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ESCUELA  
SUPERIOR  
DE MÚSICA  
REINA SOFÍA

# STUDENTS SELECTION

Reina Sofía School of Music

**2021-2022**  
ACADEMIC YEAR



# Reina Sofía School of Music

*The place for your talent in the heart of Madrid*

The Reina Sofia School of Music is considered as one of the leading European Schools for especially gifted students who wish to become professional musicians.

It was founded in 1991 by Paloma O'Shea as a highly professional training centre with a double goal: **supporting the development of young musicians and bringing music closer to society.**

The Reina Sofia School was created with the help and advice of great maestros like Yehudi Menuhin, Mstislav Rostropovich, Alicia de Larrocha and Zubin Mehta, and enjoys the support of Her Majesty Queen Sofía as its Honorary President, as well as that of public and private institutions.

Every year, **150 young musicians** coming from more than **30 countries** meet **renowned teachers** – around 80 –, under the best conditions, in an inspiring building at the centre of Madrid.

The **tuition-free** system, thanks to the scholarships granted by our sponsors, allows those with enough merit to have access to the highest level of education.

The School organizes over **300 concerts** a year with more than **60,000 attendees**, in order to give students the opportunity to mature on stage.



# Why study with us



## **Only the very best teachers**

For the instrumental and composition chairs, the School has prestigious international teachers.



## **Student selection exclusively merit-based**

In the School's auditions, the only criterion is the musical and artistic talent of the candidates. With an average acceptance rate around 6%, the Reina Sofía School is among the most selective schools in Europe.



## **Personalised training**

The School provides an intense teacher-student relationship and a program with a tailored planning of individual and collective classes.



## **Learning on stage**

The School provides its students with plenty of stage experience through its extensive artistic program. On average, each student performs 20 concerts a year.



## **Tuition-free system**

Tuition is free for all students thanks to the scholarships granted by our sponsors. In addition, the School has a system of scholarships and financial assistance to help students cover other needs during the academic year.



## **Employability**

Our graduates have successful careers all over the world. More than 800 alumni of the School live and work today in over than 200 cities.



## **Outstanding facilities**

The School is located in the heart of Madrid, next to the Royal Palace and the Royal Opera House, in a 5.000 m2 modern building that offers a 351-seat auditorium, large classrooms, study booths, audiovisual resources and a library.

# Learning with great artists

Our teachers are internationally renowned, leading figures

## **Violin**

Zakhar Bron  
Marco Rizzi

## **Viola**

Diemut Poppen  
Nobuko Imai

## **Cello**

Ivan Monighetti  
Jens Peter Maintz

## **Double Bass**

Duncan McTier

## **Flute**

Jacques Zoon

## **Oboe**

Hansjörg Schellenberger

## **Clarinet**

Pascal Moraguès

## **Bassoon**

Gustavo Núñez

## **Horn**

Radovan Vlatković

## **Trumpet**

Reinhold Friedrich

## **Piano**

Dmitri Bashkirov  
Galina Eguiazarova

## **Voice**

Francisco Araiza

## **Composition**

Fabián Panisello

## **International Music Chamber Institute of Madrid**

### **STRINGS DEPARTMENT**

Günter Pichler  
Heime Müller

### **GROUPS WITH PIANO**

DEPARTMENT  
Márta Gulyás

Additionally, major artists are invited to give masterclasses throughout the year.





Andrés Orozco-Estrada conducting the Freixenet Symphony Orchestra. Auditorio Nacional de Música, Madrid, 2018.

# Exceptional performing opportunities

## **Concerts**

Learning on the stage is a key principle of the School ethos. For this purpose, the School organizes more than 300 concerts a year. Students can therefore perform in a recital, as a soloist, in chamber music groups and be part of one of the School's different orchestras. Thus, they quickly become used to performing in public.

## **Orchestras**

The School has its own orchestras and ensembles that provide the ideal forum for students to acquire professional skills:

- Freixenet Symphony Orchestra (principal conductor: Andrés Orozco-Estrada)
- Freixenet Chamber Orchestra (principal conductor: Sir Andrés Schiff)
- Camerata Viesgo, for a baroque repertoire
- Sinfonietta, for contemporary music

These orchestras have been conducted by prestigious international conductors such as Yehudi Menuhin, Sir Colin Davis, Jordi Savall, Lorin Maazel, Jesús López Cobos, Zubin Mehta, Péter Eötvös, Juanjo Mena, etc



## Outstanding careers all over the world

The School's success is its students' success. Almos 800 Alumni, that represent 63 different nationalities, develop their careers in 200 different cities over 49 countries.

