



**Jack Price**  
**Managing Director**

**Michelle Rubin**  
**Founding Director**

**5555 N. 7<sup>th</sup> St., Suite 134**  
**PMB 533**  
**Phoenix, AZ 85014**

**e-mail:**  
**dt@pricerubin.com**

**phone:**  
**866 PRI RUBI**

**fax:**  
**888 334 8054**

**website:**  
**www.pricerubin.com**

# Micaele Sparacino

## Conductor



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**Micaele Sparacino**

## **BIOGRAPHY**

Maestro Micaele Sparacino, founder and general director of Opera Bel Canto Washington, is a specialist in 19th century Italian bel canto, noted for his expertise and research in the forgotten operas of Gaetano Donizetti. In collaboration with the Milanese publishing house, Ricordi, and the Fondazione Donizetti of Bergamo, Maestro Sparacino has presented the American premieres of the new critical editions of Donizetti's *Poliuto*, *Marin Faliero*, *Maria di Rohan* and *Lucrezia Borgia*. He presented the world premiere of his own critical edition of *La Favorita*, which restores much of its original music, including a hitherto unknown cabaletta for the heroine Leonora and the original Italian ending, which was lost for more than a century.

Maestro Sparacino was trained in singing and conducting at the Catholic University of America, working with his mentors Michael Cordovana, James Perdue and Gerald F. Muller.

As a tenor he made his professional debut at the Kennedy Center in 1976, singing the title role in Handel's *Judas Maccabeus*. Engagements followed with the Wolf Trap Company, the Washington Opera, the Boston Opera, the New York City Opera Mostly Mozart Festival and the San Francisco Opera. Mr. Sparacino sang principal roles in oratorio, bel canto opera and operetta, and comprimario roles in grand opera.

His repertoire included Don Ottavio (*Don Giovanni*), Don Basilio (*Nozze di Figaro*), *The Impresario*, Almaviva (*Barbiere di Siviglia*), Elvino (*La Sonnambula*), Goro (*Madama Butterfly*), Guillot de Morfontaine (*Manon*), Sandor Barinkay (*Gypsy Baron*), and the Evangelist (*Saint Matthew Passion*).

He proudly counts in his repertoire all of the principal tenor roles of Gilbert and Sullivan. For 21 seasons he was the principal tenor of the Washington Savoyards. In the 1980s George London introduced him to Maestro Mario Salerno of La Scala Opera. Maestro Salerno convinced the young tenor that his true talent was in conducting and he began to make the transition shortly thereafter. It was making the acquaintance of noted Donizetti authority William Ashbrook at performances of *L'Elisir d'Amore* he was directing that had the most profound effect upon him. Ashbrook persuaded him to delve into the Donizetti canon.

The conductor's repertoire also includes the operas of Rossini, Bellini, Verdi, Mascagni, Leoncavallo, Puccini, Cilea, Giordano, Massenet, Debussy, Gounod, Meyerbeer, Tschaikovsky and Gluck. Maestro Sparacino has served as Music Director of the Maryland State Opera Company and the Victorian Lyric Opera Company. He founded the Opera Camerata of Washington and directed it for 11 seasons and is heading Opera Bel Canto in its fourth full season.

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## **CRITICAL ACCLAIM**

“Micaele Sparacino is an enthusiastic proponent of Gaetano Donizetti's operas.”

**Washington Post, June 21, 2005**

“..under the scrutiny of Micaele Sparacino, Opera Bel Canto founder and director, Donizetti's Italian libretto of *La Favorita* was reconciled with the original French version... and (he) gave the work a heartfelt concert performance. Donizetti would have been pleased.” p. 3

**Washington Post**

“The ensemble ... gave **power and clarity** to the ancient texts in Rossini's heartfelt, ingenious and often technically demanding music, under the baton of conductor Micaele Sparacino.”

**Washington Post review of Rossini's *Petite Messe Solennelle***

Micaele Sparacino brought out "the full musical and dramatic value in Verdi's brilliant score."

**Washington Post review of Verdi's *La Traviata***

“...sure-handed conducting...Donizetti's soaring melodies delivered with maximum effect.”

**Washington Post review of *Maria di Rohan***

“...Impressive authority and stylish conducting from the baton of Maestro Sparacino.”

***Opera News* review of *Tschaikovsky's Iolanta***

“The American premiere of Donizetti's *Poliuto* was given a powerful and persuasive presentation by Micaele Sparacino.”

***Opera News***

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# **CURRICULUM VITAE**

## **Objective**

Engagement as Music Director/Guest Conductor for Opera, Ballet, Symphony

## **Qualifications**

Fifteen years of professional experience in the preparation and conducting of Lyric and Grand Opera,

Both the standard repertoire and opera rarities. International recognition as specialist in Italian Bel Canto Opera,

And especially noted for his expertise in the operas of Gaetano Donizetti.

Five American premieres of Donizetti Operas in conjunction with Casa Ricordi, Milano, and Fondazione Donizetti, Bergamo.

