

Born in Rome in 1963, Lucia Ronchetti studied Composition and Computer Music at the Conservatorio di Santa Cecilia of Rome and Philosophy at the University of Rome.

In Paris, she attended composition seminars with Gérard Grisey, participated in the Cursus Program on Composition and Computer Music at Ircam (1997) and obtained a PhD in musicology at the École Pratique des Hautes Études en Sorbonne, under the direction of François Lesure (1999).

In 2005, she was a Visiting Scholar (Fulbright fellow) at the Department of Music of Columbia University in New York, at the invitation of Tristan Murail.

Other important work experiences include those with Sylvano Bussotti (Fiesole School of Music, 1981-1984), Salvatore Sciarrino (International Courses in Città di Castello, 1989-1991) and Hans Werner Henze (Marino, 1993-1996).

Lucia Ronchetti has been composer-in-residence at the following institutions: Wissenschaftskolleg zu Berlin; Villa Concordia, Bamberg; Schlossmediale Werdenberg, Zürich; Yaddo, New York; Berliner Künstlerprogramm des DAAD, Berlino; Fulbright scholar program, New York; Staatsoper of Stuttgart; Experimentalstudio des SWR, Freiburg; MacDowell Colony, Boston; Akademie Schloss Solitude, Stuttgart; Cité internationale des arts, Paris; Fondation Nadia Boulanger, Paris; Fondation des Treilles, Paris.

In 2024, the new opera *Der Doppelgänger* will be premiered by the SWR Schwetzingen Festspiele, in co-production with the Luzerner Theater, directed by David Hermann, and the new chamber opera *Searching for Zenobia* will be premiered at the Munich Biennale in co-production with the Staatstheater Braunschweig, directed by Isabel Ostermann. The Staatsoper Hannover will present new performances of *Pinocchio's Abenteuer* directed by Maria Kwaschik. The vocal ensemble THE PRESENT will perform *Coins and Crosses* at the Bregenzer Festspiele.

Her music theatre projects have recently been produced by: Deutsche Oper am Rhein (*Das Fliegende Klassenzimmer*, 2023); Kölner Philharmonie (*Chronicles of lonelines*, 2023; *Cartilago auris, magna et irregulariter formata*, 2019, *Speranze fuggite, sparite da me*, 2019); Staatsoper Hannover (*Pinocchio's Abenteuer*, 2022); Staatstheater Braunschweig (*Le Palais du silence*, 2022; *Rivale*, 2017); Nouvelle Philharmonie, Paris (*Les paroles gelées*, 2022; *Inedia prodigiosa*, 2019, *Les Aventures de Pinocchio*, 2017); Staatsoper Unter der Linden, Berlin (*Pinocchio's Abenteuer*, 2022; *Rivale*, 2017; *Lezioni di tenebra*, 2014, *Last desire*, 2011); Gewandhaus Leipzig (*Florilegium*, 2022); Oper Frankfurt (*Inferno*, 2021, *Cartilago auris, magna et irregulariter formata*; *Le Palais du silence*; *Rosso pompeiano*, 2021); Wittener Tage für Neue Kammermusik (*Never Bet the Devil Your Head*, 2020); Biennale Musica, Venezia (*The Pirate Who Does Not Know the Value of Pi*, 2019); Angers Nantes Opéra (*Les Aventures de Pinocchio*, 2019); Opera di Roma (*Le avventure di Pinocchio*, 2018); Romaeuropa festival, Roma (*Rivale-Film*, 2019, *Le Avventure di Pinocchio*, 2018, *Inedia prodigiosa*, 2016, *Anatra al sal*, 2014); Teatro Massimo, Palermo (*Inedia prodigiosa*, 2017); Berliner Ensemble (*Abschlussball*, 2016); Nationaltheater Mannheim (*Aria da baule*, 2016; *Esame di mezzanotte*, 2015, *Neumond*, 2011); Semperoper Dresden (*Mise en Abyme*, 2015, *Sub-Plot*, 2013, *Contrascena*, 2012).

From 1991 to 1995, Lucia Ronchetti was artistic director of the multidisciplinary *Animato* Festival in Rome at art space Sala1, in collaboration with its curator-director Mary Angela Schroth.

From 2021 to 2024, she was appointed artistic director of the *Biennale Musica* in Venice.

Tiziano Scarpa, Ermanno Cavazzoni, Ivan Vladislavic, Eugene Ostashevsky, Katja Petrowskaja, Iso Camartin and Toti Scialoja have written original texts for her music theatre projects.

Her works are published by Ricordi Milano.

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