

CRISTIAN F.D. FRATTIMA

Born on 16th April 1984

Conductor, art director



Cristian F.D. Frattima

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Education (in reverse chronological order)

- ✚ Advanced course in Opera Management organised by the international "Opera Europa" association (Como, 08/2014)
- ✚ Post-Doctorate Master's in Management of Performing Arts with a score of 110/110 from the Bocconi University (Milan 06/2015)
- ✚ Dottorato di ricerca (PhD) in Cinema and Music economics (Marconi University, Rome) (06/2014)
- ✚ Graduate Master's in Symphony Orchestra Conducting with a score of 10/10 (Lithuanian National Academy) (06/2011) [teachers: J. Domarkas, R. Scervenikas, G. Rinkevicius]
- ✚ Bachelor's degree in economics with a score of 100/110 (Marconi University, Rome) (11/2009)
- ✚ Masterclass in Conducting organised by the Philharmonisches Kammerorchester Berlin, teacher **Eri Klas** (Helsinki, Finland, 03/2008)
- ✚ Private conducting lessons with **V. Gergiev, Y. Temirkanov, J. Domarkas**
- ✚ Masterclass in Conducting organized by the "Ilya Musin Society", teacher **Ennio Nicotra** (Perugia, 04/2006)
- ✚ Masterclass in Conducting organised by the Conservatory of Verona in collaboration with the Academy of Sofia, teacher **Dejan Pavlov** (Wratza, Bulgaria, 09/2005)
- ✚ Diploma in Violin valid as a master's European diploma, with a score of 10/10, honours and honourable mention at the ministry (09/2003)
- ✚ Secondary Education Certificate with a score of 100/100 (07/2002)

Professional experience, conductor

2009-2010 Assistant Conductor at the Lithuanian National Opera Theatre and the Lithuanian Philharmonic (LNSO)

2010-2013 Conductor of the Klaipeda Theatre Orchestra (Lithuania)

2010-2011 Artistic Director Consultant of the Klaipeda Music Theatre

2010/01 "L'incoronazione di Poppea", C. Monteverdi, Klaipeda Theatre, directed by J. Vensk (cond.)

2010/02 "Le nozze di Figaro", W.A. Mozart (Lithuanian National Opera Theatre LNOBT), E. Sagi (cond.)

2010/04 "Otello" G. Verdi (LNOBT), director by E. Nekrosius (cond.)

2010/05 Symphonic concert with Lithuanian National Chamber Orchestra Academy of St. Petersburg, (cond.) [Mozart, R. Strauss]

2011/01 Symphony concert with Lithuanian National Chamber Orchestra, Liela Gilde, Riga, Latvia (cond.) [Boccherini, Respighi]

2011-present Conductor of the Lithuanian National Chamber Orchestra (LNKO)

2011-03 Solemn concert for the 150th anniversary of the unification of Italy in Lithuania (Vilnius Philharmonic Orchestra, Vilnius' Philharmonic Hall) (cond.) [Vivaldi, Respighi, Rota]

2011-03 Solemn concert for the 150th anniversary of the unification of Italy in Belarus (Minsk Philharmonic Orchestra) (cond.) [Vivaldi, Respighi, Rota]

2011-03 Symphonic concert with Kaliningrad Symphony Orchestra, Kaliningrad Philharmonic (cond.) [Mahler n.6]

2011-04 "Cavalleria rusticana" and "Pagliacci" P. Mascagni, R.Leoncavallo. Cilea Theatre, Reggio Calabria (IT) directed by A. Pizzech (cond.) Reggio Calabria-Livorno co-production

2011-04 "Cavalleria rusticana" and "Pagliacci" P. Mascagni, R.Leoncavallo. Goldoni Theatre, Livorno (IT) directed by A. Pizzech (cond.)

