Activity Report 2021-2022



Celebrating the School's 30th Anniversary







"Music is not a destination to be reached, but a road to be travelled"

Paloma O'Shea

Milestones 2021-2022

The School's 30th Anniversary declared an Event of Exceptional Public Interest

Annexe granted for the extension of our premises

New professors of violin, piano and voice

New programmes in Contemporary Music, Historical Performance, Choir and Artistic Development

We have created **value for our patrons** through special co-creation, culture and talent projects and concerts

Entrepreneurship and Social Innovation Programme with social impact projects for vulnerable groups

Leader in digital communication: #1 on Instagram among the major European schools

Educational series "Classical for Dummies"

European orchestra tour at 4 prestigious venues Major guest conductors

Homage concerts in honour of Maestro **Bashkirov**

Partnerships in the areas of academia, art, culture, professional services and to foster inclusion

C

Commitment to the SDGs: measurement of carbon footprint and report titled "The value of culture in the impact economy"

The School in numbers 2021-2022

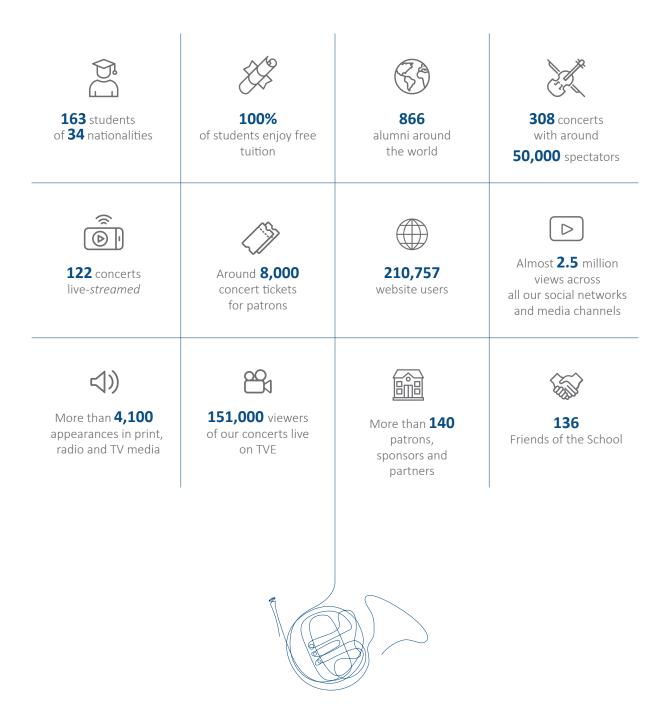




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Letter from the President



n the life of any school, the greatest joys always come from its students. As I write these greetings, I receive the news that two of our recent violin students, Roxana Wiśniewska and Eva Rabchevska, have been accepted to play for the world's leading orchestra, the Berlin Philharmonic. This is a sign that the School is on the right path, and that we are achieving the goals we set for ourselves when founding the School over 30 years ago.

We wanted for young people not to have to go far away to develop their talent, for them to have outstanding teachers and the best learning environment at a Spanish school, where they could also live together with their fellow students from around the world. Today, our more than 160 students come from around thirty countries, and upon leaving the School, almost all of them turn their dream into a reality: to live a life dedicated to music.

Another goal of ours was to bring music closer to all and enrich musical culture. More than 15% of Spanish orchestral musicians today are former students of the School, and as I mentioned at the start, our influence is also reaching the great orchestras of the world. The School's music has already been performed at the Salle Pleyel in Paris, the Beethovensaal in Hanover, the Alte Oper in Frankfurt, the Liszt Academy in Budapest and the Musikverein in Vienna.

From day one, this School has been made possible thanks to the upstanding public-private collaboration. I am very grateful to those in charge of each organisation and company, to the wonderful teachers who have dedicated themselves to the School, and to the students, who entrust us with their future.

While much has been achieved over the years, this does not mean we lack many exciting opportunities ahead, which also pose great challenges. These include expanding our activity to the adjoining building, in addition to strengthening and revamping our teaching staff and the educational opportunities we have to offer, with new programmes and new chairs, such as that of Orchestra Conducting, and new teachers that bring a sense of modernity while continuing the legacy of our founders.

Much of the School's success is owed to its Honorary President, Her Majesty Queen Sofía, whose standing in the international music scene was essential for launching our project, and whose continued support during these 30 years has been an extremely important stimulus. Her example encourages us now to face the future with excitement.

Paloma O'Shea Founding President of the Reina Sofía School of Music

Introduction



A s the 30th anniversary celebrations draw to a close, it is a very exciting time for the Reina Sofía School of Music. It is regarded as one of the most prestigious schools in Europe, as a school with a significant cultural reputation that is able to successfully launch students into the professional working world. Yet, at the same time, it faces great challenges ahead.

I am pleased that we have created an institutional model that is increasingly sustainable, both in terms of funding and in terms of forming part of a society that we hope can be diverse and inclusive. However, sustainability requires constant change and there are still many areas where we want to make further progress. We rely on technology to expand our influence and reach more people. After years of hard work, we have reached over 90,000 followers on social media, which is more than any other European school, and we continue to form partnerships with a wide variety of organisations to bring the wonders of music within the reach of various groups.

Secondly, we face the challenge of adapting our way of teaching to a world going through rapid change. The world today looks much different to that of 1991, when the School first opened its doors. Today, the profession demands different skills and a new understanding of artistic life from young musicians, and so the School aims to prepare its students to meet these demands. Keeping to our core principles of education and the highest standard of quality, we have embarked on a major upgrade of our teaching staff and the range of courses we have to offer.

The world is indeed changing, but one thing will always remain the same: the importance of music, and more generally, of arts and culture, for society. Our third major challenge is precisely to encourage deep reflection about the structural role that culture plays in our model of society, and its positive impact on living together in harmony.

We are addressing these challenges optimistically, thanks to our extraordinary group of students and teachers, whose commitment and enthusiasm drives us. We also have a great team of professionals who are up to the task. Likewise, we have the support of public bodies that are setting the bar for proactivity, and private companies, which are increasingly entering the virtuous circle of the impact economy with great conviction.

It is a privilege to work with all of them, united under the vision of our president. We must strengthen the quality and reach of music, as it is one of the most powerful factors for change we have.

Julia Sánchez Abeal CEO of the Reina Sofía School of Music

Mission and Values

MISSION

The mission of the Reina Sofía School of Music is to support young musicians in their artistic and personal development and to bring music closer to our society.

VALUES

To fulfil its mission, the School is inspired by three values:

1. Quality

Our aim for the highest quality education is what drives the School to train artists of the highest international standard, who are also committed members of society.

Academic quality. Teachers and students are admitted to the School solely on the basis of their merit and potential. Teaching is flexible, personalised and holistic, with an emphasis on a collaborative approach. The School is committed to intensive work from both teachers and students, with small classes and a large number of individual lessons.

Artistic quality. The stage is seen as a necessary extension of the classroom. Students are always performing at professional concerts.

Management quality. As an organisation, the School aims to be efficient, transparent and both environmentally and financially sustainable, with a positive working atmosphere.



2. Social commitment

The School is committed to society given our consideration of music and musical education as a basic necessity.

Inclusion. Free tuition removes barriers to access, while the principle of equity ensures that everyone receives the support they need. With more than 34 different nationalities among its 163 students and 80 teachers, the School embraces the diversity of backgrounds, ethnicities, genders, ages and cultures as an opportunity for mutual enrichment.

Openness. The School's goal is to have an impact on society as a whole, and especially on vulnerable sectors or those who find it difficult to reach concerts, working in partnership with social entities.

3. Constant improvement

The School focuses on innovation within the sector and on developing the potential of each individual, rather than on a static understanding of talent.

Growth mindset. A continuous and healthy development of skills, supporting quality study and a customised level of exposure to the public, ensuring physical and mental well-being at all times. Aim for the best and enjoy the journey.

Innovative spirit. Digitalisation, entrepreneurship and innovation in terms of online education, concerts, audiences and careers.



The School's 30th Anniversary

A dream come true

In October 2021 - while performing at the temple of music, the Golden Hall of the Musikverein in Vienna - the Freixenet Symphony Orchestra of the Reina Sofía School of Music was realising the dream of its founder, Paloma O'Shea. In the late 1980s, she had imagined a world-class school that would project its impact on the world from Spain.

The Vienna concert was the pinnacle of the School's 30th anniversary celebration tour, with performances at the Teatro Real in Madrid, Reduta Hall in Bratislava and the Liszt Academy in Budapest. The importance of the occasion was marked by the appearance of two major international artists, Maestro Andrés Orozco-Estrada as principal conductor and violinist Arabella Steinbacher as soloist, in addition to the support of sponsors Abu Dhabi Festival and IF International Foundation.

The significance of the anniversary was also marked when the Ministry of Culture and Sports, together with the Ministry of Finance and Civil Service, declared it an Event of Exceptional Public Interest.



30th Anniversary European Tour

One of the most special moments in the history of the School

Together with Maestro Orozco-Estrada, the School organised its first European tour to celebrate 30 years of existence. The Freixenet Symphony Orchestra and violinist Arabella Steinbacher took their passion for music to four of Europe's most prestigious music hubs.

The **School's Freixenet Symphony Orchestra**, together with its principal conductor **Andrés Orozco-Estrada**, and world-renowned violinist **Arabella Steinbacher**, took their talent to four of Europe's most prestigious music hubs, making for an unforgettable experience.

The more than **70 young musicians** who made up the School's Freixenet Symphony Orchestra played in Madrid, Bratislava, Budapest and Vienna. The first concert of the tour took place at the Teatro Real in **Madrid**, presided over by H.M. Queen Sofía, Honorary President of the School. After the concert, the School's Medal of Honour was presented to Madame Aline Foriel-Destezet, patron of the Cello Chair, and to Maestro Orozco-Estrada himself.

The Orchestra completed this tour in **Bratislava** at the Reduta Hall, as part of its Music Festival. It then travelled to **Budapest** to play at the Liszt Academy. Their journey finished at the world famous Musikverein in **Vienna**, home to the Vienna Philharmonic Orchestra and its notorious New Year's Concert.

The programme performed by the Freixenet Symphony Orchestra comprised the following pieces: *El Puerto* from Isaac Albéniz's *Iberia* (orchestration by E. Fernández-Arbós), Sergey Prokofiev's *Violin Concerto No. 1 in D major, Op. 19* and Antonín Dvořák's *Symphony No. 8 in G major, Op. 88*.

The European tour was made possible thanks to the support of two of our patrons: **Abu Dhabi Festival**, a cultural partner, and the Swiss **IF International Foundation**, which shares our value of the transformative power of music and education.



⁶⁶ It is an honour to be a part of the Reina Sofía School's first European tour. All of the musicians at the School are part of one big family, and we will perform some wonderful concerts in some incredible places. We make sure that music continues to fill people with joy and dreams"

Andrés Orozco-Estrada





30th Anniversary European Tour Orchestra Concerts

The School's Freixenet Symphony Orchestra

Conductor Andrés Orozco-Estrada

Soloist **Arabella Steinbacher**, Violin

October 2021

Opening Concert of the 2021-2022 Academic Year Presided over by H.M. Queen Sofía Teatro Real, Madrid 7 October

Reduta Hall, Bratislava, Slovakia 9 October

Liszt Academy, Budapest, Hungry 10 October Streamed live on the School's YouTube channel Recorded and later broadcast on TVE's La 2

Golden Hall, Musikverein, Vienna, Austria 12 October

⁶⁶ The Orchestra is of such a high standard that we simply must showcase it outside the School. What also makes me especially happy is that it is formed by group of young people who are full of excitement, dedication and enthusiasm, and who achieve great things, all of which makes it a great pleasure for me to be here at the School, conducting its Orchestra"

Andrés Orozco-Estrada

⁶⁶ I accepted without hesitation because I know the School, how well the students play, and I had worked with Maestro Orozco-Estrada before, so I was very happy"

Arabella Steinbacher

⁶⁶ Ever since we've had a first-class orchestra, my dream has been to take it to the main concert halls in Europe, and it is wonderful that we have been able to do it now for our 30th anniversary."

Paloma O'Shea



⁶⁶ Playing on tour is highly valuable in terms of education, because it not only involves the performance and preparation of a single concert, but also provides the fantastic experience of practising and expanding one's repertoire over a period of time, at different venues and under varying conditions."

Òscar Colomina, School Dean

⁶⁶The artistic result has been spectacular"

Juan A. Mendoza V., Artistic Director at the School

When I heard I would be taking part in this European tour with the orchestra, I was so excited, because it's a dream, a privilege and a unique opportunity"

Marta Gallego, Violin Student









The School A Top-tier Institution



Ready for the Future

Musical activity has grown and diversified remarkably over the last half century. Many fields of musical activity (such as historical performance and the performance of music of our time) were, until recently, the exclusive preserve of specialists, and as such remained practically at the periphery of musical activity. Nobody expected any musician trained according to core tradition, no matter how developed their skills were, to also be educated in them.

The profound evolution of musical practice in recent decades has transformed the way it is taught, expanding that core tradition in order to incorporate more and more areas. This specialised knowledge, once the preserve of a select few, is now expected of any performer who aspires to excellence in his or her profession, whether as a soloist, educator or orchestral musician. We have all heard the great traditional orchestras - such as the ONE, Philadelphia, Berlin or London - approaching classical repertoire from a historical perspective of performance, which would have been totally unthinkable a few years ago.



