



ACCADEMIA TEATRO SCALA



ACCADEMIA
TEATRO ALLA SCALA



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ACCADEMIA TEATRO ALLA SCALA. MORE THAN TWO CENTURIES OF HISTORY

If we wish to find the roots of Teatro alla Scala's vocation for transmitting to the coming generations the inestimable living heritage of talent and knowledge of the La Scala masters – not just dance and opera, but also creativity and manual skills – we must go back to 1813 and the founding of the Imperial Regia Accademia di Ballo, today's *Ballet School*.

The creation of the "Scuola dei Cadetti della Scala" in 1950, forebear of today's distinguished *Academy of Lyric Opera*, and of the *Course for Scene and Costume Design* in 1970, ushered in ongoing development of professional training at Teatro alla Scala. The progressive diversification of the curriculum under the stewardship of Carlo Fontana led to the creation of the Schools, Training and Development Department in 1991 and the institution of the independent Fondazione Accademia Teatro alla Scala in 2001. Partnering with Teatro alla Scala in this initiative are the Region of Lombardy, the City of Milan, the Milan Chamber of Commerce, Bocconi University, the Milan Polytechnic and the Bracco Foundation.

They are supported by a sizeable group of foundations, associations, businesses and individual patrons, as well as public institutions such as the Italian Ministry of Foreign Affairs, which provides scholarships for foreign students.

The curriculum comprises four departments – *Music, Dance, Stage Workshops, Management* – with some thirty courses for over one thousand students from every corner of the world: approximately 500 for professional courses and 500 for beginning courses.

The teaching method provides daily field experiences in the form of concerts, performances, exhibitions and seminars, culminating in the "Academy Project", a yearly feature of the Teatro alla Scala opera season produced entirely by students.

The educational activities are complemented by other proposals in various areas: the *Education and Outreach Area*, providing workshops and learning initiatives for students and instructors in schools of all types and levels, in order to spread knowledge of the performing arts and related professions, and the *Cultural Cooperation Area*, offering international research and collaboration projects promoted by the European Community or by local governments to export the La Scala model of professional training. ●



Photo by Andrea Angeli

In recent years, there has been a significant increase in the number of students coming to Accademia Teatro alla Scala from outside of Italy, a concrete manifestation of the Milanese institution's growing focus on the international dimension.

Accommodating the global market has been the most stimulating challenge embraced by the Accademia, which responds every year with an exclusive offer: the opportunity for hands-on learning applying the eminently practical approach of *learning by doing* under the guidance of Teatro alla Scala professionals and preeminent experts in the time-honored techniques and knowledge that make the performing arts possible.

The stage, *this* stage, is the chosen classroom. And its activities extend into the colorful bustle behind the scenes and in the dressing rooms and workshops. It is an environment rich in artistic stimuli, a unique and absolutely essential space for transmitting the art of musical theatre to coming generations.

But the evolving times oblige us to do more.

Our objective is to remain in step with new technologies and market demands with cutting-edge courses, varying our curricula so that our students can be the true heirs and witnesses of the great theatre tradition, while also meeting the tastes and demands of an evolving audience.

Through our departments, we are now able to train all of the various figures that bring the performing arts to life, starting from the singers, dancers and musicians — perhaps still recognized today as the heart of the La Scala school — and extending to all those who work behind the scenes and in the workshops to meet the newest challenge: create future managers in the vast field of the performing arts whose choices and decisions will shape the future of theatre.

The Accademia also responds to the demands of globalization by renewing its cultural cooperation and teacher training projects year after year in European and extra-European countries.

We also offer an intense events calendar that sees our students engaged with the world's most prestigious theatres and festivals, giving them a further and invaluable opportunity to learn and to put themselves to the test.

On our part, we continuously renew our commitment with passion and professionalism, knowing that our finest testament is the people who have experienced our learning method and gone on to work with prestigious international institutions and organizations.

Luisa Vinci

General Manager, Accademia Teatro alla Scala

Photo by Andrea Angeli





music
department

Founded by Riccardo Muti in 1997 with artistic direction by Leyla Gencer, the *Academy of Lyric Opera* preserves the heritage of the *Cadetti della Scala* school founded by Arturo Toscanini in 1950 to conserve and transmit the Italian operatic tradition. With guidance from internationally renowned performers and instructors such as Renato Bruson, Luciana Serra, Luciana D'Intino, Vincenzo Scalerà, Umberto Finazzi and Marco Gandini, the Academy prepares young opera singers who have a solid vocal and musical background for a professional career, honing their technical and interpretive skills in a two-year course.

TEATRO ALLA SCALA ACADEMY OF LYRIC OPERA

Master classes held by Luis Alva, Teresa Berganza, Enzo Dara, Juan Diego Flórez, Mirella Freni, Christa Ludwig, Leo Nucci, Renata Scotto and Shirley Verrett further enrich the educational experience.

The curriculum provides 1,100 hours of coursework per year, including lessons in vocal technique, study and interpretation of the opera and chamber repertoire, vocal score coaching, vocal and interpretative technique, body language technique and stage presence, German, and Italian for foreigners.

Daily coursework is intermixed with direct involvement in La Scala productions alongside internationally famous singers, orchestra conductors and stage directors. Particular emphasis is given to the concert program, both in Italy and abroad, and to participation in opera productions ranging from the "Academy Project", a title included in the La Scala season entirely produced by the students, to original shows for various occasions.

Staged at Teatro alla Scala and in Italy's preeminent theatres, these shows have ranged from *La bohème* by Puccini to Sarti's *Giulio Sabino*, from Paisiello's *Nina*, *o sia pazza per amore* to Piccinni's *Cecchina*,

o sia la buona figliola, from *Chi dell'altrui si veste, presto si spoglia* by Cimarosa to *Un giorno di regno* and *Oberto, conte di San Bonifacio* by Verdi, and from Donizetti's *Ugo, conte di Parigi* to his *Parisina*. Recent titles featured in the "Academy Project" include three operas from the Mozart catalogue, *Ascanio in Alba* (2006), *Così fan tutte* (2007) and *Le nozze di Figaro* (2008), two by Donizetti *Le convenienze ed inconvenienze teatrali* (2009) and *Don Pasquale* (2012), and four by Rossini *L'occasione fa il ladro* (2010, on tour in 2011), *L'italiana in Algeri* (2011), *La scala di seta* (2013) and *Il barbiere di Siviglia* (2015). Mozart's *Il flauto magico* will be featured in 2016.