### Main professional destinations of the School Alumni



## Positions of our Alumni



## Some of our alumni

Arcadi Volodos  
piano



Sol Gabetta  
violonchelo



Ismael Jordi  
tenor



Cuarteto  
Casals





# 2021-2022 Academic Year: Student Selection

## STUDY PROGRAMMES

- Bachelor Degree
- Master Degree in Music Performance
- Foundation Course
- Diploma in Music Performance

## APPLICATION

Applicants must fill in the online form at:  
[www.escuelasuperiordemusicareinasofia.es](http://www.escuelasuperiordemusicareinasofia.es)  
Application fee: €100 to be paid at the time of application.  
Applications must be submitted before  
11 February 2021.

## ADMISSION PROCESS

### 1<sup>st</sup> round. Preselection

The Selection Committee will evaluate the transcript of records and the audiovisual material of each candidate and will select those who pass to the next round.

### 2<sup>nd</sup> round. Auditions

Selected applicants must attend the School on the dates established for the audition of their chair of interest. Find out the specific requirements of each chair, as they might differ between teachers.  
Audition fee: €30 to be paid before the audition.

## TUITION-FREE

All students enjoy tuition-free thanks to the scholarships granted by our sponsors. **The only payment is €1,200 as a reservation fee.**

## FINANCIAL ASSISTANCE

In order to facilitate their stay during their studies, the School offers all students several ways of financial assistance.

- **Artist fee:** Students may receive compensation for some of their performances at the School's concerts.
- **Dining Assistance:** The School has an agreement with an establishment that offers students daily meals at a very low price.
- **Employment opportunities** at School's activities.
- **Accommodation scholarships:** The School may grant a financial allowance to cover the costs of accommodation.
- **Medical insurance:** The School covers the annual cost of private health insurance for non-EU students.
- **Assistance in obtaining a loan from a financial institution:** The School helps the student throughout the administrative major application process.



## TELEFÓNICA VIOLIN CHAIR

### Faculty

Professor: Zakhar Bron

Deputy Professor: Yuri Volguin

Accompanying Piano Professors:

Alina Artemyeva and Vadim Gladkov

# Auditions **29 and 30 April 2021**

*Telefonica*

### 29 April. Audition\*

#### **Mandatory repertoire (by heart)**

- A freely chosen scale.
- Two contrasting études, to be chosen from the following composers: Jacob Dont. Op. 35; Rudolf Kreutzer; Henryk Wieniawski; Niccolò Paganini.
- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- A concerto movement of the applicant's choice.
- A virtuoso piece.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 30 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*





## TELEFÓNICA VIOLIN CHAIR

### Faculty

Professor: Marco Rizzi

Deputy Professor: Sergey Teslya

Accompanying Piano Professor:

Ricardo Ali Álvarez

# Auditions **8 and 9 April 2021**

*Telefonica*

### 8 April. Audition\*

#### **Mandatory repertoire (by heart)**

- Two contrasting études, to be chosen from the following composers: Henryk Wieniawski and Niccolò Paganini.
- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- A concert by Mozart.
- A piece from the Romantic era of the applicant's choice.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 9 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FUNDACION BBVA VIOLA CHAIR

### Faculty

Professor: Diemut Poppen  
Deputy Professors: Jonathan Brown and Laure Gaudron  
Accompanying Piano Professor: Antonia Valente

# Auditions **21 and 22 April 2021**

Fundación  
**BBVA**

### 21 April. Audition\*

#### **Mandatory repertoire (by heart)**

Three pieces:

- Johann Sebastian Bach: Prelude and freely chosen movement of any of the suites for violoncello transcribed for solo viola.
- A complete work of the applicant's choice.
- Scales and arpeggios.

Applicants must bring the piano scores of the works they will perform.