For these reasons, the Reina Sofía School of Music has worked strenuously through the pandemic to envision the future, in addition to the tools needed to manage it effectively, making important additions to the educational opportunities we have to offer: a *Historical Performance Programme*, which has the support of patron Société Générale, headed by Maestro Paul Goodwin, and a *Contemporary Music Programme*, which will be led by Pierre-Laurent Aimard. Furthermore, to ease the transition into the professional world, we are launching a module on *Artistic Development* and the *Fellows* programme.

At the school, through these and other initiatives, our aim is to reflect on and envision what the world of music will look like when our students set foot into it within 2, 3 or 5 years' time.

We are increasingly operating under a quick perception of time, a *technological time*. Nevertheless, there are essential parts of the human experience, learning and artistic expression that exist in, and evolve according to, a slow perception of time, an *organic time*, because they rely on the development of awareness and the refinement of experience.

Young musicians need to acknowledge the existence of this gap and the growing tension that exists between these various ways of understanding and living in time. Understanding this is key to imagining their future, and to fully expand and articulate their life and experience as artists, both individually and in terms of their contribution to society.

Òscar Colomina

Dean of the Reina Sofía School of Music

Academic developments

Thirty years of bringing music closer to society and committing to the talent of young musicians, is the best opening introduction to the Reina Sofía School of Music, and in line with those two objectives for the 2021-2022 academic year, the School has made several significant academic developments involving some internationally renowned personalities.

New head professors

In the area of performance, German orchestra conductor, **Christoph Poppen**, has begun his journey as one of three of the Telefónica Violin Chairs, having previously been president of the Hanns Eisler School of Music in Berlin. The German pianist with Ukrainian roots, **Milana Chernyavska**, has joined the Fundación Banco Santander Piano Chair, relieving Maestro Dmitri Bashkirov of his duties. Furthermore, **Susan Bullock CBE**, British soprano who won the Kathleen Ferrier award in 1984, has taken over as head of the Fundación Ramón Areces "Alfredo Kraus" Voice Chair for this academic year.



⁶⁶It is wonderful to be a part of this wide circle of great musicians who have taught here. Everything you find here is always of the highest standard"

Christoph Poppen



Two new programmes

The Reina Sofía School of Music has also expanded the range of programmes on offer by creating the Historical Performance Programme, sponsored by Société Générale and headed by Paul Goodwin, in addition to the Contemporary Music Programme, led by Pierre-Laurent Aimard. These programmes enable students to incorporate the kind of expertise and practices into their training that, until recently, were the exclusive preserve of specialists, and which are increasingly necessary in today's music profession.

In addition, we have been joined by a new professor of the Choir Chair, Simon Halsey, an English choral conductor who has had a long career with the London Symphony Chorus. We have also added a new subject to the curriculum: Artistic Development. The *Fellows* programme is also a new addition this academic year, which follows up with students who have recently left the School.

Tarek Al Shubbak del Castillo, a professional with a long career in education and music who has worked at Wigmore Hall in London, has also joined the School as Head of Studies.



Student data

128 students of the School and 35 students of the Institute: 163 students in total

Demographics of the School's 128 students



71 Men (55%) 57 Women (45%)



63 Spanish (49%)65 Other nationalities (51 %)



Geographic origin



99 Europe (78%)
23 Latin America (18%)
3 Asia (2%)
3 Other areas (2%)

Countries of origin



Curriculum



Bachelor's Degree (35%)
Master's Degree in Music Performance
Foundation Studies to Bachelor's Degree (12%)
Foundation Studies to Master's Degree (9%)
Diploma in Music Performance/Composition (7%)
Extended Studies (14%)

20,500 Tea

Teaching hours (approx.)

34

Instruments

Violin	33	Frend
Viola	11	Trum
Cello	16	Piano
Double Bass	10	Voice
Flute	5	Com
Oboe	5	Chan
Clarinet	6	Ense

Bassoon5French Horn5Trumpet4Piano13Voice10Composition5Chamber Music
Ensembles of the
Institute35

Different nationalities of students at the School

Data on Auditions for 2022-2023

Candidates for entry auditions	421
Admission rate	8.5%

Chairs: professors and students

The School's professors are highly acclaimed international figures. Great maestros with an extensive background in teaching and the arts.

Telefónica Violin Chair

Professor Zakhar Bron. Deputy Professor Yuri Volguin Accompanying Pianist Professors Alina Artemyeva and Vadim Gladkov

Alfred Artemyev (Kyiv, Ukraine, 2003). Scholarship: Fundación Albéniz. Instrument Scholarship: Sara Dragan Esperanza Saki (Talavera de la Reina, Spain, 2007) Scholarship: Fundación Mª Cristina Masaveu Peterson* Jacobo Christensen (Valencia, Spain, 1999) Scholarship: Fundación Pachá / Fundación Vertex* Ellinor D'Melon (Kingston, Jamaica, 2000) Scholarship: Helena Revoredo* Sara Dragan (Legnica, Poland, 1999) Scholarship: Laetitia d'Ornano* Dan-Iulian Drutac (Chișinău, Moldova, 1996) Scholarship: Fundación Albéniz Marta Gallego (Madrid, Spain, 2003) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's **Regional Government*** Alexis Hatch (Los Angeles, USA, 1995) Scholarship: Bloomberg L.P.* Instrument Scholarship: Arcos González Inés Issel (Tarragona, Spain, 2001) Scholarship: Mariano Puig* Roman Kholmatov (Kherson, Ukraine, 1994) Scholarship: Fundación Albéniz Eduard Kollert (Tokyo, Japan, 2002) Scholarship: Fundación Albéniz. Instrument Scholarship: Yuri Pochekin Youlan Lin (Madrid, Spain, 2011) Scholarship: Fundación Albéniz Anna Maria Cristina Popan (Timişoara, Romania, 2001) Scholarship: Goldman Sachs* Instrument Scholarship: Zakhar Bron Paula Sastre (Madrid, Spain, 2002) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Sielam María Tsogia-Razakova (Katerini, Greece, 1999) Scholarship: Citi* Instrument Scholarship: Yuri Pochekin

Professor Marco Rizzi. Deputy Professor Sergey Teslya Accompanying Pianist Professor Ricardo Ali Álvarez

Javier Comesaña (Alcalá de Guadaira, Spain, 1999) Scholarship: AIE Sociedad de Artistas Intérpretes o Ejecutantes de España*
Patricia Cordero (Majadahonda, Spain, 2000) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Arcos González
Zabdiel Hernández (Maracaibo, Venezuela, 1998) Scholarship: Juan Carlos Escotet Rodríguez (ABANCA)* Instrument Scholarship: Gunilla Ekelund
Paula Mejía (Madrid, Spain, 2002) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Sielam
Ana Molina (A Coruña, Spain, 2003) Scholarship: Inditex*
Alice Notarangelo (Rome, Italy, 1999) Scholarship: Reale Foundation* Instrument Scholarship: Sielam
Jennifer Panebianco (Tarragona, Spain, 2005) Scholarship: Mundo en Armonía* Instrument Scholarship: Johann Gottlieb
Diana Poghosyan (A Coruña, Spain, 1998) Scholarship: Inditex*
María Ramos (Salamanca, Spain, 2003) Scholarship: Fundación Mª Cristina Masaveu Peterson* Instrument Scholarship: Sielam

Jimena Rojas (Villanueva de la Cañada, Spain, 2004) Scholarship: Fundación Albéniz Valerie Isabel Stenkeen (Munich, Germany, 1999) Scholarship: Fundación Albéniz

Victoria Warzyca (Adrogué, Argentina, 2000) Scholarship: MAEC-AECID*

Professor **Christoph Poppen.** Deputy Professor **Miguel Colom** Accompanying Pianist Professor **Anna Mirakyan**

• Gustavo Adolfo Gil (Maracaibo, Venezuela, 2004) Scholarship: Juan Carlos Escotet Rodríguez (ABANCA)* Instrument Scholarship: Max Peter Meis

Irene Herrero (Llíria, Spain, 2003) Scholarship: Fundación Albéniz. Instrument Scholarship: Violin Gand & Bernadel Adriaan Alexander Rijnhout (Torrejón de Ardoz, 1997) Scholarship: Fundación Albéniz. Instrument Scholarship: Nicolas Lupot.

Anna Siegreich (Jerusalem, Israel, 1995) Scholarship: Fundación Albéniz. Instrument Scholarship: Sielam Sara Valencia (Madrid, Spain, 1999) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Sielam



Fundación BBVA Viola Chair

Professor **Diemut Poppen.** Deputy Professors **Jonathan Brown / Laure Gaudron** Accompanying Pianist Professor **Antonia Valente**

Noemí Fúnez (Madrid, Spain, 1999) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Sielam
 João Victor Fransozo (São Paulo, Brazil, 2001) Scholarship: MAEC-AECID, Scholarship: Sylvia Nabuco*
 Instrument Scholarship: Fundación Albéniz
 Carmen Gragera (Badajoz, Spain, 1997) Scholarship: Grupo Timón / Jesús de Polanco*
 Héctor Mira (Madrid, Spain, 2005) Scholarship: Fundación Albéniz. Instrument Scholarship: Jacques Fustier.
 Cristina Regojo (Murcia, Spain, 1998) Scholarship: Fundación Albéniz
 Karine Vardanian (Yerevan, Armenia, 1996) Scholarship: Goldman Sachs*

Professor Nobuko Imai. Deputy Professor Wenting Kang Accompanying Pianist Professor Juan Barahona

 Cristina Cordero (Madrid, Spain, 1998) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government*

Weronika Dziadek (Katowice, Poland, 1995) Scholarship: Santander Bank Polska* Álvaro Miguel García (Murcia, Spain, 1999) Scholarship: Alejandro Ramírez Magaña* Instrument Scholarship: Arcos González Jesús Mujica (Yaritagua, Venezuela, 1994) Scholarship: Manuel Camelo Hernández* Instrument Scholarship: Ditier et Palanque Keigo Suzuki (Aichi, Japan, 1995) Scholarship: Fundación Albéniz







Aline Foriel-Destezet Cello Chair

Professor Ivan Monighetti Deputy Professor Mikolaj Konopelski Accompanying Pianist Professor Ofelia Montalván

 Luis Aracama (Ponferrada, Spain, 2005) Scholarships: AIE Sociedad de Artistas Intérpretes o Ejecutantes de España and Madrid City Council* Anastasia Averianova (Moscow, Russia, 1995) Scholarship: Fundación Albéniz

Willard Carter (Wells, United Kingdom, 2002) Scholarship: Lynne and David Weinberg*

Leonardo Domenico Chiodo (Helsinki, Finland, 1998) Scholarship: Fundación Albéniz

Montserrat Egea (Toledo, Spain, 1997) Scholarship: Fundación Altamar* Instrument Scholarship: Fundación Málaga / Fundación Albéniz / IIMCM Celia Garetti (Versailles, France, 2003) Scholarship: Fundación Albéniz Maria Salvatori (Florence, Italy, 2004) Scholarship: Reale Foundation* Julia Tripodo (Madrid, Spain, 2005) Scholarship: Fundación Albéniz. Instrument Scholarship: Gary Garavaglia

Ülker Tümer (Adana, Turkey, 1998) Scholarship: Fundación Albéniz. Instrument Scholarship: Sielam

Alejandro Viana (Madrid, Spain, 1996) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government*

Professor Jens Peter Maintz Deputy Professor Fernando Arias Accompanying Pianist Professor Miguel Ángel Ortega Chavaldas

Eva Arderíus (San Lorenzo del Escorial, Spain, 2001) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Arcos González **Maria Auxiliadora Bozada** (Seville, Spain, 2004) Scholarship: Fundación Albéniz

Alejandro Gómez Pareja (Madrid, Spain, 2002) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Sielam

Guillem Gràcia (Barcelona, Spain, 2005) Scholarship: Fundación Albéniz

• Stanislas Kim (Courbevois, France, 1993) Scholarship: Fundación Albéniz

Francesco Stefanelli (Borgo Maggiore, Republic of San Marino, 1999) Scholarship: Francesco and Marina Moncada di Paternò*



* Scholarship co-funded by Fundación Albéniz

Unidad Editorial Double Bass Chair

Professor **Duncan McTier.** Deputy Professor **Antonio García Araque** Accompanying Pianist Professor **Jesús Gómez Madrigal**

 Andrés Felipe Arroyo (Sincelejo, Colombia, 1995) Scholarship: Fundación Santo Domingo* Instrument Scholarship: Fundación Albéniz
 Vicente Bono (Tavernes de la Valldigna, Spain, 1999) Scholarship: Fundación Albéniz
 Nuno Coroado (Lisbon, Portugal, 1999) Scholarship: Santander Portugal* Alexandre Dos Santos (Braga, Portugal, 1994) Scholarship: Gina Diez Barroso* José Antonio Jiménez (Linares, Spain, 2000) Scholarship: Grupo Planeta* Ramsés Martínez (Aragua, Venezuela, 1999) Scholarship: MAEC-AECID* Jimena Rodríguez (Madrid, Spain, 2001) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Arcos González
 David Tinoco (Seville, Spain, 1999) Scholarship: Fundación Albéniz

Jorge Toledo (Madrid, Spain, 1997) Scholarship: Madrid City Council* Dante Valencia (San Vicente, Chile, 1996) Scholarship: MAEC-AECID* Instrument Scholarship: Santiago Serrate

Flute Chair

Professor Jacques Zoon. Deputy Professor Salvador Martínez Tos Accompanying Pianist Professor Luis Arias

