

# AEC Early Music Platform Forum

**‘Dialogue sur les Grands Jeux’:**

**discussing the future of early music education and the profession**

30th August – 1st September 2013, Utrecht, The Netherlands



festival  
oudemuziek  
utrecht

23 aug | 01 sep 2013

**HKU** Utrechts  
Conservatorium



Association  
Européenne des  
Conservatoires

**REMA**  
RÉSEAU EUROPÉEN DE MUSIQUE ANCIENNE  
EUROPEAN EARLY MUSIC NETWORK

The AEC would like to express deep gratitude to the HKU Utrecht Conservatorium and the Oude Muziek Festival Utrecht for hosting and co-organizing the EMP Forum 2013 and REMA for co-organizing the joint events. The AEC team would also like to express special thanks to the members of the EMP preparatory working group for their tremendous support in organizing the forum programme.

## Table of Contents

AEC Early Music Platform – a new departure .....	3
Programme .....	4
Musical Introductions.....	8
Music Performances and Activities linked to the Oude Muziek Festival .....	9
Fringe Concerts.....	11
Round Table Discussion.....	13
Biographies of the Round Table Panelists .....	14
Relevant Addresses and Map .....	18
Travel information.....	19
Information on fee payment AEC EMP Forum 2013 .....	20
EMP Working Group.....	21
Conference Team .....	22

## **AEC Early Music Platform – a new departure**

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

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

## Programme

### **AEC EARLY MUSIC PLATFORM FORUM**

#### *Oude Muziek Festival Utrecht*

#### *Utrechts Conservatorium*

‘Dialogue sur les Grands Jeux’:

discussing the future of early music education and the profession

30th August – 1st September 2013, HKU Utrechts Conservatorium  
K&W Building, Mariaplaats 28, Utrecht, The Netherlands

### **Friday 30 August**

13:30	Registration at Utrechts Conservatorium coffee available [EMP WG meets 13:00 – 14:45]	Mariaplaats 28 K&W Building
13:30 – 14:45	Free time to visit the Early Music Market (optional, ticket in the folder)	Nicolaikerk

15:00 - 16:00	<p><b>Opening Event</b></p> <p>Musical Introduction by students</p> <p>Welcoming words by</p> <ul style="list-style-type: none"> <li>- <b>Jules van de Vijver</b>, Chairman HKU Board</li> <li>- <b>Peter Nelson</b>, EMP working group chairman</li> <li>- <b>Xavier Vandamme</b>, Oude Muziek Festival Utrecht</li> <li>- <b>Jeremy Cox</b>, AEC Chief Executive</li> <li>- <b>Bruno Carioti</b>, AEC Council Member</li> <li>- <b>Gerdien Tanja</b>, Early Music Department HKU Utrechts Conservatorium</li> </ul> <p>Music performance by students of the Early Music Department of HKU Utrechts Conservatorium</p>	J.M. Fentener van Vlissingenzaal
16:00 - 17:15	<p><b>Parallel Session 1</b></p> <p><b>Parallel Discussion Groups on the following themes</b></p> <p>A. Curriculum: Learning and Teaching; Repertoire and Research</p> <p>B. HIP in the 'YouTube' age</p> <p>C. Infrastructure and Environment: special requirements of early music, inside the academy and out in the city</p> <p>D. Collaboration and international relations: joint projects and joint degrees in early music</p>	Rooms K&W building (223, 224, 226, 227)
17:30	Bus to Vredenburg Leidse Rijn	Moreelsepark
18:00	Joint Reception with REMA	Foyer Vredenburg Leidse Rijn
20:00	Concert Oude Muziek Festival: Jordi Savall & Hesperion XXI: 'Guerre et Paix'	Vredenburg Leidse Rijn
22:15	Buses going back to Moreelsepark and Mitland Hotel	

