



CITY OF BEVERLY HILLS STAFF REPORT

Meeting Date: November 30, 2010
To: Honorable Mayor & City Council
From: Brad Meyerowitz, Recreation Services Manager
Subject: Studiomusica Co-Sponsorship Request
Attachments: 1. Program Proposal/Description

INTRODUCTION

A proposal has been submitted by Studiomusica for a concert series to be held at Greystone Estate. The five concerts would be scheduled for May and June, 2011 as part of an Italian Baroque Music Festival. Concerts would be held on weeknights, from 6pm – 9pm., in the Courtyard of the Mansion. Studiomusica is a European music management agency with a main office in Modena, Italy and an office in Beverly Hills.

Each of the five concerts will be named after an Italian city with Rome, Venice, Naples, Florence, and Milan the five cities represented. Studiomusica will be inviting city council members from each of these world-class cities to attend their representative concert. Top Baroque musicians from Italy will be performing for this festival and all of the musicians will be making their United States debuts while performing at Greystone.

Benefits of hosting the festival include promotion of the event in local, national, and international publications. Studiomusica will be working with media outlets and publications throughout Europe, with a focus on Italian newspapers.

Ticket prices for each of the concerts are expected to be \$35. Studiomusica wants to keep tickets at an affordable price in order for all music lovers to be able to attend the series. Concerts will be held on weeknights and will begin in the early evening and conclude by 9pm. Staff and the Recreation and Parks Commission have no concerns regarding the impact of the festival on neighbors living adjacent to Greystone as similar events have been held previously within the courtyard without incident.

DISCUSSION

Studiomusica is proposing that the City of Beverly Hills so-sponsor the concert series by providing various in-kind services to offset facility rental fees for the use of Greystone Estate. The published fees for the event are \$2,278 per concert (\$11,390 for all five

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concerts). This figure does not include the costs of the Park Rangers. Organizers have committed to cover all hard costs, including the costs of the Park Rangers, which are estimated to be \$2,675 for the concert series. Studiomusica will donate ten percent of its profits from the concerts to Friends of Greystone which will provide for future improvements to the mansion. Studiomusica is seeking sponsorships to help offset the cost of producing the five concerts which is estimated to be \$100,000.

Amy Cox, Managing Director of Studiomusica USA presented the proposal to the Recreation and Parks Commission at their October 26, 2010 meeting. The Commission unanimously endorsed the proposal, stating that the festival will bring international exposure to Greystone Estate, as well as a unique cultural experience to residents of the city.

FISCAL IMPACT

It is anticipated that there will not be any out-of-pocket costs incurred by the City. As previously mentioned, all staff costs associated with the event, including Park Rangers, will be paid for by the event organizers. If published rental fees were charged for the event, \$11,390 would be collected as revenue. It is estimated that approximately \$2,278 will be collected for staff costs.

RECOMMENDATION

Staff recommends that the City partners with Studiomusica and Co-Sponsors the Italian Baroque Music Festival at Greystone Estate in May and June, 2011. The anticipated international coverage of the event and the chance for residents of Beverly Hills to experience a world-class musical experience is an unprecedented opportunity for the City.

Steven Zoet
Approved By



Attachment 1

EVENINGS OF ITALIAN BAROQUE MUSIC

An Italian music festival at Greystone Mansion in Beverly Hills

Overview:

Studiomusica, a European music management agency with offices in Modena, Italy since 1998 and in Beverly Hills since early 2010, is desirous of producing, organizing and promoting an Italian Baroque Music Festival to be held at Greystone Mansion in Beverly Hills over 5 nights in May and June 2011. The exact dates for the festival are May 25, June 9, June 16, June 23, and June 30. Studiomusica represents top artists in the fields of classical, opera, jazz and early music, and works with some of the most prestigious artists in the world. Studiomusica will bring top Baroque musicians from Italy for this festival.