*\*In some cases, may be required a lesson with the professor*

### 22 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FUNDACION BBVA VIOLA CHAIR

### Faculty

Professor: Nobuko Imai

Deputy Professor: Wenting Kang

Accompanying Piano Professor:  
Juan Barahona

# Auditions **9 April 2021**

Fundación  
**BBVA**

### 9 April. Audition\*

#### **Mandatory repertoire (by heart)**

Three pieces:

- Any 2 movements of Bach's Suites for violoncello or Sonatas & Partitas for violin transcribed for solo viola.
- First movement of any classical concerto (Stamitz, Hoffmeister).
- An entire work of the applicant's choice.
- Two movements of the applicant's choice, of contrasting styles and composers.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 9 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## ALINE FORIEL-DESTEZET CELLO CHAIR

### Faculty

Professor: Ivan Monighetti

Deputy Professor: Mikolaj Konopelski

Accompanying Piano Professor:  
Ofelia Montalván

# Auditions **14 and 15 April 2021**

### 14 April. Audition\*

#### **Mandatory repertoire (by heart)**

- Either first movement or second and third movements of a concerto.
- Prelude of one of Johann Sebastian Bach suites for solo violoncello.
- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 15 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## ALINE FORIEL-DESTEZET CELLO CHAIR

### Faculty

Professor: Jens Peter Maintz

Deputy Professor: Fernando Arias

Accompanying Piano Professor:  
Miguel Ángel Ortega Chavaldas

# Auditions **7 and 8 April 2021**

## 7 April. Audition\*

### **Mandatory repertoire (by heart)**

- Either first movement or second and third movements of a concerto.
- Prelude of one of Johann Sebastian Bach suites for solo violoncello.
- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

## 8 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*





## UNIDAD EDITORIAL DOUBLE BASS CHAIR

### Faculty

Professor: Duncan McTier

Deputy Professor: Antonio García Araque

Accompanying Piano Professor:  
Jesús Gómez Madrigal

# Auditions **16 April 2021**



### 16 April. Audition\*

#### **Mandatory repertoire (by heart)**

- First movement and cadenza of Karl Ditters von Dittersdorf's Concerto No. 2 in E major (in either solo or orchestral tuning).
- A work of free choice, in contrasting style.
- Recitative from Ludwig van Beethoven's Ninth Symphony in D minor, opus 125
- First movement of Wolfgang Amadeus Mozart's Symphony No. 40 in G minor, KV 550

Applicants must bring piano scores in the appropriate keys with their performance.

*\* In some cases, may be required a lesson with the professor*

### 16 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FLUTE CHAIR

### Faculty

Professor: Jacques Zoon

Deputy Professor: Salvador Martínez Tos

Accompanying Piano Professor:  
Luis Arias

# Auditions **15 and 16 April 2021**

### 15 April. Audition\*

#### **Mandatory repertoire**

- Two movements (fast-slow) from a concerto (by heart).
- Two movements from a Baroque sonata.
- A movement from a romantic sonata or a short complete romantic piece.
- A short contemporary piece
- Two orchestral fragments: flute solo of Maurice Ravel's Daphnis and Chloë and Ludwig van Beethoven's Overture Leonora No. 3

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 16 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## OBOE CHAIR

### Faculty

Professor: Hansjörg Schellenberger

Deputy Professor: Víctor Manuel Anchel

Accompanying Piano Professor:

Alina Artemyeva

# Auditions **15 and 16 April 2021**

### 15 April. Audition\*

#### **Mandatory repertoire (by heart)**

– Wolfgang Amadeus Mozart: Oboe and orchestra concerto in C Major, KV 314 (complete).

Two soloist pieces to be chosen from:

– Johann Sebastian Bach. Allemande and Sarabande from Partita for flute solo in A minor, BWV 1013 (G Minor version) or Carl Philipp Emanuel Bach Sonata in a minor (originally for flute).

Wq. 132, H 562

– Antal Dorati. From the Five pieces for oboe.

No. 1 La cigale et la fourmie

No. 5 Légerdemain

– Paul Hindemith. Second movement of the sonata for oboe and piano.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 23 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## CLARINET CHAIR

### Faculty

Professor: Pascal Moraguès

Deputy Professor: Enrique Pérez Piquer

Accompanying Piano Professor:

Patricia Araúzo

# Auditions **28 and 29 April 2021**

### 28 April. Audition\*

#### **Mandatory repertoire (by heart)**

- First movement of the Concerto for clarinet and orchestra in A major, KV 622 by Wolfgang Amadeus Mozart.
- Three Pieces for Clarinet Solo by Igor Stravinsky.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 29 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## BASSOON CHAIR

### Faculty

Professor: Gustavo Núñez

Deputy Professor: Francisco Alonso Serena

Accompanying Piano Professor:

Juan Barahona

# Auditions **6 and 7 April 2021**

### 6 April. Audition\*

#### **Mandatory repertoire (by heart)**

a) Johann Sebastian Bach – to be chosen from:

- Courante from Suite No. 3 in C major for violoncello solo BWV 1009 and Sarabande from Suite No. 5 in C minor for Cello solo BWV 1011; or

- Sarabande and Bourée Anglaise from Suite in A minor for flute BWV 1013 (Edition EU 18135)

b) Alexandre Tansman: Allegro and introduction from Suite for bassoon and piano (not the Sonatina)

c) A work of the applicant's choice

d) Sight-reading

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 7 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*





## FUNDACIÓN BANCARIA "la Caixa" HORN CHAIR

### Faculty

Professor: Radovan Vlatković

Deputy Professor: Rodolfo Epelde

Accompanying Piano Professor:

Jesús Gómez Madrigal

# Auditions **9 April 2021**



### 9 April. Audition\*

#### **Mandatory repertoire**

- A Wolfgang Amadeus Mozart horn concerto, chosen from KV 417, 447 or 495 (by heart).
- A Richard Strauss horn concerto: either No. 1 in E Flat Major op. 11 or No. 2 in E Flat Major.
- One work to be chosen from the 20th century repertoire.

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 9 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## IF INTERNATIONAL FOUNDATION TRUMPET CHAIR

### Faculty

Professor: Reinhold Friedrich  
Deputy Professor: Manuel Blanco  
Accompanying Piano Professors:  
Eriko Takewaza and Luis Arias

# Auditions **23 April 2021**



### 23 April. Audition\*

#### Mandatory repertoire

- To be chosen between: Joseph Haydn's Trumpet Concerto in E-flat major, Hob.VIIe:1 or Johann Nepomuk Hummel's Trumpet Concerto in E major, S.49.
  - To be chosen between: Henri Tomasi's Trumpet Concerto I. Allegro and cadence or A. Jolivet's Concertino for Trumpet, Piano, and Strings No. 2. I. Mesto-Concitato, II. grave until num. 23 of rehearsal André Jolivet's.
  - The candidate's chosen work (e.g. Solo Trumpet or Concertino de Joseph Jongen's Concertino, Vasily Brandt's Concerto piece no. 1, G. Enescu Légende for trumpet and piano or Baroque concert).
- Applicants must bring the piano scores of the Works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 23 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FUNDACIÓN RAMÓN ARECES "ALFREDO KRAUS" VOICE CHAIR

### Faculty

Professor: Francisco Araiza

Deputy Professor: Rocío Martínez

Accompanying Piano Professors: Duncan Gifford, Madalit Lamazares y Alina Artemyeva

# Auditions **13 and 14 April 2021**



FUNDACIÓN  
RAMÓN ARECES

### 13 and 14 April. Audition\*

#### Mandatory repertoire

- One aria from an oratorio, cantata or motet.
- Three opera arias of your choosing. All arias preceded by a recitative must include it at the audition.
- Three songs: a German lied; the other two from the French, Italian or Spanish repertoire.

Applicants must bring the piano scores of the Works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 14 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FUNDACIÓN BANCO SANTANDER PIANO CHAIR

### Faculty

Professor: Dmitri Bashkirov

Associate Professor: Claudio Martínez Mehner

Deputy Professor: Denis Lossev

# Auditions **20 and 21 April 2021**



### 20 April. Audition\*

#### **Mandatory repertoire (by heart)**

- One Classical sonata to be chosen from Clementi, Haydn, Mozart or Beethoven, or a series of variations (without repetitions).
- A virtuoso piece (five minutes maximum).
- A Romantic piece (of medium length).

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 21 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*



## FUNDACIÓN BANCO SANTANDER PIANO CHAIR

### Faculty

Professor: Galina Eguiazarova

# Auditions **20 and 21 April 2021**



### 20 April. Audition\*

#### **Mandatory repertoire (by heart)**

- One Classical Sonata to be chosen from Clementi, Haydn, Mozart or Beethoven, or a series of variations (without repetitions).
- A virtuoso piece (five minutes maximum).
- A Romantic piece (of medium length).

Applicants must bring the piano scores of the works they will perform.

