

# AEC Annual Meeting for International Relations Coordinators

*Diversity: Independently  
together*

*Friday 22<sup>nd</sup> September*

# Opening Event

## Music Introduction:

**MRAVALJAMIER** - Masterpieces of Georgian polyphony. Have unlimited possibility for improvisation. Table songs from Kakheti (East Georgia). Belongs to the category of so called long songs. To be performed by soloists in high parts and the group of singers in the base. Has rich harmonic language, perpetual melodic development. The lyrics are mostly philosophical.

**KHASANBEGURA** - Song from Guria (West Georgia). To be performed in antiphon - by a trio with contrast polyphony and yodl-like krimanchuli, and two-part ensemble, called gadadzakhili. The lyrics are based on an episode from the Crimean War (1853-1856).

**CHAKRULO** - Table songs from Kakheti (East Georgia). Belongs to the category of so called long songs. To be performed by soloists in high parts and the group of singers in the base. Has rich harmonic language, perpetual melodic development. The lyrics are mostly philosophical. Chakrulo has been included into The Golden Record sent by NASA with the Voyager 1 to space in 1977.

“**BASIANI**”, the State Ensemble of Georgian Folk Singing

# Opening Event

Official Welcome by:

**Reso Kiknadze**

Rector of the Tbilisi State  
Conservatoire

# Opening Event

Official Welcome by:

**Tamar Tsulukidze**

Head of Strategic Planning and  
Monitoring Unit, Ministry of Culture and  
Monuments Protection of Georgia



# Opening Event

Official Welcome by:

**Stefan Gies**

AEC Chief Executive

# Facing the Music

Dealing with Diversity in  
Conservatoire Contexts

*Huib Schippers, Ph.D.*

*Director and Curator*

*Smithsonian Folkways Recordings*

# Two centuries of tradition and change

- Since conservatoires/schools of music became a prominent part of the musical landscape some 200 years ago, much has changed in terms of organisation, content, and pedagogies.
- With the speed of change in music and higher education over the past fifty years or so, we are presented with major challenges in preserving the traditions we value while embracing new musical realities.
- Educational systems have changed, as have funding models, technologies, the music industry, mobility, and job markets for musicians. But the musical landscape itself has changed as well.

# New content

In the 1980s, the phenomenon of world music received major boosts from a highly successful 'world music campaign' launched by a number of independent labels in the UK in 1987, developing scholarly discourse, and government policies and funding responding to cultural diversity influencing arts and education.

"Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures." (Tanglewood Declaration, 1967)

# Cultural Diversity in conservatoires

The discussion on cultural diversity in conservatoires is not new. In the late 1990s, the AEC conducted a project called *Music Education in a multi-cultural European Society* (2001). Its outcomes showed that:

- A majority of conservatoires in Europe had an international student population, often accounting for large parts of the student cohort
- While *few* conservatoires had full degrees in world music, *many* offered courses that were multi-cultural in nature
- These courses were typically rooted in composition, jazz, percussion, musicology, and music education
- The pedagogical implications of dealing with students and music from other cultures were not high on the agenda

# Three key aspects

When considering cultural diversity in conservatoires today, there are three aspects that deserve our specific attention:

- The ongoing presence of a new student body from cultures with different learning styles and academic traditions
- The growing interest of music students and audiences in listening to or participating in the wealth of music traditions of the world
- The rise of new pedagogical methods and insights, inspired by diversity, as well as technology and demographic change.

In this presentation, I will try to briefly address each of these.

# New students, new learning styles

When students from other cultures come to our institutions, the challenges they face are not only linguistic, but also cultural

We need to recognise the profoundly culture-specific (read: Western classical) nature of most of our approaches to learning and teaching music, and ask if we're prepared for the conceptual and practical challenges associated with cultural diversity

Exploring practices and history of learning and teaching music across cultures and eras, it becomes clear that the underlying approaches, values and beliefs differ greatly. The European conservatoire tradition has much to bring, but perhaps also much to learn

# Developments in conservatoires

From individual traditions presented 'in context', ethnomusicology programs, and incidental world music in workshops to dedicated practical degree courses, teacher training courses, work in community settings (within and outside cultures of origin), and the inclusion of popular (urban) world musics

In this process, we see shifts from 'world music as material' to appropriate 'world music pedagogies'. Reappraisal of transmission through aurality, emphasis on intangible elements, and holistic learning. Some recognise the value of confusion as a pedagogical tool (applying cognitive dissonance to the learning process)



# Pedagogical patterns

As a consequence, there is room for considering shifts from mono-directional instructional didactics to acknowledging complex relationships between learner and teacher (or facilitator):

- a) small versus large power distance;
- b) individualism versus collectivism;
- c) *strongly gendered vs gender neutral*;
- d) avoiding versus tolerating uncertainty;
- e) long term versus short term orientation  
(Hofstede, 1998)

# Philosophical concepts in flux

Tradition, authenticity and context are multi-layered ideas, with ambiguous and even contradictory meanings. They are value-laden: traditional, authentic and 'in context' are deemed to be 'good'.

