

## I SUMMER COURSE IN ORCHESTRA CONDUCTING, SINGING AND CORREPETITION “EUTERPE”

*From 25 to 30 July*

### **Summary:**

This summer course is organised by the Conservatorio Superior de Música de Málaga Student's Association "Euterpe", which aims to furthering the conducting and singing opportunities usually given. It is open both to members of the association as well as to anyone interested.

The support of AESDO (Spanish Association of Orchestra Conductors) and AADIMU (Andalusian Academy of Musical Conducting) guarantees the highest quality standards in the development of the course.

Three paths are available: Singing and correpetition, singers who will perform with a professional ensemble and with the répétiteur Jorge Giménez under the guidance of Lorena Valero, Cristóbal Soler and Jorge Giménez, orchestra conducting, conductors who will perform with a professional ensemble under the guidance of Cristóbal Soler and orchestra conducting with singers, conductors who will perform with a professional ensemble and with the singers enrolled in the course under the guidance of Cristóbal Soler and Lorena Valero.

A personal treatment will be given to each artistic profile, adapting the repertoire and the technical work to the needs and level of the student. There will be two levels in the conducting courses: begginer and professional.

### **Teachers:**

- **Orchestra Conducting:** Cristóbal Soler.
- **Singing:** Lorena Valero.
- **Correpetition:** Jorge Giménez.
- **Pedagogic Coordinator:** Daniel García.

**Place:** Conservatorio Superior de Música de Málaga (Málaga College of Music)

Plaza del Maestro Artola, 2, 29013 Málaga, (Spain).

**Participants (singing and correpetition):** max. 7.

Each student will receive theoretical and practical lessons in singing and correpetition, including two hours and a concert with the ensemble.

Piano is not needed, the correpetition lessons are understood as singing with the répéiteur and receiving his advice, but, if anyone wants to receive a correpetition lesson on the piano, it is also possible.

**Participants (conducting and conducting with singers):** max. 19 (6 for conducting with singers, 9 for conducting and 4 for beginners).

Each conducting student both in conducting and conducting with singers will receive theoretical and practical conducting lessons and two hours and a concert with the related ensemble.

Each beginner conducting student will receive theoretical and practical conducting lessons and one hour with one of the two ensembles in the course (to be determined after the deadline).

**Passive participation:** max. 10.

**Concerts:** There will be two concerts, one for singers and conductors of the path of orchestra conducting with singers, which will take place on 29 July at the Iglesia del Sagrado Corazón (Church of the Sacred Heart) in Malaga. The other concert is for conductors of the orchestra conducting path, which will take place on 30 July at the Sala Unicaja de Conciertos María Cristina in Málaga.

All active students except the beginners will participate in the concert corresponding to their path. The organisation will distribute the repertoire among the participants. Video recordings and live broadcasts of both concerts will be made.<sup>1</sup> These recordings will be available for the students enrolled.

**Contact:** *asociaciondealumnoscmmalaga@gmail.com*

### **Application:**

In order to apply you must complete the following form:

<https://forms.gle/s7BbrBwdpDEYkDHJ6>

- Applications from 20 May to 4 July.
- Places will be granted based on application order.

<sup>1</sup> The organisation is not responsible for any faults that may occur during the recording.

### **Tuition fees:**

	Normal fees	Fees for the members of the association "Euterpe"
Singers	540 €	490 €
Conducting with singers	540 €	490 €
Conducting orchestra	650 €	590 €
Conducting beginners	330 €	300 €
Passive	165 €	150 €

\*Fees will only be refunded in case of cancellation of the course by the organisation.

### **Repertoire:**

#### **Singers**

- *Stabat Mater, G. Pergolesi (20'). Soprano and Alto*
- *Stabat Mater, A. Vivaldi (20') Alto*
- *Overture and Giga (Serse), G.F. Händel (6').*
- *Ombra mai fu (Serse), G.F. Händel (3'). Soprano or Tenor*
- *Lascia ch'io pianga (Rinaldo), G.F. Händel (5'). Soprano*
- *Obertura (Dido and Aeneas), E. Purcell (3'). Soprano*
- *When I am laid in Earth (Dido and Aeneas), E. Purcell (5'). Soprano*
- *Piangerò la sorte mia (Julio Cesar), G.F. Händel (6'). Soprano*
- *But thou didst (Der Messias), G.F. Händel (5') Tenor*
- *V'adoro pupile. (Julio Cesar), G. F. Händel (5') Soprano*
- *Ave Maria, Caccini (4') Soprano*
- *Grosser Herr, o starker König (Weihnachtsoratorium), J.S. Bach (5') Baritone*
- *Erleucht auch meine finstre Sinnen (Weihnachtsoratorium), J.S. Bach (5') Baritone*

