



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

AEC Elections Form 2024: Council Member

To be sent to the AEC office by 11 September 2024

info@aec-music.eu

CANDIDATURE FOR THE AEC COUNCIL *jn the electfons to be held on 16 November 2024*

I present my candjdature to the AEC Council:

Signature:

Name: Gyula Fekete

Institution: Liszt Ferenc Academy of Music

Country: Hungary

I enclose my curriculum vitae and short statement (250-350 words) in English.

Proposer's signature:

Name: *Ulrike Sych*

Institution: *mdw - University of Music and Performing Arts Vienna*

Country: *Austria*

GYULA FEKETE I am vice -rector of the Liszt Ferenc Academy of Music, Budapest, responsible for research and international affairs. I am university professor teaching composition, and also head of the Composition Department. Throughout my higher educational career, I have maintained my creative activity as a composer, writing in various genres from solo, chamber music through symphony and opera. Since I joined the faculty 25 years ago, I have been simultaneously working in the fields of teaching and management. I have been elected member of various university bodies and committees, including the Senate, which maintain the democratic decision making processes of the Liszt Academy.

I have always been involved in organizing and nurturing international programs. I was the first Erasmus coordinator in our institution and am still involved in the Programme. I am glad that our school has been able to successfully organize many CEEPUS and Blended Intensive Programmes, hosting students from numerous partner institutions. In our BIP in June that was designed for wind and brass instrumentalists, students from 9 different European universities were participating. I believe in the necessity of building strong ties between different European schools, local traditions, and universities with differing institutional structures. I find important to create opportunities for students to collaborate their fellow musicians from other countries and other institutions early on, since our profession has always been international.

During the last couple of years, the Liszt Academy found itself in a difficult position, because of the rapid changes in the Hungarian higher education system, with special regard to the change of the governance model of the many universities. The Liszt Academy, however, unambiguously refused to switch to a governance model which received thorough criticism from the Council of the European Union. That decision was made in line with our unshakeable commitment to the principles of university autonomy, academic freedom, and European integration. My institution is extremely grateful to AEC for standing behind us during the previous difficult years. AEC is a great inspiration for me, because its spirit embodies the values of a united Europe, giving opportunities for different members to create wonderful joint programs that remind students how magnificent our European community is.

In case of being an elected council member, I would be glad to offer sharing my experiences on how to stand up against any attempt that might interfere with the integrity and independency of a university – and how to build European cooperation as a creative answer to the challenges of global competition.

GYULA FEKETE

**H-1137 Budapest
Pozsonyi út 5.
HUNGARY**

Tel: (36) 1 787 2133 Fax: (36) 1 462 4643 Email: feketegyul@gmail.com

Born: 1962 in Hungary.

Education and Degrees Earned

NORTHWESTERN UNIVERSITY Evanston, Illinois, USA September 1993 to June 1996	Doctorate in Composition with Honors
CHICAGO MUSICAL COLLEGE OF ROOSEVELT UNIVERSITY Chicago, Illinois, USA September 1991 to June 1993	Master in Composition
FRANZ LISZT ACADEMY OF MUSIC Budapest, Hungary 1981 to 1989	Diploma of Theory and Composition
CONSERVATORY OF MUSIC Győr, Hungary 1977 to 1981	Bachelor of Piano and Composition

Private Studies

- composition: M. William Karlins, Jay Alan Yim, Stephen L. Syverud
(16 years) Patricia Morehead, Robert Lombardo, Attila Bozay,
Emil Petrovics, János Vajda, Sándor Balassa
- piano: Margit Oláh, Gábor Nagy
(12 years)
- voice - bass: Margit Kaposy, Anna Pauk
(8 years)
- master classes: John Corigliano, William Bolcom, Brian Ferneyhough,
Mesias Maiguashca, Helmut Lachenmann, Marta Ptaszynska,
Zoltán Jeney

Professional Experience

LISZT FERENC ACADEMY OF MUSIC, Budapest, Hungary

- *Professor* September 1997 to present
Teaching composition, applied music composition, orchestration to four classes from beginning to advanced levels. Introducing contemporary techniques on traditional instruments. Analyzing and teaching vocal compositional techniques based on works of Kodály and Bartók. Teaching private composition students. Founder and director of the “Composing for the Theater and Film” program. From 2012, Head of Composition Department. From 2015, Deputy Rector for Research and International Affairs. Member of the Senate.

