

A woman with long, flowing blonde hair, wearing a red strapless dress, is captured in a dynamic pose. She is holding a baton high in her right hand, and her left hand is extended downwards. Her hair is blowing in the air, suggesting movement. The background is dark, and the lighting is dramatic, highlighting her form and the texture of her dress and hair.

***“Classical music isn’t for the old-fashioned,
it has true inner potential to
engage and astonish the new generations”.***

Beatrice Venezi, Principal Conductor of the Scarlatti Orchestra of Naples.

Beatrice Venezi **wants to win over Millennials with classical music.**

A dream come true: becoming a conductor at the age of 22. A dream to fulfill: bringing classical music onto the playlists of the young.

Beatrice Venezi has conducted the “Nuova Orchestra Scarlatti” of Naples since 2014. Alongside this prestigious role, she is pursuing an award-winning career as a pianist and composer. This sensational career path has led to international visibility, with performances in theatres all over the world, and a reputation as an ambassador of extremely high quality Italian culture.

She is always on the front lines to help young people discover classical music (she is also the Principal Conductor of the “Orchestra Scarlatti Young”), helping with initiatives in collaboration with key artists from different musical genres, for example her dialogue with Rocco Hunt at the MTV Digital Days.

The social dimension of her music has an important message of open-mindedness and innovation. Through the total immersion and her in-depth knowledge of classical music, Beatrice reaches out to modern tools and dynamics, such as the use of technology and new media, creating a novel dialogue between innovation and tradition.



She performed with the “Nuova Orchestra Scarlatti”, the former RAI orchestra of Naples, for the first time in November 2014: it was love at first sight from both sides.

Many other concerts followed with the various ensembles of the Scarlatti Orchestra, and then in 2016 she was also appointed Principal Conductor of the “Orchestra Scarlatti Young”, established in 2015 in the heart of the senior orchestra. There are few young orchestras in Italy; she has taken up the challenge to give back Scarlatti its status as orchestra of the city of Naples and to make the community of the Scarlatti orchestras the new reference music training centre for the south of Italy. Beatrice Venezi’s mission is to modernise the image of classical music, an objective she strives to meet by using all media. She in fact promotes the

playing of classical music on the radio and TV, not only on stations or channels closely associated with classical music, but also by using new media, channels that academia have regarded with contempt for far too long.

For example, to launch the enrolment campaign for the “Nuova Orchestra Scarlatti Young”, Beatrice Venezi created the hashtag #scarlattiwantsyou, which received an enthusiastic response from young people. For Beatrice, technology can interact with tradition and help to broadcast and promote art for people to enjoy.

While Beatrice loves and respects the enormous cultural and artistic wealth of classical music, she shares a generational vocation that unites all millennials: the great desire to break the mould and set aside false preconceptions to create a new, more accessible and deconstructed, more democratic and user friendly culture. Hence Beatrice dreams of bringing her cool approach to classical music, and with her drive and determined character and natural charm, her varied musical taste (she also loves electronic music) and fusion with other musical genres, she is bound to succeed.

A beautiful young woman, Beatrice challenges all the clichés about classical music, which is wrongly depicted as an outdated, distant and boring genre. Beatrice herself is testimony to the change, thanks to her career in the world’s major theatres, including in very conservative countries. Thanks to her role as Assistant Conductor of the State Youth Orchestra of Armenia, Beatrice was the first woman on the stage to receive admiration from the public in that role and their respect for her commitment towards eradicating all discrimination towards women.

Beatrice is a curious person and in the little free time she carves out for herself, she loves trying out and discovering new things: she’s an avid reader, loves going to exhibitions, watching films, and above all traveling, especially to places where the lifestyle and culture are very different from ours. She also listens to all types of music, from baroque to contemporary classical music. She feels it is important to be aware of what is around her, as it can always be food for thought and inspiration.

For her, conducting is an inner need and she uses her female ear and intuition as a true asset, an added value, because precisely by examining artistic material with a unique sensitivity and looking at it from a different angle, she is able to pick up on the different ingredients that work.



