

# AEC Early Music Platform 2015

# REPORT



## The Multiple Futures of Early Music in a Creative Europe

In collaboration with EUBO and Summer Activities of Early Music Prague  
Hosted by the Music and Dance Faculty of the Academy of Performing Arts (HAMU)

19th - 21st November 2015, Prague, Czech Republic



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## INTRODUCTION: The Multiple Futures of Early Music in a Creative Europe

Since its inception, the Early Music movement has been characterised by both diversity and conformity. Its very *raison d'être* was to propose alternative ways of hearing and understanding the music of the more distant past, but because those ways were derived from an improved knowledge of that past, they frequently became seen as replacing conventional modes of performance rather than enriching them. Moreover, the movement itself, whilst its manifestations have diversified and the range of repertoire it addresses has expanded, has experienced some of this diversification in the form of factions and contesting orthodoxies within its ranks. Meanwhile, attempts at a more pragmatic approach have attracted criticism in some quarters as being superficial.

Now, halfway through the second decade of the 21<sup>st</sup> century, there are some signs that diversity is gaining precedence over conformity. This is partly because the practitioners of Early Music are themselves increasingly likely to be diverse in their own musical practice, adapting to different playing styles and instruments according to context and repertoire. Once a distinctive niche within classical music, from the point of view of its audience as well as its artists, Early Music is now both more pervasive (the principles of historically-informed performance are applicable to virtually all musical styles and periods) and less rigidly defined in its boundaries.

All of this suggests a future for Early Music that will be more varied and dispersed than its 'first-generation' history. This is why the title of the EMP Forum 2015 speaks of 'multiple futures'. Across Europe, we now see regions where the performance of Early Music and its being taught in conservatoires are well-established phenomena, but also others where it has taken root more recently. In many of these latter, its rate of growth is striking. While performers and educators in this new vanguard are taking much from the lessons of the original pioneers, they may well have fresh insights of their own to offer to the whole Early Music community. The Forum will take as its over-arching theme how, by sharing experiences in an open dialogue, we can ensure that diversity in Early Music becomes an opportunity for all.

In a European context, a diverse Early Music can assert its rightful place within the cultural priorities set out in the European Commission's programme for a Creative Europe. But with greater diversity, the imperative to communicate becomes stronger. This is among the many reasons why AEC-EMP has been delighted to renew its cooperation with the Réseau Européen de la Musique Ancienne (REMA) and the European Union Baroque Orchestra (EUBO) for this Forum. Young ensembles selected from European Early Music festivals, as well as EUBO itself, were featured across the days of the Forum. In a roundtable that launched the Forum, key artists, educators and festival organisers debated its main theme and then they and the young musicians joined in the discussion groups through which different strands of this theme will be taken forward.

# PROGRAMME

## Thursday 19 November 2015 - REMA

09.00-17.00	REMA: ONLY Executive Board - Meeting of the REMA Executive Board	Academy of Music room 1028
18.00	Welcome of REMA members and dinner	Academy of Music Respirium
20.00-22.00	REMA Showcase - Part I - Plaisirs de Musique - Eo Nomine - Consone Quartet	Academy of Music Martinů Hall

## Friday 20 November 2015

09.00-12.00	REMA: ONLY BD - Meeting of the Board of Directors	Academy of Music Room 1028
12.30	REMA: Lunch	Academy of Music Club HAMU
13:30	AEC EMP working group meeting (EMP wg members only)	Meeting point Registration Desk
13.30-14.30	Registration at the Music and Dance Faculty of the Academy in Prague HAMU)  Networking with Refreshments	HAMU
14:30 - 15:15	Opening Event REMA/AEC  Musical Introduction by students of the faculty  Welcoming words by / <i>Discours de bienvenue par</i>  - Ingeborg Radok Žádná, Vice Rector for International Affairs and Artistic Activities, HAMU Prague - Peter Nelson, EMP working group chairman - Xavier Vandamme, REMA president - Paul James, EUBO - Claire Mera-Nelson, AEC Council Member	Academy of Music Martinů Hall

15.15-16.00	<b>Presentation Early Music situation in Czech Republic</b>  Speakers: <b>Jitka Miková</b> , Concentus Moraviae <b>Petr Hamouz</b> , performer  Moderator: <b>Jelle Dierickx</b> , Musikfestspiele Potsdam	
16.00-16.30	Networking with refreshments	Club Hamu
16.30-18.30	<b>Round Table Discussion / <i>Table Ronde</i></b>  <i>Early Music in the XXIst century: common challenges, diverse solutions</i>  <b>Michael Roberts</b> , EUBO Trustee  <b>Benoît Dratwicki</b> , artistic director Centre de Musique Baroque de Versailles  <b>Claire Mera-Nelson</b> , Director of the Trinity Laban Conservatoire of Music and Dance, London, AEC Council Member  <b>Jana Semerádová</b> , Collegium Marianum Prague  <b>Adrian Buciu</b> , National University of Music in Bucharest  <i>Introduction and Moderation by <b>Thomas Drescher</b>, Schola Cantorum Basiliensis</i>	Academy of Music  Martinů Hall
18.30	<b>Joint reception REMA/AEC</b>	Academy of Music  Respirium
20.00	<b>REMA Showcase - Part II</b> - Radio Antiqua - Sollazzo Ensemble	Academy of Music  Martinů Hall

## Saturday 21 November 2015

9.30-11.15	<p>Musical Performance by students of the Academy</p> <p><b>Information Forum on Early Music projects, programmes and initiatives</b></p> <p><i>Early Music Programme in Higher Music Education institutions in Czech Republic</i>, presentations by <b>Petra Žďárská</b>, harpsicord teacher in HAMU, Prague and <b>Irena Troupová</b>, vocal teacher in JAMU, Brno</p> <p><b>VOX Early Mus</b>, Strategic Partnership Project by <b>Angela Sindeli</b> National University of Music in Bucharest</p> <p><b>EUBO Mobile Baroque Academy</b>, presentation by <b>Paul James</b> Director General EUBO</p> <p>Further presentations of projects and organisations:  - <b>Centre de Musique Baroque de Versailles</b>: presentation of the organisation and main artistic projects / presentation of long-term cooperation with <b>Summer Festivities of Early Music Prague</b>  - <b>Eeemerging</b>: development of the project</p> <p>And other project presentations</p> <p>Moderated by <b>Sara Primiterra</b>, AEC Events Manager</p>	Academy of Music Martinů Hall
11.15-11.45	Networking with refreshments	Club Hamu
11.45-13.00	<p><b>Breakout Group Discussion 1</b></p> <p><i>Early Music in the XX1st century: common challenges, diverse solutions</i></p> <p><i>Please join the group of the letter on your badge</i></p>	<p><u>Rooms:</u>  A - orchestra hall  B - 1034  C - 2017  D - 2026  E - 2057  F - 2027</p>
13.00-14.15	Lunch	Club HAMU
14.15-15.30	<p><b>Breakout Group Discussion 2</b></p> <p><i>Early Music in the XX1st century: common challenges, diverse solutions</i></p> <p><i>Please join the group of the letter on your badge</i></p>	<p><u>Rooms:</u>  A - orchestra hall  B - 1034  C - 2017  D - 2026  E - 2057  F - 2027</p>

15.30-16.00	Networking with refreshment	Club HAMU
16.00-16.45	<b>Closing Session</b> <ul style="list-style-type: none"> <li>- Reporting back from the discussions</li> <li>- News from the AEC and REMA &amp; announcements concerning future meetings</li> <li>- Closing Remarks</li> </ul>	Academy of Music Martinů Hall
16.45-17.15	Walk to the Prague Conservatoire	Dvorakovo nabrezi 2 110 00 Praha 1
17.30-18.30	<b>EUBO Workshop</b> Workshop by Maggie Faultless on 'Corelli's Op 6 No 4' <i>Atelier de Maggie Faultless sur l'opus 6 No 4 de Corelli</i>	Prague Conservatoire Concert Hall
18:30 - 18:45	Walk to the Rugantino Restaurant	Dušní 905/4
18.45-19.45	Dinner	Restaurant Rugantino
19:45 - 20:00	Walk to the Prague Conservatoire	Dvorakovo nabrezi 2 110 00 Praha 1
20.00-21.00	<b>Concert European Union Baroque Orchestra, Margarita Faultless</b>	Prague Conservatoire Concert Hall

## Sunday 22 November 2015

EMBA Partners Meeting, 10:00 - 13:00 at the Academy (Room 1028)

# Musical introductions during the conference by HAMU

**20 November - afternoon**

**Marie Ptáková - flute a bec**  
**Tereza Živná - harpsichord**

**G. P. Telemann (1681 - 1767)**  
Sonáta d moll, TWV 41 (Sonate Methodiche)  
Siciliane, Allegro

**21 November - morning**

**Michaela Ambrosi - flute traverse,**  
**Petra Žďárská - harpsichord**

**Friedrich Wilhelm Heinrich Benda (1745-1814)**  
Sonáta C Dur pro flétnu a obligátní cembalo (1786)  
Andante - Allegro scherzando





## Opening Event

After a musical introduction by the students of the local academy, welcoming words are given by:

- **Ingeborg Radok Žádná**, Vice Rector for International Affairs and Artistic Activities, HAMU Prague
- **Peter Nelson**, EMP working group chairman
- **Xavier Vandamme**, REMA president
- **Paul James**, EUBO Director General
- **Claire Mera-Nelson**, AEC Council Member



## Round Table Discussion and Breakout Groups on the theme Early Music in the XXIst century: common challenges, diverse solutions

In the roundtable discussion, five distinguished figures from different fields of Early Music have been invited to share their experiences and offer their predictions for the possible ways that Early Music might be strengthened and sustained over the coming years. From their backgrounds as practitioners, educators and festival organisers (in some cases embodying more than one of these in the same person) they have been discussing how they perceive the current state of the sector and how, extrapolating from this, they view its possible, multiple futures. The round table was composed by the following members:

**Michael Roberts**, *EUBO Trustee*

**Benoît Dratwicki**, *artistic director Centre de Musique Baroque de Versailles*

**Claire Mera-Nelson**, *Director of the Trinity Laban Conservatoire of Music and Dance, London, AEC Council Member*

**Jana Semerádová**, *Collegium Marianum Prague*

**Adrian Buciu**, *National University of Music in Bucharest*

*Introduction and Moderation by Thomas Drescher, Schola Cantorum Basiliensis*



The moderator Thomas Drescher triggered the discussion by posing to the panellists the following questions:

1. What are the key challenges in your specific role within Early Music today?
2. Early music is historically informed contemporary music. It is a part of present musical life, always deeply linked with its current aesthetical point of view and changing with it. How can we handle this paradox in education and concert life?
3. Early music was inspired in 20th cent. by critical minds and curious musical experiments. What about this spirit today? Students and ensembles in early music tend to imitate successful solutions, not so much seek out the reasons or the sources. How to stay critical and curious developing early music for the future
4. Musicians need an audience, are we giving sufficient consideration to it, to its growing diversity and modes of reception?  
What can be done to create and to keep this audience or another? What to gain a new one?  
What are the expectations of the audience(s)?
5. Which tasks must be followed up in our educational institutions in order to secure a viable future for early music?
6. How can established institutions and newly built institutions benefit from each another?
7. To sum up: What, do you think, are the most important challenges in Early Music for next five years.

In the first part of the session the panellists gave their statements on the questions above. Afterwards, there have been opportunities for interventions from the floor followed by a much deeper discussion in the breakout groups (two discussion sessions). Representatives from the roundtable panel and young musicians from the ensembles being featured in the Forum have been dispersed amongst the groups and ready to take reactions and engage in debate. From broad principles in the roundtable, we hopefully progressed to concrete issues and practical solutions in the breakouts. A brief summary of the conclusions reached in the breakout groups has been presented in the closing session and it is summed up below after the minutes on the round table discussion drafted by Claire Mera-Nelson.

## Round Table Discussion

Each participant of the Round Table starts their intervention by stating the key challenges in their specific role within the Early Music nowadays.

