

William Graziosi

General Manager

William Graziosi was born in 1962 in Lucerne, Switzerland to Italian parents. He has undertaken musical and business studies and has worked for important companies such as UTC-Otis.

From 1995 to 1998, he was **Artistic Secretary** of the “Spontini Classic” project in Maiolati Spontini. During his time in this role he was responsible for the organization of three International Singing Contests (jurors: Zedda, Tangucci, Sagi, Meyer, Arcà, etc.), as well as three singing Academies (directors: Alberto Zedda and Ernesto Palacio), and the following preparation and staging academies for Gaspare Spontini’s works.

In 1999, he became **President of the Centro Studi Spontini**, established in Maiolati Spontini. During this time, he staged two of Spontini’s works, *Li puntigli delle donne* in 1997, performed for the first time in the modern era, at the Spontini Theatre in Maiolati, supervised by Alberto Zedda and directed by Simona Marchini and *L’Eroismo ridicolo* in 1999, at the Teatro dell’Aquila in Fermo, with the critical revision of Roberto De Simone. During this time he started to develop the idea of an organization that would actively enhance and study the works of composers Giovanni Battista Pergolesi (b.1710, Jesi – d.1736, Pozzuoli) and Gaspare Spontini (b.1774, Maiolati Spontini – d.1851), and help transform Jesi into the “third musical fulcrum” of the Marche Region along with Pesaro and Macerata.

In 2000, these efforts resulted in the creation of the Fondazione Pergolesi Spontini in collaboration with the Province of Ancona, the Municipalities of Jesi and Maiolati Spontini and in association with the Marche Region. In this year he also organized the first concert in the Marche Region of Maestro Riccardo Muti, which took place at the G.B. Pergolesi Theatre in Jesi, with the Toscanini Orchestra and the Choir of the Scala.

From 2001-2017, on behalf of the Foundation, he **devised and coordinated an international festival dedicated to the two artists, the Pergolesi Spontini Festival**, which has played host to such

- orchestras as;
- + Mozart Orchestra (dir. Claudio Abbado)
 - + Europa Galante (dir. Fabio Biondi)
 - + Accademia Bizantina (dir. Ottavio Dantone)
 - + Accademia Barocca de I Virtuosi Italiani (dir. Corrado Rovaris)
 - + La Cappella de la Pietà de’ Turchini (dir. Antonio Florio)
 - + Dolce & Tempesta (dir. Stefano Demicheli)
 - + Academia Montis Regalis (dir. Alessandro De Marchi)
 - + Accademia Barocca de I Virtuosi Italiani ed Orchestra della Fondazione Teatro Comunale di Bologna (dir. Corrado Rovaris)
 - + Bach Consort Wien (dir. Rubén Dubrovsky)
 - + La Risonanza (dir. Fabio Bonizzoni)
 - + Wiener Akademie (dir. Martin Haselböck)

As well as hosting such internationally recognised artists as: Gérard Depardieu, Giancarlo Giannini, Aldo Busi, Uri Caine, Gustav Leonhardt, Ramin Bahrami, Michele Campanella, Salvatore Accardo, Viktoria Mullova, Christophe Coin, Anna Tifu, Giuliano Carmignola, Alberto Martini, Yuzuko Horigome, Renato Bruson, Anna Caterina Antonacci, Giuseppe Sabbatini, Andreas Scholl, Ian Bostridge, Giovanni Sollima, Anna Bonitatibus, Sonia Prina, Valeria Esposito, Sonya Yoncheva, Juan Francisco Gatell, Nicola Alaimo, Alessandra Marianelli, Carlo Lepore, Monica Bacelli, Laura Polverelli, Marina Comparato, Julia Kleiter, Sara Mingardo; registi quali Damiano Michieletto, Giorgio Barberio Corsetti, Henning Brockhaus, Leo Muscato, Francesco De Micheli, Juliette Deschamps, Willy Landin, Michal Znaniecki, Jean-Paul Scarpitta, Italo Nunziata.

