



Cinthia Alireti (Brazil - Italy)

BIOGRAPHY - SHORT VERSION

Brazilian conductor Cinthia Alireti is the co-artistic director and principal conductor of the Unicamp Symphony Orchestra (OSU, Brazil). Recently, she has stood out as the musical director of several opera productions, such as J. Strauss' *Die Fledermaus*, Verdi's *La traviata*, W. A. Mozart's *The Magic Flute*, Donizetti's *L'Elisir d'amore*, A. Scarlatti's *Tigrane*, performed with period instruments, and the multimodal opera *Descobertas* by J. Manzoli, among others. Numerous premieres of symphonic and vocal works, multidisciplinary productions, and historically informed performances are featured under her baton, along with classics of the symphonic literature. In addition to her position in Campinas, she also appears as guest conductor in other cities in Brazil, and in Germany, France, Ecuador and the United States. In parallel with the artistic activity, she has been fomenting the development of the classical music ecosystem in Brazil, through events for discussion and information on the subject, with the participation of important personalities in the area, such as the Forum *Orchestra Management and Social Commitment* and the international symposium *Women in Concert Music Today*.

He holds a master's and a doctorate in choral and orchestral conducting, with a specialization in early music from the University of Indiana (Bloomington, USA), a bachelor's degree in Musical Composition (University of São Paulo) and in Advertising (Faculdade Armando Álvares Penteado) and a French Master's degree. in musicology at the University of Paris-Sorbonne and at the University of Saarland (Germany).

Cinthia Alireti (Brazil - Italy)

BIOGRAPHY - LONG VERSION

Brazilian conductor Cinthia Alireti is the artistic director and principal conductor of the Unicamp Symphony Orchestra (OSU, Brazil) since 2012. Under her direction stand out the productions of *A Moreninha*, de Ernst Mahle (2022), Johann Strauss' *Die Fledermaus* (2019), Verdi's *La traviata* (2018), W. A. Mozart's *The Magic Flute* (2017), Donizetti's *L'Elisir d'amore* (2016) and the premiere, in the same year, of the multi-modal opera *Descobertas* by J. Manzolli. In addition to her position in Campinas, she has collaborated as guest conductor in various orchestras, choirs and ensembles, such as, Orquestra Sinfônica Nacional do Teatro Cláudio Santoro, Orquestra Sinfônica do Espírito Santo, Orquestra Sinfônica Municipal de Campinas, Orquestra Theatro São Pedro, Collegium musicum Potsdam (Germany), Ensemble Abstrai, Fênix de los Ingenios (USA), BLEMF Orchestra (USA), Coro Mixto Ciudad de Quito (Teatro Sucre, Equador), choir of the New European Philharmonic (Paris), Vocal Ensemble Dolce Tempo and Baroque Instrumental Ensemble Musili (Paris), Orchestre Symphonique Ars Fidelis (Paris), among others.

She extensively contributes to the diffusion of newly written compositions and also classics of the 20th century literature in Brazil. In 2017, she created the first *OSU Contemporary Music Meeting* (Encontro de Música Contemporânea OSU), which combines new music performances with outreach presentations and live interviews. Parallel to new music, her commitment to performance practice led to collaborations with some of the finest authorities of the Early Music world, such as Stanley Ritchie, Paul Elliott, Eva Legêne, Barry Bauguess, Paige Whitley-Bauguess, Sherezade Panthaki, Daniel Bubeck, and Elisabeth Wright, with whom she studied harpsichord during her doctoral studies at Indiana University. In that period, she founded the *Anima e Corpo Ensemble*, which became well known for the performances of baroque operas. In 2008, she was engaged to be the conductor of Alessandro Scarlatti's *Tigrane*, with the soloists and the period orchestra of the *Bloomington Early Music Festival* (BLEMF, USA).

Mr. Alireti was the creator and the curator of the three editions of the Forum *Orchestral Management and Social Commitment Forum* (Fórum Gestão Orquestral e Compromisso Social), in partnership with the Center of Integration, Documentation, and Cultural Diffusion (CIDDIC - Unicamp), which was oriented to the exchange of information about management, social programs, production and programming, among leading personalities of the orchestral field in Brazil. She was also the creator and coordinator the outreach project *Identity, Music and Architecture*, in collaboration with the Institute of the Architectures of Brazil (IAB - Campinas), which is a cultural action that brings together music and urban stories in the historic buildings of Campinas, with the intention of creating a stronger connection of the people to their city and culture.

Distinguished conductors contributed to her artistic development, among them, Marc Minkowski, Ton Koopman, Mr. John Poole, Roberto Paternostro, Juan Pablo Isquierdo, John Nelson, Kenneth Kiesler, Rodolfo Fischer, Carmen Helena Tellez, Jan Harrington, Imre Palló, and Thomas Baldner. During her graduation, she studied piano with Gilberto Tinetti and composition with Willy Corrêa de Oliveira. In the field of vocal performance, she initially studied with great singers of the Brazilian lyrical scenery, such as Lenice Prioli, Adelia Issa, Benito Maresca and Vesna Bankovic, and in the United States, with the Polish soprano Teresa Kubiak and the English tenor Paul Elliott, with whom he studied Baroque singing.

Her academic studies include a doctoral degree in choral-orchestral Conducting at Indiana University, a French-German master in Musicology at the University of Paris-Sorbonne and the University of Saarland (Germany), and bachelors in Music Composition, at the University of São Paulo, and in Marketing and Publicity, at FAAP (São Paulo). As musicologist, she prepared critical and performing editions of Agostino Steffani's operas, which were employed in two editions (2014, 2016) of the *Festival della Valle d'Itria*, in Martina Franca (Italy), for public performances, CD recordings, and the radio RAI broadcasts.