

**“THE FOUR TURANDOT – T4T”**  
**INTAFAM\_00048 - CUP F41I23000550001**

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.

**CALL FOR COMPOSERS**

**REGULATIONS**

**1. PURPOSE OF THE AUDITION AND DESCRIPTION OF THE PROJECT**

This call aims to select **three composers** who will participate in *The Four Turandot-T4T* project by writing a contemporary "Epilogue" for the opera *Turandot*.

***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 last masterpiece through a training course in international mobility. It has been created by the “Giuseppe Verdi” Conservatory of Music in Milan, Italy, in network with the following Italian institutions:

- “Luigi Cherubini” Conservatory of Music, Florence;
- “Vecchi Tonelli” Conservatory of Music, Modena and Carpi;
- “Giuseppe Nicolini” Conservatory of Music, Piacenza;
- “Giuseppe Verdi” Conservatory of Music, Turin;
- Polytechnic of the Arts of Bergamo;
- NABA-Nuova Accademia di Belle Arti in Milan;
- University of Milan.

It also involves the following international institutions:

- Keimyung University, Daegu (South Korea);
- Shanghai Conservatory of Music (China);
- Istituto Italiano di Cultura, Shanghai (China);
- University of Georgia (USA).

The project won a tender from the Italian Ministry of University and Research and is subsidised with European funds from the PNRR, the National Recovery and Resilience Plan following the Covid-19 pandemic. It will conclude with 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 conducted by Arturo Toscanini on April 25, 1926; the one with the finale originally written by

Franco Alfano; the one with the second, and best known, finale by Alfano; 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 comparative edition of the two finales of *Turandot* composed by Franco Alfano, in collaboration with Casa Ricordi.

Specifically, this call for composers will lead to the creation of three distinct contemporary epilogues for *Turandot*, each based on a dramatization of the underlying causes of the opera's incompleteness: Puccini's "doubts" about the finale, "resolved" by Franco Alfano and more subtly "suspended" by Luciano Berio. This is not intended as a revival of Puccini's language, nor as a philological reconstruction of the finale, but rather as a "Theatre of the Voice for Turandot" projecting the opera beyond its original context by focusing on its enigmatic problematic nature.

Each of the three selected composers will create a new epilogue for the opera during a workshop that will take place at the "Giuseppe Verdi" Conservatory of Music in Milan, which will also be available remotely. The workshop will start immediately after the selection process described below and will culminate in the world premiere staging of the three works in Milan by March 2026. Furthermore, the three selected pieces will be published by Casa Ricordi.

## 2. ADMISSION CRITERIA AND GUIDELINES

Students of any nationality, born after January 1, 1989, regularly enrolled in academic institutions, or graduated no earlier than the 2020, can apply. The selection and preparation will take place in English; therefore, a good command of the English language is essential.

The application must be submitted by 11:59 PM (GMT+1) on Wednesday, April 30, 2025, by completing the form at the <https://eu.jotform.com/build/250543348331351>.

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, 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.
- summary biography in English (pdf format, max 300 words),
- vertical close-up photo (jpg format, min.1 MB, 4x6, 300 dpi),
- links to any social platforms (optional),
- signed privacy form,
- signed release and consent form for the publication and transmission of images.

### 3. FIRST PHASE: PRESELECTION

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

- PDF scores of at least three of their own compositions, preferably including vocal parts.
- Links to the following video recordings:
  - one unique video featuring the performance of at least three of their own compositions, preferably including vocal parts;
  - one self-introductory video in English (maximum duration: 90 seconds).

Videos must comply with the guidelines described below.

By Monday, May 12, 2025, the candidates who have passed this preselection phase (maximum: 10) will receive, via email, the official communication of admission to the second phase, with practical information and timetables. This communication can be used for any visa applications required for entry into the country.

### 4. SECOND PHASE: SELECTION

**Project presentation** – Candidates must prepare a detailed musical and dramaturgical project, specifying the exact instrumentation and proposed structure. If desired, they may collaborate with a dramaturg and/or librettist, provided that the collaborator is a student of any nationality born after 1st January 1989, currently enrolled at an academic institution or graduated no earlier than 2020.

**Guidelines** – Candidates are free to choose between two different approaches: 1) complete and absolute creative freedom, with instrumentation of their choice, including the option to use electronic elements if desired or, 2) still without stylistic or reconstructive constraints, a writing approach more focused on the presence of Puccinian fragments, whether well-known or recently discovered, used as quotations, embedded or transfigured within a personal musical texture. No attempt to reconstruct Puccini's language or a philological reconstruction of the finale is required.