*\* In some cases, may be required a lesson with the professor*

### 21 April. Music Theory test\*

Candidates selected after the audition must take a theory test of music history, musical analysis and ear training and a practical test of complementary piano to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

*\*See detailed information on pages 26 and 27*





## IF INTERNATIONAL FOUNDATION COMPOSITION CHAIR

### Faculty

Professor: Fabián Panisello

Deputy Professor: Fernando Villanueva

# Auditions **12 April 2021**



### 1) Written (90')

#### 1.1 Harmony

- a) Exercise of style in a system to be chosen between free tonal, organized atonal, dodecaphonic, spectral, or other techniques of the XX century.
- b) Harmonize a choral melody in four voices.
- c) Realize a brief counterpoint in two voices in Baroque style according to an invention model in two voices or in Renaissance style starting from a Cantus Firmus.

#### 1.2 Ear training

- a) Dictation in one voice, in "free tonal" style
- b) Recognize intervals and triad chords
- c) Choral sequence in four voices (homophonic)
- d) Rhythmic dictation

*\* In some cases, may be required a lesson with the professor*

## **2) Oral (20')**

1. Conversation around portfolio with own works, previously submitted with the application form.
2. Interview: motivation/previous formation/questions on aesthetics and style of own works/knowledge of repertoire/expectations/vision of own professional development as composer.
3. Oral analysis of a given brief work of the XX century that will be chosen 20 minutes before the interview

## **3) Piano/or instrument of the candidate (10')**

On piano:

- 1) Invention in 3 voices of Bach
- 2) A sonata movement of medium difficulty
- 3) Contemporary work – including candidate's own works

On other instruments:

- 1) Baroque or classical piece of free choice
- 2) A sonata movement.
- 3) Contemporary work – including candidate's own works



# Auditions 2021-2022

## Academic Year

### Music Theory test

Candidates selected after the audition must take a theory and a practical test to assess their level in case they are admitted. Taking this test does not guarantee admission to the School.

#### **A. Music Theory test.**

A comprehensive test of music history, musical analysis and ear training.

##### **- Music history:**

The candidate must respond to a general knowledge questionnaire about music history, whose content will range from early music to 20th century music.

##### **- Musical analysis:**

Harmonic and musical form analysis of an instrumental piece from the classical or romantic period.

##### **- Ear training:**

Test of the knowledge of the theoretical foundations in terms of tonalities and construction of intervals and chords: type, inversions, chord progressions, cadences, etc.

## B. Practical test.

- An individual test of complementary piano:

Piano performance of at least one work and, if possible, two of different styles.

Maximum length: 10 minutes.

Note: In case of not having studied piano before, please notify the music office during the auditions. Candidates applying for piano chairs won't take this test.

- An individual test of ear training:

1. Hearing test:

- Absolute and relative hearing test.

- Intervallic, melodic, polyphonic and harmonic hearing.

- Dictation and practical exercises of construction of intervals, triads and chords.

2. Rhythmic test:

Assesment of rhythmic comprehension, realization and coordination with progressive difficulty, including different polyrhythmic combinations.





# 2020-2021 Faculty

## **Telefónica Violin Chair**

Professor: Zakhar Bron  
Deputy Professor: Yuri Volguin  
Accompanying Piano Professors: Alina Artemyeva and  
Vadim Gladkov

## **Telefónica Violin Chair**

Professor: Marco Rizzi  
Deputy Professor: Sergey Teslya  
Accompanying Piano Professor: Ricardo Ali Álvarez

## **Fundación BBVA Viola Chair**

Professor: Diemut Poppen  
Deputy Professors: Jonathan Brown and Laure Gaudron  
Accompanying Piano Professor: Antonia Valente

## **Fundación BBVA Viola Chair**

Professor: Nobuko Imai  
Deputy Professor: Wenting Kang  
Accompanying Piano Professor: Juan Barahona

## **Aline Foriel-Destezet Cello Chair**

Professor: Ivan Monighetti  
Deputy Professor: Mikolaj Konopelski  
Accompanying Piano Professor: Ofelia Montalván

## **Aline Foriel-Destezet Cello Chair**

Professor: Jens Peter Maintz  
Deputy Professor: Fernando Arias  
Accompanying Piano Professor: Miguel Ángel Ortega  
Chavalas

## **Unidad Editorial Double Bass Chair**

Professor: Duncan McTier  
Deputy Professor: Antonio García Araque  
Accompanying Piano Professor: Jesús Gómez Madrigal

## **Flute Chair**

Professor: Jacques Zoon  
Deputy Professor: Salvador Martínez Tos  
Accompanying Piano Professor: Luis Arias