During the time spent as **Managing Director** of Fondazione Pergolesi Spontini, the Foundation has become both an excellent cultural production and services company as well as nationally and internationally famous for its research into the works of G.B. Pergolesi and Gaspare Spontini. In recognition of this, the Foundation has received UNI EN ISO 9001:2008 certification in 2009 and was registered in Confindustria Ancona in 2012. It is financed by public authorities and a pool of private companies. It is active all year, organizing theatrical and musical seasons in the historical theatres it manages in the Marche Region. The Foundation is the only body of opera production that receives double funding from the “Fondo Unico per lo Spettacolo” of the Ministry of Cultural Heritage and Activities, for the Pergolesi Spontini Festival and for the traditional Opera Season of the Pergolesi Theatre in Jesi. The Foundation is also a music publisher, and is very active in musicological research, vocational training and cultural dissemination.

Since 2005, the Foundation has managed the G.B. Pergolesi Theatre in Jesi, one of the oldest theatres in the Marche Region (f. 1798) and has received ministerial acknowledgement for its traditional Opera Theatre and related activities. In 2011 the Foundation commenced a program of preservation, renovation and revitalisation. It also manages the Teatro-Studio V. Moriconi in Jesi (and the related Centro Valeria Moriconi). The primary objective of the Foundation is to consolidate the renown and prestige of Pergolesi and Spontini through the collection, rearrangement and cataloguing of sources and the dissemination of their works, in collaboration with other bodies and authorities at a national and international level. The Foundation conducts systematic studies and research through two internal Committees, the Comitato Studi Pergolesiani and the Comitato Studi Spontiniani.

In 2011, the Foundation won the XXXI Award “Premio della critica musicale Franco Abbiati” for Pergolesi’s complete works in the framework of the “Celebrazioni Pergolesiane”. **In 2013, the Foundation won two more “Franco Abbiati” awards** for the scenery of *Macbeth* (Benito Leonori was awarded for the reenactment) and *La fuga in maschera* (Leo Muscato was awarded for the direction).

From 2009 to 2011, on behalf of the Fondazione Pergolesi Spontini, William Graziosi organised an event to celebrate 300 years since the birth of G.B. Pergolesi. The program of the celebrations envisaged the staging of Pergolesi’s whole theatrical works, with the six operas (*Il prigionier superbo*, *Il Flaminio*, *L’Adriano in Siria*, *La Salustia*, *L’Olimpiade*, *Lo frate ‘nnamorato*) and the two interludes (*La serva padrona*, *Livietta e Tracollo*). The celebrations involved the participation of

Maestro Claudio Abbado, who performed twice in Jesi with the Mozart Orchestra, publishing a series of recordings dedicated to the composer with Deutsche Grammophon.

In addition, resulting from the agreement between the Foundation and Unitel Classica (a world-leading company in production and distribution of classical music for tv and HD video/DVD and owner of the Classica satellite channels), all of G.B. Pergolesi's operas have been successfully recorded in high definition. They have also been broadcast on Classica and released on DVD and Blu-ray discs by the record companies Opus Arte and Arthaus Musik. In 2013, the German label Arthaus Musik published *Tutto Pergolesi – The Complete Opera Edition*, 12 DVDs with the complete works of the great composer, performed in Jesi between 2009 and 2011. In the framework of the Celebrations, the Edizione nazionale of G.B. Pergolesi's works was created in 2009, to achieve the release of the complete works of the composer in critic editions. In 2012 the first two volumes were published, the interlude *Stabat mater* and *La fenice sul rogo ovvero La morte di San Giuseppe*, released by the Edizione Nazionale of G.B. Pergolesi works, the Fondazione Pergolesi Spontini and G. Ricordi & C.