UNIVERSITY OF DRAMA, FILM AND TELEVISION, Budapest, Hungary

- *Lecturer* September 2005 to June 2010
Teaching music history, theory, analysis, film music analysis and ear training for students of the Film Academy.

SZÉCHENYI UNIVERSITY, Győr, Hungary

- *Adjunct Faculty* September 1997 to June 1998
Taught advanced theory for music majors. Analyzed pieces from the second half of the 20th century: works by Ligeti, Kurtág, Lutoslawski, Nono.

NORTHWESTERN UNIVERSITY , Evanston, Illinois, USA

- *Program Coordinator and Lecturer* September 1996 to June 1997
Developed and implemented a new Freshman Aural Skills program. Responsible for teaching a lecture class of 120 students and overseeing four Teaching Assistants in smaller lab sections. Also participated in the development of the new theory curriculum.
- *Coordinator and Lecturer* September 1995 to June 1997
Created and led the Theory and Aural Skills Review program for entering graduate students.
- *Private Instructor* September 1995 to December 1995
Taught private composition for undergraduate students.
- *Graduate Teaching Assistant* September 1994 to June 1995
Corrected and commented on Beginning Composition Class works, also maintained and supervised the Electronic Music lab.
- *Graduate Teaching Assistant* September 1993 to June 1995
Led nine Aural Skills lab sections and aided the program instructor.

BÉLA BARTÓK CONSERVATORY OF MUSIC, Budapest, Hungary

- *Program Coordinator and Lecturer* 1989 to 1990
Developed and taught the theory and aural skills class for junior students.

Related Work Experience

TOMKINS VOCAL ENSEMBLE Budapest, Hungary	Bass Singer	1981 to 1989
HUNGARIAN NATIONAL RADIO Budapest, Hungary	Program Developer, Producer	1985 to 1990

Awards, Honors, Commissions, Performances

EXCELSIOR! Opera commissioned by the Hungarian State Opera and the Budapest Spring Festival for the 2011 Ferenc Liszt bicentennial season. 2011
Bartók Béla - Pásztory Ditta Prize 2011
Wissenschaftskolleg zu Berlin – short term fellow 2010
Lincoln Cantata, St. Charles Singers, ST. Charles, IL, 2009
HAESF Senior Leaders & Scholars Fellowship – Chicago, 2008
Te Deum – premier in Cathédrale St. Michel et Gudule, Brussels, 2006
Fulbright Teaching Grant – Chicago College of Performing Arts, 2005
Delegate to ISCM Conference to Switzerland, 2004
ARTISJUS Award - for best classical work of the year for *The Redeemed Town*, 2003
Roman Fever – premiered in English with Concertante di Chicago, Chicago, 2003
The Redeemed Town – premiered by the Hungarian State Opera, 2002
Eva Marton sang the opera *Roman Fever* in Rome, and in Ravello – Festival Musicale, 2002
Békésy Postdoctoral Fellowship, 2002
Commission by the Kodály International Chorus Competition - Debrecen, 2001
Erkel Ferenc Award – 2001
Eötvös Fellowship – Summer Course at IRCAM, 2001
The Redeemed Town - opera, One Act Opera Category winner of the competition announced by the Hungarian State Opera for the year 2000 celebration of the 1000th anniversary of the founding of the State of Hungary. 1999
Member of Board of Directors - Hungarian Composers Association, 1998
Member of Board of Directors - European Cultural Foundation - Hungary, 1998
White Etude performed at the Franz Liszt Academy of Music, Budapest, 1997
Board member - Concertante di Chicago, artistic director: Hilel Kagan, 1997
Elegia; In Memoriam Hannah Senesh, commissioned by The Music Group of Philadelphia, 1996
Board Member - Arkara Art Studio, director: Judit Rajk, 1996
Faricy Award for Creative Composition, Northwestern University, 1996 (*Suraki* for solo clarinet)
Roman Fever opera chosen for the Budapest New Music Festival, fully staged performance at the Merlin Theater, recorded and broadcast by Hungarian Radio, 1996
Fulbright Scholar, 1995 - 1996
Philip and Ruby Danielson Award, Northwestern University, 1994
Morocco chosen for the 'Chicago Pro Musica' concert in Orchestra Hall, Chicago, 1994
Chamber Cantata chosen for recording by WDR (West Deutsche Rundfunk), 1989

