Premio

Guido Cantelli

INTERNATIONAL CONDUCTING COMPETITION "GUIDO CANTELLI"

XIV EDITION | 1 - 4 October 2026



1956 - 2026
70th anniversary
of Guido Cantelli's passing

MINISTERO DELLA CULTURA
DIPARTIMENTO per le ATTIVITÀ CULTURALI
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Città di Novara
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INTESA SANPAOLO

I still keep a note that was handed to the box office personnel of the Teatro Coccia to be delivered to me just a few days after I was nominated: "Director, please bring the Premio Cantelli back to life and bring it back to Novara".

Corinne Baroni
Artistic Director of the Premio Cantelli and Director of Novara's Teatro Coccia

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The XIV edition of the Cantelli Competition is dedicated to the memory of Antonino Fogliani

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THE CANTELLI COMPETITION

The **"Guido Cantelli" International Conducting Competition** is one of the most prestigious events dedicated to young conductors. Founded in Novara in **1961** in memory of the extraordinary genius of Guido Cantelli, the competition was revived in **2020** after a long hiatus, renewing its mission to discover and support the new generation of talents who will lead the orchestras of the future.

The Competition is **open to young conductors aged between 18 and 35 from around the world**, who come to Novara for each edition to take part in a high-level artistic competition. Throughout the various stages of the competition, participants conduct the **Orchestra Sinfonica di Milano**, demonstrating their technical skills, musical sensitivity and interpretative abilities before a **jury made up of leading figures from the international music scene**.

The Cantelli Competition is much more than a competition: it is an opportunity to support emerging talent, celebrate the **great tradition of symphonic music**, and witness the emergence of careers that will shape the future of music.

Guido Cantelli (1920 - 1956)

One of the most extraordinary Italian conducting talents of the 20th century, Guido Cantelli, born in Novara in 1920, made his mark on the international music scene at a very young age, conducting prestigious orchestras in New York, Chicago, Philadelphia, Milan and Vienna. A protégé of Arturo Toscanini, he captivated audiences with his vibrant stage presence, his balance of technical rigour and expressiveness, and his distinctive style. His career, tragically cut short in 1956, continues to inspire new generations of musicians to this day.



ph © Douglas Glass - Warner Classics





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JURIES

The activities of the Juries are supported by ***Fondazione Comunità Novarese, Mirato, Nuova Assistenza*** *and* ***Banca d'Alba***

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MAIN JURY

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Winner of the X edition of Premio Cantelli (1980)

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Artistic Consultant, Cantelli Competition
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Principal Conductor, ***Pacific Philharmonia Tokyo***

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Music Critic, «Il Sole 24 Ore»

Gian Mario **BENZING**
Music Critic, «Corriere della Sera»

James **IMAM**
Music Critic, «Financial Times»

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Lorenzo **BALDRIGHI**
Lorenzo Baldrighi Artists Management

Mark **HILDREW**
Askonas Holt

Nicholas **MATHIAS**
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President of the Novara City Council

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Vice Director, Conservatorio "Guido Cantelli" di Novara

Ettore **BORRI**
President, "Vittorio Cocito" Associazione Amici della Musica

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Cinzia **FENINI**
President of the "Associazione Amici del Teatro Coccia"

Vito **LO RE**
Composer and conductor

Alessandro **MORMILE**
Journalist, musicologist and writer

YOUNG – EMPATHY JURY

Students from the Conservatorio "Guido Cantelli",
Liceo Artistico Musicale e Coreutico "Felice Casorati",
and the group "Giovani dietro le quinte"

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Alberto **INVERNIZZI**

Diego **GALLO**
Carlo Ambrogio **GRIOLI**
Alessandro **GUIDO**
Alberto **INVERNIZZI**
Alessandro **LO RE**
Alice **MAGNA**
Marco **NEGRO**
Alice **OTTOLINA**
Emma **PILOTA**
Parichehr Mehr **POUYAN**
Rachele **SOLA**
Sahar **SOLTANIAN**
Federica **ZANARDO**

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Listening to Others
Music as a Human Encounter

The Cantelli Competition's Youth Jury reflects on the human significance of music, on empathy, and on the identity of artists, highlighting knowledge and listening as tools for connecting different people and cultures.

Some experiences go beyond the idea of a contest or competition, and in our view, the "Guido Cantelli" International Orchestra Conducting Competition is precisely one of these.
Certainly, the context involves study, preparation, discipline, and the highest musical standards. Still, behind it all lies something more human and profound: **an encounter between different people who can communicate through music, even before words.**

As the Youth Jury, we felt right from the start that our role was not simply to listen to performances and pass judgment, but rather to try to recognize what lies behind them.

Every conductor who takes the stage will bring with them years of study, technique, and rigor, but also something far more intangible and fragile: **their own identity.**
They will bring their own way of seeing the world, their own experiences, their own fears, and their own sensibilities – and we believe these are precisely the characteristics that make every interpretation unique and distinct from the others.

We live in a time when everything seems to have to be measured, classified, and judged according to immediately visible parameters. Yet, fortunately, art continues to elude this logic.

Music is not made up solely of precision and control, for there is a human, spontaneous, and free aspect that cannot be quantified.
And that is precisely where emotion is born.
It is precisely there that a simple musical performance becomes an expression of one's soul, transforming into a living presence.

For this very reason, the Empathy Award represents, for us, something essential.
Not a "superfluous" recognition, but rather an attempt to bring a crucial question back to the forefront: **what truly moves us about an artist?**

Of course, what immediately catches our eye – and our ear – is technical perfection, but the ability to connect with others, to create a listening experience, to reveal one's "true self" by conveying the most authentic version of oneself through music: this is what truly moves us about an artist.

The figure of the conductor embodies a truly fascinating paradox.
Conducting means guiding many individuals – many different personalities – toward a common ground, toward a single collective breath, without erasing any of them.

Every orchestra is made up of different people, each with their own character, their own sensibility, and their own way of perceiving sound.
The conductor can build an invisible dialogue, an exchange of vibrations traveling on the same wavelength.

And it is precisely here – in this tension between individuality and shared harmony – that music becomes one of the highest forms of human coexistence.

Observing young conductors from around the world also means encountering different ways of experiencing music and relating to it.
Each candidate brings to the stage not only their training but also the beauty of their culture, the rigor of their education, and the weight of their personal history.

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We believe that knowledge is one of the deepest forms of freedom.
We fear what we do not know.
Distances are created when we stop truly listening.

