

# AEC Early Music Platform Meeting

## EMP VICENZA 2014

### **‘The Spirit of the Place’**

4th August – 6th April 2014, Vicenza, Italy



The AEC would like to express deep gratitude to the Conservatorio di Musica "A. Pedrollo" for hosting and co-organizing the EMP Meeting 2014 and the Schola Cantorum Basiliensis for supporting the participation of some of the presenters. The AEC team would also like to express special thanks to the members of the EMP preparatory working group for their tremendous support in organizing the forum programme.

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## AEC Early Music Platform – a new departure

At the AEC Early Music Platform meeting in Bremen in April 2012, an important decision was taken to re-align future EMP meetings into an alternating annual pattern of Forums and Conferences. There will still be an event of some kind each year, but the two new types of event will each take place biennially; the AEC EMP Forum will be held in odd-numbered years (2013, 2015, etc.) and the AEC EMP Conference will be held in even-numbered years (2014, 2016, etc.). The format of the AEC EMP Conferences will be close to that of existing meetings but with an even greater emphasis on the presentation of a selected theme viewed through a number of different facets in carefully planned presentation sessions. The shape, content and purpose of the new AEC EMP Forum is explained in more detail below but its two key features will be a stronger emphasis on discussion among the delegates and a close integration with the profession through the co-location of each Forum with a major early music festival, possibly running on a 6-8 year cycle based on close association with 3-4 such festivals. This new departure will have several benefits:

- It will allow themes presented at one Conference, and the discussions initiated during break-out groups at that conference, to be taken forward and developed in parallel discussion seminars on agreed topics to be held at the following year's Forum
- This will enable debates to be prolonged beyond the confines of the conference; it will let them mature subsequently over a period of a year (perhaps facilitated by online discussion groups on the new AEC Website); it will allow them to become grounded in specifics and, hopefully, will lead within twelve months or so to clear conclusions and possible proposals for action. It will also provide a mechanism for generating suggestions from delegates attending the Forum for the fine-tuning of the following year's provisional conference programme and for possible longer-term future conference themes
- Meanwhile, conference planning on a two-year cycle will not only aid the construction of consistently coherent and relevant conference programmes; it will also offer more scope for inviting prominent guest presenters, whose schedules are often fixed much too far ahead for an annual planning cycle
- A key feature of the new Forums is that they will be staged concurrently with a major early music festival. This will strengthen further the ties between conservatoires and festival organisations, between the teaching and performing identities of professional musicians active in the early music area and between students and the individuals and organisations through whom their future careers will grow
- As well as the parallel discussion seminars, there will be a plenary, round-table discussion forming the centrepiece of each Forum.

## **Introduction to EMP 2014 ‘The Spirit of the Place’**

### **historically-informed performance in historically appropriate buildings, acoustics and cultural settings**

Historically-informed performance aims to situate modern performances of early – as well as not so early – music within a context that takes account of all the factors affecting the performances that were closest to a particular work’s composition, or which were musically significant and well-documented revivals. As far as possible, historically-informed performers try to re-enter these original contextual ‘environments’ in all their dimensions: the instruments used and their numbers; temperaments, pitches, etc. employed; contemporaneous ideas on musical performance as contained in treatises; eyewitness accounts, and so on.

Among the factors forming the environments explored in historically-informed performance, ‘place’ – the geographical region, city, building, even room – associated with first or early performances of a work is one of great importance, and one where sometimes we are fortunate today still to be able to re-enter, in the most literal sense, the world of our musical predecessors. Just to stand for the first time in a building like the Thomaskirche in Leipzig or St. Marks in Venice is to feel an additional connection with the music we know to have been composed for these spaces. To be able actually to perform repertoire in its original ‘habitat’ is a privilege that cannot fail to convey numerous insights into what may have gone on in the minds of its original creators and performers.

We all know that ‘place’ embraces more than just the physical phenomenon of stones, bricks and mortar. A room or building responds to the light that falls into it and temperature of its surroundings in a myriad of subtle ways that influence the emotions we feel within it. But, more than that, we connect a place with its history – with what the stones have witnessed and heard, and how events and sounds have somehow permeated its very walls.

It is this deeper and more intuitive quality that we often refer to as the ‘spirit of the place’; and it is this relationship between a place, its spirit and its music that we shall be exploring at the Early Music Platform conference in Vicenza in 2014. The setting could hardly be more appropriate for such a theme. Vicenza, the city of the great architect Palladio, is a location where buildings famous both for their architectural beauty and for their history are to be found in as high a concentration as anywhere in the world. Part of our EMP conference will be held in Palladio’s famous Teatro Olimpico, while, on the second day, we shall venture outside the city itself to the Villa Contarini, where we shall experience the extraordinary acoustic effects of the ‘sala della chitarra rovesciata’ the ‘room of the upturned guitar’. In this unique space, architecture, sound and spirit are truly intertwined, in that the room is designed so that the sound of the performers, located at the highest level, is projected downwards to the audience below as though through the sound-hole of a guitar.

Speakers have been specially selected for their interest and expertise in questions concerning the ‘spirit of the place’ and the influence of this contextual dimension upon historically-informed musical performance. We hope that their insights and the extraordinary venues in which we shall be gathered will combine to make this a truly memorable and inspiring meeting of the Early Music Platform.