## **Oboe Chair**

Professor: Hansjörg Schellenberger  
Deputy Professor: Víctor Manuel Anchel  
Accompanying Piano Professor: Alina Artemyeva

## **Clarinet Chair**

Professor: Pascal Moraguès  
Deputy Professor: Enrique Pérez Piquer  
Accompanying Piano Professor: Patricia Araúzo

## **Bassoon Chair**

Professor: Gustavo Núñez  
Deputy Professor: Francisco Alonso Serena  
Accompanying Piano Professor: Juan Barahona

## **Fundación Bancaria “la Caixa” Horn Chair**

Professor: Radovan Vlatković  
Deputy Professor: Rodolfo Epelde  
Accompanying Piano Professor: Jesús Gómez Madrigal

## **IF International Foundation Trumpet Chair**

Professor: Reinhold Friedrich  
Deputy Professor: Manuel Blanco  
Accompanying Piano Professors: Eriko Takewaza and Luis  
Arias

## **Fundación Ramón Areces “Alfredo Kraus” Voice Chair**

Professor: Francisco Araiza  
Deputy Professor: Rocío Martínez  
Accompanying Piano Professors: Madalit Lamazares, Alina  
Artemyeva and Duncan Gifford

## **Fundación Banco Santander Piano Chair**

Professor: Dmitri Bashkurov  
Associate Professor: Claudio Martínez-Mehner  
Deputy Professor: Denis Lossev

## **Fundación Banco Santander Piano Chair**

Professor: Galina Eguiazarova



### **IF International Foundation Coposition Chair**

Professor: Fabián Panisello  
Deputy Professor: Fernando Villanueva

### **International Music Chamber Institute of Madrid**

STRING QUARTETS  
Professor: Günter Pichler

### **Reina Sofía Music School Groups**

STRING QUARTETS  
Professor: Heime Müller  
STRING QUARTETS WITH PIANO  
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Professors: Hansjörg Schellenberger, Gustavo Núñez,  
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Honorary Conductor: Antoni Ros-Marbà  
Freixenet Chamber Orchestra  
Head Conductor: Sir Andrés Schiff  
Camerata Viesgo  
Sinfonietta (in collaboration with BBVA Foundation)  
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### **Guest conductors since 1992**

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Wolfran Christ, Péter Csaba, Plácido Domingo, Péter  
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Ángel Gómez Martínez, Pablo González, Paul Goodwin,  
Frans Helmerson, Pablo Heras-Casado, Mihnea Ignat,  
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Stefan Lano, Jaime Martín, Zubin Mehta, Juanjo  
Mena, Zsolt Nagy, Gordan Nikolić, Andrés Orozco-  
Estrada, Víctor Pablo Pérez, Günter Pichler, Josep Pons,  
Alejandro Posada, Pascal Rophé, Antoni Ros Marbà,  
Peter Rundel, Jordi Savall, Hansjörg Schellengerger,  
Sir Andrés Schiff, Rainer Schmidt, Maximiano Valdés,  
Gilbert Varga, Tamas Vásáry, Joseph Wolfe.

### **We have also had as conductors:**

Rudolf Barshai, Luciano Berio, Sir Colin Davis, José Luis  
García Asensio, Zoltán Kocsis, Jesús López Cobos, Lorin  
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### **Orchestra Training and Improvement Program**

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**Viola** Alan Kovacs  
**Cello** Dragos Balan  
**Double Bass** Antonio García Araque  
**Flute** Salvador Martínez Tos  
**Oboe** Víctor Manuel Anchel  
**Clarinet** Enrique Pérez Piquer  
**Bassoon** Francisco Alonso Serena  
**Horn** Rodolfo Epelde  
**Trumpet** Manuel Blanco  
**Orchestral training** – Strings Sergey Teslya  
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-Extended Instrumental Techniques: Agustín Charles  
-20th and 21st Century Harmony and  
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-20th and 21st Century Musical Analysis: Fabián Panisello  
y Fernando Villanueva  
-Direction Technique: Baldur Brönnimann  
-Electro-acoustic composition: Alexis Baskind  
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Performance seminar: Luca Chiantore  
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-Music Research Methodology: Ruth Piquer  
-20th and 21st Century Musical Analysis: David del  
Puerto and Sebastián Mariné  
-Entrepreneurship and Social Innovation Program  
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Luis Ángel de Benito and Miguel Ángel Marín  
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