While western mainstream thinking about music has tended to consider these concepts static, contemporary musical realities inspire a much more dynamic view of tradition, authenticity and context.

From static views of traditions to acknowledging living traditions; from a single sense of (reconstructed) authenticity to multiple authenticities and 'strategic inauthenticity'; from striving to recreate contexts to acknowledging recontextualisation as a reality of most music practices.

# Conservatoires in the 21st Cent

We should never forget that conservatoires were originally founded - -and still exist- to prepare next generations of musicians to optimally contribute to the musical life of their times

These times are changing so quickly that it is hard to predict which skills are needed exactly, but we can safely assume that profound musical knowledge and skills combined with openness to change and new ideas will be key attributes of mid-21st century musicians

Our international students and the different musical, pedagogical, and philosophical ideas they bring are not a problem to be fixed, but an invaluable resource to shape the future of higher music education

# FACING THE MUSIC

SHAPING MUSIC EDUCATION  
FROM A GLOBAL PERSPECTIVE



HUIB SCHIPPERS

## What happens next

- **15:30 - 16:00 Informal Networking with refreshments [Foyer]**
- **16:00 - 17:00 Breakout Groups - Sit and Talk - pre-arranged groups (see number on your badge)**

# Sit and Talk

Breakout Groups Discussion  
moderated by IRCs wg members

- Group 1 - room 224 - Bruno Pereira
- Group 2 - room 307 - Hanneleen Pihlak
- Group 3 - room 301 - Jan Gert Krueger
- Group 4 - room 421 - Victor Ciulian
- Group 5 - room 405 - Christofer Fredriksson
- Group 6 - room 401 - Raffaele Longo
- Group 7 - room 425 - Payam Gul Susanni
- Group 8 - room 505 - Saara Lindahl

## Plenary Session II

# Nino Samvelidze

Programme Manager at Youth, Culture,  
Information Society, M&E

Delegation of the European Union to Georgia

## Plenary Session

**Nana Sharikadze**

IRC at the Tbilisi State  
Conservatoire



# AEC tradition: Let's Sing a Song from Georgia!

Direction: Nino Jvania

## Tskhenosnuri

Georgian (Imeretian) folk song

♩ = 140



First system of the musical score for 'Tskhenosnuri'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The tempo is marked as ♩ = 140. The lyrics are: a - di-lo, a - di-lo, di - la - vo - de - lav da a - ra - lo.



Second system of the musical score for 'Tskhenosnuri'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The lyrics are: ov - di - lo - de - la a - ra - lo iv - li - a - la - li.

## What happens next

- **17:30** Inauguration of the Tbilisi State Conservatoire Library in collaboration with the Norwegian Academy of Music in Oslo
- **17:30 - 18:30** Pre - booked rooms available for Project meetings
  - M. Granum - Room 224a
  - METRIC - Room 301
  - European Opera Academy - Room 505
  - Italian and Spanish Meeting about EASY - room 425
- **19:00** Dinner at Tbilisi City Assembly Hall. We leave from the main entrance at 18:45
- **Tomorrow:** bring your food and drink from your country

# AEC Annual Meeting for International Relations Coordinators

*Diversity: Independently  
together*

*Saturday, 23<sup>rd</sup> September*

<https://vimeo.com/234649416>

# Musical Introduction:

Henryk Wieniawski - Polonaise de Concert No. 1,  
Op. 4 Ddur

perf. Mariam Obolashvili - Conservatoire Music  
Seminary, 8th grade

Accompanist: Nata Metskhovrishvili

Stravinsky – Agosti Dance infernale

Perf. Sandro Nebieridze, Conservatoire Music  
Seminary, 11th grade

# **EASY - Pilot Project of a European Application System for Mobility among Higher Music Education Institutions**

Introduction by  
**Lucia Di Cecca**  
AEC Council Member

# Erasmus 10 years ago

Bilateral Agreements  
Applications  
Financial Agreements  
Learning/Teaching Agreements  
Certificates

.....

## Everything on paper

Each Conservatory had its own:

Procedures  
Requirements  
Deadlines

## The IRCs' dream 10 years ago:

All the information for all the  
Conservatories in the same place  
and

**ONE ONLY PROCEDURE!**



In the following years:

- Informatization progressed
- The first online application systems

Single procedures for each  
Conservatory became much more  
different from each other

**The IRCs' dream 4 years ago:**

**All the information for all the  
Conservatories in the same  
place and one only procedure**

**PLEASE!!!**

## **Polifonia Mobility Working Group**

- First attempts
- Looking for one common deadline

## **FULL SCORE - IRCs Working Group**

- One digital platform to manage students' mobility applications
- Leave each institution the full freedom and create a system that makes everyone's freedom talk each other

2016: **EASY!**

## **EASY 2017**

... problems and lacks...and solutions!