In 2014, working with the young Academy artists, Teatro alla Scala inaugurated the *Great Operas for the Little Ones* program by staging Rossini's *Cenerentola*. The program acquaints children with opera by presenting some of the famous titles in the repertoire specially adapted to a younger audience. Regarding recent productions in other prestigious theatres, we may cite the Verdi operas staged at the Teatro Filarmonico of Verona (*Un giorno di regno*, 2012) and at the Teatro Verdi of Busseto (*Falstaff*, 2013), Rossini's *Il barbiere di Siviglia* on tour in Italy (Teatro Valli in Reggio Emilia and Teatro Comunale of Modena) and abroad at the Opera House of Kaliningrad (2013), and *Falstaff*, performed at the Royal Opera House in Muscat, Oman (2015).

La Scala soloists have performed all over the world: Austria, Brazil, England, France, Germany, Greece, Hungary, South Korea, Oman, Russia, Sri Lanka, the United Arab Emirates, the United States.

The stages of preeminent theatres in Italy and the world are now graced by the talents of many former Accademia students, such as Fabio Capitanucci, Massimo Cavalletti, Giuseppe Filianoti, Carmen Giannattasio, Anja Kampe, Irina Lungu, Nino Machaidze, Sonia Prina, Anita Rachvelishvili, Nino Surguladze and Pretty Yende.

Photo by Giulia Vigo



The *Accademia Teatro alla Scala Orchestra* developed out of the master courses that were instituted to prepare young musicians for work in a professional orchestra. It is currently the only *Accademia* institution providing full training to students embarking upon a career in an orchestra, preparing them to perform the entire repertoire from symphonic music to opera and ballet accompaniment.

ORCHESTRA MUSICIANS

Under the guidance of acclaimed musicians and the First Sections of the *Teatro alla Scala Orchestra*, the two-year curriculum provides 700 hours of individual training in the chosen instrument, lessons in chamber music and orchestra sections, and exercises with the full orchestra.

The Academy Orchestra has performed at famous theatres, concert societies and international festivals, including *Teatro alla Scala*, *La Fenice* in Venice, *RAI Auditorium* in Turin, *Società del Quartetto*, *Unione Musical* of Turin, the *Bologna Festival*, *Ravello Festival*, and *Kissinger Sommer Festival*.

It also maintains a busy touring schedule with recent visits to Abu Dhabi in the United Arab Emirates in 2008 (*Al-ain Classical Music Festival*) and 2015 (*Abu Dhabi Classics*, *Emirates Palace*), Denmark in 2009 (*Aalborg, Kongres & Kultur Center*), Russia in 2010 (*Bolshoi Theatre of Moscow* and the *Saint Petersburg Philharmonia*) and 2013 (*Opera House of Kaliningrad*), Oman in 2011, 2012 and 2015 (*Royal Opera House in Muscat*), and the United States in 2013 with the support of the *Fondazione Bracco* on the occasion of the *Year of Italian Culture*.

The Orchestra gained significant professional experience from 2013 to 2015 under the leadership of Fabio Luisi, with concerts in Milan, Turin, Bologna, Naples and Palermo.

Every year the Orchestra participates in the “Academy Project”, an opera on the *La Scala* program entirely staged by *Accademia* students. It has often been invited

by the *Teatro alla Scala* to accompany productions by the Ballet Corps, including *A Midsummer Night's Dream*, *Die Fledermaus*, *Ballo Excelsior*, *Giselle*, *Onegin* and *Histoire de Manon*.

Among the most recent titles featured in the “Academy Project” we mention *Così fan tutte*, *Le nozze di Figaro*, *Le convenienze ed inconvenienze teatrali*, *L'occasione fa il ladro*, *L'italiana in Algeri*, *Don Pasquale* and *La scala di seta*. The 2015 season includes one of the masterpieces of twentieth-century theatre, Jean Pierre Ponnelle's production of *Il barbiere di Siviglia*.

The orchestra has witnessed such luminaries at its podium as Yuri Temirkanov, Fabio Luisi, Gustavo Dudamel, Gianandrea Noseda, Stefano Ranzani, Ottavio Dantone, Giovanni Antonini, John Axelrod, Susanna Mälkki, Giuseppe Finzi, Daniele Rustioni, David Coleman, Mikhail Tatarinov, Marco Guidarini and Pietro Mianiti, and soloists of the caliber of Lang Lang, Herbie Hancock, Alexei Volodin and Olga Kern.



Above: photo by Luca Condorelli

Right: photo by Andrea Angeli



The *Master's Course on 20th-Century Repertoire for Chamber Ensemble* was founded in 2008 with the contribution of Giorgio Bernasconi (who died in 2010) and support from the European Social Fund, the Italian Ministry of Labor and the Region of Lombardy. Its objective is to prepare musicians to perform artistically in a chamber ensemble or orchestra with a specialization in contemporary music, a repertoire that is rarely explored in depth in musical studies.

MODERN AND CONTEMPORARY CHAMBER ENSEMBLE

Now led by Marco Angius, the course lasts for two years. Students receive training from instructors from the First Sections of the Teatro alla Scala Orchestra and from experts in 20th and 21st century instrumental technique. The curriculum includes the preparation of musical programs by 20th century authors and contemporary composers and public performances (as the *Giorgio Bernasconi Chamber Ensemble of the Accademia Teatro alla Scala*) in prestigious venues both in Italy and abroad. Under previous conductors — Francesco Angelico, Marco Angius, Giorgio Bernasconi, Tito Ceccherini, Olivier Cuendet, George-Elie Octors, Fabián Panisello, Renato Rivolta, Jonathan Stockhammer and Yoichi Sugiyama — the Ensemble has presented concerts in famous

theatres and major festivals, from Teatro alla Scala to the Ponchielli Theatre in Cremona, from the Festival Milano Musica to the Venice Biennale, from Palazzo del Quirinale to the Accademia Filarmonica Romana.

