



ONLINE
EVENT

20/22
NOVEMBER
2020

OUR FUTURE PAST

EARLY
MUSIC
CONVENTION

Report of the AEC sessions
at the REMA European Early Music Summit 2020

Contents

THE AEC AND THE AEC EARLY MUSIC PLATFORM	3
PANEL - ARTISTIC TRAINING	3
DISCUSSION GROUPS - THE FUTURE OF EARLY MUSIC DEPARTMENTS	5
Discussion with Kelly Landerkin, moderated by Claire Michon	6
Discussion with Vittorio Ghielmi, moderated by Ashley Solomon	7
Discussion with Pedro Sousa e Silva, moderated by Isaac Alonso de Molina	9
Discussion with Octavie Dostaler-Lalonde, moderated by Linde Brunmayr-Tutz.....	10

THE AEC AND THE AEC EARLY MUSIC PLATFORM



Speaker: Sara Primiterra

Sara Primiterra from the AEC office presents mission, vision, partners, organisational structure, objectives and activities of the AEC in the pre-recorded video here below. She introduces AEC's activities in the field of Early Music and the history of the Early Music Platform (AEC EMP). Created in order to share challenges and best practices within early music institutions, AEC EMP addresses diverse topics relevant to teachers of Early Music. At the Early Music Summit 2020, AEC organized two sessions.

→ Please find here the [SLIDE SHOW of the Introduction on the AEC and the Early Music Platform](#)

→ Please find here the [PRE-RECORDED INTRODUCTION VIDEO by Sara Primiterra](#)

PANEL - ARTISTIC TRAINING



Speakers: Anna Danilevskaia



Jean-Christophe Frisch



Peter Van Heyghen



Isaac Alonso de Molina

This AEC-curated session reviewed the fundamental questions before starting to teach Early Music in a Conservatoire:

- What is the importance of being historically informed in live and recorded performance?
- 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?
- How does EM/HiP/HP contribute in a meaningful way to society?
- 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?

The Panel Session started with three insightful presentations from Peter van Heyghen, Jean-Cristophe Frisch and Anna Danilevskaia about early music teaching and learning, the relationship between research and performance, as well as the process of digitisation and its influence on the world of Historically Informed Performance.

A term “Culturally Informed Performance” was proposed by Peter van Heyghen who was first to present his speech on Early music. According to him, this term reflects much better the essence of early music, as it

underlines that music is a reflection of both stylistic and cultural context. It can be used in relation to music from all cultures being perceived as different.

The world of Early music has always connected with originality, innovation, and character on the one hand, and a tedious museum-oriented approach on the other hand. This was discussed in-depth during the session. In addition, the role of a teacher in inspiring students to become passionate about what they are doing and get interested in musical compositions they are playing was discussed in relation to early music.

Another important question was posed during the panel discussion – the future of early music in the digital world and the world of coronavirus epidemic. Does the current pandemic pose a threat to early music performances? According to musicians, digitisation has opened new possibilities for musicians to perform and attract new audiences aspiring to discover the uniqueness of the early music world, yet surely the epidemic is an issue of increasing concern for musicians usually performing on the stage.

According to Jean-Christophe Frisch, it is vitally important for students to increase their knowledge by going back to sources and develop their critical thinking rather than just training for performing on the stage, as sportsmen do. To teach about a meaningful way of becoming a musician is the main goal music professors should aspire to achieve. It should however be noted that any musicological knowledge is questionable.

The image of musicians is constantly changing due to globalisation and the digitisation processes. For instance, a musician today should not only care about the art of performance but also about the viral image created by social media pages and websites.

Anna Danilevskaia emphasized the importance of a balance between practice and theory in a student's schedule, as well as research as a tool opening doors and providing students with more inspiring ideas for giving their own musical interpretation. At the same time, questioning musical decisions we are taking could be advantageous, as questioning is the beginning of knowledge, and therefore a brilliant music performance.