Larissa Cunha (São Paulo, Brazil, 1997) Scholarship: Fundación Albéniz
 Marta Chalet (Valencia, Spain, 2003) Scholarship: Fundación Albéniz
 Ana Ferraz (Maia, Portugal, 1995) Scholarship: Fundación EDP*
 Miguel Flores (Madrid, Spain, 2003) Scholarship: Fundación Albéniz
 Sofía Salazar (San Fernando de Apure, Venezuela, 1999) Scholarship: Fundación Albéniz

Oboe Chair

Professor Hansjörg Schellenberger. Deputy Professor Víctor Manuel Anchel Accompanying Pianist Professor Alina Artemyeva

Pablo Balaguer (Alfarb, Spain, 1995) Scholarship: Fundación Banco Sabadell* Elena Benedicto Villar (Madrid, Spain, 2002) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government*

Fidel Fernández (Cuenca, Spain, 1998) Scholarship: Fundación Albéniz
 Lucas Martínez (Madrid, Spain, 2001) Scholarship: Madrid City Council*
 Carlos Ramos Castro (Segorbe, Castellón, 1999) Scholarship: Fundación Albéniz

Clarinet Chair

Professor **Pascal Moraguès.** Deputy Professor **Enrique Pérez Piquer** Accompanying Pianist Professor **Samuel Tirado**

Giacomo Arfacchia, (Domodossola, Italy, 2001) Scholarship: Fundación Albéniz Pablo Díaz (Madrid, Spain, 2003) Scholarship: Fundación Albéniz Diego Micó (Rafelguara, Spain, 1994) Scholarship: Fundación Albéniz João Paiva (Miranda do Corvo, Portugal, 1993) Scholarship: Fundacão Calouste Gulbenkian* José Serrano (Madrid, Spain, 1999) Scholarship: Regional Ministry for Education, Universities and Science of Madrid's Regional Government* Instrument Scholarship: Fundación Albéniz

• Pablo Tirado (Mota del Cuervo, Spain, 1996) Scholarship: Fundación Albéniz

Bassoon Chair

Professor Gustavo Núñez. Guest Professor Klaus Thunemann. Deputy Professor Francisco Alonso Serena. Contrabassoon Professor Ramón Ortega. Accompanying Pianist Professor Juan Barahona

Manuel Angulo (Pozuelo de Alarcón, Spain, 2001) Scholarship: Fundación Albéniz María Bernal (Torre del Campo, Spain, 2000) Scholarship: Merlin Properties*

 Ángela Martínez (Quart de Poblet, Spain, 1998) Scholarship: Fundación Albéniz Javier Sanz (Madrid, Spain, 2002) Scholarship: Fundación Albéniz
 Willmer Jesús Torres (Miranda State, Venezuela, 1999) Scholarship: Juan Carlos Escotet Rodríguez (ABANCA)* Instrument Scholarship: Fundación Albéniz



Fundación "La Caixa" French Horn Chair

Professor Radovan Vlatković. Deputy Professor Rodolfo Epelde Accompanying Pianist Professor Jesús Gómez Madrigal

Rui Sérgio Godinho (Porto, Portugal, 1998) Scholarship: Fundación EDP*
 Marta Lorente (Calahorra, Spain, 1998) Scholarship: Fundación Mª Cristina Masaveu Peterson*
 Clara Marimon (Reus, Spain, 1996) Scholarship: Fundación Albéniz
 Marta Isabella Montes (Segovia, Spain, 2001) Scholarship: Fundación Albéniz
 Ignacio Sánchez (Buñol, Spain, 2002) Scholarship: Havas Group*

IF International Foundation Trumpet Chair

Professor **Reinhold Friedrich.** Professor **Manuel Blanco** Accompanying Pianist Professors **Eriko Takezawa and Luis Arias**

Lucas De Oliveira Espindola (Presidente Venceslau, Brazil, 1993) Scholarship: Fundación Albéniz Antonio Escobar (Campillos, Spain, 2001) Scholarship: Fundación Albéniz Juan Felipe Lince (Villamaría, Colombia, 1989) Scholarship: Fundación Santo Domingo*

Marlon Mora (Cuaspud, Colombia, 1995) Scholarship: Fundación Santo Domingo*



Fundación Banco Santander Piano Chair

Professor Milana Chernyavska. Associate Professor Claudio Martínez Mehner Deputy Professor Denis Lossev

 Tomás Alegre (Buenos Aires, Argentina, 1992) Scholarship: AlE Sociedad de Artistas Intérpretes o Ejecutantes de España and Mónica Lavino Mariani*
 Emin Kiourktchian (Cordoba, Spain, 2004) Scholarship: Fundación Albéniz
 Rafael Kyrychenko (São Miguel, Portugal, 1996) Scholarship: Santander Portugal*
 Nicolás Margarit (Brisbane, Australia, 1999) Scholarship: Fundación Albéniz
 Mateusz Marek Mikolajczak (Wschowa, Poland, 1997) Scholarship: Santander Bank Polska*
 Natalie Schwamova (Prague, Czech Republic, 1999) Scholarship: Fundación Albéniz
 Mikhail Tolstov (Mariupol, Ukraine, 2002) Scholarship: Fundación Albéniz
 Kirill Zhelevnov (Saint Petersburg, Russia, 1996) Scholarship: Fundación Albéniz

Professor Galina Eguiazarova

Alejandro Álvarez (Alcalá de Henares, Spain, 2001) Scholarship: AlE Sociedad de Artistas Intérpretes o Ejecutantes de España* Nicolas Bourdoncle (Aix-en-Provence, France, 1998) Scholarship: Fundación Albéniz

David Khrikuli (Tbilisi, Georgia, 2001) Scholarship: Jaime Castellanos*
 Cristina Sanz (Madrid, Spain, 1999) Scholarship: Madrid City Council*
 German Skripachev (Saint Petersburg, Russia, 1999) Scholarship: Fundación Albéniz

Fundación Ramón Areces "Alfredo Kraus" Voice Chair

Professor Susan Bullock CBE. Deputy Professor Rocio Martínez Accompanying Pianist Professors Madalit Lamazares and Alina Artemyeva

Gabriel Alonso (El Ferrol, Spain, 1991) Scholarship: Copasa*

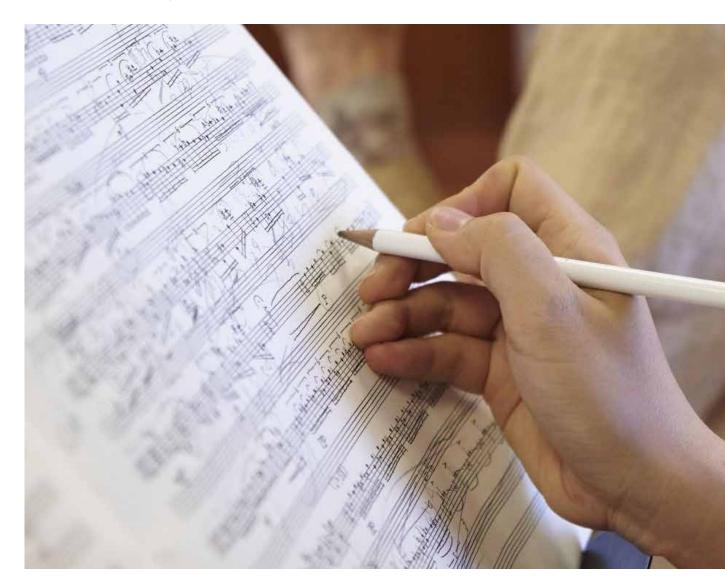
Agustín Gómez (Río Gallegos, Argentina, 1993) Scholarship: Altamira- Lar*
 Paola Andrea Leguizamón (Bogotá, Colombia, 1991) Scholarship: Fundación Santo Domingo*
 Yeraldín León (Bogotá, Colombia, 1994) Scholarship: Fundación Santo Domingo*
 Annya Andrea Pinto (Lota, Chile, 1990) Scholarship: Rocío González Raggio*
 Jorge Puerta (Caracas, Venezuela, 1986) Scholarship: Juan Carlos Escotet Rodríguez (ABANCA)*
 Miriam Silva (Cartagena, Spain, 1996) Scholarship: Fundación Albéniz
 Olga Syniakova (Dnipró, Ukraine, 1988) Scholarship: Fundación Ramón Areces*
 Maylin Anabel Cruz (Holguín, Cuba, 1995) Scholarship: MAEC-AECID*

IF International Foundation Composition Chair

Professor Fabián Panisello

Andrea Benedetto (Zurich, Switzerland, 1987) Scholarship: Fundación Albéniz
 Marius Alexander Díaz (Bogotá, Colombia, 1985) Scholarship: Fundación Santo Domingo*
 Pablo Domínguez (Ciudad Real, Spain, 2000) Scholarship: Fundación Albéniz
 Erick Garcés (Mexico City, Mexico, 1995) Scholarship: MAEC-AECID*
 Sevan Gharibian (Yerevan, Armenia, 2000) Scholarship: Fundación Albéniz

Most outstanding student
 * Scholarship co-funded by Fundación Albéniz



Orchestra Chair

FREIXENET SYMPHONY ORCHESTRA Principal Conductor Andrés Orozco-Estrada. Honorary Conductor Antoni Ros-Marbà

FREIXENET CHAMBER ORCHESTRA Principal Conductor Sir András Schiff

FUNDACIÓN EDP CAMERATA SINFONIETTA In partnership with Fundación BBVA Advisor Péter Eötvös

Academic Area

Orchestral Development: Rafael Khismatulin (Violin) Alan Kovacs (Viola). Dragos Balan (Cello). Antonio García Araque (Double Bass). Salvador Martínez Tos (Flute). Víctor Manuel Anchel (Oboe). Enrique Pérez Piquer (Clarinet). Francisco Alonso Serena (Bassoon). Rodolfo Epelde (French Horn). Manuel Blanco (Trumpet). Sergey Teslya Strings Orchestral Preparation. Francisco Alonso Serena Wind Orchestral Preparation.

Chair in Listening Education Marlén Guzmán and Jesús Gómez Madrigal. Harmony Chair David del Puerto. Chair in Musical Analysis and Introduction to Musical Forms David del Puerto. Music History Chair Polo Vallejo. Chair in Organological, Historical and Acoustic Foundations of the Instrument Cristina Bordas. Chair in Music Aesthetics and Philosophy Ruth Piquer and Marlén Guzmán. ABC Chair in Musical Improvisation Methods and Techniques Emilio Molina. Art History Chair Raquel Rubio. Supplementary Instrument Chair. Ángel Gago and Vadim Gladkov. Chair in Musical Improvisation Methods and Techniques Emilio Molina. Chair in Body Technique for Voice Students Alfonso Romero and Marta Gómez. La Razón Language Chair: German Birgitta Frohlich. English Michael J. Burghall. Spanish Ana Cristina Corral. German Phonetics Uta Weber. French Phonetics Jeannine Bouche. Italian Phonetics Cecilia Foletti. Chair in the Alexander Technique Francisco José Espinosa.

Choir Chair: Professor Simon Halsey. Deputy Professor Julia Sese Lara. Chair in Artistic Development: Coordinator Tarek Al Shubbak del Castillo. Composition Chair: Improvisation and Accompaniment Emilio Molina. Supplementary Piano Vadim Gladkov. Score Reduction Emilio Molina Instrumentation and Orchestration and Extended Instrumental Techniques Agustín Charles. 20th and 21st Century Harmony and Counterpoint Fernando Villanueva. 20th and 21st Century Musical Analysis Fabián Panisello and Israel López Estelche. Conducting Techniques Baldur Brönnimann. Electroacoustic Composition Alexis Baskind. Composition for Audiovisual Media Arnau Bataller. Applied Musical Acoustics Adolfo Núñez. Computing for Music Alexis Baskind.

Master's Programme in Performance: History and Historiography of the Instrument and Performance Seminar Luca Chiantore. Introduction to Pedagogy Polo Vallejo. Musical Research Methodology Ruth Piquer. 20th and 21st Century Musical Analysis David del Puerto. Entrepreneurship and Social Innovation Programme. Coordinator Esther Viñuela.

Société Générale Historical Performance Programme: Professor **Paul Goodwin.** Strings Deputy Professor **Lina Tur Bonet.** Basso Continuo Deputy Professor **Marco Testori.** Harpsichord Deputy Professor **Daniel Espasa** Contemporary Music Programme Professor **Pierre-Laurent Aimard.**

International Institute of Chamber Music of Madrid

One of the pillars of the Reina Sofía School's teaching model, from an artistic perspective, is the training of **chamber music** groups made up of students.

Chamber music, in its various formats, **contributes to the artistic maturity of young musicians** by giving them the opportunity to go on stage on a regular basis to face the challenge of playing in front of an audience as members of an ensemble, where they must develop interaction and coordination with other performers.

Over its years of experience, the Institute has confirmed that there is a demand from young musicians from all over the world for **an institution for high level specialisation** where they can concentrate and perfect themselves in this repertoire for a period of 1 or 2 years.

The Institute is aimed at students who have completed or are completing their higher education, with the aim of providing them with all the knowledge needed for comprehensive training: **interpretative ability through all styles, ability to integrate into ensembles of the most diverse formats and development of the role of leadership**.









The ensembles in Professor Günter Pichler's String Department are selected each year through an open audition process. The other string quartets and ensembles in the Wind and Piano Ensembles Departments are made up of students from the School.