2011 Tournée with the Lithuanian National Chamber Orchestra in Lithuania , (cond.)

2012-present Guest conductor of the "Anchorage Symphonic" Anchorage (USA)

2012-10 Concert with Plovdiv Symphony Orchestra (Plovdiv, Bulgaria) [Rachmaninoff concerto n.2, Shostakovic n.5]

2012-present Guest conductor of the National Orchestra of Plovdiv (Bulgaria)

2012-12 Concert with Arkhangelsk Symphony Orchestra, Arkhangelsk (Russia) [Holst, The Planets]

2012-present Guest conductor of the Arkhangelsk Chamber Orchestra

2013-04 "The Nutcracker", P. I. Tchaikovsky, Karelian Theatre, Petrazavodsk, directed by V. I. Petrof

2013 Series of concerts with Verdi and Wagner music with Franciacorta Philharmonic Orchestra (Brescia, Bergamo, Venice, Milan, Lodi)

2013-present Chief conductor of the Franciacorta Philharmonic Orchestra

2013-10 Concert with Arkhangelsk Symphony Orchestra, at Philharmonic Palace, Arkhangelsk (Russia) [Mahler n.2]

2013-present Guest Conductor of the Astrakhan State Orchestra

2014-present Founder and Artistic Director of the Italian-Swiss Baroque Opera Company "Coin du Roi"

2014-2015 Artistic Direction member at Teatro alla Scala, Milan

2015/05 G. F. Handel's "Xerxes", Milan Teatro Litta (conductor and music director)

2015/05 G. F. Handel's "Xerxes", Venice Teatro Goldoni (conductor and music director)

2015/10 W. A. Mozart's "Apollo et Hyacinthus", Milano Teatro Litta (conductor and music director)

2015/12 G. B. Pergolesi "La serva padrona / Livietta e Tracollo", Milano Teatro Litta
(conductor and music director)

2016/04 Concert with Coin du Roi orchestra, Romanas Kudriasovas (bass) and Julia Lezhneva (soprano) at Turin's Società dei concerti – Teatro Vittoria [J. P. Rameau, J. B. Lully, M. A. Charpentier]

2016/07 H. Purcell "Dido and Aeneas", Varese, Festival Punti Cardinali (conductor) Susanna Guerrini director

2017/07 H. Purcell "Dido and Aeneas", Riga Early Music Festival (conductor) Marco Bellussi director

2017/08 Concert with 2 Grammys winner Sinfonietta Riga at Rundale Palace (Riga, Latvia)
[Boccherini, Vivaldi]

2018/02 Concert with Coin du Roi Orchestra and Roberto Prosseda (Teatro Sociale di Como)
[Mozart n. 41 „Jupiter”, Salieri, Beethoven piano concerto n.4]

2018/04 Concert with Sankt Petersburg Symphony Orchestra at Shremetievo Palace
[Shostakovic n. 7 „Leningrad”]

2018/05 Concert with Cairo Symphony Orchestra and violinist Davide Alogna at Egyptian National Opera House [O. Respighi violin concerto, Beethoven n. 4]

2018/05 G. Verdi's „La Traviata” at Gozo's Teatru Aurora (Malta)

2018/07 H. W. Henze's „Hänsel und Gretel” with I Cameristi del Maggio Musicale Fiorentino
at Festival dei Punti Cardinali (Italy)

2014-2018 Concert activity with Coin du Roi orchestra, Samara Symphony Orchestra,
Veneto Chamber Orchestra, Samara Chamber Orchestra, Potsdam Kammerakademie, and many others.

2018-2022 Artistic Director of Riga Early Music Festival

2018/03 Handel's „Coronation Anthems” at Riga Cathedral with Sinfonietta Riga orchestra and Riga Dom Boys
Choir

2018/08 Mozart's „Requiem” with Makris Symphony Orchestra and Choir Anzolim de la Tor at Palazzo dei
Concerti, Riva del Garda.

