

AEC Early Music Platform 2018

at the National University of Music
Bucharest

25th - 26th May 2018



Thinking Out of the VOX



The AEC would like to express deep gratitude to the National University of Music Bucharest for hosting and co-organizing the EMP Meeting 2018. The AEC team would also like to express special thanks to the members of the EMP preparatory working group and the VOX project partners for their tremendous support in organizing the platform programme.

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Musikhochschulen - AEC 25

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INTRODUCTION: Thinking Out of the VOX

Early Music educators are constantly striving to elevate methodical processes and procedures in new, unconventional ways of thinking. Dealing with subjects over a long period of time and using perspectives from various sides helps to develop the tools necessary for the rapid changes in the music profession. The need of the higher music education sector to adapt to an increasingly international music market, and the demands of the profession for more complete and specialised [BI1] performers' portfolios creates a desire to think outside of the "VOX".

The VOXearlyMUS is an ERASMUS + collaborative project which has spent the past three years investigating the need to adapt and also to regard different points of view and approaches in vocal early music. The project focuses on cross-border cooperation in the field of vocal Early Music [BI2] teaching as a tool to strengthen the quality of Higher Music [BI3] Education. The AEC Early Music Platform 2018, organised in connection with the Multiplier Event of the VOXearlyMUS strategic Partnership Project in Bucharest, gives the opportunity to explore and disseminate the outcomes of this project and, from there, starting a broader reflection on Early Music education today.

The highlights of this conference at the National University of Music Bucharest are the presentation of the VOXearlyMUS project intellectual outputs: the Curriculum design & development Handbook and DVD for joint master programmes on early music small vocal ensembles and 2. VOX early MUS - mastering excellence. Another important objective of this project is strengthening the mobility and cross-border cooperation via the transnational character of the project's specific activities and partner institutions. On this topic the AEC EMP will offer presentations on International collaborations in Early Music - three models presented by Terrell Stone, Johannes Boer[BI4] and Kelly Landerkin. Following this there will be the opportunity to be involved in breakout group discussions on International collaborations and Educating ensembles.

In addition to this there will be a panel discussion of the VOX partners ; National University of Music Bucharest - Coordinator (Romania), Royal Conservatoire, The Hague (Netherlands),"Joseph Haydn" Conservatory, Eisenstadt (Austria),"Arrigo Pedrollo" Conservatory of Vicenza (Italy),"Arrigo Boito" Conservatory of Parma (Italy),Association of European Conservatories - AEC (Belgium),Fondazione Italiana per la Musica Antica - Rome (Italy), National Choir Association - Bucharest (Romania) headed by Claire Michon. Musical presentations and concerts will take an important place at this conference as well as speeches and discussions on pertaining subjects.

We invite you to join us at the National University of Music Bucharest for this unique opportunity for representatives from conservatoires and musical organisations to meet and collaborate on a topic that concerns all in improving the quality of higher music education of Early Music. Let's take a new look at our world and start thinking outside of the VOX.

AEC EARLY MUSIC PLATFORM

Thinking Out of the VOX

In collaboration with the Multiplier Event of the VOX Early Mus Strategic Partnership Project

25th - 26th May 2018

The National University of Music Bucharest, Bucharest, Romania

PROGRAMME

FRIDAY 25th May

11 :00	Students Meeting	D. Lipatti
12:00	EMP Working Group Meeting - for EMP wg members only	D. Lipatti
14:00	AEC Participants Registration Networking with refreshments	Foyer George Enescu
14:15	Tour of the National University of Music	Meeting point: the main hall
15:00 - 15:30	Opening Event Musical Introduction Welcoming words by: - Diana Asinefta Mos , Rector of the University - Angela Sindeli , Vox Project Manager - Peter Nelson , EMP Chairman	George Enescu
15:30 -16.30	VOX Early Mus Presentation of the project intellectual outputs: handbook and dvd Isaac Alonso de Molina , Royal Conservatoire The Hague and Nicolai Gheorghita , National University of Music Bucharest	George Enescu
16:30 - 17:00	Networking with Refreshments	Foyer George Enescu

17:00 - 18:00	How can HMEI can contribute to shape the market? Interview to Giovanni Conti , Festival Cantar di Pietre and Francis Maréchal , Fondation Royaumont by Francis Biggi , Haute école de musique, Genève	George Enescu
18:30	Pre-concert snacks	Foyer George Enescu
19:15	Press Conference	George Enescu
20:00	Concert: Preludiu and Bizantin Chant	George Enescu

SATURDAY 26th May

10:00- 10:45	Musical Demonstration of Bizantin Chant by Nicolai Gheorghita , National University of Music Bucharest	Auditorium (4th floor, new building)
10:45 - 11:30	Panel Discussion of VOX Partners moderated by Claire Michon , external evaluator of the VOX Early Mus Project and EMP working group member, Poitiers Claudia Graziadei , student at the Conservatorio di Musica Arrigo Pedrollo Theodor Valentin Iliescu , student at the National University of Music in Bucharest Fabio Ferrucci , professor at the Conservatorio di Musica Arrigo Boito, Parma Ruth Fraser , project manager at Royal Conservatoire in The Hague Angela Sindeli , project manager at the National University of Music in Bucharest	Auditorium (4th floor, new building)
11:30 - 12:00	Networking with Refreshments	Aquarium
12:00 - 13:00	Improvised counterpoint : speech and demonstration Jean Yves Haymoz , Haute école de musique, Genève	Auditorium (4th floor, new building)
13:00 - 14:30	Networking Lunch	Aquarium
14:30 - 16:30	Musical Introduction International collaborations in Early Music -models presented by Terrell Stone , Conservatorio di Musica “A. Pedrollo”, Vicenza Niels Berentsen , Royal Conservatoire The Hague Adrien Buciu , EEMerging Project, National University of Music in Bucharest Breakout group discussion on:	<ol style="list-style-type: none"> 1. Auditorium 2. Vizionari 3. Lipatti 4. 98 bis 5. 95

	<ul style="list-style-type: none"> - International collaborations - Educating ensembles 	
16:30 - 17:30	Information Forum Networking with Refreshments at the Information Market	Aquarium
17:30 - 18:00	Closing Session Music Introduction <ul style="list-style-type: none"> - News from the AEC - Closing Remarks by Stefan Gies, AEC Chief Executive 	Opera Studio
19.00	Dinner	Vatra Restaurant