2 surveys:

- Strenghts and weaknesses
- More developments

## EASY today

- A good system
- Much better than it was
- Projected towards the future
  - ✓ First step towards a Music HEI-specific campus management system, in the framework of SMS - Strengthening Music in Society

## **AEC and EUF – European University Foundation**

Erasmus Without Papers:

EASY will be able to “talk” with other online application systems

Conservatories of Music will be able to actively participate in the future IT developments of the Erasmus programme

**The more we are  
the more useful EASY will be**

**Join EASY!**

# **Erasmus Without Papers:**

Joao Bacelar

# **DreamApply:**

Lauri Elevant and Kert Kivaste



# **Online Learning Agreement by DreamApply & OLA**

# Needs to be addressed

**OLA**  
**filled in by the student**  
**Electronic signature**  
**Keep online**

# Online Learning Agreement by DreamApply

Filled in by

- Student, sending institution and host institution
- It is not an online document but only a tool

# **Erasmus Without Papers:**

Joao Bacelar

# **DreamApply:**

Lauri Elevant and Kert Kivaste

# **EASY - Pilot Project of a European Application System for Mobility among Higher Music Education Institutions**

## **Presentation by Dreamapply**

# Erasmus Without Paper Project

Joao Bacelar

European University Foundation

# **EASY - Pilot Project of a European Application System for Mobility among Higher Music Education Institutions**

## **Q&A**



## What happens next

- 11:00 - 12:00 Parallel Sessions
- 12:00 - 12:30 Networking with Refreshments
- 12:30 - 13:30 Parallel Sessions (repeated)
- 13:30 - 14:30 Lunch [Tbilisi State Conservatoire]

## **Parallel Sessions 11:00 - 12:00 repeated 12:30 - 13:30**

- **1. Recognition Issues and Diploma supplement – ROOM 401**
- **2. Employability (Internships, Career Centers, Entrepreneurship) - ROOM 307**
- **3. Jean Monnet Programme and Knowledge Alliances – ROOM 405**
- **4. Capacity Building and Credit Mobility – ROOM 425**
- **5. Making the Connection between Internationalization and Quality Assurance - ROOM 421**

# Information Forum and Market

**Sara Primiterra**  
AEC Events Manager

# **Presentation of the handbook: “Increasing Student Voice in the Higher Music Education Institutions: Tips and Guidelines by the AEC Student Working Group”**

**Saara Lindahl**  
Sibelius Academy  
Helsinki

# New AEC Handbook: Increasing Student Voice in Higher Music Education Institutions

*Introduction  
by Saara Lindahl*

*Friday 23<sup>rd</sup> September*

# Commitment of the AEC SWG

- Supporting the AEC member institutions
- Creating an information hub
- Connecting and networking
- Expanding the current AEC SWG mission

## Our commitment:

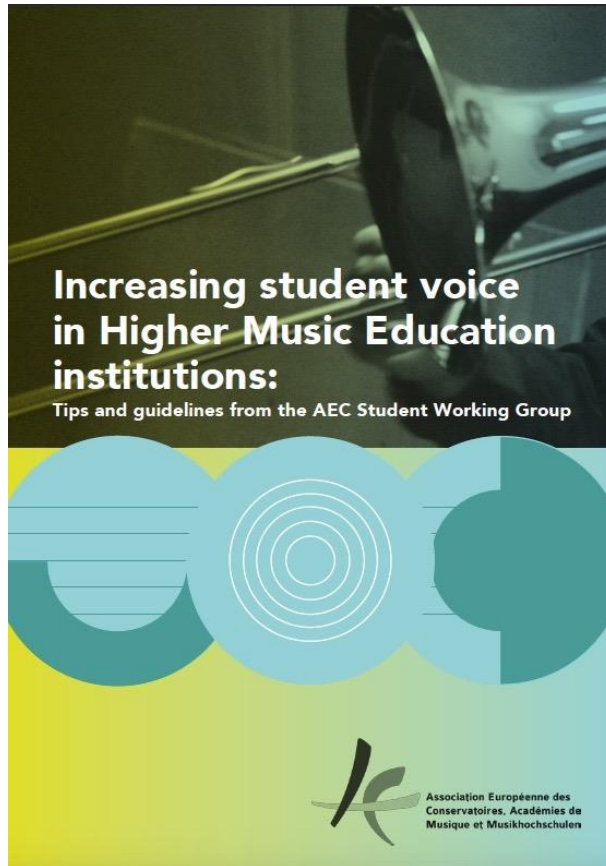
“Connecting higher music education students and SRSs at an international scale, and creating links and relationships between people living in different contexts and experiencing different realities.”