*After a wide-ranging classical music education, **Isaac Alonso de Molina** graduated from the Conservatory of Valencia and moved to The Hague to study Early Music in 2007. He specialized in historical conducting techniques (maestro di cappella, maestro al cembalo) under the guidance of teachers like Peter van Heyghen, Fabio Bonizzoni and Ton Koopman. He has been invited to teach and lead projects in other Dutch conservatories (Amsterdam, Utrecht, Tilburg). Presently he's developing historically inspired teaching methods and learning strategies to allow students to acquire a similar set of skills to that expected from musicians in the past.*

*Belgian conductor and recorder player **Peter van Heyghen** studied at the Royal Conservatory in Ghent. A specialist in historical performance practice in Renaissance and Baroque music, van Heyghen has performed solo recitals and concerts with the ensembles More Maiorum and Mezzaluna. From 2004 to 2014, van Heyghen was the artistic director of the period-instruments orchestra Les Muffatti, while he also conducted Les Agréments, the Wrocław Baroque Orchestra, and the Deutsche Händelsolisten, as well as academic orchestras in Brussels and The Hague. He has appeared as a guest artist at festivals in Antwerp, Bruges, Regensburg, Saint Petersburg, and Utrecht. Van Heyghen was also a vocalist performing with Capilla Flamenca and Weser-Renaissance, and served as the artistic director of Cappella Pratensis. Van Heyghen was also the artist in residence at the Augustinus Muziecentrum of Antwerp from 2007 to 2009. He has published research in the field of recorder performance and history, and he is professor of historical performance practices at the conservatories of Brussels and The Hague. His recordings have been released on the Passacaille, Eufoda, Accent, Klara, and Ramée labels.*

***Anna Danilevskaia** began her musical training at the age of six playing different instruments. At the age of fifteen she discovered the bowed fiddle and consequently the viola da gamba. Anna performs with several ensembles for medieval and renaissance music, and in 2014 she founded her own group, Sollazzo, dedicated*

to the music of the Middle-Ages and the early Renaissance. This first project as an ensemble director led her to explore different ways of approaching her chosen repertoire.

Jean-Christophe Frisch has traveled the world since he created XVIII-21 Le Baroque Nomade, and is dedicated to exchanges and encounters between European baroque music and traditional music. Jean-Christophe Frisch has conducted in 34 countries, in places as prestigious as the City of Music in Paris, the Cologne Philharmonic, the Bergen Festival in Norway, the Southbank Center Festival in London, the Jerusalem Festivals, Utrecht, Granada, the opera houses in Rome, Damascus or the Fenice in Venice ... mi more than twenty CDs, his recordings are unanimously hailed by international critics.

[→ Please find here the SLIDES used by Peter Van Heyghen during the session, Artistic Training](#)

[→ Please find here the SLIDES used by Anna Danilevskaia during the session, Artistic Training](#)

[→ Please find here the SLIDES used by Jean-Christophe Frisch during the session, Artistic Training](#)

[→ Please find here WRITTEN STATEMENT by Peter Van Heyghen](#)

[→ Please find here WRITTEN STATEMENT by Anna Danilevskaia](#)

[→ Please find here WRITTEN STATEMENT by Jean-Christophe Frisch](#)

[→ Please find here the VIDEO RECORDING of the session, Artistic Training, including the LIVE STATEMENTS of the three panelists followed by discussion with the audience](#)

DISCUSSION GROUPS - THE FUTURE OF EARLY MUSIC DEPARTMENTS

This second session curated by AEC offers an opportunity to work in small groups on themes such as:

- Is it necessary to have a more precise definition of EM/HiP/HP within the education sector, or is EMHiP/HP enough as a definition?
- What has EM/HiP/HP brought to the Conservatoire paradigm? How would the cultural life within the Conservatoire be different had there been no EM/HiP/HP in the last 40/50 years?
- How has the Conservatoire paradigm influenced/shaped/affected the world of EM/HiP/HP?
- What is the future of EM/HiP/HP department/faculty? Is it necessary to have separate department/faculty within institutions or should they be absorbed into the modern music department/faculty.
- What is Early Music's relationship with elitism and excellence and what do we hope to achieve for future generations of students?

[→ Please find here the VIDEO of the KEYNOTE SPEECH by Isaac Alonso de Molina "Musica Practica: Towards A Redefinition Of Early Music In The Conservatoire](#)

[→ Please find here the VIDEO RECORDING of an INTRODUCTION to the session, The future of the Early Music Department by Isaac Alonso de Molina](#)

[→ Please find here the VIDEOS of the PRE-RECORDED STATEMENTS by Kelly Landerkin, Vittorio Ghielmi, Pedro Sousa Silva and Octavie Dostaler-Lalonde](#)

Discussion with Kelly Landerkin, moderated by Claire Michon



What is the role of teaching on the way we play the early music? What is our connection with the music we perform and what kind of a relationship do we want to develop with our audience? If Titanic is the metaphor of the world of classical music, who would be the survivors of the catastrophe we are witnessing today? Can the term "Early Music" be considered as obsolete and not relevant in the modern epoch? All of these questions marked the discussion with Kelly Landerkin moderated by Claire Michon, which entailed an exchange of experiences, best practices and inspiring ideas on the topics of early music education providing a lot of food for thought.