Music Performances

May, 25th, George Enescu Hall
15.00 - 15.15

An ensemble from Den Haag Royal Conservatoire, conducted by Isaac Alonso de Molina

Bonifazio Graziani (1604/05 - 1664)
Litania della Madonna
(ca. 15')

Kitty Lai, soprano
Tinka Pijper, soprano
Máté Bruckner, bass

Isaac Alonso de Molina, harpsicord

May, 26th, Auditorium (4th floor, new building)
14.30 - 14.45

1. Caldara - *Caro mea*

Miruna Iancu (National University of Music Bucharest)
Theodora Tommasi (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

2. Eberlin - *Domine non secundum*

Claudia Graziadei - soprano (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Camelia Cuzub - mezzosoprano (National University of Music Bucharest)
Theodor Iliescu - tenor (National University of Music Bucharest)
Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)
Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

3. Monteverdi - *Pur ti miro*

Miruna Iancu (National University of Music Bucharest)
Emanuela Salajan (National University of Music Bucharest)
Eduard Iosif Antal - harpsichord

17.30 - 17.45 (Opera Studio)

1. Cudalbu - *Sonet*

Miruna Iancu (National University of Music Bucharest)
Erica Rondini (*Arrigo Boito* Conservatorio di Musica di Parma)
Theodora Tommasi (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Claudia Graziadei (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Emanuela Salajan (National University of Music Bucharest)
Camelia Cuzub (National University of Music Bucharest)
Cristian Ruja (National University of Music Bucharest)
Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)
Theodor Iliescu (National University of Music Bucharest)

2. Martinelli - *Ad me veni*

Erica Rondini (*Arrigo Boito* Conservatorio di Musica di Parma)
Emanuela Salajan (National University of Music Bucharest)
Theodor Iliescu (National University of Music Bucharest)
Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)
Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

3. Vivaldi - *Sonata no.7, RV 44 1.Largo and 2. Allegro poco*

Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

ABSTRACTS of the SESSIONS and SPEAKERS' BIOGRAPHIES

Friday 25th May

VOX Early Mus Presentation of the project intellectual outputs: handbook and DVD

15.30 - 16.30, George Enescu Hall

VOXearlyMUS is an ERASMUS + collaborative project that will be financed by the EU for a duration of three years from September 2015 to August 2018. The Project focuses on cross-border cooperation in the field of vocal Early Music teaching as a tool to strengthen the quality of Higher Music Education.

Aims and objectives

The rapid changes in the music profession need the higher music education sector to adapt to an increasingly international music market and the demands of the profession for more complete and specialized performers' portfolios. VOXearly MUS addresses this need, as embedded in the two main objectives of the EU 2011 Modernization Agenda. The project therefore aims at:

- Improving the quality of higher music education via the creation of a Joint Master program for small vocal Early Music ensembles.
- Strengthening mobility and cross-border cooperation via the transnational character of the project's specific activities and partner institutions.

In order to meet these objectives;

- Music events will be organized and performed by the newly formed early music small vocal ensembles, in a multicultural and European context;
- Teachers, students and professionals from European higher music education and potential employment institutions will gather to exchange good practices in teaching, learning, assessing and performing vocal early music;

Moreover, the project will be a good opportunity to disseminate the latest trends and discoveries in the research of the vast European vocal Early Music heritage.

Partners

- National University of Music Bucharest - **Coordinator** (Romania)
- Den Haag Royal Conservatory (Netherlands)
- "Joseph Haydn" Conservatory, Eisenstadt (Austria)
- "Arrigo Pedrollo" Conservatory of Vicenza (Italy)
- "Arrigo Boito" Conservatory of Parma (Italy)
- Association of European Conservatories - AEC (Belgium)
- Fondazione Italiana per la Musica Antica - Rome (Italy)
- National Choir Association - Bucharest (Romania)

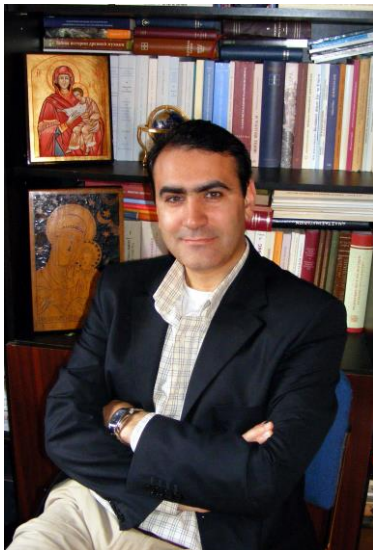
Isaac Alonso de Molina, Royal Conservatoire The Hague



Isaac Alonso de Molina teaches at the Royal Conservatory of The Hague, and he is the founder and director of the ensemble *La Academia de los Nocturnos* (focused on Spanish Renaissance and Baroque music). After a wide-ranging classical music education and graduating from the Conservatory of Valencia in 2001/2002 in four majors (piano, cello, chamber music and music theory), he moved to The Hague to study Early Music. He graduated in harpsichord with

international Dutch keyboardist, Jacques Ogg, and obtained a Master degree in Music, specializing 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 and Tilburg). At present, he is 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.

Nicolae Gheorghîță, Professor, National University of Music Bucharest



Nicolae Gheorghîță is the Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the *National University of Music, Bucharest*, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. A graduate of the *National University of Bucharest* (with a BA in Byzantine Music [1996] and Musicology [1998], an MA [1997], and a PhD [2005]), he pursued postgraduate studies in Athens, with Grēgorios Stathēs and Lykourgos Angelopoulos, and in Thessaloniki, with Antonios Alygizakēs. He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. Nicolae Gheorghîță has also been a member of the Union of Romanian Composers and Musicologists since 2001. His writings, which include over forty articles and nine books and edited volumes, have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK.

How can HMEI contribute to shape the market?

17.00 - 18.00, George Enescu Hall

Giovanni Conti, Festival Cantar di Pietre



Musicologist and Gregorianist, **Giovanni Conti** was a student of the famous Swiss scholar Luigi Agustoni, professor of semiology and Gregorian chant at the *Pontifical Institute of Sacred Music*. As a postgraduate, he continued his studies at the School of Musical Palaeography and Philology of Cremona, at the Institute of Sacred Music in Rome and at the *Liturgical Institute of the Pontifical Athenaeum of St. Anselmo* in Rome. As a teacher of liturgical music at various theological centers, G. Conti also held seminars at the *Theological Faculty of Lugano*. He is Associate Professor of the *University of Parma* (Master Degree in Musicology) and the list of his achievements also includes numerous publications, music, radio and television productions (Rai radiotelevisione italiana, Polska Tv, Nippon Television, ZDF e Centro Televisivo Vaticano etc). He collaborated with many record labels, such as JVC, Ares, Naxos, Paoline Audiovisivi, ARTS e Dymanic receiving enthusiastic feedback from the specialised critique. Today, G. Conti is Artistic Director of the "*Rassegna internazionale di musica medievale e rinascimentale Cantar di Pietre*", vice president of the "*Associazione Internazionale Studi di Canto Gregoriano*" and member of the Governing Council of the "*Réseau Européen de Musique Ancienne*" at French Ministry of Culture.