Significant performances include Luca Francesconi's *Quartett* directed by Alex Ollé of "La Fura dels Baus" with music conducted by Peter Rundel during the Wiener Festwochen in Vienna, an opera loosely inspired by Pierre Choderlos de Laclos's *Les liaisons dangereuses*, in a coproduction with the Wiener Festwochen and IRCAM. The opera was also staged at the prestigious Holland Festival in Amsterdam, with music conducted by Susanna Mäikkä.

As part of the 22nd Festival Milano Musica, the Ensemble, conducted by Marco Angius, brought to the stage for the first time the playful chamber monodrama *L'imbalsamatore*, composed and directed by Giorgio Battistelli with text by Renzo Rosso and featuring Riccardo Massai in the role of the embalmer.

The Ensemble has interpreted the work of a host of composers, many performed for the first time in Italy or anywhere, from Mahler to Debussy, from Schönberg to De Falla, from Webern to Berg, from Hindemith to Copland, from Dallapiccola to Britten, from Donatoni to Sciarrino, from Mosca to Sannicandro, from Manzoni to Sotelo.

Right: photo by Marta Rossetti

Below: photo by Giulia Iacolutti





The *Course for Opera Coach / Assistant Conductor*, offered since 1994, trains musicians to perform the various functions needed to prepare an opera or ballet performance.

As rehearsal pianist, the opera coach accompanies the singers, chorus and dancers on piano during rehearsals and assists the conductor during the actual performance.

As prompter, in addition to assisting the singers, the coach may direct the scene rehearsal.

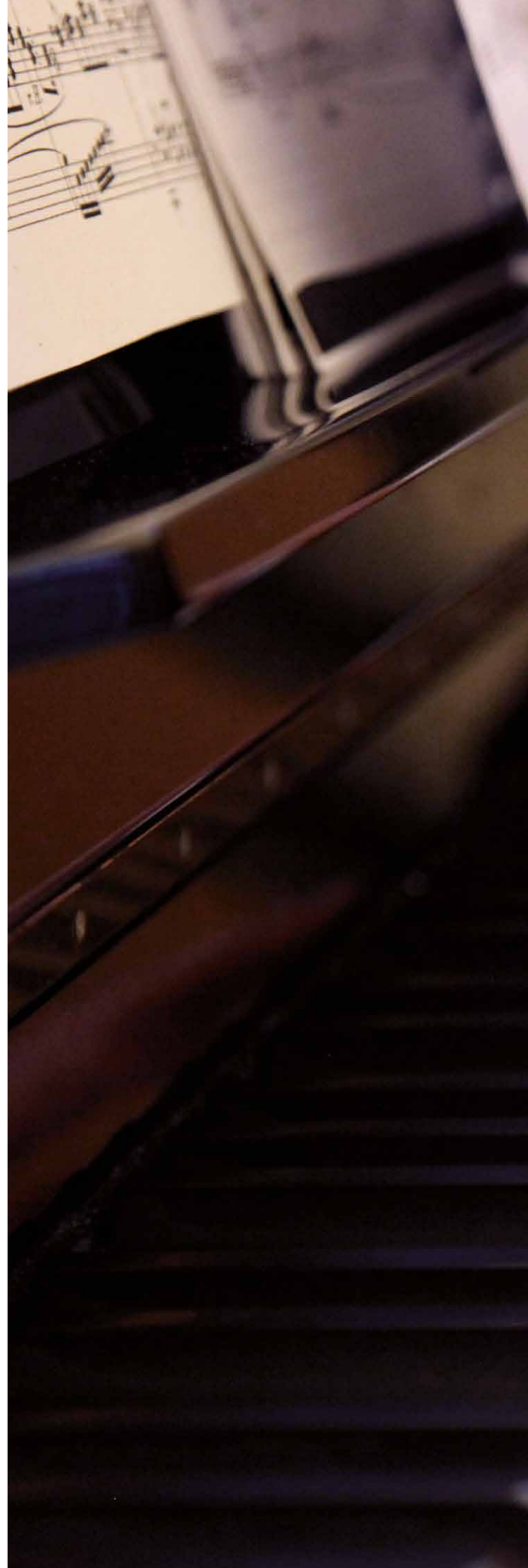
As stage manager, he or she gives cues to singers, the chorus, dancers, mimes and technicians according to the director's notes on the score and may conduct the off-stage orchestra.

OPERA COACH / ASSISTANT CONDUCTOR

The curriculum involves a total of 1,300 hours over the course of two years and comprises: operatic repertoire, sight-reading of operatic scores, techniques of rehearsal pianist, prompter, choir master, ballet repertoire, musical analysis, voice technique, German, internship.

The lead instructors, some of whom contribute to the Teatro alla Scala productions, are: Enza Ferrari, Umberto Finazzi, Alberto Malazzi, Vincenzo Manno, Dante Mazzola, Vincenzo Scalera and James Vaughan. Course participants also receive intensive practical training through participation in the "Academy Project" (an opera on the Teatro alla Scala program fully staged by students). As part of the Music Department courses, they will also take part in master classes, provide accompaniment to the singers in the *Opera Academy* during their lessons, take part in the *Academy Course for Orchestra Musicians*, the *Course for the Ensemble of Modern and Contemporary Music*, the *Chorus and the Children's Chorus*. Furthermore, during the course, the students will have the opportunity to watch rehearsals of operas and concerts on the Teatro alla Scala program.

Photo by Sonia De Boni





CHILDREN'S CHORUS BEGINNER COURSE

The *Beginner Course for the Accademia Teatro alla Scala Children's Chorus* provides two years of basic musical training to prepare young singers for the Accademia Teatro alla Scala Children's Chorus.