Questions from the audience about the methods of teaching and the client-oriented approach towards students were posed promoting fruitful discussions with several conclusions drawn.

First of all, a balance between theory and practice is essential in achieving excellence in performance. One of the significant achievements of the Early Music Movement was to approach music in a more holistic way. In other words, we have to incorporate the didactical methods of historical music pedagogy in order to bring something new to the music while performing through a process of spontaneous creation.

In addition, the issue of performing spaces was thoroughly discussed in relation to the changing contexts. Being close to local communities while performing early music could be a decisive factor in defining how the performing space should look like.

Integration of Early Music Departments within larger institutional structures is vital, yet it is also quite important to be provided an opportunity to immerse completely into the world of early music, which is usually a stand-alone house offering.

Finally, the idea of elitism should not be connected with an excellent historical performance paradigm.

*How do you imagine the future of Early Music in 15 years? While many areas of Early Music will continue to be ever more firmly embraced in the mainstream music experience, there is still much to discover in terms of repertoire, instrument building, aesthetics, and the way we teach. A historically-informed approach to didactics could open up new paths for both the teaching and learning experience and the ensuing performance possibilities. Over the next decade or two I believe that we will continue to realize in performance what we have just begun to understand through a close reading of source materials. And this is completely to be expected, as it is a continuation of the work already being done in institutions and on concert stages all around the world. **Kelly Landerkin's** work balances on the border between research and practice. She is especially interested in modal improvisation of liturgical monophony, New Song repertoires of the High Middle Ages, and historical music pedagogy. Research projects on these topics were funded by the Swiss National Science Foundation (2011-13 "Performing Conventions of Aquitanian Nova Cantica"; 2014-16 "Ina Lohr: An Early Music Zealot"). She is currently a member of the Corpus Monodicum team, preparing editions of medieval liturgical dramas.*

*Her passion for polyphonic music, dance music, musical rhetoric and artistic research has led her to a broad activity as a teacher and performer in France and abroad. **Claire Michon** is a member of the group Les Witches: from 1992 to 2017, this ensemble has contributed to a renewed approach of the repertoires of the British Isles and of Northern Europe in the 17th century, with an emphasis on research, memory, intuition and improvisation. The concerts and recordings of the group have been celebrated by the French and European audiences and reviewers. In 2015, she founded the recorder consort Selva di Flauti, to share with a large audience the beauty and pleasure of the polyphonic music of the Renaissance.*

- [Please find here WRITTEN STATEMENT by Kelly Landerkin](#)
- [Please find here the VIDEO STATEMENT by Kelly Landerkin](#)
- [Please find here the VIDEO RECORDING of the DISCUSSION group with Kelly Landerkin, moderated by Claire Michon](#)

Discussion with Vittorio Ghielmi, moderated by Ashley Solomon



A discussion with Vittorio Ghielmi moderated by Ashley Solomon provoked a lot of questions and answers from the audience regarding the positive and negative sides of the creation of separate departments of Early Music, the role of research in inspiring students for discovering the new ways of performing, as well as the relevance of the term “early music”.

Even though “early music” as a term is very practical due to its advantages for a fast communication, it can be seen as too narrow for defining all the complexities of the experiences we have witnessed during the last years.

Musicological research should feed and inspire artistic skills. At the same time, we should not be afraid of experimenting and trying different ways of performing without going beyond certain limitations. There should be always a line between pure research and practice, which are completely different activities not to be judged by using criteria related to research.

Early Music students can explore further repertoire and different traditions, including contemporary music. It would enable them to discover “new” techniques and aesthetics while experimenting and taking an active part in the music creation process. An intelligent collaboration with different departments can be advantageous, however there are always some limitations in crossing borders which should be taken into consideration, as a mixture of different genres is not always justified. At the same time, standardisation in teaching that has been always a huge trap for musicians should be avoided.