Omaggio a Maria Callas chosen for performance for Brussels Electronic Music Biennial,
1988

Kincses Award for excellence in classical composition, Hungary, 1987

Pulsus chosen for recording by Hungaroton Record Company, 1986

List of Musical Compositions

SOLO PIECES

RONDO CAPRICCIOSO piano (2024)	6'
IN NOMINE organ (2020)	7'
134. PSALM – organ (2019)	5'
FOLK-HORN (2013)	7'
FUNK for Trombone (2001)	5'30"
PARLATO for Trombone (2001)	7'
THREE ETRUSCAN FRAGMENTS for Cymbalom (1999)	8'
GOLDEN BIRD VARIATIONS for Trombone (1996)	6'
SURAKI for B flat Clarinet (1995)	8'
TWO HESITATIONS for Piano (1995)	7'
THREE SHORT PIECES for Oboe (1993)	5'30"
RHAPSODY for Double Bass (1988)	6'30"
PULSUS for Percussion (1985)	5'30"

CHAMBER MUSIC (2 to 8 performers)

NOVELLETTE – violoncello, piano, (2020)	9'
TEARS OF SAINT KATHERINE– oboe, piano (2020)	8'
PICTURE BOOK – double bass, piano (2020)	18'
DUO – viola, double bass (2020)	8'
TRIO – violin, violoncello, piano (2019)	13'
LEGEND – clarinet quintet (2018)	10'
SUITE – trumpet, piano (2018)	12'
SERENADE – violin, piano (2018)	3,30'
SONATA – violoncello, piano (2017)	18'
DIVERTISSIMO 4 bassoons (2016)	8'
THE GYPSY OF DANUBE viola, piano (2015)	6'
QUARTET FOR TWO VIOLAS AND VIOLONCELLOS (2015)	7'
PYRAMUS AND THISBE Saxophone, Harp (2014)	8'
ANGUS' DREAM Harp, String Quartet, Narrator, (2013)	30'
SZÉKI DANCE Brass Quintet (2012)	9'
SERENATA A DUE VOCI Trompet, Trombone, String Quartet, Double bass (2012)	10'
ORION Flute, Clarinet, String3, Piano (2012)	11'
PAMUT Horn, Violoncello, Piano (2011)	9'
SINFONIA ALL' UNGHERESE Flute, Harpsichord (2011)	5'
ALL' UNGHERESE Clarinet, Cymbalom (2011)	8'

