

# STUDENT SELECTION AND SCHOLARSHIP AWARDS

Reina Sofía School of Music

**2019-2020**  
ACADEMIC YEAR





# A home for your talent in the heart of Madrid

The Reina Sofia School of Music is one of the best European Schools for specially gifted students who wish to become professional musicians.

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

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

Every year, **150 young musicians** coming from more than **30 countries** meet the **best teachers** -more than 80- in a unique and inspiring building in the centre of Madrid. **All of them are granted scholarships**, so that **any talented student** may enter the School.

The School organizes more than **300 concerts** a year with more than **60.000 attendees**, to give students the opportunity to mature on stage.





# Why study with us



## **Only the very best teachers**

For the instrumental chairs, the School looks for the most sought-after international teachers, regardless of nationality or other circumstances.



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

In the School's auditions, the only criterion is the musical and artistic talent of the candidates. With an average acceptance rate around 11%, the Reina Sofia School is among the most selective schools in Europe.



## **Personalized training**

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



## **Learning on stage**

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



## **A comprehensive scholarship program**

Through tuition, residence and instrument scholarship, granted according to the individual financial situation of each student and on merit-base, the School may cover all the needs of its students.



## **Employability**

Our graduates have successful careers all over the world. The more than 700 Alumni of the School live and work today in more than 200 cities.



## **Outstanding facilities**

The School is located in the heart of Madrid, next to the Royal Palace and the Royal Opera House, in a 5.000 m<sup>2</sup> modern building that offers a 360-seat auditorium, large classrooms, study booths and a library.



# Learning with great artists

Our teachers are leading figures of international renown

## **Violin**

Zakhar Bron  
Marco Rizzi  
Ana Chumachenko

## **Viola**

Diemut Poppen  
Nobuko Imai

## **Violoncello**

Ivan Monighetti  
Jens Peter Maintz

## **Double Bass**

Duncan McTier

## **Flute**

Jacques Zoon

## **Oboe**

Hansjörg Schellenberger

## **Clarinet**

Pascal Moraguès

## **Bassoon**

Gustavo Núñez

## **Horn**

Radovan Vlatković

## **Trumpet**

Reinhold Friedrich

## **Piano**

Dimitri Bashkirov  
Galina Eguiazarova

## **Voice**

Ryland Davies

## **International Music Chamber**

### **Institute of Madrid.**

### **Strings Department**

Günter Pichler  
Heime Müller

### **Groups with piano**

### **Department**

Márta Gulyás

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





Plácido Domingo and Zubin Mehta with Freixenet Symphony Orchestra of the School, Auditorio Sony, Madrid, 2018.

# Exceptional performing opportunities

## **Concerts**

Learning on the stage is a key principle of the School. For this purpose, more than 300 concerts a year are organized by the School.

Students can therefore perform in a recital, as a soloist, in chamber music groups and be part of one of the School's different orchestras. Thus, they quickly become used to performing in public.

## **Orchestras**

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

- Freixenet Symphony Orchestra
- Camerata Viesgo, with a baroque repertoire
- Sinfonietta, for contemporary music

These orchestras have been conducted by prestigious international conductors such as Lorin Maazel, Jesús López Cobos, Sir Andrés Schiff, Zubin Mehta, Péter Eötvös, Plácido Domingo, Juanjo Mena, Anne-Sophie Mutter, etc.

# Outstanding careers all over the world

The School's success is its students' success. Almost 700 Alumni, which represent 63 different nationalities, develop their careers in 200 different cities over 41 countries.

## Main professional destinations of the School Alumni



## Positions of our Alumni

Orchestra	Teaching	Keep training	Soloist	Chamber Music	Others
42,2%	25,7%	11,2%	10,8%	8,7%	1,5%

## Some of our Alumni

Arcadi Volodos  
piano



Sol Gabetta  
violoncello



Celso Albelo  
tenor



Cuarteto  
Casals





# 2019-2020 Academic Year: Student Selection

## THE STUDY PROGRAMS

- Bachelor's Degree in Music
- Master's Degree in Music Performance
- Private Degree

## DOCUMENTATION / APPLY ONLINE

Applicants must complete the online form at:  
[www.escuelasuperiordemusicareinasofia.es/audiciones](http://www.escuelasuperiordemusicareinasofia.es/audiciones)

## APPLICATION DEADLINE

Applications must be submitted by 15 February 2019.

## STUDENT ADMISSION

Selection of students will be carried out through:  
A. Examination of the academic transcript by the Selection Committee, including the review of the audiovisual material submitted with the application.  
B. An audition. Please see specific requirements for each Chair.