Including basic vocal technique, form and structure of musical notation, and choral singing, the curriculum gives the students the necessary instruments for handling a repertoire that ranges from Gregorian monody to contemporary music under the guidance of Bruno Casoni, director of the Teatro alla Scala Chorus.

CHILDREN'S CHORUS

Established in 2010, the *Accademia Teatro alla Scala Children's Chorus* carries on the tradition of the Teatro alla Scala Children's Chorus, founded in 1984, under the leadership originally of Gerhard Schmidt-Gaden, then Nicola Conci and, since 1993, Bruno Casoni.

Since its inception, this chorus regularly takes part in the operas and concerts on the Teatro alla Scala season program and makes guest appearances on the programs of important musical institutions such as the La Scala Symphony Orchestra, the RAI National Symphony Orchestra, the Milan Orchestra dei Pomeriggi Musicali, the G. Verdi Symphony Orchestra of Milan, the Teatro Comunale of Florence and the Teatro Comunale of Bologna.

In 1998, the Children's Chorus participated in the recording of Puccini's *Bohème* with the La Scala musicians conducted by Riccardo Chailly. A number of renowned composers have written pieces specially for the Teatro alla Scala Children's Chorus, including Azio Corghi (*La morte di Lazzaro*), Sonia Bo (*Isole*

di luce), Bruno Zanolini (*Beati parvuli*), Alessandro Solbiati (*Surgentes*) and Carlo Pedini (*Magnificat*), all performed as world premieres.

Among the most recent appearances of the Children's Chorus in operas and ballets, we may mention *Carmen*, *The Nutcracker*, *Turandot*, *Tosca*, *La bohème*, *Pagliacci*, *Wozzeck*. On the concert program, they were featured in the 2013 Christmas concert conducted by Daniel Harding, in 2014 in an homage to Fausto Romitelli directed by Fabián Panisello as part of the 23rd Festival Milano Musica, and in 2015, in a concert with the Vienna Philharmonic conducted by Mariss Jansons.



Above: photo by Alessia Santambrogio

Right: photo by Marco Brescia/
Rudy Amisano © Teatro alla Scala



Photo by Alessia Santambrogio



dance department





The heart of the Dance Department is the *Ballet School*, founded in 1813 and directed by prestigious masters of the stage: Carlo Blasis, Olga Preobrajenska, Enrico Cecchetti, Cia Fornaroli, Etorina Mazzucchelli, Esmée Bulnes, Elide Bonagiunta, John Field, and Anna Maria Prina.

Frédéric Olivieri, former director of the Dance Department since 2003, took over leadership of

BALLET SCHOOL

the school in 2006.

The eight-year curriculum allows students to earn a dual diploma in classical ballet and modern/contemporary ballet, providing them with experience in a broad repertoire, as is now demanded by major international dance companies.

The classical ballet instructors are Loretta Alexandrescu, Vera Karpenko, Tatiana Nikonova, Elisa Scala, Paola Vismara, Leonid Nikonov, Paolo Podini, and Maurizio Vanadia (Assistant Director). Lessons in contemporary ballet are provided by Emanuela Tagliavia. Floor-barre is entrusted to Antonella Stroppa, history of dance to Francesca Pedroni, music to Luigi Manfrin and music appreciation to Fabio Sartorelli. The dance instructors are assisted by pianists Janna

Eremeeva, Svetlana Tchernova, Massimo Ciarella, Marco Paderni, and Artan Tushi.

As part of the course, students take part in the most important La Scala productions and in other prestigious productions in Italy and abroad.

The school has increased the number of encounters and master classes with internationally famous choreographers and dancers such as Davide Bombana, Arlette van Boven, John Clifford, Paul Dennis, Vladimir Derevianko, Nanette Glushak, Cynthia Harvey, Akram Khan, Monique Loudières, Piotr Nardelli, Patricia Neary, Pompea Santoro, Suki Schorer, Victor Ullate, Francesco Ventriglia, and Aaron Watkin.

An essential part of the curriculum is the opportunity to interpret the works of master 20th-century and contemporary choreographers such as George Balanchine (*Serenade*, *Theme and Variations*, *Who cares?*), Maurice Béjart (*Gaîté parisienne suite*, *La luna*), Mats Ek (*The Sleeping Beauty*), William Forsythe (*The Vertiginous Thrill of Exactitude*), Jiří Kylián (*Symphony in D*, *Evening Songs*), José Limón (*The Unsung*), Roland Petit (*Gymnopédie*), and Angelin Preljocaj (*Larmes blanches*).

Many former students have honored the name the Accademia Teatro alla Scala Ballet School throughout the world, including, just to name a few, Carla Fracci, Liliana Così, Roberto Fascilla, Luciana Savignano, Oriella Dorella, Paola Cantalupo, Marco Pierin, Alessandra Ferri, and the contemporary stars Roberto Bolle, Sabrina Brazzo, Alessio Carbone, Mara Galeazzi, Gilda Gelati, Nicoletta Manni, Massimo Murru, Sara Renda, Marta Romagna and the promising young dancers Lusymay Di Stefano, Angelo Greco, Jacopo Tissi, and Virna Toppi.

Above left: photo by Barbara Buschiazzo

Right: photo by Camilla Cerea



BEGINNERS COURSE IN CLASSICAL BALLET



The *Beginners Course in Classical Ballet*, coordinated by Eliane Arditì, former Ballet School instructor, introduces children ages 6-10 to the world of music and dance through physical and rhythmic exercises. Students develop their physical and musical potentials through an expressive, playful approach during the five-year curriculum.

The instructors are Patrizia Campassi, Valentina Distaso, Letizia Fabbrucci, Nadia Garuti, and Silvia Mariuzzo, assisted by accompanists Valentina Crisci, Luigi Maresca, and Tomoko Murakoshi.