# Our Ideal Institution

- Is committed to working closely and effectively with the Student Representatives through a professional and mutually respectful relationship, ensuring that an excellent student experience is a priority for all students of the institution.
- Respects and understands the role and value that the SRS brings to institution's life, and works closely together with the SRS to ensure clarity and mutual understanding of their respective roles.
- Ensures that the students are involved in all institutional decisions (students represented in all academic departments, including boards and other academic fora) and that communication channels are effective and clear.
- Is committed to equality and diversity and the fair treatment of all students.



## Handbook published in September 2017 by:



- **Ankna Arockiam**  
Royal Conservatoire of Scotland,  
Glasgow, UK
- **Sylvain Devaux**  
CoPeCo Master Programme
- **Ruth Fraser**  
Royal Conservatoire The Hague,  
The Netherlands
- **Isabel González Delgado**  
Conservatorio Superior de Murcia,  
Spain
- **Angelina Konstantinou**  
Ionian University, Corfu, Greece
- **Saara Lindahl**  
Sibelius Academy – University of  
the Arts,  
Helsinki, Finland
- **Nerea López de Vicuña**  
European Association of  
Conservatoires  
– AEC Office, Brussels

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## Troubleshooting table of content:

### Motivation & Incentives

- If...most students are not motivated to be involved in the SRS
- If...the idea of an SRS is there, but the mentality/confidence of the students is not
- If... the need for an SRS is not felt by the management at an institutional level

### Communication

- If...there is no effective communication between management and the student population
- If...the student representatives do not communicate with the wider student population
- If...there is no/not effective communication among the wider student population
- If...there is an overload of information; students and staff are put off by receiving too much information

### Structure

- If...the sustainability of the SRS is not ensured
- If...the student representatives do not receive effective feedback nor have an effective feed-forward mechanism
- If... students are not given adequate time in their schedules to be involved in the SRS
- If...there is a lack of responsibility, with management, staff and students tending to pass the buck

### Knowledge & know-how

- If... the student representatives are not equipped with the skills to carry out their tasks within the SRS

### Diversity and inclusivity

- If...there is a lack of representation of diverse student groups of protective characteristics, e.g disabled students, students with mental illness, minority students etc...
- If...international students are not well integrated, or engaged in student affairs and the running of the institution

### Funding, finances & resources

- If...the institution does not allocate money or resources to set up an SRS
- If...the funds have been mismanaged

# Troubleshooting tips and tools:

## COMMUNICATION

### More than only free drinks!

To avoid misinterpretation of the missions and aims of an SRS a charter should be written to clearly define the strategic position and goals of the SRS. While parties and social functions can be an effective way of communicating with the student population, and possibly raising funds for the SRS, this should not be the main objective. Any student or institution that follows this path risks undermining the concept and power that an SRS can bring to the institution and its students.

### Examples on how to get immediate feedback from students:

*"The toilet case" (Student Union of the Academy of Music and Drama, University of Gothenburg, Sweden)*

After a long period of the SU's inactivity it was difficult to get the students involved with the Union and its activities. The student representatives put up notices behind the toilet doors and advertised events to see if they could catch the students' attention. This was a great success and they managed to get many students involved in the Union and their activities!

*The "Complaint Week" (Faculty of Music, Ionian University, Corfu, Greece)*

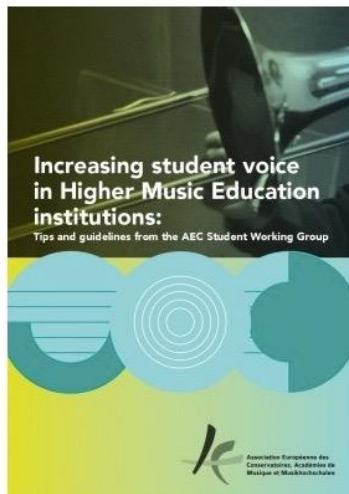
Once or twice a year student representatives place themselves around the campus offering drinks and snacks to the students. Students are free to share any complaint, big or small, concerning their studies, the institution or the SRS which will be treated with the utmost confidentiality. The student representatives collect, analyse and sort the data, and distribute the feedback to the right parties. The Ionian University has in addition a google form which students can fill in anonymously to give their feedback. This form is administered by a member of the student SRS which makes it an easy way to collect information that is current and relevant.

## On the AEC Webpage:

MENU ≡



### INCREASING STUDENT VOICE IN HIGHER MUSIC EDUCATION INSTITUTIONS - TIPS AND GUIDELINES FROM THE AEC STUDENT WG



In early 2016 the SWG began researching different styles of Student Representation Systems (SRSs) throughout the AEC community, and approached institutions to ask what problems they faced and how they overcame them with the thought that their experience could help other institutions in similar circumstances. Thus this Handbook was born with a large focus on a Troubleshooting section and how students and institutions can work through these issues together using the experience of others, including good practice examples across Europe. The handbook also includes links to the following supporting documents: a student charter sample, a constitution template, a guide to effective meetings and a detailed guide to setting up a Student Council.

DOWNLOAD THE FILE

SEE MORE <sup>4</sup> SHARE



Come to see me at the stalls!  
Thank you!