Roberts mentions the following:

- Governance, borders, political and social certainties undermined
- What will Baroque music look like in 2020
- How do they make sure all of Europe is represented
- Students seeking key to career in early music
- Funding/definition of the arts/creative arts changing - not so interested in performing arts any more
- How to be mobile across Europe in the C21st given changes to technology, recording, modes of communication etc.

Semerádová lists her challenges below:

- Collegium Marianum: school, festival, ensemble
- Early music movement focussed on known repertoire, not new insights
- Love not money drove the movements emergence in CzR in 1990s
- Students can help movement, but existence and size of departments is key to allowing them to have the opportunities those at the forefront of the movement have had
- Is it the audience who are asking for music that they know, or is it the lack of the students own interest/will to search archives for something new
- Everyone needs new/young students to give new blood and energy to the movement
- Work with musicologists, film - it is attracting many more people than just early music
- More thought needs to be given to communication between players and audience

On his part, Dratwicki says:

- Versailles only dedicated to French Baroque - specificity gives particular place in the landscape
- First 21 years was to help encourage French Baroque music to be played in France so there was government investment to encourage all aspects of learning, discovery and promotion of this music
- Now has been successful and result is a decision with the Ministry of Culture to do more to promote French Baroque music beyond France - issues of instruments, pitch, knowledge of French Baroque language
- New responsibility is the promotion of French music abroad - mainly working with orchestras, choirs etc. outside France principally to make links
- Work to create leading centres of French Baroque across the world
- Challenge is how to develop knowledge of how to play this music elsewhere, as well as provide access to scores, etc.

Buciu states:

- From year two, students choose between Baroque, Jazz or Contemporary
- 95% of those choosing Baroque progress into the Masters orchestra
- New direction for Romania
- Very challenging to become more established

- There is a need to adapt early music to C21st

Also, the Round Table also discusses about “Musicians need an audience”.

Buciu indicates the following:

- Adapt early music to the public, rather than expecting people to come to what we want to offer
- Draws comparison with Beatles (just men with instruments on the stage) to Led Zepplin (lights, smoke, etc.)
- Don't change the music, change the presentation and engage with different other domains of activity
- Collaboration with students of theatre, fashion etc.
- Try to think of alternative ways of presenting

Drecher states:

- Music school / pre-college programme - bring early music into this
- New presentation forms: improvisation is a major topic in his school
- Combining historical forces with new ideas

Roberts mentions:

- Churches as homes for concerts
- Early music scene not really attracting audiences in the UK
- Have to persuade festivals, venues, promoters etc. to fund music - only way to do this is to attract audiences
- Younger audience difficult to hold attention in concert hall
- digital technology part of challenge and opportunity
- Should audience have ipad with music or ear piece with programme notes/guided listening

Semerádová explains the following:

- Festivals attract full audiences
- Are we forcing our instruments too much - do we expect too many people to listen to period instrument ensembles?
- Is it a failure if only 150-200 people are in the audience?
- Many of the best venues for Baroque music are small - the economics of this are problematic
- Work with diverse audiences: children and older people
- In CzR conservatory is for younger people - academy for HE level students (problem is that study at the academy is focussed on solo instruments)

The moderator adds that modern technology is important but also interesting to focus on historical recreations.

Dratwicki mentions that problem is time and that people are reluctant to engage with something they don't know. Then, it is fundamental to take time to explain the music to the audience. It will be worth it. For example, in the case of opera, when during prelude, on screen at back of stage a synopsis of the opera appeared.

He also adds,



- Rameau puppet opera with pre-concert talk by specialist, toured all over world, after performance audience could come on stage to meet/talk to puppeteer, musicians, and expert
- As a technique this shouldn't just be used for younger audiences, but also older audiences
- When early music movement started it was set up 'against' romantic music etc. but now this is no longer appropriate as Baroque music is part of the mainstream/canon in most places in Europe now
- His dream is that all of France's modern orchestras should play French Baroque music on modern instruments
- Will happen in Rio, Caracas etc. as a way of sharing/disseminating French Baroque worldwide
- Though we know people won't play the music the same way as specialists, we mustn't separate the problem but tackle it all as one problem.
- Baroque staging costs a lot, so as budgets are reduced, Baroque stagings will diminish to the level they were 50 years ago or more



Regarding this topic, one participant from the public also adds that students should learn all type of music. He emphasizes about the room for every type of presentation of early music. Also, he acknowledges a problem: concert halls are too static. The participant also discusses the factibility to lower the price of the tickets, "Events should not be expensive, but should be fun and well explained."

One participant from Poland points out that the reality of Ealy Music today is in fact a real question in the world of Classical Music. He thinks that Ealy Music is really quite well served today according to the tempo of modern life the society is living today.

Other participant draws the following questions: what is our relevance in society today? What might music have to contribute to the societies in which we live and work?

A participant from Brussels indicates that it is important to focus on the entertainment value, but also is fundamental to curate the cultural heritage.

Participation among the public is everytime increasing and some of their points and reflections are:

- Early music was made before the invention of the public concert institution. Now we are trying to share our music in the time when the audience is behaving - as the musician in the past - as individuals with individual needs.
- There is diversity in specialisation
- If you are informed you can make choices, and by specialising you can be different to others
- Are the C21st technologies being used enough and in what other ways is it possible to use them to catch the interest from the public to the music? Technology cannot only being used to distract, but also as a tool to educate
- Different solutions for audience: locals get free concerts at the end of young musicians' projects, very interactive

- Capture concerts on FranceTV and they are available via Culturebox, now leading to 50,000-60,000 views
- Collaboration with city of Lyon, leading to programming responsibility for a particular hall. Good way of introducing audience to music that they may not know.
- Look more carefully at market to see if there are really jobs for the students we are training
- Responsibility is to encourage excitement for early music
- Continue to focus on specificity of repertoire
- Look at what is going on in the world
- Don't keep this music specifically for some musicians, concert halls, etc.



## Breakout Group Discussions

### Group chaired by Francis Biggi (Geneva) and Kelly Landerkin (Basel)

What are the key challenges in your specific role within Early Music?

- Common consensus needed on what we are trying to convey
- Defining and solidifying the position of 'Historical Performance' in educational institutions
  - 'Modern/classical' vs. 'early' foci
    - EM integrated into the whole, serving as its 'engine', to mutual benefit
    - EM and classical divided into separate departments - questions of quality, perceptions and preconceptions of both from inside and out
      - Quality ->
        - directly affected by contact and rehearsal time
        - carries financial ramifications with it
  - Generalist vs. specialist forms of education - can serve as good complements to one another
    - specificities: how and why are they different -> priorities
      - 'specialist' questions going beyond the source ( eg. ornamentation, improvisation, rhetoric) are not just good questions for early musicians
      - live vs. recording performing environments- risk-taking vs. perfection perceived differently by the two

Early music is historically informed contemporary music. It is also a part of present musical life, always deeply linked with its current aesthetical point of view and changing with it. How can we handle this paradox in education and concert life?

- In order to develop an aesthetic framework students need direct access to and contact with sources
- Aesthetic values
  - Are formed through reading, dynamic discussion with peers and teachers, through performance
  - Offer deeper meaning on a personal level
  - Hone critical thinking - 'why was this treatise written?'
- Clarity of aesthetics helps form a lucid understanding of music's impact in its own time as well as today's impact on earlier musics
- Continual reevaluation of aesthetics can result in a modification of taste and a willingness to push borders of expectations
- Musicians must offer a transparency of approach and priorities to the audience and to oneself
  - The job as educators is to help students work in this direction.

“Musicians need an audience”:

- Are we giving sufficient consideration to it, to its growing diversity and modes of reception?



- What can be done to create and to keep this audience or to gain another? What are the expectations of the audience(s)?
  - Which tasks must be followed up in our educational institutions in order to secure a viable future for early music?
- The group discussion of these questions - tasks for educational institution and the expectation of the audience(s) - evolved into one larger topic.
  - The market can be viewed as a tool to signal new possibilities.
  - The offerings of institutions are continually evolving ideas on performance practice through research and opening yet more possibilities to potential audiences -> alumni create new markets through their own initiatives.
  - There is more than one market with a diversity of offerings, personalities and interests, and schools foster the environment for this diversity through.



Group Chaired by Claire Michon (Poitiers) and Peter Nelson (Trossingen)



Regarding the key challenges,

Some keywords came up during the topic:

*Conflicts vs Collaboration*

- Internal conflict: modern / early Music departments
- External: Schools / organizers

The aim could be to change it into a virtuous cycle, through collaboration for instance.

*Fear / Expectations*

The EUBO young musicians expressed their worries

- How to combine their aims as early musicians with the expectations of the market (For example: How to play for the orchestral auditions: “modern” or “HIP”?)
- The market is full.

One member of the REMA explained that it is rather easy for organizers to make the audience come for “stars” or young ensembles, but much more difficult for groups existing for 10 years.

*Educational field*

It is agreed that for small departments, it is difficult to develop specific disciplines, and came back to Claire Mera-Nelson closing the EM Department. According to the local contexts, there might be different solutions to keep Early Music Departments alive:

- Supplementary instrument for moderns, but it is not the only way
- Need to have all instruments in some centers (cornetto, Gamba, lute...) at least
- Need to spend time and energy on deeper study, our job as musician (and the organizers do their job)
- Curiosity needs to be trained
- Too much structure in the curriculum

#### *Audience*

The local context is very important.

Reaching out for young audiences. For example, school concerts, educating the audience for tomorrow.

Regarding solutions,

- Offer quality training to the modern students: practical, theory.
- Local solutions. Importance of having (charismatic) personalities in the EM Department.
- Sustain specific disciplines: Renaissance, medieval, singing

#### *Curriculum*

- Individual needs and aims of the student
- Portfolio
- Projects

#### *Professionalization*

- Internships, career centers, invite professionals in the school (REMA)
- Project of the student: it is important to make the student go through the whole process of conceiving an artistic project.

Regarding, “to-do list”,

How the AEC and EMP can help the institutions to extend their possibilities?

- Facilitate the collaboration between institutions?
- Build link between schools looking for partners (projects): on a website
- Projects: short term mobility? Erasmus+

What could the REMA and the EMP do together to help institutions?

- Continue to organize the networking through platforms
- Be a link to the EU institutions, lobbying together, to underline the importance of Early Music. Platform has to be big enough to be heard.
- EMP is not enough: need to more members present to be representative, look towards East, more partners outside of Europe.

### Group Chaired by Terrell Stone (Vicenza) and Claire Mera-Nelson (London Trinity)

Terrell Stone (Italy) - Chair / EMP  
Working Group  
Claire Mera-Nelson (UK) - Secretary /  
AEC Council

Erik van Lith (Netherlands)  
Giulio Prandi (Italy)  
Ashley Solomon (UK)  
Filip Ignac Csaba (Romania)  
Aline Zylberajch (France)  
Thierry Maeder (France)  
Bibiane Lapointe (France)  
Bernard Wolteche (Belgium)  
Kriistina Are (Estonia)  
Petr Hamouz (Czech/Netherlands)  
Monika Novakova (Czech)



#### *Headline Summary of Group D as reported at Plenary*

The problems or challenges in different parts of Europe are different. Therefore, exchanging knowledge of educational programmes could be useful to helping Eastern European institutions develop their early music culture. For example, in the case of Romanian institutions - and following the example of France - making public the early manuscripts of Transylvania would both help develop interest in early music within Romania and, importantly, draw interest from the wider European early music field in the music of Romania which is very special and distinctive.

It has been emphasized the fact to work together. In that way, institutions and their teacher can share the knowledge and the understanding of what the fundamentals of training (its academic basis) are. Participants consider that it is essential to inspire students in order to understand the value of, and to 'own' the skills of research is essential to their professionalism and future success. Then, students should be invited to participate in this dialogue, not least at the EMP itself. In addition, through the sharing of experiences and knowledge which arise through the EMP, propositions can be developed for teaching or student exchanges. This could be accomplished through a different structure to the next platform meeting (enabling structured exchange).

