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## Conductor

# Guido Maria Guida



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Complete artist information including video, audio and interviews are available at [www.pricerubin.com](http://www.pricerubin.com)

## Guido Maria Guida – Biography

Guido Maria Guida graduated in piano, composition and orchestra-conducting at the Conservatories of Turin and Milan. He attended post-graduate courses at the “Ecole Normale” of Paris then at the “Accademia Chigiana of Siena” with Franco Ferrara .

Since 1982 to 1994 he has worked as musical assistant of Giuseppe Sinopoli, taking a part to several symphonic and opera productions, as at the Metropolitan Opera House, the Covent Garden, the Deutsche Oper of Berlin, the Nationaltheater of Munich, also collaborating with the New Philharmonia Orchestra of London, Santa Cecilia Academy Orchestra and the Stuttgart Radio Symphony Orchestra.

He has also taken a part to many Sinopoli’s recordings for the Deutsche Grammophon and Philips labels.

He worked as “Studienleiter” at the Festspielhaus of Bayreuth from 1985 to 1994.

He conducted many orchestras, for instance RIAS and RSO of Berlin, the radioorchestra of Stuttgart, the orchestra of Bonn Opera-House, the ASKO Ensemble of Amsterdam, the Toho Gakuen of Tokyo, the RAI radio-orchestras of Turin, Milan and Rome, the National Symphonic Orchestra of RAI (Italian radio-television), the Sicilian Symphonic Orchestra of Palermo, the orchestras of “Teatro Regio of Turin”, of “Arena di Verona” Opera-House, of “Carlo Felice” in Genoa, of Cagliari Opera-House, the Korean Symphony Orchestra, the Philharmonic Orchestra of Turin, the Symphonic Orchestra of Bologna, the orchestra of La Plata Opera-House (Argentina), the Philharmonic Orchestra of Lublin (Poland), the Philharmonic Orchestra of Mexico City, the Ofunam von Mexico City, the Orchestra of Xalapa (Mexico), the Hungarian Philharmonic Orchestra, the Korean Chamber Orchestra, the Korean Symphony Orchestra, the Strings Ensemble of "Teatro alla Scala" of Milan.

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He has conducted for several international festivals, as “Horizon” of Berlin, “MITO Settembre Musica” of Turin, “Orestyadi” of Gibellina in Sicily, “Biennale” of Venice, the “International Cervantino Festival ” of Mexico, the International Tamaulipas Festival (Mexico) and the Festival del Centro Historico (Mexico City).

In Summer 2003 he took part with the Piemonte Youth Orchestra in the important Young Euro Classic Festival of Berlin and Stuttgart.

In January 1995 he carried out a tour in Japan with the RAI National Symphonic Orchestra.

He conducted in South Korea and furthermore in the Chandler Pavillon of Los Angeles, performing a gala with Sumi Jo.

He performed R. Wagner’s “Tristan und Isolde” with great success. He has performed “Samson et Dalilah” with Placido Domingo and Carlo Cossutta, “Lucia di Lammermoor”, “Un ballo in maschera” and “Elisir d’amore” with Ramon Vargas, “Simon Boccanegra” with Juan Pons, “Don Giovanni” with Justino Diaz, “Boris Godunov” with Anatoly Kotscherga, recitals with Youngok Shin and Francisco Araiza.

He recorded two compact-discs with Giuseppe Giacomini for label Bongiovanni and furthermore for labels Capriccio, Ricordi, Fonit-Cetra, Disc-Montaigne and Urtext.

From 1996 to 1998 he was the principal conductor in Bellas Artes Opera-House of Mexico-City.

He performed with Mexico City Bellas Artes Opera Daniel Catan’s “Florencia en el Amazonas”. In the same theatre he performed in September 1999 “Salome” of R. Strauss.

In March 1999 he inaugurated the Teatro Colón de Buenos Aires’ season with great success of press and public, conducting “La Traviata”, with June Anderson. He was present again in October 2000 conducting “Il Trovatore”. In July 2000 he

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has performed A. Berg's "Wozzeck" at the Bellas Artes Opera-House of Mexico City with outstanding success. In the same Opera-House he conducted in February 2001 "La Traviata".

From 2003 to 2006 he conducted R. Wagner's "Der Ring des Nibelungen" in the Mexico City Opera House of Bellas Artes getting enthusiastic success

He made with success of critics and public his debut in Houston Opera House conducting the Daniel Catan's opera "Salsipuedes".

Recently he did a Wagner gala with Jane Eaglen.

In May 2012 he conducted in Bellas Artes Opera House R. Strauss' "Die Frau ohne Schatten".

Since 2008 he is artistic director of "Stefano Tempia" Choral Academy of Turin, the eldest choral institution of Italy, founded in 1875.

In 2009 he was awarded the prize "Pannunzio Torino Libera-Valdo Fusi"

In October 2013 he conducted the Italian Ensemble Nuove Musiche doing a tour in USA for the Verdi's celebration in important halls of Philadelphia, Washington, Chicago and Boston. The project was supported by the great Verdi musicologist Philip Gossett.

Recently he conducted Gounod's "Romeo et Juliette" with Maria Katzarava and Saint-Saëns' "Samson et Dalilah" in Monterrey (Mexico), where he went back in November 2016 for a new production of Verdi's "Macbeth" with Carlos Almaguer in the main role. He performed the Monteverdi's "Orfeo" in the Bruno Maderna version at the Bellas Artes Opera House of Mexico City in March 2017. He will conduct again in November 2017 in the opera house of Monterrey "Werther" of Massenet

He studies the symbolic and esoteric aspects of Wagner's works. He has made numerous conferences around these topics.

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## Guido Maria Guida – Biography

Coming soon he will conduct R. Wagner's "Lohengrin" at the Niki Kai Opera of Osaka.

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## Critical acclaims

YEAR	MAGAZINE or NEWSPAPER	
YEAR 1988.	PIANO TIME.	<b>THEY WILL BE FAMOUS.</b>  The RAI's artistic director of Milan, Mario Messinis says: "GUIDO GUIDA has remarkable analytic capacities and an elegant explanatory approach. Versatile and cultured he well moves himself in present- day and the later romantic's repertories".
17/06/1988	.DER TAGESSPIEGEL Berlin – GERMANY.  (Andreas RICHTER)	Persuade the critics, the committed conduction of GUIDO MARIA GUIDA, in J.S.Bach's ORATORIO "Lord be praised in his reign " .
June '89	DER TAGESSPIEGEL Berlin - GERMANY.	The always secure and reliable, GUIDO MARIA GUIDA has conducted the RSO Orchestra in Philharmonie. (Concert recorded for Capriccio - live in two CD – cd 10379/cd 10380).
28/10/1989	LA STAMPA Turin - ITALY  (Giorgio Pestelli)	<b>AUDITORIUM, FROM GUIDA POWERFULL PROKOFIEV.</b> GUIDA's gesture is precise and tidy, it's shown clearly that he has the orchestra in his power like a charioteer that directs firmly his horses and naturally induces them to do what he wants.
14/01/1990	LA STAMPA. Turin – ITALY.  (Giorgio Pestelli)	<b>GALAXY SOUNDS, WELL CONDUCTED BY GUIDA,WARM UP THE PUBLIC.</b>  Nice performance with a deep and poetic timbre for the 4° Mahier's Symphony. GUIDA's maturity is shown by the lack of forcing, he leaves playing, he leaves expanding phrasing, result of a conscious taste that has made its choices.
27/10/1991.	IL NUOVO VERONESE. Verona – ITALY.  (Albertina DALLA CHIARA)	<b>A Wonderful concert and with more Public.</b>  The "Ente Lirico Arena di Verona" Orchestra has answered professionally and with participation at the explanatory and expressive promptness of the conductor Guida, who managed to establish a close and authentic relationship, also made of reciprocal consideration, with the orchestra that he conducts.

12/01/1992.	DERNIERES NOUVELLES D'ALSACE. France. (Denis LUSTENBERGER)	<b>Sumptuous interpretations.</b> GUIDO MARIA GUIDA compared to Toscanini , in the way of conducting the orchestra without leaving nothing to chance: the introduction, the time, the nuances... On the contrary of a irascible Toscanini, GUIDO MARIA GUIDA manages to control sensibly the Mulhouse Symphonic Orchestra and to reach the superiority, the elegance, the clearness, typical of the Italian opera, and what's more he never forgets to stand out the Orchestra's soloist.
29/10/1994.	LA JORNADA. Mexico. (Renato RAVELO)	<b>CARLOS PRIETO, CELLIST WHO INTERPRETS ROBERTO RODRIGUEZ'S "MASKS"</b> Guanajuato's Symphonic , made unrecognisable by GUIDO MARIA GUIDA's baton has shown an excellent technical and artistic level in the first Brahm's symphony.
08/01/1995.	LA STAMPA. Turin – ITALY. (Giorgio PESTELLI)	<b>GUIDA, THE Triumphs of LISZT and RESPIGHI.</b> ...since long time we had pointed Guida as one of the most prepared and interesting conductor of the new generation
13/09/1994.	<b>CORRIERE DELLA SERA.</b> Milan – ITALY. (ar.ca)	<b>GUIDO GUIDA conducts in Japan the RAI symphonic Orchestra.</b>
13/09/1994.	LA STAMPA. Turin – ITALY. (ar.ca.)	<b>NAZIONAL RAI IN JAPAN.</b> GUIDO GUIDA conducts. 14 <sup>th</sup> edition of Toshiba GRAND CONCERT.
15/09/1994.	LA STAMPA. Turin – ITALY. (ar.ca.)	<b>AND THE ORCHESTRA flies to Japan.</b> <u>Tour in January in eleven cities.</u> The conductor GUIDA, who in Japan is a most appreciated musician, conducts.
22/01/1995.	LA REPUBBLICA. Rome - ITALY. (Susanna FRANCHI)	<b>Twenty minutes of applause for the RAI IN JAPAN.</b> GUIDO GUIDA has dedicated the entire concert to the victims of the earthquake. The public has left the concert-hall only when Guido GUIDA has taken arm-in-arm the first violin and left the concert-hall.