[aec.studentworkinggroup@gmail.com](mailto:aec.studentworkinggroup@gmail.com)

# **The new AEC Website Members Database and the AEC Job Vacancy Platform within the FULL SCORE project**

**Angela Dominguez**

**AEC**

**Brussels**

# AEC Learning Outcomes 2017

**Jef Cox**

AEC  
Brussels



# Pop and Jazz Platform 2018, 9-10 February

**Enrico Perigozzo**

Conservatorio "Luisa D'Annunzio"  
Pescara

# **ERASMUS Strategic Partnership Project METRIC**

**Pilleriin Meidla**

**Estonian Academy of Music and Theatre  
Tallinn**

- **HARMOS festival 2018**
- **International Chamber Music Conference - ICMuC 2018**
- **EPARM 2018**

**Bruno Pereira**  
**ESMAE**  
**Porto**

WE  
CARE  
ABOUT  
MUSIC



**HARMOS**  
festival

HARMOS festival, celebrating its 12<sup>th</sup> Anniversary in 2018, aims to promote excellent chamber music ensembles from some of the top music schools around the world. HARMOS blends tradition and innovation, convention and experimentation. HARMOS creates a place for music and musicians, for performance and reflexion, for excellency and enjoyment.





**HARMOS**  
festival

# **HARMOS festival 2018**

20th-24th March

Porto (Casa da Música)  
and HARMOS cities







**HARMOS**  
festival



## International Chamber Music Conference

# ICMuC 2018

Chamber Music in the XXI Century: New perspectives and challenges

**NIMAE\***

21st-22nd March

Call:

Artistic projects

Lecture recitals

Research presentations

Case studies

Papers

Porto (ESMAE and Casa da Música)

\*ESMAE's Research Unit





**HARMOS**  
festival

21<sup>st</sup>.12<sup>nd</sup> March

## ICMuC 2018

*Chamber Music in the XXI Century: New perspectives and challenges*

The aim of this conference is to stimulate discussion and reflection on Chamber music practice in educational contexts, a curricular unit which is widely spread in every level of music education, but with a surprisingly scarce body of research. We expect to gain a broader view on chamber music gaining insight on aspects such as creating the ensembles, group dynamics and leadership, assessment and played repertoire, as well as composition practices for chamber music or the development of innovative teaching methods, among others.



# EPARM AEC 2018

22nd-24th March 2018



**HARMOS**  
festival

Welcome to ESMAE

Welcome to Porto

20th-24th March 2018

More info @

[www.esmae.ipp.pt/ICMUC2018](http://www.esmae.ipp.pt/ICMUC2018)

<https://easychair.org/cfp/icmuc2018>



**HARMOS**  
festival

# HarMA Seminar Event

([www.harma.eu.com](http://www.harma.eu.com))

**Salvatore Gioveni**

**Conservatoire Royale de Bruxelles  
Bruxelles**

# **Guitar - N.E.R.D. (New Elaboration of Rhythmic Didactics)**

**Martin Granum**

Royal Academy of Music  
Aalborg/ Aarhus



# **InMICS, international master in composition for screen, is recruiting!**

**Isabelle Replumaz**

**Conservatoire National Supérieur Musique et Danse de Lyon  
Lyon**



— International —  
Master in Composition  
— for Screen —

A large flock of birds is captured in flight against a sunset sky, creating a dense, textured pattern of dark silhouettes. A white, wavy line graphic, resembling a stylized 'M' or a series of overlapping curves, is superimposed over the flock. The letters 'I n M I C S' are arranged in a grid-like fashion, with the 'M' and 'I' in the middle row and 'I n' and 'C S' in the top and bottom rows respectively. The letters are black and bold, with the 'n' and 'I' being slightly smaller than the others.

I n  
M I  
C S

## PARTNERS INVOLVED



Erasmus+

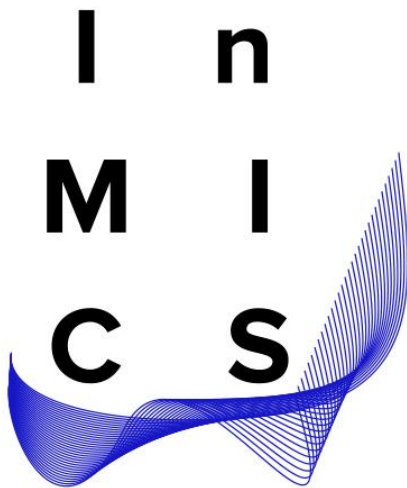
### HIGHER EDUCATION



### PROFESSIONAL ORGANISATIONS



## Objectives



- Create an **international teaching and learning environment**
- Share the **cultural and academic specificities** of 4 institutions within a joint degree
- Give students the opportunity to develop his/her **personal and professional project**
- Experience **different and innovative teaching methods**
- Create close **links with the professional world** via the professional partners involved in the project

