

CALL FOR APPLICATIONS

International choral conducting masterclass

Granada Music and Dance Festival | Rencontres Musicales de Vézelay

Since its creation, La Cité de la Voix, a cultural institution dedicated to the development of vocal expression in Burgundy and Franche-Comté, has initiated training programs to the benefit of young singers and choirmasters. Simultaneously, in Spain, Granada Music and Dance Festival has been organizing for several years masterclasses of choir-direction, dance, musical analysis, composition... called Manuel de Falla courses.

By setting up a choral conducting masterclass in 2019, year of the twentieth birthday of Vézelay's music festival, "Les Rencontres Musicales de Vézelay", the Cité de la Voix has established itself as a central venue for transmission of knowledge and the development of a new generation of directors from all over the World. A key training tool, designed in association with a professional choir, Aedes Ensemble, under the direction of Mathieu Romano.

In 2020, as it breaks into its second year, this training scheme turns international through a partnership with Manuel de Falla Courses. The 6 selected directors will thus have the opportunity to enrich their skills and craft thanks to a twofold direction experience; a first part of the training will take place in June in Granada (Spain), the second in Vermenton (France).

This direction experience will lead to a public performance presented in the program of Rencontres Musicales de Vézelay Festival. Three directors whose mastery and sensitivity are widely acknowledged, i.e. Mathieu Romano (Grenade & Vézelay), Daniel Reuss (Grenade) and Fredrik Malmberg (Vézelay) will lead this training program with the support of the outstanding Aedes Ensemble.



Aedes Ensemble



From left to right:
Daniel Reuss, Fredrik
Malmberg and Mathieu
Romano

Recruitment

- The masterclass program is open to 6 trainees. All trainees are expected to attend the program in its full length.
- Applicants must be attending further musical studies / newly graduated directors / young professionals.
- Candidates are asked to prepare a dossier online consisting of the following elements: résumé + video link of a recent performance (5 to 10 min. length, with sufficient sonic and visual quality) + cover letter highlighting the professional and artistic objectives of the applicant + information sheet
- To apply, please complete [this application form](#) and upload every required document:
- For further information, please contact: geraldine.toutain@lacitedelavoix.net / 0033 (0)3 80 68 23 56 (France)
cursos@granadafestival.org / 0034 9582 76321 (Spain)
- Application deadline: **May 8th 2020**.
- Observers can apply until 1 week before the start of the training session they want to attend.
Observers must take care of their own meals, accommodation and travels.
- Applicants will be informed by email of the selection. The payment of registration fees must be processed by bank transfer **within five days after communication of the results to the selected ones**.

Contents

Trainees will have to prepare, before the beginning of the sessions, the following program:

Grenade – Mathieu Romano & Daniel Reuss

Poulenc	Un soir de neige
Schein	Da Jacob vollendet hatte
Williams	Three Shakespeare Songs
Daniel-Lesur	Cantique des cantiques (excerpts)
Brahms	Three Songs op. 42 (excerpts)

Vézelay – Mathieu Romano & Fredrik Malmberg

Sandström	A new Heaven and a new Earth
Britten	Sacred and Profane (excerpts)
Poulenc	Sept Chansons (excerpts)
Gesualdo	Moro, Lasso
Rautavaara	Lorca Suite
Schein	Da Jacob vollendet hatte (a cappella)
Brahms	Three songs op.42 (excerpts)

Training sessions will put the stress on rehearsal methods, movement and gestures, interpretation and vocalisation issues. Courses will be held in English.

Venues & conditions

- First part of the masterclass: **June, 24th to 26th 2020** in Granada, Espacio V Centenario (Granada University). Avenida de Madrid, s/n
- Second part: **August, 18th to 21st 2020** at Reigny Abbey, Vermenton (Northern Burgundy).
- All participants – both trainees and observers – are expected **to book their travels tickets and to pay for it**. No travel cost is included in the price list displayed below p.3.
- For the Granadan part, trainees have to choose between two options when applying: with, or without half board accommodation (in Navas Hotel***). For the second part, all trainees will be provided full board accommodation.
- Note that financial support can be granted to students eager to register as active participants, via the registration form online. Please contact Mrs Montes or Mrs Toutain for additional information (contact details above).