2019 Artistic consultant of MusicaRivaFestival (Riva del Garda, Italy)

2019/08 G. Verdi's „Aida” at Egyptian National Opera Theatre (Cairo city)

2019 Concert and opera activity with Coin du Roi, Cairo Opera Theatre, Izmir Symphonic orchestra, Egyptian
National Philharmonic orchestra, S. Petersburg Symphonic Orchestra

2020/01 G. Verdi's „Rigoletto” at Zagreb Opera House, Krešimir Dolenčić director

2020/02 Symphonic concert with Izmir Symphony Orchestra and countertenor Raffaele Pè [L. Boccherini, G. F.
Handel, W. A. Mozart]

2021/09 Symphonic concert with Klaipeda Chamber Orchestra and Fiorenzo Pascalucci, pianist at Milan's Sala
Verdi, in the stagione of Serate Musicali [Ciurlionis, Dvarionas, Tamulionis, Boccherini, Respighi]

2021/10 Concert with Klaipeda Chamber Orchestra, Tobie Miller (hurdy-gurdy), Jean-Pierre van Hees (musette de
cour) at Klaipeda Opera Theatre [Lully, Rameau, Holst, Britten]

2021/12 Concert with Paliesiaus Manor Consort at Paliesiaus Dvaras [G. F. Handel „Royal Firework Music”, M. A.

Charpentier „Te Deum”]

2022-present Artistic director of Zapyškis international festival

2022-present Artistic direction member and main conductor of Banchetto Musicale Festival

2022-present Guest conductor of Madrid Philharmonic Orchestra

2022-present Artistic director of Santander Opera Festival

2022 Concert with Lithuanian National Chamber Orchestra at National Philharmonic Society [W. A. Mozart symphony n.40, Overture „Idomeneo”, Double Piano Concerto n. 10]

2022/06 Concert with Paliesiaus Manor Consort, contralto Mae Hayashi and soprano Bryndis Gudjonsdottir at Paliesiaus Dvaras [Vivaldi „Stabat Mater”, Pergolesi „Stabat Mater”, Vivaldi „Nulla in mundo”]

2022/07 Mozart’s „Requiem” with Kaunas Symphonic Orchestra and Kaunas Choir at Zapyškis church (Aistė Pilibavičiūtė, Ieva Prudnikovaite, Imanol Laura, Kristof Bond)

2022/08 H. Purcell’s „Dido and Aeneas” with Spanish Philharmonic Orchestra at Santander’s Palacio de Elsedo. Eva Marco, director.

2022/09 Banchetto Musicale Festival. Solemn concert with Banchetto Musicale orchestra and Duodeco choir at the Grand Dukes’ palace. Soloists Monika Mauch, David Daniels, Franz Withum, Carsen Kruger [Bach cantatas]

2022/10 W. A. Mozart’s „Le nozze di Figaro” with Spanish Philharmonic Orchestra at Santander’s Palacio de Elsedo. Alberto Frias, director.

2022/10 W. A. Mozart’s „Le nozze di Figaro” with Spanish Philharmonic Orchestra at Santander’s Palacio de Elsedo. Alberto Frias, director.

2022/10 J. Valent’s contemporary oratorio „VIVA” with Spanish Philharmonic Orchestra at Auditorium Nacional de Espana, Madrid.

2022/11 G. F. Handel’s „Giulio Cesare in Egitto” with Egyptian Baroque Orchestra, Cairo Opera House

2022/12 Concert with Kremerata Baltica at Paliesiaus Dvaras [G. Rossini, N. Paganini, G. Meyerbeer]

2023/01 Concert with Kremerata Baltica at Liepoja’s Dzintars Sale [G. Rossini, N. Paganini, G. Meyerbeer]

Professional experience, academic, management

2006/10 Conference on jazz and classic music management and concert (English language, Kaunas Conservatory, Kaunas, LT)

2006/10 Conference on jazz and classic music management and concert (English language, Klaipeda University, aula magna, Klaipeda, LT)

2006-present President of cultural association “Richard Wagner” (more than 15 cultural events a year)

