**Cesare Scarton** studied opera and theatre stage direction at the Music Conservatory “Santa Cecilia” in Rome. He also graduated in Disciplines of Music and Performing arts at the University of Bologna.

He teaches high level courses and co-ordinates as well the activities of the “Opera Studio”, a project of excellence and high education in opera singing of the Accademia Nazionale di Santa Cecilia in Rome.

He is a member of the scientific committee of the Fondazione Rossini in Pesaro, as well as the director of the book series collections “Iconografia rossiniana”, “I libretti di Rossini”, “Saggi e Fonti”.

He collaborated in the management and production of important international artistic events (music, dance, theatre) such as the Sagra Musicale Umbra, the Panatenee (Pompei, Agrigento, Capri), the Verdi Festival in Parma and the Reate Festival of Rieti, of which he took the direction in 2012.

He has directed, among other things, *Il matrimonio segreto* by Domenico Cimarosa, *Chi rapì la topina Costanza?* by Roberta Vacca, *Lo scoiattolo in gamba* by Nino Rota, *Così fan tutte* by Wolfgang Amadeus Mozart, *The cunning little vixen* by Leoš Janáček, *L'heure espagnole* by Maurice Ravel, *Gianni Schicchi* by Giacomo Puccini, *L'impresario in angustie* by Domenico Cimarosa (productions realized by the Accademia Nazionale di Santa Cecilia, Parco della Musica, Rome and recorded in dvd by Infocamere), *The little sweep* by Benjamin Britten, *Dido and Aeneas* by Henry Purcell, *Il libro dei reclami* by Luciano Chailly, *L'impresario in angustie* by Domenico Cimarosa (L'Aquila, Municipal Theatre), *Il re pastore* by Wolfgang Amadeus Mozart and *Nina ossia la pazza per amore* by Giovanni Paisiello, (Festival Le Notti di Villa Mondragone, Teatro delle Acque), *Suor Angelica* by Giacomo Puccini (Rendano Theatre, Cosenza), *Il filosofo di campagna* by Baldassare Galuppi and *Le due gemelle* by Niccolò Piccinni (Festival Arte in Canto), *Il campanello* by Gaetano Donizetti and *Adina* by Gioachino Rossini (Reate Festival, Flavio Vespasiano Theatre, Rieti), *La serva padrona* by Giovanni Battista Pergolesi (Rome, Vilnius, Riga, Tallinn, Kiev, Budapest), *Così fan tutte* by Mozart (Narnia Festival), *Otto von Kitsch* by Roberta Vacca and *Boletus* by Carlo Boccadoro (Opera In Canto, Sergio Tecci Theatre, Terni, world premiéres), *L'elisir d'amore* by Gaetano Donizetti and *L'Italiana in Algeri* by Gioachino Rossini (Marrucino Theatre, Chieti), *Brundibár* by Hans Krása (Teatro dell'Opera, Rome 2013, retake 2014, 2015), *Il marito giocatore e la moglie* *bacchettona* by Orlandini, *Il combattimento di Tancredi e Clorinda* by Monteverdi, *La scuola di guida* by Rota, *Prima la musica e poi le parole* by Salieri (Auditorium Ennio Morricone, Tor Vergata University, Rome), *La Cenerentola* by Rossini (Brancaccio Theatre, Rome), *Hanjo* di Panni, world premiére (Associazione Nuova Consonanza, Palladium Theatre, Rome), the diptych *Donna, serva della mia casa,* including *Fadwa* by Dimitri Scarlato and *La stanza di Lena* by Daniele Carnini (Accademia Filarmonica Romana, Olimpico Theatre, Rome, world premiéres).

He has staged *Anna Bolena* by Gaetano Donizetti with Fabio Biondi and Europa Galante, production recorded in dvd by Dynamic and broadcasted by Sky Classic, as well as *Un giorno di regno* by Giuseppe Verdi, project financed by the National Committee for the bi-centennial of Giuseppe Verdi's birth, recorded by Tactus. He also staged *Il barbiere di Siviglia* di Paisiello, a project with Fabio Biondi, Europa Galante, Accademia Nazionale di Santa Cecilia, Teatro dell’Opera di Roma and *Un’infinita primavera attendo* by Sandro Cappelletto and Daniele Carnini (Accademia Filarmonica Romana, Palladium Theatre, Rome, world premiére: production recorded in dvd by Istituto dell’Enciclopedia Italiana Treccani.He staged *Anna e Zef* by Monique Krüs, italian première (Accademia Nazionale di Santa Cecilia, co-production with Nederlands Philharmonic, Parco della Musica, Sala Petrassi, Rome) for the european project *Music Up Close Network*.