Francis Maréchal, Fondation Royaumont



As the General Director of the *Fondation Royaumont* since 1985, **Francis Maréchal** has both a musical and an economic educational background: he won the first flute prize of the National School of Music of Bobigny and he graduated at *ESSEC*. He began his career at the age of 21 as Departmental Delegate for *Music and Dance in Val d'Oise* from 1976 to 1982, and at the same time, he was appointed Cultural Director of the *Fondation Royaumont* in September 1977. F. Maréchal is also the General Director of the *Médiathèque musicale Mahler* (Paris) since 2016, Advisory member of the *Mahler Foundation* since 2018, President of the *Chœur régional Vittoria d'Ile-de-France* since 2005, Vice-President (2015-2017) and treasurer of the *Association des Centres Culturels de Rencontre* and director of various festivals, musical ensembles, and professional networks. He regularly leads cultural engineering missions, particularly in the field of the reuse of old buildings from a cultural perspective.

Francis Biggi, HESGE Geneva



Francis Biggi graduated from the *University of Milan* and *University of Siena* where he studied Medieval History and the History of Medieval Music. At the *Schola Cantorum Basiliensis* in Basel, Switzerland, he was the first musician to earn the soloist diploma in medieval lute. In the 1980s, Biggi helped establish two of the most important ensembles devoted to medieval Italian music: *Alia Musica* and *Ars Italica*. He has also participated in performances with many European ancient music groups: the *Ferrara Ensemble of Basel*, the *A seis voces* based in Paris, the *Micrologus* in Assisi, and the *Ensemble Hesperion XX* of Barcelona. Since 1992, he has directed Basel's ensemble *Lucidarium*. In both roles as instrumentalist and ensemble director, he has made numerous recordings on the Tactus, Auvidis-Astrée, Polygram, Quadrivium, Digital Empreinte, and Florentia Musicae labels. He has given numerous radio broadcasts,

holds seminars and teaches courses in the lute and in the history and interpretation of music of the medieval period. Currently, F. Biggi directs the Department of Early Music of the *University of Music of Geneva*, where he also teaches Interpretation of Music of the Middle Ages and Ornamentation for the Repertoires of the Fourteenth and Fifteenth centuries.

Saturday 26th May

Panel Discussion of VOX Partners moderated by Claire Michon, external evaluator of the VOX Early Mus Project and EMP working group member, Poitiers

10:45 - 11:30, Auditorium (4th floor, new building)

Presentation of the panel discussion

During this panel discussion, several aspects of the project will be presented, through the “crossed” points of view of students, teachers and project managers. A focus will be put on the intensive programs: added value of this form of Learning and Teaching for the students; feedback of the teachers. The educational and organizational aspects of the IP as well as the coordination and the management of an Erasmus+ strategic partnership will also be discussed. These feedback are meant to give an insight into a strategic partnership for colleagues who would like to participate or coordinate such a project.

Claire Michon, VOX External Evaluator, Pole Alienor, Poitiers



Claire Michon is a recorder player and teacher. Her interest for polyphonic music and diminution has led her to a long career with *Les Witches* and now with *Selva di Flauti* (recorder consort). She is currently recorder teacher and coordinator of the Early Music department at the *pôle Alienor* (ex-CESMD de Poitou-Charentes) in Poitiers, where she is also coordinator of the pedagogical training, and International Relations Coordinator. Actively involved in the activities of the AEC since 2010, she is a member of the Early Music Platform working group since 2015. She has been appointed as “project officer” by the AEC for the VOXEarlyMUS strategic partnership, and has followed the project through the 3 years (participation to several transnational meetings, and attendance at the final intensive program in The Hague).

Claudia Graziadei, Student, Conservatorio di Musica in Vicenza



Claudia Graziadei is a student at the *Conservatorio di Musica Arrigo Pedrollo*. She began her music studies in Jazz singing firstly in Berlin, Germany, and then in Venice, Italy where she graduated with top grades. Currently, she is studying her Masters in Baroque Singing with Gemma Bertagnolli at the *Conservatory A. Pedrollo of Vicenza*. Additionally, she is part of the *Cappella Marciana of Saint Mark's Basilica* in Venice and she also regularly collaborates with the *Choir Schola San Rocco of Vicenza* directed by Francesco Erle.

Theodor Valentin Iliescu, Student, National University of Music Bucharest



Theodor Iliescu graduated from "*George Enescu*" National High School, Romania, where he studied the bassoon, amongst other instruments such as singing and the piano, in which he started playing at the age of 7. From an early age, Theodor has won a remarkable recognition in numerous national and international competitions and his career has already been crowned with many outstanding successes such as: one year scholarship to study bassoon in Scotland, Edinburgh, and a six-month

residency with the *Birmingham City Philharmonic Orchestra* (CBSO) during his studies in the UK. Furthermore, Theodor held a one-year scholarship for singing and vocal pedagogy in Hungary, Kecskemét; and an Erasmus scholarship for a specialization on Baroque Bassoon, at the prestigious *Royal Conservatory in The Hague*, Netherlands, starting in fall 2018. Theodor's love for the vocal arts ranges widely from the religious Byzantine music in the Amzei and Dorobanti Church Choir, Bucharest (Romania); Renaissance and baroque music at the St. Chad's Cathedral Choir, Birmingham (UK); Gospel and R & B music at the Birmingham Town Hall Gospel Choir, Birmingham (UK); experimental music at the Experimental Brussels Choir, Brussels (Belgium); and more. Besides his career as a soloist and orchestral player, Theodor is a teacher and mentor on several levels. He leads masterclasses on performance psychology and ways to value nerves towards performing; singing; vocal pedagogy; vocal therapy; musical therapy; meditation and yoga to a wide range of ages, ranging from babies up to 80+ years - all received with great success. Presently, Theodor is a first year bassoon Master student at the Bucharest University of Music under the guidance of Professor PhD. Maria Chifu.