Each singing participant will work on two pieces from the suggested repertoire with the ensemble and the répétiteur and two pieces of free choice (from the standard operatic repertoire) with the répétiteur.

The repertoire of conducting with singers has to be coordinated with the applications received and their type of voices. For this reason, the final repertoire will be communicated to the enrolled students after the deadline. The conducting students must prepare all the repertoire, which will be provided by the organisation after the deadline.

## **Orchestra**

- Variations on a Theme by Haydn. J. Brahms. Arr. Ian Farrington
- Symphony No. 9 “New World”. A. Dvořák. Arr. Ian Farrington

The participants must prepare all the repertoire, which will be provided by the organisation after the deadline.

## **Ensembles:**

**Ensemble No. 1.** Singing and conducting with singers.

Quintet:

- Violin I.
- Violin II.
- Viola.
- Violoncello.
- Clave.

**Ensemble No. 2.** Orchestra conducting.

**Ensemble A** (Symphony No. 9 “New World”):


- Flute/Piccolo.
- Oboe/English Horn.
- Clarinet A/Bb.
- Bassoon.
- Horn in F.
- Trumpet in C.
- Trombone.
- 2 Percussion.
- 2 Violin I.
- 2 Violin II.
- 2 Violas.
- 2 Violoncellos.


- Contrabass.

**Ensemble B (Variations on a Theme by Haydn):**

- Clarinet Bb.
- Bassoon.
- Horn in F.
- Violin I.
- Violin II.
- Viola.
- Violoncello.
- Contrabass.

**Schedule (singing and conducting with singers):**

 Lessons with Lorena Valero

 Lessons with Jorge Giménez

 Lessons with Cristóbal Soler and Lorena Valero

	Monday 25/07	Tuesday 26/07	Wednesday 27/07	Thursday 28/07	Friday 29/07
9.30 h. – 11.30 h.	9.30 welcome speech.  11.00 h. Meeting with teachers.	Theory  11.00-14.00		Theory  11.00-14.00	Répétiteur  10.30 to 11.30
Break					
12.00 h. – 14.00 h.	Ensemble	Ensemble	Ensemble	Ensemble	Ensemble
Break					
16.00 h. – 18.00 h.	Ensemble	Répétiteur	Répétiteur	Répétiteur	Free
Break					
18.30 h. – 20.30 h.	Ensemble	Répétiteur	Répétiteur	Répétiteur	Concert  (time to be announced)

\*The schedule is subject to change by the organisation.

### **Schedule (orchestra conducting):**

 Lessons with Cristóbal Soler

 Lessons with Cristóbal Soler and Lorena Valero

	Monday 25/07	Tuesday 26/07	Wednesday 27/07	Thursday 28/07	Friday 29/07	Monday 25/07
9.30 h. – 11.30 h.	9.30 welcome speech.  11.00 h. Meeting with teachers.	Theory	Theory	Theory	Ensemble	Ensemble
Descanso						
12.00 h. – 14.00 h.	Vocal ensemble (passive participation)	Vocal ensemble (passive participation)	Vocal ensemble (passive participation)	Vocal ensemble (passive participation)	Vocal ensemble (passive participation)	Ensemble
Descanso						
16.00 h. – 18.00 h.	Vocal ensemble (passive participation)	Ensemble	Ensemble	Ensemble	Ensemble	Free
Descanso						
18.30 h. – 20.30 h.	Vocal ensemble (passive participation)	Ensemble	Ensemble	Ensemble	Concert  (time to be announced)	Concert  (time to be announced)

\*The schedule is subject to change by the organisation.

### **ORGANIZERS**

Asociación de Alumnos “Euterpe” del Conservatorio Superior de Música de Málaga.