## Programme

### AEC EARLY MUSIC PLATFORM 2014



#### **Conservatorio di Musica "Arrigo Pedrollo" di Vicenza**

'The Spirit of the Place': historically-informed performance in historically appropriate buildings, acoustics and cultural settings

4th–6th April 2014

Vicenza, Italy

Friday 4 April		
14:00	Registration at Conservatorio Informal Networking with refreshments	Cloister
15:00 – 16:00	<b>Music Introduction by students of the Conservatorio</b> Welcome words by <ul style="list-style-type: none"> <li>- <b>Peter Nelson</b>, EMP working group chairman</li> <li>- <b>Gian Nico Rodighiero</b>, President of the Conservatorio</li> <li>- <b>Enrico Pisa</b>, Director of the Conservatorio</li> <li>- <b>Maria Nevilla Massaro</b>, President of the Consortium of Conservatories of Veneto Region</li> <li>- <b>Jeremy Cox</b>, AEC Chief Executive</li> </ul> Introductory speech by <b>Don Giulio Cattin</b> , Musicologist	Conservatorio Sala Concerti
16:00 – 16:15	<b>Music Performance by the Early Music Department of the Conservatorio in Vicenza</b>	
16:15– 17:30	<b>Session 1: Keynote Presentation</b>  The 'Spirit of the Place': 'Ancient Spaces - Changed Societies: Performance Attitudes and Reception Then and Now'.  Presentation by <b>Anthony Rooley</b> , Lutenist, The Consort of Musicke Ensemble and Schola Cantorum Basiliensis, Basel  Moderated by <b>Thomas Drescher</b> , Schola Cantorum Basiliensis	
17:30 – 18:00	Guided tour of the Conservatorio (2 groups) with organ mini concert	
18:00	Transfer to Teatro Olimpico	
18:30 – 19:30	Concert	Teatro Olimpico
20:00	Dinner offered by the Conservatorio	Restaurant Malvasia

Saturday 5 April		
09:30	Registration continues at the Conservatorio	Cloister
10:00 – 11:00	<p><b>Music Introduction by students of the Conservatorio</b></p> <p><b>Session 2a: Nuancing historically-informed performance I</b> How buildings and their acoustics not only influence our performance decisions on a practical level but can also form part of the web of information from which we build our understanding of early performance, <b>Dorothea Baumann</b>, University of Zurich</p> <p>Moderated by: <b>Johannes Boer</b>, Royal Conservatoire The Hague</p>	Sala Concerti
11:00 – 11:30	Informal networking with refreshments and possibility to print boarding passes	Ex Coro
11:30 – 12:15	<p><b>Music Introduction by students of the Conservatorio</b></p> <p><b>Session 2b: Nuancing historically-informed performance I</b> Spirit of the Place': the 'Listening Gallery' project (RCM and V&amp;A Museum, London) <b>Giulia Nuti</b></p> <p>Moderated by <b>Jeremy Cox</b>, AEC Chief Executive</p>	Sala Concerti
12:15 – 13:30	<p><b>Session 3: Nuancing historically-informed performance II</b> How our early music curricula might be structured to develop students' sensitivity to place and the possible role of mobility schemes and joint programmes in this</p> <p><b>Discussion in Breakout Groups</b></p>	<p>5 rooms tbc</p> <p>Moderators: A – Peter Nelson B – Elina Mustonen C - Johannes Boer D – Greta Haenen E - Thomas Drescher</p>
13:30 – 14:30	Lunch at the Conservatorio	Ex Coro
14:30 – 15:00	Buses to Villa Contarini	
15:15 – 16:00	Guided tour of Villa Contarini (2 Groups)	Villa Contarini

16:00 – 17:00	<p><b>Music Introduction by students of the Conservatorio</b></p> <p><b>Session 4: Nuancing historically-informed performance III</b></p> <p><b>Case Studies Presentation by:</b></p> <p>“Distant Choirs :Reflections on the placement of musical forces in sacred music” by <b>Bruce Dickey</b>, Schola Cantorum Basiliensis</p> <p><b>Moderator: Greta Haenen</b>, Musikhochschule Bremen</p>	
17:00 – 18:00	<p><b>Session 5</b></p> <p>Historical aspects and acoustical properties of the Auditorium at Villa Contarini by <b>Marco Di Pasquale</b> and <b>Davide Bonsi</b>, Conservatorio “A. Pedrollo”, Vicenza</p> <p>with music performances</p> <p>Moderator <b>Terrell Stone</b>, Conservatorio di Vicenza</p>	
18:00 – 18:30	<p><b>Closing Session</b></p> <ul style="list-style-type: none"> <li>- Summing up of themes by <b>Jeremy Cox</b></li> <li>- News from the AEC</li> <li>- Closing Remarks</li> </ul>	
18:30 – 19:30	Closing Cocktail	
19:30	Buses back to Vicenza – free dinner arrangements	