## Saturday 31 August

09:30 – 10:00	Networking with Refreshments in the Foyer	Foyer K&W building
10:00 – 12:30	<p><i>Musical Performance by students of the Early Music Department Utrechts Conservatorium</i></p> <p style="text-align: center;"><b>Round Table</b></p> <p style="text-align: center;">In collaboration with Réseau Européen de Musique Ancienne REMA and Oude Muziek Festival Utrecht</p> <p style="text-align: center;"><b>‘Towards a vital and strong continuity of the early music movement’</b></p> <p>Round Table featuring:</p> <ul style="list-style-type: none"> <li>– <b>Paul James</b>, EUBO Director General</li> <li>– <b>Lionel Meunier</b>, Vox Luminis Artistic Director</li> <li>– <b>Greta Haenen</b>, EMP working group member</li> <li>– <b>Peter Pontvik</b>, REMA President</li> <li>– <b>Xavier Vandamme</b>, Director Oude Muziek Festival Utrecht</li> <li>– <b>Daniela Tomaz</b>, former student HKU Utrechts Conservatorium</li> <li>– <b>Joao Carlos Santos</b>, student of the Royal Conservatoire The Hague</li> </ul> <p>Discussion moderated by <b>Jeremy Cox</b>, AEC Chief Executive</p> <p style="text-align: center;">With coffee break in the middle</p>	J.M. Fentener van Vlissingenzaal
12:30 – 13:30	Lunch	Foyer Conservatorium
13:30– 14:30	<p><b>Parallel Session 2</b></p> <p><b>Parallel Discussion Groups on the following themes</b></p> <p>A. Curriculum: Learning and Teaching; Repertoire and Research</p> <p>B. HIP in the ‘YouTube’ age</p> <p>C. Infrastructure and Environment: special requirements of early music, inside the academy and out in the city</p> <p>D. Collaboration and international relations: joint projects and joint degrees in early music</p>	Rooms K&W building (223, 224, 226, 227)

	<i>Or Fringe Concerts (14:00)</i>	
14:30 – 15:15	Presentation and discussion of the provisional programme of the EMP Meeting 2014 in Vicenza and preliminary agreement on key feedback for the report on 2013 forum	J.M. Fentener van Vlissingenzaal
15:30– 16:15	Presentation of the ensembles that took part in the Masterclass of <b>Skip Sempé</b>	Lutheran Church Hamburgerstraat
16:30 – 17:15	<b>Closing Session</b> <ul style="list-style-type: none"> <li>- Reporting back from the discussions</li> <li>- News from the AEC</li> <li>- Announcements concerning the next meeting of the AEC Early Music Platform Meeting 2014</li> <li>- Filling in of Participant Questionnaire</li> <li>- Closing Remarks</li> </ul>	J.M. Fentener van Vlissingenzaal
17:30 – 18:00	<b>Open General Rehearsal EUBO</b> European Union Baroque Orchestra, Choir of Clare College / Lars Ulrik Mortensen  Händel: Utrecht Te Deum, Utrecht Jubilate, Birthday Ode for Queen Anne	Domkerk
18:00 – 19:30	<b>Joint Dinner with REMA</b>	Paushuize
20:00	<b>Concert Oude Muziek Festival 2013</b> Vox Luminis / Lionel Meunier  Orlando di Lasso en Roland de Lassus	Jacobikerk
22:00	DJ op de Dom – Baroque Beats	Dom Square
<b>Sunday 1 September</b>		
10:00	Free Guided Tour of the City Centre (1 hour) Visit to the Dom Tower's carillon (1 hour)  Concerts of the Oude Muziek Festivals (please see the Festival Agenda at <a href="http://www.oudemuziek.nl">www.oudemuziek.nl</a> ) nb: not covered by the EMP participation fee	Dom Square

## Musical Introductions

### **Friday 30<sup>th</sup> August**

#### **15.00**

Music performance by students of the Early Music Department of HKU Utrechts Conservatorium

Luigi Boccherini (1743-1805)

Quintet no. 50 for two violins, viola en two celli in C mineur (1779)

Op. 29 no. 2, G. 314

Allegro vivo

Largo assai

Minuetto

Performed by:

Giorgos Samoilis, violin

David Alonso Molina, violin

Marite Sainz, viola

Gerda Marijs, violoncello

Roar Bye Blasco, violoncello

#### **15:40**

Heinrich Isaac (ca. 1450-1517): Güretsch [Si dormiero] (from: Wien, Österreichische Nationalbibliothek, MS 18 810, no. 57)

Orlande de Lassus (1532-1594) : In pace dormiam (from: Magnum opus musicum, München: Henrici, 1604, Cantiones trium vocum no. 47)

Adriaan Willaert (ca. 1490-1562): Sur le ioly ionc (from: Fantesie, et recerchari a tre voci [etc.], Venetië: Scotto, 1549)

Performed by:

The Early Byrds - Gerrieke van Dam, Teun Wisse, Tim Veldman - Recorders

### **Saturday 31<sup>st</sup> August**

#### **10:00**

J.C.F.Bach (1732-1795)

Sonata per il cembalo concertato accompagnato da Flauto Traverso e Violoncello (1780)

-Allegro con spirito

-Andante

-Rondo scherzo

Fortepiano: Ilil Danin

Traverso: Fabio Crescimanno

Violoncello: Gerda Marijs

## **Music Performances and Activities linked to the Oude Muziek Festival**

### **Early Music Market – Nikolaikerk**

More than 75 makers of musical instruments, music publishers and CD producers will be present to demonstrate their wares or give advice. This is the ultimate opportunity for professionals and amateurs alike to try out and compare period stringed, plucked, keyboard and wind instruments. A complete overview of the exhibitors is available at [www.oudemuziek.nl/markt](http://www.oudemuziek.nl/markt)