The group has also discussed the need to find a better balance in the training programmes between the commercial 'market' viewpoint of early music and the fundamentals of early music musicianship. In addition, festivals need to feed into the training programmes as they can help with thinking about audiences/programming - they can help provide a true induction to the profession.

Moreover, students should be given the chance to mix with professionals - institutions must break down the barriers between schools (educators), students and festivals. It is important to reflect on the duty as educators. The duty is to help develop serious, spontaneous and historically informed students as the key to enabling them to find a way to develop new audiences without losing the integrity of the music.

Regarding the students, it has been argued that students should be enabled to see things 'through child's eyes'. For example, by not accepting established orthodoxies. On the contrary, challenge everything and discover the music of earlier times for themselves.



As educators, they have agreed that a holistic approach should be considered in order to embrace all areas of music.

Finally, the group also mentioned the use of the information gathered by musicians in the field, not only to break down barriers between 'early' and 'classical' music but also to contribute towards the work of finding and keeping an audience for our work. In addition, there should be a move from referring to ourselves as 'early music' to 'historically informed performance' - describing what we do as early music is not an accurate representation of where we are now.

#### *Detailed discussion in Breakout*

##### 1. What are the key challenges in your specific role within Early Music today?

One participant from The Netherlands indicates, more market thinking due to changes in cultural landscape. It is important to think more about the value of music making for the audience. There is a lot of value, but that side of music has become more important and as conservatoires we have to think about this as part of the curriculum. Not just technical development is important, but also the other curriculum elements to support musicians' consideration of the audience.

On the other side, Ashley Solomon from the UK mentions that students should come wanting to be educated and not being too focused on their career developing. The words 'passion' and 'inspiration' were missing from the discussion around the table. Gimmicks are terrible. Musicians must have integrity. "We need to teach students to have searching minds and that is part of the solution. We can't send musicians out who can't communicate. But nonetheless they need help to develop their identities."

In the same sense, Giulio Prandi from Italy supports Ashley's perspective. "Students focus too much on their work opportunities in tutorials." The relationship between conservatoires and producers of early music - in Italy it's almost impossible. For example, local music academy was approached to be part of music festival, but they couldn't make any decisions in an appropriate time line so it didn't happen and the students were angry. Conservatoires need to do more to prepare students - he auditions 200 students a year, maybe 10 know anything about early music and have the skills to sing in an appropriate style. The link with the profession needs to start before students graduate. Students need to understand more about the place of music in society - new festival has more concerts in prisons, community centres etc. than official concerts. If musicians don't have a role in society then music will be a dying art.

Bibiane Lapointe from France believes that research is a challenge. For musicians to be original, they have to be involved in research. They have to feel it is exciting and a matter of inspiration. She emphasizes, if you want to grow, you need to develop your research to underpin and inspire your playing. She strongly believes that maybe it is not necessary to keep multiplying musical institutions, but to strengthen the roots of those which do exist to ensure that the training available is optimised. There could be different specialisms in different places. It's important to help students to go really deep. Sometimes she has a sense that students just copy what they hear on YouTube, not taking responsibility for individual and personal research, she explained.

Claire Mera-Nelson thinks that it is essential to develop integrity in their artistic mission, helping them learn the skills of research as a root to evolving the focus of their passion, voice and future success. She clarifies that this cannot be taught in 3 years, shouldn't expect to. Terrel adds, archival research is a difficult thing to teach.

Solomon emphasizes the responsibility as a teacher is to inspire this desire to research. She asks how we peer-review teachers? At RCM he can sit in on anybody's lesson uninvited and unannounced so that he can ensure the quality of teaching. There is a lot of complacency. He has 40 teachers and they are all open to this and know they can sit in on his lessons too. How can we use peer review to improve things? Prandi adds, the responsibility is both that of teachers, but also all musicians. The trouble is that most of the teachers are '3rd generation' performer and there are lots of recordings in the market, then it's harder to be original. Today we are training the 4th or 5th generation, usually it's said "listen to CDs" and take account that others have learnt before. Then, it's harder and harder to find something new. It is also important to notice that teachers should not push students out into the profession either too fast or too slow. It's wrong to put students in public before they are ready, but equally it's wrong for them to remain students for 30 years.

Finally, Bernard Wourteche finalizes the discussion by saying that it's always important to make a complete musician. Some will be more research focused than others, some better at improvisation, etc. It's necessary to have different people to make a large core of interested students. That is why it is important for schools to focus on different things. In Brussels they are still trying to establish the department's identity, and at the moment are more research focussed. They publish critical editions. But sometimes people take too much time on their research and don't play together.

2. Early music is historically informed contemporary music. It is part of present musical life, always deeply linked with its current aesthetical point of view and changing with it. How can we handle this paradox in education and concert life?

Erik Van Lith - if you look at the things that early music can offer that no-one else can offer. One is bringing research and performance together. Modern classical music doesn't tend to do this and is often sitting alongside early music. We could bring this to them.

Aline Zylberajch - challenge is between offering as much knowledge and playing to classical modern musicians, without making ourselves superfluous because people think that having had a few sessions on period instruments; they can now do this without period instrument specialists. How can we develop people who can play contemporary and early music equally well?

Erik Van Lith - piano has been an area of success in this respect in Amsterdam. The important thing is to allow people to know how/when to specialise.

Ashely Solomon - it is related with the problem about 'generalist vs specialists'. The great musicians are now championing informed performance. In the UK there is very little money for concert rehearsals, but the issue is that there is a tendency to employ 'generalist/specialists' e.g. musicians of LSO to play in concerts because they can get it right first time, but they don't know anything about truly HIP. We should have a poll about the title of the EMP - it's not early music any more, it's historically informed performance.

Giulio Prandi - has banned people from missing rehearsals - he rehearses 3-5 days and insists that people are there for all of them. They don't get employed again if they don't (apparently it is normal in European conservatoires for students to choose not to come).

Aline Zylberajch - currently at RCM 68% of UGs are on full scholarship - Director of Development's plan is that within 4 years 100% on full scholarship.

Bibiane Lapointe - in France we need to think about scholarships.

Aline Zylberajc- in France and other European countries higher music education is in fact too cheap, and therefore sometimes there are questionable levels.

Kristiina Are - its attractive to make music, but not do research. They are opening a promotions centre for students, they will produce concerts across Estonia and have made contact with external organisations across Estonia to enable this. She hopes that things will get better for young Estonian musicians. They are investing in the acquisition of harpsichords for 5 pre-College institutions as a way of incentivising progression. Other instrumentalists want to play Baroque music, but with no harpsichordists nothing can happen. A new Centre for Early Music/Baroque Music Academy has now opened for the first time in Estonia in Sept 2015.

Monika Novakova - they have accreditation for an early music degree, but don't currently have rooms in a building in which to deliver it, so can't currently employ teachers/have students (ran successfully 2008-2011). Ordinary people don't understand what early music is, because the word for it in the Czech language is effectively 'old music' which is very off-putting/bad. They think that really engaging with young children is a good way to engage a wider audience and make 'early music' something that is more generally acceptable.

Petr Hamouz - it's currently not possible to learn early music there, so the challenge is to make any faculties for early instruments exist at all. There are summer courses and festivals, but no institutions which can enable learning on an ongoing basis. Current role is as modern flute instructor, but he is also a traverso and recorder player - he is trying to share his passion with his students. They have manuscripts in Transylvania - many manuscripts to explore. Their festival is in a small city, but they have 50/60 students each year

Claire Mera-Nelson - suggests using Erasmus as a way to bring people in to help inspire engagement with early music.

Kristiina Are - this is the way they started in Estonia about 20 years ago when early music was an 'underground thing'.

3. Musicians need an audience, are we giving sufficient consideration to it, to its growing diversity and modes of reception? What can be done to create and to keep this audience or another? What to gain a new one? What are the expectations of the audience(s)?

Ashley Solomon - Festival promoters think about audiences, but teachers don't really.

Giulio Prandi- he is not a typical Festival Director - he is the principal conductor who does everything. It is really unrealistic to think that we can really affect anything. He believes that the Italian school system is really against any changes to their educational culture and it's difficult to affect the position of music in Italian schools. The key is involving people. In Pavia they have the largest young public of any of the Festivals - average age is 23, 30% of audience is under 30. This is because they are a university town - 20,000 students in a town of 70,000 (also their teachers etc.) and work to fully engage their community. Everyone in the organisation is young - he is the oldest at 37, interns are 22. All the jobs which are not specialists are done with a programme of students from the university who engage with them. They have a strong university choir of 60 people who perform in the Festivals twice per year, with weekly rehearsals year round and intensive production

periods leading up to the Festival. So everyone in the town knows someone involved in the Festival and therefore the Festival is not alien, they are involved even tangentially, and so they come to the concerts. Key is definitely involving people. They have a club for 'Friends' of the Festival. Members pay a small fee, but they get special events and also have the chance to feed in their ideas/views about the Festival. Also they take the concerts that happen in the official Festival programme in prisons, hospitals, etc. and they give free tickets to the concerts to particular concerts. So their network of partnerships is not only a cultural one, it's a broader one. It's not only about convincing people to sit on a seat for a particular price, it's about attracting them to taste, giving them high quality events, and then listening to their opinions and making it part of their normal life (it's about music in society).

Erik van Lith - it's a good approach, and one way of doing it. You can think about the ways to present the music.

Aline Zylberajch - we should be prepared to have 'untraditional' formats for concerts as some people are not ready to sit through a whole concert, but we should be prepared to sometimes accept being paid less, repeating the concert, performing in different locations (we need to broaden our views about concert halls).

Bernard Wolteche - early music is done for small rooms, this is also a way to be 'authentic'.

Erik van Lith - it's easier to communicate in this context.

Terrell Stone - describes at EMP in Vicenza, where title of event was 'Spirit of the Place' - it is a European privilege to be able to perform music in the places for which it was originally written. Early music only really comes together when you understand the European context, and its aesthetics. Maybe we should try to embed this in what we teach, as so often it's taken for granted.

Ashley Solomon - we need to talk to Festival directors about what motivates them to programme. They understand the difference between money which is what motivates them and excellent ways of engaging.

Erik van Lith - we can bring this to students in their education to encourage them to think in a wider way about what they can do and how they can/should convince others.

Ashley Solomon - Festival Directors with 'themes' are a joke. Sometimes you really try to follow the theme and it takes a huge amount of effort, but then it turns out that the biggest names don't need to follow these themes at all.

Erik - if musicians have a good attitude, they can influence programmers/Festival Directors.

Claire - In the UK young ensembles are taking ownership. Concerts are happening in intimate, non-traditional venues including people's homes. Marketing is through social media. Costs are low because they are not dependent on large concert venue infrastructures so it still pays the musicians well.

Giulio - on CDs you can do what you want as CDs anyway don't sell. You have to have programmers, because when there are big costs at stake they need to guarantee. Wasn't in his education the 'art' of building good programmes. There are lots of issues that stand besides being an excellent musician. It's very difficult to make a living out of it. We are all in the same system. Italian law judges conservatoires on the number of graduates so



everyone gets a diploma at the end. We need to have the guts to say no to students who are simply not good enough.

Terrell Stone - repertory is so vast, but there are times - even as an ensemble musician - that you have to be a soloist, so it's important that students don't set themselves impossible goals. Institutions have a duty to help students to be realistic.

Ashley Solomon - aspiration is important, but realisation is important too. He was inspired by James Galway. It is our job to help our students to be realistic. The student who plays only Mozart, Tchaikovsky etc will probably never get to play these professionally.

### *Summary*

Aline - something that is lacking in the education of students is general cultural knowledge - not just in the education of musicians, but all students. It's part of the question of citizenship - students need more historical culture and an awareness of fine arts, literature etc. to recognise the question of why the past has led to the present. How to implement that is difficult.

Terrell - one of our duties is to educate the public. General cultural education brings up the level of the audience.

Aline - this is a general education problem, but within our institutions a broader approach to the culture we are asking students to deepen their knowledge of could be the beginning of the answer.

Erik - that's why such knowledge shouldn't only be held in an early music department.