Objective:

Studiomusica is a new business in the City of Beverly Hills. We are actively seeking to integrate ourselves into both the business community (having joined the Beverly Hills Chamber of Commerce earlier this year) and into the residential and cultural aspects of the community, as well. Studiomusica's objective in organizing and hosting the Italian Baroque festival at Greystone Mansion is to create a unique, prestigious cultural experience for the City of Beverly Hills and its residents—an experience that heretofore has not been offered. Because of our access to top musicians from all over the world, we can provide talent that has never performed in the United States, making the experience an unprecedented, one-of-a-kind cultural experience for the citizens of Beverly Hills.

Benefits for the City of Beverly Hills:

The City of Beverly Hills will benefit by having world-class musicians performing for the first time ever in the United States at one of the City's most prestigious venues—Greystone Mansion. Studiomusica views Greystone, the City of Beverly Hills, and the most esteemed Italian musicians as the perfect combination. Beverly Hills and Greystone are known for their level of sophistication and culture, and Studiomusica's roster of talent is equally celebrated and influential. Our goal is to create unforgettable evenings for the Beverly Hills community that will be in keeping with the City's reputation for excellence. Studiomusica's press office will advertise and promote the event via both local and international press, including the following local publications: LA Times, Orange County Register, LA Weekly, Daily Variety, Hollywood Reporter, LA Daily News, Beverly Hills Courier, and Beverly Hills Weekly. Studiomusica will promote this event internationally to its European contacts via the following publications and media outlets: Diapason, Strings, Gramophone, BBC Magazine, Suonare, Musica, Das Orchester, as well as major Italian newspapers. To further promote the event on an international scale, Studiomusica will invite council members from the governments of all 5 cities represented in the concert series. Thus, both Greystone Mansion and the City of Beverly Hills will extend their prominence and reputation into the European community and international marketplace, achieving additional exposure for and awareness of the sophistication of the Beverly Hills "brand".

Partnership with the City of Beverly Hills:

The costs associated with this event are upwards of \$100,000. Studiomusica plans to cover these costs and generate a profit from the event by securing sponsors and via the revenue from concert tickets sold. Studiomusica will pay all hard costs associated with planning, organizing, and producing the event, including Greystone park ranger fees as well as any other costs of event logistics. Studiomusica is requesting that the City of Beverly Hills provide in-kind support by waiving the venue and event fees typically required by Greystone Mansion. In exchange for waiving these fees, Studiomusica will donate 10% of its profits from the event to the Friends of Greystone charitable organization.

Event logistics:

Studiomusica is working actively with Brad Meyerowitz and the Beverly Hills Parks and Recreation Commission to insure that the event complies with all City ordinances and regulations regarding the logistics of the event. There will be no more than 299 guests at the event, and the event will attract a sophisticated audience due to the Italian Baroque program in our proposal (see attached description of the program and artists involved). There will be a reception in which light refreshments will be served either just prior to or after the concert. We are proposing a ticket price of \$35 per concert, and the concerts will be advertised on the Greystone website with a link to an advertisement on Studiomusica's websites (both US and international), as well as via the press outlets mentioned above. Greystone will also send an email blast promoting the event to its 3,000 members. We will begin the event at 6:00 p.m. each evening, with an end time of no later than 9:00 p.m.