### **Concert Friday 30<sup>th</sup> August, 20:00 Vredenburg Leidsche Rijn Cappella Reial de Catalunya, Hespérion XXI, Le Concert des Nations / Jordi Savall**

#### ***War and Peace: from Union of Utrecht (1579) to the Treaty of Utrecht (1713)***

Jordi Savall has created a tailor-made programme for the Early Music Festival, for the occasion of the 3<sup>rd</sup> centenary of the Treaty of Utrecht. The soloists, choir and orchestra are poised to tell a musical tale of war and peace in Baroque Europe. One hundred and fifty year of drastic events occurring in and beyond continental Europe provide the unifying theme: the union of Utrecht against the Spanish Crown, the defeat of the Armada, the Edict of Nantes that advocated tolerance towards the Protestants, the Thirty Years War, the siege of Breda, the English Civil War, the colonization of Ireland, the independence of Portugal, the Treaty of Nijmegen and finally the War of the Spanish Succession and the Treaty of Utrecht. With works by composers such as Gesualdo, de Victoria, Gabrieli, Lawes, Cabanilles, Sweelinck, Charpentier, Lully, Fux, Bach and Haendel alongside Jewish, Ottoman, Hungarian and Polish music, this will be an evening concert to remember with peace as its dominant theme.

### **Masterclass Skip Sempé, Saturday 31<sup>st</sup> August, Lutheran Church, Hamburgerstrat**

During his masterclass the early music specialist Skip Sempé reveals the secrets of ensemble playing to two up-and-coming ensembles. In the space of two hours he will teach these young musicians the finer points of instrumental and vocal ensemble playing in music from the period 1550 to 1750. The concluding presentation by both ensemble will be given at 15:30

## **Open General Rehearsal of the European Baroque Orchestra EUBO and Choir of Clare College / Lars Ulrik Mortensen Saturday 31<sup>st</sup> August, 17:30 Domkerk**

**Haendel: Utrecht Te Deum,  
Utrecht Jubilate, Birthday ode for Queen Anne**

Naturally, a festival highlighting the third centenary of the Treaty of Utrecht would be incomplete without the inclusion of Heandel's two occasional compositions, the Utrecht Te Deum and Utrecht Jubilate. Celebrating a new European equilibrium, this music gains extra symbolic significance because of its performers. The European training orchestra EUBO is made up of young musicians from across Europe. For years EUBO has consistently demonstrated that it gives a tremendous boost to the Baroque musicians of the future

## **1713 Dinner – Saturday 31<sup>st</sup> August, 18:30, Paushuize**

In collaboration with one of Utrecht's best restaurants, Huize Molenaar, the Early Music Festival offers the unique 1713 Dinner, based on historical recipes. You may choose from three different tables d'hôte, for which the chef Pepijn Gilsing drew his inspiration from historical cookbooks such as *De Nieuwe, Welervarene Utrechtsche Keuken-meid* (1771).

Menu: A royal pie with breast meat of pheasant and quail and Stuffed roast of veal with pea-puree and sauce Robbert

## **Concert Saturday 31<sup>st</sup> August, 20:00, Jacobikerk Vox Luminis / Lionel Meunier**

The vocal collective Vox Luminis was a top sensation of the 2012 Festival. At the express wish of numerous Festival visitors they return this year with a secular Lassus programme that juxtaposes French chansons with Italian madrigals. While Lassus had an intimate knowledge of various national genres, he rarely if ever combined them with each other. *Bonjour mon Coeur* and *Susanne un jour* thus employ a different musical idiom than the seven- to ten-voice madrigals to texts by Petrarch.

## **VJ on de Dom – Beats Barok Saturday 31<sup>st</sup> August, 22:00, Domtower**

Vj on the Dom 2013 bridges the gap between early and contemporary music with a musical and visual spectacle. The world famous 17<sup>th</sup> century carillon made by the bell founders François and Pieter Hemony provided the source of inspiration for the composer René Uijlenhoet. His new composition includes the sounds of five carillons from other European cities that played a relevant role in the historical Treaty of Utrecht. After the carillon concert VJs and DJs get cracking, taking this composition as their starting point, along with material drawn from the programmes of the Early Music Festival and the Gaudeamus Music Week

## **Fringe Concerts**

Free Entrance

### **Friday 30 August**

14.00 / Pandhof

Scaramuccia

Francisco Javier Lupiáñez, viool / Inés Salinas Blasco, cello / Giulio Quirici, gitaar

'Wonders upon a note': Nicola Matteis

11.00 / Het HUIS Theaterzaal

Rood Hout

Linde Schinkel, sopraan / Nienke van der Meulen, hobo / Gerben Budding, klavecimbel

J.S. Bach: Komm, komm, mein Herze steht dir offen!