TRAINS AS SCHEDULED 12 Saxophones (2010)	11'
TRIO for Tuba, Trombone and Piano (2009)	10'
SECOND STRING QUARTET (2008)	15'
DIVERTIMENTO FOR CUBE (2008)	11'
OIAGROS for four B flat Clarinets (2004)	9'
IXION for two B flat Clarinets and Bassoon (2004)	7'
TWO EPIGRAMS for Alt Saxophone and Piano (2003)	7'
YODA'S SONGS for Brass Ensemble (2003)	9'
PINK CADILLAC for Brass Quintet (2002)	8'
STRING QUARTET (2002)	8'
MOMENT NOVELETTE for two Pianos (2002)	8'
PRELUDIO AND SCOTCH for Horn and String Quartet (2002)	8'
CHARTREUSE for Clarinet, Bassoon, Horn, Trombone, Marimba, Violin, Double Bass (2001)	15'
PRELUDIO for Horn and Piano (2001)	6'
CHAMBER MUSIC II. for String Orchestra and Voice (1996)	7'
MOROCCO for Clarinet, Bassoon, Horn, Violin, Double Bass (1994)	8'
SAXOPHONE QUARTET (1993)	12'
SONATA for Violin and Piano (1992)	6'
BACKGROUND for Bassoon and Piano (1990)	6'
NO BIRD MORE BEAUTIFUL for 4 Clarinet and 4 Bassoon (1986)	10'

ORCHESTRAL MUSIC

TUBA CONCERTO 2025	17'
ARES 2024	6'
TRUMPET CONCERTO 2024	18'
OBOE CONCERTO 2023	16'
FLUTE CONCERTO 2023	17'
BASSOON CONCERTO (2019)	15'
CELLO CONCERTO (2017)	18'
MY LOVE – for orchestra (2015)	14'
THE DREAM OF THE READ CHAMBER – piano concerto (2014)	28'
PICTURES FROM KALOCSA for orchestra (2013)	12'
EXCELSIOR – SUITE FOR ORCHESTRA (2012)	16'
CUPIDO SYMPHONY for orchestra (2011)	25'
CONCERTO FOR TROMBONE AND ORCHESTRA (2003)	17'
DIVERTIMENTO for String Orchestra (2003)	13'
CSARDAS for Clarinet and String Orchestra (2001)	8'
CONCERTO FOR DOUBLE BASS AND ORCHESTRA (1989)	15'

VOCAL MUSIC

PSALMS 5, 131,134, 140, 148 choruses, 2023-2025	15'
PÓSA LAJOS SONGS mezzo soprano, piano 2020	9'

KALOCSAI FOLK SUITE mixed choire 2019	5'
3 SONGS FOR POEMS BY CZÓBEL MINKA CZÓBEL 2019	9'
3 SONGS FOR POEMS BY CSOKONAI VITÉZ MIHÁLY 2017	9'
DEPRIVED QUEEN poems by Zsuzsa Rakovszky for mezzo soprano, piano (2016)	10'
IT'S SPRING poems by Veronika Andók for children choire (2014)	4'
3 BEAUTIFUL BUTTERFLIES poems by Lajos Pósa for children choire (2014)	5'
3 CHORUSES FOR POEMS BY GYÖRGY SÁRKÖZI mixed choire (2014)	5'
PSALM 3 for youth choire (2014)	3'
KÉCSKE GOAT mixed choire, poem by Ferenc Móra (2011)	2'
MIDNIGHT PRAYER mixed choire, poem by Pálos Rozita (2011)	5'
AUTUMN NOCTURNE counter tenor, harp, poem by Birta Gábor (2011)	5'
CSÁB VILLAGE mixed choire (2011)	2'
EXCELSIOR! Franz Liszt Goes to Heaven, opera in two acts (2011)	105'
LINCOLN CANTATA (2009)	12'
MIDNIGHT PRAYER for mixed chorus (2008)	5'
TE DEUM for 4 soli, and orchestra (2006)	27'
TWO TEREY SONGS string 4 and baritone (2006)	8'
MEDIA VITA for alto and string orchestra (2006)	17'
THE STORY OF A MATHER opera in one act – based on H.C. Andersen' tale (2005)	75'
OLD HUNGARIAN DIRGE SONG for Soprano and String Orchestra (2004)	17'
ELASTIC SONGS for Tenor and Piano (2004)	12'
CABARET SONGS for Mezzo-Soprano and Piano (2003)	14'
THREE PETŐFI SONGS for Soprano and Piano (2002)	8'
FAMOUS CITY for Men's Chorus text by Sándor Petőfi (2002)	7'
TWILIGHT PIRATE text by Áron Konrád for Alto and Clarinet (2002)	8'
HIADOR SONGS for Soprano and Piano (2001)	17'
TWO PARTI NAGY SONGS for Alto and Cimbalom (2000)	7'
BENEDEK PLAY Children's Opera text by András Kroó (2000)	40'
THREE KUKORELLY SONGS for Alto, Violin and Bassoon (2000)	8'
FIVE MOHOLY-NAGY SONGS for Alto and Piano (1999)	7'
THE REDEEMED TOWN Opera in One Act (1999)	60'
Libretto is based on a play by István Eörsi.	
WHITE ETUDE for Mezzo-soprano and String Orchestra (1997)	9'
Poems by István Pálincás	
ELEGIA; IN MEMORIAM HANNAH SENESH for chorus, solos, orchestra (1997)	30'
THREE GILDER SONGS for Mezzo-soprano and Guitar (1994)	6'30"
TWO MOTETS for Mixed Chorus (1993)	5'30"
ROMAN FEVER Chamber Opera in One Act (1992)	30'
Libretto is based on a short-story by Edith Wharton.	
THE FOUR MINIATURE SEASONS for Soprano and Piano (1990)	5'30
for Haikus	
CHAMBER CANTATA for Tenor, Chamber Choir, Piano (1987)	15'30"
Poems by Árpád Tóth	
THREE CHANSONS for Bass and Piano (1986)	5'30"
Poems by Francois Villon	