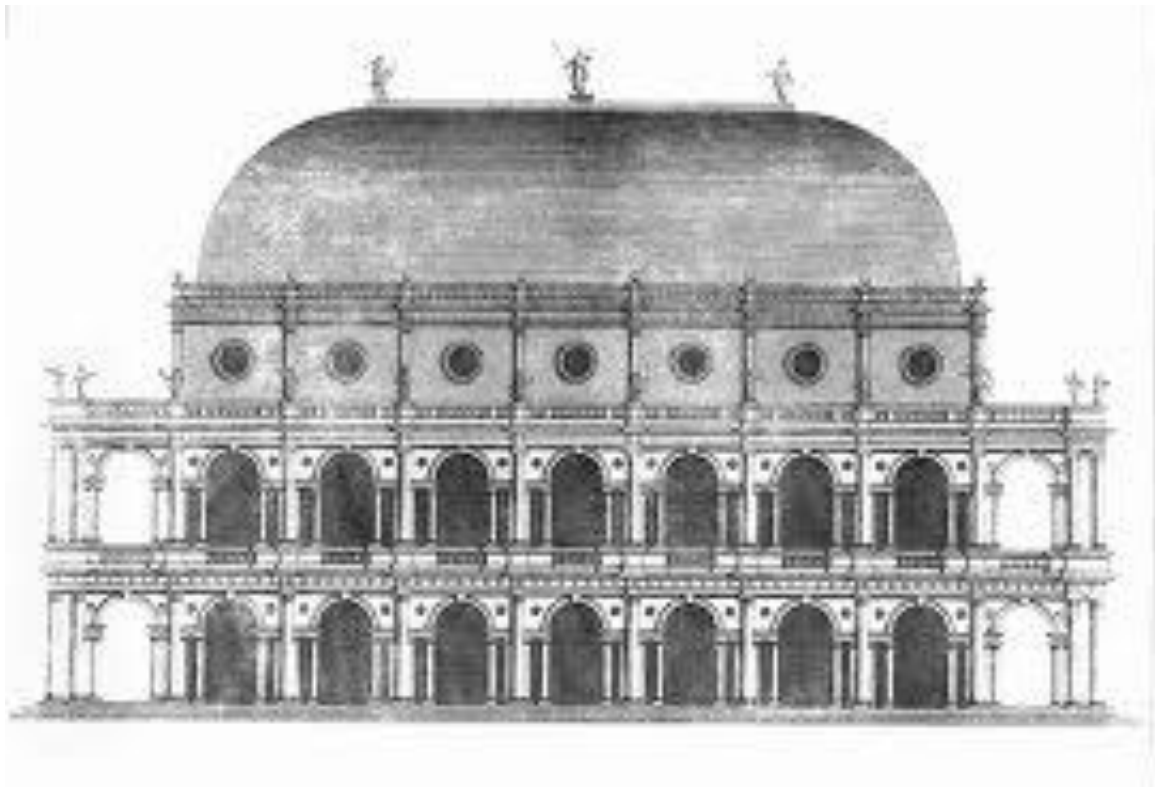
Sunday 6 April		
10:30 to 12:30	Networking Activity : ‘Palladio Tour’ – guided tour of the city centre of Vicenza	



## Palladio Tour

Sunday 6<sup>th</sup> April - 10:30 – 12:30

Vicenza is a city with an important history and rich culture: it has been an ancient roman town, then a fortified city during the Middle Ages, and finally one of the most dynamic centres of the Venetian Republic. It is known as “The city of Palladio”, thanks to the great number of masterpieces built here by Andrea Palladio, one of the most influential architect of the Renaissance. Since 1994 Vicenza has been enlisted as Unesco World Heritage Site.



The visit is a walking tour through the beautiful streets and squares of the old town, such as Corso Palladio, contra Porti, piazza Matteotti and piazza dei Signori. The monuments included are: the greatest palladian architectures – Basilica Palladiana, Loggia del Capitaniato, Palazzo Barbaran, Palazzo Thiene, Palazzo Chiericati and Teatro Olimpico (the Museum Card for the access to the Teatro costs 8 euros)– some of the most interesting gothic palaces and the wonderful church of Santa Corona, with Giovanni Bellini's and Paolo Veronese's paintings.

## Biographies of the Speakers



### **Anthony Rooley**

**Lutenist, The Consort of Musicke and Schola Cantorum Basiliensis, Basel**

[roolspa@aol.com](mailto:roolspa@aol.com)

Perhaps the element of 'exploration' remains the chief characteristic of Anthony Rooley's work over the last 40 years... a journey that is far from ended, indeed more filled with new beginnings! At every turn he has found inspiration in fresh perspectives with old, past things – music, poetry, philosophy, society – and the challenge of bringing these insights into valid modern performance. Indeed 'performance' remains for him a complex and infinitely rewarding activity that never ceases to bring pleasure, humour and deep satisfaction. Inevitably at this late stage in his work, it is the inspiring contact with talented young people and teasing them into some of the dimensions he has discovered that stands as a chief source of inspiration today. His work at the Schola Cantorum, Basel wholly amplifies that joy of sharing and participation. The recent Hayes 'Cantatas' Project (recording and concerts in Basel) is a perfect exemplar of this position.