14.00 / \* Zuylenspiegel

Hewitt & Thomas

James Hewitt, violin / Ireen Thomas, lute

Amsterdam Virtuosi: De Fesch, Hellendaal, Weiss, Locatelli

15.30 / Het HUIS Theaterzaal

Edelmann Duo

Rachel Stroud, viool / Lucie de Saint Vincent, fortepiano

De Parijse salon: Ladurner, Dussek

15.30 / Pieterskerk

FABULOUS FRINGE

Duo Witthauer-Íñiguez

Guadalupe López-Íñiguez, cello / Olga Witthauer, fortepiano

Tijdloos lyrisch: Beethoven, Mendelssohn, Schumann

15.30 / Catharijneconvent Auditorium

Walewein Witten

De klassieke romanticus: Beethoven, Schumann op fortepiano

### **Saturday 31 August**

11.00 / \* Bartholomeus Gasthuis

Violette de Nuit

Hanna Thiel & Merthe Perl, viola da gamba / Johannes Gontarski, theorbe, citer, luit

Le petit Boucquet: Ballard, Schop, Dowland, Simpson, de Moy, Hume, Mell

11.00 / \*Kapitaal

The Scroll Ensemble

James Hewitt, viool / Robert de Bree, blokfluit / Florencia Bardavid Hoecker, viola da gamba /

Iason Marmaras, klavecimbel

Curieuze partita's en de 'muzaritmische' boog: Froberger en Athanasius Kirchers  
componeermachine

14.00 / Pandhof

Hewitt & Thomas

James Hewitt, viool / Ireen Thomas, luit

Amsterdam Virtuosi: De Fesch, Hellendaal, Weiss, Locatelli

14.00 \* Oudaen  
The Early Byrds  
Gerrieke van Dam & Teun Wisse & Tim Veldman, blokfluit  
Isaac, Willaert, Lassus: Vlaamse vlammen in de renaissance

15.30 \* Bartholomeus Gasthuis

Van Eyck, Hotteterre, Matteis en tijdgenoten

15.30 / Catharijneconvent Auditorium  
Ensemble Bellamira  
Anne-Katrin Sandmann, blokfluit / Ada Tanir, klavecimbel  
Londen - een plek om te werken: Dieupart, Händel, Barsanti, Babell, Castrucci

### **Sunday 1 September**

11.00 / Het HUIS Theaterzaal  
Ensemble Flautino  
Kristine West, blokfluit / Stina Petersson, cello / Marcus Mohlin, klavecimbel  
Merula en Bach

14.00 / Pandhof  
Violette de Nuit  
Hanna Thiel, Merthe Perl, viola da gamba / Johannes Gontarski, theorbe, cither, luit  
Le petit Boucquet: Ballard, Schop, Dowland, Simpson, de Moy, Hume, Mell

14.00 / \* Oudaen  
Cantata Amsterdam  
Lucie Chartin, sopraan / Daniel Lanthier, hobo / Jeanne Jourquin, klavecimbel / Roar Blåsmo, cello  
Solocantates: Händel, De Montéclair, Couperin, Mancini

15:30 / Het HUIS Theaterzaal  
Melas Drymos  
Fanie Antonelou, sopraan / Serena Bellini, blokfluit / Alexey Fokin, viool / Sofya Gandilyan, klavecimbel / Kaja Kapus, cello  
'Süßer Blumen Ambräflocken': Bernard, Telemann, Händel, Buxtehude

15.30 / Vredenburg Leeuwenbergh  
FABULOUS FRINGE  
Alexandra Nepomnyashehaya, klavecimbel  
Froberger, Bach, Muffat

## **Round Table Discussion**

### **Joint Plenary Session with Réseau Européen de Musique Ancienne REMA 'Towards a vital and strong continuity of the early music movement'**

The phrase 'Early Music' describes a certain period of musical repertoire (although the boundary of that period seems to move ever closer to our present times); it also indicates a certain approach to music making, seeking to use every available resource to re-enter the world of the musicians who performed the repertoire in the era when it was created. But beyond both these, for at least a generation of modern-day musicians it has evoked the idea of a movement – a shared cause with a clear mission to transform ways of understanding, performing and listening to music.

Movements arise out of a perceived need; they divide people into those 'for' and 'against'; they arouse strong feelings and can have powerful effects, both for better and worse. They also tend to have a finite lifespan. Either their cause will be eclipsed or it will gain wider acceptance such that it ceases to be controversial and no longer needs special championing. Arguably, Early Music is now in this latter situation.