Units include: calisthenics, musical rhythm, spatial movement and presence, coordination exercises and the first ballet steps at the barre and on the floor. The courses meet once or twice a week depending on student's grade at school. •

The *Course for Ballet Instructors* is open to instructors ages 18 to 55. Including a total of 1,000 hours of lessons spread over two years, the course offers the opportunity to those who already teach classical ballet to broaden their knowledge and professional skills by further study in the program and method used in the first three years of the *La Scala Ballet School*.

The main instructors are Amelia Colombini, Omar De Bartolomeo, Sara Benedetti, Eva Fasola, Marcelo Spaccarotella, Inessa Filistovich, Delia Duccoli.

BALLET INSTRUCTORS

The curriculum alternates between theory and practice with a fundamental emphasis on assisting instructors and apprentices. The teaching units include theory and practice of ballet technique, anatomy and physiology, music as applied to dance, psychology and pedagogy, character dance, how to teach beginning ballet students, floor-barre exercises, history of ballet, music appreciation, contemporary dance basics, lighting and stagecraft.

After completing the two-year course, students have the option of adding another year (130 hours) to refine the program of the 4th and 5th year *Ballet School course*. The curriculum includes ballet theory and practice, music applied to dance, repertoire and variations. •

Above left: photo by Melissa Bonfanti

Right: photo by Alessia Santambrogio



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Photo by Adele Neotifi



e-workshops department



Originally instituted by Tito Varisco, director of stage design for Teatro alla Scala from 1970 to 1978, the *Specialization Course for Scene and Costume Design* is held in the Stage Design Workshops in the former Ansaldo factory. The course teaches the conception, design and production of stage sets for opera and ballet with application also to plays, cinema, television and events.

SCENE DESIGN

The two-year course alternatives classroom work with hands-on experience and internships at Teatro alla Scala and other stage and theatre venues. It includes the following units: painting, sculpture, thermoforming, tool development, costume development, lighting, organization and production, technical English, and IT for stage design.

The La Scala Stage Design Workshops are the ideal setting for practical training, essentially constituting a modern-day Renaissance *bottega* where know-how is passed on from master to apprentice. Students also have the opportunity to take part in actual theatre productions, special events and international festivals. The principal course leaders are Venziano Alberti, Mariagrazia Caglio, Enrico Calza, Stefania Cavallin, Emanuela Finardi, Luisa Guerra, Valerio Marraffa, Roberto Panza and Clara Sarti.

Over the years, the course has enjoyed contributions from a long list of renowned stage directors, scenographers and costume designers such as Milena Canonero, Hugo De Ana, Roberto De Simone, Tullio Pericoli, Arnaldo Pomodoro, Luca Ronconi, Luisa Spinatelli, Franca Squarciapino, Peter Stein, Graham Vick, and Franco Zeffirelli, and collaborations with such prestigious venues as El Real of Madrid, Teatro Donizetti of Bergamo, the Venice Biennale, and the Italian National Trust (FAI).

Theatre productions demand the contributions of a broad range of professional figures providing support for performers both through their work in stage design workshops and on the stage. These figures build and decorate stage sets, perform scene changes and ensure proper sound and lighting. They include stagehands, set dressers, carpenters, mechanics and electricians.

Each year, the Accademia offers training for these figures with the objective of producing marketable professionals who are able to work in the various areas of theatre and stage productions.

Technical coordination for the course is in the hands of the various stagecraft department heads. The teaching methodology, shared by all courses, places a strong emphasis on hands-on experience: the students learn by doing, working alongside the La Scala stage crew to gain first-hand experience in staging the season's program.

STAGE CREW

The course units build skills (construction techniques, stage geography, stagecraft) specific to the various roles as well as more general coursework in history of the theatre and music appreciation, guided tours of other workshops and theatres, and teambuilding exercises.

The training program also includes individual internships at workshops, theatres and cultural institutions to consolidate the student's acquired competencies.

Photo by Sonia Santagostino



The *Course for Lighting Designers*, with technical coordination by Marco Filibeck, Teatro alla Scala lighting director, provides specific training to those desiring to work in any of the many contexts requiring stage lighting, from operas to plays, television, events and even architecture. The lighting designer designs and sets up stage lighting following cues from the director, able to utilize all stage lighting equipment from the most traditional to the most innovative, such as video projection devices and IT lighting design tools.

LIGHTING DESIGNER

Covering a total of 400 hours spread across seven months, the course teaches both theory and practice and includes hands-on training in live production venues.

The experience of internship at the Teatro alla Scala or other preeminent institutions is very important, because it gives the chance to work alongside the most qualified professionals in the field.

The principal course leaders, in addition to Marco Filibeck, are Angelo Linzalata, Claudio Sanarica, Aldo Solbiati, and Valerio Tiberi.

Course modules include theatre and television lighting design, elements of stage direction, history of theatre lighting, AutoCAD, electrical engineering, lighting board technologies, and projection techniques. ●

The *Course for Costume Technicians* was created in 1997 by Cinzia Rosselli, director of the Teatro alla Scala Costume Workshop. It produces professionals adept in all aspects of stage costumes, from cutting and sewing to maintenance and storage. The teaching staff currently consists of Maria Chiara Donato, Lina Inserra, Cristiana Malberti and Sabina Rostri.

The course offers 1,100 hours distributed over the course of one year, alternating classroom sessions with hands-on exercises and internships. The curriculum addresses theory and practice for the entire process of producing costumes for the theatre. Each historical period is analyzed, the associated techniques are studied and then the students produce the actual garments. Students take part in internships at major tailor shops in Italy and abroad and at Teatro alla Scala itself, with mentoring from the professionals in the Costumes Department.

COSTUMES

Other educational opportunities are offered by participation in the yearly *Ballet School* production, in opera productions, in exhibitions and special projects. The course units include lessons in commodity science, workplace safety, costume sewing techniques, costume decoration, millinery techniques, history of theatre costumes, music appreciation, live production organization, contract law, self-entrepreneurship, career guidance, English. ●

The course also includes a group project to create historical costumes for actual use on stage. ●

Photo by Siria Chiesa



The Accademia offers several courses for hair and makeup specialists, which are coordinated by Franco Restelli, director of the Teatro alla Scala Hair and Makeup Department.