Fabio Ferrucci, Professor, Conservatorio di Musica in Parma



Fabio Ferrucci works at *Conservatorio "A. Boito"* in Parma (Italy) as referent Eartraining Professor, Didactic Supervisor, Students' Counsellor and Head of Theoretical, historical and musicological department. He was awarded Piano, Choral music and choir conducting, Didactics, Electroacoustic music composition, Acoustics and piano tuning Conservatory diplomas. He postgraduated *cum laude* in Philosophy at Alma Mater - *Bologna University* and is the author of "*L'arte della memoria di Giordano Bruno*", a book about Renaissance mnemonics. He created and, every year, organizes *Sentiamoci a Parma*, an international Eartraining Workshop and forum, carrying out intense training and teaching activities at many European institutions.

Ruth Fraser, Project Manager, Royal Conservatoire The Hague



Ruth Fraser is the Coordinator for the Vocal Department and External Hire at the *Koninklijk Conservatorium of The Hague*, NL having recently graduated from the same institution. Ruth has a varied career; she enjoys organising concerts, performing on voice and harp with her own medieval ensemble *Fin Amors*, and opera scenes as part of the comic duo *Res Ridicula*.

Throughout her studies in the Netherlands and at *Trinity Laban, London*, UK, Ruth developed an interest in the combining of song, drama and movement on stage moving away from the traditional concert setting. Ruth has performed at the English Music Festival; Greenwich; Brighton and York Early Music Festivals; in Germany for the Schwetzingen Festival and SWR Radio; BBC Radio 3; Radio Iceland; TEDxDelft, Royal Albert Hall, Royal Festival Hall and the Southbank Centre. In 2011 she attended a reception in Buckingham Palace hosted by HRH The Queen and the Duke of Edinburgh for Outstanding Young People in the Performing Arts.

Angela Sindeli, Project Manager, National University of Music Bucharest



Angela Sindeli graduated with a Bachelor and Master degree in Singing at the *National University of Music Bucharest*, where she was awarded *Summa cum laude* for her PhD title in 2014. Her artistic career is regularly mentored by Romanian sopranos Marina Mirea and Mariana Colpos. She also attended several masterclasses with reknown singers worldwide, such as: Nelly Miricioiu, Montserrat Caballe, Carmen Lavani and Claudia Visca. Additionally, Angela Sindeli previously gained various scholarships: the Erasmus grants at the *Conservatorio Statale "Dall'Abacco"*, Verona and at the "*Joseph Haydn*" *Konservatorium*, Eisenstadt, and European bursaries at the *International Summer Academy Prague, Wien, Budapest*

(coordinated by MDW) and *LiedForum* - an intensive program organized and promoted by the UDK Berlin. Since 2012, Angela has trained soloists and small vocal ensembles as a vocal pedagogy teacher at the *National University of Music Bucharest*, with particular focus on the early music repertoire in the Department of the Faculty of Composition, Musicology and Music Pedagogy. In 2017, together with the guitarist Tudor Niculescu - Mizil, Angela Sindeli created the duo *La locura*, performing a wide range of repertoire in important artistic events, such as *Estivalul de chitară* (2017), organized by Kitarodia Romania. As a performer, the prestigious venues Angela has performed in includes: Radio Broadcasting Company, Romanian Athenaeum, *George Enescu* Museum, The Italian Institute *Vito Grasso*, The Spanish Institute *Cervantes*, Schloss Esterhazy - Eisenstadt, with *Consilium musicum Josephinum*, and *Chiesa San Francesco*, Ostuni, and many more. Based on her experience as a management assistant in the European projects promoted and coordinated by the National University of Music Bucharest (*from apprentice-hood to mastery: conducting an orchestra* and *Musical Institute for Doctoral Studies - MIDAS*), she is currently coordinating the ERASMUS + KA2 strategic partnership project VOXearlyMUS. (www.voxearlymus.unmb.ro)

Improvised counterpoint: speech and demonstration by Jean Yves Haymoz

12.00 - 13.00 - Auditorium (4th floor, new building)

Jean Yves Haymoz, Professor, Haute école de musique de Genève



Jean-Yves Haymoz teaches at the *Centre de Musique Ancienne of the Haute École de Musique de Genève* and at the *Conservatoire National Supérieur de Lyon* in the field of the theory of early music. His main fields of interest are improvisation, rhetoric and pedagogy. He is the founder and director of the vocal ensemble *Alternatim*, specialized in the interpretation of the Renaissance and Baroque plainchant and co-founder of *Le Chant sur le Livre*, a vocal ensemble dedicated to polyphonic improvisation in the Renaissance style.

International collaborations in Early Music - models presented by

14.30 - 16.30, various locations

Terrell Stone, Conservatorio di Musica "A. Pedrollo", Vicenza

International collaboration in Early Music is fairly common within higher music education institutions. International collaboration can occur on many different levels and are usually mutually beneficial to academic institutions, professors and students. What are the ways in which Early Music Departments can work together through international collaborations? How do you choose your partners and how can international projects be financed?



Terrell Stone began his musical studies in the United States studying lute since 1974. Subsequently, he studied lute at the "Schola Cantorum Basiliensis" in Basel with E. Dombois and H. Smith and at the Conservatory in Verona with O. Cristoforetti. Specializing in the performance and research of music from the early renaissance to the late baroque periods, he has performed as a soloist, chamber and orchestra musician participating in important music festivals in North and South America, Japan, Europe and in the Middle East and has performed on numerous recordings for television, radio and recording companies. Stone has resided in Italy for over 30 years where he has taught lute at the Conservatories in Rome and in Bari, and is presently lute professor and International Coordinator at the Conservatory in

Vicenza. In recent years, he has also become involved in Quality Enhancement of higher education music institutions and collaborates regularly with MusiQuE and the Italian quality assurance agency ANVUR.

Adrien Ioan Buciu, National University of Music, Bucharest

The process set in place by the 'EEEmerging' (Emerging European Ensembles) project aims to increase equality in the options open to young ensembles, give them excellent working conditions along with support and organisation for their projects, and help them to confront the realities of the early music market in Europe. EEEmerging will therefore encourage the international circulation and promotion of these European artists, and also raise awareness of one of the most beautiful chapters of our European musical heritage. The project is run by eight co-organisers, supported by 37 international partners and six European professional networks. The Ambronay European Baroque Academy (EU Cultural Ambassador from 2011 to 2013) has served as the framework for the group's work.