### **'Ancient Spaces – Changed Societies: Performance Attitudes and Reception Then and Now'.**

*Although we meet in Vicenza, I take the listener to nearby Mantova – and address two different eras, with very different spaces, places, people and circumstances. This serves to underline the complex issues of performance space and repertoires created for very specific circumstances – and then the inevitable shifts of emphasis, consciousness and purpose that happens with the passage of time. We cannot, ever, enter the 'mind-space' of an earlier time – not even a time close to us – yet we can make an effort to do so, knowing that we are 'doomed to failure' – yet knowing the effort is immensely enriching and deeply rewarding, and in so many ways. The original space (the building and the mind-conscious space) created repertoires that today we love to review – and we performers (and students of performance practices) must be aware of our role as 'translators' – from 'then' to 'now'. With that conscious process of translation in mind, we become infinitely finer communicators of past times. Yet we can, and must, learn to use all the latest techno-skills as best as we can – for a 'YouTube' clip of entering Isabella d'Este's 'music grotto', perhaps with the music she was familiar with playing over, can do more than a thousand words, in a moment!*



**Bruce Dickey**  
**Performer and researcher the Schola Cantorum**  
**Basiliensis, Basel**

[bruce.dickey@gmail.com](mailto:bruce.dickey@gmail.com)  
[www.concertopalatino.com](http://www.concertopalatino.com)

Bruce Dickey is a performer and researcher who has devoted himself since 1975 to the revival of the cornetto. He has taught cornetto and 17th century performance practice at the Schola Cantorum Basiliensis in Basel (Switzerland) since 1976 and is founder and co-director of the ensemble Concerto Palatino. As a performer he has made many groundbreaking recordings both as a soloist and with his ensemble, and has collaborated with most of the leading figures in the field of early music. His many students, over more than 30 years of teaching at the Schola Cantorum Basiliensis, have helped to consolidate and elevate the status of this once forgotten instrument. For his achievements the Historic Brass Society awarded him in 2000 the Christopher Monk Award for "his monumental work in cornetto performance, historical performance practice and musicological scholarship." In 2007 he was honored by British conductor and musicologist Andrew Parrott with a "Taverner Award" as one of 14 musicians whose "significant contributions to musical understanding have been motivated by neither commerce nor ego." He has published numerous articles on the cornetto and performance practice. Together with Michael Collver, he has published a catalog of the surviving cornetto repertoire, and, together with trumpeter Edward Tarr, a book on historical wind articulation.

***Distant Choirs:***

***Reflections on the placement of musical forces in sacred music***

*This talk will address the issue of the placement of musicians in 16th and 17th century Italian sacred music. The talk will begin with a series of observations made during 40 years of performances of Monteverdi's 1610 Vespers. Because the work is so universally performed, it serves in many ways as a kind of benchmark on the state of performance practice of 17th century music. I will share some of my observations about performing this work and how modern performances relate to the spaces in which they take place. We will examine how an informed performance might be altered by an awareness of both the historical spaces in which the work would have been performed in the 17th century, and historical information on the disposition of forces in sacred polychoral music. My observations lead me to speculate that the kind of spaces in which this music was performed, but perhaps even more importantly, the way in which the musical forces were disposed in these spaces, would have a crucial impact on the sound and interpretation of the music, at least as significant, if not more so, than the factors with which we in the early music community so diligently preoccupy ourselves: instruments, articulation, bowing, ornamentation, tuning, temperament, etc. In addition, it is my thesis that the insights gained from a study of the relationship of the music to its historical spaces can be applied to performances of this work and similar ones in all kinds of venues.*



## Giulia Nuti

Scuola di Musica di Fiesole, Early Music Department

[giulia.nuti@conservatorio.ch](mailto:giulia.nuti@conservatorio.ch)

[www.conservatorio.ch](http://www.conservatorio.ch)

Giulia Nuti holds a research post at the Conservatorio della Svizzera Italiana in Lugano; she teaches harpsichord at the Scuola di Musica di Fiesole, where she leads the department of Early Music. She has given masterclasses and lectures at the Royal College of Music, the Guildhall School of Music and Drama, the University of Birmingham. From 2007 until its completion in 2010 she was Research Associate on The Listening Gallery project ([www.listeninggallery.rcm.ac.uk](http://www.listeninggallery.rcm.ac.uk)) continuing her work with the Victoria & Albert Museum and the Royal College of Music on providing a sound environment for exhibitions and collections, which she had begun with the V&A exhibition on the domestic world of the renaissance in 2005-2006. A specialist in Italian music and treatises of the late renaissance and baroque, her study *The performance of Italian basso continuo* (Ashgate 2007) is cited as an essential text for performers and scholars of basso continuo.

Current research interests concern the application of historically accurate concepts to the performance of musical works; in particular, the repertoire for keyboard written at the end of the eighteenth century and the keyboard instruments for which it was destined.

As a soloist, accompanist and ensemble player she has appeared in concerts and music festivals throughout Europe (Concertgebouw Amsterdam; Bologna Festival; Ravenna Festival; Festival Oude Muziek Utrecht; Auditori di Barcellona; Santiago de Compostela; Potsdam Sanssouci Festival; Musica e Poesia a S.Maurizio; Bad Kissingen Festival, Festival de Santander, Festival di Innsbruck; Wroclaw Festival; Maggio Musicale Fiorentino; Amici della Musica, Firenze; Göttingen Handel Festival; Alderburgh Festival; Festival d'Ambronay, among others).