ELECTRONIC MUSIC

mARTon for Four Channels (1994)	3'
Dedicated to Eva Marton	
OMAGGIO A MARIA CALLAS for Two Channels (1985)	4'30

INCIDENTAL MUSIC FOR THEATER AND FILM

LÓT – THE GRASS IS FOLDER IN SODOMA – Madách Theater, 2019
GREY DOVE – Katona József Theater, 2019
GOLDEN DRAGON – Katona József Theater (2010)
DOGWALTZ - Katona József Theater (2009)
MOLE – Katona József Theater, Budapest (2009)
THE MIZANTROP – Katona József Theater (2008)
THE VISITOR – TV film music (2008)
THE STAR-CHILD – Budapest Puppet Theater (2008)
AMPHYTRION – Csiky Gergely Theater Kaposvar (2008)
MARRIAGE – Ódry Theater (2007)
CHRISTMAS OF THE IVANOV'S' – Katona József Theater (2007)
WOMEN OF TRAKHIS – Katona József Theater, Budapest (2006)
DUNGEONS – Katona József Theater, Budapest (2006)
THE VELVETEEN RABBIT – O'Malley Theater, Chicago (1991)



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Formblatt zu den AEC-Wahlen 2024: Mitglied des Konzils der AEC

Formular bitte bis 11. September 2024 an das AEC-Büro senden

info@aec-music.eu

✕

KANDIDATUR FÜR DAS KONZIL DER AEC bei den Wahlen am 16. November 2024

Hiermit unterbreite ich dem AEC-Konzil meine Kandidatur:

Unterschrift:

Name:

SPRICK, Jan Philipp

Institution:

Hochschule für Musik und Theater Hamburg

Land:

Deutschland

Ich lege meinen Lebenslauf und eine kurze Erklärung (250-350 Wörter) in englischer Sprache bei.