## SCHOLARSHIPS

The Albéniz Foundation offers three types of scholarships:

- Tuition Scholarships: Covers total or partial tuition fee.
- Accommodation Scholarships: Covers accommodation and meals during the academic year.
- Instrument Scholarships: Facilitates enrolled students the use of quality musical instruments during the academic year.

The Albéniz Foundation and other public and private institutions finance these scholarships. The responsibility for the grant lies with the Committee for Assistance for Educational and Artistic Development of the Albéniz Foundation, whose members are representatives of the Foundation, the Reina Sofía School of Music and sponsoring institutions. To grant such scholarships, the Committee shall bear in mind the results of auditions and the financial status of applicants as indicated in the documentation requested for this purpose.





*Telefonica*

## VIOLIN CHAIR

### Faculty

Professor: Zakhar Bron

Deputy Professor: Yuri Volguin

Accompanying Piano Professors:

Alina Artemyeva and Vadim Gladkov

# Auditions **6 May 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- A freely chosen scale.
- Two studies, of different kinds, to be chosen from the following composers: Jacob Dont, Op. 35; Rudolf Kreutzer; Henryk Wieniawski; Niccolò Paganini.

- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.
- A concerto movement of the applicant's choice.
- A virtuoso piece.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



*Telefonica*

## VIOLIN CHAIR

### Faculty

Professor: Marco Rizzi

Deputy Professor: Sergey Teslya

Accompanying Piano Professor:  
Ricardo Ali Álvarez

# Auditions 26 April 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- Two studies, of different kind, to be chosen from the following composers: Henryk Wieniawski and Niccolò Paganini.
- Two movements from one of the solo Sonatas or Partitas by Johann Sebastian Bach.

- A concerto by Mozart.
- A piece of the romantic period of the applicant's choice.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



*Telefonica*

## VIOLIN CHAIR

### Faculty

Professor: Ana Chumachenco

Deputy Professor: Zograb Tadevosyan

Accompanying Piano Professor:  
Anna Mirakyan

# Auditions 4 April 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- A freely chosen Caprice by Niccolò Paganini.
- Adagio and Fugue of a freely chosen Sonata by Johann Sebastian Bach or Partita No. 2 in D minor, BWV 1004.
- A freely selected important concerto of the violin repertoire.
- A Virtuoso piece of the applicant's choice.

– A work for violin and piano by Franz Schubert of the applicant's choice (except the sonatinas for violin and piano, op. 137) or a sonata by Ludwig van Beethoven of the applicant's choice (except Sonata No. 5 for violin and piano in F major, op. 24 and Sonata No. 1 for violin and piano in D major, op. 12), without repetitions.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



Fundación **BBVA**

## VIOLA CHAIR

### Faculty

Professor: Diemut Poppen

Deputy Professors: Jonathan Brown and  
Laure Gaudron

Accompanying Piano Professor: Antonia Valente

# Auditions **25 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

Two pieces:

– Johann Sebastian Bach: Prelude and freely chosen movement of any of the suites for violoncello transcribed for solo viola.

- A complete work of the applicant's choice.
- Scales and arpeggios.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



Fundación **BBVA**

## VIOLA CHAIR

### Faculty

Professor: Nobuko Imai

Deputy Professor: Wenting Kang

Accompanying Piano Professor:  
Juan Barahona

# Auditions **29 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

Four pieces:

– Any 2 movements of Bach's suites for violoncello or Sonatas and Partitas for violin transcribed for solo viola.

- First movement of any classical concerto (Stamitz, Hoffmeister).
- An entire work of the applicant's choice.
- Two movements of the applicant's choice, of different kinds and composers.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.





## VIOLONCELLO CHAIR

### Faculty

Professor: Ivan Monighetti

Deputy Professor: Michal Dmochowski

Accompanying Piano Professor:  
Ofelia Montalván

# Auditions 24 April 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- Either the first movement or second and third movements of a concerto.
- Prelude of one of the Johann Sebastian Bach suites for solo violoncello.

- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



## VIOLONCELLO CHAIR

### Faculty

Professor: Jens Peter Maintz

Deputy Professor: Fernando Arias

Accompanying Piano Professor:

Miguel Ángel Ortega Chavaldas

# Auditions **5 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- Either the first movement or second and third movements of a concerto.
- Prelude of one of the Johann Sebastian Bach suites for solo violoncello.

- A virtuoso work of the applicant's choice.
- A cantabile piece.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



Unidad Editorial

## DOUBLE BASS CHAIR

### Faculty

Professor: Duncan McTier

Deputy Professor: Antonio García Araque

Accompanying Piano Professor:

Jesús Gómez Madrigal

# Auditions 4 April 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have a maximum of two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

#### Mandatory repertoire (by heart)

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

- First movement of Wolfgang Amadeus Mozart's Symphony No. 40 in G minor, KV 550.

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

Part B. Sight-reading.