She has recorded for Deutsche Grammophon, Sony, Deutsche Harmonia Mundi, Naïve, Passacaille, Brilliant Classics, CPO, WDR, the BBC and RAI.

Giulia studied at the Royal College of Music as a Foundation Scholar: after gaining Diplomas in Early Music, and in Harpsichord (winning the prizes in harpsichord, continuo, accompaniment, and early music) she took a First Class honours degree. Her Masters degree, on Italian performance practice in early keyboard, at King's College Cambridge, was followed by her appointment as College Musician of Queens' College Cambridge.

### ***The Listening Gallery***

*Music has played a central role in popular and elite culture throughout European history, spanning sacred and secular spaces and representing private and communal experiences. The Listening Gallery, a collaboration between the Royal College of Music and the Victoria and Albert Museum, is a project in which new and existing recordings of music were integrated into two major exhibitions at the V&A:*

- *Baroque 1620-1800: Style in the Age of Magnificence, a temporary exhibition (Spring 2009) which subsequently travelled to other international venues*
- *Medieval and Renaissance Europe, a series of eleven newly refurbished permanent galleries, which re-opened in December 2009.*

*The Listening Gallery demonstrates how the past, so clearly portrayed in the V&A's galleries, is to be discovered in music as well as other arts by providing music appropriate to the objects on display. Historical events, patronage, and fashions all contribute to changes in style that are reflected as much in music as they are in art and sculpture; the exhibitions provided an opportunity to incorporate music into galleries covering sacred and secular, northern and southern European art, between 1100-1800. The unparalleled variety of musical styles, genres, and instruments covered across this period required musicological knowledge drawn from a wide range of sources; in addition, the input provided by performers for the recording of some of the music proved essential, particularly for the earliest works where hands-on music making is often the best means of addressing interpretative questions. The impact of the project is far reaching as a novel approach to music in museums is achieved: the choice of pieces is underpinned by musicological research; performance follows the practices of the time; the instruments used for the recordings are originals or faithful copies. Most importantly, the provenance of the pieces and their connection with the objects is described in extensive commentaries that can be read in the galleries and on the web.*

*In this presentation I shall illustrate three case studies from the project, showing how a consideration of the music that belongs with the artefacts adds a further dimension of understanding; the galleries are brought to life with the music, and the objects, together with the worlds they represent, can be experienced by visitors today as they would have been in the past.*



## **Dorothea Baumann**

**University of Zurich, Privatdozentin**

[imsba@swissonline.ch](mailto:imsba@swissonline.ch)

Dorothea Baumann, Privatdozentin at the University of Zurich, has influenced Swiss and international musicology with her achievements in research and teaching for more than three decades. Her broad-ranging interests include acoustics and its relationship to architecture, performance practice and organology, music iconography, the psychology and philosophy of music. In addition to her book, *Music and Space: A systematic and historical*

investigation into the impact of architectural acoustics on performance practice followed by a study of Handel's *Messiah*, published by Peter Lang Verlag in 2011, her work has appeared in numerous journals and proceedings of conferences sponsored by international organizations. In addition to her contributions to academic institutions in Switzerland and abroad, she always has been connected to musical practice as a pianist and sound engineer. Since 1994, Baumann is Secretary General of the International Musicological Society.

*How buildings and their acoustics not only influence our performance decisions on a practical level but can also form part of the web of information from which we build our understanding of early performance. The role of room acoustics will be illustrated based on well documented music performances from the 16th to the 19th century. A short introduction into the main aspects of analyses will be given: physics of sound production and distribution in open and closed spaces, physiological and psychological aspects of individual acoustical experience and the aim of perception, followed by thoughts on shape, size, construction and decoration of typical rooms, halls, theatres and churches used for music in order to discuss the general acoustical background of experience in relation to cultural history of music, music genre and style.*

## Marco Di Pasquale

[marco.dipasquale@consvi.it](mailto:marco.dipasquale@consvi.it)

Marco Di Pasquale, musicologist, is mainly concerned in the history of musical historiography in nineteenth-century Italy, and musical instruments, their history, technology, performing practice and repertoire. He has taught at the Conservatorio di Musica in Trieste (1985-1993) and at the universities of Lecce (1996-2004) and Fribourg (2010). Since 1993 he is teaching History of baroque and classical music, Interpretation of the historical sources for performing practice, and History and technology of musical instruments at the Early Music Department of the Conservatorio di Musica in Vicenza. He is on the advisory board of the journals *Recercare* (Fondazione Italiana per la Musica Antica, Rome) and *Musica Veneta Online* (Università Ca' Foscari, Venice).

## Davide Bonsi

Davide Bonsi received the Ph.D. in physics at Ferrara University in 1999 and subsequently specialized in theoretical and experimental acoustics. Since 2000 he has been working at Fondazione Scuola di San Giorgio, Venice, where he is now coordinator of the Acoustics Laboratory. With the Department of History of Art of the University of Cambridge, UK, he has taken part as a scientific consultant to the CAMERA project (Centre for Acoustic and Musical Experiments in Renaissance Architecture), a multidisciplinary research programme centred on the relationship between architectural space and musical performance in Renaissance Venice. Since 2008 he is lecturer at Ca' Foscari University in Venice and since 2014 at Conservatorio Pollini in Padua. His main research interests include: room acoustics measurements, signal processing, ray tracing simulation, with special regards to case studies related to historical spaces of Italian tradition. He is an effective member of the Italian Acoustics Association.





