

Giuseppe Marotta
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Giuseppe Marotta

Giuseppe Marotta completed his musical studies in Clarinet, Percussions and Composition at Venice Conservatorio

"Benedetto Marcello", and he continued superior studies as a Conductor obtaining a "Diploma di merito" under the distinguished guide of Franco Ferrara, in Siena at the "Accademia Chigiana" and in Rome at the "Accademia di Santa Cecilia", winning a scholarship in 1977 at the "Vacanze Musicali di Venezia" to work with Gdansk Philharmonic and being admitted among the finalists of the competition of RAI Turin for young conductors in 1979.

For twenty years he has been Professor of the Orchestral Laboratory in the Conservatorio "Pollini" of Padova as in many Masterclasses, like those of the venetian "Fondazione Levi".

He has received numerous awards, among which we will mention the "Tiepolo" award, "Ancona", "Venezianello d'oro". He has been invited as "Special Guest" to the First Annual Meeting of the World Art Forum.

As a composer he has produced a wide range of pieces, among which we will mention:

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| "Piano e forte" | first performance Venice 1974 |
| "Robot" | f. per. Vicenza 1974 |
| "Alternative" | f. per. Biennale di Venezia 1975 |
| "Ceremonial" | f. per. Vicenza 1976 |
| "Ispaltung" | f. per. Rome 1977 |
| "El Rey Maldido" | f. per. Venice 1977 |
| "Clownerie" | f. per. Venice 1979 |
| "Saltuzza" | f. per. Venice 1979 |

"Ah Venegia, Ah Vanesia, Ah Vanusia" (on commission by "Veneto Teatro" for "Il Filò" of Andrea Zanzotto; dedicated to Milva) first performance Venice 1980

He has been dividing his time between his role of Head of the Music staff on stage (Direttore Musicale di palcoscenico) and Assistant of the Principal Conductor at the "Fondazione Teatro la Fenice di Venezia" and a widespread artistical activity in Italy and abroad, collaborating with important institutions, both Symphonic and Operatic, and Festivals:

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Autunno musicale of Como, Biennale di Venezia, Nuova Consonanza of Rome, Ater Forum of Ferrara, Osob e Dubrovnik Zagreb Concert, Opera Carnaval au Palais Royal of Paris, Festival di Mezza Estate of Tagliacozzo, Deutsche Theater of München, Musica e Architettura of L'Aquila, Opera prima Festival di Musica Contemporanea e del Teatro of Venice, Estate Angolana of Città S. Angelo, Concorso "Viotti" of Vercelli, Concorso "Mozart" of Sondrio, Concorso Corradetti of Padova, Festival di Granada, "Auditorium de Belem" a Lisbona.

He has conducted the following Orchestras:

Chamber Orchestras: "T. Albinoni" of Venice, Padova and Veneto;
"Filarmonica di San Remo"; "Filarmonica di Piacenza";
"Orchestra dei Pomeriggi Musicali di Milano"

Symphonic Orchestras: "Sinfonica Abruzzese"; "Sinfonica Siciliana"; Orchestra of the Teatro Municipal of Sao Paulo, Brazil; "National Philharmonic Orchestra of Sofia"; Orchestra of the National Theatre of Warsaw; "O.S.P.A. Philharmonic Orchestra of Porto Alegre do Rio Grande Do Sul", Brazil; "Orchestra Lirico Sinfonica del Teatro La Fenice di Venezia"; "Orchestra Filarmonica Italiana", "Orchestra Sinfonica Portuguesa di Lisbona", "Orchestra Filarmonica del Sodre di Montevideo", "Orchestra Sinfonica del Friuli Venezia Giulia di Udine", Orchestra Sinfonica Petrobras Rio de Janeiro.

Giuseppe Marotta made his début in Opera conducting "Le Cantatrici Villane" of V. Fioravanti, Padova - Sondalo - Lecco; "Il Mondo della Luna" of G. Galuppi, Padova; "Il Maestro di Cappella" of D. Cimarosa, Pescara - Ortona - L'Aquila; "La Cambiale di Matrimonio" of G. Rossini, Padova; "Madama Butterfly" of G. Puccini, Cremona, Teatro Ponchielli - Padova, Teatro Verdi; "La Traviata" of G. Verdi, Brescia, Teatro Grande -Warsaw, National Theatre; "Teresina" of R. Hazon, Sondalo; "La Bohème" of G. Puccini, Venice, Teatro La Fenice - Rovigo, Teatro Sociale - Bassano del Grappa, Teatro Astra -Padova, Teatro Verdi; "Le Nozze di Figaro" of W. A. Mozart, Venice, Palafenice; "Otello" of G. Verdi, Venice, Palafenice; G. Bizet "Les Pêcheurs de Perles", Trieste, Teatro Verdi.

He has also conducted many first performances of Contemporary Music, as well as rediscoveries of Music of the venetian repertoire of the XVIII Century and film music for Radio and Television broadcasts for RAI, ORTF, Zagreb, Ljubliana, Capodistria, Globo Television, T. V. E. Brasil, Sodre Uruguay, Radio España, RTP Lisbona, Sky.

He is also committed to the actual discovery, transcription, editing and eventually conducting the popular repertoire from Veneto of the XVII and XVIII Centuries.

He is often invited as a member of the Jury, as well as a conductor for the final concerts, in many International Competitions, such as "Corradetti" of Padova; "Viotti" of Vercelli; "Opera Prima" of Venice; "Mozart" of Sondrio; "Tito Gobbi" of Bassano del Grappa.

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Some quotations from the many reviews of Giuseppe Marotta:

"Commanding hand..."

"Total communicativeness..."

"...Personal mark of juvenile ardour and burning passionality...he mastered the threads of drama..."

"skilled conductor, he imposed himself through his firmness, technique and proper warmth of interpretation..."

"The Maestro's movements are always guided by the musical concept, the utmost precision of the cues to the orchestral sections and to the soloists, together with the beauty of phrasing raised the enthusiasm of the Orchestra of Sofia..."

"...Schubert's unfinished Symphony showed such a richness of dynamical nuances, a subtlety of phrasing and dramatic climaxes that it sounded different than normally, almost to the point of forgetting the word "unfinished"..."

"... The Maestro made us remember something that we ought to know well, but we often forget: the world needs Love, and Music and conductors like Marotta are here to recall it..."

Recently he conducted Verdi's Otello, Mozart's Nozze and Puccini's Butterfly (a success that was favourably reviewed on the european musical magazine "OPERA"), as well as a group of concerts in various locations in South America. Among them: Teatro Municipal of Rio de Janeiro, with the "Petro brass pro musica" Orchestra and Porto Alegre Auditorium, with the O. S. P. A. Orchestra. After these performances he was described by reviewers as an example of style and of straightforward analysis of italian opera, a thorough defender of fidelity to the score.

He was also invited to be the president of the jury for two singing competitions.

He is requested again next year in South America to hold a Masterclass for young singers.

Among his future projects there are symphonic concerts, Opera Galas and Opera productions, in the context of an intense international activity.