Sight-reading test, on the double bass, of a brief excerpt.



## FLUTE CHAIR

### Faculty

Professor: Jacques Zoon

Deputy Professor: Salvador Martínez Tos

Accompanying Piano Professor:  
Luis Arias

# Auditions **25 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

#### Mandatory repertoire

- Two movements (fast-slow) from a concerto (by heart).
- Two movements from a baroque sonata.
- A movement from a romantic sonata or a short complete romantic piece.

– A short contemporary piece.

– Two orchestral fragments: flute solo of Maurice Ravel's *Daphnis and Chloë* and Ludwig van Beethoven's *Overture Leonora No. 3*.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



## OBOE CHAIR

### Faculty

Professor: Hansjörg Schellenberger

Deputy Professor: Víctor Manuel Anchel

Accompanying Piano Professor:

Alina Artemyeva

# Auditions 1 April 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

#### Mandatory repertoire

a) Wolfgang Amadeus Mozart:

Oboe and orchestra concerto in C Major, KV 314 (complete by heart).

b) One soloist piece of baroque repertoire to be chosen from:

– Johann Sebastian Bach: Allemande and Sarabande from Partita for flute solo in A minor, BWV 1013 (oboe version)

– Carl Philipp Emanuel Bach: Sonata in a minor (originally for flute).

c) One soloist piece of modern repertoire to be chosen from:

– Antal Dorati. From the Five pieces for oboe:

1st La formica e la cicala

5th Légeredemain

– Elliott Carter: Inner Song

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.





## CLARINET CHAIR

### Faculty

Professor: Pascal Moraguès

Deputy Professor: Enríque Pérez Piquer

Accompanying Piano Professor:

Patricia Araúzo

# Auditions 26 april 2019

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

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

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



## BASSOON CHAIR

### Faculty

Professor: Gustavo Núñez

Deputy Professor: Francisco Alonso Serena

Accompanying Piano Professor:  
Juan Barahona

# Auditions **3 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

- a) Johann Sebastian Bach – to be chosen from:
  - Courante from Suite No. 3 in C major for violoncello solo BWV 1009 and Sarabande from Suite No. 5 in C minor for violoncello solo BWV 1011; or
  - Sarabande and Bourée Anglaise from Suite in A minor for flute

BWV 1013 (Edition EU 18135).

- b) Alexandre Tansman: Introduction and allegro from Suite for bassoon and piano (Not the Sonatine)
- c) A work of the applicant's choice.

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



**Obra Social**

Fundación "la Caixa"

## HORN CHAIR

### Faculty

Professor: Radovan Vlatković

Deputy Professor: Rodolfo Epelde

Accompanying Piano Professor:

Jesús Gómez Madrigal

# Auditions **22 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

#### **Mandatory repertoire**

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

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment.

Applicants will have 10 minutes to complete this part.



## TRUMPET CHAIR

### Faculty

Professor: Reinhold Friedrich

Deputy Professor: Manuel Blanco

Accompanying Piano Professors:

Eriko Takewaza and Enrique Lapaz

# Auditions **26 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

#### **Mandatory repertoire**

– To be chosen between: Joseph Haydn's Trumpet Concerto in E-flat major, Hob.VIIe:1; or Johann Nepomuk Hummel's Trumpet Concerto in E major, S.49.

–To be chosen between: Henri Tomasi's Trumpet Concerto I.

Allegro and cadence or A. Jolivet's Concertino for Trumpet, Piano, and Strings No. 2. I. Mesto-Concitato, II. grave until num. 23 of André Jolivet's essay.

– The candidate's chosen work (e.g. Solo Trumpet or G. Enescu: Légende for trumpet and piano or baroque concert).

Applicants must bring the piano scores of the Works they will be playing.

Part B. Sight-reading:

Instrumental sight-reading of a brief fragment. Applicants will have 10 minutes to complete this part.



FUNDACIÓN  
RAMÓN ARECES

## "ALFREDO KRAUS" VOICE CHAIR

### Faculty

Professor: Ryland Davies

Deputy Professor: Rosa Domínguez

Accompanying Piano Professors:

Madalit Lamazares and Duncan Gifford

# Auditions **23 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

Part A. Performance:

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

- An aria from an oratorio, a cantata or a motet.
- Three free choice opera arias. In case any of the chosen arias has a previous recitativo, it will also be compulsory for the audition.
- Three songs. The first must be a Lied to be chosen from the German repertoire; the second and third to be freely chosen from the Italian, French or Spanish repertoires.

PLEASE NOTE:

1. Applicants must sing by heart, without scores, except for the oratorio.

2. Candidates must provide for the audition perfectly legible piano scores, as appropriate.

Part B. Sight-reading of a brief fragment. Applicants will have 10 minutes to complete this part.