If this is so, how do we seek to maintain a sense of vitality and dynamism within Early Music for current and future generations? Clearly, part of the answer must come from the young people now starting to make their way in this specialist field of music-making. What they learn, and the ideas they forge for themselves during their formation, should have the capacity to invigorate, challenge and re-shape what we currently see as the precepts of Early Music. But this thought prompts a variety of questions:

- Do their learning environments in which students operate encourage this fresh-thinking?
- Are their teachers striking the right balance between imparting knowledge and encouraging a questioning attitude?
- Do graduating students have the skills and outlook demanded by professional ensembles, by agents and by concert and festival organisers?
- Conversely, is this, or any, area of the music profession best served by being fed with new recruits who simply fit a prescribed pattern?
- Where is the scope for continual renewal in such a formula?

This roundtable is an important opportunity to bring together a panel of students, teachers, performers and organisers, all immersed in the field of Early Music, to sound out their views and to hear their reactions to each other's thoughts.

## **Biographies of the Round Table Panelists**



**Paul James**  
**Director General, European Union Baroque Orchestra, UK**

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Paul James was a chorister at Chichester Cathedral and completed his formal education at Cambridge University where he was choral scholar both at Clare College and at St John's College. He trained as an architect and wrote a thesis on acoustics and the design of concert halls. His first professional engagement in the music management industry was as co-founder and director of the music agency Magenta Music International, where for almost two decades he represented and promoted various period instrument ensembles including the Amsterdam Baroque Orchestra, choirs such as The Sixteen, vocal ensembles such as The Hilliard Ensemble and soloists such as Emma Kirkby and Ton Koopman. As Artistic Director and co-founder of the concert series Music at Oxford between 1983 and 1991, he invited most of Europe's leading period instrument ensembles and orchestras to perform in Oxford. Paul was behind the creation of the European Union Baroque Orchestra (EUBO) as a training initiative for young musicians in European Music Year in 1985 and has been involved with it ever in since, becoming its Director General in 1988. Working as part of a small team, Paul is responsible for the financial affairs of the Orchestra and for the planning of the training and concert tours. He is a founder member of REMA, plays a full part in European cultural affairs; influencing cultural policy, liaising with the European Commission and European Parliament in Brussels, travelling all over Europe for concerts and promotional visits, meeting and briefing European VIPs and the media, and of course developing links with Europe's greatest baroque musicians of the future.



**Lionel Meunier**  
**Artistic Director of Vox Luminis**

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

Lionel Meunier was born in France. He began his musical education in the music school of his town, Clamecy where he studied solfège, recorder and trumpet. Being passionate for music from his young age, he continued his studies in IMEP, Namur at the age of 18, where he graduated with high distinction from recorder in 2004 as a student of Tatiana Babut du Mares. He had masterclasses with Jean Tubéry, working at the same time with Hugo Reyne. The same year he started vocal studies in the Royal Conservatoire of the Hague with Rita Dams and Peter Kooij as his teachers. Since that he has been singing with numerous ensembles such as the Collegium Vocale Gent (P. Herreweghe), World Youth Choir,

Arsys Bourgogne (P. Cao), Amsterdam Baroque Choir (T. Koopman), Namur Chamber Choir, Ex Tempore and with soloist ensemble such as I Favoriti de la Fenice (J. Tubery), the Soloists of Namur Chamber Choir, Capella Pratensis and as ripienist with the Nederlandse Bach Vereniging. All these experiences gave him the opportunity to work with many specialists like Christophe Rousset, Tonu Kaljuste, Gustav Leonhardt, Roberto Gini, Jean-Claude Malgoire, Paul Dombrecht, Florian Heyerick, Rinaldo Alessandrini, Richard Egarr...Lionel is also active as a soloist, he has performed the A minor mass of Schubert, Johannes Passion and sever cantatas by J. S. Bach, Haydn's Stabat Mater & Nelson Mass, Kronung's Mass and C minor Mass by Mozart, Mass in G of C. Franck, ect... He is the artistic director of the ensemble Vox Luminis, group that he created in 2004 with his friend pianist Francis Penning.