Born into a family with deep musical traditions, **Adrian Buciu** is the Vice-Dean of the Faculty of Musical Performing at the *National University of Music* from Bucharest, Associate Professor at the Chamber and Orchestral Music Department of the same institution and Deputy Director of the Early Music Center. He holds degrees in both Flute and Conducting from the *National University of Music, Bucharest*. In 2007 he was awarded the title of Doctor of Music *summa cum laude* and in 2012, and graduated at the

Musical Institute for Doctoral Advanced Studies (MIDAS). Also in 2007, together with Mihail Ghiga, they founded the National University of Music's *Barockers Ensemble*, which is focused on the early music repertoire. He performs and conducts extensively in Romania and abroad, having given concerts in the Republic of Moldova, Bulgaria, Greece, Israel, Lebanon, Tunisia, Hungary, the Czech Republic, Slovakia, Turkey, Croatia, Switzerland, Germany, France, Norway, the U.S.A., Serbia, Croatia, Austria, Argentina, Spain, Portugal, the United Kingdom, Chile, Belgium, Italy, Brazil, Peru, Chile.

Niels Berentsen, Royal Conservatoire The Hague



Teacher of Franco-Flemish Polyphony in collaboration between the "Low Countries". Since 2014, *the Royal Conservatoire of The Hague* (Netherlands) has been collaborating with the *Alamire Foundation* (Leuven, Belgium) in a course on performing Franco-Flemish polyphony. The direct interactions with researchers working at the *Foundation's House of Polyphony*, as well as the manuscript department of the Royal Library in Brussels have proved to be very educational and inspiring over the years. Niels Berentsen is a singer, researcher, and music educator. Niels regularly appears as a tenor-soloist in cantatas and oratorios, and performs with vocal ensembles such as *The Ascoli Ensemble* (The Hague) and *Capella Sancta Maria* (Amsterdam). His opera debut, as *Grimoaldo* in a production of G.F. Händel's *Rodelinda regina de' Longobardi*, took place in 2015. Niels has taught the theory and performance of medieval and Renaissance music at the *Royal Conservatoire (The Hague)* since 2011. Recently, he led the Renaissance Ensemble of the conservatoire in a performance of *Antoine de Févin's Requiem*. As a researcher, Niels has investigated techniques of polyphonic improvisation in the 1300-1500 period. For this, he received his doctorate from the *University of Leiden* in 2017. Guest-lessons and workshops on polyphonic improvisation have been given at the *Russian Gnessin's Academy of Music (Moscow)*, the *Israel Conservatory of Music (Tel-Aviv)*, the *Conservatory of Amsterdam*, the *Kodály Institute (Kecskemét)*, and the *House of Polyphony (Leuven)*.

PRACTICAL INFORMATION, ADDRESSES, MAPS

Venues Addresses

Main Conference Venue

National University of Music Bucharest
Stirbei Voda Street, no 33, Sector 1, Bucharest, Romania

Travel Information

How to reach National University of Music Bucharest from Henri Coandă International Airport
Website of airport: <http://www.bucharestairports.ro/otp>

TAXI

From the airport to National University of Music Bucharest
At Arrivals, there is a machine where you can book a taxi
Price approximately between 1.69 or 1.99 RON/km

BUS

From the airport to National University of Music Bucharest
Bus 783

Leave at: Piata Romana

See more info about: <http://www.citycomfort.ro/en/attraction/bucharest/how-to-get/783-bus-transfer-airport-bucharest/>

Hotels:

NOVOTEL ** Bucharest**

Address: Calea Victoriei 37B, Bucureşti 010061, Romania
Tel.: +40 723 424230

Berthelot ****

Address: Nr. 9 Gen. Berthelot St., Sector 1, 010167 Bucureşti, România
Tel.: +40 723424230

OPERA ***

Address: Strada Ion Brezoianu 37, Bucureşti 010132, România
Tel.: +40 723424230

CENTRAL ***

Address: Address: Strada Ion Brezoianu 37, Bucureşti 010132, România
Tel.: +40 723424230

Garden Inn ****

Address: 12 Doamnei St, Sector 3, 30055 Bucureşti, România
Tel.: +40 723424230

Double Tree Hilton ****

Address: Unirii Square, Strada Nerva Traian 3A, Bucureşti 031041, Romania
Tel.: +40 21 314 6341