### 2) Exercise Two:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.





## PIANO CHAIR

### Faculty

Professor: Dimitri Bashkirov

Deputy Professor: Denis Lossev

# Auditions **30 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

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

– A Romantic piece (of medium length).

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment. Applicants will have 10 minutes to complete this part.



## PIANO CHAIR

### Faculty

Professor: Galina Eguiazarova

# Auditions **29 April 2019**

The audition consists of two exercises:

### 1) Exercise One:

A Musical Analysis test (harmonic, formal, stylistic, historical) of a representative piece. Applicants will have two hours to complete the test.

### 2) Exercise Two:

Part A. Performance:

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

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

– A Romantic piece (of medium length).

Applicants must bring the piano scores of the works they will be playing.

Part B. Sight-reading.

Instrumental sight-reading of a brief fragment. Applicants will have 10 minutes to complete this part.



# 2018-2019 Faculty

## **Telefónica Violin Chair**

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

## **Telefónica Violin Chair**

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

## **Telefónica Violin Chair**

Professor: Ana Chumachenko  
Deputy Professor: Zograb Tadevosyan  
Accompanying Piano Professor:  
Anna Mirakyan

## **Fundación BBVA Viola Chair**

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

## **Fundación BBVA Viola Chair**

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

## **Violoncello Chair**

Professor: Ivan Monighetti  
Deputy Professor: Michal Dmochowski  
Accompanying Piano Professor:  
Ofelia Montalván

## **Violoncello Chair**

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

## **Unidad Editorial Double Bass Chair**

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

## **Flute Chair**

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

## **Oboe Chair**

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

## **Clarinet Chair**

Professor: Michel Arrignon  
Deputy Professor: Enrique Pérez Piquer  
Accompanying Piano Professor:  
Patricia Araúzo

## **Bassoon Chair**

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

## **Fundación "la Caixa" Horn Chair**

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

## **IF International Foundation**

### **Trumpet Chair**

Professor: Reinhold Friedrich  
Deputy Professor: Manuel Blanco  
Accompanying Piano Professors:  
Eriko Takewaza and Enrique Lapaz

### **"Alfredo Kraus" Fundación Ramón Areces Voice Chair**

Professor: Ryland Davies  
Deputy Professor: Rosa Domínguez  
Accompanying Piano Professors:  
Madalit Lamazares and Duncan Gifford

### **Fundación Banco Santander Piano Chair**

Professor: Dimitri Bashkirov  
Deputy Professor: Denis Lossev

### **Fundación Banco Santander Piano Chair**

Professor: Galina Eguiazarova

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

#### **String Quartets**

Professor: Günter Pichler  
Professor: Heime Müller  
**String Quartets with Piano**  
Professor: Márta Gulyás

#### **Wind ensembles**

Professors: Hansjörg Schellenberger, Gustavo Núñez,  
Radovan Vlatković

### **Orchestra Chair Freixenet Orchestra**

#### **Symphony Orchestra**

Chief Conductor: Andrés Orozco-Estrada  
Honorary Conductor: Antoni Ros-Marbà

#### **Chamber Orchestra**

Chief Conductor: Sir Andrés Schiff  
**Camerata Viesgo**

#### **Sinfonietta**

Asesor: Peter Eötvös

### **Guest conductors since 1992**

Stefan Asbury, Vladimir Ashkenazy, Baldur Brönnimann,  
Wolfran Christ, Péter Csaba, Plácido Domingo, Peter  
Eötvös, Leon Fleisher, Enrique García Asensio, Miguel  
Ángel Gómez Martínez, Pablo González, Paul Goodwin,  
Frans Helmerson, Pablo Heras-Casado, Mihnea Ignat,  
James Judd, Johannes Kalitzke, Jean-Jacques Kantorow,  
Stefan Lano, Jaime Martín, Zubin Mehta, Juanjo Mena,  
Zsolt Nagy, Gordan Nikolić, Víctor Pablo Pérez, Günter  
Pichler, Josep Pons, Alejandro Posada, Pascal Rophé,

Antoni Ros-Marbà, Peter Rundel, Jordi Savall, Hansjörg  
Schellenberger, Sir Andrés Schiff, Rainer Schmidt,  
Maximiano Valdés, Gilbert Varga, Tamas Vásáry, Joseph  
Wolfe.

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

Rudolf Barshai, Luciano Berio, Sir Colin Davis, José Luis  
García Asensio, Zoltán Kocsis, Jesús López Cobos, Lorin  
Maazel, Yehudi Menuhin

### **Orchestral Training Program**

*Flute* Salvador Martínez Tos  
*Oboe* Víctor Manuel Anchel  
*Clarinet* Enrique Pérez Piquer  
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