The *Course for Hair and Make-up Assistants* teaches students how to apply stage make-up and prepare hair and wigs. The skills acquired are clearly applicable to the theatre but are also valuable in other live productions such as concerts, fashion shows or events, and also on photography, television or cinema sets.

The principal course leaders are Tiziana Libardo, Cristina Manetti, Roberto Mestroni, Roberto Paglialonga, Giuseppe Russo, Michele Tiano.

HAIR AND MAKE-UP ASSISTANTS

The nine-month course provides 600 hours of lessons in both theory and practice followed by an internship in a theatre or other production venue in Italy or abroad. Students acquire competency in all aspects of creating, cleaning and storing hair ornaments, headpieces and wigs, and in design and application of makeup. They will also study the historical development of hairstyles and civil and theatrical dress. In addition, they receive instruction in more general topics such as interpersonal relations, career orientation, knowledge of opera and the theatre in general.

Particular emphasis is placed on specific hair and makeup projects in collaboration with other Accademia courses and events, such as hair and makeup for photography sets in collaboration with the *Stage Photography Course*, for *Ballet School* and *Academy of Lyric Opera performances*, and for special events.

A further and invaluable part of the learning path is the opportunity offered to students to observe the rehearsals and performances of a number

of shows staged at Teatro alla Scala and other venues, giving them a behind-the-scenes look at the techniques and interactions of a theatre production.

SPECIAL MAKE-UP EXPERTS

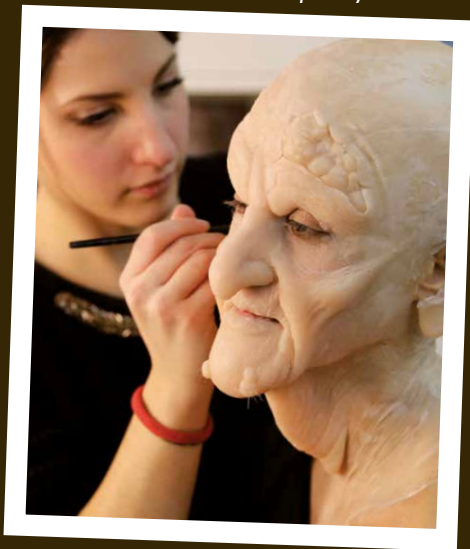
The *Training Course in Special Make-up*, whose main instructor is Roberto Mestroni, produces qualified professionals specialized in the creation of special make-up effects such as shadows, aging, rejuvenation, wounds, molded features, artificial limbs and prosthetics, sculpted effects, caps/headpieces.

The course offers 670 hours distributed over the course of 13 months, allowing students to apply the acquired skills to various projects and events, in stage and theatre productions, television or cinema sets.

The teaching units include: special effects techniques, makeup techniques, hands-on training.

Right: photo by Sofia Masini

Below: photo by Adele Neotti





WIG SPECIALISTS

The *Course for Wig Specialists* develops professionals with mastery in the tools and techniques for creating and applying wigs, toupees, beards, moustaches, sideburns, eyebrows and hairpieces in general. They will learn how to assess the state of conservation of historical wigs in order to restore, prepare and apply them. They will also develop discipline in managing and maintaining their tools, materials and workspaces. The acquired skills are applicable to stage productions and to professional activities outside of the theatre as well.

The main instructors are: Fanco Restelli, Tiziana Libardo, and Mario Audello.

The curriculum provides a total of 450 hours and involves hands-on practice in wig-making techniques supplemented by classroom lessons to provide a background in the history and culture of the trade, addressing such topics as history of theatre costumes, and the art and history of musical theatre. The students will also receive career guidance. •

AUDIO TECHNICIANS

Offered in collaboration with Studio Barzan, the ten-month *Course in Audio Technology* teaches specific skills in audio technologies applied to theatre and music. It provides 570 hours of coursework for the following technical figures: sound and recording engineer, microphone engineer, studio engineer, FOH engineer, music workshop and archives technician, live performance and post-production engineers.

Guided by Stefano Barzan, the instructors have been selected from among the most acclaimed professionals in the field and include such talents as Massimo Faggioni, Walter Lori, Diego Maggi, Antonino Valenti, Domenico Vergato. The course places particular emphasis on practical exercises and workshops, with

hands-on experience in the recording studio or at other theatres and auditoriums by means of the mobile studio. The teaching units include: acoustics, psycho-acoustics and physiology of hearing, musical education and appreciation, instrumentation, electronics, electrical engineering, and electroacoustics, cabling and maintenance, microphones and microphone techniques, mixers and signal flow, digital audio, operation of audio devices, software, workplace safety. The course also includes a specific course in Apple's Logic Pro X software, which prepares students for the End User certification exam. The Apple Logic Pro X course and associated exams will take place at the Accademia, which is an Apple Authorized Training Center for Education (AATCe).

Groups of students are involved in various audio and musical production projects, such as the recording and mixing of the La Scala concerts for orchestra and solo singers, and recording and mixing of the music projects (pop, rock and classical) at Studio Barzan.

The course also envisages an internship with a recording studio, audio service studio or other business in the audio/music production field. •



Above: photo by Enrico Sigillo

Right: photo by Filippo Toppi



Introduced in 2004, the *Course for Stage Photographers* has been completely reworked in 2015, adding units to the curriculum regarding multimedia production with the objective of providing the broadest possible documentation of the creative process behind a theatrical production. Technical and artistic coordination for the course are in the hands of Luciano Romano, and the teaching staff includes such names as Maurizio Buscarino, Corrado Crisciani, Roberto Mutti, Luca Scarzella.

STAGE PHOTOGRAPHY

The 10-month (600 hours) course develops the student's ability to produce complete photography and multimedia projects independently, all the way from image, video and audio acquisition to editing, post-production and delivery, with a special emphasis on digital techniques and technologies.