## **Greta Haenen**

**EMP working group member**

**Hochschule für Kunste Bremen, Early Music Department**

[G.Haenen@t-online.de](mailto:G.Haenen@t-online.de)

Photographer: Marten Root

Greta Haenen studied musicology and Oriental Studies at the Katholieke Universiteit Leuven and graduated as MA with a thesis on the tempo in the music of the Baroque. As a fellow of the Belgian State, she moved to Salzburg for a post-graduate study in theory and practice of Early Music at the University of Music and Performing Arts (Mozarteum, class of Prof. Nikolaus Harnoncourt). In 1983 she finished her doctorate at the University of Leuven summa cum laude with a thesis on the vibrato of the 17th and 18th Century (published as a revised version, titled *The Vibrato in Baroque Music*, Graz 1988, 2nd edition 2006). Since 1991 she is a professor of musicology at the Academy for Early Music in Bremen. Since the integration of this institute in the School of the Arts Bremen in 1994, she is a professor of musicology with a focus on early music at the music department at the University of Arts. Several publications in the field of early Music performance followed. The last publication: *Deutsche Violintechnik im 17. Jahrhundert. Ein Handbuch zur Aufführungspraxis*, Graz 2006. Greta Haenen is Head of the Research Institute Academy of Early Music at the University of Arts Bremen.



## **Peter Pontvik**

**REMA President**

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Peter Pontvik was born in Copenhagen. He studied musicology and choral conducting in Uruguay, and composition at the Royal College of Music in Stockholm and at the Karlsruhe State College of Music with Wolfgang Rihm. In the field of early music he learned from Hans-Georg Renner. Pontvik's compositions include *Candombe* for wind orchestra, *Sagitra* for choir, the song cycle *Norr om Himlen*,

and Missa Brevis. Pontvik has occupied himself in special measure with research in the field of Latin American baroque music. He has been the artistic director of the Ensemble Villancico, which he created in 1995, artistic director of the Stockholm Early Music Festival since 2002, chairman of NORDEM (Nordic Early Music Federation) since 2006, and president of REMA (European Early Music Network) since 2011. Pontvik received the following awards: the First Prize in Choral Composition in 1989 in Tolosa, Spain, the Cultural Promoter of the Year 2004 from the Swedish Festival Association, and the Swedish Early Music Prize in 2010.



## **Xavier Vandamme**

**Director Oude Muziek Festival Utrecht**

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Xavier Vandamme (1972) studied linguistics, literature and philosophy. Since 2009 he has been General Director and Artistic Director of the Organisatie Oude Muziek (Organization for Early Music), responsible both for the Utrecht Early Music Festival and the nation-wide concert series Seizoen Oude Muziek (Early Music Concert Season). Before this he was research assistant at the University of Leuven, radio presenter and producer at Klara (VRT) and music journalist for De Standaard. He was also co-director and artistic advisor at the Brussels Paleis voor Schone Kunsten (Brussels Center for Fine Arts aka as BOZAR).



## **Daniela Tomaz**

former student HKU Utrechts Conservatorium

[Daniela.tomaz@gmail.com](mailto:Daniela.tomaz@gmail.com)

Daniela Tomaz was born in Porto, Portugal. She obtained the degree of Complementary Studies in Recorder at the Conservatório de Música do Porto. In April 2013 she graduated Bachelor of Music (Cum Laude) in Recorder, from the Early Music Department of the Utrecht Conservatory under guidance of Heiko Ter Schegget, having also had Traverso as second subject with Wilbert Hazelzet. While living in The Netherlands, she worked as intern and assistant at the AEC Association Européenne

des Conservatoires and cooperated within the Early Music Department of the HKU, on several musical activities aiming at promoting music-making between large number of musicians under an artistic theme. Besides her active chamber music activity she became artistic director within three active ensembles: Ensemble Med [in illo tempore Tre Fontane], Voce Humana and No Sopro do Vento, having played in several venues in the Netherlands, France and Portugal, mainly the Fringe Series of the 30th edition of the Utrecht Early Music Festival (August 2011), and De Open Blokfluit Dagen Amsterdam (October 2012), as a representation of HKU in the Best of Dutch Conservatories, among others. She is currently active in exploring the limits of Historically Informed Music with Historically Informed Oral Tradition (mainly in Iberia).

She directed a new programme with Ensemble Med at the II Ciclo de Música Antiga [Early Music Festival] Sons Antigos a Sul (Algarve, Portugal - August 2013), having also combined the functions of head of production and designer of the referred festival, an initiative by the Academia de Música de Lagos (Portugal). Since September 2012 she teaches Acoustics and cooperates with the Artistic Direction and Production of the above referred institution. In April 2013, she recorded the Missa pro Defunctis of Lourenço Ribeiro [Música Sacra de Portugal Vol. 1 – O Rito Bracarense] with Capella Duriensis, under the artistic direction of Jonathan Ayerst. She is also a graduated Architect by the Faculty of Architecture of Porto (FAUP), Portugal, since 2006, having written her final thesis under the theme: "Architecture and Acoustics: the synesthetic space".