String Quartets

INTERNATIONAL INSTITUTE OF CHAMBER MUSIC OF MADRID STRING QUARTETS Professor Günter Pichler

Barbican Quartet (United Kingdom) Amarins Wierdsma and James Dong, Violin Christoph Slenczka, Viola Yoanna Prodanova, Cello Scholarship: Fundación Talgo

Gyldfeldt Quartet (Germany) August Magnusson and Jonas Reinhold, Violin Sarah Praetorius, Viola Anna Herrmann, Cello

Javus Quartet (Austria) Marie-Therese Schwöllinger and Alexandra Moser, Violin Anuschka Cidlinsky, Viola Oscar Hagen, Cello

Leonkoro Quartet (Germany) Jonathan Schwarz and Amelie Wallmer, Violin Mayu Konoe, Viola Lukas Schwarz, Cello Scholarship: Santander Consumer Bank AG Mona Quartet (France and Israel) Verena Chen and Charlotte Chahuneau, Violin Arianna Smith, Viola Elia Cohen Weissert, Cello

Tchalik Quartet (France) Gabriel Tchalik and Louise Tchalik, Violin Sarah Tchalik, Viola Marc Tchalik, Cello

Aralia Trio (France) Iris Scialom, Violin Magali Muterde, Cello Théodore Lambert, Piano

Zadig Trio (France) Boris Borgolotto, Violin Marc Girard García, Cello Ian Barber, Piano

SCHOOL STRING QUARTET Professor Heime Müller

Puertos del Estado Haendel Quartet Prosegur Albéniz Quartet BBDO Contrapunto Quartet BP Mendelssohn Quartet Asisa Óscar Esplá Quartet

Most outstanding ensemble

 Stoneshield Quartet Ramales Quartet Management Solutions Tchaikovsky Ensemble Cremona Duo Ravel Duo

Piano Ensembles

Professor Márta Gulyás

Prosegur Albéniz Ensemble
Banco de España Arriaga Ensemble
Google Da Vinci Ensemble
Casa de la Moneda Scarlatti Ensemble
Saint-Saëns Ensemble
Bain Satie Ensemble
KPMG Schubert Ensemble
Ambage Trio
Appassionato Trio
Fundación Mahou San Miguel Trio
Mistral Trio
Deloitte Mozart Trio
Enagás Schumann Trio
Schola Trio
Areti Duo



Wind Ensembles

Professor Víctor Manuel Anchel, Coordinator; Jacques Zoon, Flute; Hansjörg Schellenberger, Oboe; Pascal Moraguès, Clarinet; Gustavo Núñez, Bassoon; Radovan Vlatković, French Horn

Esferas Quintet O Globo Quintet EY Ricercata Quintet Cosan Ensemble Fundación Mutua Madrileña Ensemble Zéphyros Ensemble

Most outstanding ensemble

Barroco Ensemble D'Anches Trio Francaix Ensemble Poulenc Trio Telemann Ensemble Globo Ensemble

OTHER ENSEMBLES

Unidad Editorial Bottesini Double Bass Quintet Unidad Editorial Dittersdorf Double Bass Quintet Fundación Orange Voces Tempo Ensemble

AIE Masterclass Programme

The AIE Masterclass programme is a key part of the Reina Sofía School of Music's curriculum. It complements the core syllabus taught in each chair and approaches music education from a diverse and multifaceted approach. Students have the opportunity to work up close and personal with guest teachers selected from among the best professionals on the international scene, to learn about different performance styles and to appreciate different techniques.

During this year's Masterclass programme, the School has been visited by this line-up of major world-renowned names:

Orchestra

Andrés Orozco-Estrada. Freixenet Symphony Orchestra

Sir András Schiff and Andrés Salado. Freixenet Chamber Orchestra

Paul Goodwin. The School's Fundación EDP Camerata

Johannes Kalitzke. The School's Sinfonietta

Strings

Linus Roth. Telefónica Violin Chair

Tabea Zimmermann. Fundación BBVA Viola Chair

Alban Gerhardt. Aline Foriel-Destezet Cello Chair

Alois Posch and Wies de Boevé Unidad Editorial Double Bass Chair



Wind

Matthew Wilkie. Bassoon Chair

Enric Lluna. Clarinet Chair

Alexei Ogrintchouck. Oboe Chair

Håkan Hardenberger. IF International Foundation Trumpet Chair

Piano

Stanislav Ioudenitch, Rena Sheresevskaya and Elisabeth Leonskaya. Fundación Banco Santander Piano Chair



Voice

Adrian Thompson and Thomas Oliemans. Fundación Ramón Areces "Alfredo Kraus" Voice Chair

Chamber Music

Quiroga Quartet String Quartets

Ralf Gothóni. Piano Ensembles



> Artistic Life

Sharing our music with society

One of the School's major successes over the last 30 years is having enabled more than 860 young people to experience a fulfilling musical career, and that over one and a half million people have benefitted from music as a driver of happiness and change.

The stand-out feature of the Reina Sofía School of Music is how it incorporates professional artistic activity into the curriculum. This means that **students experience a crucial aspect of their professional future: contact with the public.** To this end, during this 2021-2022 academic year, the School organised 262 concerts of all kinds possible (recitals, chamber music, symphony and chamber orchestra concerts, sinfonietta and camerata), in which the students took part.

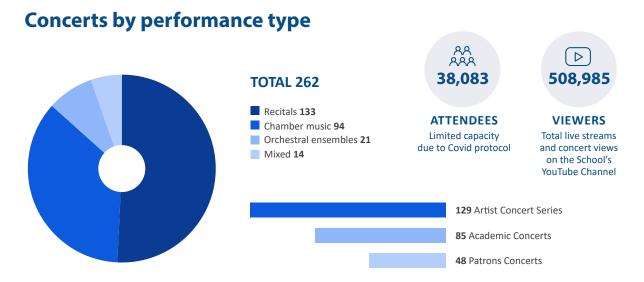
This number of concerts demonstrates not only the strength of this institution of high-quality education in these thirty years, but also the success of the School, which has achieved a satisfactory and desirable fusion of the educational and artistic worlds. We also continue to pursue our **aim of creating new audiences and bringing our music closer to society as a whole**, thanks to more opportunities to play music at several concerts at our Sony Auditorium (most of them broadcast live on our YouTube channel) and in other venues in Spain. This, together with the variety of formats and repertoires, the diversity of timetables, specific programmes for all audiences, etc., has made it possible for new audiences to have the opportunity to approach and enjoy classical music for the first time.

The best manifestation of this artistic outreach has taken the form of **85 Academic Concerts and End of Bachelor's Degree and Master's Degree Recitals**, which are performed before the public at the Sony Auditorium and in the presence of the teaching staff, with all the students taking part. Meanwhile, the School's orchestral ensembles are where of all our principles come together, both for their educational purpose and because they represent collective effort. This very special year for the School began in October with the 30th anniversary European tour with Maestro **Andrés Orozco-Estrada** conducting the Freixenet Symphony Orchestra, in December **Paul Goodwin** conducted the Fundación EDP Camerata, while **Johannes Kalitzke** conducted the School's Sinfonietta with a repertoire of contemporary music, and to round off, **Sir András Schiff** conducted the Freixenet Orchestra in the closing concerts of the Academic Year 2021-2022 and of the Rising Generation series, while Maestro **Andrés Salado** continued with the orchestra's tour in June.

The School, in its aim to turn the stage into an extension of the classroom, has organised a very exciting and special cultural schedule to celebrate the 30th Anniversary, which has been declared an **Event of Exceptional Public Interest** by the Ministry of Culture, with the aim of promoting culture. In addition to the orchestra's European tour, we have programmed the "**30th Anniversary Series**" with more than 30 concerts in collaboration with **Asisa** and **Mutua Madrileña**.

Our concerts in numbers

This year, young musicians at our School have performed in 262 concerts, by way of recitals, chamber music and orchestral ensembles. In addition to these concerts, there were also 46 scheduled for the Santander Encounter of Music and Academy that took place in July 2022 in Cantabria (see p. 49).



Auditorium and venues

As in previous years, in 2021-2022 we have worked on our selection of venues, with the aim of bringing music closer to all audiences and giving exposure to our students outside of our own auditorium. The audiences can also enjoy our students in our country's most emblematic and historic venues, such as the Plaza Mayor in Salamanca or the Cueva de los Verdes in Lanzarote, in addition to in prestigious venues outside Spain, such as Vienna, Bratislava or Budapest. In addition to 115 concerts at different venues, we also organised 147 concerts at our Sony Auditorium.

O



During the 2021-2022 academic year, 262 concerts have been held at 74 venues in 40 cities in Austria, Colombia, Slovakia, Spain and Hungary.

Students' professional artistic activity

Orchestral Ensemble Concerts

Our orchestral ensembles are conducted by internationally renowned conductors every year.

FREIXENET SYMPHONY ORCHESTRA

October 2021

Conductor Andrés Orozco-Estrada 30th Anniversary European Tour Soloist Arabella Steinbacher, Violin (see concerts on p. 16)

FREIXENET CHAMBER ORCHESTRA

June-July 2022

Conductor Sir András Schiff

Soloist Tomás Alegre, Piano* Closing Concert of the 2021-2022 Academic Year Auditorium 400, Museo Nacional y Centro de Arte Reina Sofía, Madrid The Rising Generation Concert Series Teatro Monumental, Madrid

Conductor Andrés Salado

Fundación Banco Santander Family Concert Fundación Mutua Madrileña Concert Sony Auditorium, Madrid Madrid City Council Family Concert Cerro Almodóvar Auditorium, Madrid Spanish World Heritage Cities Group Concert Presided over by H.M. Queen Sofía Plaza Mayor, Salamanca Broadcast live on RTVE's La 2 channel

*Also performed as soloist with conductor Andrés Salado





FUNDACIÓN EDP CAMERATA

December 2021

Conductor Paul Goodwin

Fundación EDP Traditional Christmas Concert Santander Cathedral Concert dedicated to the Sony Auditorium Seat Partners Société Générale Christmas Concert Online concerts for Asisa and Fundación Banco Santander Sony Auditorium, Madrid

THE SCHOOL'S SINFONIETTA

March 2022

Conductor Johannes Kalitzke

"Dreams" 30th Anniversary Concert Sony Auditorium, Madrid Auditorium 400. Museo Nacional Centro de Arte Reina Sofía Concert produced by CNDM With support from Fundación Cisneros-Colección Patricia Phelps de Cisneros









Concert series

The Reina Sofía School organised a wide range of musical performances for all audiences during this academic year, which in turn served to strengthen its own series: Academic Concerts; End of Bachelor's and Master's Degree; Prelude; Soloists of the 21st Century; Maestros; Fun Classics; Da Camera and Afterwork, at the Sony Auditorium, and The Rising Generation at the National Auditorium of Music and Teatro Monumental, making for a total of 138 concerts with more than 14,000 spectators.

In addition to these concerts, there were 15 concerts of the 7th Chamber Music Series at the World Heritage Cities of Spain, and 4 sessions from Fundación Banco Santander Concerts for Schoolchildren

Patrons Concerts

The School is particularly interested in promoting the artistic reach of its students by organising concerts. This is evidenced by the **48** concerts that our patrons have held this academic year, proof of the world of business's happy commitment to the world of culture:

Aline Foriel-Destezet, Asisa, Ayuntamiento de Madrid, BP España, Colegio de Ingenieros de Caminos, Canales y Puertos de Madrid, Deloitte, Enagás, Endesa, Fundación Amigos del Teatro Real, Fundación Banco Sabadell, Fundación Banco Santander, Fundación Cisneros Patricia Phelps, Fundación EDP, Fundación Mª Cristina Masaveu Peterson, Fundación Mutua Madrileña, Fundación Prosegur, Fundación Orange, Fundación Ramón Areces, Fundación Santo Domingo, Fundación Silos, Fundación VIII Centenario Catedral de Burgos, Grupo Ciudades Patrimonio de la Humanidad de España, Management Solutions, Merlin Properties, Patrimonio Nacional, Seminario Mayor Santiago de Compostela, Société Générale, Unidad Editorial and Telefónica.

Concerts with cultural institutions

The schedule also features more than **50 concerts in partnership with cultural institutions** which include both chamber music concerts and recitals, as part of the following series: AIEnRuta Clásicos, Semana Inusual de la Música, Pamplona Acción Musical, Fundación Juan March, Fundación Botín and Asociación de Mujer y Talento, among others.



Farewell to Maestro Bashkirov

Dmitri Bashkirov, professor of the Fundación Banco Santander Piano Chair since 1991, passed away in March 2021, leaving behind his exemplary work as a pedagogue and an essential role in the growth and development of this School. He left a remarkable impression on the world of classical music, with a career spanning more than six decades, proving to be a master at the piano, a passionate and inspiring performer, and a great professor. We will never forget him.



Homage in honour of Professor Dmitri Bashkirov

Following the homage concert for Bashkirov in April 2021, which featured performances from pianist and orchestra conductor Daniel Barenboim, pianist Elena Bashkirova and violist Michael Barenboim, another two special concerts were held in his memory at the Sony Auditorium in November. Those taking part included family members, friends, guest artists, students and former students of Dmitri Bashkirov, including **Eldar Nebolsin, Latica Honda-Rosenberg, Claudio Martínez Mehner, Luis Fernando Pérez, Denis Kozhukhin and Stanislav Ioudenitch**, among others.