Music, on the other hand, "compels" us to engage with another's sensibility; it forces us to open a space for dialogue, listening, and mutual attention.
In an era marked by speed, fragmentation, and – all too often – the inability to pause and listen, experiences like this take on even greater significance.

The Cantelli Competition comes with an extraordinary history, linked to the figure of Guido Cantelli, a symbol of a conducting style capable of uniting rigor and expressiveness, technical precision, and human intensity.

We believe that the true philosophy of the Competition lies precisely in this: supporting young artists by giving space not only to their technical skill, but also – and above all – to their personality and sensitivity.

As the Youth Jury, we wish to approach this experience with openness, curiosity, and responsibility. We are young men and women with different backgrounds, different ages, and different sensibilities, but united by the conviction that music can still be an authentic space for human connection.

Because perhaps true talent isn't simply what manages to impress, but rather what manages to leave an emotional mark on people.
What makes us feel, even if only for a moment, less distant from one another.

Youth Jury

Medaglia del
Presidente della Repubblica

President of the Italian Republic Sergio Mattarella has awarded the XIV edition of the "Guido Cantelli" International Conducting Competition the Medaglia del Presidente della Repubblica as a presidential award of representation.



ph © Mario Finotti





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COMMITTEES

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HONORARY COMMITTEE

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President of the Italian Republic

Alessandro **GIULI**
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Alberto **CIRIO**
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Alessandro **CANELLI**
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Son of Maestro Guido Cantelli

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Rector, University of Eastern Piedmont UPO

Mariella **ENOC**
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THE ARTISTIC HONORARY COMMITTEE

Eliahu **INBAL**
Winner of the II edition 1963

Riccardo **MUTI**
Winner of the IV edition 1967

Ádám **FISCHER**
Winner of the VII edition 1973 (tie)

Lothar **ZAGROSEK**
Winner of the VII edition 1973 (tie)

Donato **RENZETTI**
Winner of the X edition 1980

Riccardo **CHAILLY**



ph © Giovetti



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PRIZES

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FIRST PRIZE € 12,000
Supported by ***Fondazione Banca Popolare di Novara***

SECOND PRIZE € 8,000
Supported by ***ArteKasa***

THIRD PRIZE € 5,000
Supported by ***Comoli Ferrari***

CRITICS' PRIZE € 2,000
Supported by ***Lanzo & Partners***

MANAGEMENT AND AGENCIES PRIZE € 2,000
Supported by ***Itof***

YOUNG – EMPATHY PRIZE € 2,000
Supported by ***Mariella Enoc***

CITY PRIZE € 1,500
Supported by ***Novara Businessmen Club***

FRIENDS OF TEATRO COCCIA PRIZE € 1,500
Supported by ***Amici del Teatro Coccia***

MILAN SYMPHONY ORCHESTRA PRIZE



ph © Mario Finotti



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CANDIDATES



ph © Fabio Boschi

Nicolò **AZZENA**
33 years - **Italy**

Third Prize Winner at the International Ferenc Fricsay Conducting Competition 2025 and one of the six semi-finalists at the Concours de Direction d'Orchestre de l'Opéra Royal de Wallonie-Liége 2025. He regularly works as assistant conductor in major opera houses such as the Bühnen Bern, the Bayerische Staatsoper München, the Opéra Royal de Wallonie-Liège and Teatro Lirico di Cagliari, conducting full productions alongside renowned conductors such as Alevtina Ioffe, Giampaolo Bisanti and Andrea Battistoni. He was also assistant conductor to Antonello Allemandi at the Grand Théâtre in Luxembourg and the Semperoper Dresden. He has worked with numerous symphony orchestras including the Orchestra and Chorus of the Opéra Royal de Wallonie-Liège, the Orchestra of Teatro Lirico di Cagliari, the Niederbayerische Philharmonie, the Hungarian National Symphony Orchestra Szeged, the Bucharest Symphony Orchestra and the Kyiv Symphony Orchestra. In the 2026/27 season he makes his debut as a guest conductor with the Orchestra of Teatro Comunale di Bologna, with the Baden-Baden Philharmonie and at the Bühnen Bern with Mozart's *Don Giovanni*. He graduated in orchestral conducting at the "G.B Martini" Conservatory in Bologna, where he was awarded the Toboli Prize scholarship in 2021 as the best conducting student. He studied piano and obtained his diploma form the "A. Buzzolla" Conservatory in Adria under the guidance of M° Luca Torrigiani.

WITH THE PERSPECTIVE OF THE YOUNG JURY

You have spent a great deal of time working as a pianist and accompanist, where control of the instrument depends solely on your hands. What was it like making the transition to the conductor's podium, where, in order to make music, you must also rely on the talent and efforts of others?

I had to create a new kind of musician. Standing in front of an orchestra means facing musicians with different musical ideas, different ages, experiences, and personal histories, and each of these elements makes the sound of that orchestra unique and unrepeatable – and therefore alive. This has always fascinated me immensely. The relationship that develops between the conductor and the orchestra is, for me, more like a constant dialogue, in which listening is of the utmost importance.



ph © Magdalena Kuza

Maria **BAZOU**
27 years - **Greece**

Maria Bazou is a Greek orchestral and choral conductor. In 2025 she graduated with Highest Honours and First Prize in Orchestral Conducting from the class of Michalis Economou at the Athens Conservatory and recently completed a Master's degree in Orchestral Conducting under the guidance of Professor Rafał Delekta at the Krzysztof Penderecki Academy of Music in Kraków. This year she was also selected as a mentee of the prestigious Taki Alsop Conducting Fellowship and awarded a scholarship to study with the internationally renowned conductor Marin Alsop at the Peabody Institute of Johns Hopkins University in the United States. She holds diplomas with Highest Honours in Choral Conducting, Piano, Clarinet, and Composition from the Katerina Maska Conservatory in Athens, and completed her studies at the Municipal Conservatory of Kallithea. She is also a final-year student at the Department of Music Studies of the National and Kapodistrian University of Athens. She has conducted numerous orchestras across Europe and has received several distinctions in international conducting competitions: among them, the Second Prize and the Orchestra Prize at the 4th Adam Kopyciński International Conducting Competition in Wrocław, and the Second Prize, the Orchestra Prize, and the Special Prize at the Ionel Perlea International Conducting Competition in Bucharest. At the age of nineteen, she founded the symphony orchestra and choir "Filii Notas" in Athens. In recognition of her outstanding academic achievements and success in international conducting competitions, she was awarded the Merit Scholarship of the Krzysztof Penderecki Academy of Music in Kraków for the 2024–2025 academic year, for the second consecutive year.

