

Curriculum Vitae of Alessandro Di Gloria

Palermo, June 18, 1982

Master's Degree in Disciplines of Music and Performing Arts

Currently Head of Artistic Planning and Casting at Teatro Massimo, Palermo and Artistic consultant at Teatro dell'Opera, Roma.

Raised in a family of music lovers, he began attending opera and concert performances from an early age and by the time he was still a student in his liberal arts high school he had already developed considerable knowledge and a strong passion for singers, classical music and theatre in general. At 18 years of age he began collaborating with specialized music magazines and with the Palermo edition of one of Italy's top-ranking newspapers, *la Repubblica* and, a short time afterwards, with the magazine *Giornale della musica* published by EDT, a major music editor in Italy. He was member of the National Council Order of Journalists, as publicist, from 2005 to 2015.

Through this activity he benefitted from the opportunity to come into contact with many great artists passing through the city and the newly reopened Teatro Massimo di Palermo. Moreover he was able to follow opera and concert performances throughout Europe, in particular those conducted by Abbado, Boulez, Jansons and to attend from an early age the Salzburg and Luzern Festivals, which offered him a yet wider range of musical experiences, in number and quality, and a window to a more modern way of approaching music theater than was customary in Italy.

After a semester of Erasmus at the Salzburg University in 2004 he took on a brief work experience with Orchestra Mozart in Bologna that coincided with the residency period of John Eliot Gardiner and Trevor Pinnock.

In March 2006 he began work at the Maggio Musicale Fiorentino where his contract was renewed by three successive general managers of the theatre. During his eight years with Maggio Musicale he acquired all the skills connected with the activities of a major opera house, home to Zubin Mehta and many other top level artists.

Starting as Head of the Youth Project, he oversaw activities aimed at educating the younger audience, in joint projects involving the Artistic Direction of the Theater and the Department of Education of the Municipality of Florence. In this context, he dealt with the programming of concerts and shows aimed at the public of schools and universities. He promoted musical teaching programs that included the presence of young people both as members of the audience and as performers. He was also coordinator of the Ticket Office and Promotion area. To encourage and retain the public under 30 in the activities of the Theater, he devised a membership card to take advantage of discounts on admission tickets to shows and dedicated activities. Under the direction of the General Management Department he organized and participated in orchestra and choir tours in Italy, Morocco, Israel, Brazil, Spain, Turkey, Belgium, Slovenia, Greece.

Throughout the Maggio experience he acted as assistant to the General Manager and to the Chief Operating Officer and took on the responsibility for the Fund Raising activities of the theater linked to Sponsors, Founding Members, Partners. In this sector, he was particularly

charged with the creation of artistic events beyond the normal programming of the Theater on behalf of private parties in the context of sponsorship and co-marketing relationships. He also looked after relations with private donors within the Registers of Supporting Members and International Councils. The latter, aimed at creating an international Council to support the Theater, is a project he started and followed jointly with the Superintendent and the Fund Raising Manager.

During his last period at the Maggio Musicale, following an internal reorganization of the Foundation, he was transferred to the Artistic Direction department. He worked closely with the Artistic Director and was afforded the maximum flexibility and versatility in the daily and ordinary management of the activities of the area, with a particular eye to the relationship with guest artists and, in general, managing the organizational needs of the artistic masses of the Foundation. He personally oversaw, in agreement with the Artistic Director, the programming of workshops, operas, shows, ballets and concerts dedicated to young audiences, following both the production and administrative process of these activities.

Throughout, he has constantly travelled on his own to all of the most important opera houses and concert halls in Milan, Vienna, Munich, Berlin, Paris, London, Madrid, Amsterdam, New York, and others to keep pace with the latest productions and the major upcoming singers and conductors.

With this baggage of skills and experience he decided in 2015 to leave Florence and accept the offer of Teatro Massimo for the position of Casting Manager and Assistant to the Musical Director. This role had not existed previously in Palermo and was subsequently expanded to cover the functions of Head of Artistic planning. Thus, all artistic and casting choices became his responsibility and during the last 8 years Palermo has become home to many great young singers as well international celebrities: Maria Agresta, Angela Gheorghiu, Nadine Sierra, Anna Pirozzi, Leo Nucci, Marianna Pizzolato, Fabio Sartori, Erwin Schrott, Varduhi Abrahamyan, Roberto Aronica, Simone Piazzola, Nicola Alaimo, Mariella Devia, Carmela Remigio, Luca Salsi, John Osborn, Thomas Quasthoff, Michele Pertusi, Nicola Alaimo, Anna Netrebko, Yusif Eyvazov, Roberto Alagna, Pretty Yende, Alexandra Kurzak, Violeta Urmana, Angela Meade, Eleonora Buratto and many young singers have proudly made their debuts or role debuts there, among which Teresa Iervolino, Pietro Adaini, Paolo Fanale, Chiara Amarù, Rene Barbera, Jessica Nuccio, Levy Segkpane, Enea Scala, Biagio Pizzuti, Bogdan Baciù, Ruth Iñesta, Giuliana Gianfaldoni, Vasilisa Berzhanskaia, Marko Mimica, Giovanni Sala and many others that will return in the future to Teatro Massimo. He has always worked in great harmony with directors such as Damiano Michieletto, Graham Vick, Daniele Abbado, Emma Dante, Giorgio Barberio Corsetti, Robert Carsen, Calixto Bieito, Mario Pontiggia, Gilbert Deflo, Paul Curran, Johannes Erath and others.

At the same time he has always strived to engage local or Sicilian singers, conductors and directors, and has paid special attention to young rising talents who would benefit from the invaluable experience of working side by side with international artists.

During these years the theater has opened a path into a wider repertoire, spanning from belcanto to contemporary, from Wagner to Britten, favoring works in critical editions, in original language and those never before performed in Palermo, thus attracting both new local audiences and enthusiasts from all over the world. Particular attention has also been given to audiences from disadvantaged environments that tend to perceive live theater as a standoffish venue. In fact, in recent years numerous shows, concerts and operas have been diverted to

less affluent neighborhoods, welcoming the local population to participate in amateur choirs, with the support of both the permanent orchestra and the youth orchestra of the Teatro Massimo, together with many of its young artists.

From January 2019 until the advent of the pandemic he was invited to join the artistic team of Teatro Real in Madrid as Casting Consultant.

During the pandemic period he worked to improve the already existing web television of Teatro Massimo, programming in the very uncertain period of activity many concerts or special projects, and then taking special care to reinstate all the contracts with artists and directors that had been suspended by the closure of the house.

From December 2022 he is appointed as Artistic consultant at Teatro dell'Opera di Roma.

Alessandro Di Gloria
December 2022