## Content

- **Diversity of aesthetics, cultures and teaching methods**

**Double specialization** (1 per year and institution) in 2 of the 4 partner institutions according to the wish and profile of each student

- » **Bologna:** Electroacoustic Composition for screen
- » **Ghent:** Composition for Musical Theatre & Media Art
- » **Lyon:** Scoring for screen
- » **Montréal:** Composition for video games

**Theoretical subjects** delivered as collective virtual courses (video-conference or e-learning) to all the InMICS students in the 4 institutions

- **Towards employability**

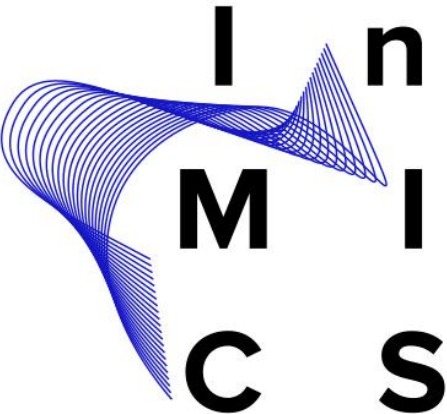
**Master-classes with professionals:** composers, film makers, producers, music supervisors, agents, etc.

**Collective student workshops** organised within the frame of partner festivals (Aubagne, Ghent)

**Collaboration with students in audio-visual arts**

**Analysis and dissemination of student projects**

**Internship** as immersion into the professional world







- **Round 1: Submission of application documents online**
- **Round 2: Interview with the recruitment committee**

## Agenda

- **January 15, 2018 (12pm GMT+1):** deadline for submitting applications online
- **January 31, 2018:** Results of the 1st round announced to applicants; instructions given for the preliminary assignment; announcement of the date and place of the interview
- **Feb. 15, 2018 (12pm GMT+1):** deadline for students to submit the preliminary assignment
- **Feb. 20-21, 2018:** round of interviews at Lyon CNSMD
- **Feb. 02, 2018:** Results of the 2nd round announced to applicants; jury reveals its recommendation concerning the two institutions where each student will enrol (this decision is final).

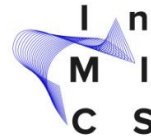


## More info

[www.inmics.org](http://www.inmics.org)

[www.facebook.com/inmics.org/](https://www.facebook.com/inmics.org/)

[InMICS Vimeo channel](#)



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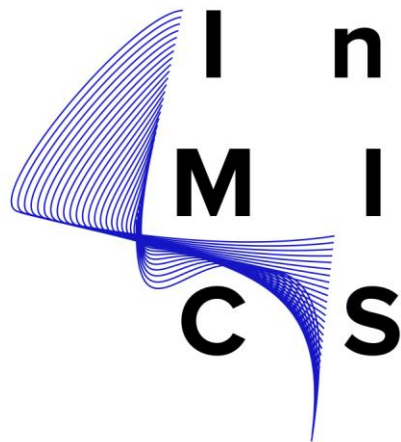
2014

2017...

« ICSS » is a strategic partnership, which aim is to develop a joint master's degree programme in music composition for audiovisual media entitled « InMICS » (International Master in Composition for the Screen). It is funded with support from the Erasmus+ programme for a 3-year period (from September 1, 2014 to August 31, 2017). This partnership gathers 4 higher education institutions known for their expertise in music composition for audiovisual media and 4 specialized professional partners in the film industry that show a great interest in the creation of music .

>>





WWW.INMICS.ORG

This project is funded with support  
from the European Commission



HoGent



This leaflet reflects only the views of the authors and the Commission cannot be held responsible for any use which might be made of the information contained herein.

# 'Research Hands on' projects

**Jorge Correia**

Universidade de Aveiro  
Aveiro



**Call for Student Participants to 1st Street Arts  
Festival Lagos May 2018/20192)**

**Call for Early Music Ensembles to Early Music  
Festival Sons Antigos a Sul / Winter Spring  
Season (2018 2019)3)**

**Call for Specialists Intercultural Orchestra/  
Asylum, Migration and Integration Fund  
(AMIF) / European Commission (2017-2019)**

**Daniela Tomaz**

**Academia de Música de Lagos  
Lagos**

**AEC** ANNUAL MEETING FOR INTERNATIONAL RELATIONS COORDINATORS 2017 IN TBLISI

# International Cooperation

Academia de Música de Lagos [AML]

by Daniela Tomaz, Artistic Director and Project Coordinator at AML

MA Architecture Porto Faculty of Architecture PT

BM Early Music / Hogeschool voor de Kunsten Utrecht NL

PROMOTER



Academia  
de música de lagos

**AEC** ANNUAL MEETING FOR INTERNATIONAL RELATIONS COORDINATORS 2017 IN TBLISI

## International Cooperation

Academia de Música de Lagos [AML]