WITH THE PERSPECTIVE OF THE YOUNG JURY

One thing that immediately caught our attention in your biography was the founding of Filii Notas. What prompted you to set up this choir and orchestra? Was it a project that you conceived and launched entirely on your own, or was there someone who helped you bring it to fruition and keep it going?

I always loved to make music with friends and people in general. While I was learning conducting and taking the first steps, it was very hard to have opportunities to actually perform with a music ensemble. Since my passion for music was and is huge, I decided to start my own ensembles without any funding, with young and passionate people who love music. Most of the orchestra people knew music but most of the choir did not. It was a great chance for me, to try my conducting skills, create a big group of people, teach and make beautiful music together. Until today, Filii Notas ensembles are active full of people who love music. Of course we had support from Professors of mine and access to a rehearsal room from a Conservatory and we are very grateful for that.



ph © Mascia Sergievskaia

Sieva **BORZAK**
29 years - **Italy**

Sieva Borzak is an Italian-Russian conductor, regarded as one of the most promising talents of hisgenerationIn 2025, he won the International Opera Conducting Competition at the Opéra Royal de Wallonie–Liège. In 2023, he was awarded first prize at the "Peter Maag" International Conducting Competition, and in 2024 he was among the six semifinalists of the prestigious Malko Competition. From 2021 to 2024, he served as Conductor in Residence of the Roma Tre Orchestra, conducting more than 70 concerts across both symphonic and operatic repertoire. Highlights from this period include Beethoven's Symphony No. 9 "Ode to Joy," Wagner's *Die Walküre*, Puccini's *Messa di Gloria*, and numerous collaborations with distinguished artists such as Maurizio Baglini, SilviaChiesa, and Nicola Campogrande. With the Roma Tre Orchestra, he also recorded two albums for Brilliant Classics: *Elegy* (2023) and *French Elegy* (2025). He graduated in orchestral conducting under the guidance of Marcello Bufalini and further refined his studies with renowned maestros such as Riccardo Muti, Daniele Gatti, and Daniel Oren. Among his recent engagements are debut appearances with the RAI National Symphony Orchestra and the Orchestra of the Teatro Regio di Torino, a new production of Mozart's *Così fan tutte* at the Opéra Royal de Wallonie–Liège, and Bellini's *I Puritani* for the Opera Lombardia circuit (Como, Cremona, Pavia), as well as his debut in Germany and Austria with the Bodensee Philharmonie.



Jooyoung Florian **CHANG**
29 years - **Austria**

Jooyoung Florian Chang is a pianist and conductor. He has conducted orchestras across Europe and Korea, including the London Symphony Orchestra, the ORF Vienna Radio Symphony Orchestra, the Prague Radio Symphony Orchestra, the New World Symphony Orchestra and the Sofia Philharmonic Orchestra, as well as numerous other ensembles of varying artistic character. He was also invited by the Daejeon Cosmopolitan Music Festival in Korea to conduct and present a program of works by Arnold Schönberg. In addition to his symphonic work, he has gained extensive experience in the field of opera, serving as a répétiteur and assistant conductor in various productions, and taking on the musical direction of Humperdinck's *Hansel und Gretel*. He completed both his first and second diplomas in orchestral conducting at the University of Music and Performing Arts Vienna (mdw) in the class of Prof. Mark Stringer, graduating with distinction in both programs. In recognition of his outstanding achievements, he was awarded the Prize of Honour of the mdw. Further artistic inspiration came through masterclasses with Marin Alsop, Petr Popelka, Stéphane Denève, Johannes Schlaefli and other internationally renowned teachers. As an assistant conductor, he has worked with Martin Haselböck and Daniel Linton-France. Prior to his conducting studies, he studied piano at the University of Music and Performing Arts Graz with Prof. Zuzanna Niederdorfer. He is a prizewinner of several international competitions, including those in Padua, Rome, and St. Petersburg, and was recognized as a "Young Artist" by the EMCY (European Union of Music Competitions for Youth). He also received his Bachelor's degree in piano with distinction.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Who was the person who supported you the most in your career?
The most supportive people in my life are my parents. They have supported me in every possible way, and I am truly grateful for their support.



ph © Chiara Lecciso

Giovanni **FANIZZA**
30 years - **Italy**

Appointed to the Jette Parker Artists Programme at the Royal Opera House for the 2025–2027 seasons (where he works in close collaboration with The Royal Ballet. In 2025) he also served as Conducting Fellow at the Aspen Music Festival. In 2024, he joined the Gstaad Conducting Academy, studying with Johannes Schlaefli and Jaap van Zweden, and during the 2024/2025 season he completed an internship at the Grand Théâtre de Genève, assisting Jukka-Pekka Saraste in a production of Richard Strauss's *Salome*. In the same year, he was selected for the 79th Geneva International Conducting Competition, where he qualified as a reserve semifinalist. He collaborates regularly with Scottish Ballet and will soon makes his debut with the Birmingham Royal Ballet conducting Tchaikovsky's *The Nutcracker*. He has worked with a wide range of orchestras and ensembles, including the Gstaad Festival Orchestra, Karlovy Vary Symphony Orchestra, Orchestre des Pays de Savoie, Divertimento Ensemble, Berlin Sinfonietta, Allegra Festival Orchestra, Orchestre Universitaire de Genève, Conservatorio della Svizzera Italiana Symphony Orchestra. He began his conducting studies at the Conservatorio della Svizzera italiana in Lugano with Marc Kissoczy, Francesco Bossaglia, and Arturo Tamayo, and later refined his training with Nicolas Pasquet, Robert Spano, Mark Stringer, Ekhart Wycik, Colin Metters, Donato Renzetti, Heinz Holliger, Matteo Beltrami, and Christoph König. He completed a Master of Arts in Orchestral Conducting at the Haute école de musique de Genève with Prof. Laurent Gay. Before fully dedicating himself to conducting, he studied accordion with Germano Scurti at the Conservatory "Tito Schipa" in Lecce and composition with Nadir Vassena at the Conservatorio della Svizzera italiana.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Why did you decide, at the start of your musical journey, to devote yourself to studying the accordion? Was there someone who inspired your passion for this instrument, or did it just come naturally?