24/01/1995.	HOKKAIDO. Sapporo.	We have had a fantastic evening with the RAI National Symphonic Orchestra, first time in Japan with the conductor GUIDO MARIA GUIDA.
29/01/1995.	IL SOLE 24 ORE. Milano – ITALIA.  (Michele CALCATERRA).	<b>RAI’S EAST.</b> <b>To confirm that the tour in Japan is surely of a good level, there will be the conductor GUIDO MARIA GUIDA.</b>
06/02/1995	LA STAMPA. Turin – ITALY. (ar.ca.)	<b>RAI NATIONAL ORCHESTRA, TRIUMPHAL TOURN.</b> Enthusiasm in every Japanese cities and a lot of encore.
15/02/1995.	YOMIURI.	In Tokyo GUIDO MARIA GUIDA performing two pieces of opera, the second act of Verdi’s “Rigoletto” and the second act of Lucia of Lammermoor, has held very well the dramatic part of the opera with a perfect performance.
18/03/1995.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>MOZART’S UNIVERSE: THOUSAND FACES IN NOTES.</b> The conductor GUIDA has conducted with intuition. <b>After the supreme Mozart’s proof the maturity of Guida remains validated to the school of the most severe and hazardous classicism</b> Under his conducting the Philharmonic Orchestra of Turin made a wonderful impression.
<b>19/07/1996.</b>	<b>ANSA.</b> Mexico City.	<b>SUCCESS IN MESSICO FOR “TRISTAN” CONDUCTED BY GUIDA.</b> Lively success of public and flattering comments from critics and musicologists has collected in Mexico City the opera “Tristan und Isolde”, conducted by the conductor from Turin GUIDO MARIA GUIDA. GUIDO GUIDA that, as he has worked for eight years in Bayreuth, has particular titles to conduct this opera. He has faced with serene authority the inaccessible score of Tristan and entirely setting free the values and getting a good profit from the orchestra.
20/07/1996.	REFORMA. Mexico D.F.(Mexico)	<b>“TRISTAN AND ISOLDA”, XX CENTURY’S ART.</b> GUIDO MARIA GUIDA’s work is incredible: he has extracted from the orchestra an impressive quality in only twenty-five rehearsals .



20/07/1996.	LA JORNADA. Mexico D.F.(Mexico) (Pablo ESPINOSA)	<b>BELLAS ARTES' ORCHESTRA HAS APPEARED AS IT WAS FROM ANOTHER COUNTRY.</b>  A Mexican production of unrepeatable quality... necessary and sufficient element that determined the evening's success, was the conduction of Guido Maria Guida. He has made the orchestra play as if it was a first-rate foreign complex .  <b>"TRISTAN UND ISOLDE".</b>  The conductor GUIDO MARIA GUIDA has made his debut with "Tristan e Isolda" in Bellas Artes. <b>We hope that he will enter in our musical life...</b>  <b>enormous talent, control, concentration and capacity of motivating the orchestra and the singers to give the best of themselves.</b>  GUIDA has raised the level of Bellas Artes understanding the greatness and the spiritual beauty... very well.
25/07/1996.	NOVEDADES.  Mexico. (Ricardo RONDON)	
11/08/1996.	SAN FRANCISCO  CHRONICLE. (Octavio ROCA)	<b>"MEXICO CITY'S SURPRISE BAYREUTH RESOURCE."</b>  "the conduction of GUIDA contained spaciousness, magnificence, lyricism and above all truthful sense of what Wagner work reveals musically. This conductor knew his singers and they perceived his necessities "
01/09/1996.	NEW YORK TIMES.	<b>TRAVEL SECTION – MUSIC FESTIVAL.</b>  <b>What a pleasant surprise to report that Mexico City has a nice Opera Company of an international level and in this case a real discovery GUIDO MARIA</b>  <b>GUIDA, an authentic "Wagneriano a la Toscanini".</b>
12/03/1998	LA JORNADA P. Espinosa	<b>"Samson et Dalilah" with BARBARA DEVER and PLACIDO DOMINGO.</b>  The performance of the opera "Samson et Dalilah" with Barbara Dever e Placido Domingo established an event in the musical life of Mexico. Domingo brought the Theatre back to the golden époque of the fifties. The music flew from the hole in a formidable manner: Wagner's gears, infinite melodies, the technique of leitmotiv opportunely measured in a formal pathos  in melodic stylisation of surprising effects ...  The voice's sonority of the tenor resounded in Bellas Artes in unison with the mite flew of the orchestral sound, ably conducted by G. M. Guida...the dramatic story, in which the anecdote biblical resulted, could count on such orchestral intensity...  An historic success the return of Placido Domingo last evening in Mexico.

May 1999

L'opera  
Alejandro Servente

**COLON THEATRE - BUENOS AIRES**  
**"LA TRAVIATA" PERFORMANCE WITH**  
**JUNE ANDERSON.**

The conductor Guido Guida has achieved a personal success not only with the performance of the strong and touching score's reading from the prelude of the first act, but even to have brought the sound of the orchestra as we remembered in its best years, something that we haven't heard for few seasons

13/07/2000

LA JORNADA  
Juan Arturo Brennan

Under the analytical baton of Guido Maria Guida two things happened in the orchestra-pit of Bellas Artes. On one side, as in former occasions, conducted by Guida (Tristan und Isolde, Salome), the orchestra had done a qualitative jump, temporary forgetting the mediocrity in which it falls when it is conducted by less engaged conductors. On the other side it was possible to appreciate some of the Berg's fascinating structural proposals, very difficult thing, since the score is devoid of harmonic and melodious points of support. Very appreciable especially Guida's work about the intermezzis, that work as clasps within the different scenes, that are the sounding cement of this atonal building.

March 2004

REFORMA

There are already so many examples of what Guida is able to achieve with our musicians, that I wonder how long the managers of the Opera de Bellas Artes expect to call him as principal conductor of the orchestra...

## **LIST OF PRESS RELEASES OF THE CONDUCTOR GUIDO MARIA GUIDA**

<b>DATE</b>	<b>NEWSPAPER</b>	<b>PRESS RELEASES</b>
YEAR 1988.	PIANO TIME.	<b>THEY WILL BE FAMOUS.</b> The RAI' s artistic director of Milan, Mario Messinis says: "GUIDO GUIDA has remarkable analytic capacities and an elegant explanatory approach .Versatile and cultured he well moves himself in present- day and the later romantic's repertoires".
17/06/1988.	DER TAGESSPIEGEL. Berlin - GERMANY. (Andreas RICHTER)	Persuade the critics, the committed conduction of GUIDO MARIA GUIDA, in J.S.Bach's ORATORIO "Lord be praised in his reign" .
02/10/1988.	STAMPASERA. Turin - ITALY. (Enzo RESTAGNO)	<b>GUIDA'S QUALITY</b> ...fine co-ordinator and a really sensitive musician...
03/10/1988.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>THIS LISZT SO BURNING.</b> TOTENTANZ' s spectacular execution. ...besides the technical preparation , GUIDA has shown an excellent musical intuition and a good sense of proportions.
GIUGNO '89.	DER TAGESSPIEGEL. Berlin - GERMANY.	The always secure and reliable, GUIDO MARIA GUIDA has conducted the RSO Orchestra in Philharmonie. (Concert recorded for Capriccio - live in two CD – cd 10379/cd 10380).
03/10/1989.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>DIALOGUE WITH MADERNA.</b> The RAI Orchestra of Turin pays in Milan the homage to the musician. GUIDO GUIDA conducts "ARIA DA HYPERON " with lively penetration.
03/10/1989.	CORRIERE DELLA SERA. Milan - ITALY. (Franca CELLA)	<b>THE MODERN MADERNA AND HIS CONDUCTORS.</b> The conduction of GUIDA has been sharp and delicate.
07/10/1989.	IL TEMPO. Rome - ITALY. (R.BONV.)	<b>PUGNANI 'S "WERTHER" BETWEEN MOZART AND BEETHOVEN.</b> The Rai Symphonic Orchestra of Rome treasured the direction of a neat and prepared conductor.

28/10/1989	LA STAMPA Turin - ITALY.	<b>AUDITORIUM, FROM GUIDA POWERFULL. PROKOFIEV.</b> GUIDA's gesture is precise and tidy, it's shown clearly that he has the orchestra in his power like a charioteer that directs firmly his horses and naturally induces them to do what he wants.
13/01/1990.	LA REPUBBLICA. Milan - ITALY. (Angelo FOLETTO)	<b>"RADICAL" PROKOFIEV IS EXALTED BY THIOLLIER'S PIANO:</b> ...incisive interpretative determination impressed by the conductor GUIDO GUIDA.
13/01/1990.	L'UNITA'. Milan - ITALY. (Ilaria NARICI)	<b>THIOLLIER'S VIRTUOSITY REVEALS PROKOFIEV.</b> The conductor GUIDA has accompanied the pianist with taste and attention.
13/01/1990.	CORRIERE DELLA SERA. Milan - ITALY. (Franca CELLA)	<b>THOSE TEN RUSSIAN YEARS "AFTER CIAIKOVSKI".</b> Guido Maria Guida held well the qualities of synthesis and sounding vehemence: because of his temeperament the conductor has acted as the Orchestra animator and has lighted enthusiasm and sonorous energies.
14/01/1990	LA STAMPA. Turin - ITALY. (Giorgio Pestelli)	<b>GALAXY SOUNDS, WELL CONDUCTED BY GUIDA,WARM UP THE PUBLIC.</b> Nice performance with a deep and poetic timbre for the 4° Mahier's Symphony. GUIDA's maturity is shown by the lack of forcing, he leaves playing, he leaves expanding phrasing, result of a conscious taste that has made its choices.
25/07/1991.	LA REPUBBLICA. Milan - ITALY. (Michelangelo ZURLETTI)	<b>PENNISI'S "MOON'S OBSEQUIES"</b> ...an excellent performance, with the Sicilian Symphonic Orchestra, well conducted by GUIDA.
July 1991.	LA STAMPA. Turin - ITALY. (Sandro CAPPELLETTO)	<b>"MOON'S OBSEQUIES" IN GIBELLINA.</b> The conductor GUIDA conducts with limpidity the first absolute of "Moon's obsequies".
25/07/1991.	IL SECOLO XIX. Genoa - ITALY. (Paolo PETAZZI)	<b>THE MOON FALLS. WHAT A CHARME!</b> Impeccable considered the performance conducted with delicate sensibility by the conductor GUIDA.
25/07/1991	GIORNALE DI SICILIA. Messina - ITALIA. (Sara PATERA)	<b>FRAGILE LIGHT'S EVENING.</b> The first absolute Francesco Pennisi's " Moon's obsequies". The conductor GUIDA conducts the

Symphonic Orchestra with deep consciousness.