Barnard - on the matter of research it's easy to do, but if you go to Wikipedia the information is often wrong, but people think it's good. YouTube brings similar problems - every group has posts on YouTube, and for some students the first thing they do is listening there, and it doesn't help them develop their own 'owned' (personal) way to perform. It's also possible to acquire much of this knowledge by analysing the music. As a teacher of chamber music he feels that there are many students who don't analyse music, but instead listen to Spotify.

Kristiina - when students hear about research and are told to use it to develop their knowledge, but they feel they are more creative without that knowledge.

Ashley - we teach students in historical performance who intrinsically have enquiring minds. In modern departments students don't have this level of enquiry - we need to find ways to introduce this commitment to research enquiry in all students. Students are offered places in January. He writes to students in March about what they should read, in July they get a list of repertoire they should engage with before commencing the course.

Claire - maybe the problem is about how we engage the wider musical world - pre-College, higher music education etc. students and professionals - with the idea of an enquiring attitude.

Ashley - weekly performance class based on treatises (Treatise Club - one every 3 weeks; students dip in and teacher leads them into what to look at; they engage with this because they have a discussion about it; students spark off each other and then they get involved and to some extent compete to engage with their knowledge).

Terrell - also does this within his discipline (lute), important to go back and revisit it, sometimes students untutored interpretations can give real insights into what these treatises really mean. For example even if they are in Italian, they are in old Italian which can be very difficult to understand, and we can misinterpret the message.

Ashley - that encourages the students too, because they get excited by seeing their teachers' learning. Describes experience in Trossingham of teacher who sat on stage and described themselves as a guru. Job of teacher is to nurture the tiny flames of passion to turn them into a big fire.

Aline - Mozart said engage with bad musicians because their work helps you to formulate more fully what you view as bad.

### **Group chaired by Thomas Drescher (Basel) and Elisabeth Scholl-Poellmann (Nürnberg)**

The group was consisting of several colleagues from Czech Republic for which & members of established school in Western Europe, so the discussion went mainly to:

- a. How to stay critical and curious developing early music for the future?
- b. Early music is historically informed contemporary music, How can we handle in education and concert the paradox of being part of present music life and aesthetical position, but at the same time dealing with historical models of music?

About being critical and curious developing early music for the future, the focus of discussion went to sources. It is necessary to have access to literature, sources and music to generate one's opinion. So the sheer presence and accessibility of a library is of big importance.

Looking at schools in the west and the east, situations are very different, while in some western schools the students have to be encouraged to go their existing libraries, students in the east (e.g. Prague) don't have any facilities regarding literature and libraries.

The internet can help, but not everything is present there:

- New Grove online ([www.oxfordmusiconline.com/](http://www.oxfordmusiconline.com/))
- Musik in Geschichte und Gegenwart (soon available)
- RISM (<http://www.rism.info/>)
- [www.earlymusicsources.com](http://www.earlymusicsources.com)

Students have to be trained in critical reading and interpreting the sources. Sources are not one directional, they offer different ways and solutions, they stay open to alternatives. Rereading sources will prevent from continuing soundscapes heard and duplicated. Access to sources makes the future open to every new generation of early music musicians.

The same is to be said about instruments. It is of big importance to have access to a broad variety of instrumental types in history in order to make its own sensual experience with them.

Possible solutions:

- Joined development of facilities. Schools are giving access to commercial websites (e.g. [oxfordmusiconline](http://www.oxfordmusiconline.com))

- facilities and offers for source reading, theory, organology, specialised in early music
- exchange of students, teachers, knowledge
- Instruments: looking for foundations which can help; establishing a system of leasing instruments; etc.

Regarding part b, some possible solutions were mentioned:

- Stay aware always of different approaches to early music
- Adapt the audiences without losing the own position
- Knowledge is the basis of artistic freedom
- Convince the audience with new and unexpected historically informed ways of performing (this brings back to the importance of reading/studying sources)
- Musicians should find ways of presentation which are not based on 90' concert dispositions with a break. Orientation on historic concerts/operatic situations can give some suggestions.

Last but not least:

“Be faithful in what you are doing” (Jana Semerádová)

#### Group chaired by Simon Mundy (EUBO) and Elina Mustonen (Helsinki)



The group consisted mainly of academics and teachers but there was a small contingent of event programmers and performers too. This mixture prompted a considerable number of discussions, some quite heated, but which very clearly identified the differing views that exist within the teaching and practice of early music.

These can be boiled down to two distinct sides. One regards performance practice as a specialist area, dominated by research and accurate historical re-enactment. The other sees EM as a joined up extension of all music and arts presentation, as much part of our own time as of the period of its original creation. Of course music needs both but where the emphasis is placed leads to very different approaches to professional attitudes and training.

However, before addressing the points raised on these issues it is important to consider the following aspects:

- Very few conservatoires have early music specialists in all instruments,
- Students and some departments find it difficult access to good quality instruments,

- One conservatoire may have (for example) plenty of string players but too few harpsichordists and organists,
- Many schools find it hard to give their students good early music orchestral experience,
- Some categories of wind and brass players are in short supply,
- Too few schools can match strong and knowledgeable singers and stage directors with their instrumental specialists.

It was therefore suggested that AEC institutes a student pairing system, a sort of Air B&B for EM practitioners. This would help flautists find accompanists, harpsichordists find ensembles etc. It could be built into extremely beneficial actual swaps of students and teachers for part of the year. Equally it could be allowed to grow organically, with students searching for partners as the need arises. The cheap airfare culture across Europe means that nobody need be excluded from the opportunity to expand their horizons and find new collaborators, given a little encouragement from the AEC and the IT departments of their colleges.

Points raised by those interested in specialisation. There is:

- A danger that a too eclectic knowledge of early music is leading to shallow understanding among students, public and performers alike. Students need to be able to think and research for themselves (especially away from the Internet).
- A tendency for students to expect all research to be done for them, and not to have the musicological skills they need for informed performance.
- Inadequate teaching of the social and historical context within which music was composed and first performed.
- A creeping invasion of business language into school discussions, leading to pressure to produce players for a so-called employment market, instead of real musical scholar/practitioners who can redefine that market.
- Trend poor instrument makers to produce inaccurate copies which meet the demands of large modern concert halls.
- A dumbing-down of programmes to mix elements of EM with other genres, and to regard the playing of EM on modern instruments with a hint of period style as adequate.

Points raised by those interested in widening the reach of EM.

- Modern ensembles and orchestras now seem to be more open to innovation and experiment than EM ones.
- EM movement can be more active in shaping the 21<sup>st</sup> Century performance style.

- The contemporary music composers can benefit from learning how to use EM performers.
- Modern instrument players should not think of EM specialists as ‘thieves, stealing their repertoire’ but as collaborators expanding techniques and practice.
- There needs to be a more fluid transfer of knowledge through and across school departments.
- Children need to be introduced to the possibilities of EM earlier.
- Fresh presenting angles need to be found to help audiences be more inquisitive.
- Performers need to learn how to talk to their audiences and open their knowledge and enthusiasm to them.

**Group Chaired by Johannes Boer (The Hague) and Greta Haenen (Bremen)**

What are the key challenges in your specific role within Early Music today?

One of the main challenges is to deal with the diversity in the student population.

They come from different backgrounds and have different goals for their studies. The question is how to unite them in one curriculum. Creating a kind of laboratory in order to bring research into practice has been successful in some locations.

Facilitating students to follow their curiosity is often a good starting point. From the REMA side there are observations that this is not automatically compatible with the market. Coaching on the functioning of PR without complete submission to it is very much needed. But also educating the audience by introducing them to opposing repertoires is effective in order to raise their curiosity and thus meet the innovative musician half way.

What tasks must be followed up in our educational institutions in order to secure a viable future for Early Music?

Bologna partly answered that question. We have to if we don't want to become fossils. The life of a musician is precarious. This means that students need to become agile and obtain a broader scope than just the Early Music specialization. There should be no hesitation in confronting them with the reality of professional life.

As much as these confrontations we need to encourage them to follow their passion and use the freedom while studying at a conservatoire or university.

Early Music was inspired in the 20th cent. by critical minds and curious musical experiments. What about this spirit today? Students and ensembles in EM tend to imitate successful solutions, not so much to seek out the reasons or the sources.

How to stay critical and curious developing EM for the future.

We should recognize that craftsmanship remains a vital issue in the field. Though students are attracted to the achievements of their role models, they also shy away because of them.

For instance by not visiting concerts anymore.

Main subject teachers should go on giving examples in experimentation and not proclaim orthodoxies out of their own convictions and approaches.

In practice there are opportunities to transmit that spirit. Small festivals often have to compensate critical mass by finding other formats such as house concerts or similar venues.

The teachers and other professionals can be of great help as serving as coaches by visiting these 'fringe' concerts given by students. In such a context experimentation in practice can endure and resist the tendencies towards presenting prefabricated products that lack the original spirit of adventure.



## Information Forum on Early Music projects, programmes and initiatives

*The following Early Music projects, programmes and initiatives by AEC, REMA and EUBO have been presented on the morning session of Saturday 21<sup>st</sup> November*

**Early Music Programme in Higher Music Education institutions in Czech Republic,** presentations by **Petra Žďárská**, harpsicord teacher in HAMU, Prague and **Irena Troupová**, vocal teacher in JAMU, Brno

**VOX Early Mus**, Strategic Partnership Project by **Angela Sindeli** National University of Music in Bucharest

**EUBO Mobile Baroque Academy**, presentation by **Paul James** Director General EUBO

**Centre de Musique Baroque de Versailles:** presentation of the organisation and main artistic projects / presentation of long-term cooperation with **Summer Festivities of Early Music Prague**

**Oristeo, Opera from Francesco Cavalli**, première at Mars en Baroque 2016, by **Jean Marc Aymes**, Mars en Baroque

**Eeemerging:** development of the project, by **Daniel Bizeray**, CRR Ambronay

**The Roman Oratorio Project** at Urbino Musica Antica, by **Andrea Damiani**, FIMA Urbino Festival

**Music and Demons** - in a 17<sup>th</sup> Century Italian Convent, by **Enrico Bellei**, Grandezze e Meraviglie, Festival Musicale Estense

**Historically informed performance and cross-over trend : antimony and complementariness** by **Jean Tubery**, CNSMDL Lyon

**Music from the Chiquitos and Moxos Indians in the Bolivian jungle** by **Ashley Solomon**, Royal College of Music London

**Renaissance dances: Magnificences à la cour de France sous Francois 1er** by **Christophe Mangé** and **Hubert Hazebroucq**, Primtemps des Arts

## BIOGRAPHIES OF THE SPEAKERS

### **Adrian Buciu, National University of Music in Bucharest**



**Adrian Buciu** was born in 1976 into a family of musicians. He started playing piano at the age of 7 and flute at 11. He graduated the National University of Music from Bucharest in 2000 (flute section) and 2003 (conducting section). He obtained his PhD at the National University of Music from Bucharest in 2007. In 2012 he graduated the Musical Institute for Doctoral Advanced Studies at the same university.

Since 2000 he is teaching at the National University of Music from Bucharest - Chamber Music for Wind players - and from 2003 he has orchestra classes as well. In 2007 he founded (with Mihail Ghiga) the Barockers Orchestra & the Early Music Center of the National University of Music from Bucharest.

Adrian Buciu is part of the Imago Mundi ensemble - Romanian early music in a contemporary way (<http://www.imagomundi.ro/en/>) and Souptrip group - Electro world jazz progressive (<http://www.souptrip.com/home.html>).

He holds an intense musical activity at both national and international level - Republic of Moldavia, Bulgaria, Greece, Croatia, Israel, Tunisia, Lebanon, Austria, Germany, France, Spain, Norway, USA, Italy, Switzerland, Turkey, Belgium.

### **Benoît Dratwicki, artistic director Centre de Musique Baroque de Versailles**



**Benoît Dratwicki** studied cello and bassoon before turning to history of music, analysis, aesthetics and orchestration. He is the artistic director of the Centre de Musique Baroque de Versailles where he has been working since 2001. In 2006, he took a part in the creation of the Palazzetto Bru Zane (Venice) where he is now Artistic Advisor. With a PhD in musicology, he specialises in the Musique du roi in Versailles and the French opera of the eighteenth century. His current research focuses on the singers of Académie Royale de Musique.