### **CONTRIBUTORS**

Conservatorio Superior de Música de Málaga.

Asociación Española de Directores de Orquesta.

Academia Andaluza de Dirección Musical.

### **SPONSORS**

Mercury Sound. Audiovisuales Profesionales (Professional Audiovisuales).

**Teachers:**

**CRISTÓBAL SOLER**

CONDUCTOR



“Cristóbal Soler, one of today’s best ambassadors of Spanish Music”

A. Brotóns, *Levante*.

Considered one of the most important conductors of his generation, Cristóbal Soler has established a successful career conducting extensive symphonic repertoire and opera productions. He has always received excellent reviews that emphasize his charisma and interpretation as well as accurate and consolidated conducting technique. This is the result of a solid and rigorous training in Vienna during a decade, from the hand of great directors like Harnoncourt, Sawallisch, Prêtre, Vladimir Fedoseyev or Mariss Jansons.

He has received many accolades for *Don Giovanni*, *Le Nozze di Figaro*, *Cosí fan tutte*, *La Traviata*, *Rigoletto*, *L’elisir d’amore*, *Don Pasquale*, *La Sonambula*, *Carmen*, Lalo’s *Le Roi d’Ys*, Gounod’s *Mireille*, *La Grande Duchesse de Gerolstein*, *Werther*, *Aida*.

His catalog of zarzuelas as well as the symphonic repertoire of his country reveals Soler as one of today's best ambassadors of Spanish Music. Some Spanish Lyrical titles have received mentions and awards: *Los diamantes de la corona* (International Opera Awards 2015 nominee), *El Gato Montés* (Teatro Campoamor Lyrical Award for best lyrical production) and the premiere of *Galanteos en Venecia* (Max Awards 2016 nominee).

Maestro Soler pays special attention to the forgotten lyrical heritage by recovering world premieres in modern times such as *Le Revenant* and *Le Diable à Seville* by M. Gomis; *Il Burbero di Buon Cuore* by V. Martín y Soler; Falla's *Los amores de la Inés* or Giner's *L'Indovina*.

Similarly, educational projects are part of his aims (Spanish premiere of *Pinocchio*, opera by P. Valtinoni). Soler is very concerned about the creation of new public and ongoing support to new generations of musicians.

Cristóbal Soler was the Artistic Director of the Religious Music Week of Cuenca between 2017-20 (awarded with the "City of Cuenca Prize"); Artistic and Musical Director of *Cullerarts* and its International Violin Competition (Cullera, Valencia) as well as Chairman and Founder Member of AESDO, the Spanish Association of Conductors.



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Cristóbal Soler was born in Alcásser, Valencia. He started his studies in orchestral conducting under his mentor, Maestro José María Cervera Collado. He also appeared in numerous productions as the assistant conductor at important venues such as the Gran



Teatre Liceu in Barcelona, Teatro Lírico Nacional de la Zarzuela in Madrid, Staatstheater Karlsruhe or the National Opera of Romania, where he held the position of assistant conductor during one season. After completing his Degree of Composition and Orchestral Conducting, he continued his graduate studies as conductor at the University in Munich, where he obtained high honors. He was the youngest artist ever to conduct a subscription concert with the Valencia Symphony Orchestra and still maintains a fruitful collaboration as guest conductor since then.

Soler was the founder and artistic director of the Philharmonic Orchestra of the University of Valencia (1995-2010), winning the First Prize at the International Youth Music Festival and Competition in Vienna in 1998. He still serves as an Orchestra Direction graduate professor.

Reiner Bischof, General Secretary of the Vienna Symphony Orchestra, invited him to become his assistant, working closely with great conductors such as Wolfgang Sawallisch, George Prêtre, Vladimir Fedoseyev or Mariss Jansons.

Nikolaus Harnoncourt invited him to assist with his 2003-2004 rehearsals in Vienna, Graz, Berlin and Zurich. During the same time, while caring his integral formation in Central Europe, he collaborated with some of the most representative orchestras in Spain like the Orchestra of the Spanish National Radio and Television Corporation, ORTVE (new engagement as Guest Conductor in collaboration with National Heritage), Galicia Symphony Orchestra, Navarre Symphony Orchestra, Community of Madrid Orchestra, and Catalonia National Orchestra, performing at halls such as the Palau de les Arts in Valencia, Auditorio Nacional in Madrid, Palau de la Música in Barcelona and Auditorio Baluarte in Pamplona.