Our School in Summer

21st Santander Encounter of Music and Academy

The twenty-first Santander Encounter, with the support of the Government of Cantabria, has once again managed to bring together the talent, enthusiasm and commitment of the young musicians taking part to bring classical music to the public, leaving a significant impact on Cantabrian society.

During the month of July, **62 young artists of 22 nationalities** from the most prestigious schools and academies in Europe met in Santander with a line-up of **12 internationally renowned professors and maestros**, and **6 accompanying pianists**.

Once again, the aim was to combine the educational atmosphere of the instrument, chamber music and voice masterclasses, with intensive professional artistic practice, in a total of **46 concerts**. This has brought music to the region of Cantabria and has given the young performers a magnificent opportunity to come into contact with the public, thus making the stage an extension of the classroom.

Throughout the weeks of the Encounter, orchestral practice and rehearsals of chamber music ensembles came together with instrument masterclasses. Furthermore, the young artists have performed in public concerts, both solo and in groups, ensembles, chamber and symphony orchestras, and sometimes accompanied on stage by their teachers.

In Santander, the participants work in the morning with the teachers in masterclasses and rehearsals at the Jesús de Monasterio Conservatoire in Santander, and then share the stage with them in the afternoon in a series of very special concerts. Here, the expertise of some, and the energy of others, come together to make exceptionally rich music.

The Encounter's artistic director, Péter Csaba, chose the participants of the 2022 Encounter as he does every year, through auditions held in the main European schools: Conservatoire National Supérieur de Musique et de Danse, Paris; Erasmushogeschool - Koninklijk Conservatorium, Brussels; Hochschule für Musik FHNW/Musik Akademie Basel, Basel; Queen Elisabeth Music Chapel, Waterloo; International Institute of Chamber Music of Madrid and Reina Sofía School of Music, Madrid; Sibelius Academy, Helsinki; Hochschule für Musik und Theater München, Munich; Royal Academy of Music, Royal College of Music y Guildhall School of Music and Drama, London; Hochschule für Musik Hanns Eisler and Musik-Universität der Künste, Berlin; Liszt Ferenc Academy of Music, Budapest. The Brass Academy, Alicante, and the Conservatoire of Music of Aragón, Zaragoza, also collaborated.

Summary of the 21st Encounter

The Academy



🕹 62 participants 🔇 from 22 countries 🖏 28 guest musicians in the orchestras of the Encounter

12 internationally renowned professors and maestros: Jaime Martín and Péter Csaba, Orchestra; Zakhar Bron and Christoph Poppen, Violin; Nobuko Imai, Viola; Miklós Perényi, Cello; András Adorján, Flute; Ramón Ortega, Oboe; Calogero Palermo, Clarinet; Radovan Vlatković, French Horn; Bernarda Fink, Voice; and Claudio Martínez Mehner, piano.

6 accompanying pianists: Luis Arias, Alina Artemyeva, Elena Frutos, Duncan Gifford, Karla Martínez and Omar J. Sánchez.





The Stage

- **46 concerts** at 20 venues in Santander and the rest of the Cantabria region
- 1 encounter with the public. Workshop: Disfruta la Música [Enjoy Music]

Palacio de Festivales de Cantabria: 9 at Sala Argenta and 11 at Sala Pereda Paraninfo de la Magdalena: 3 Cantabria Region: 23

9,523 attendees at the concerts in Santander and the rest of the Cantabria region

Concert highlights: **Opening Concert of the Encounter by the Freixenet Symphony Orchestra**, conducted by Cantabrian Maestro **Jaime Martín**, winner of the 2022 National Music Prize; and the Closing Concert of the Encounter with the **Chamber Orchestra**, conducted by **Péter Csaba**.

Outstanding programme in **honour of the mezzo-soprano Teresa Berganza**, and in commemoration of the **225**th **anniversary of Franz Schubert**, **175 years since the death of Felix Mendelssohn**, and also with performances of works by Mozart, Brahms, Schumann, Chopin, Falla, Prokofiev and Rachmaninov.

Sponsors of the 21st Encounter

50

GENERAL SPONSORS









ARO JUBILAR LEBANIEGO

2023-2024





CONCERT SPONSORS



COLLABORATING ENTITIES





Musical San Fernando







5th Music and Culture Summer Camp

Since 2017, the school has offered summer music courses for young people under the age of 18. In 2022, the fifth Summer Camp took place in two different forms: "Young Artists" in Madrid and "Music and Culture" in Santander.

An immersive music programme that unfolds in a safe and motivating environment. Designed with the aim of developing music-related skills such as active listening or instrumental technique, and to teach values such as responsibility, dedication and teamwork. A unique experience that brings students from all over the world together.

"Young Artists" in Madrid

52

- Held from 27 June to 9 July in Madrid.
- 36 participants between 12 and 18 years old.
- From 6 countries: Spain, Portugal, USA, Ireland, England and China.
- 21 professors taught one-on-one lessons in piano, violin, viola, cello, double bass, clarinet, trumpet, saxophone, flute, oboe, bassoon and voice, and chamber music.
- "Building an artist": a series of themed workshops to guide students in their careers.
- Body technique workshop to learn how to look after our bodies and prevent injury.
- Music reading and listening lessons.
- Cultural activities accompanied by 5 supervisors: trips to the Palacio de Aranjuez and the Museo del Prado.
- Final concert at the School's Sony Auditorium.



"Music and Fun" in Santander In partnership with Santander City Council and Bergé

- Held from 11 June to 24 July in Santander.
- 20 participants between 8 and 14 years old.
- From 3 countries: Spain, Portugal and USA.
- String instruments and piano lessons in the mornings at the Ataúlfo Argenta Conservatoire, taught by 4 instrument and chamber music professors.
- "Practicing Tips" workshops to guide students in their instrument practice.
- Choir.
- Music reading and listening lessons.
- Leisure and Sport activities, including surfing at the beach in Santander.
- Cultural activities: trips to Castillo de Argüeso, to Museo Marítimo del Cantábrico, to the town Santillana and to the maze in Villapresente.
- Attendance at a concert of the Encounter of Music and Academy.
- Final concert at the Auditorium of the Ataúlfo Argenta Professional Conservatoire.



Our patrons

SOLO VIOL PH

anal on the

Apollo e Dafne La terra è liberata Apollo recit and aria

terre II

Partners along the way

Our educational project is possible thanks to the collaboration of our patrons who, through their contributions, allow our students to carry out their training as artists under the guidance of the best teachers each academic year.

In the thirty years that the Reina Sofía School has been in operation, we have fulfilled the two objectives with which this educational-artistic project was born: to support the most talented young people in their personal and artistic development; and to bring the best music to all audiences.

To this end, the School has the support of the following public bodies: Ministry of Culture and Sports; Ministry of Foreign Affairs, European Union and Cooperation; Ministry of Economic Affairs and Digital Transformation; the Regional Government of Madrid and Madrid City Council, among others. Of course, it also has the support of private patrons including several companies, foundations and private individuals who make this project sustainable while maintaining a close relationship with the School.

It's easy to understand the importance of the patrons of the School, which is regarded as one of the best in Europe for talented young people who wish to dedicate themselves to a professional career in music, and that provides them with **world-class quality education with free tuition and a great artistic platform.** Furthermore, the School is working to recover unique spaces of our heritage and to create new audiences. All these objectives have been met thanks to the sensitivity of the School patrons.

The School therefore tailors its partnerships with each patron, in line with its mission and values, with the aim of reaching its objectives and abiding by its corporate social responsibility policies.

During the 2021-2022 academic year, we have co-created a number of projects and experiences to give value to our patrons, such as:

- Concerts
- Custom music projects
- Music appreciation workshops for all kinds of audiences
- Training workshops for business managers and teams
- Audiovisual productions
- Perks for their employees including free tickets to concerts

Furthermore, our main patrons are represented at an institutional level through the School's Board of Trustees, taking part in its annual meeting presided over by H.M. Queen Sofía. (See p. 97)

School Patrons 2021-2022



Alejandro Ramírez Magaña, Carlos Fernández González, Carlos Slim, Francesco and Marina Moncada di Paternò, Gina Diez Barroso, Grupo Timón / Jesús de Polanco Scholarship, Mariano Puig Scholarship, Helena Revoredo, Icatu Global- Sylvia Nabuco, Jaime Castellanos, Juan Carlos Escotet Rodríguez (ABANCA), Laetitia d'Ornano, Lynne and David Weinberg, Manuel Camelo Hernández, Fernando Encinar, Michael Spencer, Mónica Lavino Mariani, Rocío González Raggio, Santander Bank Polska, Santander Mexico, Santander Brazil and Santander Portugal.

OF INSTRUMENTS

- Daniel Benyamini Zakhar Bron Buffet Crampon Sara Dragan Gunilla Ekelund Fundación Albéniz Arcos González
- Raphael Hillyer José María Lozano Juan A. Mendoza V. Familia Moreno Olaya Fabián Panisello Yuri Pochekin Hansjörg Schellenberger
- Seguros Bilbao Santiago Serrate Sielam Hugues de Valthaire Dr. Juan Zozaya Stabel-Hansen Yamaha

OF ARTISTIC LIFE



Co-creating experiences and value for our patrons

PROJECTS WITH PATRONS DURING THE 2021-2022 ACADEMIC YEAR

Patrons Concerts Highlights

Telefónica "Rincones Musicales" Series

Telefónica and the School joined forces to lead the "Rincones Musicales" [Corners of Music] Series in May 2022, launched with the aim of organising concerts in places where classical music is generally not easily accessible. The municipalities in which these concerts have been held are part of the Network of the Most Beautiful Villages of Spain: Albarracín (Teruel), Atienza (Guadalajara) and Sepúlveda (Segovia). Seven of the School's musicians who make up the Ravel Duo and the Cosan Ensemble have given 3 free concerts, with pieces from Ravel and Mussorgsky and more than 450 spectators. Through music, emotion was shared and connections with the surrounding environment were made.

Asisa Concert in Lisbon

During the 2021-2022 academic year, Asisa worked with the Reina Sofía School on various concerts such as the 30th Anniversary Series, the Christmas concert, a concert in Murcia and the Asisa Festival in Villaviciosa de Odón, but the concert held in Lisbon stands out most, as part of the company's action to strengthen its presence in Portugal. The concert took place at the Champalimund Foundation in May 2022, featuring the School's Alma Quartet with performances of pieces by Franz Schubert and Felix Mendelssohn, and more than 300 attendees.

Fundación Prosegur Concert in Lanzarote

Fundación Prosegur organised a free concert together with the Art, Culture and Tourism Centres of Cabildo de Lanzarote in the magical setting of the Cueva de los Verdes Auditorium in Lanzarote, in May 2022, featuring pianist Kirill Zheleznov and the Prosegur Albéniz Quartet.

In addition to this concert, Fundación Prosegur put on another concert at the Ciudad Rodrigo Cathedral, in celebration of World Poetry Day. On this occasion, the first part of the concert included a recital of poems, and then the Prosegur Albéniz Quartet played music to the poem of "Death and the Maiden" on which the string quartet no. 14 in D minor by Franz Schubert is based.



Fundación Endesa Concert at Retiro Park

With the aim of bringing music to all audiences, the School and Fundación Endesa, together with the Madrid City Council, offered a free outdoor music experience for all audiences. The concert had 600 attendees, and there was also a 'Five Winds Workshop' prior to the concert aimed at the youngest members of the audience. This narrated concert took place in June in the exceptional setting of Retiro Park's Templete de Música in Madrid.

Fundación EDP Traditional Christmas Concert

In December 2021, the Cathedral of Nuestra Señora de la Asunción in Santander hosted the Christmas concert performed by the School's young musicians of the Fundación EDP Camerata, conducted by Paul Goodwin, internationally renowned oboist and orchestra conductor, which was attended by more than 600 people.

Société Générale Christmas Concert

At this concert offered by Société Générale, held at the Sony Auditorium with 250 spectators, the company was able to bring its employees together to celebrate the Christmas holidays.



In addition to these important concerts, during the 2021-2022 academic year, 48 concerts were organised for patrons. (See p. 43)



Culture and Talent

The School co-creates music projects with its patrons for the development of leadership skills, smart skills and corporate values.

The school does workshops and projects for organisations, because of their need to express their objectives and values, as well as to align themselves with said objectives and values by involving their employees. These workshops are always geared towards getting the most out of their potential and creating a better working environment.

Furthermore, as part of the School's aim of bringing music closer to everyone, its collaborating patrons and institutions are provided with free tickets to exclusive concerts for their employees and their guests. Specifically, **7,049 free tickets** to concerts were offered during the 2021-2022 academic year.

BBVA Symphony of Values

BBVA employees took part in workshops to co-create a symphony that reflects the corporate values of the bank. Without any prior musical knowledge, they engaged with one another to reflect on the purpose and values of the company, converting them into a melody and lyrics. Once the score for the symphony was finished, it was performed by the School's students.

La Voz Cantante Inter-company competition

A singing competition aimed at employees to promote a sense of belonging, teamwork, and well-being at work, etc. through singing and without any prior musical knowledge.

La Voz Cantante [The Lead Singer] is the first inter-company singing competition organised by the School, in which our patrons EY, Endesa, Google and Banco Santander took part. It was held in May and June 2022 as a unique experience to boost the work and motivation of its employees who compete to show off their musical talent.

Música y Liderazgo Workshops

The *Música y Liderazgo* [Music and Leadership] workshops are an innovative programme promoted by the Reina Sofía School for the personal and professional development of executives, in which live music is used as a guiding theme.