September '91.	L'OPERA. International magazine. (Sara PATERA)	<b>GIBELLINA: "ORESTIADI '91".</b> The conductor GUIDA directs with expertness the Sicilian Symphonic Orchestra.
September '91.		The conductor GUIDO GUIDA directs in Japan Respighi's "Symphonic Poem - Fountains of Rome" and also Prokofiev's "Symphony n. 5 Op. 100"
October '91.	L'ARENA DI VERONA. Verona - ITALY.	<b>GUIDA: I'M TAKEN WITH THE ROMANTIC WORLD.</b> GUIDO GUIDA is the conductor of the fifth concert of the Musical Autumn in Verona. In the program: Franz Liszt's symphonies "Les Preludes" and "La Dante"
27/10/1991.	IL NUOVO VERONESE. Verona - ITALY. (Albertina DALLA CHIARA)	<b>A WONDERFUL CONCERT AND WITH MORE PUBLIC.</b> The "Ente Lirico Arena di Verona" Orchestra has answered professionally and with participation at the explanatory and expressive promptness of the conductor Guida, who managed to establish a close and authentic relationship, also made of reciprocal consideration, with the orchestra that he conducts.
12/01/1992.	DERNIERES NOUVELLES D'ALSACE. France. (Denis LUSTENBERGER)	<b>SUMPTUOUS INTERPRETATIONS.</b> GUIDO MARIA GUIDA compared to Toscanini, in the way of conducting the orchestra without leaving nothing to chance: the introduction, the time, the nuances,... On the contrary of a irascible Toscanini, GUIDO MARIA GUIDA manages to control sensibly the Mulhouse Symphonic Orchestra and to reach the superiority, the elegance, the clearness, typical of the Italian opera, and what's more he never forgets to stand out the Orchestra's soloist.
12/01/1992.	L'ALSACE. France.	<b>CHINESE SINGER AND ITALIAN CONDUCTOR : A SUCCESSFUL WEDDING.</b> Mulhouse Symphonic Orchestra is conducted by an Italian conductor GUIDO MARIA GUIDA who moves himself in the Italian repertory like "a fish in the water". The direction is admirably conducted by an excellent Guido Maria Guida.
21/06/1992.	IL GIORNALE. Milan - ITALY. (Gino TANASINI)	<b>OVERSEA MUSIC AT DUCALE.</b> In the foreground the Orchestra "Teatro Comunale dell'Opera" sapiently conducted with clearness and communicability by the conductor GUIDO MARIA GUIDA.
21/06/1992	LA STAMPA.	<b>DOLPHIN'S FESTIVAL.</b>

	Turin - ITALY.	Applause for the music made in USA. The conductor Guida has managed to assure a vibrating and incisive reading and having great care of considering all aspects.
21/06/1992.	IL LAVORO. Genoa - ITALY. (Guido TARTONI)	<b>GREAT MUSIC IN CURRENT.</b> ...the execution liked very much because it was brilliant, colourful, pensive and extroverted, in an intelligent reading of GUIDA.
15/10/1992.	AZIONE . (Fernando DE CARLI)	<b>“ALCASSINO E NICOLETTA” : A MODERN OPERA FOR A REFINED SPECTACLE.</b> On the podium of the Italian Philharmonic Orchestra there was the young conductor GUIDA, who carried out a profound job with instrumentalists and singers.
OTTOBRE 1992.	FAMIGLIA CRISTIANA.	<b>AMUSING THE LOVE STORY BETWEEN ALCASSINO AND NICOLETTA.</b> GUIDO GUIDA has conducted the concert with notable nonchalantly.
17/10/1992.	LA REPUBBLICA. Milan - ITALY. (Angelo FOLETTO)	<b>YES, A CARILLON INSPIRES DUTILLEUX.</b> The concert “Ritratti” dedicated to the French composer has been conducted with knowledge by the conductor GUIDA.
17/10/1992.	L’UNITA’. Milan - ITALY. (Paolo PETAZZI).	...The RAI Orchestra of Milan conducted by GUIDO GUIDA with refinement and penetrating brightness .
NOV/DEC. 1992.	L’OPERA. International edition. (Alberto BOTTAZZI)	<b>THE CHARM OF IRONY.</b> ...Skilful the conductor GUIDO MARIA GUIDA who has grasped and has given a magnificent rendering of the spirit of the job.
16/02/1993.	NRC HANDELSBLAD. Amsterdam.	<b>MUZIKALE CIRKELS SLUITEN ZICH.</b> GUIDO GUIDA conducts.
21/06/1993.	IL MESSAGGERO. Milan - ITALY. (Giulia BONDOLFI)	<b>THE “C” FROM THE CHEST FOR THE MARIONETTE “MAMMONE”.</b> Applause to the conductor GUIDA and to all the other performers.
21/06/1993.	EL PAIS. Madrid - SPAGNA. (Vela del Campo)	<b>LUIS DE PABLO.</b> <u>First performance of his third opera in Venice.</u> Excellent performance of GUIDO GUIDA.
25/06/1993.	IL SECOLO XIX. Genova - ITALIA. (Paolo PETAZZI).	<b>DE PABLO SURREALE.</b> INTERNAZIONAL BIENNIAL CONTEMPORARY MUSIC FESTIVAL. Valuable the musical occasion with the precise and the bright conduction of GUIDO GUIDA.

28/06/1993.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>VENICE: CONTEMPORARY MUSIC FESTIVAL.</b> ... taut and controlled the conduction of GUIDO GUIDA.
10/07/1993.	LA REPUBBLICA. Rome – ITALY (Dino VILLATICO)	<b>A NEW AND ENCOURAGING ATMOSPHERE FOR THE “BIENNIAL MUSIC”.</b> ...great musical performance conducted by GUIDO GUIDA.
NOVEMBER 1993.		GUIDO GUIDA conducts in Seoul “Lucia of Lammermoor” with the KOREA OPERA COMPANY.
06/10/1994.	LA STAMPA. Turin - ITALY. (Piero GALLARATI)	<b>SIGFRIDO, AN IDYLL FOR CHAMBER.</b> The very fine conduction of GUIDO MARIA GUIDA has conducted to success the Instrumental Ensemble “Antidogma”.
23/10/1994.	EXCELSIOR. Mexico. (Pina)	<b>VIOLONCELLO’ S EXCELLENT PERFORMANCE : CARLOS PRIETO.</b> <u>XII Cervantino’s International festival.</u> The accompaniment of the Orchestra was excellent, since it worked with great taste under the conduction of Guida the level of the orchestra is elevated, so we could be glad to see that it has made progress.
29/10/1994.	LA JORNADA. Mexico. (Renato RAVELO)	<b>CARLOS PRIETO, CELLIST WHO INTERPRETS ROBERTO RODRIGUEZ’S “MASCHERE”</b> Guanajuato’s Symphonic , made unrecognisable by GUIDO MARIA GUIDA’s baton has shown an excellent technical and artistic level in the first Brahms’s symphony.
31/10/1994.	EL UNIVERSAL. Mexico. (Elda MACEDA)	<b>“MASCHERE” FIRST WORLD IN CERVANTINO.</b> The musicians have appreciated the style of GUIDO GUIDA who has left to express themselves in full musical freedom. The member of the orchestra did not stand up, so that Guida could continue to receive the public thanks. Simultaneously the musicians clapped with hands, with bows on the music-stand, and stamped their feet on the stage.
08/01/1995.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>GUIDA, THE TRIUMPHS OF LISZT AND RESPIGLI.</b> ...since long time we had pointed Guida as one of the most prepared and interesting conductor of the new generation.
10/01/1995.	LA REPUBBLICA. Rome - ITALY.	<b>AN ORCHESTRAL ETIQUETTE</b> First concert of the year for National Rai with

	(Nicola CAMPOGRANDE)	GUIDO GUIDA on the podium. ...orchestra brought at a sound of an inexpressible sweetness.
13/09/1994.	CORRIERE DELLA SERA. Milan - ITALY. (ar.ca)	GUIDO GUIDA conducts in Japan the RAI Symphonic Orchestra.
13/09/1994.	LA STAMPA. Turin - ITALY. (ar.ca.)	<b>NAZIONAL RAI IN JAPAN.</b> GUIDO GUIDA conducts. 14 <sup>th</sup> edition of Toshiba GRAND CONCERT.
15/09/1994.	LA STAMPA. Turin - ITALY. (ar.ca.)	<b>AND THE ORCHESTRA FLIES TO JAPAN.</b> <u>Tour in January in eleven cities.</u> The conductor GUIDA, who in Japan is a most appreciated musician, conducts.
22/01/1995.	LA REPUBBLICA. Rome - ITALY. (Susanna FRANCHI)	<b>TWENTY MINUTES OF APPLAUSE FOR THE RAI IN JAPAN.</b> GUIDO GUIDA has dedicated the entire concert to the victims of the earthquake. The public has left the concert-hall only when Guido GUIDA has taken arm-in-arm the first violin and left the concert-hall.
24/01/1995.	HOKKAIDO. Sapporo.	We have had a fantastic evening with the RAI National Symphonic Orchestra, first time in Japan with the conductor GUIDO MARIA GUIDA.
29/01/1995.	IL SOLE 24 ORE. Milano - ITALIA. (Michele CALCATERRA).	<b>RAI'S EAST.</b> To confirm that the tour in Japan is surely of a good level, there will be the conductor GUIDO MARIA GUIDA.
06/02/1995.	LA STAMPA. Turin - ITALY. (ar.ca.)	<b>RAI NATIONAL ORCHESTRA, TRIUMPHAL TOURN.</b> Enthusiasm in every Japanese cities and a lot of encore.
15/02/1995. pieces	YOMIURI.	In Tokyo GUIDO MARIA GUIDA performing two of opera, the second act of Verdi's "Rigoletto" and the second act of Lucia of Lammermoor, has held very well the dramatic part of the opera with a perfect performance.
February 1995.	ONGAKU BUYO SHINBUN.	<b>THE ITALIAN NATIONAL TV ORCHESTRA, ARRIVED FOR THE FIRST TIME IN JAPAN TOUCH THE HEART'S STRINGS THANKS TO THE FAMOUS AND CHARMING ART OF "BEL CANTO".</b> The conductor Guida, knowing in a nearly natural way the secrets of the performed operas, from the prelude to the beginnings of the melodies, manages the cast, making us feel strong emotions.
15/02/1995.	LA REPUBBLICA.	<b>THE RAI BACK FROM JAPAN.</b>