I took up the accordion quite by chance. My brother Simone's piano teacher was, first and foremost, an accordionist, and one day, whilst I was nearby after a lesson, he started playing what his main instrument was. I was so fascinated and intrigued that, just a few days later, I began my first lessons. In Lecce, the accordion is still an instrument closely linked to folk tradition, which is probably why I didn't see this choice as particularly unusual.



ph © Grégory Massat

Etienne **FERRER**
33 years - **France**

Equally committed to lyric and symphonic repertoire, he works regularly as assistant conductor at major opera houses and lyric festivals – National Theatre Prague, Hungarian State Opera, Opéra National du Rhin, Grazer Oper, Festival della Valle d'Itria – as well as with leading orchestras including the Orchestre Philharmonique de Strasbourg and the Orchestre National de Metz Grand Est. In opera, he made his Italian debut in 2023 at the Teatro Mancinelli in Orvieto with Verdi's *Un ballo in maschera*, returning in 2025 for Donizetti's *L'Elisir d'amore*. In Strasbourg, he has conducted *Cavalleria Rusticana*, Massenet's *Don Quichotte*, several of Offenbach's opéras bouffes, and the two great Viennese operettas: *Die Fledermaus* and *The Merry Widow*. As Music Director of the Choeur de Saint-Guillaume since 2022, he conducts the great oratorio repertoire, such as Haydn's *Creation* and Poulenc's *Stabat Mater*, and Bach's *St John Passion* and *St Matthew Passion*, alternating each Good Friday. In November 2025, he conducted the monumental Mass in B minor on the occasion of the choir's 140th anniversary. His commitment to Strasbourg musical life earned him a scholarship to the Bayreuth Festival 2024, awarded by the Cercle Richard Wagner de Strasbourg. In August 2026, he was awarded a Special Prize at the "Luigi Mancinelli" International Competition for Opera Conductors in Camogli, earning an engagement with the Orchestra Sinfonica Siciliana. A trained cellist, he holds a Master's degree in conducting from the Haute École des Arts du Rhin (class of Theodor Guschlbauer, Miguel Etchegoncelay and Jean-Philippe Wurtz) and has studied with Jorma Panula, Johannes Schlaefli, David Reiland, Giuseppe Finzi and Antonello Allemandi, among others.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Do you use any techniques to help you concentrate before stepping onto the podium? If so, which ones?

In order to focus before stepping on the podium, I do a few minutes of conscious breathing and I try to imagine the end of the piece I am about conduct.



ph © Jean-Baptiste Millot

Rémi **GENIET**
34 years - **France**

Rèmi Geniet, known internationally for his brilliant career as a pianist since winning second prize at the 2013 Queen Elisabeth Competition, has become more intensively involved in orchestral conducting in recent years, and after being chosen in 2022 by Riccardo Muti to participate as a répétiteur in his Italian Opera Academy, the Maestro reinvited him as a conductor for the following Academy. The 2025/2026 Season is marked by his debut with the Orchestre Philharmonique de Marseille, playing and conducting Mozart's Concerto No. 12, as well as performances at Salle Cortot in Paris, conducting Boulez's *Le Marteau sans maître* before returning for a recital at the invitation of Patrice Moracchini. In summer 2026, he was invited to the Aspen Music Festival and School and the Paavo Järvi and the Tonhalle-Orchester Zürich Conductors' Academy and, beginning this season, will take over as Artistic Director of the Sérénades en Baronnies Festival in Provence, France. He was a student of Brigitte Engerer at the Conservatoire National Supérieur de Musique de Paris, Rena Shereshevskaya at the École Normale de Musique Alfred Cortot and Evgeni Koroliov at the Hochschule für Musik und Theater Hamburg. He pursues conducting studies with Leonid Grin in Philadelphia and with Rüdiger Bohn at the Robert Schumann Musikhochschule in Düsseldorf.

WITH THE PERSPECTIVE OF THE YOUNG JURY

What is the lesson one holds most dear?
After months of practice together, my piano teacher used to tell me right before concerts: "Remember, the sound and the time!" There is something magical about realizing that no matter how many concepts, colors, and images we imbue music with, in the end, only those two parameters will transmit our intentions to the audience. This simple yet powerful way of summarizing the world of music always helped me focus before stepping onto the stage.



ph © Nino Felbab

Guro **HAUGLI**
32 years - **Norway**

Educated at the University of Stavanger and Musikene (Spain), Guro Haugli completed in 2024 her tenure as assistant conductor of the Stavanger Symphony Orchestra. As assistant, she regularly worked with chief conductor Andris Poga and visiting conductors, as well as conducting her own projects. Haugli was a member of the Norwegian Conductor's program Dirigentforum from 2018 to 2022. During Bergen International Festival in 2021, she conducted at the concert Let's Play with Bergen Philharmonic Orchestra. She has performed and conducted orchestras such as the Bergen Philharmonic Orchestra, Stavanger Symphony Orchestra, Trondheim Symphony Orchestra, Jönköping Sinfonietta, Südwestdeutsche Filharmoni Konstanz, Budafok Dohnanyi Orchestra and Järvi Academy Sinfonietta. She has also performed with several of the Norwegian military bands, most recently the Norwegian Air Force Band and the Norwegian Army Band. In 2026 she was selected for the Taki Alsop Conducting Fellowship Mentoring Program. In the summer of 2024, she participated at the Järvi Conducting Academy, studying with Neeme, Paavo and Kristjan Järvi, and Leonid Grin. During her time in Dirigentforum, she has participated in masterclasses with renowned conductors including Ed Gardner, Johannes Schlaefli, Mark Stringer, Nicolás Pasquet, Sascha Goetzel, Anna Maria Helsing and Eivind Gullberg Jensen.

WITH THE PERSPECTIVE OF THE YOUNG JURY

How do Norwegian and Spanish musical cultures influence your conducting style? And which do you think has had the greatest influence on your conducting?

My conducting style is very much influenced by my upbringing and the Norwegian culture. In Norway, we have a strong wind band tradition: I started my musical journey at the age of seven in my school's wind band, first playing the clarinet, and then later oboe, which has been my main instrument ever since. The bands, and later youth orchestras, gave me the opportunity to develop a broad knowledge of different musical genres. The Norwegian Romantic composers – including the traditional folk music that Grieg, Halvorsen and Svendsen brought to the symphonic orchestras – have also been part of my musical journey from the very beginning. Some of their pieces are amongst the first ones I studied as a conductor. When I later studied in Spain, I learned more about central European composers. All of these experiences have led me to where I am today and have shaped my values and beliefs as a conductor. Though my time in Spain was very influential, it is my Norwegian background and upbringing that has had the greatest impact on my directing.