### **Thomas Drescher, Schola Cantorum Basiliensis, Interim Director**



**Thomas Drescher** (born 1957 in Munich) studied German and musicology in Munich and Basel. He was a member of several early music ensembles already during his school years and his studies, both as a singer and string player (violin, viola and related instruments). He has been a research associate at the Schola Cantorum since 1989, and Deputy director since 1998. From 2005 until 2012, he was additionally head of the Public School of the SCB. In 1999, he finished his PhD about violin music of the 17th century with Prof. Wulf Arlt at the Univ. Basel. His research focuses on music-iconography, social-historical aspects of the early music history, historical performance practice, especially with string instruments, the study of orchestral experience and



orchestral conducting as well as topics around the music around 1800.

### **Petr Hamouz, performer**



**Petr Hamouz** started playing the cello at the age of six and later studied at The Prague Conservatory with Tomáš Stražil. During his studies he developed an interest in early music performance practice. After completing a bachelor degree at The Charles University in Prague with Marek Štrunc, Petr moved to The Hague where he studied at the Royal Conservatory with Lucia Swarts and Jaap ter Linden. Petr has performed and participated in recordings with numerous ensembles, focusing mainly on repertoire composed between 1650 and 1900. These include Collegium Marianum, Capella Regia Praha, Musica Florea and Ensemble Inégal.

For season 2012/13 Petr was invited to join the European Union Baroque Orchestra. In the same year Petr joined ensemble Radio Antiqua, with whom he regularly performs. Among their greatest achievements include winning both jury's and public's prize at the 2013/2014 Göttingen Historical Music Series. Radio Antiqua has been supported by Eeemerging and recorded their first CD "Forgotten Treasures of the German Baroque" released by Ambronay Editions in October 2015. Radio Antiqua formed the core of the 2015 European Baroque Academy during an extensive European tour, directed by Enrico Onofri.

### **Claire Mera-Nelson, Director of the Trinity Laban Conservatoire of Music and Dance, London, AEC Council Member**



**Dr Claire Mera-Nelson** trained at the Royal College of Music, London, UK where she studied Baroque violin with Catherine Mackintosh. After performing with a range of period instrument ensembles including the European Union Baroque Orchestra and the Orchestra of The Sixteen for more than 15 years, Claire chose to focus on her work in conservatoires and caring for her young family. Claire's doctoral research focused on the role of music in the creation of British identity during the eighteenth century; she researched, performed and edited a wide range of British - and British folksong inspired - Baroque chamber music alongside teaching conservatoire students about eighteenth century performing practice and editing techniques. Today Claire's primary research interests focus on issues of quality enhancement and equality and diversity within Europe's conservatoire sector but she remains a passionate advocate for informed performing practice and the music of Europe's vibrant cultural past.

### **Jitka Miková, Concertus Moraviae**



**Jitka Miková** has cooperated with the Concertus Moraviae Festival since 2006, she has participated in funding, promotion and organisation of concerts, workshops and special events within the festival. She was involved in the all-European project Czech Dreams in 2007, 2011 and 2014. From 1993 to 1999 she was tour manager of the Brno Philharmonic and manager of chamber ensembles with the Ars/Koncert music agency, production manager of the Brno International Music Festival - coordinating concerts of Easter Festival of Sacred Music, Exposition of New Music and Moravian Autumn.

### **Ingeborg Radok Žádná, Vice Rector for International Relations and Artistic Activities HAMU**



Ingeborg has a degree from the Faculty of Arts, Charles University in Prague. During her studies, she became a member of several early music companies (Musica Antiqua Praha, Les Voix Humaines, Musica Fresca, Ad Vocem, Capella Regia Musicalis) playing the cello and viola da gamba. After graduation, she taught languages and translated from French and Spanish (Institut Français de Prague), and simultaneously pursued concerting and recording activities (a set of CDs entitled Musica Antiqua Praha for the Supraphon label and recordings for Czech Radio). Starting in 1996, she worked at managerial positions in cultural institutions (Prague Philharmonic Choir, PKF/Prague Philharmonia, Prague State Opera). From 2000 to 2002, she worked as an executive commissioner in the office of the general commissioner of the Czech Season in France 2002 Project of the Ministry of Culture of the Czech Republic. She became head of production and sales in 2002 and served as head of the Prague State Opera starting in 2004. Since 2010, she has been employed at Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU) as the vice-dean for international and artistic activities and has been teaching students of music production. In this office, she has been appointed to many grant and working commissions and has represented the Academy of Performing Arts in Prague in the Presidium of the Board of Universities. She has been carrying out several nation-wide projects in the area of artistic creativity, education quality assessment, and artistic work assessment. From 2011 to 2014, she was the chairman of the board of directors of an endowment fund for presenting awards for performing arts. In 2003, she was made a Knight of the Ordre des Arts et des Lettres by the French government.

## Michael Roberts, EUBO Trustee



Michael Roberts is a consultant and former British diplomat. From 2011-12 he led an international consultancy team, offering policy advice on democratisation and governance to the Government of Kazakhstan. He was First Secretary in the UK Permanent Representation and has served as Deputy Head of the European Secretariat of the Cabinet Office (1999-2003) and Deputy Head of Mission, Ankara (2004-07). From 2007-2010 he was British Ambassador to Slovakia.

## Jana Semerádová, Collegium Marianum Prague



The transverse flute player **Jana Semerádová** is a graduate of the Prague Conservatory, the Faculty of Philosophy, Charles University (Theory and Practice of Early Music), and the Royal Conservatory in the Hague, the Netherlands (the class of Wilbert Hazelzet). She is a laureate of the Magdeburg and Munich international competitions. Jana Semerádová is the artistic director of the Collegium Marianum Ensemble and programme director of the concert cycle Baroque Soirées and the international music festival Summer Festivities of Early Music. She is engaged in intensive research both at home and abroad and in the study of baroque gesture, declamation and dance. Many of her unique programmes

are built on the interconnection of music and drama. Under her direction, Collegium Marianum stages several modern premieres each year. Jana Semerádová has made a number of recordings; her CDs with Collegium Marianum have appeared as part of the successful series “Music from Eighteenth-Century Prague” on the Supraphon label. On Supraphon she has also recorded her feature CD “Solo for the King”. She has featured extensively on the Czech Radio and TV, as well as on the radio abroad. Jana Semerádová has performed on prominent European concert platforms (eg. Bachfest Leipzig, Festival Oude Muziek Utrecht, Mitte Europa, Musikfestspiele Potsdam, Centre de Musique Baroque de Versailles, Festival de Sablé, Innsbrucker Festwochen, Pražské jaro, Tage Alter Musik Regensburg, Vantaa Baroque, Konzerthaus in Vienna and Berlin, and Palau de Música Barcelona). As a soloist she has collaborated with eminent artists such as Magdalena Kožená, Sergio Azzolini, and Enrico Onofri, Philippe Herreweghe, Alfredo Bernardini and she regularly appears with the Akademie für Alte Musik Berlin, Wrocławska Orkiestra Barokowa, Batzdorfer Hofkapelle and Ars Antiqua Austria. Jana Semerádová teaches transverse flute (Prague’s Charles University) and leads interpretation workshops.

## REMA SHOWCASE OF YOUNG ENSEMBLES

Thursday 19 November

### Consone Quartet

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Agata Daraskaite,  
Magdalena Loth-Hill - violins,  
Louisa Tatlow - viola  
George Ross- 'cello



The Consone Quartet is a string quartet dedicated to exploring and recreating the sound-worlds of the classical and early romantic repertoire through period instrument performance. As well as performing on period instruments, each member of the quartet is also a modern string player. The quartet's recent success at the finals of the York Early Music International Young Artists Competition brought them the EUBO Development Trust prize and a place on the prestigious European Emerging Ensembles programme, led by the Centre culturel de rencontre d'Ambronay. The quartet performed for the BBC programme "Between the Ears" which was broadcast on Radio 3 and have participated in master classes with Lucy Russell, Catherine Martin, Jean Patterson, members of Florilegium (UK) and Ironwood (Australia). In 2013 the Consone Quartet was awarded the Century Fund Prize in the RCM Historical Performance Competition and have recorded works by Giovanni Antonio Gaj and Daniele Castrovillari with the Ballo Baroque Ensemble. In April 2014 the Consone Quartet travelled to Bolivia to perform with the Arakaendar Choir, directed by Ashley Solomon.

## PROGRAMME - CONSONE QUARTET

### *String Quartet in F major, K.590 - W.A. Mozart*

- (i) Allegro moderato
- (ii) Andante
- (iii) Menuetto & Trio
- (iv) Allegro

The three “Prussian” quartets of 1789-1790, K.575, 589 and 590, the last of which we will be performing today, were initially intended as a set of six quartets, dedicated to the King Friedrich Wilhelm II of Prussia, hence the name, and in theory would also have included six easy piano sonatas for Friedrich Wilhelm’s daughter, Princess Friederike Charlotte Ulrike. It wasn’t as such a commission from the king that sparked Mozart to write these quartets, but he was hoping to get himself out of his rather sticky financial situation but presenting these to the king in return for a fee.

Mozart started to write the first of these quartets on his return to Vienna following a visit to Potsdam and Berlin in spring, 1789, but it is clear that he was subjected to such pain and suffering in completing even three of the originally planned six quartets. It seems however from Mozart’s own autograph catalogue from May 1790, that he has in fact completed at least two by this time, K.575 and 589, and in a letter dated May 22<sup>nd</sup>, he invites Puchberg to a performance of these two works the following Saturday.

He tried everything he could in desperation of making money from this putrid project, selling his manuscript copy to his publisher Artaria, the money for which was delayed and did not arrive until after his death, and a plan for “small subscription concerts” he writes about in a letter to his wife Constanze, which however unfortunately never materialised. The last of the Prussian Quartets, K.590 must have been completed by June 1790 as Mozart listed this in his autograph catalogue of that same month.

## CONTACT

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## Eo Nomine

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Camilla Harris, soprano  
Molly Alexander, soprano  
Edward McMullan, countertenor  
James Way, tenor  
Angus McPhee, bass



Established in 2013, the British group Eo Nomine is an unconduted five-part consort whose members all met on Harry Christophers' inaugural Genesis Sixteen scheme. Their first concert in June 2013 saw the group perform as part of the Voices Now Festival at London's iconic Roundhouse, which led to an appearance alongside the Hilliard Ensemble on BBC Radio 3's In Tune. Continuing a strong relationship with the Hilliard Ensemble, Eo Nomine went on to perform at the 2014 Cambridge Early Music Festival in a collaborative gala concert alongside the Hilliard Ensemble, Singer Pur and amarcord. They made their debut solo London concert in November 2014, and have since gone on to perform at the Sixteen's Sound Sublime Festival and alongside the Tallis Scholars at the Cadogan Hall. The group has recently been awarded the prestigious three year Open Space residency with Aldeburgh Music.

### PROGRAMME

#### *Ponte dei Sospiri*

Carlo Gesualdo (1566-1613)

Qual fora, donna

Heinrich Schütz (1585-1672)

Mi saluta costei

Carlo Gesualdo (1566-1613)

Giotie voi col canto

Thomas Tomkins (1572-1656)

Weep no more thou sorry boy & Yet again, as soon revived

Carlo Gesualdo (1566-1613)

S'io non miro non moro

Claudio Monteverdi (1567-1643)

Tutte le bocche belle

The selection of madrigals in this programme all draw their primary inspiration from the varied manners of sighing (*sospiri*), an affect which can demonstrate the most broad selection of emotional nuances. The new, intensely expressive, word-led



musical style of the seconda prattica meant that visceral sentiments of grief, joy, lust, and relief could be explored more tangibly, using unprepared, wrought dissonances and highly chromatic harmonies. The majority of tonight's composers share an Italian heritage, from the inimitable Carlo Gesualdo and Claudio Monteverdi, to their Venetian trained successor Heinrich Schütz ; however the Welsh-born Thomas Tomkins provides an accomplished exception, showing remarkable moments of chromatic adventure that seem more than comparable with his Italian counterparts. Within tonight's programme, the physical response of sighing is expressed in much of the music either as a central motif, or as a reaction to the other trials and tribulations inflicted upon the protagonist. That this human expression is so seamlessly, and varyingly, depicted in music has meant it has become a fundamental feature of the Italian madrigalian style, and of the early Baroque period itself.

