

Accademia  
Internazionale  
di Smarano  
APS



Smarano  
International  
Academy  
APS

SMARANO  
L'AQUILA  
ITALY

25.07\_05.08

2025

XXXIII

SMARANO  
EARLY  
KEYBOARDS  
ACADEMY



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Smarano Academy was the best summer academy  
that I ever attended, and I have attended a lot!  
Full of good teachers and great people!

Very high academic level, exceptional teachers,  
inspiring classes, friendly atmosphere,  
wonderful collegiality  
between students and teachers.

Our students



# THE ACADEMY



OUR MOTTO: *DOCENDO DISCITUR*

"Smarano International Early Keyboards Academy" is an **eleven days summer course** in Italy, where **multiple interconnected masterclasses** about the art of keyboard music from the 16th to the 18th century are held by **internationally renowned musicians and experts**. During the course, based on **historical methods of teaching**, the participants can have four hours a day of scheduled practice time and private coaching on multiple keyboard instruments (**organ, harpsichord, clavichord, and fortepiano**). That is why Smarano's motto is a quotation from Seneca: **Docendo Discitur**, meaning "it is learned by teaching". The Smarano Academy is a **true meeting platform** where people in our field gather to learn from one another and teach one another about a valuable European cultural heritage.

The Academy was founded around the **Ghilardi organ** in the church of Santa Maria Assunta of Smarano: the instrument was inaugurated in 1992 and was **inspired by North German organ building**. After the important conference in Imola (April 1993), at which Harold Vogel held a masterclass and concert, a successful visit to the organ organised by the Accademia di Musica Italiana per Organo in Pistoia led to the idea of using the instrument, at that time unique in Italy, for a summer course dedicated to the German repertoire. The course was initiated by the Accademia di Pistoia itself, driven by the tenacity and enthusiasm of Umberto Pineschi. In the following years, the **Associazione Culturale Mons. Celestino Eccher**, which had promoted the building of the organ, decided to start a permanent summer academy with the financial support of the local authorities. Harald Vogel was joined by a team of lecturers and researchers who gradually worked out the basic criteria - three main ones (organ, clavichord, improvisation) - on which to build the Smarano International Organ and Clavichord Academy.

*(Edoardo Bellotti)*



# 2025 COURSES





THE TRICKS OF THE TRADE:  
READING, UNDERSTANDING, IMPROVISING, PERFORMING  
L'Aquila and Smarano (Italy)  
from 25 July to 05 August 2025

## PROGRAM AND TEACHERS

The three-year program of the academy focuses on the close correlation between the correct interpretation of the ancient repertoire and the knowledge of the sources, the reading and understanding of the original texts (manuscripts or printed) with the information they convey (and which are often lost in modern editions) and the role played by musical instruments, not only in the interpretative moment but also in the compositional/creative moment of the music itself. The executive process draws greater solidity from the analysis of the creative one: understanding how a score was created (and therefore how music was taught/learned) helps to master the "tricks of the trade", or the ways to deliver a piece of music to the listener in a convincing way.

- The program is based on the three corner stones of Smarano Academy:
- 1.Partimento/Improvisation: learning the patterns of the Music and the Style of an Epoque.
  - 2.Music Books as "artefacts": Reading, Understanding, Performing.
  - 3.Embodiment: the relationship among Instruments, Performers, Repertoire, Improvisation.

2025 focuses on some musical collections in which counterpoint and "affects" are significantly combined: Frescobaldi's Capricci, Scheidt's Tabulatura Nova, Bach's Orgelbuchlein. Other contemporary authors are added to them. A visit to the historic organs of L'Aquila will help to place the music, particularly that of Frescobaldi, in a sound context very similar to the original.

### **IMPROVISATION**

**William Porter** (Eastman School of Music)

### **BASSO CONTINUO AND PARTIMENTO**

**Salvatore Carchiolo** (Conservatory "Refice" - Frosinone)

### **ORGAN MUSIC BY SAMUEL SCHEIDT AND JOHANN SEBASTIAN BACH: MUSIC, SOURCES AND PERFORMANCE**

**Hans Davidsson** (Göteborg International Organ Academy)

**William Porter** (Eastman School of Music)

### **ITALIAN ORGAN**

**William Porter** (Eastman School of Music)

### **HARPSICHORD**

**Enrico Baiano** (Santa Cecilia Conservatory - Rome)

### **CLAVICHORD AND FORTEPIANO**

**Joel Speerstra** (University of Göteborg)

**Ulrika Davidsson** (Göteborg International Organ Festival)

### **MUSIC SOURCES AND PERFORMANCE**

**Armando Carideo** (Istituto dell'organo storico italiano)

**Alessandro Albenga** (organist in S. Maria dell'Anima - Rome)

### **CONTEMPORARY MUSIC FOR HISTORICAL ORGANS**

**Bernard Focroulle** (organist and composer)

## ADMITTANCE AND REGISTRATION

ACTIVE PARTICIPANTS: closed number, 16 spots. Active participants must apply for the entire Academy.

NON-ACTIVE PARTICIPANTS: may be admitted without limitations.

*Title for application is preferable:*

- University school of music or Conservatory degree: students with a high level of instruction, although not yet graduated, may be admitted upon a specific letter of presentation issued by a distinguished Teacher.
- Professional Organists with experience, upon submitting a detailed CV, may be admitted.

Applications shall be sent using the registration form available here [www.smaranoacademy.com](http://www.smaranoacademy.com).

The admittance is approved by  
a Commission of the Academy Teachers:  
a confirmation of admittance is being sent  
within 10 days to the Applicant by e-mail  
and is validated by the payment of the admission fee.

**Applications may be submitted starting December 1st,  
2024,** and will be accepted as long as the 16 spots are  
completed in order of the receiving date.