EVENINGS OF ITALIAN BAROQUE MUSIC

An Italian music festival at Greystone Mansion in Beverly Hills

May 25, 2011

ROME

Corelli Legacy

Musica Antiqua Roma

Riccardo Minasi

June 9, 2011

VENICE

The Art of Violin

L'Arte dell'Arco

Federico Guglielmo

June 16, 2011

NAPLES

Festa Napoletana

Ensemble La Suave Melodia

Mauro Squillante

June 23, 2011

FLORENCE

The Italian Renaissance

Odhecaton

Paolo Da Col

June 30, 2011

MILAN

Sacred cantatas

Ghislieri Consort

Giulio Prandi

ROME

Musica Antiqua Roma



Musica Antiqua Roma was created in 2007 on the initiative of the violinist Riccardo Minasi; it unites the experience - as soloists and chamber musicians and orchestral players - of some new-generation musicians who are active internationally on the concert and recording scene. In spite of their youth, the group has already distinguished itself in some major concert seasons, such as the Bologna Festival, the Genoa GOG, the Ravenna Festival, the Birmingham Early Music Festival, the Utrecht Festival, the Auditori in Barcelona, the Caixa in Madrid, Valencia, the Divonne Festival, Santiago de Compostela, the Attersee Festival, the Potsdam Sanssouci Festival, Musica e Poesia at S. Maurizio, Milan, O Fos Colende in Florence, the Bad Kissingen festival, the Festival de Santander, the Innsbruck Festival, the Teatro de El Escorial, etc. The members of the group have collaborated with famous figures in the early music field, playing in the best-known ensembles such as the Concert des Nations, Concerto Italiano, Il Giardino Armonico, Accademia Bizantina, Al Ayre Español, and in the most distinguished concert halls in Europe, the United States, Canada, South America, Japan, South Korea and Turkey (Carnegie Hall and Lincoln Center in New York, the Vienna Konzerthaus, Théâtre des Champs-Élysées and Châtelet in Paris, the Palais des Beaux-Arts in Brussels, the Amsterdam Concertgebouw, S. Cecilia in Rome, the Teatro S. Carlo in Naples, Festival di Ambronay, the Berlin Konzerthaus, the Versailles Opéra and many more). With a repertoire ranging from the late sixteenth century to the early nineteenth, Musica Antiqua Roma, through an in-depth study of the sources and its continuous musicological research, pays special attention to the enormous and partly forgotten Roman musical heritage of the 17th and 18th centuries. Recent publications include the disc "Corelli e i suoi allievi", published together with the book "Roma e I suoi Leutari" by Claude Lebet. Among its forthcoming publications, we would mention a disc for the DHM/Sony record label devoted to unpublished sonatas by F.M. Veracini, one of violin sonatas by G.F. Haendel and the album "Corelli's legacy".



Riccardo Minasi was born in Rome in 1978 and has been very active in the concert sphere, performing in the most prestigious concert halls the world over, invited to perform both as a soloist and as first violin concertmaster. In 2008 he directed, as assistant to J. Savall, the Attersee Akademie Orchestra. He has also directed the Potsdam Kammerakademie, the Recreation-Grosses Orchester of Graz and Il Complesso Barocco by invitation of A. Curtis. For the coming season he has been invited to direct the Zurich Chamber Orchestra and will have the role of first violin with Thomas Hengelbrock's Balthasar Neumann Ensemble. In June, he will be assistant conductor to Hengelbrock for performances of Bellini's opera Norma with Cecilia Bartoli in Dortmund: he has also edited a critical edition of this opera for forthcoming publication. Since 2008, he has collaborated as guest leader with the Orchestra dell'Accademia Nazionale di S. Cecilia, Rome, and invited by Kent Nagano, as first violin at the Knowlton "Belcanto" festival and as Historical Advisor for the Montreal Symphony Orchestra in Canada. Since 2005, he has taught ensemble music at the V. Bellini Conservatoire in Palermo. He has taken part as a soloist or first violin at numerous recordings for the major record labels (Decca, Teldec, Naïve, Opus 111, Sony). His recording of the Rosenkranz Sonaten by Biber, issued by Arts, was enthusiastically acclaimed by the specialist critics (Gramophone, FonoForum, Pizzicato, Musicweb International) and it obtained a nomination at the Cannes Midem as one of the best discs of early music to be released in 2008.

VENICE



L'Arte dell'Arco Federico Guglielmo

Established in 1994, L'Arte dell'Arco has achieved international recognition for its concerts and recordings. The ensemble, based in Padua, consists of some of the

best Italian musicians, all of whom have specialized in period instruments performing with the most important European baroque orchestras. The composition of the group varies from a small string ensemble to a full classic orchestra. Depending on the demands of each program, L'Arte dell'Arco will consist of anywhere from 3 to 30 musicians so that it can devote itself to a wide repertoire and can engage in the search for and new evaluation of forgotten works.

