

**“THE FOUR TURANDOT – T4T”  
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Project subsidised under the National Recovery and Resilience Plan (PNRR) –Mission 4 – Component 1 'Enhancement of services for education: from early childhood programs to universities' – Investment 3.4 'Advanced university teaching and skills,' sub-investment T5 'Strategic partnerships/initiatives to innovate the international dimension of the AFAM system,' funded by the European Union – NextGenerationEU.

**An examination of Franco Alfano's 'Finale' for Puccini's *Turandot*:  
Toward a possible critical edition**

Call for 8 composers / musical philologists

**Description of the project**

***The Four Turandot – T4T*** is a project of high artistic improvement and its objective is the in-depth study and valorisation of Giacomo Puccini's latest masterpiece through a training course in international mobility. It has been created by the “Giuseppe Verdi” Conservatory of Music of Milan in network with the Conservatories of Florence, Modena and Carpi, Piacenza, Turin, the Polytechnic of the Arts of Bergamo, the NABA-New Academy of Fine Arts and the University of Milan. It also involves: the Keimyung University of Daegu (South Korea), the Shanghai Conservatory of Music (China) and the University of Georgia (USA). The project won a tender from the Italian Ministry of University and Research and is subsidised with European funds (NextGenerationEU) from the PNRR, the National Recovery and Resilience Plan following the Covid-19 pandemic.

The project will culminate in four performances of the four versions of *Turandot* known to the world of scholarship, namely: the one interrupted by the death of the composer and directed by Arturo Toscanini on 25th April 1926; the one with the finale originally written by Franco Alfano; the one with the second, and best known, finale by Alfano; finally, the version with the finale composed by Luciano Berio. In parallel to that, the project involves an international study conference; an exhibition, in collaboration with the Archivio Storico Ricordi; and the creation of a contemporary epilogue of the opera.

**Purpose of the call**

This call aims to select eight composers or musical philologists who will participate in the *The Four Turandot – T4T* Project, taking part in an examination of Franco Alfano's “Finale” for Puccini's *Turandot* toward a possible critical edition.

With regards to this call, the selected composers / musical philologists will be engaged in close examination of surviving musical, literary (libretto), and epistolary documentation, including Alfano's autograph for the Finale and collateral musical sources tracing the publications of the first version (in vocal score) and revisions for the second version. As part of preparing the edition, participants will compare the autograph with the published versions. Accompanying the critical edition of the two finales will be a critical report detailing the history of the commissioning, realization, and performance of Alfano's work, and the editorial decisions taken by the editor(s).

Participants will be expected to have, by way of musical preparation, a solid understanding of the highly chromatic tonal style of the late 19<sup>th</sup> / early 20<sup>th</sup> centuries, and for the documentary study aspect, relevant preparation in comparative philology.

### **Admission criteria and guidelines**

Students of any nationality, born after 1st January 1989, graduated (no earlier than 2020), or regularly enrolled in academic institutions, can apply.

A solid undergraduate-level musical background (studies in musical analysis, composition, instrumentation, etc.) and an adequate level of historical-musicological education are required.

The selection and preparation will take place in English; therefore, a good command of the English language is essential.

The application must be made by 23.59 hrs (Italian time-GMT+1) on 7th, January 2025 by filling out the form at the [LINK](#).

The application must be accompanied by:

- copy of valid passport or other identity document proving age and nationality (pdf format);
- curriculum vitae (pdf format) in English or in Italian, updated and complete with:
  - attestation of the degree qualification or Certificate of Attendance of the institution to which one belongs;
  - level of knowledge of the English language;
  - email address and telephone number;
  - signed Privacy form;
  - signed Release and consent form for the publication and transmission of images.

## **First Phase: Preselection**

When registering, candidates must upload links to the following files PDF onto the digital form:

- thesis and/or publication abstracts, a selection of articles preferably relevant to the project, music editions.

By 20th January 2025, the candidates who have passed this pre-selection phase will receive, via email, the official communication of admission to the second phase, with practical information and timetables. This communication may be used for any visa applications required for entry into the country.