2008 CEO of the innovative advertisement company “CheckON.lt” based in Vilnius (Lithuania)

2008-2009 Music teacher (Jono Basanaviciaus Secondary School, Vilnius, Lithuania)

2009-2010 Italian opera coach for singers at Lithuanian National Opera (Lithuania)

2010-2011 Italian language teacher for singers at Klaipeda Music Theatre (Lithuania)

2010-2011 Artistic Director Consultant of the Klaipeda Music Theatre

2014/06 Chairman and speaker at the conference: “Opera Marketing in the new Economy” (Milan, Park Hyatt, Congr. Room)

- 2013-present Artistic Director of “OperAttiva” (itinerant interactive opera company)
- 2014-present Artistic Director of “Festival Cilea” (international opera festival and singing contest)
- 2014-present Founder and Artistic Director of the Italian-Swiss Baroque Opera Company “Coin du Roi”
- 2014-2015 Artistic Direction member at Teatro alla Scala, Milan
- 2018 Artistic Director of Riga Early Music Festival
- 2019-present Artistic consultant of MusicaRivaFestival (Riva del Garda, Italy)
- 2019-present Professor of Cultural Economics and Cultural Industries (Vilnius University)
- 2022-present Artistic director of Zapyškis international festival
- 2022-present Artistic direction member and main conductor of Banchetto Musicale Festival
- 2022-present Guest conductor of Madrid Philharmonic Orchestra
- 2022-present Artistic director of Santander Opera Festival

Spoken Languages

| LANGUAGE | SPOKEN | WRITTEN | TECHNICAL (MUSIC) | TECHNICAL (ECONOMICS) |
|---------------------|---------------------------------------|-----------------------------------------------------------------|-------------------|-----------------------|
| Italian | Mother tongue | Mother tongue, writer, journalist | Perfect | Perfect |
| English | Excellent (certified C1 level) | Excellent (certified C2 level, author of several essays) | Perfect | Perfect |
| Lithuanian | Very good | Very good | Perfect | Very good |
| French | Very good (certified B2 level) | Very good (certified B2 level) | Very good | Good |
| German | Good (certified B1 level) | Good (certified B1 level) | Very good | Sufficient |
| Russian | Sufficient | Sufficient | Good | Poor |
| Old Greek and Latin | / | Very good | / | / |
| Japanese | Good | Good | Very good | Good |

Cristian F. D. Frattima's personality features

- ✦ Analytical, reactive and attentive to details
- ✦ Ability to work independently
- ✦ Natural-born leader, charismatic
- ✦ Problem solving oriented
- ✦ Major communication and organizational skills
- ✦ Excellent planning and multitasking skills
- ✦ Extremely high intelligence, memory and concentration skills
- ✦ Social attitude, attention to the self-presentation, elegance and bon-ton
- ✦ Responsible, strong, sangfroid

"Cristian Frattima is what we usually call a genius. Although the definition of genial subject is vague and variable, we are sure that CF has without any doubt an exceptionally alluring personality. Impressing is the vastness of his interests and notions, including science, art, economics etc. Despite his incredibly high IQ, calculated to be 138/140 according the WAIS-IV ratio-IQ test, he does not show any isolationism or asociality feature, possessing on the contrary every trait of a natural-born leader. Cristian Frattima is extremely talented in communication and relationship establishing and he never loses the self-control. His charisma arises not from despotism but from his knowledge, his indubitably strong temper and his undeniable intelligence, so the team respects and loves him as a democratic leader. His vision is not only result-oriented but also process-oriented. We all can learn something, working together with Cristian Frattima".