## A seventeenth-century venue for music in Italy:

### *Villa Contarini's auditorium*

In the seventeenth century, the Villa Contarini in Piazzola sul Brenta was the residence of Marco Contarini, a prominent member of the Venetian aristocracy. A passionate lover of music, he established an ensemble of young female musicians who performed for the most illustrious visitors of the Republic of Venice. An

auditorium, located in the central body of the villa, is connected by means of a large hole in its ceiling to the “Sala della chitarra rovesciata” (the room of the reversed guitar), so called because of its shape. The room is equipped with devices apparently conceived to facilitate the reflection of the sound towards the auditorium. It is likely that this room was intended to accommodate the musicians during their performances, while the guests took their place in the auditorium. Similar arrangements were adopted in the Venetian “ospedali”, probably with the main purpose of preventing direct contact between the young female musicians, who were mostly orphans of humble social origin, and their noble listeners. It is to be noted that such placements of the performers reflect listening habits which had little in common with those that reached their apex with the rise of the bourgeois concert in the second half of the nineteenth century.

Through an extensive acoustic measurement campaign, which was undertaken in 2011 in the above-mentioned halls, it has been possible to obtain a complete set of responses and indices for a quantitative characterization of the interior sound field. Results point out a moderately high reverberation and listening level coupled to an acceptable clarity in both volumes when taken separately. If used in a coupled way (i.e., putting the sound source at the top level and leaving the receiver at the ground floor) sound appears much softer, diffused, with little directional cues and an increased perception of initial reverberance: properties from which it is tempting to infer that the linked use of the two spaces could have been devised with the aim of giving the music a “background” or a gently “immersive” feature.

# Breakout Questions

## Breakout Session, Saturday 5<sup>th</sup> April

### Session 3: Nuancing historically-informed performance II

*'How our early music curricula might be structured to develop students' sensitivity to place and the possible role of mobility schemes and joint programmes in this.'*

Developing early music students' sensitivity to place:

- Where should this be located in the curriculum?
- How is it best taught?
- Is it something that might be reinforced:
  - through student exchange activities
  - through Intensive Projects
  - through Joint Programmes between carefully selected partners?

## Discussion in Breakout Groups

*Moderators:*

A – Peter Nelson

B – Elina Mustonen

C - Johannes Boer

D – Greta Haenen

E - Thomas Drescher



## Relevant Addresses and Map

- STAZIONE FERROVIARIA DI VICENZA
- CONSERVATORIO DI MUSICA DI VICENZA
- OLYMPIC THEATRE
- ANTICA CASA DELLA MALVASIA
- HOTEL RELAIS SANTA CORONA
- HOTEL DUE MORI
- HOTEL CRISTINA
- HOTEL PALADIO
- KEY HOTEL