Feifan **JIANG**
25 years - **China**

Winner in 2024 of the Special Prize at the Second Mendelssohn International Conducting Competition, becoming the only conductor from mainland China ever to receive an award at this competition and also its youngest laureate, he is currently pursuing the Doctor of Musical Arts degree in Conducting at the Shanghai Conservatory of Music. In November 2024, Jiang was selected personally by Riccardo Muti as one of only four young conductors worldwide to participate in the inaugural Italian Opera Academy in China. In collaboration with the Suzhou Symphony Orchestra, the China National Symphony Chorus and the Choir of the Tianjin Conservatory of Music, he took part in a production of *Cavalleria Rusticana*. From an early age, Jiang has been invited to collaborate with numerous artistic institutions in China and abroad. During his studies at the Shanghai Conservatory of Music, Jiang has received numerous international distinctions and has repeatedly been selected to participate in the "Future Conductors" concert series and various international conducting masterclasses. He has received artistic guidance from many of the world's leading conductors, including Riccardo Muti, Jorma Panula, Markus Stenz, Alpaslan Ertüngealp, Ronald Zollman, Ulrich Windfuhr, Mark Gibson, David Hayes, Zhang Guoyong, Zheng Xiaoying, Lü Shao-Chia, and Lin Daye. Collaborating ensembles include, among many others, the China NCPA Orchestra, China National Ballet Symphony Orchestra, Shanghai Symphony Orchestra, Shanghai Philharmonic Orchestra, Shenzhen Symphony Orchestra, Guiyang Symphony Orchestra, the Hungarian National Symphony Orchestra and the Albanian Radio Television Symphony Orchestra.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Have you drawn on East Asian philosophy in your work as a director?
Yes, particularly the *wu wei*, a concept from Taoist thought that is often translated as "non-forcing." To me, it means knowing when to act, when to wait, and what does not need to be forced. For me, conducting is not about showing an orchestra that I am in control. It is about creating the conditions in which the musicians can listen, respond, and take responsibility for the music together. This is where I find an interesting connection with the idea of "less is more", where "less" means removing what is unnecessary. If one gesture can communicate clearly, why use three? Sometimes, the most important gesture is the one I choose not to make. This does not mean less energy or less leadership: a conductor must have a clear musical idea and know when to lead and when to give space to others. I do not try to make Western music sound "East Asian." I respect each work on its own musical and historical terms. My cultural experience is present not as a style, but in the way I listen, communicate, and understand the relationship between the individual and the collective. When I raise my hands, I want the orchestra to hear me.When I lower them, I want them to hear each other.



ph © Curtis Perry

Henry **KENNEDY**
30 years - **United Kingdom**

Henry Kennedy is currently serving a two-year appointment as the inaugural Resident Conductor of Canada's National Arts Centre Orchestra (NACO) in Ottawa; has served as Resident Conductor for Poland's Wrocław Opera; and conducted Riccardo Muti's Orchestra Cherubini in a new production of *Tosca* in Puccini's birthplace to celebrate the 2024 centenary of the composer's death. He has also collaborated as an assistant conductor with Sir Simon Rattle and Sir John Eliot Gardiner, among many other luminaries, and in 2025 was ranked by the CBC, Canada's public broadcaster, among "30 under 30" notable Canadian classical musicians. At the NACO he works in close collaboration with Music Director Alexander Shelley, as well as helming numerous programs of his own with the orchestra. At Poland's Wrocław Opera he collaborated with artistic director Mariusz Kwiecień and music director Bassem Akiki, and led performances of *Don Giovanni*, *Carmen*, and *Les Pêcheurs de perles*. In recent seasons he has been brought back to Poland twice for productions of Pêcheurs and La bohème and will return again for Pêcheurs in 2027. In addition to his extensive work as assistant conductor to Gardiner and Rattle across multiple orchestras, Kennedy has assumed responsibilities as assistant to Marin Alsop, Sir Mark Elder, Edward Gardner, Hannu Lintu, Jukka-Pekka Saraste, and John Storgårds. He has also enjoyed mentoring relationships with Christian Thielemann and Richard Bonynge, and has had an ongoing relationship with Riccardo Muti – most recently leading Muti's Orchestra Cherubini in Tosca in 2024 – since his 2021 participation in Muti's Italian Opera Academy, during which he was invited to substitute for Muti in two performances of Nabucco excerpts. Kennedy graduated with Distinction and Honours from London's Royal Academy of Music, where he studied clarinet and piano in addition to conducting.

WITH THE PERSPECTIVE OF THE YOUNG JURY

What kind of relationship do you have with the audience and the musicians?
Every time I work with an orchestra for the first time, I seek to build a certain level of trust. Obviously, this cannot be done immediately – Rome wasn't built in a day! But ultimately, without that trust from an orchestra, I believe you can never reach the highest levels of music-making. By this, I mean those places in the music that aren't written down, those moments in between the notes – which, of course, are what really make the music live and breathe. Within the rehearsal room, I always aim to create a collaborative and positive environment. In my opinion, this sets up the best conditions for the orchestra to express themselves freely and assuredly. With the audience, I hope to create a sense of discovery and community. Most importantly, I want what we do in the concert to give the listener space to reflect, discover, and connect with themselves and those around them.



ph © Shinjoong Kim

Daniel Seonggeun **KIM**
30 years - **Germany**

Chief Conductor of the Leipzig University Orchestra since 2024, he was also Music Director of the Collegium Musicum Weimar from 2019 to 2023. During the 2025/26 season, he served as Assistant Conductor to Michael Sanderling at the Lucerne Symphony Orchestra. In 2026, he also took part in the Conductors Academy of the Tonhalle-Orchester Zürich under the guidance of Paavo Järvi, making his debut with the orchestra at the Tonhalle in Zurich. In 2024, he won First Prize at the 12th edition of the Conducting Competition of the Universities of Music in Central Germany, subsequently making his debut with the MDR Symphony Orchestra at the winners' concert, where he conducted Stravinsky's *Suite from The Firebird* (1919). He was also a semifinalist at the 2nd KNSO International Conducting Competition. In July 2026, he obtained his Konzertexamen in Conducting from the Hochschule für Musik Franz Liszt Weimar, where he had previously completed his Bachelor's and Master's degrees with distinction. He has collaborated with numerous professional orchestras, including the MDR Symphony Orchestra, Jena Philharmonic, Staatskapelle Weimar, Thüringen Philharmonie Gotha-Eisenach, Anhaltische Philharmonie Dessau, and the Tonhalle Orchestra Zurich. Alongside his symphonic work, Daniel has developed a strong interest in opera and musical theatre. He assisted General Music Director Markus L. Frank in Zemlinsky's *Der König Kandaules* at the Anhaltisches Theater Dessau and worked as Assistant Conductor to Dominik Beykirch for Bellini's *I Capuleti e Montecchi* at the Deutsches Nationaltheater Weimar during the 2023/24 season.

