



AEC Artistic Training Panel – Statement

Peter Van Heyghen



Early Music Summit 2020

Picture: Evy Ottermans



Questions addressed in this statement

1

What is the importance of being historically informed in live and recorded performance?

2

How does EM/HiP/HP contribute in a meaningful way to society

3

What is the relationship between the subjective and objective aspects of music, research and the actual performance? Is there a dichotomy between theory and artistic practice?



~~HIP~~ => CIP



The component
'historically' in HIP is
self-evident

The component
'culturally' in CIP
underlines the fact that
music always manifests
itself within a specific
cultural context.

The term CIP underlines the fact
that this approach is not
exclusive to historical music, but
that it applies to music from all
cultures that can be perceived as
being different or 'other'.



Questions CIP seeks to answer:

- 1. What could the ‘aural image’ have been that the composer had in mind?**
- 2. What are the stylistic and cultural conventions that pertained at the moment of the work’s creation, and what was the original social function of that composition?**
- 3. What was the role of the performers who first performed it; what kind and amount of personal input would have been expected or at least accepted from them?**



Early Music World

Early Music

Uninteresting

Purely
reproductive
music-making

Museum-
oriented

?

Early Music

Originality

Character

Innovation



What artistic decisions do I need to take in order to successfully reconcile my interpretation of the past with modern realities?





Additional considerations

- ❑ What is the role of vocation in music and how can or should we be encouraging and nurturing this?**
- ❑ “Keeping it live” – are we currently experiencing the death of live music? Will the consumer miss the live experience if they’ve never had it? Can the current digital world enhance our experience in EM/HiP/HP?**