Giuseppe Raso, Psychologist

(2013-10-30)

Publications, monographs and articles

- ✦ "Dialogo su armonia e contrappunto nella musica moderna" (Dialogue on harmony and counterpoint in modern music) , 2004 (**Le muse, pp.12-16 Rubettino editore**) "L'evoluzione-involuzione dell'ultimo G.Garcia-Marquez" (Evolution-involution of the ultimate G. Garcia-Marquez) , 2005 (**Le muse, pp. 24-28 Rubettino editore**)
- ✦ "Minimalismo, violentata concettualita' artistica" (Minimalism, raped artistic conceptuality), 2005 (**Le muse, pp. 24-28 Rubettino editore**)
- ✦ "Physical, psychological and mathematical aspects in the formation of a music leader: the aim of conducting in the third millennium", 2010 (**80 pages, monography, Lulù editore ISBN-10:1470990172 ISBN-13: 978-1470990176**)
- ✦ "Michelangelo Antonioni e Akira Kurosawa, l'arte pura nel cinema" (Michelangelo Antonioni and Akira Kurosawa, pure art in cinema), 2007 (**Le muse, pp. 10-15 Rubettino editore**) "Influence of tango nuevo, ethnic, slavonian folk and jazz music on G.Ligeti's - Etudes pour le piano", 2011, (**44 pages ISBN-10: 1470991969 ISBN-13: 978-1470991968 Lulù editore**)
- ✦ "La crisi e l'embargo a Cuba, considerazioni socio-economiche" (The crisis and the embargo on Cuba, socio-economic considerations), 2012 (**Rivista socio-economica G. Marconi, pp. 20-30 Università Marconi editore**)
- ✦ "Le sacre du printemps ed il sincretismo tra cristianesimo e paganesimo antico in Europa" (Le sacre du printemps" and syncretism between Christianity and ancient paganism in Europe) 2013 (**Le muse, pp. 10-15 Rubettino editore, republished on "Rivista di musicologia italiana" SIDM editore Lulù editore**)
- ✦ "Shostakovic, Stalin, le sinfonie di guerra e lo Zdanovismo internazionale" (Shostakovich, Stalin, the symphonies of war and international Zhdanovism), 2014 (**Le muse, pp. 8 Rubettino editore, republished on "Rivista di musicologia italiana" SIDM editore**)
- ✦ "L'opera lirica nella new economy: la ricerca dell'auto-sostenibilità economica" (Opera in the new economy: the pursuit of economic self-sustainability), 2015 (**monography, 180 pp Arethusa editrice ISBN-10: 8889637159 ISBN-13: 978-8889637159**)
- ✦ "Barocco e neo-barocco, considerazioni estetiche e formali" (Baroque and neo-baroque, haesthetic and formal considerations ("SIDM rivista di musicologia italiana", year 2015, pp20-31)
- ✦ La matematica economica applicata all'opera lirica in Europa e U.S.A. (Economical mathematics applied to opera management in Europe and U.S.A. ("SIDM rivista di musicologia italiana", year 2016, pp. 10-28)
- ✦ "Gli armonici intimi e il pendolo di Foucault" (Will be published in 2019)
"Le trio-sonate di Pietro Locatelli" 2015 (10 pages, Art director's notes for Ensemble Locatelli's CD "Locatelli in Bergamo" Classica dal Vivo editore)
"Beethoven, sinfonia n°5 in do minore op.67, l'influsso di M. Haydn e la genesi", 2015 (Orchestra in gioco online, ASLICO editore)
"Mendelssohn, concerto per violino in mi minore op.64 tra l'odio di Wagner e il consenso di Brahms" 2015, (Orchestra in gioco online, ASLICO editore)
- ✦ "Storiografia essenziale dell'opera lirica italiana ed europa" 2015 (Orchestra in gioco online, ASLICO editore)
- ✦ "Mozart, Apollo et Hyacinthus, sintesi primigenia di un genio assoluto" ("SIDM rivista di musicologia italiana", year 2018, pp. 30-35)
- ✦ "Metadrammaturgia di un capolavoro senza tempo" ("SIDM rivista di musicologia italiana", year 2017, pp. 10-28)
- ✦ "Romance, canzone and lied, the pyramidal trinity in music", 2015 (10 pages, Art director's notes for Davide Alogna and Karsiyaka orchestra's CD "Romances for violin" Brilliant musical editions)