Price List

Trainee – Whole training program, including accommodation with half board in Granada	846 €
Trainee – Whole training program, without accommodation in Granada	630 €

Observer – both sessions	110 €
Observer – session in Granada only	70 €
Observer – Session in Vezelay only	40 €

As explained above, accommodation and meals in Vermenton are fully provided by the organizer and the costs are systematically included in registration prices

Special price for students registered in a Spanish public University or Conservatory (on presentation of a valid registration certificate for year 2019-2020):

Trainee – Whole training program, including accommodation with half board in Granada	816 €
Trainee – Whole training program, without accommodation in Granada	600 €

No special price is proposed to students coming from other countries. However, for French applicants, two possibility of financial support are suggested:

1. To solicit a mobility grant (exclusively for transport expenses)
2. To solicit the covering of the registration fees as part of a continuing education project

To get full knowledge of scholarship and other support possibilities, please contact the referring persons, Mrs Toutain (French candidates) or Mrs Montes (Spanish and other nationalities' candidates) whose details are mentioned p.7 below.

Cancellation

Registration fees will only be fully refunded for academic or organizational reasons which are the responsibility of the organizers of the course, such as change of dates, cancellation of the masterclasses, or total changes to programs or to their contents.

In case the participant (trainee or observer) has to cancel his participation to the training program as a whole or to one of its constituting sessions due to personal reasons, a partial refund of the registration fees will be possibly observed. In such case, and upon examination of a supporting letter sent to the organizer by the participant, a 80% refund can be granted, on condition that the request is sent until the 10th day preceding the opening day of the session in question. Any request exceeding this 10-days delay shall not be considered.

Moreover, the organizer allows itself to cancel the masterclass if the minimal amount of participants cannot be reached. In which case, registration fees would be subject to total refund.

Any cancellation request from a registered trainee or observer must be sent as soon as possible to one of the addresses mentioned p.7 below.

PRESENTATION OF AEDES ENSEMBLE

Created in 2005 by Mathieu Romano, Aedes Ensemble aims to perform masterpieces of the choir repertory, as well as less known musical sheets. With a number of singers fluctuating from 17 to 40, Aedes has tackled numerous a cappella sequences, participated to various operas and oratorios and set on stage a wide range of piano, organ or orchestra-accompanied pieces. It regularly collaborates with French musical ensembles as renowned as *Cercle de l'Harmonie*, *Musiciens du Louvre* or *Les Siècles*. Aedes Ensemble has performed on the most sought-after French stages, such as Paris Philharmonia, the Champs-Élysées Theater or Aix-en-Provence Festival. Founded in 2005 by Mathieu Romano, the Ensemble Aedes is devoted to performing both familiar and lesser-known choral music from the last five centuries, including premieres of new works.

With forces varying from 17 to 40 professional singers, the Ensemble Aedes has a large number of a cappella cycles in its repertoire, as well as oratorios and operas and a wide variety of programmes with organ, piano or instrumental ensemble. In residence at the Théâtre Impérial de Compiègne and at the Vézelay Cité de la Voix, the Ensemble Aedes has performed in many other prestigious venues, such as the Philharmonie de Paris, the Théâtre des Champs-Élysées, the Royal Opera in Versailles and the Bordeaux Opera. Aedes has taken part in the Chaise-Dieu, Besançon, Radio France Montpellier and Granada Festivals and performed in a large number of national concert halls and opera houses. Aedes' performance in Bizet's *Carmen* at the 2017 Aix-en-Provence Festival won high praise, and in 2019 the Paris Opera engaged Aedes for an 18-performance run of Stravinsky's *Les Noces*.

20th century music and premieres of new works are of great importance to the Ensemble. In 2008 the Ensemble Aedes premiered a work commissioned from the composer Philippe Hersant. In 2011 it premiered an oratorio by Thierry Machuel at the Clairvaux Festival. In 2012 it teamed up with the Orchestre Dijon Bourgogne, Aedes for the French premiere of Brice Pauset's *Furcht und Zittern* (*Fear and Trembling*). Aedes' repertoire includes works by Philippe Fénelon, Jonathan Harvey, Aurélien Dumont and Philip Lawson. Aedes' first recording, *Ludis verbalis*, with Eloquentia/Harmonia Mundi, was devoted to secular music from the 20th century. The second volume appeared in November 2012, followed in September 2013 by *Instants limites* (Aeon/Harmonia Mundi), devoted to Philippe Hersant. Both won the Diapason d'Or prize. April 2015 saw the release of a double volume of 20th century sacred music *Ludis verbalis* III and IV (NoMadMusic). In December 2018 Evidence Classics brought out an album of 17 a cappella songs by Jacques Brel and Barbara, specially rearranged for the Ensemble Aedes. The Ensemble Aedes' latest recording, of the Fauré Requiem and Poulenc's cantata *Figure Humaine*, was released on 1st March 2019. In June 2016 the Ensemble Aedes was named Musical Revelation of the Season by the Association Professionnelle de la Critique Théâtre Musique et Danse.