## Joao Carlos Santos

Student at the Royal Conservatoire The Hague

[jcfmsantos@gmail.com](mailto:jcfmsantos@gmail.com)

Born in Brazil, João Carlos Santos has been studying traverso and playing in early music ensembles since 2001. He graduated from the Brasília Conservatory in 2006 under Fernando Lopes and is now completing his Master degree with Barthold Kuijken with whom he also finished his bachelor in the Royal Conservatory in the Hague. Since 2012, João has been teaching performance and musicological subjects at the Royal Conservatory in the Hague. He holds also a degree in Philosophy from the University of Brasília.



## Jeremy Cox

AEC Chief Executive – panel moderator

[jeremycox@aec-music.eu](mailto:jeremycox@aec-music.eu)










Jeremy Cox became the AEC's Chief Executive in January 2011. Prior to joining the AEC, Jeremy had more than ten years' experience as Dean of the Royal College of Music in London, with overall responsibility for learning, teaching and research in that institution.

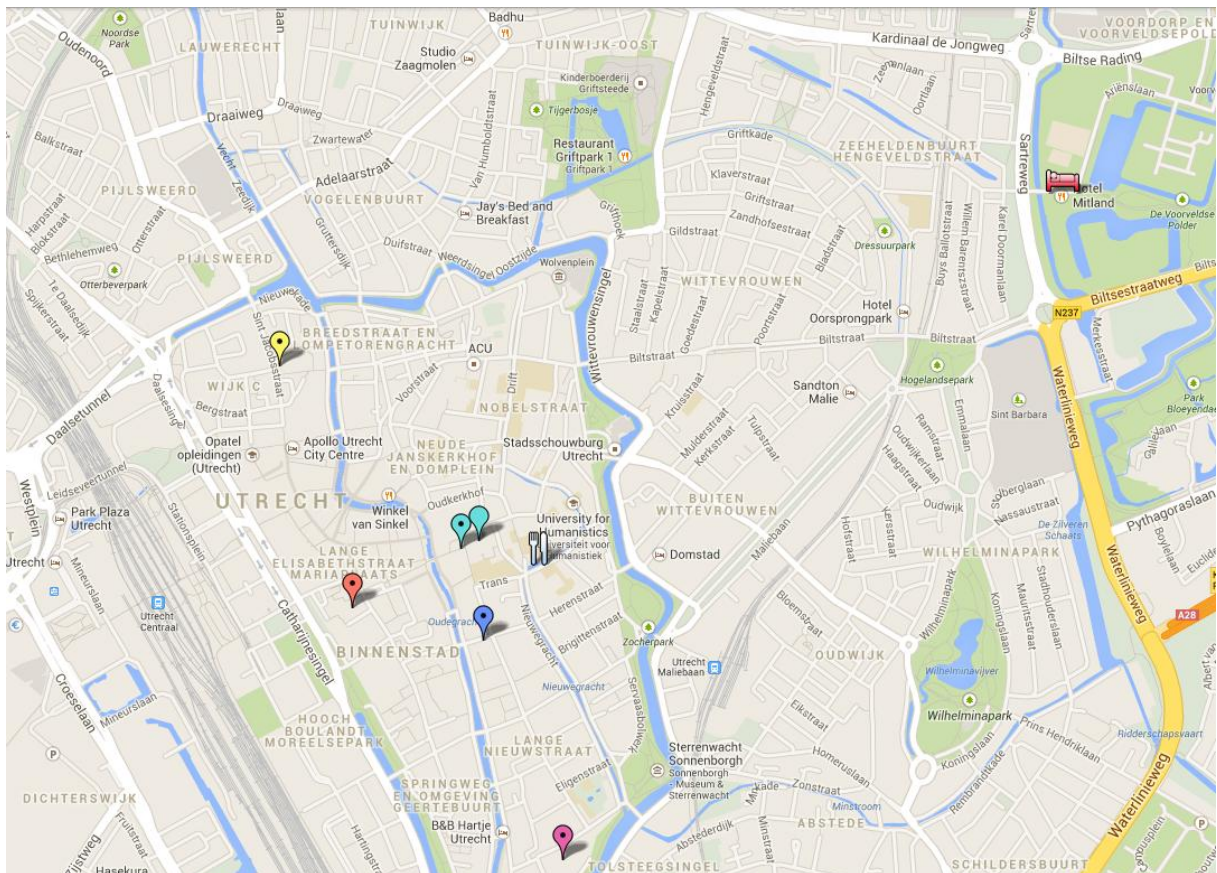
Jeremy read Music at Oxford University and completed his Doctorate there in 1986. His specialist field is the songs of Francis Poulenc and he has a book in preparation on this subject. While at Oxford, he sang in the Chapel Choir of New

College and subsequently performed with a number of specialist chamber choirs, including the 'Clerkes of Oxenford'. Alongside his work in a range of Music departments and institutions across the UK, including three years in Scotland, he pursued an active career as a singer and conductor and occasionally turned his hand to composition, mainly for voice and chamber ensembles.