He has curated the dramaturgy of *La* *Traviata between Verdi and Dumas,* narrated by Renata Scottoand recited by Milena Vukotić, (Parco della Musica, Rome); *Čajkovskij e Madame von Meck* with Sonia Bergamasco e Giulio Scarpati, with the Soloists of the Orchestra of Accademia Nazionale di Santa Cecilia, conducted by Antonio Pappano (Musei Vaticani, Città del Vaticano, 2014); *Gala Beethoven* with the Soloists of the Orchestra of Accademia Nazionale di Santa Cecilia, conducted by Antonio Pappano (Parco della Musica, Rome, 2015).

As and expert in singing and voice performance, and he has also devoted himself to the melodrama and contributed to rediscover and appraise this genre through concerts, lectures, workshops, radio broadcasting programmes and theatre performances with the collaboration of renowned actresses such as Anna Proclemer, Sonia Bergamasco and Milena Vukotić.

For Anna Proclemer, he has written and staged the monologue *Anna dei Pianoforti* by Alberto Savinio, which has been performed, among other, in Rome (Teatro Argentina), Milan (Piccolo Teatro), Florence (Teatro della Pergola, Maggio Musicale Fiorentino), Palermo (Teatro Biondo), Bellinzona (Teatro Sociale) as well as at the Italian Cultural Institutes in Munich and London. The work has also been broadcasted by Rai Radio Tre and by Radio Svizzera Italiana.

He is in charge of the correct Italian diction at the Bayerische Staatsoper in Munich, where he has also participated in important productions, such as Wolfgang Amadeus Mozart *Don Giovanni*, conducted by Kent Nagano; Wolfgang Amadeus Mozart, *Mitridate re di Ponto,* conducted by Ivor Bolton; Wolfgang Amadeus Mozart, *La clemenza di Tito*, conducted by Kirill Petrenko;Claudio Monteverdi, *L'Orfeo,* conducted by Ivor Bolton; Donizetti, *Lucia di Lammermoor*, conducted by Kirill Petrenko; Boito, *Mefistofele*, conducted by Omer Meir Wellber; Verdi, *Un ballo in maschera*, conducted by Zubin Mehta; Rossini, *Semiramide*, conducted by Michele Mariotti; Giordano, *Andrea Chénier*, conducted by Omer Meir Wellber. He was also in charge of the Italian diction at the Accademia Nazionale di Santa Cecilia in Rome for the production of *Tancredi* by Gioachino Rossini, conducted by René Jacobs as well as for Gioachino Rossini's *Il viaggio a Reims*, conducted by Kent Nagano.

He delivered lectures in relevant institutions, such as Fondazione Teatro dell'Opera in Rome, Universities of Rome and L'Aquila, Fondazione Rossini in Pesaro, Teatro Tascabile of Bergamo, Music Conservatories of Bari and Trent, as well as master classes at the Universities of Graz (Austria), Varna and Sofia (Bulgaria), Vilnius (Lithuania), Riga (Latvia), Tallinn (Estonia), Kiev (Ukraine), Budapest (Hungary).

He teaches Theory and Technique of stage and performing interpretation at the Music Conservatory of Santa Cecilia in Rome.

Among his publications: *Il melologo: una ricerca tra recitazione e musica*, Città di Castello, Edimond, 1998, with an introduction by Giovanni Carli Ballola; *Verdi e l'Ottocento europeo*, Parma, Comitato Nazionale per le Celebrazione Verdiane, 1999-2000; *Verdi Festival 2001 Parma. Un anno di spettacoli*, Parma Grafiche STEP, 2001; *Otello. Un percorso iconografico da Shakespeare a Rossini*, Pesaro, Fondazione Rossini, 2003.

www.cesarescarton.it