We work hand in hand with coaches specialising in leadership and talent development to create sessions that allow us to reflect on key values and skills such as purpose, teamwork, agile methodologies and to see the parallels of working with musical ensembles.



Musical performances at institutional events

Orange 5G Launch Concert

In November 2021, Orange's 5G network was launched with the first classical music concert using such technology. A concert that was synched in two locations at once: Plaza de Isabell II in Madrid and Puerta del Sol. Although they were physically separated, the performers were able to play and sing in unison, thanks to the connection with little lag. The event was organised by Orange, in collaboration with Ericsson and the Reina Sofía School of Music, and was attended by Isabel Díaz Ayuso, President of the Regional Government of Madrid, and José Luis Martínez-Almeida, Mayor of Madrid, among other personalities.

Management Solutions Annual Meeting at Teatro Real

In July 2022, the Annual Meeting of **Management Solutions** took place at Teatro Real in commemoration of their 20th Anniversary. There were 1,500 attendees and three musical performances from the Management Solutions Tchaikovsky Trio.

Christmas celebrations for partners of Deloitte

In celebration of Christmas in December 2021, the Deloitte Mozart Trio performed at the Salón Real of the Casino de Madrid, organised by **Deloitte** for its partners with 200 attendees.

Online Christmas carols and greetings

During this academic year, we made Christmas greetings videos for our patrons **BP España**, **Management Solutions**, **Banco de España**, **Puertos del Estado**, **Havas Group**, **Santander Bank Polska** and **Fundación Talgo**, with Christmas carols performed by its scholarship holders and chamber ensembles, in order to congratulate its employees and customers.





Commitment and impact

Our music and commitment to society

Society is rapidly evolving, bringing new challenges and opportunities. For this reason, throughout the 2021-2022 academic year, the Reina Sofía School of Music continued striving towards its mission of transforming and improving society through music and culture.

After 30 years, the Reina Sofía School is now fully recognised internationally and has become a **benchmark for its educational model**. Practically all the young musicians who have passed through the School's classrooms over the years, which are more than 860, are today living creative and fulfilling professional lives, touring theatres and concert halls all over the world as soloists or in prestigious Spanish orchestras and in many of the most important orchestras in Europe.

The School strives to train its **students** to be not only excellent performers, but also true **ambassadors of music and social leaders**, capable of spreading all their vital energy and **capacity for transformation through music**.

As part of its task to promote music and bring it closer to society, the School strives to create new concert formats and informative workshops, free concerts, charity concerts, social and technological innovation projects, etc. It also organises concerts for all audiences: young people, the elderly, families, schools, vulnerable groups, hospitals, rural areas, social and cultural associations and other social groups.

Also, the School's commitment to **sustainable development** is a priority for the School, and this academic year we have made significant progress in contributing to the United Nations' Goals for the 2030 Agenda. As well as providing free tuition to ensure equal opportunities in accessing the School, we have worked on fostering gender equality, diversity and inclusion. We have also taken specific measures to protect the environment, by minimising our environmental impact and supporting initiatives that promote a sustainable future.

During this academic year, the School worked together with EY to present the report "**The value of Arts. The** role of Performing Arts and Classical Music in the impact economy" which contains an in-depth analysis and identifies the five impacts of the sector that contribute to the growth of individuals and society: improving the quality of education, improving employability, improving well-being and quality of life, improving inclusiveness and improving citizens' personal happiness.

SOCIAL IMPACT Scholarship programme

In line with our commitment and social work, the Reina Sofía School of Music, together with our patrons, has introduced **free tuition** for all students. We also have a scholarship and financial aid scheme so that students can cover all their needs during the year, which makes the School a unique and open institution, with teaching of the highest international quality and equal opportunities.

Our governing principles stipulate that **no young talented musician will be left out** for not being able to pay tuition fees or live in Madrid. To this end, the School has a scholarship scheme, and 100% of our students receive **free tuition**.

Students can apply to Fundación Albéniz for a grant that covers 100% of the tuition fees, amounting to €45,000 per year, the average cost of a student's studies per academic year. Furthermore, various kinds of financial aid are available for all students, in addition to loans on preferential terms.

During the 2021-2022 academic year, out of 128 students in total that have studied at the School:



Free tuition

100% of our students have benefitted from free tuition



Accommodation scholarships

10% of students coming from outside of Madrid have received an accommodation scholarship from certain patrons, to cover accommodation costs and living expenses



Instrument scholarships

These scholarships ensure the student has quality musical instruments to use during the academic year, granted to 27% of students at the School



The talent of our students is world-renowned

The most important part of the assessment for any academic year is always to count the achievements that our students and alumni have made in terms of competitions, auditions and first professional contracts. Their triumphs make us happy, but they also serve as an evaluation of the work and effort made during the year.

At the School, we maintain certain pedagogical principles that have given us international prestige. This, together with the talent of our students and the great effort made and work produced with their teachers throughout the year, means we are once again very pleased to note the success of our students and former students in national and international competitions, and in auditions for prestigious orchestras.

In the 2021-2022 academic year, our students and alumni have received more than 20 national and international awards or have played at venues of great standing, such as violin student Ellinor D'Melon, who has just played as a soloist in England with the Royal Philharmonic Orchestra.



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Major awards received by students during the 2021-2022 academic year

Sofía Salazar, Flute

First Prize at the Juventudes Musicales de España Wind Competition. Madrid, November 2021

Olga Syniakova, Mezzo-soprano

First Prize at the 8th Alfredo Kraus Singing Competition. Las Palmas de Gran Canaria, September 2021

Sevan Gharibian, Composition student

First Prize of the Jury and First Prize of the Audience at the 4th International Choral Composition Competition organised by the Armenian Little Singers International Association (ALSCCC) with his piece "*Nazan-Nabiko*", Armenia, October 2021.

Marius Díaz, Composition student

First Prize at the Hajibeyli International Competition for his piece "*Koroglu*" for baritone and instrumental ensemble, Azerbaijan, July 2021, with which he gave a concert at the Lincoln Center in New York, USA.

INTERNATIONAL INSTITUTE OF CHAMBER MUSIC OF MADRID

Chamber Music - String Quartets

Leonkoro Quartet

First Prize at the Wigmore Hall International String Quartet Competition, London, United Kingdom, April 2022

FORMER STUDENTS

Pablo Ferrández, Cello

Winner of the Opus Klassik, Nachwuchskünstler (Young Artist of the Year) for his album "Reflections", Germany, August 2021

Alberto Navarra, Flute

First Prize at the Severino Gazzelloni International Flute Competition in Pescara, Italy, October 2021 First Prize at the 2022 Carl Nielsen International Competition. Odense, Denmark, April 2022

Carlos Ferreira, Clarinet

First Prize as soloist at the 2021 Festspiele Mecklenburg-Vorpommern, Germany, November 2021

Miho Kaneko, Trumpet

Second Prize at the 90th Japan Music Competition, Trumpet Division. Japan, October 2021

Martín García, Piano

First Prize at the Cleveland International Piano Competition, USA, August 2021

Third Prize and Prize for Best Performance at the Fryderyk Chopin International Piano Competition in Warsaw. Poland, October 2021

2022 Sir Jeffrey Tate Prize, Hamburg, Germany, April 2022 Contract for general representation with the Ibermúsica agency

Chamber Music

Piano Ensembles Albéniz Trio

Luis María Suárez, Violin; Paula Brizuela, Cello and Javier Rameix, Piano

First Prize at the 21st Kiejstut Bacewicz International Chamber Music Competition and Special Prize Arthur Rubinstein Philharmonic, Łódź, Poland, April 2022

Our alumni network

Former students of the Reina Sofía School of Music form part of a community of more than **860 musicians**. The School's Alumni programme encourages students from different generations to meet with one another, forming a creative line of interaction and collaboration between artists, while fostering their role as ambassadors of the School in the world.

Data on our alumni for the year 2021-2022

O

866 former students of 63 nationalities continue their professional careers in 218 cities in 52 countries

Main career destinations



Employability



Front row

The Reina Sofía School has trained students who now hold prominent positions in orchestras, carry out successful careers as soloists or teach young musicians in the best music schools. Some of our most distinguished alumni.



Cuarteto Casals



Juan Pérez Floristán, Piano



Latica Honda-Rosenberg, Violin

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Top career destinations in the 2021-2022 academic year

Both current and former students are essential to the Reina Sofía School. It is they who give meaning to our work with their art and talent. Once again this year, we have witnessed their success before audiences in world-renowned auditoriums and theatres, in front of competition juries and in auditions for the best **national and international orchestras**.

Furthermore, they are the best link between the pedagogical tradition and new generations of young musicians. Many of those who were students of the great maestros of our School are now **teaching at conservatoires all over the world**.

STUDENTS AND FORMER STUDENTS

International Orchestras

Santy Abril, Violin

Ecuador National Symphony Orchestra (Concertmaster), Quito, Ecuador, January 2022

Ignacio Fernández Rial-Portela, Double Bass

Philharmonisches Orchester Hagen (Double Bass Soloist), Germany, November 2021

Javier Biosca, Bassoon

Elbphilharmonie Orchester (soloist), Germany, December 2021

Mariano Esteban, Oboe

Rundfunk-Sinfonieorchester Berlin (Oboe Soloist), Germany, April 2022

National Orchestras

Heidi Hatch, Violin Extremadura Orchestra (Concertmaster), February 2022

Cristina Regojo, Viola

Madrid Symphony Orchestra (Teatro Real), November 2021

Stanislas Kim, Cello

Regional Government of Madrid Orchestra, (Cello soloist), February 2022

Rosario Martínez Felipe, Bassoon

Seville Royal Symphony Orchestra (Lead Bassoon), September 2021

Antonio Lasheras, French Horn

Tenerife Symphony Orchestra (French Horn Soloist), September 2021

Alberto Menéndez, French Horn

Bilbao Symphony Orchestra (French Horn Soloist), January 2022

Social impact projects

Entrepreneurship and Social Innovation Programme

This programme is a course subject included in the Master's Degree in Music Performance, and is carried out thanks to the collaboration of **Fundación Banco Sabadell** and **Edmond de Rothschild Foundations**.

The programme mostly relies on the learning-by-doing method, by carrying out a real group project. During the 2021-2022 academic year, 15 of the School's students were involved in five projects.



MusikELA

A social music project aimed at ALS patients in the region of Valencia. In partnership with the Conservatoire of Llíria and the Valencian Association of Amyotrophic Lateral Sclerosis.

Le Musikós: agents of social change

A social education project with concerts performed at a mental health care home. The project developed a didactic guide for educational institutions.

Beyond sound

A cross-disciplinary artistic innovation project for blind people, that combines the senses of hearing and smell with the lack of sight. In partnership with Fundación ONCE.

Playing with music

A social education project consisting of music workshops for pupils in upper primary education at a school with a high drop-out rate.

21st Century Schubertiades Concert

The audience was presented with a varied programme in terms of repertoire and chamber ensembles, from which they could choose which piece they preferred to listen to via the Kahoot! app. Concert organised for the benefit of CEAR (Spanish Commission for Refugees).

This year, in October 2021, the School held the 4th Conference on Entrepreneurship and Innovation in Classical Music, an in-person meeting with classical music professionals who reflected on various matters including the challenges and opportunities of the generation that is taking classical music to new futures.

Other projects

During this year, the School partnered with **Fundación Reale** on various activities, and to provide free concert tickets for the **Cultura en Vena Programme** that aims to look after those who look after us, to help alleviate the mental, emotional and physical health consequences suffered by health workers after the COVID-19 health crisis.

Education projects

Fundación Banco Santander Programme for Schoolchildren

The programme for schoolchildren, in collaboration with **Fundación Banco Santander**, aims to promote the arts and bring them closer to children, encouraging their enjoyment through classical music, since listening to and practising music unites people through values such as commitment, perseverance, leadership and teamwork, which are essential for life and togetherness.

As well as the usual arrangement of concerts at the National Auditorium of Music, a series of virtual reality workshops have been held in schools, called *iA la música! Con los 5 sentidos [To Music! With all 5 senses]*. Through this experience, the young pupils became familiar with the artistic and musical creation of great historical composers through a virtual reality experience in which they were immersed in a series of educational videos performed by the School's Camerata.

Educational concerts

National Auditorium of Music, Madrid 4 concerts in February and April 20th Century Magic, a concert about avant-garde music The Carnival of the Animals by Saint-Saëns Schools receive an educational guide prior to the concert Aimed at pupils from 12 to 16 years old, from the 1st to 3rd year of secondary school 33 schools in the Madrid region **2,306 pupils** took part



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Virtual Reality workshops ¡A la música! Con los 5 sentidos [To Music! With all 5 senses]

Aimed at pupils from 10 to 15 years old, from the 5th year of primary school to the 3rd year of secondary school We worked with 3 emotions linked to the 3 composers in the videos: Mozart and joy; Tchaikovsky and sadness; and Respighi and surprise 5 schools in the Madrid region **567 pupils** took part in 3 workshops each

Concerts for everyone

Free concerts

The Reina Sofía School of Music works hard to ensure that the greatest number of people benefit. We organised **several free and low-cost concerts** held at our Sony Auditorium and other venues in Spain, in collaboration with School patrons and cultural institutions. This year, we also **live-streamed 122 concerts** on the School's YouTube Channel, with around 510,000 viewers.