Regarding the creation of separate departments of Early Music, the question remains very controversial. According to Vittorio Ghielmi, there is no need for a separate department, as the conscience of the historical development of music should become omnipresent in teaching and learning.

*Italian viola da gamba player, conductor, composer, Head of the Institute for Early Music and Professor at Mozarteum Universität Salzburg and Visiting Professor at Royal College of Music (London). Compared by the critics to Jasha Heifetz ("Diapason") for his virtuosity **Vittorio Ghielmi** attracted notice for his new approach to the viol and to the sound of the baroque repertoire. He appears as soloist or conductor with famous orchestras (modern as L.A. Philharmonic, London Philharmonia, Konzertverein Wien etc. or baroque orchestra as Il Giardino Armonico, Freiburger Baroque Orchestra etc.) and as one of the leaders of the ancient music scene, he shared the stage with musicians as Gustav Leonhardt (duo), C. Bartoli ... or with Andràs Schiff, T. Quasthoff, V. Mullova and regularly with his brother Lorenzo. He has been assistant of Riccardo Muti for the Salzburger Festspiele. Since 1999 forms a duo with the lutenist Luca Pianca with whom he played hundreds of concerts and CD recordings. He got a degree as Docteur ès Lettres (Università Cattolica di Milano) and published studies and editions of ancient music (Minkoff, Fuzeau etc.) and a worldwide known method for the viola da gamba (Ut Orpheus ed.). His fieldwork within old musical surviving traditions led to him being presented the "Erwin Bodky Award" (Cambridge, Massachusetts USA 1997), and the prestigious Echo Klassik Award 2015 (Germany). The collaboration with traditional players is documented in the film "The Heart of Sound - a musical journey with Vittorio Ghielmi", BFMI (Salzburg-Hollywood). Vittorio recorded countless cds as soloist. The last prize-winner Cds: "Gypsy Baroque" 2018 and "Le Secret de Ms. Marais" (2020) for Alpha Classic (Paris). More at www.ilsuonarparlante.com.*

*Combining a successful career across both theory and practice, **Ashley Solomon** is active as a soloist and chamber recorder player, and he is the co-founder and the director of Florilegium. He has given masterclasses and lectures worldwide, including The Juilliard School, Yale University, Case Western Reserve University, Sydney Conservatorium, Jerusalem Academy of Music and Dance, Nanyang Academy of Fine Arts Singapore, Hong Kong Academy of Performing Arts, Oslo and Bergen Conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. He is a Fellow of the Royal Academy of Music and a Fellow of the Royal College of Music, where he is currently Chair and Head of Historical Performance.*

[→ Please find here WRITTEN STATEMENT by Vittorio Ghielmi](#)

[→ Please find here the VIDEO STATEMENT by Vittorio Ghielmi](#)

[→ Please find here the VIDEO RECORDING of the DISCUSSION group with Vittorio Ghielmi, moderated by Ashley Solomon](#)

Discussion with Pedro Sousa e Silva, moderated by Isaac Alonso de Molina



Speaker: Pedro Sousa e Silva Moderator: Isaac Alonso de Molina

Questions from Isaac Alonso de Molina about the role of attention given by the performer to the process and the outcome itself launched this session marked by insightful discussions and exchanges of ideas on the topic of early music departments.

Multiple questions about the role of ethics in music education, challenges of promoting the interest in the history of music, as well as the problem of career-oriented approach of young musicians not willing to dig deeper into theory and the history of early music were posed during the session.

The two key pillars of the musical performance experience are understanding and integrating learnt concepts into the sensorial experience of musicians. Going into more detail, musicians should aspire not only to gain knowledge about the historical background of music they are playing but also to perceive the concepts and incorporate them while performing on the stage. Yet student's mistakes can be very helpful in developing our individual approaches of music performing, according to Pedro Sousa e Silva.

The controversy between freedom and security was underlined during the discussion, as musician's perception of the balance between these two aspects can differ a lot, and a fully instructive approach can be a trap for Early Music departments.

Interestingly, a transition from the Historically Informed Performance to the Historically Formed Performer can be underlined. Another noticeable tendency is that early music is increasingly becoming "a label of sonority", which is promoted by the increasing popularity of early music festivals.