## CONTACT

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## Translations of the programme

<b>Qual fora, donna - Gesualdo</b> <b>Qual fora, donna, un dolce oimè d'amore,</b>  Se quell'oimè che da voi tragge, ah! lasso, Lieve dolor così m'incende il core? Misero, a ciascun passo Vo desiando, e so chi'indarno il bramo, Che un dì col cor diciate: 'oimè ch'io t'amo'. (anon)	What purpose, lady, does a sweet sigh of love serve, The sigh, alas, I hear you breathe Fires my heart with such sweet sorrow. Each step fills my wretched being with desire. But I know it is in vain I hope one day To hear you sigh: 'I love you'.
<b>Mi saluta costei - Schütz</b>  Mi saluta costei ma nel soave inchino nasconde agli occhi miei, gli occhi leggiadri e bel volto divino O pietosa in aspetto e crudele in effetto, avara hor che farete, s'usando cortesia, scarsa mi siete. (Giambattista Marino)	She greets me, but in her graceful bow she hides her pretty eyes and her divine face from me You look dignified but are cruel in love, selfish one, what will you do now if by being polite you don't give yourself.
<b>Gioite voi col canto - Gesualdo</b>  Gioite voi col canto, mentre piango e sospiro, né dal mio lagrimar punto respiro. Ah! misero mio core, nato sol al dolore, piangi, ma piangi tanto, che vinta dal tuo pianto sia la mia donna e poi rivedi in lei, gl'affanni e i dolor miei. (anon)	You rejoice in song While I weep and sigh And find no respite for my tears. Ah! Weep, my poor heart, born only to grieve. Weep, but weep enough to win my lady with those tears, Then will you see again in her My suffering and my sorrow.
<b>Weep no More thou sorry boy &amp; Yet again, as soon revived - Tomkins</b>	

<p>Weep no more thou sorry boy,  Love's pleased and angered with a toy  Love a thousand passions brings,  Laughs and weeps  And sighs and sings  If she smiles, he dancing goes  Not thinking on his future woes  If she chide with angry eye  Sits down and sighs, ay me, I die.  Yet again, as soon revived,  joys as much as late he grieved.  Change there is of joy and sadness  Sorrow much, but more of gladness  Then weep no more thou sorry boy  Turn thy tears to weeping joy  Sigh no more, ay me I die.  But dance and sing, and tihy cry.</p>	
<p><b>S'io non miro non moro - Gesualdo</b></p> <p>S'io non miro non moro;  non mirando non vivo,  pur morto io son  né son di vita privo.  O miracol d'amore,  ahi, strana sorte,  che'l viver non fia vita,  e'l morir morte.  (<i>anon</i>)</p>	<p>If I do not look, I do not die;  but not seeing, I do not live,  yet dead I am  even though of live I am not deprived.  O miracle of love,  ah, unusual fate  that being alive does not make life  nor dying, death.</p>
<p><b>Tutte le bocche belle - Monteverdi</b></p> <p>Tutte le bocche belle in questo nero volto ai  baci sfida, la mia nemica infida.  Restanvi i baci impressi, quasi amorose stele nel  vago oscuro velo, onde s'amant' il cielo.  O, perche non poss'io cangiarmi in lui?  Ch'intorno a gl'occhi miei per mille baci mille  stelle havrei.  (<i>Fillipo Alberti</i>)</p>	<p>My cheating lover dares all lovely lips  To kiss her black face.  Kisses printed like amorous stars  On the thin dark veil that adorns the sky.  Oh why can't I change places with the sky?  For then a thousand stars surround my eyes.  A thousand kisses.</p>





Laila Cathleen Neuman (NL) – soprano

Jean-Sébastien Beauvais (MC/FR) – countertenor

Marta Kratochvílová (CZ) – traverso (Alain Weemaels, Hotteterre model)

Robert Smith (UK/NL) – viola da gamba (Pierre Bohr, 2010, Colichon model).

Jan Čížmář (CZ) – lute (Michael Lowe, 1996), theorbo (Klaus Toft Jacobsen, 2005), artistic leader

Plaisirs de Musique is an ensemble that specializes in authentic performance of music from older periods on period instruments. Its members are leading European professional musicians specializing in early music, as well as singers, actors and dancers. Projects of Plaisirs de Musique are made under the artistic direction of Jan Čížmář in collaboration with experts in historical dance and theater.

The program offer includes a broad spectrum of projects ranging from chamber music to orchestra settings. The artistic work is inspired primarily through the new discoveries in music archives and seeks an attractive combination of music with other art forms.

The ensemble performs at major music festivals, as well as private or corporate events. Part of the program also offers educational events and concerts for children. Future plans include promoting its own concert series as well as intense concert and recording activities in the Czech Republic and abroad.

For programme Le Jardin des Plaisirs, two singers deeply interested in old literature, gesture, acting and rhetorics are joined by instrumental trio of traverso, viola da gamba and lute. The programme is performed at historical pitch of 392 Hz and the legendary doubleheaded late 17th century lute of Michael Lowe (ex-Anthony Rooley) is used.

## PROGRAMME - PLAISIRS DE MUSIQUE

### Le Jardin des Plaisirs (selection)

Joseph Chabanceau de la Barre (1633 - 1678)

Si c'est un bien que l'espérance (Airs à deux parties, avec les seconds couplets en diminution, Paris 1669)

(Rondeau sur le mouvement de la Chacone)

Henry VIII (1491 - 1547) My Mistress and my friend (from a letter to Anne Boleyn)

John Eccles (1668 - 1735) I burn, my brain consumes to ashes

John Dowland (1562 - 1626) Flow my teares (*Lacrime*) (The Second Booke of Songs or Ayres, London 1600)

Gottfried Finger (1660 near Olomouc - 1730 Mannheim)

Sonata secunda (Six sonatas or solos, London 1699, RI 105)

William Shakespeare (1564 - 1616) My lips, two blushing pilgrims, ready stand (from the play Romeo and Juliet, act 1, scene 5)

Henry Purcell (1659 - 1695) Now the maids and the men (*Dialogue between Coridon and Mopsa*) (from the play Fairy Queen, Z. 629/22)

Henry Lawes (1595 - 1662) A Dialogue on a Kiss (The treasury of musick, 1669)

Two separated lovers, the French Chevalier de Tourville and his beloved Lady Lavinia Hawthorn from England, are tormented by ubiquitous war and their family duties. For several years they communicate with each other through letters, their love still burning so strongly that it becomes an eyesore for the father of the young count. His parents' wishes and his impending military duty force the young count to resign his affections and never see his beloved again. The beautiful and cunning Lady Lavinia does not resolve to this fate and makes the decision to travel to France alone. Her arrival is accompanied by the amorous song of the nightingale, and after spending a few days in his castle, she finds her lover asleep in the garden. Will love triumph over duty? Will their families agree to their union? Will the kiss they have longed for so much in secret ever come?

Musically the programme is a free choice of the most suitable songs and texts from the pens of English and French authors of the late 17th and early 18th centuries (the story is set in 1697). Occasional deviations (such as Flow my teares from 1600) are inspired only by the desire to enrich the programme with the most appropriate emotion.

## CONTACT

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Friday 20 November

## Radio Antiqua

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Lucia Giraudo, violin  
Isabel Favilla, bassoon  
Giulio Quirici, theorbo  
Petr Hamouz, violoncello  
Claudio Ribeiro,  
harpsichord



Radio Antiqua was founded in The Hague in 2012. The winner of the Jury Prize and the Public Prize at the International Händel-Festspiele Göttingen Competition 2014, the ensemble has received enthusiastic response from both audiences and specialized press in England, France, Germany and The Netherlands. Radio Antiqua has appeared at prestigious international festivals such as Innsbrucker Festwochen Der Alten Musik, Göttingen Händel Festspiele, Festival d'Ambronay, Pavia Barocca and Opus Amadeus Festival (Istanbul). As part of the Eemerging Program, the ensemble has been awarded artistic residencies at Centre Culturel d'Ambronay, Collegio Ghislieri in Pavia, Károlyi-Kastély (Hungary) and Bucharest University of Music. For 2015 Radio Antiqua served as the tutor ensemble of the 21st European Baroque Academy directed by Enrico Onofri.

Future appointments include a concert at the Haendel Haus in Halle with countertenor Leandro Marziotte, radio broadcasts at France Musique, and performances at Concertgebouw Amsterdam, Festival Bach en Combrallies and Thuringen Bachwochen. Radio Antiqua's first CD "Treasures of the German Baroque" was released by Ambronay Editions, distributed by Harmonia Mundi in October 2015. Continuing the same artistic vision which resulted in the creation of this recording, the ensemble aims to deepen its research and perform obscure, less known repertoire of the German late baroque.

## **PROGRAMME - RADIO ANTIQUA**

### **Treasures of the German Baroque**

It is surprising to notice how new information still keeps coming to surface, despite the amount of research that has been done so far, and how often it is in some of the most hidden shelves that the most interesting pieces of music are to be found.

This is the case of the music in this program. The pieces that Radio Antiqua will present come from different collections of major interest such as Universität Darmstadt, Graf von Schönborn-Wiesentheid Collection and Amalien Bibliothek, Berlin. Despite having been preserved in different locations in Germany, their content is similar, yet stylistically very varied, reflecting a compositional taste that is particularly fitting the uncommon instrumentation and the musical personalities of Radio Antiqua.

G.P. Telemann (1681-1767)

Triosonata for violin, bassoon and basso continuo in F major TWV 42 F:1

Allegro- Soave- Presto

G.B. Platti (ca.1697-1763)

Triosonata for violin, violoncello and basso continuo in D major

Adagio Assai - Allegro- Largo e Staccato- Allegro

Christoph Schaffrath (1709-1763)

Triosonata for violin, bassoon and basso continuo in B flat major

Poco Andante- Allegro Assai- Allegro

### **CONTACT**

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## Sollazzo Ensemble

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Perrine Devillers, soprano  
Vivien Simon, tenor  
Sophia Danilevskaia, fiddle  
Vincent Kibildis, harp  
Anna Danilevskaia, fiddle  
and artistic direction

Sollazzo Ensemble was founded in 2014 in Basel and brings together musicians with a strong interest in late medieval and early renaissance repertoires. The ensemble is directed by fiddle player Anna Danilevskaia and benefits from the different musical backgrounds of its members: while some of them come from Early Music families, others have found their calling via modern classical music, theatre or even musical. Sollazzo Ensemble creates programmes using historically informed performance practice and research on musical, cultural and artistic matters for the period they are passionate about (ca. 1350-1550). The priority of the musicians of Sollazzo is to express the feelings they personally experienced and to make statements that are meaningful to them.

In 2014 Sollazzo won Vier Jahreszeiten, an internal chamber music competition of the Schola Cantorum and was soon after selected for the young ensemble programme eeemerging (supported by Creative Europe). In 2015 Sollazzo won the York Early Music International Young Artists Prize, as well as being rewarded by the public with the Friends of York Early Music Festival Prize, and in addition to that with the Cambridge Early Music Prize. Future projects of the ensemble include their first CD recording in July 2016 for Linn Records, in cooperation with the BBC radio, as well as a second year in the eeemerging programme.

## PROGRAMME - SOLLAZZO ENSEMBLE

### *Parle qui veut*

Hé trez doulz roussignol, Borlet (fl. 1380-1409)  
Se le lagreme antique, Zaninus de Peraga (late 14th c.)  
Benedicite, Anonyme, Buxheimer Orgelbuch (15th c.)  
Mon chier amy, Guillaume Dufay (1397?-1474)  
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Estampie, Anonyme, Robertsbridge Codex (14th c.)  
Fumeux fume, Jean Solage (14th c.)  
Parle qui veut, Anonyme, "Cyprus" Codex (15th c.)  
Il megli' e pur tacere, Niccolò da Perugia (14th c.)