The following units are provided: stage photography, the photography profession and digital technologies, reporting on live productions, digital processing, lightroom and digital archive,

photography criticism and history, photo editing, photography and video, video editing techniques, introduction to audio technologies, video shooting techniques, directing videos of stage productions, team building, career orientation, contract law, music appreciation, field trips and meetings with experts, practical exercises, photography sessions in the studio and in the theatre.

The course places a strong emphasis on practical exercises at Teatro alla Scala and at other prestigious theatres (Teatro degli Arcimboldi and Piccolo Teatro of Milan, Teatro Sociale of Como, Teatro Regio of Parma, Teatro Donizetti of Bergamo) coupled with a great deal of backstage work regarding Accademia Teatro alla Scala courses and events, and regarding the scenography workshops of Teatro alla Scala.

The course concludes with a video direction project for a stage production, addressing themes associated with the use of photography and video as a multimedia installation on stage.

Right: photo by Luca Condorelli

Below: photo by Filippo Toppi





Photo by Benedetta Pitschneider

TEATRO ALLA SCALA

management

A close-up, slightly out-of-focus photograph of a red velvet rope. The rope is draped over a metal stanchion, with a gold-colored spherical finial visible at the top left. In the background, a blurred gold emblem, possibly a crest or logo, is visible on a red surface. The word "department" is written in a white, lowercase, serif font across the lower portion of the image.

department

After over ten years of experience providing managerial courses in collaboration with SDA Bocconi, in 2015 the Accademia Teatro alla Scala inaugurates the *Master in Performing Arts Management*. The course is offered in partnership with the MIP Graduate School of Business of the Milan Polytechnic, in collaboration with the Piccolo Teatro of Milan and with the advocacy of Opera Europa, an association of 150 of Europe's premiere opera houses and festivals.

MASTER IN PERFORMING ARTS MANAGEMENT

The Master's Program is further enhanced by the contributions of prestigious institutions: the DeVos Institute of Arts Management of Washington D.C., the University of Zurich and the National Italian American Foundation.

The Master's program prepares professionals for work in the live production market, giving them in-depth knowledge of Europe, the English-speaking world and the emerging markets in the Middle and Far East, combining solid cultural and artistic knowledge with managerial and financial skills.

These skills are now a vital asset in cultural management, which has witnessed considerable development in recent years and demands managers with an increasingly broad and composite background. They must not only be able to weave an elaborate network of international relations that makes it possible to best exploit available financial resources and generate new ones but also to produce broad-reaching projects as part of a more effective and precisely targeted cultural policy.

The strong social and economic value of the cultural sector finds particularly fertile soil in more than two centuries of tradition at Teatro alla Scala, offering an inestimable heritage of knowledge that gives the brand its unparalleled stature. Furthermore, the development of communication technologies and tools has created new roles and positions in the

job market, expanding the already broad range of professional competencies necessary for running a theatre or other performance venue.

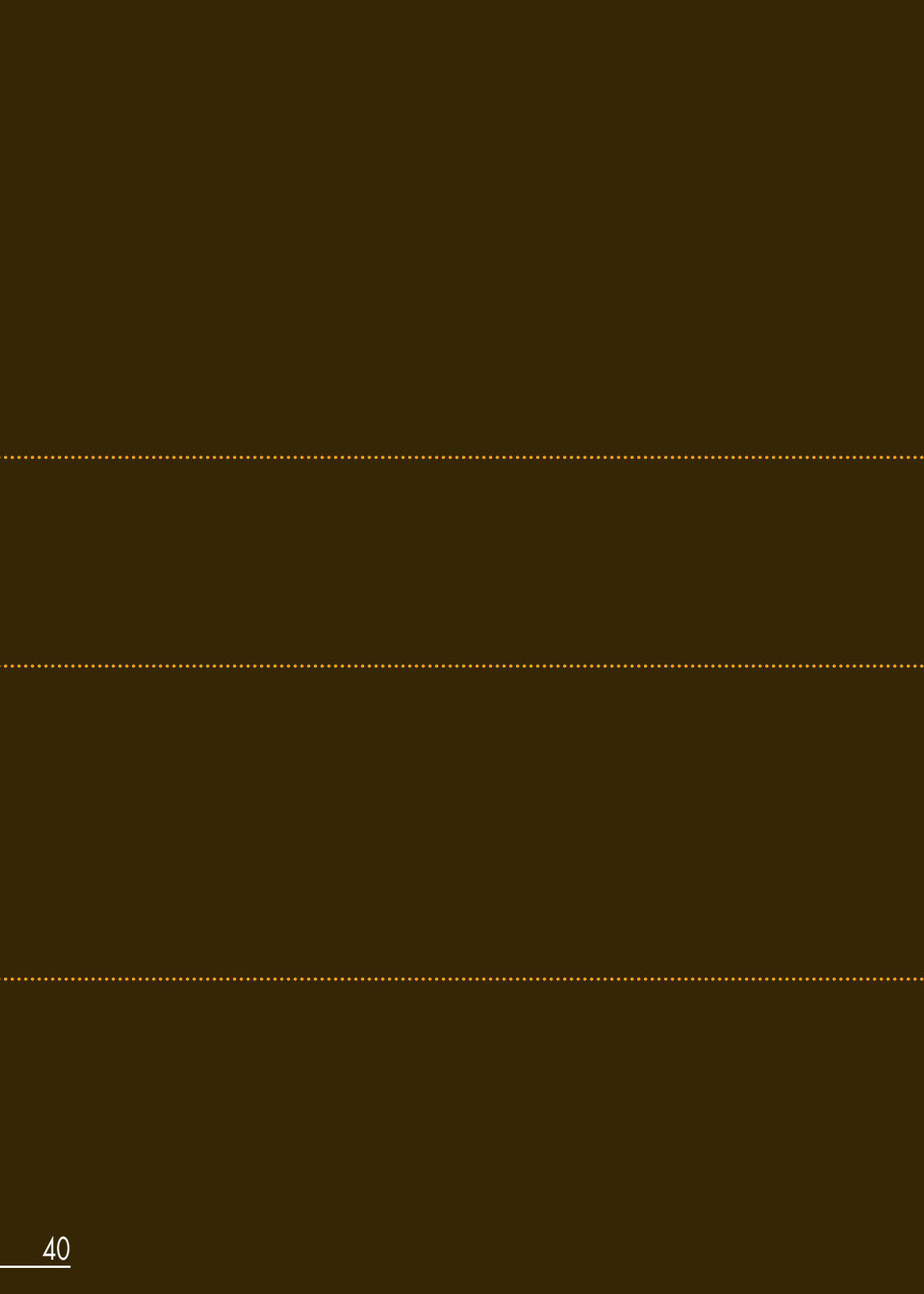
The Master's program offered by the Accademia Teatro alla Scala provides continuing education to university graduates in the humanities, economic or scientific disciplines, and to young people who have at least three years of experience in the cultural sector. The broad range of additional competencies acquired through the course will make them much better prepared for their professional roles and for the job market.