In parallel, he gained recognition with subscription concerts across Europe with the Lausanne Chamber Orchestra at the Victoria Hall in Geneva, the Salle Métropol in Lausanne, and an outstanding Austrian tour including theatres such as the Mozarteum in Salzburg, or the Austria Centre in Vienna.

He is often invited to conduct lyrical productions at the Teatro Principal in Valencia, Campoamor Theatre in Oviedo, Teatro Villamarta, Festival of A Coruña, Theatre La Maestranza of Seville, Teatro Principal de Palma de Mallorca, Theatre São Carlos of Lisbon.

His engagements at Teatro de la Zarzuela in Madrid for the last five seasons include collaborations with prestigious producers such as Graham Vick, Pier Luigi Pizzi, José Carlos Plaza, Emilio Sagi, and Paco Mir, among others, introducing the great repertoire of zarzuelas from the XIX and XX Century: *El barberillo de Lavapiés*, *Pan y toros*, *Alma de Dios*, *El trust de los tenorios*, *Los claveles*, *La reina mora*, *Doña Francisquita*, *Luisa Fernanda*, *La Generala*, *La Revoltosa*, *La Verbena de la Paloma*; *Agua*, *Azucarillos y Aguardiente*, *Los descamisados*, *El año pasado por agua*, *Marina*, *El Dominó azul*, *La Dogaresa*, *Galanteos en Venecia*, *Katiuska* or *La Gran Vía*.

Amongst his recordings, it is worth mentioning Stravinski's *The Soldier's Tale*, Britten's *The Young Person's Guide to the Orchestra*, Llopis' *Abu Simbel*, works by Falla, Granados, Chapí, Esplá, Gomis and Sarasate. He is currently working on a series of recordings of Spanish repertoire: Manuel de Falla and Granados (in commemoration of his double anniversary) and a CD recorded for Naxos International: a selection of today's most outstanding Spanish composers (Francisco Coll, José Luis Turina, Sánchez Verdú).

**LORENA VALERO**

**MEZZOSOPRANO**



*Lorena Valero stands out for her high vocal technique and her undisguisable sensitivity. (mundoclasico.com)*

*She performs a perfect interpretation of the role and her voice is homogeneous in all registers. (Ópera Actual)*

Very beautiful voice of particular timbre with emotional and scenic sensitivity and that manages to go through different registers with great naturalness. (La Recensione, Reggio di Calabria).

The mezzo-soprano Lorena Valero stands out powerfully on stage for her strong musical and theatrical personality with which she gives life to her characters, among which it is worth mentioning: Santuzza from *Cavalleria Rusticana* at the Opéra-Théâtre Metz Métropole; the role of Elena from *Mefistofele* by Boito at the Théâtre du Passage Neuchâtel and at the Théâtre Equilibre in Fribourg, Switzerland; *Aida* at the Festival im

Berg in Salzburg; Suzuki from *Madame Butterfly* at the Teatro Cilea in Reggio di Calabria and at the Teatro Principal in Palma de Mallorca; Rosario from *Goyescas* by Granados at the Palau de la Música in Valencia and Lleida –the composer's hometown–, to commemorate his centenary; the role of Salud from *La Vida Breve* by Falla at the Opéra-Théâtre Metz Métropole, France, without forgetting other characters such as Sesto from *La Clemenza di Tito*, Charlotte from *Werther* and Carmen, a role she will perform for the first time soon.

Disciple of Margarita Lilova, Kammersängerin and professor at the University of Vienna. She lived in the Austrian capital for years to perfect her artistic training, after obtaining her professional singing degree from the Conservatorio Superior del Liceo de Barcelona. She has been taught by Ghena Dimitrova, Dolora Zajick, Jerzy Artisz, Roberto Scandiuizzi and Helmut Deutsch. In addition, in Salzburg Lorena Valero won the Extraordinary Prize at the “Grandi Voci International Singing Competition”.