WITH THE PERSPECTIVE OF THE YOUNG JURY

What is your relationship with the musicians like? What word would you use to describe it?

Regarding the relationship between the musicians and myself, I would describe it as inspiration. The musicians are my first partners in creating music, and they inspire me to make better music. In return, I believe that I must also be someone who inspires the musicians and brings out the best in them.



Yuta **KOBAYASHI**
29 years - **Japan**

Yuta Kobayashi has distinguished himself in prestigious international conducting competitions, reaching the final rounds of the 58th International Besançon Competition for Young Conductors, the 20th Tokyo International Conducting Competition, and the Hans Swarowsky International Conducting Competition. Since the beginning of the 2022/2023 season to 2025/2026, he was the Associate Conductor at the Kanagawa Philharmonic Orchestra. He gained further experience at the Yomiuri Nippon Orchestra and the Tokyo Philharmonic Orchestra, in the 2021/2022 season as Assistant Conductor of the Kioi Hall Chamber Orchestra and the Kyoto Junior Orchestra (belonging to the City of Kyoto Symphony Orchestra). He has conducted orchestras such as the Kanagawa Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Tokyo City Philharmonic Orchestra, the Yokohama Sinfonietta, Orchestre Victor Hugo, Filarmonica dei Navigli, the Tokyo Kosei Wind Orchestra, and the Philharmonic Chorus of Tokyo. And also he is scheduled to conduct orchestras such as the Orchestra Ensemble Kanazawa and the Pacific Philharmonia Tokyo. He performed at the 21st Music Festival Argerich (Beppu – Japan) in 2019 as an orchestra pianist. Born in Niigata, Japan, Yuta Kobayashi learned piano, percussion, and viola in early childhood. He won the 1st prize at the 3rd wind and percussion competition in Niigata. He studied conducting at the Tokyo College of Music as a scholarship student and he was taught by Professor Junichi Hirokami. He then studied with professors Kazuki Yamada, Tatsuya Shimono, and Ryusuke Numajiri. He participated in conducting master classes with Boris Belkin, Daniele Agiman, Tsugio Tokunaga, and Yasuhiko Shiozawa.

WITH THE PERSPECTIVE OF THE YOUNG JURY

How has your way of thinking about music changed over the years?
As I have grown older and had the opportunity to work with many different people, my perspective on music has continued to evolve. My journey began with simply enjoying playing the piano. I then went on to study music at university to pursue it professionally. I eventually found my path as an orchestral conductor. Through this journey, I have come to believe that music is, at its very core, an expression of freedom. I believe it is essential to deeply understand the music left to us by great composers: to explore its historical and cultural background, and to grasp the emotions, ideas, and intentions that lie behind the notes. At the same time, I believe that understanding the score is not the final destination: the conductor's task is to bring this understanding to life through an authentic relationship of trust with the musicians, allowing us to discover together the beauty and splendour inherent in the music. When the musicians and I are able to share that experience with the audience, I believe we can reach a sense of freedom that words alone cannot describe. That moment of shared freedom is what I ultimately seek as a conductor.



Dongjun **LEE**
29 years - **South Corea**

Dongjun Lee is currently pursuing his Master's degree in Orchestral Conducting at the Hochschule für Musik Dresden, after graduating from Seoul National University with a Bachelor's degree in Conducting. In Korea, Lee was named an Outstanding Conductor at the 11th Korean Conductors Association Camp, leading to a performance with the Jinju Philharmonic Orchestra. Expanding his horizon internationally, he won third prize at the Central German Universities of Music Conducting Competition, which led to a concert with the MDR Leipzig Radio Symphony Orchestra. He also recently appeared as a guest conductor with the North Czech Philharmonic Teplice. Deeply engaged in both professional and contemporary music, Lee founded Ensemble 'Erst' for the Stravinsky and Neoclassicism project and conducted the Prime Philharmonic Orchestra's New Works by College Composers concert. His artistic growth is further highlighted by active participation in masterclasses with renowned maestros, including Jaap van Zweden (with the Seoul Philharmonic Orchestra) and Simeon Pironkoff.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Who was the person who supported you the most in your career?
The people who have supported me the most throughout my career are my family. Their presence has always given me the strength to move forward and overcome difficult moments. They have also deeply influenced the way I study, interpret, and develop my own voice in music, and they will always guide the direction of my life



ph © Kaupo Kikkas

Alexander **MACKINDER**
30 years - **United Kingdom**

Alex Mackinder graduated from the Royal College of Music with an MMus (Distinction) in Orchestral Conducting, where he studied under Toby Purser, Peter Stark and Howard Williams. He has participated in masterclasses led by Vasily Petrenko, Martyn Brabbins, Jac van Steen and Rüdiger Bohn, and has received tuition and advice from other eminent conductors including Andrew Davies, Ryan Bancroft, Sakari Oramo, Jonathan Bloxham, Ben Palmer, Timothy Burke and Adrian Brown. He has worked with the Ulster Orchestra, Łomża Philharmonic Chamber Orchestra, Orion Orchestra, the dèdalo ensemble and Kidbrooke Park Festival Orchestra, has assisted Ryan Bancroft and the BBC National Orchestra of Wales and conduced the offstage brass in Mahler's Symphony No. 1 for Antonio Pappano. In April 2025, Alex received Joint-First Prize at the 5th Citta di Brescia-Giancarlo Facchinetti Conducting Competition, his very first international competition appearance. In 2026/27, he will make international debuts with the Hradec Králové Philarmonic (Czech Republic) and I Solisti Aquilani, L'Aquila (Italy), as well as a return to Kidbrooke Park Festival. He is the Music Director of the Bristol Concert Orchestra and is Founder and Artistic Director of The Sirius Orchestra, an orchestra that seeks to bring students from all of London's major music conservatoires together and provide extra curricular music-making and networking opportunities to assist their transition into the professional sphere.