**Deadline for registration: 15<sup>th</sup> June.**

Each active participant is due to prepare pieces out  
of the repertoire list that will be published on our  
website by the end of October.

## **APPLICATION FEE**

ACTIVE PARTICIPANTS: € 350,00

*to be paid ONLY AFTER the notification of admittance;  
appropriate instructions will be notified in due time!*

NON-ACTIVE PARTICIPANTS: € 250,00

**Refund requests** will be considered only if accompanied  
by a duly justified explanation,  
supported by appropriate documentation



# OUR STRENGTHS





1. METHOD OF TEACHING
2. TEACHING TEAM
3. INSTRUMENTS
4. PERSONAL PRACTICE AND PRIVATE COACHING
5. LOCATION
6. FRIENDLY ATMOSPHERE

One of the Academy's strengths lies precisely in the very close link "**organ, clavichord, improvisation**" which stemmed from the conviction that the **clavichord**, a virtually unknown instrument in music education at the time, was an indispensable tool for a correct technical and musical approach to the German organ repertoire and to the technical and sound characteristics of the instruments on which that repertoire was written. In addition, there was the idea that **improvisation**, or composition at the keyboard, far from being a vain display of natural gifts, was a fundamental skill for the organist. This, not only in function of liturgical service, but also for a deeper understanding of the structure and constituent elements of a music piece, to the benefit of interpretation. In more recent times, the organ, the clavichord, and improvisation have been joined by the **harpsichord**, another key instrument for Renaissance and Baroque literature and one that still awaits historical study and investigation in order to answer many unresolved questions. *(Edoardo Bellotti)*

The second distinctive element of Smarano is the **teaching team**, formed by internationally renowned musicians and experts. The choice of a **stable team** stemmed from the fact that, unlike most academies that offer courses independent of each other and taught autonomously by prestigious lecturers, Smarano decided to propose a specific theme each year. This theme would not only be discussed and addressed jointly by the lecturers, but it would also reflect the research that each member of the team was then conducting. As a result, the summer academy became an **opportunity to present the latest updates on music sources, theoretical treatises, and instruments**, and to experiment with them directly in the field. Theory and practice, research and application, study and experimentation, fed off each other during the courses. However, this basic principle still allowed Smarano to make use of other lecturers from time to time, from year to year or for longer periods of time: prestigious guests have contributed and continue to contribute their specific expertise to the academy's activities.

*(Edoardo Bellotti)*

The Academy's learning environment can boast **multiple keyboards instruments** of primary importance, both in number and in quality, which is an element of strong attraction: **15 instruments among organs, clavichords, harpsichords and a fortepiano** available for concerts, lessons, personal practice and private coaching.

Little by little, the Ghilardi organ and Joel Speerstra's two-keyboard and pedal clavichord were joined by the Kalnins organ, Marco Fratti's Italian meantone organ, and Giovanni Pradella's Positivo, four other clavichords (two with pedal), four harpsichords, a fortepiano after Stein, and Innocenzo Cavazzani's 1792 organ in the nearby basilica of the Santi Martiri in Sanzeno, the restoration of which was promoted by Smarano Academy.

The first element is the space dedicated to **personal practice and private coaching**. Many academies offer participants courses on prestigious instruments, on which, for obvious reasons, the time for practicing is very limited. Believing that an immediate and practical application of what was discussed during the courses was indispensable, Smarano immediately sought to equip itself with enough instruments to allow all participants adequate study time. With the Academy's equipment, each participant has approximately **three hours per day of personal study**, during which, among other things, they can be individually coached by one of the teachers. Coaching is an integral part of the academy and does not charge the participant any additional fees.

*(Edoardo Bellotti)*

## 5. LOCATION

The **Academy building** is unique of its kind with an auditorium and fifteen study rooms that allow a privileged relationship between teachers and students, and assiduous keyboard practice. The academy, located in the village of Smarano, **is surrounded by the peace and the silence of the mountains.**

A **friendly and welcoming atmosphere** favors a stimulating and peaceful learning environment. In addition, the excellent cuisine of our chef Claudio creates **moments of conviviality** where participants can interact with each other and with the teachers, expanding their international network of contacts.



F.A.Q.





**Should the active participants attend all the courses?**

Yes, active participants will be required to attend the whole Academy.

**And non-active participants?**

No, non-active participants will not be required to attend the whole Academy.

**Should participants prepare a repertoire?**

Each active participant is due to prepare a repertoire that will be published by the end of October 2024.

**Who will book the accomodation?**

After the application's approval, we will send you the list of the accomodation facilities in Smarano and L'Aquila affiliated with us (hostels, B&B, hotels). We will take care of the reservation.

**By when should I pay the application fee?**

The admittance will be confirmed upon payment of the application fee that is due within 15 days from the confirmation.

**Which costs does the fee include?**

The fee includes the courses, 3/4 hours of individual practice/coaching per day, tuition materials, certificate of attendance, accident insurance, trip L'Aquila-Smarano.

**May non-active participants request for private coaching?**

No, but practising instruments may be available for a limited extent.

**Will I receive a certificate for my participation?**

Yes, when you will complete the Academy, you will receive a certificate of attendance.



# INFO

## **CHAIRMAN**

Giacomo Corrà

## **VICE-CHAIRMAN**

Alfredo Recla

## **GENERAL MANAGEMENT COMMUNICATION PROMOTION**

Romina Zanon

## **FACULTY**

Enrico Baiano

Edoardo Bellotti

Armando Carideo

Hans Davidsson

Ulrika Davidsson

William Porter

Joel Speerstra

## **ARTISTIC SECRETARY**

Benedetta Porcedda

## **ADMINISTRATION**

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