The teaching staff comprises internationally renowned specialists in theatre and business management who work with the major venues and institutions in Italy and abroad, including: Teatro alla Scala, MiBACT, SIAE, Sugar Music, Teatro Regio of Turin, Piccolo Teatro of Milan, The Metropolitan Opera, Opera Europa, Royal Opera House, Berliner Philharmoniker, English National Opera, Hong Kong Arts Festival, DeVos Institute, Government of Catalonia, and WolfBrown Consulting.

The 18-month program (1,500 hours) is bilingual with a strong emphasis on English. It includes classroom work, exercises and simulations, hands-on theatre experience, and a final project. An essential part of the program is an individual internship lasting from three to six months with a preeminent cultural organization or institution.

Subjects include: cultural policies, outreach and education, theatre and festival as organization models, economic sustainability and accounting management, human resources and corporate organization, performing arts marketing, field project (Piccolo Teatro), fundraising for the performing arts, communication and negotiation skills, management and innovation for the performing arts, international legal and regulatory framework, emerging markets, arts and crafts in the performing arts, bibliographical tools for music projects (workshop), supply chain management for the performing arts.





education
and outreach

orientation

cultural
cooperation

The *Education and Outreach* area was developed out of the need both to develop specific projects for communicating the culture of music and theatre and to provide methodological support to the Accademia teaching and training effort. The teaching program, coordinated by Carlo Delfrati, is addressed to teachers and students in accredited schools of all types and levels. It includes a range of elements, from music appreciation to workshops in music, voice and musical theatre, from guided tours to encounters with performers and composers, with the objective of introducing young people to the arts and trades in the entertainment industry using non-traditional communication and a teaching method based on the creative and active involvement of each and every student.

EDUCATION AND OUTREACH

Teaching materials and publications have been developed for teachers and students to support classroom activities and interpretation/appreciation of musical or theatrical productions: interactive products developed *ad hoc* for the different scholastic levels (Rossini's *Il turco in Italia* for elementary schools, Mozart's *Don Giovanni* and Verdi's *Falstaff* for middle and high schools). Some of the outstanding projects are WLIA (*Workshop of Live Interpretive Arts*) promoted by Fondazione Cariplo, the *Learning Weeks* funded by the Region of Lombardy, and the school competitions *Premiere in the Class* created by the City of Milan with the support of Edison. These initiatives aim to engage children and teenagers in the experience of music and theatre, as well as in practical workshops (costume making, makeup, hair styling, carpentry, scenography) complementing knowledge of the many roles needed to stage a production.

Accademia Teatro alla Scala has always been engaged in providing orientation to schools of all levels in order to introduce students to the entertainment professions. To this end, it has implemented numerous projects benefiting from the support of local institutions such as the Region of Lombardy and the Province of Milan, with the objective of providing students with a series of orientation services and initiatives.

Particular emphasis is placed on the encounters regularly scheduled in high schools, where students have the opportunity to become acquainted with the many professions associated with music, stage and theatre so that they may later explore their areas of interest in greater depth in orientation courses, seminars with professionals working in the field, interactive lessons and guided tours.

Participation in specialized fairs constitutes a further opportunity to provide information and orientation. Over 20,000 people have been contacted this way in recent years. Lastly, the Accademia organizes a series of "open days" each year to allow a broad range of people to learn about the full range of educational opportunities offered by the Accademia.



Above: photo by Filippo Toppi

Right: photo by Fiorenza Cicogna



Since its inception, the Accademia Teatro alla Scala has worked on the European and extra-European level through a series of research and cooperation projects. Starting in 2009 it has developed an intense program to transmit its teaching and organizational method to cultural entertainment organizations and institutions that receive national or European funding. These organizations and institutions look to the Accademia as an educational model of excellence, capable of providing a cutting-edge preparation in the entertainment field. Thus, with increasing frequency, they request *ad hoc* projects for their individual cultural and geographical contexts.

CULTURAL COOPERATION

The Accademia generally acts in two ways: design and development of educational structures and programs to produce qualified personnel for live productions; and continuing education and training of theatre personnel in order to promote the development of institutions that are fully in line with European standards.

Among the most recent projects we list *studiOpera* and *Scenart* conducted in Romania with the National Opera House and National Operetta Theatre of Bucharest. These projects developed a specialized structure with pilot courses offered by a team of instructors dedicated to the training of artists, technicians and managers. In Brazil, the *Fabrica* project focused on the creation of an academy for the technical professions in entertainment in the future "Technical Production Center" of the Rio de Janeiro City Theatre. The Accademia also established bilateral agreements with the Astana Opera House (Kazakhstan) and the *Incolballet* institute in Cali (Colombia).

The *Legalit-ars* project is of particular interest. Funded by the Italian Ministry of the Interior, coordinated by the Scuola Superiore di Polizia, and produced in partnership with the major opera organizations in southern Italy, the project offers stage and theatre training to young people ages 18-25 with the priority objective of disseminating the concept of legality among young people and having a positive impact on the social fabric of this part of Italy.

Photos by Nora Roitberg





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