



Antonia sandoval, SOPRANO

Antonia Sandoval is a soprano and pianist and has a Bachelor of Arts degree. She has performed across a wide range of musical genres throughout her career, from polyphony and Baroque to contemporary music, and from musical comedy and jazz to modern music. Her passion for the performing arts has led her to explore the worlds of voice, word and dance, and to merge them in performance and creation.

She began her musical and university studies in Murcia, before moving to Brussels, where she graduated with a Master's degree with distinction in Singing and Vocal Arts, with a specialisation in Baroque Music, from the Royal Conservatory. In Belgium, she taught singing, vocal arts and vocal chamber music at the Conservatories in Ciney, Auderghem, Saint-Gilles, Morlanwelz, Beloeil, Wolouwé Saint Lambert and Court-Saint-Etienne-Ottignies-Louvain-la-Neuve.

Antonia Sandoval continued her studies with international artists such as G. Torrano, M. Vanaud, L. Lootens, J. Legrand, R. Lawers, E. Oltivanyi, S. Friede, R. Expert, Ana M. Sánchez, I. Penagos, M. Zanetti, D. Miller, L. Arenas, S. Eken, G. Bumbry and A. Scholl. She has interpreted roles in operas with renowned stage directors such as F. De Carpentries and K. Warner, and has sung oratorio under the batons of V. Martinez, P. Dejans and M. Van den Bosshe, amongst others. In 2001, she was a member of the *Opera Studio* at the National Opera of Belgium (La Monnaie) and played Norina in *Don Pasquale* by Donizetti and Titania in *A Midsummer Night's Dream* by Britten. In 2005, she was awarded first prize in the UFAM singing competition in Paris. She has played Adele in *Die Fledermaus* by Strauss, The Dew Fairy in *Hansel and Gretel* by Humperdinck, Doralice in *La Pazzia Senile* by Banchieri, Amore in *Gli amori d'Apollon e di Dafne* by Cavalli, and Antonia in *Man of La Mancha* by Wassermann.

Between 1996 and 2007, she was soloist and lead voice in the Belgian *Laudantes Consort* ensemble, under director G. Janssens, in numerous concerts, festivals and recordings of Renaissance and Baroque music (Festival des Cathédrales de Picardie, France; Festival de Luca Marenzio, Italy; Festival d'Aulne et Printemps Baroque du Sablon, Belgium; recordings *L'Âge d'Or de la Polyphonie Vocale Européenne*, *Requiem* by Ockeghem and *Requiem* by Lassus for Arsonor with the collaboration of Belgium's Médiathèque). She has performed oratorios such as *Te Deum* by Charpentier, *Ode for Saint Cecelia's Day* by Handel, *Lobgesang* by Mendelssohn, *The Seasons* and *The Creation* by Haydn, *Laudate Pueri* and *Gloria* by Vivaldi, *La Demoiselle Elue* by Debussy and *Carmina Burana* by Carl Orff.

She has given recitals in concert halls, auditoriums and theatres in Spain, France, Belgium and Luxembourg. She is very interested in diversity of styles and combining different strands of the performing arts and in her recitals she gives priority to rarely-performed repertoire, such as that of female composers. She has participated in tributes and performing arts creations such as "Déluge" (a tribute to Plisnier, for Belgian Television in Mons) and "Anathème" (Groupov Company, with Garrett List conducting, in Liège), where the operatic voice mixes with jazz, dance and theatre. She has created operatic projects which highlight her stage work (*Voces de Mujer*, 2010 and *Música y Arte*, 2009).

Antonia Sandoval combines her solo career with teaching and shares her professional experience in masterclasses, conferences and on juries. In 2012 she moved to Switzerland and expanded her musical and artistic training at the Academy of Musical Comedy in Geneva and the School of Jazz and Contemporary Music in Lausanne (EJMA). She is also interested in cultural management and artistic direction, and in 2016 created *Com'Scene*, an artistic and educational project with which she explores the voice in other repertoires and connects them to the world of opera. *Com'Scene* is supported by the Departments of Culture and Education in Prangins and Nyon, Switzerland.

Antonia Sandoval envisages music and performing arts as the language best suited to a collective and individual vibration.