Beatrice Venezi was born in Lucca in 1990. Today, at the age of 27, she is a conductor, pianist and composer. An only child with a strong Tuscan accent, Beatrice feels very attached to her fellow citizen, Giacomo Puccini ("I grew up on bread and Puccini", she declares). The two musicians from Lucca are not only bound by their birthplace, but Beatrice, who carries Puccini's name around the world, takes on board the strong female theme of the operas of all Puccini's repertoire, in which she is an expert. Puccini is the first to give importance to the female role in opera, concerning himself with the psychology and personality, which are both very revealed and defined, of his heroines, the undisputed protagonists of his operas. The artistic sensitivity of both can be seen in certain shared traits such as a passion for style – Beatrice has won over the major Italian theatres with her style – a love for variety, of music but also of literature, travel and fusion with other areas of art.

She started studying the piano at 7 years old, almost by chance. At her primary school there was a teacher who gave piano lessons; one of her classmates started attending these lessons and Beatrice told her mother that she would like to try.

Beatrice's first teacher advised her parents to enrol her at the Conservatoire of Lucca when she was 9, and so they did. She started attending the diploma course, old educational system (10 years), at the Conservatoire of Lucca; she attended the Conservatoire of Siena for the final two years of this course, under the guidance of Argentinian pianist Norberto Capelli. She specialized with Maestros Lucchesini, De Maria and Balzani.

In 2005 she took part in her first piano competition, and won. In the summer of 2009 – the year of her school-leaving examinations – she worked for her first opera production abroad, in Germany, as rehearsal accompanist and vocal coach. The opera in question was Puccini's *Madame Butterfly*; this production officially marked the start of Beatrice's career and, as such, this Puccini opera has certain sentimental value for her. Other experiences would follow this debut in Germany, first as rehearsal accompanist and vocal coach, then as assistant conductor, and finally as a performer and producer in her own right.

During this time she had the chance to perform a repertoire that was practically unheard of in Italy, namely that of German and Austrian operetta. The human aspect of all this work experience was also very important for Beatrice: she collaborated several times with the same production house in Stuttgart and therefore found herself mixing with the same colleagues more often than not, who became a bit like a German family for her.

She decided to start studying composition at the same time as this, under the guidance of Maestro Gaetano Giani Luporini, another very important person in her training. Luporini was the director of the Conservatoire of Lucca when Beatrice began studying the piano. In addition to the elements of composition, the Maestro also transmitted an interest for Steiner's anthroposophy, a passion for arrangement and a taste for theatricality (Luporini had worked intensely alongside Carmelo Bene for incidental music). It was indeed he who defined Beatrice's choice to become a conductor as an "inner necessity". And that is exactly how Beatrice describes it today.

The study of composition also intensified her interest in contemporary classical music, which she has specialized in by performing world premieres of Italian composers, as pianist and then conductor, and devoting herself to publishing musicology essays, including one dedicated to her Maestro himself: "Gaetano Giani Luporini: La Necessità interiore dell'Arte". ["Gaetano Giani Luporini: The Inner Necessity of Art."]

And it was once again her Maestro of composition who recommended the man who would become her first Maestro of conducting: Piero Bellugi.

Beatrice borrowed very much from the conducting style of her first Maestro. "I have two extremely vivid memories of Bellugi: his bright, mesmerising, all-seeing eyes, made even more unique by the Maestro's age. When I met him he was 86 years old; and he had these hands from which the music seemed to emanate. It was something so different from the simple replication that is typical of a musical performance: it was a genuine creative act. I was completely dazzled and fascinated by this man and his profession." Nowadays, Beatrice mainly conducts without batons. Using exclusively one's hands is a very recent trend to achieve greater expression and is a sign of the times that are changing even for Classical music. Beatrice has whole-heartedly embraced this innovative trend.