	Rome - ITALY (Susanna FRANCHI)	GUIDO GUIDA is engaged in the conduction of the Philharmonic Orchestra of Turin in “Musica nello spazio”.
16/02/1995.	LA STAMPA. Turin - ITALY.	<b>A LOT OF STARS FOR THE SHOW “MUSICA DALLO SPAZIO”.</b> A charity performance at the Palastampa televised by Telemontecarlo. Deserved applause has gone to the Philharmonic Orchestra of Turin conducted by Guido Maria Guida.
22/02/1995.	LA VOCE. (Attilio PIOVANO)	<b>THE MUSIC OF HOME RAI . FROM JAPAN TO TURIN.</b> Success for the tour of the RAI National Symphonic Orchestra.
13/03/1995.	LA STAMPA. Turin - ITALY.	<b>ALL MOZART FOR LAURA DE FUSCO AND THE PHILHARMONIC AT TURIN’S CONSERVATORY.</b> Laura De Fusco in plenty harmony with the Philharmonic and with GUIDO MARIA GUIDA.
18/03/1995.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>MOZART’S UNIVERSE: THOUSAND FACES IN NOTES.</b> The conductor GUIDA has conducted with intuition. After the supreme Mozart’s proof the maturity of Guida remains validated to the school of the most severe and hazardous classicism. Under his conducting the Philharmonic Orchestra of Turin made a wonderful impression.
17/05/1995.	LA STAMPA. Turin - ITALY. (ar.ca.)	<b>CARMEN CONQUERS BONN CONDUCTED BY GUIDO GUIDA.</b>
13/09/1995.	CORRIERE DELLA SERA. Milano - ITALIA. (Paolo ISOTTA)	<b>LATTUADA: HOMAGE TO HIS COMPOSER FATHER</b> Conductor Guido Maria Guida with the Teatro Regio Orchestra and Choir of Turin.
24/09/1995.	LA STAMPA. Turin - ITALY. (Paolo GALLARATI)	<b>“LE PREZIOSE RIDICOLE” BUT CAREFREE AND YOUNG.</b> Lattuada’s Opera conducted by GUIDA cared in details.
16/10/1995.	EL UNIVERSAL. Mexico D.F. (Mexico) (Angelica VALENZUELA)	<b>SYMPHONY FOR THE VICTIMS OF AIDS.</b> Interview to the conductor GUIDO MARIA GUIDA with positive commentary on the opera of John Corigliano.
16/10/1995.	LA JORNADA. Mexico D.F. (Mexico) (José Rafael Bravo Meza)	<b>TOUCHING, THE SYMPHONY OF PAIN AND DEATH OF CORIGLIANO.</b> The Symphonic of Guanajuato has been very expressive under the conduction of GUIDO GUIDA.
16/10/1995.	LA VOZ DEL SURESTE. Mexico D.F. (Mexico)	<b>TRIUMPH AT CERVANTINO’S FESTIVAL THE FRENCH PIANIST CYPRIEN KATSARIS.</b>

		Exquisite musical direction of the guest conductor Guido Maria Guida.
16/10/1995.	A.M. Mexico D.F. (Mexico) (Arturo BARRERA MAURI)	<b>THEY RAISE THE MUSIC AT A CELESTIAL LEVEL.</b> Brilliant and masterly performance under the baton of Guido Maria Guida .Interminable applause for the conductor and the pianist Katsaris.
17/10/1995.	THE NEWS. (Albert SGAMBATI)	<b>THE LOCAL ORCHESTRA PLAYS STORMLY IN CERVANTINO.</b> High quality performance for Litz's 2 <sup>nd</sup> concert , Overture of Romeo and Juliet, Ciaikovski and Corigliano.
17/10/1995.	EL SOL DE BAJO. Mexico. (Karla ROSETE NUNEZ)	<b>GUANAJUATO'S SYMPHONIC ORCHESTRA</b> Spectacular performance of the conductor GUIDO GUIDA.
29/10/1995.	PROCESO. Mexico D.F. (Mexico)	<b>GUANAJUATO'S SYMPHONIC ORCHESTRA.</b> The sonorous subject has been pointed out with extreme expertness by the conductor GUIDO MARIA GUIDA. The conductor makes his musical capacity to explode, stimulating the members of the Symphonic Orchestra, to reach effectively the aims. Several applause under the meticulous and incandescent conduction of the invited conductor GUIDO MARIA GUIDA.
16/11/1995.	LA SICILIA. Catania edition - ITALY. (Pippo DI MARCA)	The conductor GUIDA has conducted with great self-control and a perfect harmony the Guanajuato's orchestra at Cervantino's international festival.
29/03/1996.	LA STAMPA. Turin - ITALY.	<b>EIGHT CONCERTS MAKE SPRING.</b> Season of Rai National Orchestra at Auditorium and at Lingotto. GUIDO MARIA GUIDA conducts.
16/05/1996.	LA STAMPA. Turin - ITALY. (Paolo GALLARATI)	<b>THE HUNDRED METRONOMES OF GYORGY LIGETI.</b> Big success has gained the "Kammerkonzert" conducted by Guida.
18/05/1996.	LA REPUBBLICA. Rome - ITALY. (Ernesto NAPOLITANO)	<b>LIGETI, DREAM AND GEOMETRY.</b> GUIDO GUIDA has extremely well conducted the "Kammerkonzert" of Ligeti.
03/06/1996.	LA STAMPA. Turin - ITALY. (Giorgio PESTELLI)	<b>OVATION FOR A GENIUS: GERSHWIN.</b> Great enthusiasm in the concert conducted by GUIDA for the "Musical evenings". GUIDO GUIDA has put his musical brightness and his scruple at the service of the redundant score.
19/07/1996.	ANSA. Mexico City.	<b>SUCCESS IN MESSICO FOR "TRISTANO" CONDUCTED BY GUIDA.</b> Lively success of public and flattering comments from critics and musicologists has collected in Mexico City the opera of "Tristan and Isotta", conducted by the conductor from Turin GUIDO MARIA GUIDA.

		GUIDO GUIDA that, as he has worked for eight years in Bayreuth, has particular titles to conduct this opera. He has faced with serene authority the inaccessible score of Tristan and entirely setting free the values and getting a good profit from the orchestra.
20/07/1996.	REFORMA. Mexico D.F.(Mexico)	<b>“TRISTAN AND ISOLDA”, XX CENTURY’S ART.</b> GUIDO MARIA GUIDA’s work is incredible: he has extracted from the orchestra an impressive quality in only twenty-five rehearsals .
20/07/1996.	LA JORNADA. Mexico D.F.(Mexico) (Pablo ESPINOSA)	<b>BELLAS ARTES’ ORCHESTRA HAS APPEARED AS IT WAS FROM ANOTHER COUNTRY.</b> A Mexican production of unrepeatable quality... necessary and sufficient element that determined the evening’s success, was the conduction of Guido Maria Guida. He has made the orchestra play as if it was a first-rate foreign ensemble .
20/07/1996.	EL PAIS. Mexico.	<b>“TRISTAN AND ISOLDA” RETURNS AFTER 17 YEARS IN MEXICAN SCENARIOS WITH AN HAZARDOUS MISE EN SCENE .</b> Perfect harmony between the singers and the orchestra conducted by the conductor GUIDA.
20/07/1996.	LA CRONICA.	<b>“TRISTAN AND ISOLDA”, FOUR HOURS IN COMPANY WITH IMMORTALS.</b> Faultless the conduction of the conductor GUIDA.
20/07/1996.	EXCELSIOR.	<b>TRISTAN AND ISOLDA, FORMIDABLE : HERRERA DE LA FUENTE.</b> The opera has received a storm of eulogies that were addressed in endless and really deserving applause to the Italian director GUIDO MARIA GUIDA, who, according to the experts, raised the Bellas Artes Theatre’s orchestra to a world-wide level, made a great performance.
25/07/1996.	NOVEDADES. Mexico. (Ricardo RONDON)	<b>“TRISTAN E ISOLDA”.</b> The conductor GUIDO MARIA GUIDA has made his debut with “Tristan e Isolda” in Bellas Artes. We hope that he will enter in our musical life... enormous talent, control, concentration and capacity of motivating the orchestra and the singers to give the best of themselves. GUIDA has raised the level of Bellas Artes understanding the greatness and the spiritual beauty... very well.
28/07/1996.	PROCESO.	<b>THE PASSION ACCORDING TO SERGIO.</b> The conductor GUIDA has conducted with dexterity and meticulousness the orchestra.
11/08/1996.	SAN FRANCISCO CHRONICLE. (Octavio ROCA)	<b>“MEXICO CITY’S SURPRISE BAYREUTH RESOURCE.”</b> “the conduction of GUIDA contained spaciousness, magnificence, lyricism and above all truthful sense of

what Wagner work reveals musically. This conductor knew his singers and they perceived his necessities ”