## **Education**

AA in Music, Montgomery College 1968

BM in Voice, CUA 1972 (Studies in Choral Conducting with Michael Cordovana. Studies in Orchestral Conducting with Jeanette Wells, Robert Ricks, and James Perdue)

Further Studies in Opera Conducting with Mario Salerno of La Scala, Milano at the Opera Institute, Graz, Austria.

## **Relevant Experience**

1970 - 1974 Co-Founder, Chorus Master, and Assistant Conductor of The Washington Savoyards, Ltd.

1974 - 1978 Founder and Music Director of The Victorian Lyric Opera

1982 - 1987 Music Director/Conductor of The Maryland State Opera Company

1990 - 2001 Founder and General Director of The Opera Camerata of Washington

2004 - Founder and General Director of The Opera Bel Canto Washington

## **Other Experience**

Extensive experience in Company Development, Program Planning, Fund Raising, Advertising, Public and Media Relations, Choral Preparation, Orchestra Building, Vocal Coaching, and Italian Vocal Technique.

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## **REPERTOIRE**

Bellini: *I puritani, Norma, La sonnambula, Il pirata*

Donizetti: *Anna Bolena, Betly, Don Pasquale, Gemma di Vergy, L'Elisir d'amore, La Favorita, La Fille du Regiment, Lucia di Lammermoor, Lucrezia Borgia, Maria di Rohan, Marin Faliero, Mary Stuart, Poliuto, Roberto Devereux, Rita*

Rossini: *Il Barbiere di Siviglia, La Cenerentola, L'Italiana in Algieri, Il Turco in Italia, Semiramide, Tancredi, Mose in Egitto, Petite Messe Solennelle, Stabat Mater*

Verdi: *Rigoletto, La Traviata, Il trovatore, Un Ballo in Maschera, Ernani, Luisa Miller, I Masnadieri, I Lombardi*

Cilea: *Adriana Lecouvreur, L'Arlesiana*

Leoncavallo: *I pagliacci* Mascagni: *Cavalleria Rusticana*

Puccini: *La boheme, Madama Butterfly, Il trittico, Tosca, La Fanciulla del West* Bizet: *Carmen, Les Pecheurs des Perles*

Gounod: *Faust, Romeo et Juliette*

Massenet: *Manon, Thais, Werther*

Tchaikovsky: *Iolanta, Pique Dame, Eugene Onegin*

Rimsky Korsakoff: *Le Coq d'Or* Gluck: *Orfeo, Ifigenia in Tauride, Alceste, Paride ed Elena*

Mozart: *Così fan tutte, Don Giovanni, Idomeneo, Nozze di Figaro, Abduction from the Seraglio*

Wagner: *Der Fliegende Hollander*

Offenbach: *Les Contes d'Hoffmann, Orfeus in The Underworld, La Belle Helene, La Perichole*

Johann Strauss: *The Gypsy Baron, A Night in Venice, Die Fledermaus*

Gilbert and Sullivan: *All of them, including: Cox and Box*

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## ***REFERENCES***

Dr. Gerald F. Muller, General Director, Maryland Opera – 202-756-2736

Maestro Michael Cordovana, Dallas Opera, Amalfi Coast Opera Festival –  
301-779-4916

Alessandra Marc, Soprano, MET, LA SCALA, COVENT GARDEN, TEATRO  
COLON, VIENNA, etc., - 703-802-3482

Maestro James Perdue, Catholic University of America School of Music,  
retired - 772-562-4840

Maestra Cora Alter, Shir Chadash Chorale - 301-695-7744

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## SAMPLE PROGRAMS

Rossini: Semiramide Overture  
Mozart: Piano Concerto 21  
Beethoven: Symphony 7

Schumann: Genoveva Overture  
Brahms: Piano Concerto 2  
Mendelssohn: Italian Symphony

### ***All Tchaikovsky Program***

The Tempest Symphonic Poem  
Orchestral Suite 4 "Mozartiana"  
Symphony 4 in F minor

### ***All French Program***

Dukas: The Sorcerer's Apprentice  
D'Indy: Symphony on a French Air  
Franck: Symphony in D minor

Liszt: Les Preludes  
Dvorak: String Serenade  
Kodaly: Concerto for Orchestra

### ***All Strauss with Alessandra Marc***

Don Juan  
Four Last Songs  
Dance of The Seven Veils  
Salome Final Scene

Glinka: Ruslan Overture  
Kabalevsky: Cello Concerto  
Rachmaninoff Symphony 2

***Giuseppe Verdi:***  
Messa da Requiem

Bernstein: Candide Overture  
Gershwin: Rhapsody in Blue  
Copeland: A Lincoln Portrait

### ***All Beethoven***

Coriolan Overture  
Concerto for Piano, Violin, and Cello  
Symphony 3, Eroica

Wagner: Rienzi Overture  
Schumann: Symphony 2  
Mahler: Das Lied von der Erde