Educational / Cultural / Heritage / Tourism

- 01 ANNUAL PROJECTS: Short Term Summer/Carnival / Easter Music Academies
- 02 ANNUAL PROJECTS: Early Music Festival Sons Antigos a Sul
- 03 NEW PROJECTS: Lagos Street Arts Festival May 2018/2019
- 04 NEW PROJECTS: Intercultural / Asylum, Migration and Integration Fund (AMIF) / European Commission (2017-2019)

PROMOTER





# 01 ANNUAL PROJECTS: CALL FOR PARTICIPATION (TEACHERS & STUDENTS)

SHORT TERM SUMMER/CARNIVAL MUSIC ACADEMIES

**VII Festival Internacional de Percussão Cidade de Portimão** [International Percussion Festival of Portimão] & **IV enContróbaixo** [Bass Festival]  
Portimão 9 Feb-13 Feb 2018

**Concurso de Música Anatólio Cidade de Lagos**  
[International Music Competition Anatólio Falé City of Lagos] Lagos 5-7 Jul 2018

**Estágio Juvenil de Sopros Nova Filarmonia de Lagoa**  
[Winds Orchestra Course]  
Lagoa, 9-15 July 2018

**Festival Internacional de Cordas**  
[Algarve International String Festival]  
Lagos 20-28 Jul 2018

PROMOTER

# 02 ANNUAL PROJECTS: CALL FOR EMERGING ARTISTS

## EARLY MUSIC FESTIVAL SONS ANTIGOS A SUL

Lagos / Ermida de Nossa Senhora da Guadalupe  
2012 2013 2014 2015 2016 2017

*Sons  
Antigos  
A Sul*



promotor / promoted by:

estrutura financiada por / supported by:

rótulo qualidade / quality label

media partner





## 02 ANNUAL PROJECTS: CALL FOR EMERGING ARTISTS

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# 03 NEW PROJECTS: CALL FOR ARTISTS

LAGOS STREET ARTS FESTIVAL MAY 2018/2019



PROMOTOR



Academia  
de música de Lagos



## 04 NEW PROJECTS: CALL FOR SPECIALISTS

INTERCULTURAL ORCHESTRA || ASYLUM, MIGRATION AND INTEGRATION FUND (AMIF)  
EUROPEAN COMMISSION (2017-2019)



PROMOTER



Academia  
de música de Lagos



# **Istituto Superiore di Studi Musicali Monteverdi in Cremona - new AEC member**

**Colette Ricciardi**

ISSM C. Monteverdi  
Cremona

# Cremona





Istituto Superiore di Studi Musicali  
**CLAUDIO MONTEVERDI**  
di Cremona

Bachelor and Master Degrees





Roberto  
Noferini,

Laura Gorna  
Accardo

violino



Silvia Chiesa, cello



Francesco Fiore, viola

Michele Maolucci contrabbasso





Mario Luperi, canto



Andrea Cigni, regista



# Giovanni Bellucci, pianoforte





# Manuel Tomadin, organo







Università degli Studi di Pavia

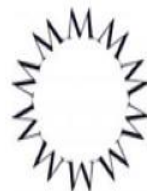


Fondazione

Teatro Amilcare Ponchielli Cremona

CREMONA MUSICA  
INTERNATIONAL EXHIBITIONS

CREMONA  
*Mondomusica*



MOZART WAYS  
VIE DI MOZART  
VOIES DE MOZART  
MOZART WEGE

SDA Bocconi



MASTER IN ARTS MANAGEMENT  
AND ADMINISTRATION

**MAMA**

THE ART OF MANAGING ARTS



Bocconi  
School of Management





Musei



Istituto Superiore di Studi Musicali  
**CLAUDIO MONTEVERDI**  
di Cremona

## *Les Matinées del Monteverdi* Incontri musicali al Museo

SALA MANFREDINI



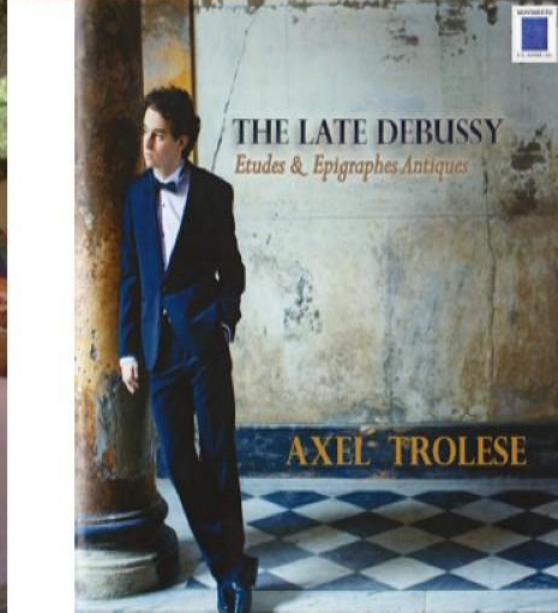














# 450<sup>o</sup>

Comitato Claudio Monteverdi 450

Ministero dei Beni e delle Attività Culturali e del Turismo  
Regione Lombardia  
Comune di Cremona  
Comune di Montebello  
Terzo A. Pavesi  
Musica del Teatro  
Fondazione Stradivari  
Istituto C. Monteverdi  
Dipartimento di Musicologia e Beni Culturali, Università di Pavia  
Archivio di Stato di Cremona