L'Arte dell'Arco is regularly invited to many important early music festivals and historic cultural venues. Its musicians perform today in all famous European concert halls as well as in North and South America, Japan and the Far East. The group performed with acclaimed artists such as Christopher Hogwood (guest conductor since 1997), Gustav Leonhardt, Pieter Wispelwey, etc. While still continuing to invite guest conductors and soloists for some performances each year, the orchestra has an artistic director/concertmaster who has given a very definite image to the orchestra, Federico Guglielmo. L'Arte dell'Arco has been particularly prolific in the recording studios, releasing over 50 CDs on the Deutsche Harmonia Mundi, Sony/BMG Classics, Chandos, ASV, CPO, Stradivarius Dynamic and MusicaImagine labels, all featuring works from the Italian Baroque repertoire.

Since its first recording L'Arte dell'Arco has received prizes such as at the Premio Internazionale del Disco Antonio Vivaldi in Venice (1995, 1996) and recognition from top industry magazines (Diapason, Le Monde de La Musique, Repertoire, Gramophone, Classic Cd, BBC Music Magazine, International Record Review, the Strad, Fanfare, American Record Guide, Fono Forum, Klassik Heute, Alte Musik Aktuell, Luister, Scherzo, Ritmo, the Record Geijutsu, etc) and international press (the Times, the Daily Telegraph, the Irish Times, etc). The Italian music magazines Amadeus, Cd Classics, Orfeo and Classic Voice have dedicated their covers to L'Arte dell'Arco, including unpublished recordings and interviews with Federico Guglielmo.

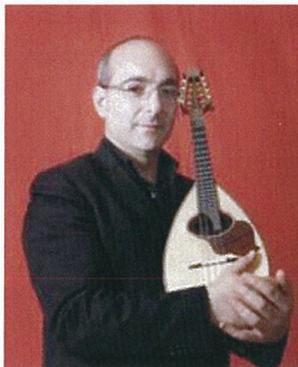
L'Arte dell'Arco embarked upon one of the most ambitious recording projects of the last decades: the complete recording of all Tartini Concertos. The first fifteen volumes (28 CDs in total) of this ten-year project have been already released on Dynamic with overwhelming international acclaim. A new complete "urtext" edition of these Concertos will be published by L'Arte dell'Arco.

Highlights of the 2008–2009 seasons include major Japan and Far East tours and festival appearances across Italy, Austria, Germany, Netherlands, Poland and Lebanon. Future plans will include concerts, tours and recordings with artists such as Michala Petri, Hidemi Suzuki and a European tour with Emma Kirkby to celebrate the 70th birthday of Christopher Hogwood, who for that extraordinary occasion will again play the harpsichord.

This season L'Arte dell'Arco presents many new recordings with CPO (Veracini's *Ouvertures e Concerti*; Scarlatti's *La Dirindina*, Händel's *Wassermusik* and *Feuerwerksmusik*) Brilliant (Vivaldi's *Concerts for violin and organ*, *Concerts for per plucked string instruments*; Haydn's *Concerts for violin*, *Concerts for fortepiano*, *Concerti per harpsichord* – published for Haydn Edition), Dynamic (Tartini's *Concerts CDs 15 and 16*) and for Rai Trade a live performance from the *Concerti al Quirinale* dedicated to the virtuoso H.I. von Biber. The next projects to be released include Vivaldi's opera *Ottone in villa* for Sony/BMG and Bach's *Lutheran Mass* (featuring Gustav Leonhardt as conductor) for Amadeus magazine and Deutsche Harmonia Mundi. During 2009 L'Arte dell'Arco will complete a project about Tartini by recording their 17th album and at the same time will begin a new and ambitious project with Brilliant Classics. The "Vivaldi Edition" which will be released for Christmas 2010 and includes 19 CDs, concerning all of Vivaldi's works published during his lifetime. In the field of opera, the ensemble will be involved in the production of Piccinni's *Il finto turco* and Vivaldi's *La Dorilla*.

NAPLES

Mauro Squillante Ensemble La Suave Melodia



Mauro Squillante, mandolinist, is a specialist of ancient plectrum instruments (mandolin and mandola, mandolone, colascione, cetra), constantly engaged in researching their repertoire, organology, and performing techniques.

