiman. Between 2014 and 2017 he performed in numerous other recitals across Japan. He also starred in productions of **Donizetti's L'Elisir d'amore** and **Rossini's La Cenerentola** at the Toyonaka Performing Arts Center in Osaka. He took part in another **Cenerentola** in 2016 in occasion of the "Appennino in Canto" Festival; such production was conducted by Angelo Gabrielli. On such return to Italy he also performed at the Teatro dell'Opera in Rome as **Lorenzo** in **Auber's Fra Diavolo**.

In addition to his performing activity, Giovanni Botta carried out extensive research activities on vocal and music pedagogy. He regularly attends vocal physiology classes held by by Silvia Magnani in the Nuova Artec Association in Milan. Besides focusing on teaching methodology, he also carried out research on Philosophy, Musicology and Aesthetics. He also authored numerous scientific papers as well as articles including:

- "Il mistero della filosofia", (The mystery of Philosophy, publ. by Morcelliana in 2012)
- "Il mistero dell'esperienza estetica. Gabriel Marcel e la musica" (The mystery of the aesthetic experience: Gabriel Marcel and Music, publ. by Mimesis in 2014);
- "La struttura dell'eterno. Le mélodies di Gabriel Marcel" (The structure of the Eternal. The *mélodies* of Gabriel Marcel; book and cd publ. by Mimesis in 2014);
- "Jacques Maritain and Igor Stravinsky", (publ. by Rubbettino in 2014);
- "Jacques Maritain and Gabriel Marcel" (publ. by Studium in 2015);
- "Per quale bellezza? L'estetica di Jacques Maritain" (For what beauty? Jacques Maritain's aesthetics. Proceedings from the conference "Jacques Maritain, le arti figurative, la poesia, la musica" (Jacques Maritain, Visual Arts, Poetry and Music publ. by Studium in 2014. He was editor and co-author with Cecilia de Carli);
- "Jacques Maritain and Georges Rouault" (publ. by Vita e Pensiero in 2016)

He has organized many cultural events as keynote speaker and scientific director in many institutions (Università Cattolica, Lyon, Nagasaki, Rome, Paris, etc.). He has also taken part in many international philosophy conferences as speaker.

Giovanni Botta has been teaching at various Conservatories and Music Universities since 2009 (Foggia, Bari, Turin, Alessandria, Rovigo). He is currently teaching Voice at the "G. Cantelli" Conservatory in Novara.

He also holds numerous vocal technique master classes where he teaches his method – the Belcanto Voice Training, which he coined and codified in 2012 - in Italy and abroad (Osaka College of Music, Kyoto, Kobe, Tokyo, Junshin University of Nagasaki, Elisabeth University of Music in Hiroshima, Normal University of Nanjing, Nanjing Arts Institute, Shenyang Conservatory of Music etc.). He also continues to perform on international level. Since 2017 he has been giving classes in China as visiting professor at the Jining Normal University.

Since 2015 he has been president of "Jacques and Raissa Maritain Study Center" in Trezzo sull'Adda and has promoted international scientific activities, seminars and conferences on numerous papers

and conference proceedings concerning Maritains' aesthetics and philosophy. He has also taken part in initiatives carried out by the "Istituto Internazionale Maritain" in Rome as collaborator and partner.

In 2017 Giovanni Botta founded the International Carlo Guasco Competition, the first contest dedicated to students of Italian Conservatories and Music Universities. Since 2019 he has been the artistic director of the Mario Orlandoni International Singing Contest in Como. Since 2019 he has been a member of the scientific committee of 'Aici', a.k.a. the Italian Association of Voice Teachers. On the same year he has begun collaborating as part of the writing staff of OperaClick, a web-magazine focusing on Opera and Music, for which he has been collaborating as Musical Critic.

In 2020 he founded the "Rossini Lab" with the Patronage of the Fondazione Rossini, a masterclass focusing on how to perform Rossini, the methodology and singing technique and vocal aesthetics linked to such repertoire.

In March 2020 he went back to Japan to carry out recitals entirely dedicated to Rossini. He also performed concerts with the group "Botta and a friend", a collaboration founded in 2011 by Masanao Kakuchi Production which brought him to perform recitals and concerts in Asia.

In 2020 the "Rossini Lab" has come to a start under the patronage of the Fondazione Rossini in Pesaro. Such masterclass is going to take place in Como, Pesaro, Milano, Osaka, Cincinnati, Tokio, Moscow, etc. Since 2020 Botta has been teaching Voice at the Conservatorio Guido Cantelli in Novara, where he also teaches classes such as "Pathophysiology of Vocal Performances", "Methodology of Voice Pedagogy" and "Treatises and Method Books".

In 2021 he is going to publish an essay on Singing's Pedagogy Methodology.

Since 2021 "Rossini Lab" will be part of the international platform "European Opera Academy".