**Instrumentation, libretto, vocal parts** – Instrumentation must include all or some of these instruments (one performer per instrument or instrumental family): flute (all sizes, including piccolo), oboe (including English horn), clarinet (including bass clarinet), saxophone (from soprano to baritone), trombone, accordion, percussion (always one performer), electric guitar, piano, first violin, second violin, viola, cello, double bass, electronics (not live). The original libretto may be cut, reworked or deconstructed according to musical and dramaturgical needs. Vocal parts must include all or some of Puccini's *Turandot* main vocal roles and may also be reinterpreted according to the same principle.

**Submission of the project** – By Monday, June 9, 2025, candidates who have advanced to the second phase, must submit via email to the following address [t4t@consmilano.it](mailto:t4t@consmilano.it) their project

which they will present at the final interview. The project should be in a print-ready PDF format (file name: T4T\_COMPOSERS\_LASTNAME\_FIRSTNAME).

**Roll call** – On Monday, June 16, 2025, the candidates admitted to the second phase will have to present themselves in the morning at the "Giuseppe Verdi" Conservatory of Music in Milan for the roll call. They need to produce an official identity document: a passport or identity card. They must also bring two printed copies of their project with them.

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.

**Final interview** – The final interviews will take place on the same day, Monday, June 16, 2025. The candidates will present their projects for a new and original "epilogue" for *Turandot* lasting 20-25 minutes. It is possible to request for participation in the final interview online, with a remote connection, by communicating this during the registration. In case of absence or delay on the final interview 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 a different moment.

**Jury** – The jury will be composed of prominent musicians, teachers and figures from the music world. All decisions of the jury are final and are recorded by a secretary.

**Results** – At the end of the interviews, the jury will announce the names of the three composers selected to participate in the *T4T* project.

## 5. WORKSHOPS

Workshops will be held in Milan, or remotely, from September 2025 to March 2026. The schedule will consist of 4 to 5-day blocks, including in-depth sessions on composition and analysis, as well as rehearsals. Detailed locations and the full schedule will be provided by the end of June 2025.

Each of the three selected composers must complete their piece by the first week of December 2025, in preparation for the performance which will take place by March 2026.

## 6. OTHER INFORMATION

Travel expenses for the round-trip to attend the final stage will be reimbursed by the Milan Conservatory only to the candidates who win the final selection. Receipts for tickets must be retained and presented for reimbursement.

The Milan Conservatory will also organise and cover the costs of travel, accommodation, lessons, workshops, meetings, and all activities related to the T4T project for the selected participants.

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 project management. For further information, please visit <https://www.consmi.it/it/481/info-privacy>.

By registering, the candidate implicitly agrees that the Milan Conservatory may use the personal data essential for the T4T project, including photographic images, and also authorises the recording of audio and video, as well as the online transmission of the auditions, rehearsals and performances (see the privacy form accompanying the registration application). The performance rights for any recordings or filming within the T4T project are the property of the Milan Conservatory. Performers will not be entitled to any fees for recordings, streaming, radio, or television broadcasts.

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.

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## **REGISTRATION: VIDEO GUIDELINES**

### **1. PERFORMANCE VIDEO**

- a. **Content:** The video must exclusively contain the performance of the pieces requested in the call.
- b. **Duration:** The recording must start a few seconds before and end a few seconds after the performance.
- c. **Video Quality:** A high-quality video recording is required, preferably HD (1280x720 at 30 frames per second) or FULL HD (1920x1080 at 30 frames per second).
- d. **Audio Quality:** The audio should be checked with headphones to ensure sound quality, before sending.
- e. **File Naming:** The video must be named as follows:  
T4TCOMPOSERS\_LastName\_FirstName
- f. **Upload:**
  - I. The video must be uploaded to a YouTube channel and published as “unlisted”.
  - II. The video link must be included in the “Performances” section of the online application form.

### **2) SELF-INTRODUCTORY VIDEO**

- a. The video must not exceed 90 seconds in duration.
- b. The recording must be made in landscape format.
- c. The candidate must be clearly visible and speak in English.
- d. The candidate should start the presentation by stating: first name, last name, age, affiliated institution.
- e. The candidate may continue the presentation with any additional information they consider useful to explain their educational background, experience, skills, qualities, projects, and expectations related to the call. For example, they may answer the following questions:
  - i. Why are you participating in this call?
  - ii. What aspect of the T4T project do you find most interesting?
  - iii. Why should the jury select you?



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DI MILANO

f. Upload:

- i. The video should be uploaded to a YouTube channel and published as “unlisted”.
- ii. The video link should be included in the “Presentation” section of the online application form.