Annotated artistic curriculum

He graduated with honors in violin and, as a violinist, he won numerous international competitions. His multifaceted talent led him to a multitasking education: master's degree in Violin, master's degree in Composition, master's degree in Economics, doctorate in Economics of Cinema and performing arts (Marconi University, Rome), post-doctorate degree in performing arts management (Bocconi University), bachelor's degree in conducting at the Saint Petersburg Conservatory and a master's degree in conducting at the Lithuanian National Academy. He participated in numerous international masterclasses under the guidance of Maestros such as Jorma Panula, Dejan Pavlov and Valery Ghergiev and immediately began conducting in more than fifteen countries. Specialized in Italian opera and vocal music, he conducted all over the world more than hundred different opera titles. Among the already conducted orchestras there are: Kremerata Baltica, Kaunas Symphony Orchestra, Sinfonietta Riga, Saint Petersburg Symphony Orchestra, Samara Philharmonic Orchestra, F.Cilea Theatre Orchestra, Lithuanian National Orchestra, Poitiers Chamber Orchestra, Cairo Opera Orchestra, Turkish National Orchestra and many others. Fascinated by ancient music, Frattima was one of the first conductors to stage baroque opera in the Baltic countries. In 2015 he founded 'Coin du Roi', the only Italian company specializing in baroque opera, with which he carries out an intense research and historical re-proposition of ancient music authors. With Coin du Roi, Frattima staged, in Italian premiere, the operas "Serse" by G. F. Handel and "Apollo et Hyacinthus" by W. A. Mozart, in addition to more than twenty more known baroque titles. Frattima is currently artistic director of the International Festival of Ancient Music in Riga, Latvia, artistic director of Žapyškio tarptautinis festivalis, artistic director of MusicaRiva Festival and Santander Opera Festival, and artistic consultant of Banchetto Musicale Festival. Guest conductor of more than twenty international orchestras and author of several musicological essays in four languages. Frattima is also a producer and presenter of music documentaries, for national and international broadcasters, among which we include "Retorica e Affetti – dawn, midday and sunset of the baroque opera" for Sky Classica HD [2016] and "Musette de Cour, an infini sonour" for MezzoTV [2018]. Frattima is appointed professor of Economics of culture at Vilnius University and La Scala Academy of Culture Management. Frattima freely speaks in six languages. Critics have written of him: *"His baton is vigorous, technically flawless and of rare clarity. There are no unfunctional movements as is now standard practice; he has no air of the prima donna, only awareness, professionalism and elegance of gesture". "One of the most authentic Italian talents to have emerged from the orchestra pit... Frattima's conducting is brilliant, exciting, overwhelming, electrifying"*

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J.Domarkas (about his students in the auto-biography "Mano gyvenimas")

"One of the most authentic Italian talents to have emerged from the orchestra pit... Frattima's conducting is brilliant, exciting, overwhelming, electrifying".

Fabio Larovere (Corriere della Sera)

La direzione di Christian Frattima è risultata molto precisa, varia nei colori e condivisibile nella scelta di tempi piuttosto rapidi; centratissima la lettura musicale dal punto di vista stilistico e buona l'attenzione posta costantemente verso le esigenze dei cantanti."

[Frattima's conducting was very precise, various, colourful. Tempos were rightly fast, stylistically interpretation was extremely correct as well as the constant attention thorough the singers].

Danilo Boaretto (Operaclick)

"Ce même souci philologique a conduit Christian Frattima, directeur musical de la Société et de l'Ensemble Coin du Roi, à adopter diapason à 415 et instruments anciens. De ces choix et de sa lecture de la partition découle une exécution musicale d'une grande beauté, où le lyrisme a peut-être la plus belle part, mais susceptible d'éclats, grâce aux trompettes installées dans la tribune, et même de force, évidemment soigneusement contenue. Dans une partition où Händel semble s'être ingénié à rassembler ses procédés les plus éprouvés, Christian Frattima cisèle méticuleusement chaque nuance, y compris certains échos comme échappés des oratorios contemporains ou à venir, qui témoignent de l'évolution du compositeur."