She is an advocate of the Spanish repertoire, with special interest outside her country. Her debut at the Teatro San Carlo in Naples with Manuel de Falla's *El Sombrero de Tres Picos* was received with reviews such as: “Lorena Valero's voice contributed to the success of the Suite for its timbre and the atmosphere created” (Il Mattino, Teatro di San Carlo di Napoli). “In Falla's score, Lorena Valero's voice of great volume and beautiful timbre joined the orchestra” (Corriere del mezzogiorno). In the Brazilian press she received enthusiastic reviews of her interpretation of Candelas from Falla's *El Amor Brujo*, performed on the occasion of the celebration of the Día de la Hispanidad at the Teatro Municipal São Paulo and at the Teatro Municipal de Rio de Janeiro. With this same title by Falla she will tour Japan in 2023.

Zarzuela is another genre to which she has always paid special attention, both in concerts and recordings. Examples of this are *El huésped del sevillano* by J. Guerrero with the Orquesta Sinfónica de Radio Televisión Española at the Teatro Monumental in Madrid, which was broadcast by RTVE. With this same orchestra she has recorded live and presented in a concert tour “Anatomía de la Zarzuela” –released on CD and DVD for the Warner label–. Shortly, she will take on the title role of Luisa Fernanda by Moreno Torroba.

The symphonic repertoire includes a wide range of works: Beethoven's *Missa Solemnis*, Mozart's *Requiem*, Mahler's cycles -*Das Lied von der Erde*, *Lieder eines fahrenden Gesellen*, as well as his *Fourth Symphony*- or Schönberg's *Pierrot Lunaire*, with ensembles such as the Orquesta de Valencia, Pluralensemble and Collegium Instrumentale.

**JORGE GIMÉNEZ**

**RÉPÉTITEUR**



Spanish pianist, conductor and répétiteur. He begins his piano studies at the age of 4 with Professor Carlos Álvarez. Being awarded from an early age in numerous piano competitions (Carlet, Alicante Concerts Society, Panama) and finishing his studies at Codarts University of Rotterdam (Netherlands), where he accomplished a Master's Degree with distinction.

In 2009 he began his collaboration as a pianist with the conductor and musicologist Alberto Zedda at the Centre de Perfeccionament Plácido Domingo in Valencia (Spain).

He currently participates as a pianist-coach, and as assistant conductor in part of the most prominent European Opera Houses: Opera National de Paris (Rigoletto, Don Giovanni, Cenerentola, Khovanschina, Vec Makropulos, Butterfly, Le nozze di Figaro), Théâtre Royal de la Monnaie (Ballo in maschera, Mitridate, Capriccio, Tristan, Die Tote Stadt, Beatrice et Benedict), Théâtre des Champs Elysées (Don Giovanni), Festival d'Aix en Provence (Don Giovanni, Carmen), Edinburgh International Festival (Il barbiere di Siviglia), Palau de les Arts in Valencia (Aida, Samson et Dalila, Damnation de Faust, Elektra, Turandot, Falstaff), Grand Théâtre de Luxembourg (Il barbiere di Siviglia), Opéra Théâtre de Metz (Vida breve, Die Entführung aus dem Serail), Opéra National du Rhin (Penthesilea).

He is used to cooperate with conductors like Zubin Mehta, Lorin Maazel, Alain Altinoglu, Roberto Abbado, Lothar Koenigs, Danielle Callegari, Philippe Jordan, Michail Jurowski, Evelino Pido, Alberto Zedda, Carlo Rizzi, etc. and with widely reputable opera singers like Elina Garanca, Eric Cutler, Marcelo Alvarez, Plácido Domingo, Piotr Beczala, etc ...

His repertoire spans across all periods, from baroque to contemporary compositions, having conducted the world premiere of the opera *Maudits les Innocents* at Amphithéâtre-Bastille (Opera National de Paris) in December 2014.

He performs Poulenc's *Les mamelles de Tiresias* arranged for two pianos by Benjamin Britten with pianist Roger Vignoles, remarked by critics as «effective and highly skilled version for two pianos, performed on this occasion in an outstanding way by Jorge Giménez and the great Roger Vignoles».

As a recitalist he has share stage with many great singers including Lenneke Ruiten, Nancy Fabiola Herrera, Aquiles Machado. In his interest in the repertoire of lied and song, he has rediscovered a forgotten repertoire, such as the work for piano and voice by Ruperto Chapí or Albeniz.