WITH THE PERSPECTIVE OF THE YOUNG JURY

What do you try to convey to the audience and the musicians?
For the musicians, I strive to create an environment in which they can freely communicate with each other and with the audience through their music. My goal is for audiences to feel like we are creating something new and in the moment, even if we're performing a piece that they know and love. The beauty of live music is that no two performances are ever the same, and we should all, musicians and audience alike, embrace that possibility of discovery.


ph © F. Meyer

Mauro **MARIANI**
33 years - **Italy**

A prize-winner at international conducting competitions, including the Almeria Competition (Spain), the Sofia Philharmonic Competition (Bulgaria) and the Hiroshima Competition (Japan), he was a semi-finalist at the Mahler Competition (Bamberger Symphoniker). For three summers, he was a Conducting Fellow at the Aspen Music Festival (Colorado), where he won the J. Conlon Conductor Prize. As Music Director of the Orchestre Universitaire de Strasbourg, he has conducted Bizet's *Carmen*, Mahler's Symphony No. 5 and the French premiere of Dora Pejačević's Symphony. He studied with N. Pasquet in Weimar and furthered his studies with S. Gubaidulina, R. Fleming, N. Järvi, T. Koopman and H. Schiff. He has worked, as a student, assistant and guest conductor, with organisations such as the CBSO in Birmingham, the Staatskapelle Weimar, the Teatro Massimo Bellini in Catania, the Zagreb Philharmonic, the BBC Scottish Symphony. He has been invited to take part in training programmes by conductors such as P. Järvi (Tonhalle Orchestra Zurich), M. Gražinytė-Tyla, J. van Zweden, J. Schlaefli, D. Gatti (Chigiana), J. Panula, and has been a Conducting Fellow at the European Creative Academy with P. Eötvös and at the Cabrillo Festival (California) with C. Măcelaru. During the 2025/26 season, he made his debut with the Luzerner Sinfonieorchester, the Niederrheinische Sinfoniker (*La traviata*), the Niederbayerische Philharmonie (*Eine Nacht in Venedig*) and at the Philharmonie Berlin. Healso won the competition for the position of assistant conductor of the Orchestre Philharmonique Royal de Liège and was awarded a scholarship by the Bayreuth Festival.

WITH THE PERSPECTIVE OF THE YOUNG JURY

How do you feel about being young but already internationally renowned?
I feel I'm on the right track, even though I'm plagued by daily doubts, given that it's a very long and arduous journey. Being internationally renowned is a natural and necessary consequence of the profession I've chosen and isn't linked to me as a person. Wanting to become a conductor means you have to make a name for yourself abroad too; if I'd chosen a profession that was less in the spotlight, I could be brilliant at my job without being well-known. The fact that I am well-known creates pressure, because it raises expectations among the public. There are professions which, by their very nature, automatically bring international visibility, and others which do not, even when those practising them excel.



ph © Paul Mardy

Alfonso **PIACENTINI**
31 years - **Puerto Rico**

Alfonso Piacentini serves as Assistant Conductor of the Boston Philharmonic Orchestra and Music Director of the Lincoln-Sudbury Civic Orchestra. Operatic engagements include ensemble master and cover conducting for Mass Opera Boston's *Alcina* and music directorship of West End Lyric Opera's *L'Amico Fritz*. He has led contemporary repertoire projects with the ÆON Ensemble and Dell'Arte Opera Ensemble. Guest appearances include Boston Landmarks Orchestra, the Young Artists Concert Orchestra of Puerto Rico, and Orquesta Sinfónica de Puerto Rico. Tours with the Boston Philharmonic Youth Orchestra have taken him to major halls in Europe, China, Japan, Greece, South Africa, and Mexico. Festivals and workshops include the Cabrillo Festival, Eastern Music Festival, the Carl Topilow Conducting Workshop, and the Los Angeles Film Conducting Intensive. A dedicated educator, he teaches conducting, harmony, orchestration, and leadership to students worldwide. He holds music degrees from Boston Conservatory and the Conservatory of Music of Puerto Rico in conducting and percussion performance.

WITH THE PERSPECTIVE OF THE YOUNG JURY

Which experience was the most important for you, and why?
I remember as a teenager walking into a youth orchestra rehearsal of Mahler's *Symphony No. 1*. Just as I opened the door to the hall, which led into the back of the percussion section, the orchestra let out a thunderous crash followed by sweeping violin lines and roaring trumpets. It was the opening of the last movement. I was shocked and possessed by the experience. I think it was at that point that I married myself to orchestral music, and this lifelong relationship was cemented.



ph © Andrey Klimontov

Arseniy **SHKAPTSOV**
33 years - **Switzerland**

Arseniy Shkaptsov, after completed his studies in Moscow (Central Music School), came to Switzerland to continue his studies in Lugano (Conservatorio della Svizzera Italiana) as bassoonist with Gabor Meszaros and in Zurich (Zurich University of the Arts) as conductor with Christof Brunner and Marc Kissoczy. Along his studies he participated in conducting masterclasses with such personalities as Paavo and Neeme Järvi, Vladimir Fedoseev. His symphonic activity includes such orchestras as the Orchestra della Svizzera Italiana, Orchestra della Toscana, Orchestra Giovanile Italiana, Lausanne Sinfonietta, Carlovy Vary Philharmonic Orchestra, Athens Philharmonia Orchestra, The Rousse Philharmonic Orchestra, Tchaikovksy Symphony Orchestra, Baltic Sea Philharmonic, Orchestra del Teatro comunale San Teodoro, Estonian Youh Orchestra. He has collaborated with musicians such as Kurt Masur, Valery Gergiev, Vladimir Ashkenazy, Mario Venzago, Arturo Tamayo, Ennio Morricone, Marta Argerich, Mikhail Pletnev, Stefano Bollani, Jiulia Fischer, Gidon Kremer. As a bassoonist, he plays in major classical music festivals such as Usedom Music Festival, Schleswig-Holstein, Beethovenfest, Rheingau Musik Festival, and Sommerfest Bad Kissingen. He is also active in jazz music. In 2018 he released the album *Canon* with the group The Sharp Shock, and in October his album *Bassoonova* with music by A. Jobim was released. Since 2017 he has been an Artistic director of United Soloists Orchestra (Switzerland).

