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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
Christoph Poppen

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

Milana Chernyavska
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. Almost 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

Application fee: €100 to be paid at the time of application.

Applications must be submitted before
11 February 2021.

Applications for the chairs of professors
Christoph Poppen (violin) and Milana
Chernyavska (piano) will be open from
26 march to 15 april 2021.

ADMISSION PROCESS

1st 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.

2nd round. Auditions

The auditions for the selected applicants will be online. 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 27 and 28*



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 27 and 28*



TELEFÓNICA VIOLIN CHAIR

Faculty

Professor: Christoph Poppen

Auditions **19 may 2021**

Telefonica

19 may. Audition*

Mandatory repertoire (by heart)

- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- First movement of a concert by Wolfgang Amadeus Mozart
- First movement of a romantic concerto.
- One Caprice by Niccolò Paganini.

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

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

19 may. 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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



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 27 and 28*



FUNDACION BANCO SANTANDER PIANO CHAIR

Faculty

Professor: Milana Chernyavska

Associate Professor: Claudio Martinez Mehner

Deputy Professor: Denis Lossev

Auditions **21 may 2021**



Mandatory repertoire (by heart)*

- A Classical sonata to be chosen from Clementi, Haydn, Mozart or Beethoven, or a series of variations (without repetitions).
- A virtuoso piece (five minutes maximum) or virtuoso study.
- A Romantic piece (of medium length), preferentially Schumann, Mendelssohn, Brahms, Chopin o Liszt.

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

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

21 may. 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 27 and 28*



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 27 and 28*



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
Chavaldas

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: Victor 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: Rocio Martínez
Accompanying Piano Professors: Madalit Lamazares, Alina
Artemyeva and Duncan Gifford

Fundación Banco Santander Piano Chair

Professor: Dmitri Bashkirov
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 Sofia Music School Groups

STRING QUARTETS
Professor: Heime Müller
STRING QUARTETS WITH PIANO
Professor: Márta Gulyás
WIND ENSEMBLES
Professors: Hansjörg Schellenberger, Gustavo Núñez,
Radovan Vlatković, Jacques Zoon and Pascal Moraguès

Orchestra Chair Freixenet Symphony Orchestra

Head Conductor: Andrés Orozco-Estrada
Honorary Conductor: Antoni Ros-Marbà
Freixenet Chamber Orchestra
Head Conductor: Sir Andrés Schiff
Camerata Viesgo
Sinfonietta (in collaboration with BBVA Foundation)
Assessor: Peter Eötvös

Guest conductors since 1992

Stefan Asbury, Vladimir Ashkenazy, Baldur Brönnimann,
Wolfran Christ, Péter Csaba, Plácido Domingo, Péter
Eötvös, Leon Fleisher, Enrique García Asensio, Miguel
Ángel Gómez Martínez, Pablo González, Paul Goodwin,
Frans Helmerson, Pablo Heras-Casado, Mihnea Ignat,
James Judd, Johannes Kalitzke, Jean-Jaques Kantorow,
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
Maazel, Yehudi Menuhin

Orchestra Training and Improvement Program

Violin Rafael Khismatulin
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
Orchestral training – Winds Francisco Alonso Serena

Aural Training Chair

Marlén Guzmán and Jesús Gómez Madrigal

Analytical Harmony Chair

Sebastián Mariné and David del Puerto

Musical Analysis and Introduction to Musical Forms Chair

Sebastián Mariné and David del Puerto

History of Music Chair

Blanca Calvo

Organological, Historical and Acoustic Principles of Instruments Chair

Cristina Bordas

Music Aesthetics and Philosophy Chair

Ruth Piquer and Marlén Guzmán

ABC Techniques and Methods of Musical Improvisation Chair

Emilio Molina

Art History Chair

Raquel Rubio

Supplementary Piano Chair

Sebastián Mariné, Ángel Gago and Vadim Gladkov

Improvisation Piano Chair

Emilio Molina

Chair of body techniques for Voice students

Alfonso Romero and Marta Gómez

La Razón Languages Chair

-German: Birgitta Fröhlich
-English: Michael J. Burghall
-Spanish: Ana Cristina Corral
-German phonetics: Uta Weber
-French phonetics: Jeannine Bouché
-Italian phonetics: Cecilia Foletti

Alexander Technic Chair

Francisco José Espinoza

Composition Department

-Improvisation and Accompaniment: Emilio Molina
-Complementary piano: Vadim Gladkov
-Score Reduction: Emilio Molina
-Instrumentation and Orchestration: Agustín Charles
-Extended Instrumental Techniques: Agustín Charles
-20th and 21st Century Harmony and
Counterpoint Fernando Villanueva
-20th and 21st Century Music Analysis: Fabián Panisello
y Fernando Villanueva
-Direction Technique: Baldur Brönnimann
-Electro-acoustic composition: Alexis Baskind
-Media Composing: Arnau Bataller
-Applied Musical Acoustics: Adolfo Núñez
-Musical Computing: Alexis Baskind

Master in Performance Program

-History and historiography of Instruments and
Performance seminar: Luca Chiantore
-Introduction to Pedagogy: Polo Vallejo
-Music Research Methodology: Ruth Piquer
-20th and 21st Century Musical Analysis: David del
Puerto and Sebastián Mariné
-Entrepreneurship and Social Innovation Program
Professors: Almudena Heredero, Gwendolyn Alston,
Luis Ángel de Benito and Miguel Ángel Marín
Tutors: Jesús Jara, Patricia Rajenstein, Ros Fortuno,
Daniel Broncano, Kike Labián, Marta Botana and
Esther Viñuela



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Diario La Razón

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Felipe Morenés
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Scholarships

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 Yamaha Pianos
 Jaime Castellanos
 Gina Diez
 Manuel Camelo Hernández
 Juan Carlos Escotet Rodríguez (ABANCA)
 Carlos Fernández González
 Icatu Global- Sylvia Nabuco
 Grupo Timón / Beca Jesús de Polanco
 Laetitia d'Ornano
 Alejandro Ramírez Magaña
 Rocío González Raggio
 Helena Revoredo
 Carlos Slim
 Michael Spencer
 Lynne y David Weinberg

Instruments

Michel Arrignon
 Daniel Benyamini
 Zakhar Bron
 Fundación Albéniz
 Gunilla Ekelund
 Arcos Gonzalez
 Raphael Hillyer
 Jose Maria Lozano
 Juan A. Mendoza V.
 Familia Moreno Olaya
 Fabián Panisello
 Yuri Pochekin
 Seguros Bilbao
 Santiago Serrate
 Hansjörg Schellenberger
 Sielam
 Hugues de Valthaire
 Yamaha

Artistic Life

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 Ejecutantes España
 Auditorio Nacional de Música de Madrid
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 (CNDM)
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 Patrimonio Nacional
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 Sercus
 Teatro Mayor Julio Mario Santo Domingo,
 Bogotá, Colombia

General Character

Ayuntamiento de Madrid
 Comunidad de Madrid
 Iberia
 Ministerio de Cultura y Deporte-Instituto
 Nacional de las Artes Escénicas y de la
 Música (INAEM)
 Radiotelevisión Española

INFORMATION

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