Vicenza Central Station

Contrà San Domenico 33 - 36100

Piazza Matteotti, 11 - 36100

Contrà Delle Morette 5 - 36100

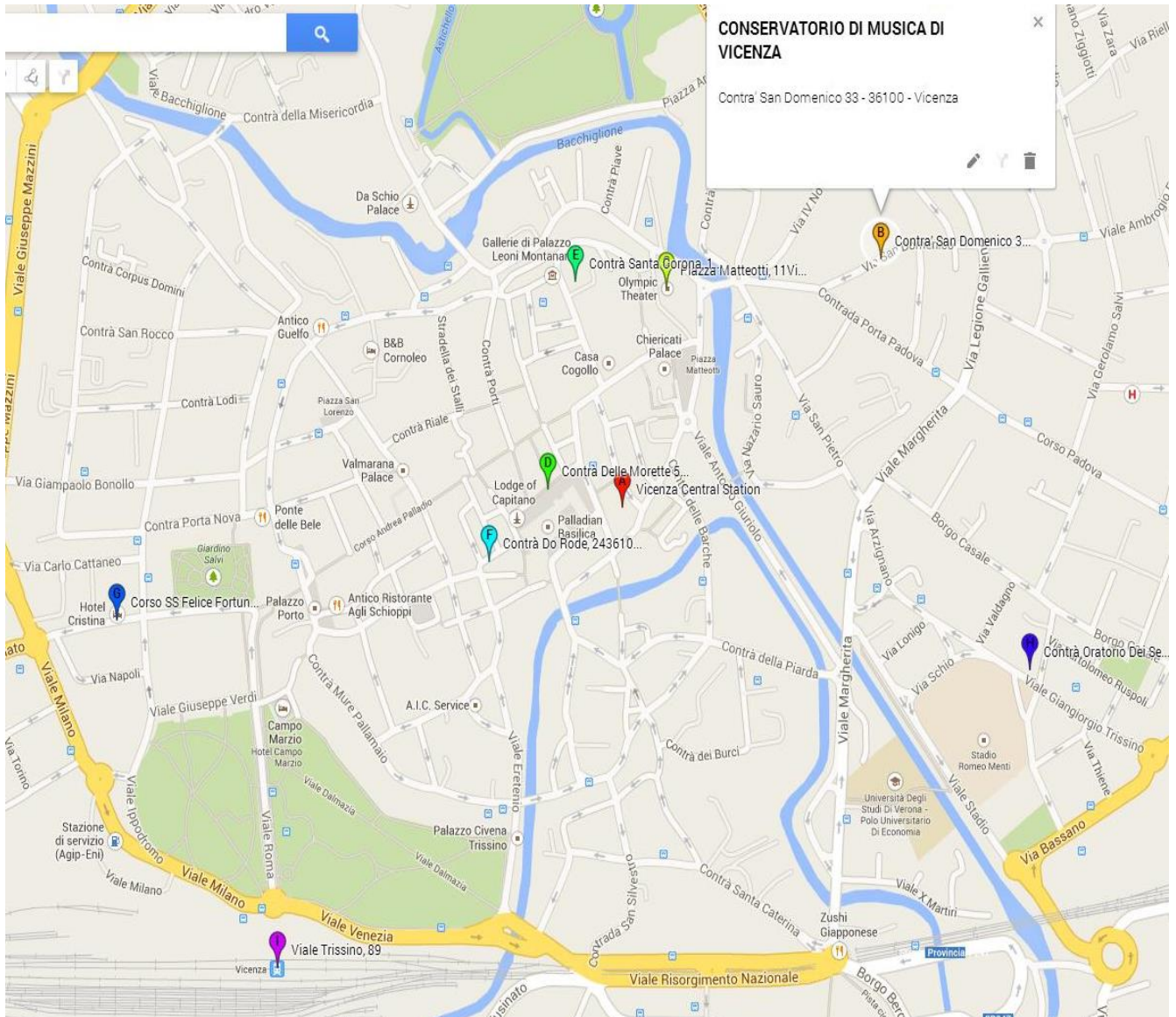
Contrà Santa Corona, 19 - 36100

Contrà Do Rode, 24 - 36100

Corso SS Felice Fortunato, 32 - 36100

Contrà Oratorio Dei Servi, 25 - 36100

Viale Trissino, 89 - 36100



# Travel information

## By plane:

“ANTONIO CANOVA” AIRPORT TREVISO

[www.trevisoairport.it](http://www.trevisoairport.it)

Distance 102 km from Vicenza

*Bus connection:*

- Treviso airport is integrated into the public transport; a direct coach service Barziservice Desk airport +393488367185 Email: [airport@barziservice.com](mailto:airport@barziservice.com).

From airport Treviso to Mestre railway station: EUR 10,00 (one way) or 18,00 (round trip – validity 10 days). From Mestre rail station to Vicenza railway station departure each 60' (connection in about 2 hrs) – about EUR 10 one way.

- Treviso airport is integrated also with Treviso railway station (better connected in the morning). For further information there is a Tourist information office (IAT) in the airport that would suggest you the best choice.

+39.0422.263282 Email: [iataeroporto@provincia.treviso.it](mailto:iataeroporto@provincia.treviso.it)

Taxis are available outside the passenger terminal daily, between 08.00 and 24.00.

MARCO POLO AIRPORT VENICE

[www.veniceairport.it](http://www.veniceairport.it)

Distance 80 km from Vicenza.

Bus connection from airport to Mestre rail station

- Fly Bus ATVO (connection in about 17') – EUR 6 one way.
- From Mestre rail station to Vicenza rail station departure each 60' (connection in about 2 hrs) – about EUR 10 one way.

VALERIO CATULLO AIRPORT VERONA

[www.aeroporto.verona.it](http://www.aeroporto.verona.it)

Distance 66 km from Vicenza.

Verona Airport is connected to the Verona Porta Nuova railway station by a shuttle service daily / Aerobus available every 40 minutes EUR 6.

To view the bus stop at the airport see the layout of the terminal.

From Verona rail station to Vicenza rail station departure each 60' (connection in about 60 min) – about EUR 5 one way.

## By Train:

[www.trenitalia.it](http://www.trenitalia.it)

You can reach Vicenza by train from all main cities in Italy. Travel directly to Vicenza or Venice or other trains that change at Venice Mestre station or Padova Station.

## Taxi

Telephone Numbers: +39 0424 462111 / +39 0445 410587 / +39 0444 525588 / +39 0424 490143

## How to get to the Conservatorio from the Train Station

There are direct buses from the Central station (Piazzale Stazione) to the Conservatoire (Contrà San Domenico, 33) and it takes totally 10 minutes to get there. These Buses are: N: **1, 2, 7**

The fastest and easiest routes:

### **Bus N1**

Bus1 from **Piazzale Stazione** towards Via Altare Capolinea Lerino - 5 min (6 stops)

Destination Bus stop - **Contra' Porta Padova 120**

From Bus stop walk to Conservatorio (Contrà San Domenico, 33) About 3 min , 270 m

**Bus N7** from **Piazzale Stazione** towards Via Palemone San Pio X - 6 min (6 stops)

Destination bus stop - **Via Gallieno 52**

From Bus stop walk to Conservatorio (Contrà San Domenico, 33) About 3 min , 300 m