01/09/1996.	NEW YORK TIMES.	<b>TRAVEL SECTION – MUSIC FESTIVAL.</b> What a pleasant surprise to report that Mexico City has a nice Opera Company of an international level and in this case a real discovery GUIDO MARIA GUIDA, an authentic “Wagneriano a la Toscanini”.
23/10/1996.	LA REPUBBLICA. Rome - ITALY. (Nicola CAMPOGRANDE)	<b>PLAYS LIKE AN ANGEL THE YOUNGS’ ORCHESTRA .</b> Conducted by GUIDO GUIDA they have proposed the Beethoven’s 5° symphony and Grieg’s concert for piano and orchestra.
25/10/1996.	IL CANAVESE. Turin. (Katia MILANO)	<b>GREAT EXORDIUM FOR THE JUVENILE.</b> An excellent exordium, firstly prepared by the conductor GUIDA, one of the conductor more interesting of the last generation..., a real gentleman.
13/11/1996.		<b>LOS ANGELES.</b> The conductor GUIDA has conducted the “Los Angeles Theater Orchestra” in a recital with the soprano Sumi Jo.
11/05/1997.	REFORMA. Mexico D.F. (Mexico) (Gerardo KLEINBURG)	<b>SIMON BOCCANEGRA:</b> notable conduction of GUIDO MARIA GUIDA.
13/05/1997.	REFORMA Mexico D.F. (Mexico) (Juan Carlos GARDA)	<b>PUBLIC’S OVATIONS AND CRITICISMS.</b> Great ovations to the conductor GUIDO MARIA GUIDA and to the singers; loud criticisms for the staging.
15/05/1997.	EL HERALDO.	<b>SIMON BOCCANEGRA:</b> The musical conduction couldn’t be on better hands than the GUIDO MARIA GUIDA’ ones. He has supported the tension of the orchestra in each moment, giving a solid support to the singers. GUIDO MARIA GUIDA has vivacity and he consumed and transmitted confidence to all the musicians.
17/05/1997.	EXCELSIOR. Mexico D.F.	<b>THE OPERA “SIMON BOCCANEGRA” WILL BE TRANSMITTED IN ONE HUNDRED AND NINETY CITIES.</b> The channel n°22 will transmit in a live broadcast the opera of “Simon Boccanegra” in one hundred and ninety Mexican cities on 18 <sup>th</sup> of May 1997.
19/05/1997.	CRONICA. Mexico D.F.	<b>SIMON BOCCANEGRA, THE VITALITY OF VERDI.</b> Powerful musical conduction of GUIDO MARIA GUIDA.
20/05/1997.	UNO MAS UNO. Mexico D.F. (Pablo MARTINEZ LOZADA)	<b>JUAN PONS IN SIMON BOCCANEGRA.</b> The conduction of GUIDO MARIA GUIDA as in his Tristan has been very accurate and above all, with a great vision of the whole opera.

21/05/1997.	SIEMPRE.	<b>SIMON BOCCANEGRA:</b> another time we were shocked by the cleverness and the balance of the conductor GUIDA who is always alert at the work and the development of the singers.
28/09/1997. <b>DIAZ.</b>	REFORMA  Enrique Alfaro	<b>DON GIOVANNI WITH JUSTINO</b>  ...it's an act of justice to comment the work that G.M. Guida has made with the Orchestra of Bellas Artes Theatre of which he is titular, we hope for a long time. The conductor Guida has gained an intense and homogeneous sound, through his tireless to obtain from each musician the best of himself, through his charisma and his enthusiastic devotion, which is a necessary example to obtain a perfection worthy of Mozart.
01/10/1997 musical	ANSA Mexico	to reconcile the souls it has been useful the  conduction entrusted to the titular of Bellas Artes G.M.Guida. The conductor of Turin, already become a favourite of the public of the major Mexican lyric theatre, has given to the score a deep interpretation.
02/10/1997	LA JORNADA. (Mexico).	<b>DON GIOVANNI, MUSICAL OPERA THAT CELEBRATE THE DESIRE.</b> ... splendid company and sonar concentration under the baton of GUIDO MARIA GUIDA.
02/10/1997	LA JORNADA Pablo Espinoza	<b>DON GIOVANNI WITH JUSTINO DIAZ</b> All the singers could count on the support of the splendid sonar complement made by the baton of Guido Maria Guida.
02/10/1997	REFORMA Carlos Garda	A hand that was a lot applauded was the one of the Italian Guido Maria Guida.
02/10/1997	CINE MUNDIAL	The ovations were grabbed not only by the soloist but above all by Guida, favourite of Bellas Artes public, who gave to the score a thin and penetrating interpretation.
03/10/1997	REFORMA. (Mexico).	The conductor GUIDA has achieved an intensive and homogeneous sound of the orchestra...for his research of perfection that deserve Mozart.
09/10/1997	EL HERALDO Mexico M.T. Castrillon	the musical conduction of G. M. Guida, excellent, a great "mozartian".
15/11/1997	EL NACIONAL. (Mexico).	<b>MEXICO, AN ALIVE MUSICAL SURROUNDING.</b> A complete page interview to the conductor GUIDO MARIA GUIDA.
18/11/1997	LA JORNADA	<b>"BORIS GODUNOV" WITH ANATOLY</b>

		<p><b>KOTCHERGA.</b></p> <p>...with the superlative artistic complicity of the Bellas Artes Theatre's choir, impeccable, majestic and, likewise, with optimum performance of the orchestra under the baton of G.M.Guida.</p>
18/11/1997	EL ECONOMISTA E.Z. Morales	The orchestra of "Palacio de Bellas Artes" Theatre was conducted by G.M.Guida, already mostly loved by the public, who made a strained and dramatic reading following the style of the composer.
19/11/1997	REFORMA. (Mexico).	...supported by the orchestra of Bellas Artes Theatre, as well as by an excellently well prepared choir, all realised by the concert conductor (G.M. Guida) in complete dominion of the reading and of his musical strength, under his baton, also thanks to a formidable cast ...a mythical evening...
19/11/1997	REFORMA J.C. Garda	<p><b>"LUCIA DI LAMMERMOOR" with Youngok SHIN and Ramon VARGAS</b></p> <p>Vargas interview:</p> <p>"Fortunately, for this "Lucia", we have an excellent cast conducted by G.M. Guida, a musician that with the orchestra of Bellas Artes Theatre is obtaining a sonority that since long time we haven't heard here in Mexico".</p>
22/11/1997	REFORMA J.C. Garda	The interpretative virtue that the orchestra of Bellas Artes has reached since it has conducted by G.M.Guida, it has shown again emphatically with the tragedy that surrounds the love story between Lucia and Edgardo.
24/11/1997	EL FINANCIERO J. Melendez	The choir and the orchestra were splendidly conducted by G.M.Guida.
05/03/1998	LA CRONICA H.L. Diez	<p><b>"SAMSON ET DALILAH" WITH BARBARA DEVER AND CARLO COSSUTTA.</b></p> <p>...so as for the orchestra of Bellas Artes Theatre which under the baton of G.M.Guida plays every time better.</p>
11/03/1998	SIEMPRE	<p>The musical conduction, brilliant and punctual was entrusted to the conductor Maestro G.M.Guida, the actual titular director of Bellas Artes Theatre.</p> <p>Elegant score and with several contrasts, written with great perfection by one of the most refined musician in XIX century, found in the mentioned conductor an interpreter as precise as respectful and in this case he was specialist in caring the work and a right emission of the singers. Great expert of the story as well as the languages and shapes of the musical theatre, above all regarding the most considerable XIX century, the conductor Guida continue to do a splendid work in our operatic context.</p>
12/03/1998	LA JORNADA P. Espinosa	<p><b>"SAMSON ET DALILAH" WITH BARBARA DEVER AND PLACIDO DOMINGO.</b></p> <p>The performance of the opera "Samson et Dalilah" with Barbara Dever e Placido Domingo established an event in the musical life of Mexico. Domingo brought the Theatre back to the golden époque of the fifties. The music flew from the hole in a formidable manner:</p>

		<p>Wagner's gears, infinite melodies, the technique of leitmotiv opportunely measured in a formal pathos in melodic stylisation of surprising effects ...</p> <p>The voice's sonority of the tenor resounded in Bellas Artes in unison with the mite flew of the orchestral sound, ably conducted by G. M. Guida...the dramatic story, in which the anecdote biblical resulted, could count on such orchestral intensity...</p> <p>An historic success the return of Placido Domingo last evening in Mexico.</p>
12/03/1998	ANSA Mexico	<p>...under the brilliant and punctual conduction of G. M. Guida, from Turin, director of the maximum Mexican lyric theatre, Domingo has confirmed that in dramatic rules he remains the referring tenor.</p>
12/03/1998	EL NACIONAL C. Montoya	<p>... the tenor pointed always his attention to G. M. Guida, conductor of the Bellas Artes Theatre orchestra, complex that interpreted in a masterly way the beautiful music of Saint-Saens.</p>
22/03/1998	EL HERALDO Maria Teresa Castrillón	<p><b>A MASCH BALL WITH RAMON VARGAS. (Opera de Bellas Artes-Mexico City)</b></p> <p>...Guido Maria Guida has been the co-ordinator conductor. God save him for long, because he has given excellent results; he knows very well his profession, the orchestra plays as it never did and the singers are secure...</p>
27/3/1998	EL ECONOMISTA Erick Zermeño Morales	<p>...the execution, of Guido Maria Guida, has been efficient, fluid and coherent with Verdi's dramatic intentions . ....the audience granted great ovations to the performers ... this performance worth to be seen at least twice...</p>
13/10/98	EL DIA Eduardo Giorello	<p><b>2<sup>nd</sup> G. MAHLER SYMPHONY TO THE ARGENTINEAN THEATRE IN LA PLATA (ARGENTINA)</b></p> <p><b>"EMOTIVA RESURRECION"</b></p> <p>...has been conducted by Guido Maria Guida, who has developed an interesting international carrier from which stand out the force of the principal director of the Opera of Bellas Artes in Messico, that with him has realised an important opera repertory. His vision of Mahler opera owned a powerful dramatic naturalness as consequence of the above precedents. The stable Orchestra carried out the task with a qualified work in all its sections... the general behaviour showed sonorous quality and musicality ...the great instrumental riots had the use of internal organisation and you could hear them very compact and brilliant. There was sensible intensity and communicativeness. Moments of crystalline transparency, of sharp sensibility - and this was shown in the perfect whole and in the introspective arch's strength...</p> <p>...from "Urlicht" everything seems to impose for its depth. Marvellous job of the stable choir ...they joint the Orchestra in an harmonic and vibrating totality ....Guida, always with firm touch and evident authority has achieved his second Mahler's experience - last years conducted the 3<sup>rd</sup> symphony - and he received a warming ovation from the audience, that filled up the hall of the Argentinean theatre.</p>