Unterschrift des unterstützenden Mitglieds:

Name:

FISCHER, Christian

Institution:

Hochschule für Musik Trossingen | Restorenkonferenz der
deutschen Musikhochschulen

Land:

Germany

AEC Council Elections 2024

Prof. Dr. Jan Philipp Sprick
HfMT – Hochschule für Musik und Theater Hamburg
Germany

Curriculum Vitae

Born and raised in Hamburg, Germany, I studied music theory, musicology, history and viola at the Hochschule für Musik und Theater (HfMT) and the University of Hamburg. After a scholarship at the Department of Music at Harvard University, where I studied music theory and musicology, took private viola lessons at the New England Conservatory in Boston and played several projects with the Junge Deutsche Philharmonie, I decided to study viola in Hamburg, parallel to my music theory program. The peculiarity of my study biography was that I started with music theory and not with an instrument. After graduating in music theory in 2003, I completed my viola studies with a diploma in 2005. It was always clear to me that I didn't want to become an orchestra musician, as I was always more interested in the academic world. As a viola player, I specialised in contemporary and early music and spent many weekends as an orchestra musician in northern German churches with the canonic protestant oratorio repertoire.

Parallel to my viola studies, I began my dissertation on the theoretical reception of the sequence in German music theory around 1900 at the Humboldt University in Berlin, which I completed in 2010. Since 2006 I have been teaching music theory at the Hochschule für Musik und Theater Rostock. In 2012, I was a Visiting Assistant Professor in the Department of Music at the University of Chicago. Having been active in many university committees as a student, my interest in administrative work grew during my time in Rostock. I was a board member of the Gesellschaft für Musiktheorie (GMTH) and co-editor of its journal (ZGMTH). In 2018, I was appointed Professor of Music Theory at the Hochschule für Musik und Theater Hamburg. After some time as Vice President for Studies and Teaching since the first half of 2020, I've been President of the University since October 2022. Since 2023, I've also been a member of the Executive Board of the German Rectors' Conference of Universities of Music.

In the course of my studies and professional activities, I have been exposed to many different types of institutions, theoretical and practical music studies, academic work at a US research university, and freelance work in the field of early and contemporary music. Within the institutions I have experienced different levels, both content-related and administrative. I have always been driven by the idea that it must be possible to build an even more interesting and relevant music degree than we actually have.

My current research focuses on the history of music theory, methodological issues in the relationship between music theory and musicology, and musical ambivalence. The topic of ambivalence in particular seems to me to have been under-reflected in the field of music. Music has the unique potential to express contradictory emotions at the same time. For me, ambivalence would therefore be a prime example of how specific structural and emotional capacities of music can be relevant for non-musical purposes. I'm the author and editor of many publications and a frequent speaker at national and international conferences. In addition to teaching and research, I play the viola in various ensembles.

Statement

German conservatories are currently undergoing a major process of change and can benefit from ideas from other European countries as well as contribute their experience to the European discourse. With my candidacy for the AEC Council, I would like to bring the perspective of the 24 German conservatories to the AEC. As elsewhere, German conservatories are confronted with a rapidly changing music business, which in Germany is still relatively well funded by the public, despite ever tighter budgets.

My main interest is in understanding the relationship between this largely publicly funded music infrastructure and society, and its current challenges. At my school, we introduced the position of Vice President for Diversity at the beginning of my term, and we have recently developed a Diversity Management Policy for the entire institution. This was developed through a participatory process across the institution. We are working hard on issues of access, representation, canon and repertoire. As a music theorist, musicologist and violist, I am convinced that the further establishment of research in conservatoires can help to address aspects of the current challenges. This is not simply a matter of transferring classical university research to conservatories. It is a question of developing research specific to conservatoires. In the context of artistic research, it can also examine instrumental practice and help to develop a contemporary concept of musical knowledge.

These are also the issues that would be of particular interest to me in my possible work in the Council: I would like to try to get more research funding, also at European level, for our type of universities, especially in the context of artistic research. The transfer of research results should not only be about the transfer of these results into society. It should also be about research that develops on the basis of the needs and questions of a conservatoire. It can then be directly integrated into practical music studies and, ideally, promote creativity.

Prof. Dr. Jan Philipp Sprick