Maurice Sallese (Forum Opera)

"In Teatro Litta's pocket-square orchestra pit, conductor Christian Frattima led the young Coin du Roi Orchestra (on period instruments in its uncut version) through broad, beefy, languidly-paced legatos with confident drive and garrulous texture."

Courtney Smith (BachTrack)

"Ma queste 'trovate' a poco sarebbero servite se tutta la componente musicale non fosse stata --come è stata-- più che buona a cominciare dall'ensemble strumentale, diretto da Frattima, intonato e ricco di sfumature timbriche e dinamiche; la sua distribuzione in tre diversi posti del Teatro ha conferito al suono una buona spazialità, accentuata anche dalla dislocazione in galleria del Coro"

[The orchestra, conducted by Frattima was in tune and rich of nuances; the stereophonic disposition of the instrumental ensemble in three different places of the theatre created a very interesting sound]

Ettore Napoli (Amadeus)

"La qualità degli artisti è stata notevole. L'orchestra Coin du Roi, composta di elementi davvero molto giovani, ha eseguito le parti con impeccabile tecnica e la direzione del maestro Christian Frattima ha impresso al suono una profonda espressività. La concertazione delle partiture handeliane operata da Frattima è senza dubbio filologica, ma altrettanto certamente moderna per l'intensità e il vigore espressi. La ristrettezza della sala del Litta, teatro di corte del 1700 interno all'omonimo palazzo, ha suggerito una disposizione diffusa degli elementi: archi e legni in buca, i bassi (violoncelli, chitarroni e clavicembalo) in due

gruppi ai lati del palco e ottoni e coro nella balconata che sovrasta la sala dal fondo. L'effetto avvolgente e coinvolgente ha catturato il pubblico, che si è così ritrovato al centro fisico dello spettacolo."

[Coin du Roi orchestra played with unfailable technique, and Frattima's conducting shaped a very deep sound. The concertation was historically informed, but the emotional approach was very modern, intense, strong].

Marco Nebuloni (Fermata Spettacolo)

"Vero asse portante dell'operazione è stato così Christian Frattima, che sosteneva con perizia e ottima preparazione una partitura eseguita con grande senso musicale e considerazione vocale intesa nel senso delle esigenze dei cantanti. Leggerezza ma insieme compattezza e senso dell'unità musicale caratterizzano questo giovane direttore, che al di fuori dei meccanismi dello star system internazionale merita indubbiamente maggiore attenzione di quella che gli è stata data finora."

[The real column of the spectacle was Christian Frattima, who conducted with great knowledge and talent a difficult score. Light hands and musical unity are characteristics of this young conductor, surely deserving more international attention].

Umberto Fornasier (operaeballetto.it)

"Christian Frattima, in prima persona si è impegnato a studiare il manoscritto conservato nella Staatsbibliothek di Berlino, cui si accompagnano altre partiture autografe databili alla stessa epoca. L'esegesi è stata accuratamente studiata per l'occasione da Frattima [...] La perizia della ricerca del maestro concertatore è resa evidente sotto più aspetti: il libretto latino è cantato secondo la pronuncia ecclesiastica tedesca, l'unica di cui potesse essere plausibilmente a conoscenza il Mozart puerile, le fioriture e cadenze sono state composte ad hoc per assecondare la voce dei cantanti e restituire l'estetica originaria dell'opera. Altro asso nella manica dell'elegante direttore d'orchestra è l'orchestra intonata a 430 hertz che dona una inusitata ricchezza al suono, udibile anche da un orecchio non esperto. Gli orchestrali, specializzati nel repertorio preromantico, suonano strumenti con arco di fattura classica e corde di budello. L'esecuzione dell'orchestra è brillante, sicura e raffinata."