A graduate of the Pollini conservatory in Padova, he has furthered his musical education under the direction of Hopkinson Smith and Crawford Young at the Schola Cantorum Basiliensis, Enrico Baiano, Federico Marincola, Emilia Fadini, and Edoardo Eguez.

Carries out an intense concert activity in Italy and abroad performing solo, duo with harpsichordist Raffaele Vrenna, with whom he took part in the Scarlatti Festival in Tokyo, in trio with harpist Mara Galassi and soprano Marinella Pennicchi, with whom he recorded for a Stradivarius CD forthcoming.

He collaborates with the ensembles Lirum li Tronc, Micrologus and Scherza l'Alma.

He collaborates also with Freiburger Barok Orchestra, Venice Baroque Orchestra, la Cappella della Pietà dei Turchini, Arte dell'Arco, l'orchestra del Teatro S. Carlo and l'orchestra del Maggio Musicale Fiorentino, Mozart Synphonietta, under the conduction of Renè Jacobs, Andrea Marcon, Antonio Florio, Peter Maag, Louis Bacalov.

He has recorded ancient and contemporary music for several record companies (Stradivarius, Harmonia Mundi, Vigesse, Felmay - Dunya records, opus 111, Bongiovanni, Niccolò, Oriente Musik, Brilliant). He has recorded for Italian national radio, and for French and German radio and television channels.

He is editor of a series on mandolin music for Mnemes - Alfieri and Ranieri Publishing in Palermo. He has also collaborated with the Santabarbara and Mnemes publishing houses.

He is President of the Accademia Mandolinistica Napoletana, an association whose fundamental contribution to the revival of the mandolin in Naples is widely acknowledged.

He teaches mandolin and historical plectrum instruments at the annual summer courses organized in Urbino by the Fondazione Italiana per la Musica Antica. He teaches mandolin at the Piccinni conservatory in Bari.

FLORENCE

Odhecaton



Having made an "entrée fracassante" into the world of Renaissance polyphony, in the words of the French review "Diapason", the Odhecaton ensemble has been making inroads ever since its foundation in 1998. In that year, some of the best Italian male vocalists specializing in performing Renaissance and pre-classical repertoire joined forces under the direction of Paolo Da Col. It is an ensemble that offers a new approach, with an expressive reading of polyphony, rich in dynamic accents. Odhecaton has profited from the collaboration of some excellent instrumentalists specializing in this repertoire, including Bruce Dickey and Concerto Palatino, Gabriele Cassone and the Pian & Forte Ensemble, Liuwe

Tamminga, Paolo Pandolfo, Jakob Lindberg, La Reverdie and Rolf Lislevand. And what is the goal that unites the voices of Odhecaton? To study, transcribe and restore the music of Italian and Flemish composers of the 15th and 16th centuries to be heard again, purposely "going beyond the boundaries" in the repertoire of seventeenth-century polyphony, and beyond. Odhecaton immediately managed to stand out with their original, lively project development. The ensemble has recorded four programs on CD, dedicated respectively to the music by Nicolas Gombert for the coronation of Charles V, to Heinrich Isaac, to Josquin Desprez and to the polyphonists active at the court of Isabel the Catholic. Odhecaton has been a guest at major European concert events. The CD dedicated to Josquin Desprez received the "Diapason d'Or" award of the year (2003) and the "Choc" (March 2003), attributed by the French reviews Diapason and Le Monde de la Musique, and the CD with music by Isaac was named "disc of the month" by the Italian reviews Amadeus and CD Classics (February 2003) and received a mention as "CD of the Year 2003" by Goldberg international magazine. In January 2007, on the island of Tenerife on behalf of the Spanish Society of Musicology and the Festival de Musica de Canarias, Odhecaton recorded a new, extraordinary repertoire of seventeenth-century polychoral works by chapel masters of the cathedral of Las Palmas, capital of the Canary Islands. And what of the new developments in Odhecaton's career? The works of Palestrina, Neapolitan and Ferrarese "chromatic" polyphony around Gesualdo da Venosa, and a return to Josquin Desprez. The Picardie festival, in Josquin's homeland, has chosen this Italian ensemble to perform his works.