WITH THE PERSPECTIVE OF THE YOUNG JURY

Did your passion arise from the influence of your parents' work, or did it emerge independently and on its own?
My passion was certainly influenced by my parents, as my father is a conductor and my mother is a violinist.


ph © Daniel Gassner

Ondřej **SOUKUP**
31 years - **Czech Republic**

Winner of the third prize and special prize at the Ionel Perlea International Competition (2024) he has conducted the Czech Chamber Philharmonic, Bohuslav Martinů Philharmonic, Copenhagen Phil, the Danish Sinfonietta, Moldovan National Philharmonic, and Symphony Orchestras of Ålborg, Århus, Odense, Sønderborg, and Helsingborg. In 2026, he made his debut at the Prague Spring Festival with the Prague Philharmonia. This season he returns to the Czech National Theater, F.X. Šalda Theater, and works at the Danish National Opera, among others. He is proficient in symphonic, operatic, choral and contemporary music with a repertoire of more than 350 works including Wagner's *Das Rheingold*. Recent highlights include working with Sir Thomas Allen, Sir Antonio Pappano, Maxim Vengerov, and conducting at short notice for Martyn Brabbins, and Joana Carneiro. He was MD with King's College London Symphony Orchestra, and studied at London's Royal College of Music and Copenhagen's Royal Academy.

WITH THE PERSPECTIVE OF THE YOUNG JURY

To someone unfamiliar with Czech classical music, which pieces would you recommend listening to?
If I'm to pick out three examples of Czech works the audience shouldn't miss out on, here they are: Dvořák's *Slavonic Dances*, Janáček's *Taras Bulba*, Suk's *Asrael* symphony.



ph © Holger Braack Bela Braack

Marco Orazio **VALLONE**
24 years - **Italy**

Marco Orazio Vallone, from the 2026/2027 Season, will join the Opéra National de Nancy-Lorraine as Assistant Conductor. He recently completed the National Master in Orchestral Conducting jointly offered by the Conservatorium van Amsterdam and the Royal Conservatoire The Hague, studying under Jac van Steen and Ed Spanjaard. In 2024, he graduated in Orchestral Conducting at the Conservatorio "Giuseppe Verdi" in Milan under Vittorio Parisi. He participated in masterclasses with Lorenzo Viotti, Antony Hermus, Tianyi Lu, Otto Tausk, Francesco Lanzillotta, Accademia Chigiana di Siena with Daniele Gatti and Luciano Acocella, Richard Egarr and Martyn Brabbins, including work with the BBC Scottish Symphony Orchestra. As assistant conductor, he has worked alongside Lahav Shani, Koen Kessels, Anja Bihlmaier, Jun Märkl and Antony Hermus, collaborating with the Rotterdam Philharmonic Orchestra, Dutch National Ballet, Residentie Orkest, Belgian National Orchestra and Noord Nederlands Orkest. In August 2026, he served as Assistant Conductor to Nuno Coelho and the Nationaal Jeugdorkest. In 2023 and 2024, he was selected by the Conservatorio "Giuseppe Verdi" in Milan to conduct productions including Viktor Ullmann's *Der Kaiser von Atlantis* and Fausto Romitelli's *Professor Bad Trip* as part of the Milano Musica Festival. His distinctions include "Chigiana Conductor's Scholarship 2026" offered by Accademia Chigiana, a Special Mention at the Alceo Galliera International Conducting Competition, the Young Excellence Award from the Lions Club Ponente Ligure, and the Fonds 1999 Development Scholarship from the Royal Conservatoire The Hague.

WITH THE PERSPECTIVE OF THE YOUNG JURY

What made you switch from a career as a musician to one as a conductor?
I wouldn't call it a complete career change, but rather a natural evolution of my musical journey. I started out as a musician and later, as I became more involved in composition, I began to take an ever-greater interest in what it meant to have a musical idea and try to convey it to others. At a certain point, I wanted to conduct so much that I asked some friends to put together a small group. We'd meet every week, especially in the summer, simply to play and make music together. It's one of the memories I'm most attached to, because it was one of the first times that conducting really became part of my life, even before I began to study it seriously. From then on, I realised I felt the need to move beyond the perspective of the individual instrumentalist and to discover music as a whole: not just my own part, but the way in which all the parts can interact and come together in a single interpretation. Conducting thus became the natural way for me to continue my musical journey, combining the experience I'd gained as a musician with the desire to create something together with others.





Premio
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Cantelli

CALL FOR COMPOSERS

"GUIDO CANTELLI" COMPETITION **2026**



CALL FOR COMPOSERS

4 CITTÀ INVISIBILI

By Andrei Octavian **POPESCU**

Winning score of the **Call for composer** for the XIV edition of the "Guido Cantelli" International Conducting Competition

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Composer, violinist and engineer, Andrei Octavian Popescu was born in Bucharest in 1978. He graduated in 1998 in violin at the Conservatory "A. Casella" of L'Aquila. Then, he joined scientific studies, graduating in 2005 in Building Engineering-Architecture with full marks and honors, and developing the architectural project of an auditorium for symphonic music as a thesis. In 2014 he enrolled again at the Conservatory "A. Casella", with the intention of developing its passion for composition. He obtained his Bachelor's Degree in Composition (2019) with the highest marks and honors and, in 2021, the 2nd level Specialized Degree in Composition with full marks, honors and mention. Several of his compositions have been performed both in Italy and abroad. His works include *Lieduri Romanesti* (for voice and piano on texts by Romanian authors), *Canto Aureo* (choir and organ, on text by the Latin poet Lucretius), *Symphony in Two Movements (and Five Parts)*, and the music for the show *The Little Prince, or all grown-ups were children*, text by Maria Cristina Giambruno based on the story by Antoine de Saint-Exupéry. Among the prizes he received: the 4th International Competition of Sacred Music Composition Papa Benedetto XVI with Misericordia for mezzo-soprano, violin and piano; the 1st prize in the 3rd National Composition Competition for Band "Angelo Inglese, Città di Molfetta" with *Marcia Fantasmagorica*" for large band; the 2nd prize and the special audience prize at the Penderecki Arboretum (Poland, Radom) with *MINIATURE Symphony*. He is a member of SIMC (Italian Society of Contemporary Music) and Nuova Consonanza. He currently teaches Harmony Theory and Analysis at the Conservatorio di Musica "A. Buzzolla" in Adria.

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*Ouverture from **Norma***

Andrei Octavian **POPESCU**
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Winning score of the Call for Composers

Richard **STRAUSS**
***Don Juan**, Symphonic Poem, op. 20*

Antonin **DVOŘÁK**
*Symphony No. 9 in E minor, **From the New World**, op. 95*

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"GUIDO CANTELLI" COMPETITION

XIV EDITION

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The Cantelli Competition is part of the WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS

The Cantelli Competition is part of the YouthClub project, an initiative by Fondazione Cariplo aimed at encouraging younger generations to engage with the performing arts.

THE YOUTH CLUB
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Premio

Guido Cantelli

www.premiocantelli.it