

The course will examine the fundamental themes, both technical and interpretative, pertinent to the music from the Early Baroque to Classic periods of the various European schools. Furthermore, it will investigate diverse musical works, ranging from church music, chamber music, and operatic compositions, representative of the 17th century until the first part of the 19th century.

The following key topics will serve as a foundation for the proposed work:

- Theory of affects: technical and interpretive characteristics of 'ancient' singing and playing.
- Specific skills: control of vibrato, agility of *gorgia*, *trillo ribattuto* [repeated trill], *messa di voce*.
- From *recitar cantando* to *recitativo*: importance of dramatic narration.
- The origins of monody and basso continuo.
- Philological approach to the performance practice of 17th, 18th and 19th century compositions.
- Attention to good pronunciation and diction, i.e. good intelligibility of the sung text in the various European languages (Italian, English, French, German, Spanish music literature).

Marina Bartoli

After graduating in Opera singing at the “C. Pollini” Conservatory in Padua, she won several scholarships (the “G. Cini Foundation”, the “G.A.I” [Young Italian Artists], the “Rotary International Foundation”), and continued her musical training in Switzerland, where she attended an advanced singing course (Fortbildungsstudium “Barok-Klassik”) with Gerd Türk and Evelyn Tubb at the “Schola Cantorum” of Basel, and an advanced singing course (Fortbildungsstudium “Lied und Oratorium”) with Kathrin Graf at the “Hochschule für Musik und Theater” of Zürich. Later she followed a Masterclass held by Mariella Devia in Verona, and had private coaching with Barbara Bonney in Salzburg.

Deeply interested in physical theatre, she attended various classes in mime and mask-work with such companies as Larven, Quelli di Grock, Familie Flöz.

From 2003 onwards, she has performed in numerous concerts throughout Europe, including venues in Germany (Philharmonie in Köln, Gothaere Konzerte and Internationale Händel Festspiele in Göttingen, Staatskapelle and Philharmonie in Berlin, Internationales Kammermusikfestival in Leipzig, Bach Music Festival in Würzburg), Italy, Switzerland, France, Austria, Spain, Romania, Ireland and Turkey. Additionally, she has performed in Israel (Tel Aviv), Canada (Toronto) and Japan (Tokyo/Kobe).

In a stage production she performed the roles in: “L’inimico delle donne” by B. Galuppi (Internationale Barocktage Stift in Melk), “Ercole su’l Termidonte” by A. Vivaldi (Festival dei due Mondi di Spoleto), “L’incoronazione di Dario” by A. Vivaldi (Opéra de Nice), “Il Giustino” by G. Legrenzi (Rokokotheater in Schwetzingen and Grand Théâtre de Luxembourg), “La Dirindina” by D. Scarlatti (Festival Settembre Musica in Turin), “Ottone in villa” by A. Vivaldi (Teatro Olimpico in Vicenza), “Il finto turco” by N. Piccinni (Teatro Olimpico di Vicenza) and “Artemisia” by F. Cavalli (KunstFestSpiele Herrenhausen in Hannover).

She has performed under the direction of a number of distinguished conductors, including Ottavio Dantone, Rinaldo Alessandrini, Gustav Leonhardt, Philippe Herreweghe, Claudio Scimone, Bob Van Asperen, Alan Curtis, Giovanni Sollima, Thomas Hengelbrock, Ingo Metzmacher, Mario Brunello, Stefano Montanari, Frieder Bernius. Additionally, she has collaborated with a number of period-instrument ensembles and orchestras, including La Risonanza, Accademia Bizantina, La Venexiana, Harmonices Mundi Bozen Baroque Orchestra, L’Arte dell’Arco, Venice Baroque Orchestra, and Concerto Italiano.

She has made recordings for the following record labels: Sony, Naïve, Dynamic, Brilliant, CPO and Warner Chappell Music. She currently serves as a professor of Renaissance and Baroque singing at the “L. Refice” Conservatory of Frosinone.