Charity concert for Ukraine

The Reina Sofía School of Music wanted to support its Ukrainian students, teachers, alumni and employees and **all those affected by the war in Ukraine**. To this end, the School organised a **charity concert** at the Sony Auditorium with performances from professors and students of the School from Ukraine, Russia, Spain, other parts of Europe and Latin America, capturing the 30+ nationalities at our institution. The money raised went entirely to support the Red Cross, the work they do for Ukraine and the refugees who have had to leave that country. In addition to this concert, **various concerts for Ukrainian refugees were organised** in Madrid in partnership with Fundación Banco Santander, at the El Solaruco Auditorium. The aim of these concerts was to help to alleviate the psychological impact of having to leave their country.

*With reduced capacity due to measures tackling COVID-19 until May 2022



Diversity and inclusion

The School is committed to ensuring diversity and social inclusion, which are understood to be key cross-cutting issues. Therefore, the School has signed collaboration agreements with several entities to ensure diversity and inclusion, including **Fundación Specialisterne** for inclusion among the School's staff.

We are committed to keep working on these important issues, and to contribute towards making society fairer and more equal, as we believe in a more inclusive and just society, where everyone has the chance to enjoy and take part in music and culture.



With "Superar" in Bratislava and Vienna

The School works with other social organisations. It has led several musical activities in collaboration with **IF International Foundation** and the organisation **Superar**, which works with educational and human development practices to expand people's freedoms and opportunities, and improve their well-being. On the 30th Anniversary European Tour:

- 19 participants of Superar and 9 students from the School's orchestra shared their experiences and played together at Superar Vienna.
- 25 participants of Superar attended the School Orchestra's rehearsal in Bratislava.
- 4 participants of Superar visited the School in Madrid in February 2022.

With "Academy for Impact through Music"

Throughout 2022, five students and former students of the School took part in the first educational programme for musician teachers, led by the Academy for Impact through Music. A social action programme from the Hilti Foundation, which seeks to enrich the global sphere of music for social action by combining expertise to increase quality, timeliness and social impact that empowers children and young people.

Sustainability

The School and Sustainable Development Goals



The Sustainable Development Goals (SDG) of the UN 2030 Agenda provide an international framework for sustainable development, to which any organisation can contribute through its activity. The School contributes to these goals through its mission, in addition to through its values and philosophy as an organisation across the board. This report captures the success of the 2021-2022 academic year.

SDGs LINKED TO OUR MISSION



SDG 4: Quality education

The School is a benchmark institution in higher music education that ensures equal access to training in order to boost the employability of its students.

Equal access to quality, high-level training: 163 students of 34 nationalities at the School and the Institute. Secondary education: 2,306 young people have enjoyed our educational concerts at the National Auditorium. Primary and secondary education: 567 children have benefitted from the educational music project that used virtual reality technology in primary and secondary schools.



SDG 10: Reduced inequalities

The School's principles for action are rooted in equal opportunities and the elimination of any kind of discrimination, ensuring fair treatment based on merit for all its students and staff.

Equal opportunities: talent is the only selection criterion for admission to the school (auditions). Tuition scholarships for 100% of students. Accommodation scholarships for 10% of students. Instrument scholarships for 27% of students. Inclusion of a person with Asperger Syndrome on our staff.



SDG 11: Sustainable cities and communities

Cultural development is one of the pillars of the School's mission, which is a springboard for the development and protection of Music in our country.

255 free concerts.

Concerts that promote the inclusion of vulnerable groups in society: ALS sufferers, the elderly, the blind. Concert tour across rural towns in Spain.



CROSS-CUTTING SDGs



SDG 5: Gender equality

In view of principles of equality, the School fosters treatment that is respectful, fair and not gender-based.

On the Board of Trustees of Fundación Albéniz and the Presidency of the School's Board of Trustees Staff (49 people): 66% women - 34% men. Full and effective participation of women in management positions (Presidency, General Management, Board of Directors).

Students of the School and the Institute: 48% women - 52% men. New protocol against harassment implemented.



SDG 8: Decent work and economic growth

The School contributes towards job creation based on fair conditions, and ensures the creation of a strong culture of human and working rights.

49 employees, 99% of which have permanent contracts. Equal working opportunities based on the age of our staff: 23% 25-39 years old / 45% 40-49 years old / 32% 50+ years old.

100% employment rate of our alumni.



SDG 17: Partnerships for the goals

To achieve its mission and the SDGs, the School fosters partnerships with leading cultural and music institutions, both in Spain and internationally.

A project titled 'New Skills for New Artists' led by the School in collaboration with European partners in Ireland and Belgium, funded by the European Union. The School is part of the European Association of Conservatoires and takes part in the ARTEMIS project funded by Europa Creativa.

Our partnerships with cultural institutions such as Teatro Real or Berklee College of Music are of great value to the School and the cultural sector.

Partnerships with our patrons are central to our organisation. Together, we grow and fulfil our mission.



Partnerships

This year, we collaborated on several activities and projects with our partners and associates, including the following:



New Skills 4 New Artists

The European project New Skills 4 New Artists, launched in 2019, was created with the aim of fostering the acquisition of **skills and tools by musicians starting** their professional careers. The project is led by the school in partnership with Munster Technological University (Ireland), Koninklijk Conservatorium Brussel (Belgium) and Grupo DEX (Spain), and secured funding from the European Commission through the **Erasmus+ programme**. During the 2021-2022 academic year, the second pilot course went ahead and the final presentation of the results took place, with 30 participants from Spain, Ireland and Belgium.



European Association of Conservatoires (AEC)

The school is a member of the Association that brings together the major higher education music schools in Europe. In 2021-2022, the School took part in the working group for the internationalisation of conservatoires and began leading the working group for the lifelong learning of music professionals, as part of the **ARTEMIS project**. In November 2021, the School took part in a round table on digital projects for the accessibility of new audiences at the AEC Annual Congress in the city of Antwerp, with more than 200 participants.



Foundation Impact Fund

Together with 18 other foundations, Fundación Albéniz forms part of a Fund that collectively invests, promotes and develops initiatives of high social impact, using a method rooted in collective learning.



Z UNIR

In the 2021-2022 academic year, the International University of La Rioja (UNIR) and the School, created the first **Postgraduate Diploma for Experts in Musical Appreciation**, which provides students with the knowledge and expertise required to better understand and appreciate the main genres of music: classical, opera, jazz, rock/pop/folk, flamenco and contemporary.



Google Arts & Culture

The School launched its new profile on Google Arts & Culture with two online exhibitions: one on Jewish pianist Arthur Rubinstein, and the other being a conversation between the arts with donated artwork for the School's Christmas cards by artists such as Antonio López, Eduardo Chillida, Antoni Tápies, Lucio Muñoz and Carlos Saura, and many others.

We also work together with the Spanish Association for Higher Institutions of Arts Education, with 16 European music schools associated with the Santander Encounter of Music and Academy (see p. 47), Advisory Board for the Arts, Spanish Association of Foundations, Círculo Fortuny, various platforms for audiovisual content (see p. 83), among others.

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Report: "The Value of Arts. The role of Performing Arts and Classical Music in the impact economy"

In April 2022, the Reina Sofía School of Music and EY presented the joint report "The value of Arts. The role of Performing Arts and Classical Music in the impact economy". Among those who attended the presentation were **Federico Linares**, Chairman of EY Spain; **Adriana Moscoso del Prado Hernández**, Director-General of Cultural Industries, Intellectual Property and Cooperation; **Cecilia de la Hoz**, Partner of EY Strategy and Transactions; and **Julia Sánchez Abeal**, CEO of the School. The report reflects and draws conclusions on the role of culture as a driver for creating social value and its ability to boost public-private collaboration, as well as to attract and encourage investment in this sector, the role of the public sector being a cross-cutting element.



Some of the most significant conclusions of the report are as follows:

- Setting aside resources for creating social value through culture by means of impact sponsorship is an increasingly popular option among several businesses.
- Against this new background, it is important for cultural organisations to transform, become more professional, and lean on the private sector.
- Fostering the triangle of collaboration (patrons-sponsors, investors and cultural organisations), together with the cross-cutting role of the public sector, is key to securing a leading role for this industry.
- Undertaking a process of reinforcement, investing in management training, measuring impact and innovating with regard to their formats are some of the eight recommendations included in the report for the professionalisation of the cultural sector.
- The culture industry in Spain is responsible for around 2.4% of GDP and represents 3.5% of unemployment.

Communication and Dissemination

Europe's Leader in Digital Broadcasting

Our commitment to the digitalisation of communication plays a fundamental role in publicising and promoting the School's project and creating links with its various audiences.

As part of the **School's overall development and growth strategy**, communication is an essential tool for boosting knowledge and appreciation of the school. It is also key for expanding the impact of its activities by reaching a wide variety of groups, developing actions and channels tailored to each one, thus reaching society at large as the ultimate beneficiary.

In line with the **overall digitalisation project that the School** has been developing in recent years, the main development in terms of communication can be divided into two areas:

- Our **channels**, which gain more importance every year as a means of maintaining a direct and bidirectional relationship with all our audiences, through our website, social media profiles and our various digital newsletters.
- Our **content**, which enables the School to make its rich and extensive wealth of audiovisual material available to the whole world.

During the 2021-2022 academic year, the **School's digital ecosystem** followed the dynamics of the last two years, with both **qualitative and quantitative growth** in its main indicators. Thus, our website was marked by the addition of new pages of content, increased time on page and a better bounce rate.

Regarding social networks, **Instagram established itself as the leading profile**, making the **School the leader of this network among European conservatories**, with overall growth for all other social media profiles and excellent engagement indicators.

In terms of **content**, the **historical archive of concerts and masterclasses** has been combined with **live broadcasts and newly created informative materials**, in addition to information on the School's regular teaching and artistic activities and on the various impact projects.

During the 2021-2022 academic year, **Canal Escuela reached more than 1,000 videos of concerts and lessons** and **122** concerts were live-streamed on the School's YouTube channel. New content adapted to the digital environment and audience was also created, such as the **series "Classics for Dummies"**, which exceeded **305,400 views.**

Beyond the School's social media channels, digital content continued to be uploaded to specialised external platforms such as **My Opera Player** and **Allegro HD**, meaning other viewers can be accessed and the School's reach is expanded.

The School's digital ecosystem

In the year 2021-2022 the School achieved the following results with regard to its digital ecosystem:



210,757 users 952,383 page visits

Social media

91,192 followers (including YouTube)833,322 interactions11,903,804 impressions (including YouTube)

Our social media channels	Followers	Impressions
O Instagram	47,758	2,734,400
IG stories		735,539
f Facebook	20,028	4,905,000
Y Twitter	6,828	218,414
in Linkedin	1,978	23,872

🖻 Digital newsletters

21 fortnightly newsletters on our activities 9,685 subscribers

11 monthly video reports 11,460 subscribers

Audiovisual Ecosystem

2,464,127 views across all channels

The School's YouTube Channel
 508,985 views
 14,600 followers
 3,286,579 impressions

19,710 views of our catalogue of lessons and concerts on Canal Escuela



85

Audiovisual Projects

As part of its effort to disseminate music education and to bring classical music closer to society, the **School** has its own department, made up of highly experienced musicologists and top-level tech staff, dedicated to making video content.

During the 2021-2022 academic year, we boosted our creation of video content for the School's social media, patrons, institutional meetings and various projects, featuring the orchestra's tour around Europe, lessons, interviews with guest professors, students, etc.





"Classical for Dummies" What does this sound like to you?

An informative video series in which students of the School discuss well-known pieces of classical music and explain their key elements in a simple and entertaining way. They also perform the piece themselves.

305,423 views of the entire series

Paula Sastre, Violin Spring from Vivaldi's Four Seasons

Clara Marimon, French Horn Alla Hornpipe by Händel

Bruno Vlahek, Organ Toccata and Fugue in D minor by Bach

Agustín Gómez, Tenor *La traviata* by Verdi

Zabdiel Hernández, Violin Eine kleine Nachtmusik by Mozart

Victoria Warzyca, Violin Air from Suite no. 3 by Bach

To access the playlist, use the QR code on p. 102



Media visibility and impact

The increasing importance of digital communication does not mean traditional methods of communication must be left behind; they continue to be an essential complement. Thus, the media, which also have a digital component, have been an excellent platform for publicising the School's activity during the 2021-2022 academic year, with **appearances in top media outlets** such as our articles in **El País Semanal** or El Mundo and the **broadcasting of concerts on TVE** and Radio Clásica.

Press coverage

4,101 media appearances

725 in print media 3,290 in digital media 64 on 30 radio programmes 22 on 12 TV programmes

49 press advertisements

944 media outlets publish our activities

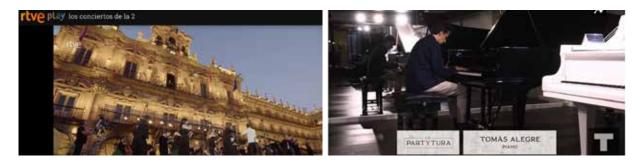
160 national print outlets675 national digital outlets109 international outlets

We also conducted

4 press conferences 57 press releases, sent to 1,211 Spanish and international outlets



Radio and TV appearances



18 appearances on RNE

On the programmes Andante con moto, Café Zimmerman, La Dársena, Longitud de Onda, Música Viva, Crónica de Cantabria, Informativo matinal Cantabria, Buenos Días Cantabria, Las mañanas de RNE con Íñigo Alfonso, Gente Despierta and Hoy empieza todo.