[Christian Frattima studied the manuscript of Berlin Staatsbibliothek and other original scores. The Maestro, who was very exigent, accurately cared about musical exegesis: the Latin libretto was sung according the German ecclesiastic pronunciation, grace notes and cadenzas were composed by him and orchestra tuning was 430 Hz, the diapason used by Mozart. Orchestra musicians, specialized in the early repertoire, play on period instruments with catgut strings and 18th century style bows. Orchestra's execution is brilliant, secure and refined.]

Daniele Capuzzi (revolart.it)

"Il lavoro di Frattima ci è sembrato molto interessante per come ha saputo ricostruire con cura non solo il testo musicale (stabilendo, come si diceva, i confini degli interventi padre-figlio) ma anche alcuni dettagli importanti della prassi esecutiva del tempo, a cominciare dalla pronuncia del latino "alla tedesca", scelta da lui motivata dal fatto che Mozart aveva finora viaggiato nel Centro e Nord Europa e non ancora in Italia e dunque doveva conoscerlo con questo accento e non secondo la lezione ecclesiastica che invece avrebbe utilizzato nella maturità. La sua direzione è stata brillante e coinvolgente, restituendo a questa partitura sicuramente poco nota al grande pubblico tutta la freschezza e l'originalità del giovane Wolfgang. Rieccola quindi musica palpitante e viva".

[Frattima's work was very interesting in the reconstruction of the musical text and also in the care of some important details regarding middle 18th century executive praxis. His conducting were brilliant and moving, Maestro was able to give back the freshness and the originality of the young Mozart.]

Elena Percivaldi (classicaonline.it)

"Inutile ripetere quanto pregevole sia stato il lavoro di rilettura filologica, di reinterpretazione e di orchestrazione del maestro Christian Frattima, direttore artistico di Coin du Roi. La sua mano è evidente e si lascia riconoscere: espressività, precisione, bellezza delle forme insieme ad uno spiccato senso di attualizzazione. Una modernità che ritorna, un omaggio vivido e vivace al XVIII secolo, con piglio sicuro e gusto estetico elevato. Pressoché unico in Italia, Frattima non si limita alla riscoperta dell'opera barocca, ma ne ricostruisce filologicamente spartiti e libretti a partire dai manoscritti fino a giungere ad una realizzazione più autentica e originale possibile, scommettendo sulle proprie indubitabili capacità di musicista e di direttore".

[It is useless to repeat how fine did Maestro Christian Frattima, artistic director of Coin du Roi, in his musical exegesis work. His hand is recognizable: expressivity, precision, sense of beauty and modernity, noticeable even in 18th century repertoire. Frattima's temper and aesthetic taste is surely high-level. Only one in Italy, Frattima does not just discover the rare pearls of baroque music, but also commits to reconstruct musical scores and librettos from manuscripts, in order to give back a more authentic result, possible thanks to his indubitable qualities of musician and conductor.]

Marco Nebuloni (Fermata Spettacolo)

"Dirigent Christian Frattima schaffte zusammen mit dem Orchestra Coin du Roi dank gut gesetzter Tempi, philologischer Korrektheit, Schönheit im Klang und ausdrucksstarker Präzession eine Hommage an das 18. Jahrhundert. Die rhythmisch ausgefeilten Pergolesithemen lässt er elegant mit einer Leichtigkeit aufleben."

[Christian Frattima conducted the orchestra with brilliant tempos, historically informed precision and sound nobility: a tribute to the 18th century. Sophisticated Pergolesis's rhythms were faced with neatness.]

Florian Amort (opernkritik.de)

"Maestro Christian Frattima led the small ensemble with delicate phrasing and well-judged piano-forte-piano dynamic modulations"

Jonathan Sutherland (BachTrack)