09/03/99	LA NACION Juan Carlos Montero	<p><b>COLON THEATRE - BUENOS AIRES</b>  <b>“LA TRAVIATA” PERFORMANCE WITH JUNE ANDERSON.</b>  <b>“A baton with sense”</b></p> <p>it has been a pleasant surprise to hear the stable Orchestra stabile in a such a successful day regarding the technical aspects of the performance . it seemed that the heat could be an incentive to obtain a good intonation, perfection, sonorous transparency and flexible feature. Without doubt it was evident that the result of this quality and balance came from the meticulous job of Guido Guida who made his debut in Buenos Aires. The good impression that he has left, was founded in the wisdom of his movements, in the luck of a rough feature full of vulgar effects and in his guessed criterion where obtaining sonorous balance with the stage . Besides the stand out of the singers , he obtained the perfection together with the Stable Choir , very well prepared by Vittorio Sicuri, and he was able to distinguish the atmosphere in each scene. Festive joy, painful renunciation , game and emotional unbalance, slowness and mystery of the inevitable death.</p> <p>...Summing up, it has been a very good version of “La Traviata”....</p>
09/03/99	CLARIN Armando M. Rapallo	<p>Other great protagonist of the performance was the conductor from Piedmont Guido Guida, precise co-ordinator and ductile artist for the beautiful preludes and for the concertato in the 2° act, when the orchestra and the Choir shined in equal part.</p> <p>....excellent evening....</p>
09/03/99	LA PRENSA Néstor Echevarría	<p>.....good the orchestral conduction entrusted to the conductor Guido Guida, débutante in our theatre, new Italian baton, that has obtained from the Stable Orchestra a measured volume with absolute respect for the phonic level of the voices in stage. The bond of the Italian conductor with our Theatre can be considered promising for the future.</p> <p>...a version of “La Traviata”, in conclusion , of an appreciate level...</p>
12/03/99	LA NACION Juan Carlos Montero	<p><b>Critics for the performance with the second cast.</b>  <b>Soprano KATHLEEN CASSELLO</b></p> <p>Again , as we have said in the critics about the first performance the orchestra conductor Guido Guida has obtained an excellent complete technical efficiency, giving a balanced version , fluent e refined, and put in evidence in each act a different dynamic , considering the character of the dramatic situation .</p>
May 1999	L'opera Alejandro Servente	<p>The conductor Guido Guida has achieved a personal success not only with the performance of the strong and touching score's reading from the prelude of the first act, but even to have brought the sound of the orchestra as we remembered in its best years, something that we haven't heard for few seasons.</p>
September 1999	OPERA Román Revueltas Retes	<p><b>Performance of “SALOME” R.STRAUSS – BELLAS ARTES OPERA– MEXICO CITY</b></p> <p>In the purely musical sphere this production has reached an excellent level. The conduction of G.M. Guida has been, above all, an example of control on</p>



		singers and orchestra, thing that can only come from a deep knowledge of a very complicated score. The orchestra has played with discipline and precision.
14/09/1999	LA JORNADA P. Espinosa	<p>Recommendable commemoration of R. Strauss in the fiftieth anniversary of his death, this clear production of Salome made by Bellas Artes Opera has shown enough merits to conclude the century and the millennium. The musical part, granted to the baton of the well known and wise italian opera-conductor G.M.Guida, has closed the circle.</p> <p>....many exciting moments in two hours of great operistic flies , extreme quality, as in all the best operistic capitals of the world.</p> <p>Salome is an opera diabolically subversive, angelically touching, it is always a splendid vehicle when understood correctly. Ripstein, Cauduro, Guida and the four singers have understood it.</p> <p>The voices of Karen Huffstodt, Greer Grimsley, Quade Winter and Barbara Dever, the baton of G.M.Guida, the scenography of Cauduro and the direction of Ripstein constitute , more than a technical result for the opera annals in Mexico, a milestone, an art party during this four recitals in Bellas Artes. Alleluja.</p>
10/09/99	UNO MAS UNO José Antonio Fernandez C	Oh yes, we wish an excellent performance, since the conductor will be G.M.Guida.
September 1999	SIEMPRE	A milestone. The performance of the opera Salome, directed by Arturo Ripstein and conducted by G.M.Guida, with the scenography of Rafael Cauduro and four singers of outstanding level, constitutes a particularly important event in the artistic history of Messico.
14/09/99	UNO MAS UNO Juan Hernández	G.M.Guida, conductor, was the head of Bellas Artes Orchestra . The music and the singing delighted the hearing. The dance, the theatre and the stage reached the eyes.
14/09/99	EL ECONOMISTA Erick Zermelo Morales	From the pit conducted the conductor G.M.Guida, who, with his majesty, has governed the great orchestral density without covering the soloist voices; this is a result that only he could reach in the last years, through a patient job with the orchestra which is not used to play or work like that, especially with opera so musically hard, like as Wagner or Strauss one's.
15/09/99	REFORMA Alejandro Alonso	The work of G.M.Guida, as Orchestra conductor of Bellas Artes Theatre, results impeccable.
16/09/99	REFORMA Lazaro Azar	The work of Guido Maria Guida regarding the tangled Strauss score has reached excellent level without precedent with the Bellas Artes Theatre Orchestra. Who said it wasn't possible?
17/09/99	EL HERALDO	Once more the presence of the conductor exalted the quality of Bellas Artes Orchestra; the musical interpretation especially helps to recreate the rich oriental atmosphere of the opera. The conductor gained a perfect polyphony between the orchestral tissue and the voices in this R.Strauss Opera.

17/09/99

EL UNIVERSAL  
Raul Diaz

G.M.Guida, a gentleman who knows very well is job,  
stands out in the musical conduction.

11/07/2000

LA JORNADA  
Pablo Espinosa

**Performance of A. BERG's  
"WOZZECK" – BELLAS ARTES  
OPERAHOUSE- MEXICO CITY**

The stage direction of Benjamin Cann, the clever scenography of Alejandro Luna as the clever orchestra conducting, with an insuperable cast, flew together in a historical production, a cultural mark which will remain as a reference, watershed, culmination of the efforts of the present Bellas Artes artistic direction.

...Since the sounding architecture of Wozzeck, since its delicate and perfect building, a performance, which reaches the perfection, would be impossible without a so much masterly baton.

Guido Maria Guida has obtained "a masterpiece".

...This is "Wozzeck" in Bellas Artes, pure theatre, alchemic music, which must be watched and heard more than one time.

11/07/2000

REFORMA  
José Wolfer

The new Bellas Artes production makes a merit of relying on Guido Maria Guida as conductor. Guida has shown during the last Sunday performance his full knowledge of the most hidden music details of the score, as the clear perception of the dramatic feeling. We congratulate him upon his work: it is clear that it is considerable and very substantial

2

13/07/2000

LA JORNADA  
Juan Arturo Brennan

Under the analytical baton of Guido Maria Guida two things happened in the orchestra-pit of Bellas Artes. On one side, as in former occasions, conducted by Guida (Tristan und Isolde, Salome), the orchestra had done a qualitative jump, temporary forgetting the mediocrity in which it falls when it is conducted by less engaged conductors.

On the other side it was possible to appreciate some of the Berg's

fascinating structural proposals ,  
very difficult thing, since the  
score is devoid of harmonic and  
melodious points of support.  
Very appreciable especially  
Guida's work about the  
intermezzis, that work as clasps  
within the different scenes, that  
are the sounding cement of this  
atonal building.

23/05/2002	LA STAMPA Turin Italy Paolo Gallarati	In the second part of the concert, the quality of the scoring of Guido Maria Guida came out. Under his baton the Philharmonic Orchestra of Turin has achieved a balance between winds and strings that we can hear seldom
16/07/2002	LA STAMPA Turin Italy Armando Caruso	...it is remarkable to find in a conductor such a great abnegation, such a desire of taking care of all the details of chorus and orchestra...
20/03/2003	REFORMA Mexico City Lazaro Azar	<b>Rheingold at Bellas Artes Opera House</b> In order to conduct the musicians to the level of the complicated score, nobody was better than Guido Maria Guida, whose experience in Bayreuth Theatre made wonders with our musicians. For instance I can mention the clearness with which he let play the horns, the acuteness of his colours - even in the pianissimos, the most difficult thing, - the way with which he realized spectacular crescendos and he did the leitmotifs, everything gave me an incomparable impression, which reached its height during the transition to the third scene.
11/03/2004	REFORMA Mexico City Lazaro Azar	<b>Valkyrie at Bellas Artes Opera House.</b> I think that the results are on the top of every expectation. Guido Maria Guida confirms his great value as conductor of Bellas Artes Orchestra, giving a strong and tender lecture of this difficult score.
11/03/2004	LA JORNADA Mexico City Angel Vargas	<b>Valkyrie at Bellas Artes Opera House</b> The musical part was up to the greatness of the stage proposal, thanks to the impeccable and meticulous work of Guido Maria Guida conducting the

Bellas Artes Orchestra, so good as he did last year performing “Das Rheingold”.

April 2005

PRO OPERA Magazine  
Luis Gutiérrez Ruvalcaba

**Siegfried at Bellas Artes  
Opera House**

.. on this occasion I actually heard from the orchestra pit of the Bellas Artes Palace a great execution ..... The reason for this is, of course, the presence of the Maestro Guida ...

April 2005

PRO OPERA Magazine  
Vladimiro Rivas Iturralde

**Siegfried at Bellas Artes  
Opera House**

... But the greatest musical surprise of this performance was the orchestra of Bellas Artes, conducted by Guido Maria Guida with decorum and sound body, close to the soundness and purity that Wagner demands.