Meanwhile, she also attended courses at the Chigiana Academy in Siena and in 2012 won the audition for admission to a second-level laurea magistrale (equivalent to a master's degree) in conducting at the Giuseppe Verdi Conservatoire in Milan, where she graduated in 2015.

Again in 2012, she debuted with the Philharmonic orchestra of her birthplace, the Lucca Philharmonic. From there followed many concerts with Italian and international ensembles, including: the Orchestra I Pomeriggi Musicali in Milan, the Orchestra of Teatro Lirico Giuseppe Verdi in Trieste, the Nuova Orchestra Scarlatti, the Orchestra della Toscana, the Orchestra di Padova e del Veneto, the Magna Grecia Orchestra, the Florentine Chamber Orchestra, the Campana Philharmonic Orchestra, the ALMA Symphony Orchestra, the Benevento Philharmonic Orchestra, the Bulgaria Classic Foundation Orchestra, the Orchestra and choir of the Bolshoi Theatre in Minsk, the Armenian State Symphony Orchestra, the Odessa Philharmonic Orchestra, the Ukrainian Radio Symphony Orchestra, the Orchestra of the State Opera House of Georgia, the Orchestra of the Al Bustan Festival in Beirut, the Classical Orchestra of Madeira

Over the years, she has worked on several renowned festivals, including the **New European Festival of Stuttgart** and the **Bellagio and Lake Como Festival**. In 2014, she held the opening concert of the 50th edition of the **Pontino Festival of contemporary music**, and in May 2015, she worked with **Maestro John Axelrod** as production assistant of **Leonard Bernstein's "Candide"** at the **Maggio Musicale Fiorentino** arts festival in Florence.

In 2015 she was selected, together with other world-famous Italian personalities, such as Eleonora Abbagnato and Carlo Cracco as defender of a vision so innovative it has been included in the **Audi Innovative Thinking** project, created to gather ideas and testimonials from modern-day pioneers.

It was love at first sight again recently after she took part in the **Aram Khachaturian Conducting Competition**, in June 2016 in Yerevan. After the very first round she was approached by the artistic director of the orchestra, who offered to appoint her as **Assistant Conductor** of the **Armenian State Symphony Orchestra**; Beatrice accepted.

In summer 2016 she debuted at the **Puccini Festival in Torre del Lago** with Ferruccio Busoni's opera, "**Turandot**".

In March 2017 she debuted at the **Al Bustan Festival in Beirut**, together with another all-Italian musician, pianist Gloria Campaner. Furthermore in 2017 she debuted with the **Orchestra della Toscana**, the **Ukrainian Radio Symphony Orchestra**, the **Classical Orchestra of Madeira** and at the **State Opera House of Georgia**.

In February 2017 Beatrice Venezi was appointed **Principal Guest Conductor of the Puccini Festival** for 2017 and 2018. The Maestro was on stage at the 63rd Puccini Festival in July 2017 to conduct "La Rondine" on its 100th anniversary, and also for 2018 she will also have the task of developing the **Puccini Festival Foundation** project.

AWARDS

In 2015 she was awarded the prestigious "Premio Donna 8 Marzo - La Musica per la Vita" prize ["Women's Prize 8 March - Music for Life"] by the ASSAMI Association – Friends of the Conservatoire of Milan.

In 2016 she received the "Cupisti Prize" for talented young musicians, awarded to her by the Michelangelo Cupisti Cultural Association and the Puccini Festival Foundation.

In May 2017 the historical Milano Lions Club awarded the "Scala d'Oro" to Beatrice Venezi for her great artistic skills and for her commitment for the spreading of musical culture into new generations.

In September 2017 the Circolo Catalani in Lucca awarded the Maestro with the prestigious "Targa d'argento Luciana Pardini" , a prize which is given to the young talents of classical music.

In May 2017, she acted as rapporteur of the TedTalk "Avanti, Maestro!" for TEDxBergamo.

Warner Classics will release Beatrice's first CD on Puccini's symphonic repertoire in 2019.