Paolo Da Col

Singer, organist, conductor and musicologist, Paolo Da Col completed his musical and musicological studies in Bologna, concentrating his interests from a very young age on the Renaissance and Baroque musical repertoire. For over twenty years he has been part of numerous Italian voice ensembles, including the Cappella di S. Petronio of Bologna and the Istituzioni Harmoniche Ensemble. Since 1998, he has directed the Odhecaton voice ensemble, as well as leading other voice and instrumental groups in the Baroque repertoire. He is a teacher at the Trieste Conservatoire. Together with Luigi Ferdinando Tagliavini he edits the review "L'Organo", he collaborates as a music critic with the "Giornale della Musica" and with other specialized reviews, and he edits the music catalogue of the publisher Arnaldo Forni of Bologna. He is also curator of instrumental music publications and the author of catalogues of music foundations and of essays on the history of Renaissance and Pre-classical vocality.





Ghislieri Consort

The Ghislieri Consort, which recently changed their name from Arion Choir & Consort to Ghislieri Consort, came into being through the meeting between its director, Giulio Prandi, organist Maria Cecilia Farina, violinist Marco Bianchi and cellist Alberto Guerrero. It comprises a choir of twenty young singers and an instrumental consort, bringing together some of the most skilled Italian Baroque musicians, who regularly appear with all the most important early music groups. The group devotes itself in particular to the rediscovery of the sacred repertoire of the Italian Settecento, performing rare or unpublished works by authors such as Perti, Leo, D'Astorga, Platti, Durante, Mascitti and Traetta. The Ghislieri Consort has been invited to perform at many prestigious international festivals, and has rapidly established itself as one of the best up-and-coming Italian groups. It collaborates regularly with well-known soloists, including Roberta Invernizzi, Gloria Banditelli, Christian Senn, Enamuela Galli, Maria Grazia Schiavo, José Maria Lo Monaco and Gabriella Sborgi. In 2009, it made a monographic CD on Giacomo Antonio Perti (Bologna 1661-1756), to be published in May 2010 by the distinguished review Amadeus. It is the resident ensemble of the Collegio Ghislieri Concert Season, Pavia, and also takes part in ReteOrfeo – Circuito Lombardo di Musica Antica, performing every season in Milan, Brescia and Mantua (Bibiena Theatre). Recent appearances include the concert for Donizetti's *Dies Natalis* in the context of the Bergamo Musica Festival and participation in the broadcast "Piazza Verdi" for Rai Radio3, live from the Elfo Puccini Theatre in Milan. In 2010 the Ghislieri Consort started an important recording project for Deutsche Harmonia Mundi.



Born in 1977, **Giulio Prandi** gained a diploma in singing and a degree in Mathematics with first-class honours at the University of Pavia as a pupil of the Collegio Ghislieri. He studied composition with Bruno Zanolini and choral conducting with Domenico Zingaro at the Milan Conservatoire; he is currently carrying out advanced studies in orchestral conducting under the guidance of Donato Renzetti. He was very young when he began his career, taking on the musical direction of the Collegio Ghislieri in Pavia in November 1997. He made his debut conducting Mozart's *Requiem* for the University of Pavia at the age of only 21. He founded and conducts the Arion Choir & Consort choral and instrumental Baroque ensemble; he also founded

Ghislierimusica, the association that manages the Concerts Seasons and the musical teaching at the Collegio Ghislieri. He is Director of the Circuito Orfeo, the Lombardy network for Baroque and classical music. His intense activity has led him to conduct for some distinguished institutions. He is particularly active in the Baroque sphere, devoting himself especially to Italian repertoire and also producing many first modern-day performances.. He regularly performs also as an opera conductor. Finally, for modern repertoire, he has conducted works such as Stravinsky's *Mass*, Orff's *Carmina Burana*, the *Chichester Psalms* by Bernstein and Rossini's *Petite Messe Solennelle*. In the sphere of contemporary music, he has collaborated with instrumentalists of the La Scala Theatre and in particular with the composer Fabio Vacchi: he has conducted the *Sacer Sanctus* cantata by this composer. In 2009/10, as well as his other concert and recording commitments, he will conduct opera productions in the United States and in Spain.