April 2006

PRO OPERA Magazine  
Lazaro Azar

**Götterdämmerung at  
Bellas Artes  
Opera House**

The beauty of this intoxicating music is indisputable. But the ability to do justice to it, it is another matter: for this I believe that the true hero of this tetralogy has been the conductor Guido Maria Guida, who succeeded in making that the Bellas Artes Opernhaus Orchestra played this gigantic music so well to overcome any expectation. More than what we saw, we were moved by the sounds

April 2006

PRO OPERA Magazine

Vladimiro Rivas Iturralde

**Götterdämmerung at  
Bellas Artes  
Opera House**

...The strong polyphonic network, based on the exposition and the development of the Wagnerian leit motive, was interpreted correctly by the orchestra. Bellas Artes' mediocre orchestra was no longer recognizable thanks to its low-margin of mistakes, high sound quality, and Wagnerian substance. It is another testimony that there are no good or bad orchestras, but bad or good conductors. The fact that the orchestra played with such splendor is the most beautiful recognition we can give to the demanding Guido Maria Guida.



Opera Reviews

## The Wall Street Journal, Heidi Waleson

### November 9, 2004

"The opera alternated between high-spirited crowd scenes, with pungent African drums and Latin rhythms, and rhapsodic vocal writing that recalled "Madama Butterfly" and "La Rondine." **Mr. Catán** wrote several Puccini-esque arias for **Ana Maria Martinez** (Lucero, one of the deserted brides), a soprano with a beautifully full yet focused tone. Those arias, as well as heart-on-the-sleeve moments for **Zheng Cao** (Magali, the other bride), ensembles with the husbands (**Chad Shelton** and **Scott Hendricks**), and a comic quartet with two eager young girls who have designs on the men (**Laquita Mitchell** and **Heidi Stober**) were the most arresting parts of the opera. "

"**Mr. Catán's** orchestral originality went beyond his use of unconventional instruments. The orchestra had no violins or violas, and the winds, brass and low strings that remained were used with a refreshing sparseness, sometimes dropping out of the mix altogether. The dictator's final rant, before he was assassinated by his once-devoted henchman, was accompanied only by percussion. **Guido Maria Guida** was the skillful conductor."

"**Allen Moyer's** playful, asymmetrical sets, framed by crates of anchovies, **James F. Ingalls's** lighting and **Constance Hoffman's** costumes all evoked the colorful Caribbean setting."

## Financial Times, George Loomis

### November 12, 2004

"**James Robinson's** production, with sets and costumes by **Allen Moyer** and **Constance Hoffman**, has just the right degree of fancy. **Ana Maria Martinez**, **Zheng Cao**, **Chad Shelton** and **Scott Hendricks** are perfectly balanced as the two couples, and **Oren Gradus** sings handsomely in the moving aria of the self-sacrificing ship captain. **Joseph Evans** is riveting as the crazed dictator in the scene culminating in his murder, while **Catán's** repeated rhythmic patterns build tension. Here and elsewhere those patterns emerge with due precision under **Guido Maria Guida's** baton."

## Houston Chronicle, Charles Ward

### November 1, 2004

"...Friday's premiere of **Catán's** warmhearted comedy about ordinary people accidentally caught up in the machinations of a corrupt and delusional dictator evoked smiles, chuckles and good feelings."

"The ensemble cast sang with splendid enthusiasm and passion. Director **James Robinson** and set designer **Allen Moyer** provided a vigorous, colorful production that was perfectly outlandish in look and gesture. Conductor **Guido Maria Guida** confidently steered an imaginative, rhythmically tricky score using an orchestra without violins or violas."

"A major asset was the literate and deftly imaginative libretto of **Eliseo Alberto** and **Francisco Hinojosa**."

"With just a few words the pair could establish mood as well as sketch characters and send the action careening forward."

"Repeatedly, the story inspired **Catán** to compose very striking individual scenes."

"Permeated with Afro-Caribbean rhythms, the score had powerful writing for the voices — big duets for the lovers, aching arias for the distressed women, and major scenes for seemingly



secondary characters."

"The cast was uniformly excellent: soprano **Ana Maria Martinez** (Lucero), mezzo-soprano **Zheng Cao** (Magali), tenor **Chad Shelton** (Ulises), baritone **Scott Hendricks** (Chucho), bass **Oren Gradus** (Captain Magallanes), tenor **Joseph Evans** (García) and baritone **James Maddalena** (in dual roles as Ulises' father the Colonel and Madame Colette, the captain's contact with the Nazis)."

"...**Gradus** [Captain Magallanes] and **Evans** [General García] had the most effective and arresting moments..."

"The spine of the story really ...was the tragedy of the captain, who has spent his life at sea on board a ship named after his wife, sold his soul to the general and then, in a final reassertion of moral principle, dies with his ship. **Gradus** [Captain Magallanes] was commandingly elegant as the thoughtful, then cunning and finally anxiously fearful ship commander."

"The dramatically most vivid moment was the "mad scene" when General García [**Joseph Evans**] learns that his double life has been discovered. **Evans** grabbed the chance and turned the material into a tour-de-force performance that was the single best number on Friday."

"...**Catán** understood Caribbean rhythms in subtler terms. He based his score on a few one- and two-measure kernels of rhythm that gave the music a gentle, persistent flavor of Afro-Caribbean music..."

"**Robinson's** staging had the usual energy and outlandish moment HGO's audiences have come to expect. Scenes also sparkled on subtler levels."

"Character parts also sparkled: Houston Ballet principal **Lauren Anderson** as the entertainer in the Carnival scene during the ship's launch, tenor **Nicholas Phan** as El Chino (the lottery ticket vendor in the same scene), and Houston actor **Pablo Bracho** in the speaking role of Sergeant Guzmán, who uses the general's psychological collapse as the excuse to murder him and set in motion the denouement of the story."

## Catán's 'Salsipuedes' Premieres in Houston

By Wes Blomster

MusicalAmerica.com

November 2, 2004

"Salsipuedes" is probably more relevant than **Catán** intended; the shadow of contemporary events darkens the story, despite its ample comic turns and twists."

"Baritone **James Maddalena** offers an hilarious drag portrayal of loose harbor woman Colette."

"**Catán's** wondrously transparent music, strongly influenced by the work of Cuban musicians in exile, is scored for large orchestra without upper strings and enhanced by Latin percussion. He has easily met the self-declared challenge of integrating Caribbean rhythms with the flowing vocal lines of traditional opera. "

"The two-and-a-half-hour work is...provocative, colorful, and engaging -- especially the first-act carnival and third-act, on-board orgy."

"**James Robinson** directs the uniformly excellent cast (all Americans); sets are by **Allen Moyer**, and costumes by **Constance Hoffman**."

"...[t]he Invincible's reformed captain sacrifices himself to save the two young couples, who row toward happiness to music of touching tenderness."

## Houston Grand Opera marks 50th year with cake and singing

By Scott Cantrell

Dallas Morning News

November 2, 2004

"*Salsipuedes*, whose second performance was Sunday afternoon, has no shortage of attractive music, some of it beautiful in the most sumptuous neo-romantic manner. It's ardently sung and exquisitely played, and **Allen Moyer's** sets are colorfully whimsical. "

"**Ana Maria Martinez** and **Zheng Cao** sing warmly and well as Lucero and Magali, and **Scott Hendricks** brings a well-formed baritone to the role of Chucho."

"**James Maddalena** is nicely comic as the puffed-up old Colonel – and hysterical in high-heeled drag as the German go-between Madame Colette. **Oren Gradus** is a sonorous Magallanes, **Joseph Evans** a mess of a García with a remarkably expressive tenor. **Lauren Anderson** does some fabulous dancing à la Alvin Ailey. "

"The orchestra, restricted to winds, brass, harp, piano, percussion, cellos and basses, plays beautifully for conductor **Guido Maria Guida**. Stage director **James Robinson**, costumer **Constance Hoffman**, lighting designer **James F. Ingalls** and chorus master **Richard Bado** have all done their work well. "

## Fort Worth Star Telegram, Wayne Lee Gay

### November 1, 2004

"[Daniel] Catán... is now one of the hottest names in the opera business..."

**Catán's** Music for *Salsipuedes* is adamantly tonal, pleasantly rooted in Latin American idioms, skillfully orchestrated, written well for voices--"

Tenor **Chad Shelton** as Ulises, baritone **Scott Hendricks** as Chucho, soprano **Ana Maria Martinez** as Lucero and mezzo-soprano **Zheng Cao** as Magali all displayed fine comedic and vocal skills; veteran baritone **James Maddalena** clearly relished one of the few comical drag roles for baritone in the operatic repertoire."

"Ballerina **Lauren Anderson**, as a street dancer, gave the most striking performance of the day. **Allen Moyer's** sets and **Constance Hoffman's** costumes were colorful and effective."

## Houston Serves Fresh Opera

### By Michael Barnes

### Austin-American Statesman

### November 4, 2004

"**Catán** has expanded the dimensions of his harmonies and continues to write with an ear for real relationships..."

"...**Chad Shelton** [Ulises], **Scott Hendricks** [Chucho], **Ana Maria Martinez** [Lucero] and **Zheng Cao** [Magali] proved winning while carving out four discrete characters."

"...*Salsipuedes*" ...stole my heart."

## San Antonio Express News, Mike Greenberg

### November 4, 2004

"The musical idiom is highly intriguing..."

"The strengths of the Spanish-language libretto, by **Eliseo Alberto** and **Francisco Hinojosa**, are its literary quality and its development of a subtheme, the conflict between appearance and reality."

"**Catán's** music partakes of the instrumental colors and rhythms of Afro-Caribbean music, but the translation is allusive and highly nuanced. Conductor **Guido Maria Guida** guided the proceedings with consistent clarity and verve."

The cast... was splendid. Principals included the hugely powerful Capt. Magallanes of bass **Oren Gradus**, the perfectly matched brides of soprano **Ana Maria Martinez** [Luvero] and mezzo-soprano **Zheng Cao** [Magali], the attractive grooms of tenor **Chad Shelton** [Ulises] and baritone **Scott Hendricks** [Chucho].

"Tenor **Joseph Evans** was aptly annoying, and in good voice, as the dictator, General García. Baritone **James Maddalena** was delicious in the dual roles of an army colonel and the female proprietor of a busy bar: He looked stunning in his slinky, clingy green dress and mile-high heels — though not quite as much a bombshell as solo dancer **Lauren Anderson**. **Allen Moyer's** ingenious sets, **Constance Hoffman's** brilliantly colorful costumes and **James F. Ingalls'** handsome lighting were a feast for the eyes. Stage director **James Robinson** maneuvered the sprawling cast with grace."