Behind the simple words "medieval music" hides tremendous diversity.

Not only the materials transmitted from that time are of various nature, but modern performance practice offers a great spectrum of possibilities, each grounded in fascinating hypotheses based both on original documents and on the intuition and conviction of today's musicians and musicologists. Decades of research and musical reconstruction leave our generation with an incredible treasure trove of knowledge, information and experience upon which to draw; but still many decisions to make. This mixture of freedom and responsibility is what makes it so thrilling to be a medievalist today.

A sentence by the harpsichord pioneer Wanda Landowska reminds us of one of the essential traits of a performer of Early Music in the search for authenticity:

"One must never play the masterpieces of the past as though watching a funeral march - paralysed by respect."

Today's concert combines excerpts from our different programs, and features music of varied provenance and purpose. *Parle qui veut* (Say what you like) is one of the titles in the project we are currently working on a program exploring the spirit of dissidence, critique and irony in late medieval music.

### CONTACT

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# THE EUROPEAN UNION BAROQUE ORCHESTRA

Margaret Faultless, director & violin

<b>A CORELLI</b> (1653-1713)	Concerto Grosso in D, Op 6 No 4 <i>Adagio.Allegro - Adagio - Vivace - Allegro - Allegro</i>	9'
<b>G MUFFAT</b> (1653-1704)	Sonata 5 in G from <i>Armonico Tributo</i> <i>Allemanda - Adagio - Fuga - Adagio - Passacaglia</i>	22'
<b>GPh TELEMANN</b> (1681-1767)	Trumpet Concerto in D TWV 51:D7* <i>Adagio - Allegro - Grave - Allegro</i>	7'30''
<b>GF HANDEL</b> (1685-1759)	Concerto Grosso in F, Op 3 No 4 <i>Andante.Allegro - Andante - Allegro - Minuetto alternativo: Allegro</i>	13'30''

\* Paul Bosworth, natural trumpet

Encore

**GF HANDEL** Overture from Water Music

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Margaret Faultless, director & violin	United Kingdom
<b>Violins</b>	
Ellen Bundy	United Kingdom
Matthea de Muynck	The Netherlands
Mayah Kadish	Italy
David Rabinovici	Romania
Corinne Raymond-Jarczyk	Poland
Justyna Skatulnik	Poland
Hed Yaron Mayersohn	Germany
Maria Ines Zanovello	Italy
<b>Violas</b>	
Isabel Juárez Juarranz	Spain
Sara Gómez Yunta	Spain
Priscila Rodriguez Cabaleiro	Spain
<b>Cellos</b>	
Candela Gómez Bonet	Spain
Ester Domingo Sancho	Spain
<b>Double Bass</b>	
Carlos Navarro Herrero	Spain
<b>Trumpet</b>	
Paul Bosworth	United Kingdom
<b>Oboes</b>	
Tatjana Zimre	Germany
Ana Inés Feola	Austria
<b>Bassoon</b>	
Alessandro Nasello	Italy
<b>Harpsichord</b>	
Andreas Westermann	Germany



## FOCUS ON PRESENTED PROJECTS

### The EUBO Mobile Baroque Academy EMBA

EUBO Mobile Baroque Academy (EMBA) addresses the unequal provision across Europe of opportunities for baroque music education, performers and audiences. It is a project set up to build four “bridges” in the early music sector. It uses its Faculty of experts and the transnational activities of its training orchestra European Union Baroque Orchestra (EUBO) to build these bridges. Baroque music is a common European cultural heritage from an era when musicians, just as today, travelled widely to experience different cultures, to fulfil creative ambitions and, crucially, to work.

EMBA’s “bridges” will serve to:

- reduce geographical divergence in resources and opportunities “N-S-E-W”
- create inspirational live experiences and engage audiences “Performer-audience”
- equip young musicians with a portfolio of career skills “Student-Professional”
- embrace new technologies to disseminate expertise and resources “Live-Digital”

EMBA provides a unique link into the profession and assists transnational integration for musicians specialising in baroque music performed on authentic instruments. EMBA nurtures talent, maintains performance quality and encourages creativity within the early music sector. EMBA tackles issues at a European level, raising standards to build a stronger environment in which early music performance can thrive.

Expertise, skills and networks of EMBA’s co-organisers will shape the project through:

- Concert promotion *hundreds of performances throughout Europe to engage audiences and give performing experience to young musicians*
- Music education *courses and resources, physical and digital, teaching teachers, reaching students of baroque and modern music specialisms*
- Professional development *orchestral placements for emerging musicians*
- Digital technologies *including interactive masterclasses as a bridge to opportunity for many*

EMBA’s legacy will be:

- better equipped teachers/institutions in the baroque sector
- a network of experienced & skilled musicians
- freely available online resources

- wider audience geographical spread/age profile
- professional employment opportunities
- an enduring example of a sector-specific holistic business model

## 1.1 The partners

### EMBA Partnership:

European Union Baroque Orchestra (UK)	<a href="http://www.eubo.eu">www.eubo.eu</a>
Association Européenne des Conservatoires (BE)	<a href="http://www.aec-music.eu">www.aec-music.eu</a>
Concerto Copenhagen (DK)	<a href="http://www.coco.dk">www.coco.dk</a>
Estonian Record Productions (EE)	<a href="http://www.erpmusic.com">www.erpmusic.com</a>
Villa Musica Rheinland-Pfalz (DE)	<a href="http://www.villamusica.de">www.villamusica.de</a>
Trifolion/Festival/Ecole de Musique/Ville d'Echternach (LU)	<a href="http://www.trifolion.lu">www.trifolion.lu</a>
Malta Council for Culture and Arts/Valletta Baroque Festival	<a href="http://www.teatrumanoel.com.mt">www.teatrumanoel.com.mt</a>
Koninklijk Conservatorium Den Haag (NL)	<a href="http://www.koncon.nl">www.koncon.nl</a>
Universitatea Nationala De Muzica Din Bucuresti (RO)	<a href="http://www.unmb.ro">www.unmb.ro</a>
St John's Smith Square, London (UK)	<a href="http://www.sjss.org.uk">www.sjss.org.uk</a>

## 1.2 AEC and EMBA

AEC will organise 3 Early Music Platforms within the remit of EMBA, in 2015 (Prague, Czech Republic), 2017 (The Hague, NL), 2018 (Malta), with a particular view to strengthening conservatoire early music departments in less well resourced regions. Presently there are only 40 or so full-scope early music departments in conservatoires most concentrated in western European countries. Additionally a focus will be on the role of conservatoires in preparing students for professional life, and the balance between taught skills and 'real life' experience. EMPs will consist of 2 days of conference discussions, and will include contributions from artists and faculty members working with EUBO and performances by the training orchestra. Reports arising from EMPs will be widely available through the AEC network to its 300 member conservatoires and through them to up to 84,000 individuals. As a network AEC will offer experience in the educational field and will enable EMBA to have access to its members and their expertise. AEC will play a large part in communicating the objectives, the work and results of the project. Actions of EMBA are divided into Education and Performance. The AEC EMP comes under the education strand.

Baroque Bytes - EMP sessions will be webcast and made freely available; social media will be used to share news and elicit comment and engagement.

The Early Music Platforms will publish reports on:

- professional career development in the early music sector including pathways for integration
- the proficiencies required for a 21<sup>st</sup> century portfolio of career skills

- how to develop performance skills outside formal conservatoire education

AEC has a webpage dedicated to the EMBA project: <http://www.aec-music.eu/projects/current-projects/eubo->



## VOXearly MUS - Strategic Partnership Project

VOXearlyMUS is an ERASMUS + collaborative project that will be financed by the EU for a duration of three years from September 2015 to August 2018. The Project focuses on cross-border cooperation in the field of vocal Early Music teaching as a tool to strengthen the quality of Higher Music Education.

### Aims and objectives

The rapid changes in the music profession need the higher music education sector to adapt to an increasingly international music market and the demands of the profession for more complete and specialized performers' portfolios. VOXearly MUS addresses this need, as embedded in the two main objectives of the EU 2011 Modernization Agenda.

The project therefore aims at:

- Improving the quality of higher music education via the creation of a Joint Master program for small vocal Early Music ensembles.
- Strengthening mobility and cross-border cooperation via the transnational character of the project's specific activities and partner institutions.

In order to meet these objectives;

- Music events will be organized and performed by the newly formed early music small vocal ensembles, in a multicultural and European context;
- Teachers, students and professionals from European higher music education and potential employment institutions will gather to exchange good practices in teaching, learning, assessing and performing vocal early music;

Moreover, the project will be a good opportunity to disseminate the latest trends and discoveries in the research of the vast European vocal Early Music heritage.

### Partners

♣ National University of Music Bucharest - **Coordinator** (Romania)

♣ Den Haag Royal Conservatory (Netherlands)

♣ "Joseph Haydn" Conservatory, Eisenstadt (Austria)

♣ "Arrigo Pedrollo" Conservatory of Vicenza (Italy)

♣ "Arrigo Boito" Conservatory of Parma (Italy)

♣ Association of European Conservatories - AEC (Belgium)

♣ Fondazione Italiana per la Musica Antica - Rome (Italy) ♣ National Choir Association - Bucharest (Romania)

### **The role of the AEC**

AEC's role in the project is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one project activity a year, read through materials and write an annual evaluation report.

## The AEC Project FULL SCORE

*FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector*

### **‘FULL SCORE’**



Cultural and Creative Higher Education (CCHE) has a crucial role to play in strengthening the capacity of the cultural and creative sectors to adapt to change. Its graduates will become the leading cultural and creative players of tomorrow and, if equipped with the appropriate skills, competences and know-how, will contribute decisively to strengthening these sectors and to promoting innovation within them.

In the musical field, conservatoires are the dominant institutions for the delivery of CCHE, and AEC is the European network which represents around 90% of these institutions right across the EHEA. AEC has had significant impact in encouraging conservatoires to adapt to change and embrace innovation; its proposed framework partnership, ‘FULL SCORE’, represents a bold new step in the Association’s continuing work to provide this impetus.

‘FULL SCORE’ has the following six objectives:

- A. To strengthen and connect the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate
- B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians, whether destined to be the cultural and creative players or the engaged audiences of the future
- C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; and to reach out to new audiences and develop new publics
- D. To help cultural and creative players to internationalise their careers and activities, by further developing the AEC annual forum for exchange and mobility and by

creating a common European platform for advertising job vacancies for instrumental and vocal musicians and composers in CCHE

- E. To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and to encourage wider take-up of these approaches
- F. To draw upon the perspectives of young musicians, in higher education and beyond, so as to make systematic use of their views about how best to facilitate their access to professional opportunities and how to engage in new and innovative ways with contemporary audiences

The priorities of 'FULL SCORE' reflect these objectives, and focus around the ways in which AEC can support conservatoires through meetings, conferences, workshops and the development of suitable tools. With support from the Creative Europe programme, the project will deliver significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them. This not only offers valuable synergies and efficiencies, it also structures the content of both the project and the events within an integrated 3-year perspective, building links with other relevant events, networks and organisations and achieving cumulative and durable outcomes.

Added to this strategic approach are two other important initiatives. The first is to develop the capabilities of the AEC's new website, launched in May 2013, so as to support major aspects of the proposed project; the second is to use the opportunities provided by the network scheme to fulfil a long-held strategic goal of involving students actively in the planning and delivery of AEC events and activities, enabling their perceptions about the current and future states of the creative and cultural sectors in Europe to influence AEC policy and inform the advice and capacity-building support it delivers to its members.

AEC's application includes an important and fully integrated project being undertaken with the European Association of Music in Schools (EAS) and European Music School Union (EMU). AEC, EAS and EMU are three network organisations with strongly complementary roles in European music education. Between them, they cover both the generalised and more specialised music education that musicians encounter, and they embrace all the different kinds of environments and institutions in which this takes place, from the earliest years through to higher education, and across lifelong learning.