Through its residencies in the Bourgogne-Franche-Comté and Hauts-de-France regions, the Ensemble Aedes puts together an annual season of teaching and cultural outreach projects in parallel with its performing programme and of equal importance. It is engaged in projects in schools, with conducting students and with singers and conductors of both amateur and young professional ensembles.

MATHIEU ROMANO, PEDAGOGICAL AND ARTISTIC DIRECTOR



Mathieu Romano, like many musicians of his generation, is as comfortable working a cappella or with an orchestra. He is at home with all genres, from baroque music to contemporary premières, in concert or conducting opera.

After completing his studies in Zsolt Nagy's conducting class at the Paris Conservatoire (CNSM de Paris), he continued to work with conductors such as François-Xavier Roth, Pierre Boulez and Susanna Malkki. He has been guest conductor of such ensembles as the RIAS Kammerchor, the Latvian Radio Choir, the Orchestre Français des Jeunes and Les Siècles. He regularly works with the Frivolités Parisiennes conducting operas, and the Itinéraire Ensemble in premières of contemporary music. His engagements include projects with the Netherlands Chamber Choir, the Orchestre Régional de Normandie and Sinfonia Varsovia. With his own Ensemble Aedes, he is invited to all the major events of the musical season. His many a cappella recordings have received acclaim from both listeners and critics.

A fervent believer in enriching musical education and accessibility, Mathieu

Romano took up the post of conductor of the Nouvelle-Aquitaine orchestre DEMOS (outreach orchestra) in 2017. With the Ensemble Aedes, he is associate artist at the Cité de la Voix – Vézelay.

His curriculum leads him to work as assistant-director besides such artists as Paul Agnew at the Bastille Amphitheater in 2012, or Marc Minkowski at the Aix-en-Provence Festival in 2014. He assisted Dennis Russell Davies and David Zinman within the French Youngsters Orchestra in 2013, 2014 and 2015, and directed ensembles as diverse as the RIAS Kammerchor, the Netherlands Chamber Choir, the Latvian Radio Choir, or the Normandy Orchestra. In addition, he has regularly worked on opera productions with the Parisian concert hall Les Frivolités Parisiennes.

As the director and founder of Aedes Ensemble, Matthieu Romano is frequently invited to take part in the musical seasons of the Paris Philharmonia, the Champs-Élysées Theater, the Imperial Theater of Compiègne, not to speak of the festivals: Aix-en-Provence, la chaise-Dieu, les Rencontres Musicales de Vézelay...

DANIEL REUSS, ASSOCIATED DIRECTOR



featuring works by Martin and Messiaen (released by Harmonia Mundi) won both the "Diapason d'or de l'année 2004" and the "Preis der Deutschen Schallplattenkritik". The discs *Les Noces*, *Le vin Herbé* and *Händels Solomon* have also been critically acclaimed. In summer 2006, at the invitation of Pierre Boulez, Daniel Reuss taught and conducted at the summer 2006 Lucerne Festival Academy.

In February 2007, Reuss made his debut at the English National Opera, with Händel's *Agrippina*. In 2008 he directed *Dido & Aeneas* at La Monnaie in Bruxelles, in a stage direction designed by Sasha Waltz. From 2008 to 2013 he was the artistic director and chief conductor of the Estonian Philharmonic Chamber Choir. In 2010, he was nominated to the "best choral performance" Grammy Award for the recording of *Golgotha – Frank Martin* (Harmonia Mundi) with the Estonian Philharmonic Orchestra together with Cappella Amsterdam. In September 2014 the CD *Warum, choral works of Brahms*, sang by Cappella Amsterdam was released. It won the Preis der deutschen Schallplattenkritik in early 2015.

Daniel Reuss has been regularly invited to conduct chamber ensembles and orchestras throughout Europe. Among these may be mentioned the Akademie für Alte Musik Berlin, the MusikFabrik Ensemble Cologne, the Scharoun Ensemble Berlin or the Netherlands Radio Chamber Philharmonic. Since 2015, Daniel Reuss is chief conductor of the Ensemble Vocal Lausanne. In November 2016 he received the Ribbon of Honour by the Dutch Government.

FREDRIK MALMBERG, ASSOCIATED DIRECTOR



Passion for unusual repertoire, combined with an expertise and instinctive understanding of a variety of periods and styles have become the hallmark of the Swedish conductor Fredrik Malmberg. Active both as a choral and an orchestral conductor, he has worked with DR Vocalensemble, Swedish Radio Choir, Concherto Copenhagen, Swedish Radio Symphony Orchestra and the Mariinsky Theatre orchestra among others.

