



## Laura Fernández Granero

Fortepiano

Born in Madrid in 1991, Laura Fernández Granero started studying piano at age seven at the Conservatorio Profesional de Música "Arturo Soria" (Madrid) with the harpsichordist and fortepianist **Tony Millán**. During this period, she also received lessons from **Carmen Rosa Capote**, a student of Walter Gieseking. She later studied with the teacher **Nino Kereselidze** at the Centro de Enseñanza Musical "Katarina Gurska" (Madrid) and graduated (**Grado Medio**) in 2008 with the **highest possible grades in all subjects**. She studied with **Claudio Martínez Mehner** for seven years, first as a private student. Later she studied **BMus in Piano** as his student at the Conservatorio Superior de Música de Aragón in Zaragoza (Spain) and at the Centro Superior Katarina Gurska in Madrid. In these institutions, she also took chamber music lessons from Kennedy Moretti, Graham Jackson and **Aldo Mata** and piano lessons from Mariana Gurkova. Additionally, she also studied viola with Ewelina Bielarczyk.

She has attended piano and chamber music masterclasses led by Eldar Nebolsin, Alexander Kandelaki, Miriam Gómez Morán, Patrín García Barredo, Ramón Coll, Josep Colom, Blanca Uribe, Miguel Ángel Ortega Chavalas, Tibor Szász, András Kemenes, Cuarteto Quiroga, Prazak Quartet, Talich Quartet, Avedis Kouyoumdjian, Jura Margulís, Erich Hobart, Boris Berman, Imre Rohmann, András Kemenes, Rita Wagner and **Ferenc Rados**, among others.

A deep interest in **historical performance** brought to study **harpsichord** at the Conservatorio Superior de Música de Castilla y León (COSCYL) in Salamanca (Spain), with Professors Pilar Montoya and Jorge García Martín. She has attended masterclasses with Bertrand Cuiller, Luca Guglielmi, Artur Schoonderwoerd, Jacques Ogg, Maggie Cole, Robert Levin, **Amandine Beyer**, Malcolm Bilson, Jos van Immerseel, Christoph Hammer, Wolfgang Brunner, Christine Schornsheim, Aline Zylberajch, Pierre Hantai and Kristian Bezuidenhout. At the Fondation Royaumont, she has attended theory and practical lessons including La vocalité au piano I & II; Les sonates pour pianoforte et violon de Mozart et les traités de violon, pianoforte et chant, I & II; Les sonates de Scarlatti au pianoforte et au clavecin; Les trios de Haydn, and Frédéric Chopin, la vocalité instrumentale and profils rythmiques et geste musical I & II (/et le chant du violoncelle). She also played and participated in workshops such as De Bellini à Chopin: l'imaginaire romantique et Les sonates pour pianoforte avec accompagnement de violon, which helped her understand historically informed performance of these subjects more deeply, guided by inspiring musicologists such as **Jeanne Roudet**, **Olivier Fourés**, Keith Chapin or Michael Pecak. As well as having a great interest in historical keyboard instruments, she is passionate about the study of **recordings of great pianists from the pre-World War II period**, a genuine door to the past and to Romantic and post-Romantic performance practice.

After obtaining in 2016 her **Bachelor's degree in Fortepiano with honours** in the class of **Edoardo Torbianelli** at the **Schola Cantorum Basiliensis** in 2016, she started studying for her **Master's degree in fortepiano at the same school**. She has also studied harpsichord with Francesco Corti after having studied with **Andrea Marcon** for three years. Also at the same school, she received lessons from Anton Kernjak, **Jesper Christensen** and Rainer Schmidt (chamber music), from **Ulrich Messthaler** (Lied accompaniment), and from Andreas Scholl, Evelyn Tubb, Anthony Rooley, Amandine Beyer, Christophe Coin, and Marc Hantai.

She has given solo and chamber music recitals both in Spain and abroad, in concert halls such as the **Auditorio Nacional de Música de Madrid**, Auditorio Conde Duque (Madrid), Arnold Schönberg Center (Vienna), Sala de la Fuente Dorada (Valladolid, Spain), Schloss Reichenau, the Tagliavini Collection (Bologna), Fondation Royaumont, Museum für Musik Basel, Saintes Abbey (France), Sammlung alter Klavierinstrumente im Haus "zum Schöneke" (Basel), and at the **Grote Zaal of the Tivoli Vredenburg**, the Museum Catharijneconvent and the Stadsklooster in Utrecht.

She is a member of the **Ensemble La Guirlande** ( [www.laguirlande.com](http://www.laguirlande.com) ), under the artistic direction of the flutist **Luis Martínez Pueyo**. She also performs regularly with the violinist **Ajay Ranganathan**, with whom she plays 18th-century sonatas for fortepiano accompanied by the violin. Laura is, alongside Ajay, one of the **first laureates** of the **Fondation Royaumont**, which meant the opportunity to **record for France Musique** in October 2015 (for the radio programme “**Carrefour de l’Odéon**”). She was selected with Ajay to play a concert in the “**Fabulous Fringe**” of the 2016 **Oude Muziek Festival in Utrecht** – where she will return in 2017 with cellist **Sophie Lambembourg** – and to play in the **Geelvinck Festival 2016** (Amsterdam). The Portuguese composer **César Viana** wrote and dedicated his piece “**Ist gerettet**” (2016) to her and Ajay. It was premiered in the Netherlands in the **Geelvinck Festival** (Zutphen) and in Spain, at the **Sala Musitekton** (Barcelona).

Among her most important projects for 2017, she will play a recital in the **Festival à la Seine Musicale** (Paris) with Ajay Ranganathan, a solo harpsichord concerto by Bach with the **Orquesta Barroca del Conservatorio “Arturo Soria”** (Madrid) and will participate in the Summer Festival of the **Fundación Olivar de Castillejo** (Madrid). Her first CD recording, along with the violinist **Antonio Viñuales**, will be released soon, with pieces composed by the Portuguese composer **João Domingos Bomtempo**. She will play recitals of his music in cities such as Madrid (Sala de Toccata en A), Utrecht (Catharijneconvent) and Lisbon (**Palácio de Queluz**). She is currently running a **crowdfunding campaign for this recording** at GoFundMe ( [www.lauragranero.com/crowdfunding](http://www.lauragranero.com/crowdfunding) ). In March 2018, she will be **artist in residence** together with her duo partner **David Aijón** at the **Fondation Royaumont**, researching about the **four hands transcriptions based on vocal models**.

She is the artistic director of the **Proyecto Notre Temps**, which aims at **promoting the presence of the fortepiano in the Iberian Peninsula**, through activities such as concerts, conferences and masterclasses in several halls and conservatories.

[www.lauragranero.com](http://www.lauragranero.com)

[www.notretemps.es](http://www.notretemps.es)

You can order your CD or participate in the Crowdfunding Campaign for the recording of João Domingos Bomtempo’s music with historical instruments at:

Campaign information

[GoFundMe campaign page](#)

A handwritten signature in black ink, reading "Laura Granero". The signature is written in a cursive, flowing style with large, elegant loops and flourishes, particularly in the 'L' and 'G'.