## CREMONA PER MONTEVERDI

2017

[WWW.MONTEVERDI450.IT](http://WWW.MONTEVERDI450.IT)

DA APRILE A DICEMBRE 2017  
CONCERTI, MOSTRE, EVENTI E  
CONFERENZE PER CELEBRARE IL  
PIÙ GRANDE COMPOSITORE  
CREMONESE DI TUTTI I TEMPI





In collaborazione con

**450**  
ANNO  
MONTEVERDI  
2012

Conservatorio di Musica  
Lucio Campiani  
Mantova

ACCADEMIA  
DEI BELLE ARTI  
VENEZIA

**LABORATORIO TEATRALE BAROCCO  
CLAUDIO MONTEVERDI**

~

**IL COMBATTIMENTO DI TANCREDO E CLORINDA  
IL BALLO DELLE INGRATE**

Cremona | Giovedì 8 e venerdì 9 giugno | ore 21.00 | Palazzo Affaitati  
Mantova | Domenica 11 giugno | ore 17.00 | Palazzo Ducale  
Venezia | Giovedì 29 Giugno | ore 21.00 | Accademia di Belle Arti

Per info e prenotazioni: [www.teatropionelli.it](http://www.teatropionelli.it)

Con il patrocinio e la collaborazione di

Cremona  
Città di Cremona

In collaborazione con

Regione Lombardia

in LOMBARDIA











A presto in Cremona!



## Information Market

# Information Market

**Sara Primiterra**

AEC Events manager Platforms, Strategic Partnerships and Other Projects

# Closing Brainstorming in Breakout Groups moderated by IRCs wg members 15:45 - 16:45

- Group A - room 224 - Bruno Pereira
- Group B - room 307 - Hanneleen Pihlak
- Group C - room 301 - Jan Gert Krueger
- Group D - room 421 - Victor Ciulian
- Group E - room 405 - Christofer Fredriksson
- Group F - room 401 - Raffaele Longo
- Group G - room 425 - Payam Gul Susanni
- Group H - room 505 - Saara Lindahl

# Closing and Sharing



# Practical Arrangements

- *18:00 Last possibility of having a tour of the Conservatoire*
- *18:30 Closing Concert – see programme in the Reader*
- *Free Evening (Please see List of Restaurants)*
- *Tomorrow: Wine Tour, Meeting Point: in front of this building, Griboedov str 8*

# Closing and Sharing

*News from the AEC by  
**Eirik Birkeland, AEC President***

# Announcement of the next IRC Meeting

# IRCs Meeting 2018

***Birmingham Conservatoire***  
**United Kingdom**

**13-16 September 2018**



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# **International Relations Coordinators Meeting**

13-16 September 2018



**BIRMINGHAM**  
CONSERVATOIRE









# Birmingham

## New Street Station

























BRUNNEN  
KUNSTHAUS  
KÖLN

BRUNNEN







Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# **International Relations Coordinators Meeting**

13-16 September 2018



**BIRMINGHAM**  
CONSERVATOIRE



# Closing and Sharing

*Closing Remarks by*

***Bruno Pereira***

*IRCs working group chairman*

# Closing and Sharing

*Closing Remarks by  
Eirik Birkeland, AEC President*

## Closing and Sharing

*Let's share our international and  
diverse food and drinks in the last  
Networking with Refreshments*

# Closing and Sharing

*Let's share our international and  
diverse food and drinks in the last  
Networking with Refreshments*

*And see you in Birmingham!*



# Closing concert

A. Scriabin - 2 poems op 32  
Perf. Lexo pirmisashvili, MA, 2 year

K.Molchanov - Vocalise  
Perf. Valerian Saatashvili , MA 2 year  
Accompanist. N.Maisuradze

Verdi - Macbeth, Banquo's aria, II act  
Perf. Giorgi chelidze, MA, 2 year  
Accomp. L.Useinashvili

S.Rachmaninof - Prelude N4 op 23, Ddur  
Perf. Irma Gigani, BA, 4 year

S.Tsintsadze - 2 miniatures  
Perf. Conservatorie students String Quartet

S.Prokofiev Sonata 7, op 83 B Dur, III part  
Perf. Davit Jinjikhadze, MA, I year

G.Puccini - La bohème, Musetta's Waltz, II act  
Perf. K.Sikharulidze, MA, 2 year  
Accomp. E.Gogolidze

J.Kechakhmadze - Serenade,  
"Ride The Chariot" arr.A.Smith  
Female Choir under the baton of O.Burduli