

**AEC Executive Committee and
Council Elections 2023
- CVs and Statements of Candidates**



**Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen**

List of Candidates for Executive Committee

- Gutjahr, Elisabeth (Austria)

AEC Executive Committee 2023 - CVs and Statements of Candidates



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Elisabeth Gutjahr
Mozarteum University Salzburg
Austria

Curriculum Vitae

Elisabeth Gutjahr spent her childhood in Bonn and Geneva. After studying rhythm and music theory in Stuttgart and Cologne, she was appointed professor at the Staatliche Hochschule für Musik Trossingen at the age of 26, where she served as rector from 2006. The interdisciplinary field of tension between score and performance, between book and stage, has attracted her particular attention ever since. Elisabeth Gutjahr has been rector of the Mozarteum University since 2018.

Since 2015 she has been deputy chairwoman of the committee for musical education in the German Music Council and a member of the advisory board of Musikfreunde Donaueschingen. Since 2021 she has been Vice President of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). Elisabeth Gutjahr also organized competitions and festivals with a focus on contemporary music and worked as a music dramaturge, choreographer and director. She has been writing libretti for operas and texts for music since 1989. The libretto for the opera Gesualdo was written for the composer Franz Hummel as part of the opening of the Pfalztheater Kaiserslautern in 1995. She also wrote libretti for the chamber opera An der Schönen Blauen Donau (“Best Opera of the Year 1994”, Opernwelt magazine), Beuys (music theater with and based on texts by Joseph Beuys, co-production of the Wiener Festwochen and the Deutsche Oper am Rhein Düsseldorf) and Styx (Libretto about Georg Friedrich Handel and the Orpheus myth) for the Handel Festival in Karlsruhe 1999/2000. She also wrote the libretto for Tobias Schneid's chamber opera Swin swin (broadcast on Arte in 1998). The opera Sonnenfinsternis by József Sári (composition) have had a big success 2009 in the Opera House in Budapest. In 2015, together with Henry Fourès, she produced the bilingual music radio play Correspondance for the Musica Viva Festival in Strasbourg, in 2023 a prologue and epilogue Elissa for the baroque opera Dido and Aeneas from Henry Purcell. In 2021 she appeared as the director of Peer Gynt in the Tyrolean Festspielhaus Erl.

Gutjahr also wrote artistic and educational texts and essays. The Creativity Myth was published in 1996 by Verlag Wissenschaft und Bildung. She wrote several radio plays and the cycle of poems Tractatus logico-poeticus, excerpts of which appeared in the audio book Wittgenstein with Klaus Löwitsch (awarded “Best Audio Book” 2001).

Statement

Only a few weeks after taking office as rector at a German Musikhochschule, I had the opportunity to attend the AEC annual congress in Salzburg in 2006. The international dialogue, the collaborative sharing of experiences and issues for the further development of HME institutions in Europe, and the consistent bringing together of best practice models deeply impressed me from the beginning. I was able to integrate many suggestions into my own work and soon I was able to get involved in this professional exchange myself, first as a member of the AEC council, and for the last three years as Vice-President.

For 17 years I have been working as a principal in Germany and since 2018 in Austria. With this extensive experience in organizational development and strategic positioning of HME institutions regionally, nationally and internationally, I am now able to contribute to many important concerns, especially as Vice-President for the AEC. In particular, my expertise lies in:

- change management,
- connection of artistic excellence with education, research and third mission,
- topics of inter- and transdisciplinarity, sustainability, digitality,
- initiative from STEM to STEAM,
- international networking (equally to Western, Southern, Eastern and Northern Europe).

Early music is as close to my heart as classical-romantic, contemporary-experimental or other types of music such as jazz, pop or world music. The future lies in this diversity, there is a magic in it that motivates talented students to put music at the center of their professional ambitions. The dialogue with the students is gaining in importance and is an important concern for me. On the part of the HME institutions, it is essential to offer these young people the best of all possible training and framework conditions for their development. Here, the AEC offers unique support and a terrific network for international exchange. With the creation of EPASA, the dialogue has gained a new strength.

It seems essential to me to further profile the AEC as a strong voice for HME in Europe. I see the ExCom as a powerful team for the AEC in which I act with my special skills and experience, which also means a political support for the institutional and strategic development of the member institutions, for the freedom of art (music), research and teaching, for the recognition of the academic degrees of the graduates and the free exchange in Europe (and worldwide), for peace and social impact.

My personal goals in the work of the ExCom in the coming years are to support the successful implementation of ARTEMIS, to make visible the creative bridge from tradition to modernity in the future of HME, to improve the professional perspectives for our graduates, to strengthen the educational sector as well as artistic research, but above all to provide political support to member institutions that are in distress. It would be an honor and a great pleasure for me to continue as Vice-President of the AEC.

Prof. Elisabeth Gutjahr
Chancellor
Mozarteum University Salzburg