The session was followed by comparisons of different modes of teaching in the past and their influence on our current perception of early music, and discussions with Q&A about obstacles musicians might face while playing early music.

***Pedro Sousa Silva** studied recorder in Lisbon, Utrecht and Milan and musicology in Lisbon and Aveiro, where he wrote a thesis on the interaction between practice and theory in the performance of renaissance polyphony. As a musical director and researcher, Pedro has been focused primarily in the rescue and valorisation of Portuguese musical heritage from the 16th and 17th century, including with his ensembles A Imagem da Melancolia, Arte Minima, and The Bad Tempered Consort. He works at the Centro de Estudos de Sociologia e Estética Musical in the Early Music Studies group, leading research into the practise of the renaissance polyphony.*

*After a wide-ranging classical music education, **Isaac Alonso de Molina** graduated from the Conservatory of Valencia and moved to The Hague to study Early Music in 2007. He specialized in historical conducting techniques (maestro di cappella, maestro al cembalo) under the guidance of teachers like Peter van Heyghen, Fabio Bonizzoni and Ton Koopman. He has been invited to teach and lead projects in other Dutch conservatories*

(Amsterdam, Utrecht, Tilburg). Presently he's developing historically inspired teaching methods and learning strategies to allow students to acquire a similar set of skills to that expected from musicians in the past.

→ [Please find here WRITTEN STATEMENT by Pedro Sousa e Silva](#)

→ [Please find here the VIDEO STATEMENT by Pedro Sousa e Silva](#)

→ [Please find here the VIDEO RECORDING of the DISCUSSION group with Pedro Sousa e Silva, moderated by Isaac Alonso de Molina](#)

Discussion with Octavie Dostaler-Lalonde, moderated by Linde Brunmayr-Tutz



Speaker: Octavie Dostaler-Lalonde Moderator: Linde Brunmayr-Tutz

The idea of synergy of departments in music education has been discussed in-depth during the session with Octavie Dostaler-Lalonde moderated by Linde Brunmayr-Tutz. Not only a range of difficulties in cross-departmental cooperation within Higher Music Institutions were underlined during the session but also challenges of early music learning and teaching were presented.

There are always challenges in defining the term of “early music”. The excellence in performing music is a good development, yet the main goal is to help students to develop creativeness and to think critically about what is written, as nothing is set in stone.

Regarding the organisational structure of Early Music Departments within Higher Music Education Institutions, it should be said that the line between the departments of Modern Music and Early Music should be blurred. This could lead to some problems in establishing Early Music department within Higher Music Institutions in terms of the organisational structure and the mode of interaction between them.

There are always some difficulties in finding connections between the world of Modern music and Early Music. There is no common language between musicians specialised in the early 17th century music and those who study for example Dmitri Shostakovich.

Students should be given freedom in choosing subjects they wish to study regardless of their specialisation and their faculty. It can promote their ability to develop their own styles of performing and understanding the interconnectedness of various music genres while enabling them to use different tools for music making. Some experimental programmes were noted during the session as exemplary for the 21st century music teaching methods.

Octavie Dostaler-Lalonde performs in Europe, the UK and North America. She received scholarships and grants from the Canada Council for the Arts, the Banff Centre for Arts and Creativity, and the Amsterdam Fonds voor de Kunst, and was selected to be part of the OAE Experience Scheme 2016-2017, the Handel House Talent 2017-2018 and the Monteverdi Choir and Orchestras Apprenticeship 2019-2020. Recent collaborations include recitals with Artem Belogurov and performances with the ensemble Postscript, among others. She has worked with Clive Brown on Beethoven's works for cello, while her current CCA-funded research project, the Romantic Lab, focuses on Romantic performance practice through the imitation of historical recordings.

Linde Brunmayr-Tutz has graduated in medicine, recorder and transversflute. She is professor for historical flutes at the University of Music Trossingen, Germany, where she took an important part in building up the Early Music Institute. She played with leading baroque ensembles and has given concerts and masterclasses all over Europe and in Russia, Japan, China, Israel and Brazil.

[→ Please find here WRITTEN STATEMENT by Octavie Dostaler-Lalonde](#)

[→ Please find here the VIDEO STATEMENT by Octavie Dostaler-Lalonde](#)

[→ Please find here the VIDEO RECORDING of the DISCUSSION group with Octavie Dostaler-Lalonde, moderated by Linde Brunmayr-Tutz](#)