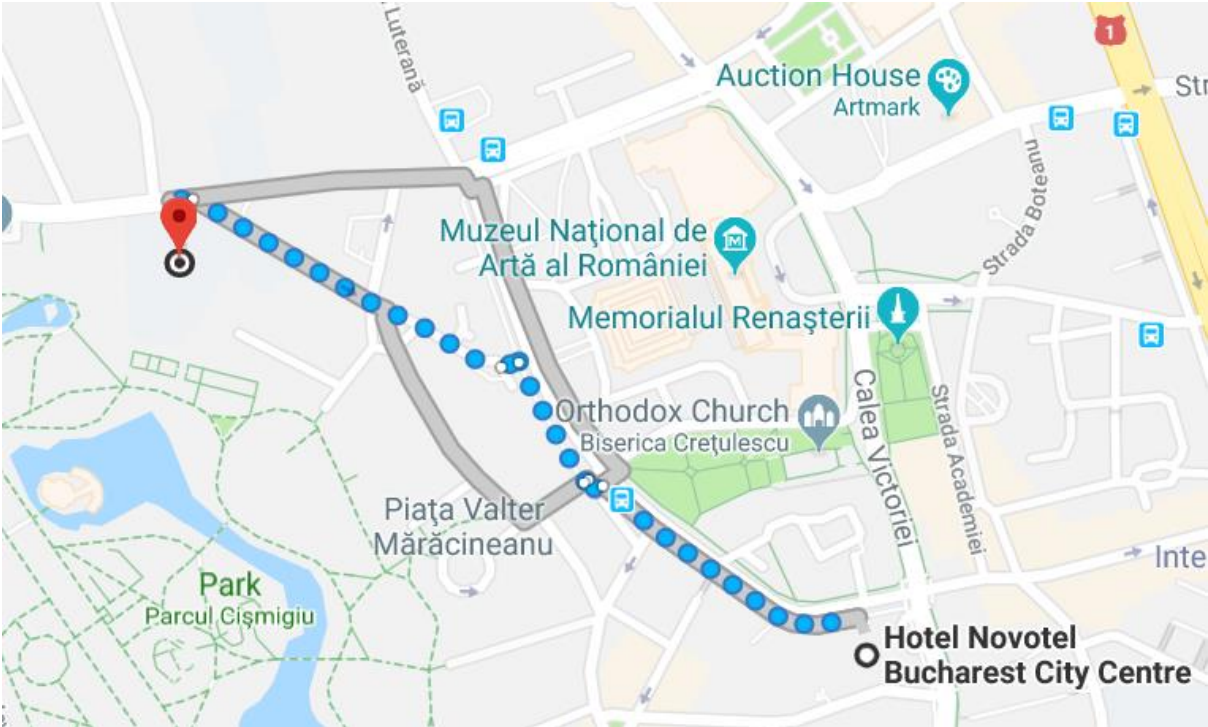
Restaurant Dinner - 26th May

Vatra Restaurant

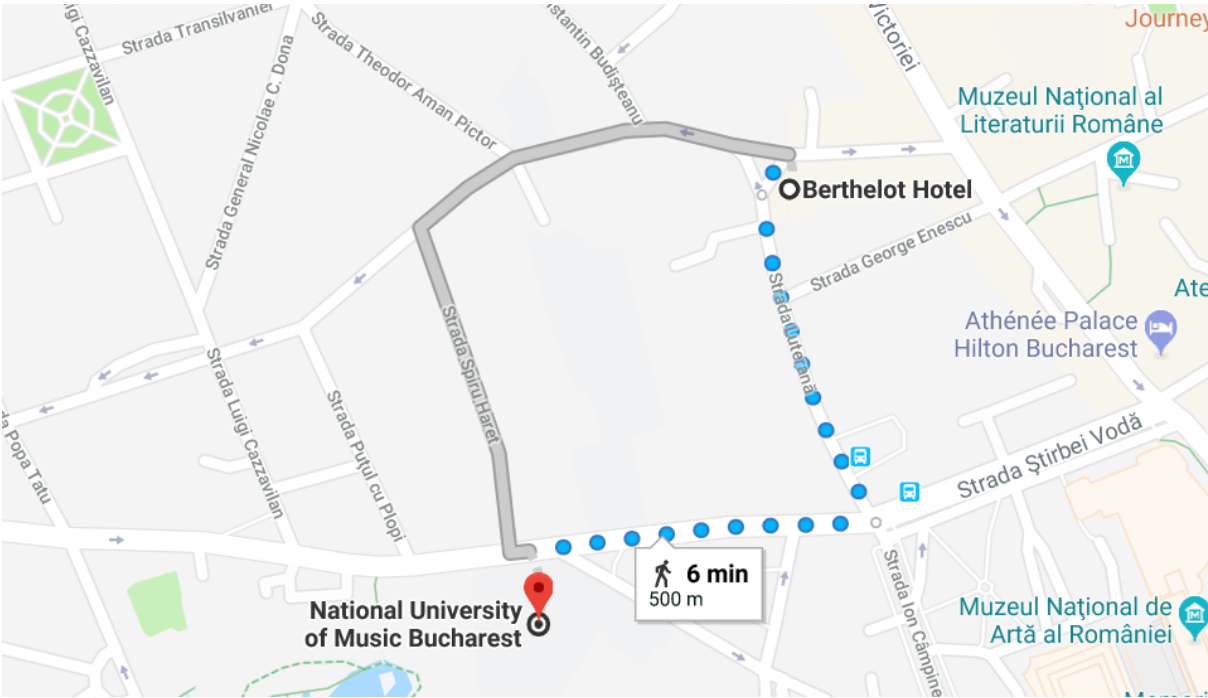
Address: Strada Actor Ion Brezoianu 19, Bucureşti 010131, Romania
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MAPS

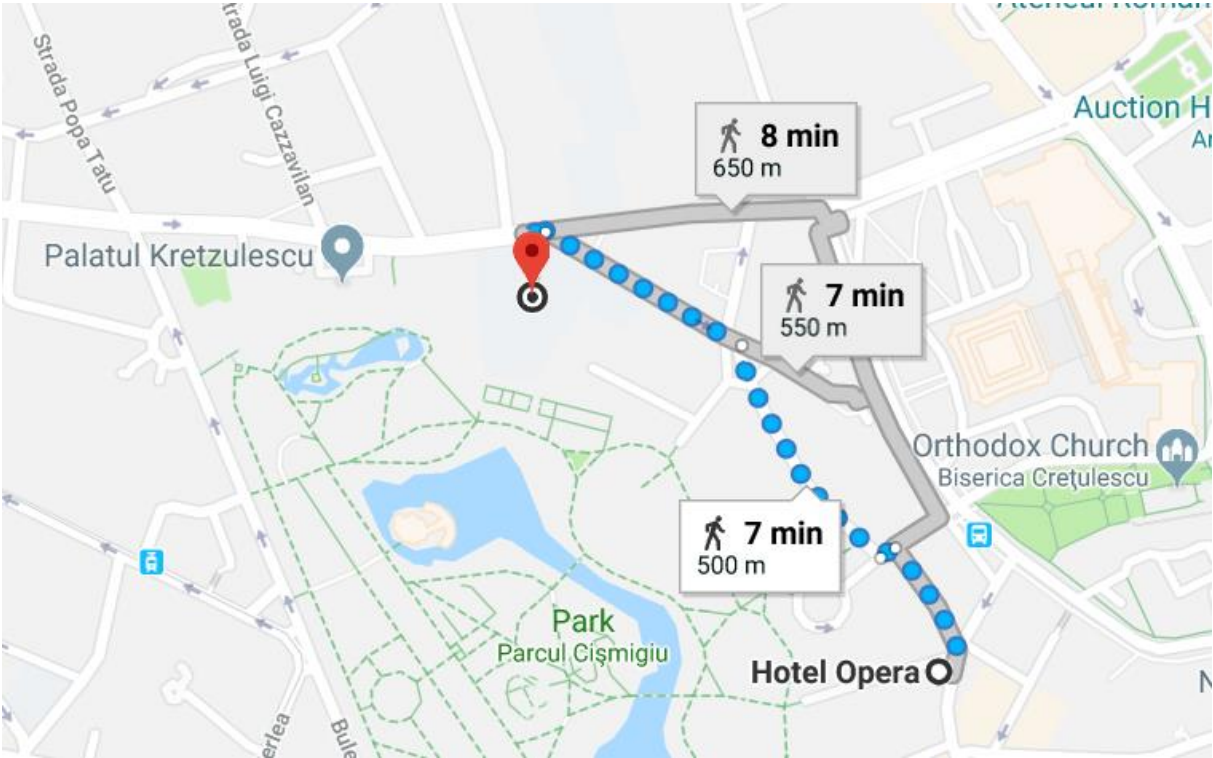
From NOVOTEL **** Bucharest to the National University of Music Bucharest