## **Second Phase: Selection**

**Roll call** – On Monday 17th February 2025, the candidates admitted to the second phase of the audition will have to present themselves in the afternoon at the “Giuseppe Verdi” Conservatory of Music in Milan for the roll call. They need to produce an official identity document: passport or identity card. In case of absence or delay, caused by proven reasons of health, family or force majeure, the participants may or may not be admitted to the second phase at the jury’s sole discretion.

**Interviews** – The final interviews will take place on Tuesday, 18th, and Wednesday, 19th February, 2025, at the Milan Conservatory. Participants will be expected to demonstrate, by way of musical preparation, a solid understanding of the highly chromatic tonal style of the late 19<sup>th</sup> / early 20<sup>th</sup> centuries, and for the documentary study aspect, relevant preparation in comparative philology.

It is possible to request for participation in the interview online, with remote connection, by communicating this during registration.

In case of absence or delay on the final round days, caused by proven reasons of health, family or force majeure, the candidates may or may not, at the sole discretion of the jury, be admitted to participate in the round in a different moment.

**Jury** – The jury will be made up of eminent professors, composers, musical philologists and personalities from the world of music and musicology.

**Results** – By Friday, 28th February 2025, the jury will communicate the names of the eight selected composers or musical philologists. All decisions of the Jury are final and are recorded by a secretary.

## **Workshops**

Workshops will take place in Milan, or remotely, from March 2025 to March 2026. The calendar will be divided in 8/10 three-days sessions concentrated on the weekend. Detailed locations and calendar will be provided by 28th February 2025.

These activities could lead to a critical edition of the *Turandot* "Finale" by Alfano, in which participation would be indicated.

## **Programme Tutors**

Prof Gabriele Dotto, General editor for the critical edition of the *Operas of Giacomo Puccini* published by Casa Ricordi and Direttore scientifico of the Archivio Storico Ricordi;

Prof. Roger Parker, Professor emeritus, King's College London, editor of *Manon Lescaut* (2013) and *Tosca* (in preparation) in the *Operas of Giacomo Puccini* critical edition;

Prof Claudio Toscani, Professor of Musical Philology at the University of Milan, editor of *La bohème* (in preparation) in the *Operas of Giacomo Puccini* critical edition.

## **Other Lecturers/Professors of the workshops**

Linda Fairtile, University of Richmond (USA), editor of *Edgar* (4-act version to be published 2024) in the *Operas of Giacomo Puccini* critical edition;

Ellen Lockhart, Assistant Professor of Musicology, University of Toronto, editor of *La fanciulla del West* in the *Operas of Giacomo Puccini* critical edition;

Francesco Cesari, Università Ca' Foscari, Venezia, editor of *Il tabarro* (in preparation) in the *Operas of Giacomo Puccini* critical edition;

Ditlev Rindom, editor of *La rondine* (in preparation) in the *Operas of Giacomo Puccini* critical edition;

Gavin Williams, Lecturer in music, King's College London, editor of *Gianni Schicchi* (in preparation) in the *Operas of Giacomo Puccini* critical edition;

Delia Casadei, previously Assistant Professor of Musicology, University California Berkely, currently independent scholar, assignee of the critical edition of *Turandot* in the *Operas of Giacomo Puccini* series.

## **Internal Coordinator for the Milan Conservatory**

Prof. Livio Aragona, Director's research delegate

## **Other information**

All costs of travel, accommodation and workshops will be covered by the Milan Conservatory and the University of Milan.

In compliance with the applicable data protection regulations in Italy, including the General Data Protection Regulation (GDPR), the sensitive data collected will be used solely for purposes related to the candidate selection process and the management of the project. For further information, please visit: <https://www.consmi.it/it/481/info-privacy>.

Registration for the call implies acceptance of all these Regulations in all their parts. In case of complaints or disputes, only this text is valid. In case of any dispute, the competent court is that of Milan.