34 appearances on other radio stations

1 on Österreich 1

Austrian national station. Recorded broadcast of the 30th Anniversary European Tour Concert in Vienna 21 on Onda Cero On the programmes La Brújula de Madrid, Más de uno Madrid, Por fin no es lunes, Más de uno Guadalajara, Noticias Cantabria Matinal, Noticias Cantabria Matinal, and Noticias Mediodía Cantabria 6 on Cadena SER On the programmes Hora 14 Madrid, Hoy por Hoy Baixo Miño, Hoy por Hoy Cantabria, Hoy por hoy Santander, La Ventana de Cantabria 2 on COPE On the programmes La Noche and Magazine Cope Cantabria

4 on other stations

Onda Madrid, Radio 4G, Tarragona Ràdio, Radio Laredo, Radio Merindad de Campoo

Concert broadcast live on TVE's Conciertos de La 2

Spanish World Heritage Cities Group Concert, presided over by H.M. Queen Sofía **151,000 viewers**

10 broadcasts on RTVE

Los Conciertos de La 2, Audiencia Abierta, Informativo de Madrid 1, Informativo de Madrid 2, TeleCantabria2 Concert of the 30th Anniversary European Tour in Budapest broadcast on *Conciertos de La 2* **45,000 viewers**

12 broadcasts on other TV channels

On the channels PopularTV, Cantabria 1, El Toro TV and TeleMadrid

Corporate Responsibility and Innovation

Transparency and good governance

The School maintains good practice with respect to transparency and good governance policy to ensure **good management and responsible governance** and that its **aims are fulfilled**, so as to optimise its resources and ensure efficiency among its actions and activities:

- Deliver sound and professional management by formalising the most important procedures and strengthening transparency.
- Establish a high level of performance by aligning management with the most renowned external standards.
- Continue to provide the School with the procedures and tools needed to handle labour issues and strengthen the link between employees and the institution.
- Form a culture of environmental awareness at the School and promote good practice in the facilities and activities organised by the institution.

Public and open information about Fundación Albéniz can be found on the School's website, including its regulations, governing bodies, management team, financial information, etc. You can also find its code of conduct, which captures its commitment to ethical behaviour in everything related to its activity, and the Protocol for the prevention and treatment of workplace, sexual and gender-based harassment at Fundación Albéniz.

(www.escuelasuperiordemusicareinasofia.es/transparencia-y-buen-gobierno)

The School's commitment to the environment

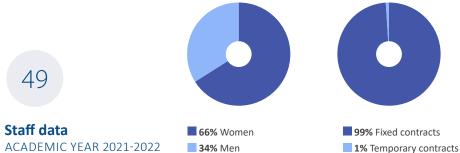
We have measured our carbon footprint

Our commitment to the environment is detailed in the School's sustainability and social responsibility policy, and our priority is to **help to reduce our environmental impact** and to mitigate global climate change.

We have therefore measured our **Carbon Footprint (CF)** for the 2021-2022 academic year, which represents the volume of greenhouse gas (GHG) emissions released into the atmosphere by the direct and indirect consumption of materials and energy resulting from the School's activity, in order to take appropriate measures to minimise it.

The Reina Sofía School of Music emits 297 t CO₂eq (scopes 1, 2 and 3)

People and talent





85% Full time
8% Legal Guardian
7% Part time

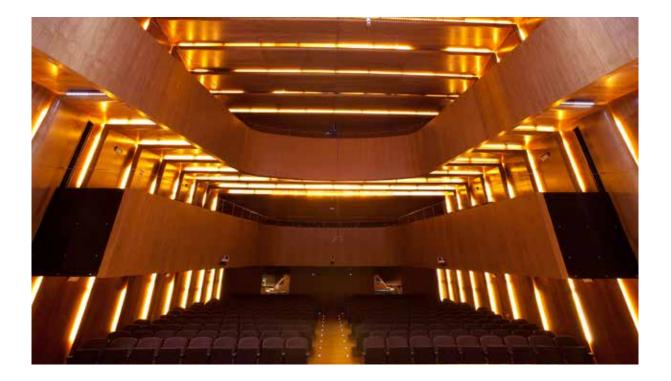
Training



During the 2021-2022 academic year, various training courses for staff of Fundación Albéniz took place, with the aim of boosting the expertise, tools, skills and attitudes required for interacting in our working environment. Some of them included:

- Occupational Health and Safety
- First aid, CPR and defibrillator
- Evacuation protocol for School facilities
- European funding for foundations
- Anti-money laundering and anti-terrorist financing for foundations
- Salesforce, integrated CRM platform providing all our departments with a single, shared space for accessing all staff information
- Days for Disconnecting, with all staff taking part at Campus Puente Nuevo (El Tiemblo, Ávila)

91



Digitalisation

The School is working on its digital transformation and on improving key systems and processes for the use of cutting-edge technology. Our aim is also to ensure that the Sony Auditorium is properly equipped in terms of technical equipment and artistic requirements, and continues to be a focal point for social and cultural development in Madrid.

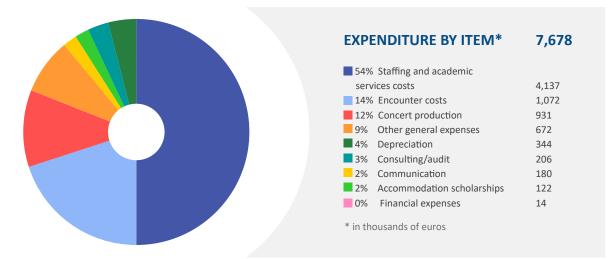
We have started the digitalisation of all academic processes: student admissions, enrolment, permits, scheduling of lessons and concerts, attendance control and assessment management.

Our actions during the 2021-2022 academic year include:

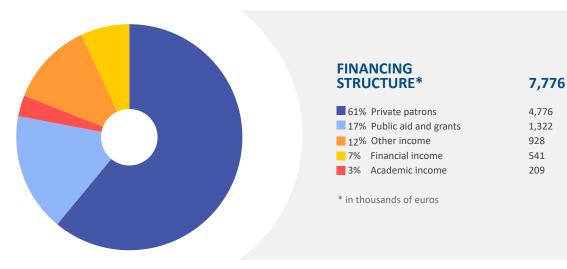
- Upgrading our digital audio systems and network communications.
- Upgrading our digital LED lighting systems.
- Updating our integrated digital video system with 4k cameras.
- Upgrading of digital tools and systems for artistic management and concert production by implementing several integrated management tools:
 - Salesforce for centralising data.
 - PatronBase for managing venue and audience capacity.

Annual Accounts 2021-2022

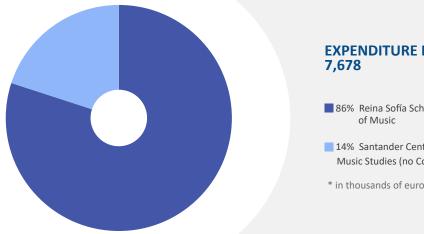
TOTAL 7,678



TOTAL 7,776



TOTAL 7,678

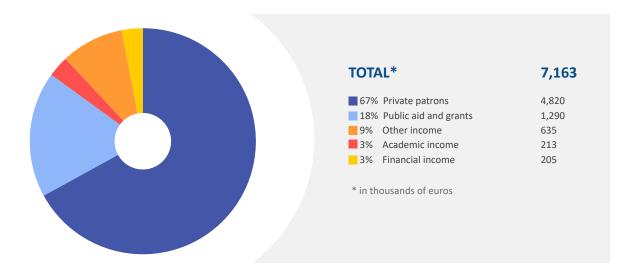


EXPENDITURE BY INSTITUTION* 7,678

93

86% Reina Sofía School of Music	6,606
14% Santander Centre for Music Studies (no Competition)	1,072
* in thousands of euros	

Budget for 2022-2023



Looking to the future with hope

The School of the future: by expanding the building, the School will be able to expand its activity and improve the artistic and educational opportunities it has to offer.



During the 2021-2022 academic year, INAEM, a body under the Ministry of Culture and Sports, approved the free use of the building located at Calle Requena 3-5, adjacent to the School's current premises, for a period of 50 years.

The new building will become a **focal point where music and society can come together in Madrid**. With over **4,500 square metres**, located in Plaza de Oriente de Madrid, this will allow the School to expand its activity and provide more educational opportunities, including more chairs and disciplines, in addition to more artistic opportunities.

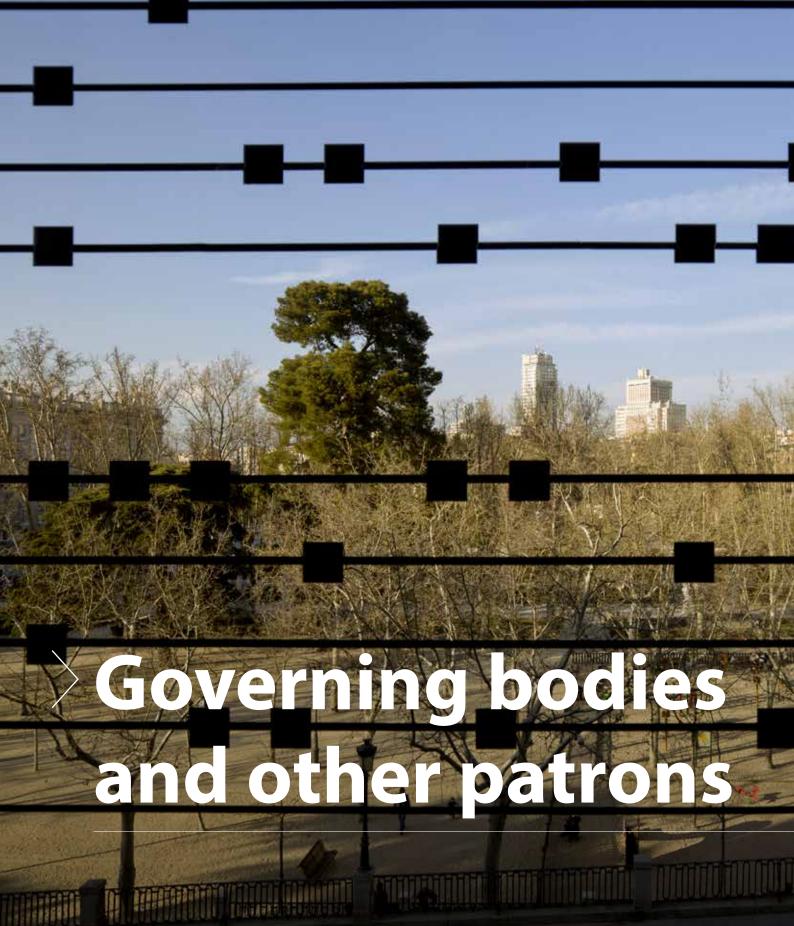
This development **will provide a significant boost to the School's infrastructure** through the creation of a new auditorium, multipurpose rooms, more classrooms and rehearsal booths, a cafeteria for students, in addition to areas for resting and training.

The expansion project is based on four factors concerned with music education, with technology providing the backbone and boosting the impact of the project:

- More educational and artistic opportunities.
- Bringing music and the School's values closer to society.
- Creating a new department for developing musical talent and training through music for children and young people.
- Creating a Music Lab, a centre for music technology.

To this end, **extensive refurbishment of the new building** will be carried out, with the aim of creating a **modern and practical space** marked by **new technology and sustainability**, and harmoniously integrated into the architectural environment in which it is located.





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Board of Trustees of the Reina Sofía School of Music, March 2022



6th Meeting of the International Circle, October 2021



International Circle 2021-2022

The International Circle was created with the aim of promoting the School internationally and strengthening the support of a group of patrons from around the world, who generously contribute to the development of the School. The purpose of the International Circle is to ensure the School continues to be a project without limits.

Her Majesty Queen Sofía HONORARY PRESIDENT

Paloma O'Shea PRESIDENT

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Friends of the School



The Friends of the School Programme was created to share the artistic and educational project of the School with music lovers. Their contribution is very important for the development of our mission to train young musicians and bring music closer to society.

The Friends of the School enjoy tax advantages in return for paying annual fees, in addition to activities organised exclusively for them. During the year 2021-2022 academic year, 17 new Friends joined us, making for a total of 136 Friends of the School.

Friends Programme Options			
Young	Tutti (families up to 6 members)	Molto Vivace	
A tempo	Vivace	Corporate (for companies)	

Partnerships with Friends Schemes of other institutions

As part of its policy on collaborative partnership with other institutions, the School works with the Friends of Museo Nacional Thyssen-Bornemisza and the Friends of Teatro Real, to provide discounts for members and those who wish become Friends, as well as to lead various activities with these cultural institutions.

Management team

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Òscar Colomina School Dean



Juan A. Mendoza V. Artistic Director



Álvaro Guibert Director of External Relations



Marjorie Nétange Director of Development and Communication



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Raúl Rodríguez Director of Operations



Susana Fernández Chief of Cabinet of the Presidency

DEPARTMENTS

Cabinet of the Presidency

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External Relations

Liana L. Solano

Academic

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Artistic María Isabo

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Development and Communication

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Credits

DEVELOPMENT AND COMMUNICATION DEPARTMENT

Marjorie Nétange, Director Víctor Moreno, Head of Communication

INSTITUTIONAL COMMUNICATION DEPARTMENT

Manuela Santiago, Coordinator

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Albéniz Archive and Documentation Centre

DESIGN AND FORMATTING Goma2 Estudio

Gomaz Estudio

PRINTING Artes Gráficas Gala

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To watch the videos scan the QR code



Video of the 30th Anniversary European Tour





"Classical for Dummies" Series



Video summarising the 2021-2022 academic year





Report: "The Value of Arts"