Jeremy has been closely involved in European developments in higher music education since the start of the Bologna Process and was the chief architect of the AEC's 'Polifonia' Learning Outcomes that are now widely used as reference points across the European higher music education sector. He has written AEC guides on Curriculum Design & Development and on Admissions & Assessment, and has worked as an expert advisor for the AEC and for the Tuning Process in Europe and Australia. As part of the AEC's growing activity in the area of accreditation, he has chaired evaluations of several higher music education institutions and programmes across Europe.

## Relevant Addresses and Map

-  **Hotel Mitland**  
Ariënslaan 1
-  **HKU Utrechts Conservatorium**  
Mariaplaats 28
-  **Vredenburg Leidsche Rijn**  
J.C. Verthorenpad 100
-  **Nicolaïkerk**  
Nicolaaskerkhof 8
-  **Lutheran Church**  
Hamburgerstraat 9
-  **Jacobikerk**  
Sint Jacobsstraat 171
-  **Domkerk Utrecht**  
Achter de Dom 1
-  **Dom Square**  
Neude Janskerkhof en Domplein
-  **Paushuize**  
Kromme Nieuwegracht 49



## **Travel information**

### **From Amsterdam Schiphol Airport**

There is a train leaving for Utrecht Central Station about every 15 minutes

From Utrecht Central Station to Utrecht Conservatorium

The Conservatory is at walking distance from the Central station. Take the exit Vredenburg and go on the right

### **From Utrecht Central Station to Mitland Hotel**

Bus number 4 direction: F. Andrealaan or

Bus number 11 direction: De Uithof / AZU; departure time: every 10 minutes between 07:00 a.m. and 12:00 p.m.

Bus-stop 'Oorsprongpark'

Cross the railway crossing

Second street to the left (Karel Doormanlaan)

Turn first right to go under the fly-over (Ariënslaan)

Mitland Hotel Utrecht is on the right after 50 meters

More information: <http://9292.nl/en>

### **Taxi**

Telephone Number 0031/30 23 00 400

## **Information on fee payment**

### **AEC EMP Forum 2013**

#### **What is included**

- Participation to all the sessions
- Conference materials (badge, documents, etc.)
- Visit to the Early Music Market in Nicolaikerk
- Attendance to the two concerts included in the Programme (Jordi Savall, Vox Luminix), general rehearsal of the EUBO, final recital of the Masterclass by Skip Sempé, performance DJ op de Dom, fringe concerts
- Transportation to and from Vredenburg Leidse Rijn for Jordi's Savall Concert
- Coffe Breaks, Reception on 30th August, Lunch and Dinner on 31st August

#### **What is not included**

- All the other Oude Muziek Festival concerts not specifically mentioned on the EMP Forum programme
- Optional visit of the Dom Tower's carillon on Sunday (about 10 euro pp, more details tba)

#### **Amount of the registration fee**

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

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

<b>Category</b>	<b>Payment and Registration by August 9</b>	<b>Payment and Registration after August 9</b>
Representative of an AEC member institution (teaching staff)	120 euro	150 euro
Representative of a non-AEC member institution	420 euro	450 euro
Student from an AEC member institution	80 euro	110 euro
Student from a non-AEC member institution	120 euro	150 euro

The participation fee will not be reimbursed for cancellations notified after August 9

#### **Bank details for payments**

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

When making the transfer, please clearly quote:

- the code of the event (EMP 2013)
  - the last name of the participant
  - the name of your institution (if fitting)
- Example: EMP2013, Smith, Gotham Conservatory

## **EMP Working Group**

Peter Nelson

*Staatliche Hochschule für Musik Trossingen*

Greta Haenen

*Hochschule für Künste Bremen*

Francis Biggi

*Conservatoire Supérieur de Musique de  
Genève*

Johannes Boer

*Koninklijk Conservatorium Den Haag*

Terrell Stone

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

Thomas Drescher / Jeremy Llewellyn

*Musik Akademie der Stadt Basel*

Elina Mustonen

*Sibelius Academy, Helsinki*

## **Conference Team**

Jeremy Cox  
*Chief Executive*

Sara Primiterra  
*Events Manager*

Oier Lobera  
*Student Intern*

Sara Pettiroso  
*Student Intern*

Gerdien Tanja  
*Head of Early Music HKU Utrechts  
Conservatorium*

Clemens Rosmulder  
*Head of the Project Office*

Xavier Vandamme  
Director Oude Muziek Festival

Cato Ootes  
*Oude Muziek Festival*

Tamar Brüggemann  
*Oude Muziek Festival*

Helena De Winter  
*REMA*