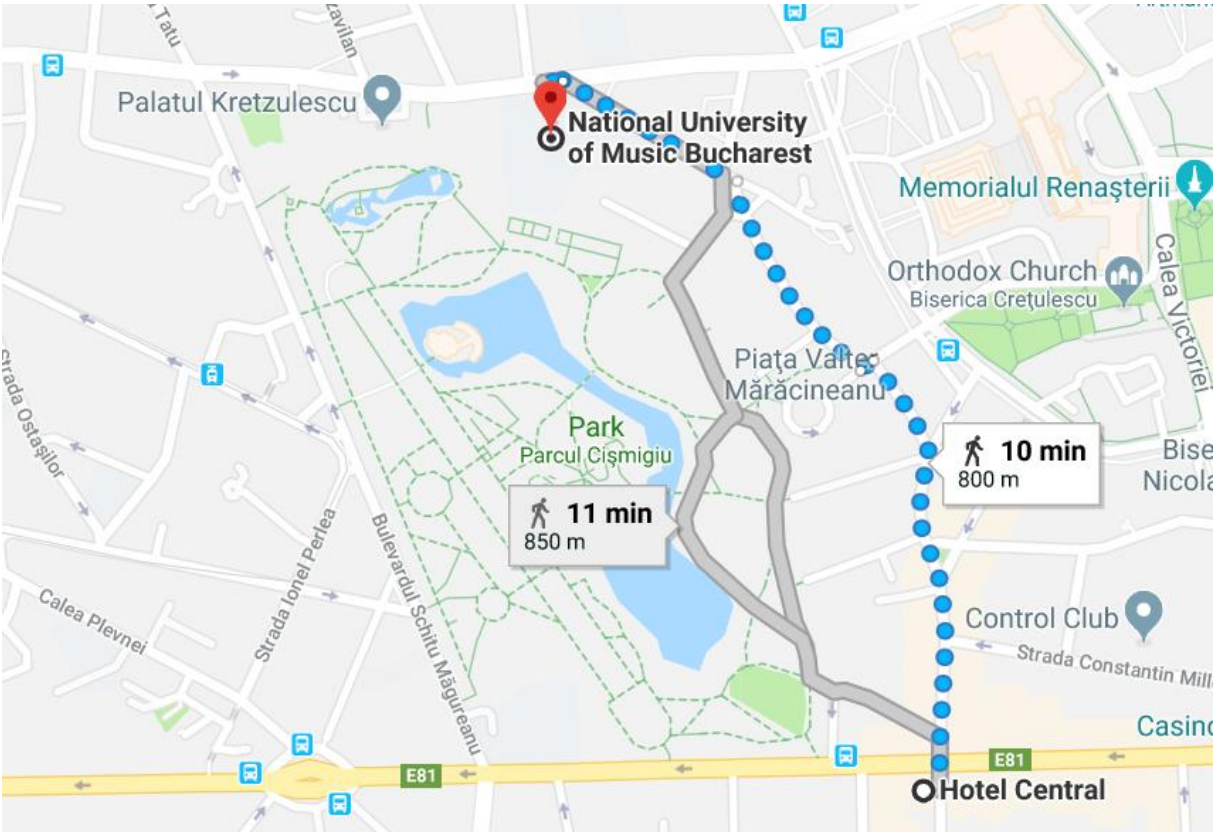
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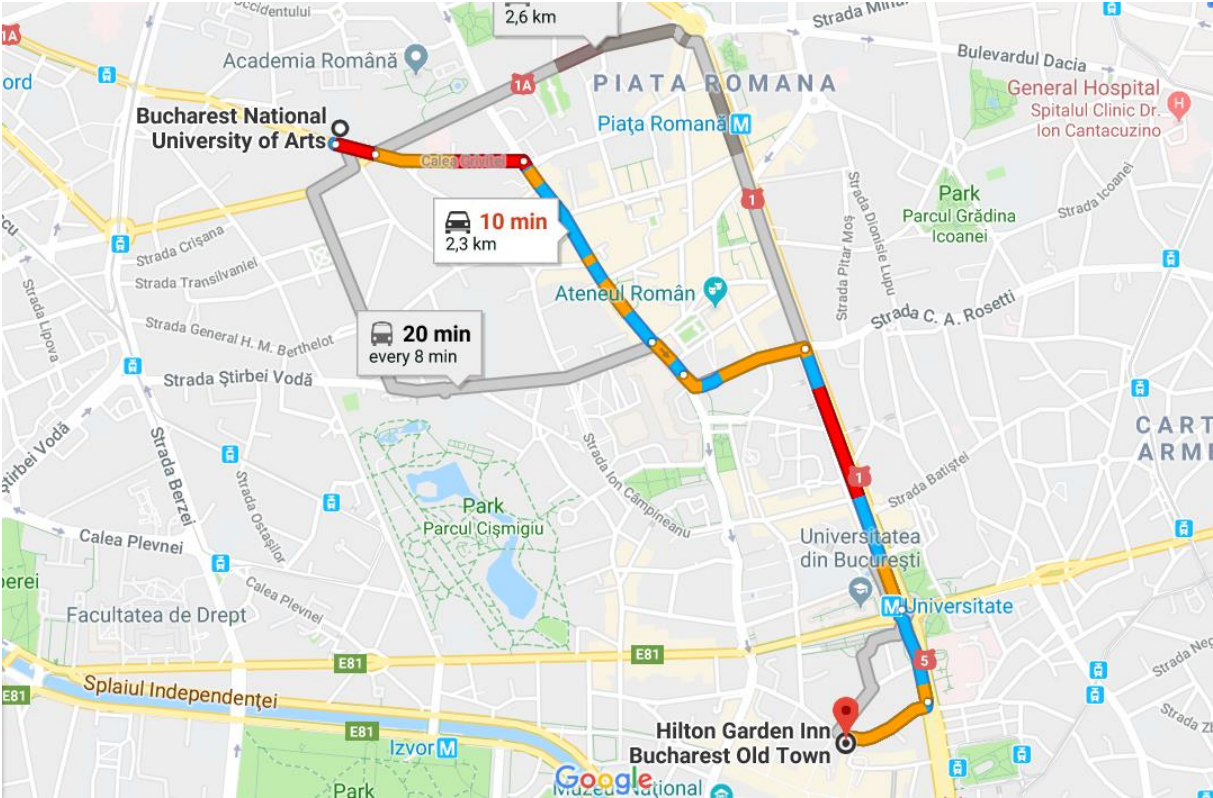
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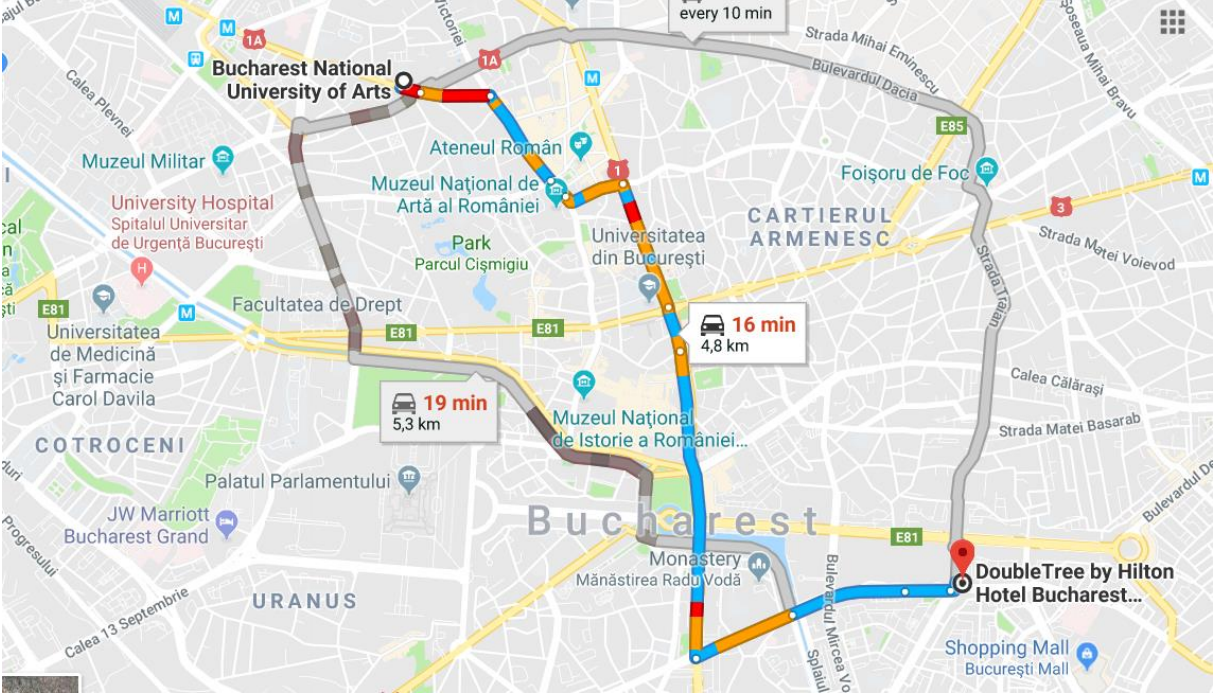
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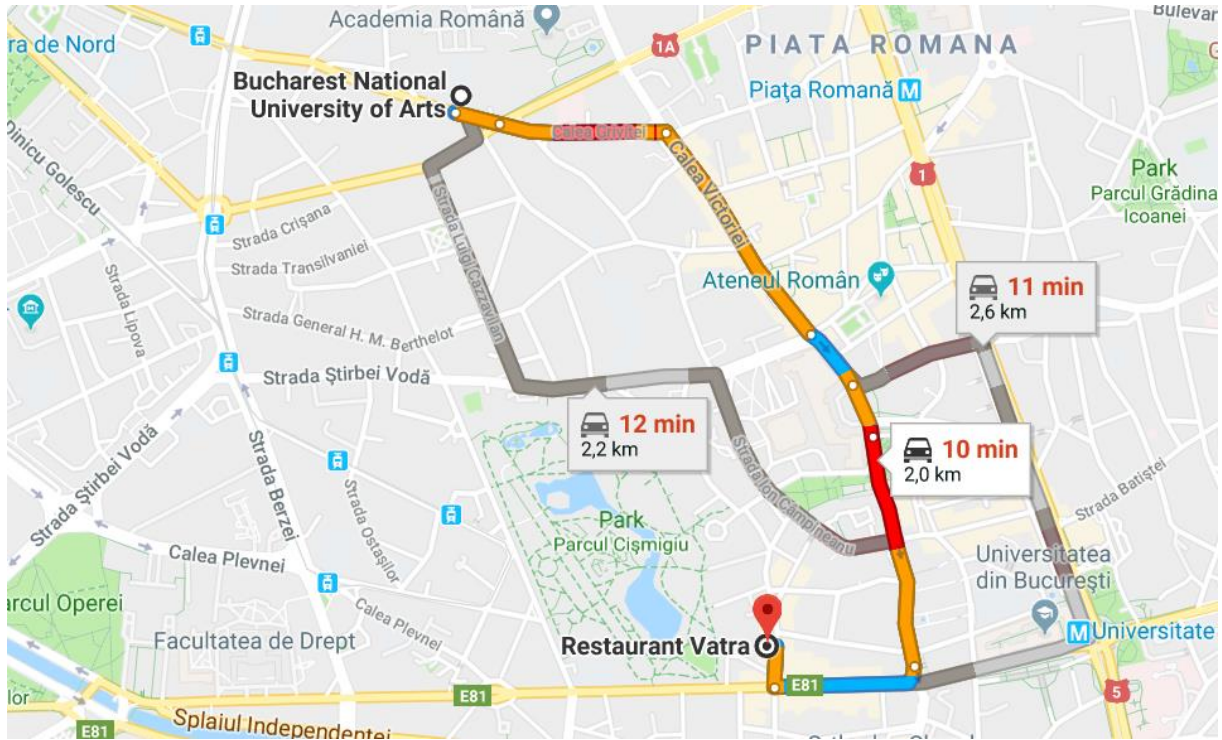
From Garden Inn **** to the National University of Music Bucharest



From Double Tree Hilton **** to the National University of Music Bucharest



From the National University of Music Bucharest to Vatra Restaurant



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+40 21 9477 www.speedtaxi.ro/v3/

+40 21 9451 www.autocobalcescu.ro/taxi

+40 21 9466 www.cristaxi.ro/

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Elina Mustonen, *Sibelius Academy, Helsinki*

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