## Houston Press, D.L. Groover

## November 3, 2004

"It's a romp of a story, enriched by the wordless presence of Houston Ballet's **Lauren Anderson** as the sultry embodiment of island fever, swirling across the stage during the carnival of Act I's dock scene...

"All the performers capture the comic flair of the opera, but as earthy brothers Chucho and Magali, baritone **Hendricks** and mezzo **Cao** are the most fun to watch."

"As the repentant Captain Magallanes, **Gradus** offers a silky bass that moves the opera to another level with his selfless act at the opera's end. It's the work's finest scene."

"...snazzy staging by director **James Robinson**, lively cartoon sets by **Allen Moyer** (the island's flag is emblazoned with bananas) and whirling costumes by **Constance Hoffman**..."

Banner design: Elements from  
costume sketches by  
Constance Hoffman.

Last updated: 11/04/2004

*Guido Maria Guida*  
*Symphonic Repertoire*

ADAMS	Fearful Symmetries
BARTOK	Violinkonzert N. 2
BEETHOVEN	Symphonien 1,2,3,4,5,7,9, Missa Solemnis, Ouvertüren Coriolano, Egmont, Fidelio, Die Weihe des Hauses, Klavierkonzerte 1,2,3,5, Violinkonzert, Aria "Ah, perfido", "Der glorreiche Augenblick" op.136
BERNSTEIN	On the Waterfront, West Side Story
BRAHMS	Symphonien 1,2,4, Tragische Ouvertüre, Akademische Festouvertüre, Violinkonzert, Klavierkonzert N. 1
BRUCKNER	Symph 3, 5,6,7,8
CORIGLIANO	Symph n. 1
DAVID	Le Desert
DUTILLEUX	Konzert für Cello und Orchester, Violinkonzert
GERSHWIN	Blue Rhapsody, An American in Paris, Piano Concert in F
HÄNDEL	Water Music, Music for the Royal Fireworks, Dettingen Te Deum, Dettingen Anthem, Utrecht Te Deum, Utrecht Jubilate
HAYDN	Symph, 45, 98,99, 100 Le Matin, "il Mondo della Luna" Ouvertüre, Klavierkonzert in D Dur, Nelson Messe, Missa in tempore belli
JANACEK	Taras Bulba
LISZT	Les Préludes, Tasso - Lamento e Trionfo, Von der Wiege bis zur Grabe, Dante Symphonie, Klavierkonzerte N 1 und 2, Malediction , Totentanz
MAHLER	Symph. 2,3,4,6,8, Das Klagende Lied, Kindertotenlieder, Rückert Lieder, Lieder eines fahrenden Gesellen

MARTIN	Ballade für Flöte und Orchester
MENDELSSOHN	Symph. N. 2 "Lobgesang", 3,4,5, Die Hebriden, Oratorium Christus, Violinkonzert, Klavierkonzert N. 1, Ödipus in Kolonos
MOZART	Symphonien 25,29,35,39,40, 41, Symph. Konzertant für Geige und Bratsche, Klarinettkonzert, Klavierkonzert N. , Le Nozze di Figaro, Così fan tutte, Die Zauberflöte Ouvertüre, Konzerte für Klavier und Orchester, Konzerte für Flöte und Orchester, KonzertArien für Sopranstimme und Orchester, Requiem, Thamos König in Aegypten
NIELSEN	Symph. N. 4
PAGANINI	Violinkonzert N.1
PROKOFIEV	Symph. 5, Klavierkonzert n.1, Romeo und Juliet
PUGNANI	Werther (Melodram)
RAVEL	Bolero, Le Tombeau de Couperin, Ma Mère l'oye,
RESPIGHI	Fontane di Roma, Pini di Roma, La Boutique fantasque, Dritte Suite aus der "Antiche arie e danze per liuto"
REYER	Le Selam
RIMSKY KORSAKOV	Klavierkonzert
ROSSINI	Stabat Mater, Ouvertüren
SALIERI	Te Deum, Ouverture da „Europa riconosciuta“, Sinfonia n. 19 in re magg.
SCHÖNBERG	Kammersymphonie op. 9, Kammersymphonie op. 9-Fassung für grosses Orchester, Erwartung
SCHUBERT	Symph. 5, Unvollendete, Intende Voci
SKRJABIN	Symph N.2, Poeme de l'extase
STRAUSS RICHARD	Tod und Verklärung
STRAWINSKY	Feuerwerk, Le Roi des Etoiles

SZYMANOWSKY	Lieder des verlobten Muezzins, Stabat Mater
TCHAIKOWSKY	Romeo und Juliet, Francesca da Rimini, Klavierkonzert N. 1, Violin konzert
VERDI	Ouvertüren, Requiem
WAGNER	Siegfried Idyll, Meistersinger, Tannhäuser, Loehngrin Ouvertüren, Konzertstücken aus dem Ring und aus Tristan und Isolde
Zeitgenössische Musik	Kompositionen von Ligeti, Maderna, Vacchi, Donatoni, Sinopoli, Gruber, Scelsi, Gubaidulina,

*Guido Maria Guida*  
*Opera-Repertoire*

BERG	WOZZECK
BIZET	CARMEN
CATAN	FLORENCIA EN EL AMAZONAS
CATAN	SALSIPUEDES
CIMAROSA	IL MAESTRO DI CAPPELLA
DONIZETTI	ELISIR D'AMORE
DONIZETTI	LUCIA DI LAMMERMOOR
GOUNOD	ROMEO ET JULIETTE
LATTUADA	LE PREZIOSE RIDICOLE
MASSENET	WERTHER
MONTEVERDI-MADERNA	ORFEO
MONTEVERDI-RESPIGHI	ORFEO
MOZART	DON GIOVANNI
MUSSORGSKY	BORIS GODUNOV
PAISIELLO	LA SERVA PADRONA
PUCCINI	MANON LESCAUT
PUCCINI	MADAME BUTTERFLY
PUCCINI	TOSCA
ROSSINI	UN ITALIANA IN ALGERI
SAINT-SAËNS	SAMSON ET DALILAH
STRAUSS	SALOME
STRAUSS	DIE FRAU OHNE SCHATTEN
VERDI	AIDA
VERDI	MACBETH
VERDI	LA FORZA DEL DESTINO
VERDI	IL TROVATORE
VERDI	LA TRAVIATA
VERDI	RIGOLETTO
VERDI	SIMON BOCCANEGRA
VERDI	UN BALLO IN MASCHERA
WAGNER	DER FLIEGENDE HOLLÄNDER
WAGNER	DER RING
WAGNER	LOHENGRIN
WAGNER	PARSIFAL
WAGNER	TANNHÄUSER
WAGNER	TRISTAN UND ISOLDE

# Guido Maria Guida – Youtube Links

## SYMPHONIC

F. DAVID: Le Desert – Rundfunk Symphonie Orchester Berlin

<https://www.youtube.com/watch?v=VsROc4sGPeA>

L. E. REYER: Le Selam – Rundfunk Symphonie Orchester Berlin

<https://www.youtube.com/watch?v=5mSZqdIT9oU>

C. NIELSEN: Symphony n. 4 "Inextinguishable" - OFUNAM Orchestra Mexico City

<http://youtu.be/XXOStTNpssl>

J. SIBELIUS: Pelleás et Melisande - OFUNAM Orchestra Mexico City

<http://youtu.be/C-l1Y1vrb94>

F.MENDELSSOHN-BARTHOLDY Lobgesang videoclip - “Stefano Tempia” Academy of Turin

[http://youtu.be/p51Q\\_b14RoM](http://youtu.be/p51Q_b14RoM)

F. MENDELSSOHN-BARTHOLDY Lobgesang - “Stefano Tempia” Academy of Turin

<http://youtu.be/3WeX2efqE4c>

M. RAVEL. Bolero - Orchestra Sinfonica Nazionale della RAI

<http://youtu.be/Zjf6c12sqNg>

L. BERNSTEIN: On the Waterfront – Orchestra Sinfonica Nazionale della RAI

<https://www.youtube.com/watch?v=TSJloEbnk5A>

R. SCHUMANN Missa Sacra op.147 – “Stefano Tempia” Academy of Turin

[https://www.youtube.com/watch?v=s\\_3A6lu4ASk](https://www.youtube.com/watch?v=s_3A6lu4ASk)

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## OPERA

C. SAINT-SAËNS : Samson et Dalilah I ACT

Placido Domingo – Noé Colin

Opera de Bellas Artes Mexico City

<https://www.youtube.com/watch?v=igkufeWa-m0>

C. SAINT-SAËNS : Samson et Dalilah II ACT

Barbara Dever – Placido Domingo

Opera de Bellas Artes Mexico City

<https://www.youtube.com/watch?v=syPcTfAu3Ag>

R.WAGNER : Walküre III Akt

Walkuerenritt -Opera de Bellas Artes Mexico City

[http://youtu.be/8\\_DH-XRFwWQ](http://youtu.be/8_DH-XRFwWQ)

R.WAGNER : Walküre III Akt - Opera de Bellas Artes Mexico City

III Szene

<http://youtu.be/YBISiAodMdc>

R. WAGNER : Siegfried III Akt I Szene - Opera de Bellas Artes Mexico City

<https://youtu.be/uh0O6YdbCRo>

R.WAGNER: Götterdämmerung - Opera de Bellas Artes Mexico City

Chor II Akt

<http://youtu.be/3dlk16rPw64>

R.WAGNER: Götterdämmerung - Opera de Bellas Artes Mexico City

Siegfried's Death and last scene

<http://youtu.be/cJv3VLNgPAc>

R.WAGNER : Walküre III Akt

Walkuerenritt Guadalajara Philharmonic Orchestra

<http://youtu.be/oEcDxMVOKik>

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**Guido Maria Guida – Youtube Links**

R.STRAUSS: Die Frau ohne Schatten 3<sup>rd</sup> Act  
Opera de Bellas Artes Mexico City

[http://youtu.be/npl8\\_pEGyfQ](http://youtu.be/npl8_pEGyfQ)

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## Guido Maria Guida – Photo Gallery



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