In order to deliver these priorities and initiatives, AEC has formulated the following specific actions:

- A. **Strengthening of the European Music Education Sector:** overseeing at least one joint project with EAS and EMU and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow

*An action linking the Boards of all three organisations and building future strategies*

- B. **Evaluation for Enhancement:** assessing how effectively all the stages and strands of music education in Europe work in a coherent way to provide future cultural and



creative players with skills, competences and know-how that will contribute to strengthening the cultural and creative sectors

*A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy*

- C. Conservatoires and the Development of Cultural Policy for Music:** sharing innovative approaches to promoting music, highlighting the value of its role in European culture and encouraging wider take-up of these approaches

*An action engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members*

- D. Career Development towards Professionalisation and Internationalisation:** helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career centre staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility

*An action that will provide the existing, vigorous network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers*

- E. Conservatoires as Innovators and Audience Developers:** sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches

*An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJM and IASJ in 2016*

- F. Young Musicians as International Networkers:** drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities

*An action that builds ambitiously upon the AEC's action plan for student involvement (2013) and embeds this within AEC events and activities for the period 2014-2017 (work will include outreach to the European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International)*

## ORGANIZATION

### L'Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen - AEC

#### AEC EMP Working Group

Peter Nelson, *Staatliche Hochschule für Musik Trossingen*

Thomas Drescher, *Schola Cantorum Basiliensis, Fachhochschule Nordwestschweiz*

Johannes Boer, *Koninklijk Conservatorium Den Haag*

Greta Haenen, *Hochschule für Künste Bremen*

Francis Biggi, *Haute Ecole de Musique de Genève*

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

Elina Mustonen, *Sibelius Academy, Helsinki*

Claire Michon, *CESMD de Poitou-Charentes, Poitiers*

#### AEC Office Team

Sara Primiterra, *Events Manager*

Cecilia Coteri, *Student Intern*

Susan Togra, *Student Intern*

### Le Réseau Européen Musique Ancienne - REMA

#### REMA Executive Board

Xavier Vandamme, *Utrecht Early Music Festival and Season*

Tomas Bisschop, *MAfestival, Bruges*

Daniel Bizeray, *CCR Ambronay*

Jelle Dierickx, *Musikfestspiele Potsdam Sanssouci*

Marco Mencoboni, *Cantar Lontano*

#### REMA Team

Helena De Winter, *Executive Secretary*

Marc de Pierrefeu, *Communication manager*

Wolodymyr Smishkewych, *remaradio.eu coordinator*

### The Academy of Performing Arts Prague, Music and Dance Faculty HAMU

Ingeborg Radok Žádná, *Vice Directeur pour les relations internationales et Activités artistiques*

Dana Wagnerova, *Project Manager*

Anna Jeníčková, *Foreign affairs coordinator*

### The European Union Baroque Orchestra EUBO

Paul James, *Director General*

Kim Sargeant, *EMBA Co-ordinator*

Emma Wilkinson, *Orchestral Manager*

Noora Heiskanen, *Communications Manager*

# Feedback on the Conference: Participants Questionnaire Result

Number of respondents: 33

## How important were the following reasons for attending this seminar?

The following items were valued by the respondents. The scale is 5, where 1= weak and 5= strong. The list below is in order of importance according to the respondents.

1. Networking opportunities within your network (4.33)
2. Venue, place of the meeting (4.23)
3. Networking opportunities with other networks and stakeholders (4.20)
4. Being updated on the Early Music Scene (4.10)
5. Topics addresses at the conference (3.93)

## **Please comment on your/ your institution's interest in attending this meeting:**

Participants are aware of the importance of having a relationship with other festivals, ensembles and musicians. Institutions and/or festivals are looking for partnerships and want to be updated. Also, others would like to share questions and comment about the issues that they are experiencing in the sector (number of students, different demands of the students and/or of the labour market). In the case of JAMU, the Academy in Bruno, their incentive to attend the meeting was the promotion of their new Early Music Department. In the case of Brizzound, they considered very relevant their presence since they are specialized in recording early music ensembles for music production/broadcasting. Participants from EUBO said, "to provide opportunities for networking to the participants of EUBO Mobile Baroque Academy, to better understand the current trends and EUBO's position in the field, to get to know colleagues from other countries and to hear some latest news from the higher education institutions."

## Relevance of the meeting

Regarding the question "how relevant was the forum for you?" The average mark received by the respondents is 4.23/5.

Participants consider that it is relevant the fact that it was a joint meeting with other organizations. Respondents mark it with a 4.47/5 in average.

## **Please specify which aspects of the meeting have been most useful to you and why:**

- Networking: Contact to organisers because of further cooperation, relationships, common projects. Also, it gives new ideas. Contacting Rema also seemed very relevant for the participants.

- Sessions:
  - Break-out groups, because they make clear which aspects of education and post-education life are most important.
  - Round Table Discussion, it was very well managed by Thomas Drescher.
  - The discussion groups were considered the most productive.
- “It was great to see and hear where exactly the others are and where *our* Czech early music movement is right now. It is good to know and see how fast *we* should run to catch them.”
- Exchange of ideas: it is relevant to talk about key competences (as a teacher). Meeting with organizers of the festivals and point of view on the young artists (as a player). It inspires future planning and helps to get new ideas.
- “We thought it was important but we have not fully realized its relevance. The opportunity to meet delegates from REMA was a real asset. It has given us a deeper insight on many aspects.”
- Strong performances from emerging groups very much enhanced the weekend.
- Participation of the most important organizers of musical events was highly appreciated as well as the performances presented.

### **Evaluation of the sessions**

Below is the list of the sessions rated by average score, from highest to the lowest:

1. Rema showcase Friday (4.40/5)
2. Parallel Sessions: Breakout groups discussion on Early Music in the XXI century. Common challenges, diverse solutions (4.26/5)
3. EUBO Concert (4.09/5)
4. Rema showcase Thursday (4/5)
5. Opening event (3.96/5)
6. Closing session (3.93/5)
7. Information Forum on Early Music Projects (3.82/5)
8. Round table discussion “Early Music in the XXI Century: Common challenges, diverse solutions” (3.70/5)
9. EUBO Workshop (3.54/5)
10. Presentation on the situation of the Early music in the Czech Republic (3.46/5)

### **Specific remarks/suggestions about the sessions**

The comments are mentioned just as stated by the participants:

- “The outcome during the closing session was very general and average. I think that you can do better if the topics are more specific.”
- “The timing was a bit tight at times!”
- “It’s very interesting to hear what kind of problems the colleagues are dealing with but it was too general. It could be more fruitful to listen how colleagues are dealing in finding solutions.”

- “It will be good to have better coordination between speakers from one country.”
- “The Information Forum had too many presentations. The principle and the aim of the Forum should be clearer, in order to avoid “advertising-presentations”. Also, there were too many French speakers.”

### **EMP Forum Impact**

**Do you consider your attendance to the Forum will help you/your institution in your (daily) work (improvement at individual level)?**

Most of the respondents agree that definitely their attendance to the Forum will help their institution at an individual level. Below can be found the exact percentages:

67% Yes  
30% Maybe  
3% No

**If so, how?**

- Exchange of ideas: Recognizing common challenges as well as individual strengths. It gives new perspective, ideas, and helps to think about solution to adapt in our context.
- Networking: Sharing information is possible and some master classes will be offered (it will be organized by participants that met in the meeting). New relationships.

**Do you consider your attendance to the Forum will help develop your institution (improvement at institutional level)?**

67% Yes  
26% Maybe  
7% No

**If so, how?**

The comments are mentioned just as stated by the participants:

- “It promotes educational initiatives and curricular goals.”
- “Gives opportunities for cooperation.”
- “Commenting and receiving feedback from others helps to continue with the building of the early music department in the future.”
- “The fact that one of the teachers of the institution was also present makes it easier to think further, within the EM department, and with the direction of the institution.”

- “Institutions aim at offering complimentary activities to the study programmes of the higher education institutions. It is essential to know what the other institutions/organisations are doing.”
- “Considerations of AEC-EMP Forums may help in political discussions of every country.”
- “Connection with other academies, international workshops in our Academy (JAMU)”

### **AEC-REMA- EUBO cooperation**

**Did you interact with participants from other networks other than yours?**

97% Yes

3% No

**Do you think that the presence of different Early Music networks brings a significant added value to the event?**

90% Yes

10% No

### **Comments**

There are two different opinions about the presence of different networks in one place. One side accepts and supports more the fact of bringing together educators, performers and speakers. Some of the comments are:

- “Yes, but only if the balance between them is kept.”
- “It was just great. Every participant of the conference was very open and helpful. Thank you for the great organization. I am looking forward to find some information published online. I interact with people who organize festivals with young musicians.”
- “That’s the very best bringing educators, performers and presenters together.”
- “The aims of concert- Agents and organizers can’t be exactly the same as those of educational institutions.”

On the other side, there are participants who said the following: “The invitation of concert organizers should not cause the degeneration of the conference to a presentation show for cultural projects of individuals.”; “I think we should have meetings for just the AEC, without REMA, concert organizers etc. as well”.

### **AEC Communication**

**Do you consider you receive enough information from your network (AEC-REMA-EUBO) during the year?**

67% Yes  
20% No  
13% Maybe

**Would you like to receive more information from your network through social media in future?**

Facebook 94%  
Twitter 6%

**Comments**

- Brief feedback from Board of Directors of REMA plus Rema members.
- Exchange of short news articles between institutions, texts could be featured in e-newsletters/websites/blogs.
- One respondent would like to be informed by the Rema radio.

**Meeting your expectations**

**Have your expectations been met in terms of...(1 = hardly met at all, 5 = not only met but exceeded)**

Most of the expectations were met. All the items were ranked from 3.86 (Topics addressed) as the lowest grade, to 4.52 (Venue, place of meeting) as the highest mark.

1. Venue, place of meeting (4.52/5)
2. Networking opportunities (4.38/5)
3. Being updated on AEC, REMA, and EUBO activities (4.10/5)
4. Participating in discussions (4/5)
5. Topics addressed (3.86/5)

**On a scale from 1 to 10, how would you rate this meeting? (10= best)**

In average, the meeting was ranked with 8.5/10.

**Based on the experience with this year, would you attend future EMP meetings?**

93.1% Yes  
3.4% No  
3.4% Maybe

**What topics, if any, would you like to suggest for future meetings?**

- More on education/teaching HIPP



- Curriculum, basic requirements for early music curricula and exams (contents, conditions, etc.)
- Philosophy behind a recording session of an early music ensemble
- Collaboration projects between institutions, students, professors
- Erasmus placements in baroque orchestras
- Early Music is not only Baroque. First pioneers are almost gone.
- Development of student exchanges between conservatories
- Emerging ensembles audience and new technologies vocal ensembles/choirs
- Digital trends (how to make best use out of internet, latest equipment etc.)
- Fundraising/financial support to the activities
- Cost of optimization, from concrete examples with visual support.
- How to help young music ensembles for their professional career
- Where to find relevant sources for early music on the internet
- Research activities
- A forum about the Early Music in Eastern Europe, manuscripts, ensembles, common challenges
- Education versus Commerce

**Please evaluate the organisational matters (1 = poor, 5 = very good)**

The items that were evaluated are mentioned below in a list that is ordered from the highest score to the lowest:

1. Helpfulness of the conference staff (4.86/5)
2. Facilities, meeting rooms (4.64)
3. Overall organisation (4.56/5)
4. Registration procedure (4.54/5)
5. Conference reader (4.44/5)
6. Hotel (4.43/5)
7. Information provided before the meeting (4.14/5)
8. Catering (3.96/5)

**General remarks/ suggestions for improvements**

- Perhaps for the future, it would be interesting to have more microphones to make the participation of "public" easier and more dynamic in the round table discussions. Solazzo is a fantastic ensemble.
- It would be very important to have a large publication of the considerations of the forum- discussions.
- Eubo mentioned that after their last concert, they would have like to have some time together with Rema just to say goodbye.