## Hotels

### HOTEL CRISTINA

Corso Ss Felice e Fortunato 32

[info@hotelcristinavicenza.it](mailto:info@hotelcristinavicenza.it)

+39 0444 323751

### HOTEL DUE MORI

Contrà Do Rode 26

[info@hotelduemori.com](mailto:info@hotelduemori.com)

+39 0444 321 886 +39 0444 326127

### KEY HOTEL

Via G. G. Trissino 89

[info@key-hotel.it](mailto:info@key-hotel.it)

+39 0444 505476 / 78 +39 0444 513319

### RELAIS SANTA CORONA

Contrà Santa Corona 19

[info@relaissantacorona.it](mailto:info@relaissantacorona.it)

+39 0444 324678 +39 0444 1510116

### HOTEL PALLADIO

Contrà Oratorio Dei Servi 25

[contact@hotel-palladio.it](mailto:contact@hotel-palladio.it)

+39 0444 325347 +39 0444 393 632

## Restaurants

### **Osteria I Monelli**

Contrà Paolo Lioy, 1, 36100 Vicenza, Italia - 0444 540400

### **Osteria Il Corsore**

Stradella Pozzetto, 10, 36100 Vicenza, Italia - 0444 323504

### **Antica Osteria Al Bersagliere**

Contra Pescaria 11, 36100 Vicenza, Italia - 0444 323507

### **Tre Visi**

Corso A. Palladio, 25, 36100 Vicenza, Italia - 0444 324868

### **Cafe' Restaurant Dai Nodari S.R.L.**

2/B Contra' Ponte Furo, 36100 Vicenza, Italia - 0444 330692

### **Antica Osteria Ca' d'Oro**

Contra San Gaetano da Thiene, 8, 36100 Vicenza, Italia - 0444 323713

### **Al Pestello**

Contra' S. Stefano, 3, Vicenza, Italia - 0444 323721

### **Il Molo**

Contra Pedemuro San Biagio, 48, 36100, Vicenza, Italia - 3288087598

### **Al Paradiso**

Contrada Pescherie Vecchie 11, 3610 Vicenza, Italia - 0444 322320

### **Vito Pizza e Fichi**

Contra Pozzetto 13, 36100 Vicenza, Italia - 0444 327933

### **Antico Guelfo**

Contra' Pemeduro San Biagio 92, 36100 Vicenza, Italia - 0444547897

### **Al Ritrovo**

Piazzetta del Duomo, 4, 36100 Vicenza, Italia - 0444.546646

# Information on fee payment

## AEC EMP 2014

### What is included

The participation fee includes:

- conference documents
- participation to all plenary and parallel session
- participation to the networking moments
- possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Dinner ( Friday 4)
- One organized Lunch (Saturday 5)
- One closing cocktail (Saturday 5)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

### Amount of the registration fee

The date of payment is considered to be the date when the payment was authorised by the participant or his/her institution, as confirmed on the order of payment.

The actual conference fee depends on your date of registration (online) and payment:

Category	Payment and Registration by March 17	Payment and Registration after March 17
Representative of an AEC member institution (teaching staff)	130 euro	160 euro
Representative of a non-AEC member institution	430 euro	500 euro
Student from an AEC member institution	90 euro	110 euro
Student from a non-AEC member institution	130 euro	160 euro

The participation fee will not be reimbursed for cancellations notified after March 17h

### Bank details for payments

BNP Paribas Fortis  
Kantoor Sint-Amandsberg, Antwerpsesteenweg 242  
9040 Sint-Amandsberg, Belgium  
Account Holder AEC-Music  
IBAN: BE47 0016 8894 2980  
SWIFT/BIC Code: GEBABEBB  
VAT number/ N° TVA/ USt-IdNr. BE 503 980 425

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (EMP 2014) and
- the last name of the participant
- the name of your institution (if fitting)

Example:, EMP2014, Smith, Gotham Conservatory

## **EMP Working Group**

**Peter Nelson**

*Staatliche Hochschule für Musik  
Trossingen*

**Greta Haenen**

*Hochschule für Künste Bremen*

**Francis Biggi**

*Conservatoire Supérieur de Musique de  
Genève*

**Johannes Boer**

*Koninklijk Conservatorium Den Haag*

**Terrell Stone**

*Conservatorio di Musica "A. Pedrollo",  
Vicenza*

**Thomas Drescher / Jeremy Llewellyn**

*Musik Akademie der Stadt Basel*

**Elina Mustonen**

*Sibelius Academy, Helsinki*

## Conference Team

**Jeremy Cox**  
*Chief Executive*

**Sara Primiterra**  
*Events Manager*

**Jenny Simone Pirault**  
*Student Intern*

**Tamar Ubiria**  
*Student Intern*

## European Association of Conservatoires AEC

## Conservatorio di Musica “Arrigo Pedrollo” Vicenza

**Enrico Pisa**  
*Director*

**Salvatorica Sabina Scanu**  
*Administrative Director*

**Terrell Stone**  
*Head of the International Relations and  
Head of Early Music*

**Laura Niero**  
*Office Assistant*

**Cecilia Fabris**  
*Production Officer*