Fredrik Malmberg is also in demand as a pianist and organist, working together with Mahler Chamber Orchestra and such conductors as Daniel Harding or Claudio Abbado. In 2012, Fredrik Malmberg was appointed to highly prestigious choral positions in Sweden, i.e. principal conductor of Eric Ericson's Chamber Choir and professor of Choral Conducting at the Royal College of Music in Stockholm. Fredrik Malmberg has already been awarded a number of prestigious prizes and awards for his contribution to music; in 2012 the Swedish music magazine *Opus* listed him among those who have contributed most to revitalizing classical music in Sweden.

VENUES

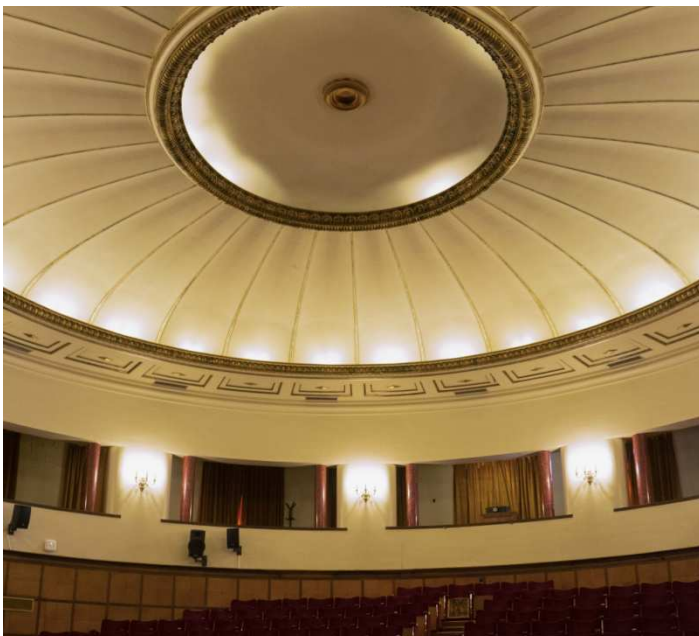
REIGNY ABBEY



In 1128, Etienne de Courcy, a Cistercian monk educated under the authority of Bernard de Clairvaux, founds the Reigny Abbey in the neighborhood of the village of Vermenton. The abbey, Settled in an amazingly beautiful landscape on the riverside of the Cure, land of the Auxerre and Nevers Counties, is placed under the protection of the pope Eugene III in 1147. In the Middle Ages, the monastery is a center of power and prosperity, housing a community amounting to 300 monks at its brightest times.

In 1370, the King of France, Charles V, placed the Abbey under his protection; a century later, in 1493, his heir Charles VIII made it into a Royal Foundation. Unfortunately, the Hundred Years War, religious wars and the French Revolution shattered by turns this splendid building – of which, nevertheless, some interesting parts remain intact: an outstanding Cistercian 14th Century dining hall (only two other examples of it can be found in France), the room and dormitory of the monks, a 18th gate, a surprising 17th dovecote...

SÁLA MAXIMA – ESPACIO V CENTENARIO



Set up in the Aula Magna of the ancient Granada Faculty of Medicine, « Maxima » concert hall has welcome, since its opening in 2017, numerous artistic and cultural projects (cinema, music...) and is now part of Granada Campus' cultural life.

Reminder of the application procedure:

1. Complete the application form online:

<https://docs.google.com/forms/d/e/1FAIpQLSe1g7vxmzdrWjNL8Gr0uvLwkOh9hL-honl4QkhiOMMPZFqUnw/viewform>

2. In addition to the information sheet, attach the following documents:

- Resume of the candidate
- Video link of a recent performance (5 to 10 min.-length, with sufficient sonic and visual quality)
- Cover letter highlighting the professional and artistic objectives of the applicant
- In case the candidate solicits a financial support, any additional document required to complete the candidate's scholarship application.

For any question, please get on to:

In France, Mme Géraldine Toutain
0033 (0)3 80 68 23 56
geraldine.toutain@lacitedelavoix.net

In Spain, señora María Victoria Montes
0034 9582 76321
cursos@granadafestival.org

*Application dossier must imperatively be sent before **March 26th 2020***

La Cité de la Voix is a State-sponsored cultural center founded on the initiative of the Regional Council of Burgundy Franche-Comté within a territorial cultural design. Its resources are also ensured by the Ministry of Culture and communication (via its regional office, the DRAC of Burgundy Franche-Comté) and the Council of the Yonne.