The Foundation was responsible for the musicological and critic aspects of the three cds recorded by the Mozart Orchestra with Claudio Abbado for the label Deutsche Grammophon, for the CD *Stabat Mater, a tribute to Pergolesi* with Anna Netrebko, Marianna Pizzolato and the Orchestra dell'Accademia Nazionale di Santa Cecilia, directed by Antonio Pappano, and for *L'Olimpiade*, recorded by Alessandro De Marchi and Academia Montis Regalis for Deutsche harmonia mundi.

Graziosi in the past was a member of the **Consiglio di Presidenza dell'A.T.I.T.** – the association that within the AGIS (Associazione Generale Italiana dello Spettacolo) represents Italian Traditional Theaters and is part of the Executive Board of the Consortium Marche Spettacolo.

From 2000 to 2008, William Graziosi held the role of **Production Coordinator for the Baltimore Opera Company** (Baltimore, U.S.). This position was strongly focused on the relationship with Italian and European opera theaters and included working with Directors such as Werner Herzog (*The Magic Flute* - Mozart), Stefano Vizioli (*Il trovatore* - Verdi), Federico Tiezzi (*La sonnambula* - Bellini), Henning Brockhaus (*La traviata* - Verdi), in acclaimed stagings in world-renown Theatres such as the Teatro alla Scala (Milan, Italy), the Teatro Bellini (Catania, Italy), Comunale di Bologna, Maggio Musicale Fiorentino, Teatro San Carlo di Napoli, and such famous international artists as Dimitra Theodossiou, Valeria Esposito, Gregory Kunde, Giovanni Meoni, Roberto Aronica.

In 2005, he was appointed **Organisational and Artistic Consultant for the Belgrade National Opera**, and has undertaken a series of international co-productions to revitalise the National Theatre at a European level, such as the stagings of Mascagni's *Cavalleria Rusticana* and Puccini's *Gianni Schicchi* in 2005, and Bizet's *Carmen* in 2006.

In 2007, he accepted the role of **Organisational and Artistic Consultant from the Ministry of Culture of Kazakhstan**, emerging country in the international cultural landscape. On behalf of the Kazakh Ministry he organised a number of artistic projects and training programs. Among these he coordinated the theatrical organization, opera and ballet masterclass, aimed at Kazakh artists and professionals (in collaboration with Italian theatrical institutions as Fondazione

Pergolesi Spontini in Jesi, Teatro alla Scala in Milan, Teatro Comunale in Bologna and the University of Ancona). Moreover, a huge number of concerts were organized, with internationally renowned artists such as José Cura, Barbara Frittoli, Roberto Alagna, Amarilli Nizza, Salvatore Licitra. Graziosi took also part in the artistic supervision of works such as Puccini's *Manon Lescaut*, Verdi's *Aida* and *Rigoletto*.

Between 2013 and 2014, he was the Commissioner and Artistic Director of the Astana Opera. The theatre, situated in capital of Kazakhstan, is the largest opera theatre on the Eurasian continent and among the largest in the world. In this role he supervised various management and marketing projects for the world première of Astana Opera. This included the grand opening of the Astana Opera in October 2013, an event attended by President of the Republic of Kazakhstan, Nursultan Nazarbayev, as well as 140 foreign guests among whom were commissioners, artistic directors, and critics. The opening performances were Verdi's *Attila*, (dir. Pier Luigi Pizzi) with stagings from the Rome Opera Theatre, (dir. Valery Gergiev). Subsequent performances he arranged were stagings by Luca Ronconi and Franco Zeffirelli, and the ballets of the Scala di Milano and the San Carlo di Napoli, and artists such as Ildar Abdrazako, Marcelo Alvarez, Vittorio Grigolo, Massimo Giordano, Anna Netrebko, Luca Salsi, among others.

As Secretary General of the Fondazione Federico II Stupor Mundi he was responsible for the general management of the project of the creation of a multimedia museum dedicated to the Emperor Frederick II Hohenstaufen, born in Jesi the 26th December 1194. The new museum Federico II Stupor Mundi was inaugurated the 1st of July 2017.

From the 2nd of May 2018 he has been appointed General Manager of the Teatro Regio.