

hem

Haute école
de musique
Genève



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

REPORT

AEC EARLY MUSIC PLATFORM MEETING

**Haute Ecole de Musique de Genève
14-15 January 2011**



AEC is supported by the European Community
budget line "Support for bodies active
at European level in the field of culture"

Contents

FRIDAY 14 JANUARY

Welcome.....3

“Early Music in Geneva: a bit of history” by Xavier Bouvier and Francis Biggi, Dean of the Early Music Department.....4

Session 1:

‘The limits of written transmission’– key-note speech by Marcel Pérès, musicologist, composer, choral director, singer, and the founder of the early music group Ensemble Organum.....5

Session 1 continued:

“Historical Pedagogy: from treatises to direct transmission; pedagogical techniques within historical methods and world music” by Sasha Zamler-Carhart (Royal Conservatoire The Hague) and Jean-Yves Haymoz (Conservatoire Supérieur de Musique et Danse de Lyon).....7

“La fabula d’Orpheo: the use of traditional music models as comparative source in the interpretation of early music” by Francis Biggi, Dean of Early Music Department and Alexandre Traube (Haute Ecole de Musique de Genève)9

SATURDAY 15 JANUARY

Session 2: interview

“Career Development in Early Music Education: a view from Artistic Practice” Interview by Johannes Boer (Royal Conservatoire The Hague) with harpsichordist and conductor Ton Koopman.....11

Session 2 continued: alumni presentations

“Career Development in Early Music Education: experiences of former students”.....13

1. Jana Chytilova, Hochschule für Musik Trossingen

2. Béatrice Linon, Conservatoire National Supérieur de Musique de Lyon

3. Esmé de Vries, Haute Ecole de Musique de Genève

Session 3: plenary presentations: “Career Development in Early Music Education”.....	16
“Promotion and opportunities for professional integration offered by Early Music Festivals: European experiences and proposals”, by Enrico Bellei, artistic director Festival Grandezze & Meraviglie in Modena and Festival Toscano di Musica Antica in Pisa and executive board member European Early Music Network (REMA).....	16
“Professional integration in Early Music” by Alain Brunet and Pierre Bornachot, European Baroque Academy Ambronay.....	18
Closing Session.....	19

OTHER

THANK YOU.....	21
PARTICIPANTS QUESTIONNAIRE	21
PROGRAMME.....	28

AEC EARLY MUSIC PLATFORM MEETING

Haute Ecole de Musique de Genève, 14-15 January 2011

FRIDAY 14 JANUARY

Welcome

The meeting is opened by Philippe Dinkel, Director of the Haute Ecole de Musique de Genève, Peter Nelson, EMP Coordinator and Jeremy Cox, AEC Chief Executive.

Philippe Dinkel welcomes the participants. He explains that 2010-2011 is a special year for the institution for two main reasons. First, they have been officially accredited in their Masters Programme after a long procedure in which the AEC was a very efficient support. Secondly, it is also the 175th Anniversary of the mother institution, the Conservatoire de Musique de Genève, the oldest institution for music education in Switzerland founded by François Bartholoni in 1835. There is a long tradition of piano playing within the institution, which started with Franz Liszt and other renowned teachers. The Haute Ecole de Musique de Geneve (HEM) was recently included in the University of Applied Sciences western Switzerland (HES-SO), the largest professional University in the country, hosting 14000 students. The music department has 1100 students with two major branches in Geneva and Lausanne, and three others in Neuchâtel, Fribourg and Sion, covering in total all branches of music education.

The Centre de Musique Ancienne at Geneva was established at the beginning of the 1970's as an outsider enterprise against the conservatism of existing music schools. This character of contestation and freshness against aging institutions is one of the most important contributions of the Early Music Movement, as it means questioning the sources and the relation between oral and written traditions.

Finally, Philippe Dinkel thanks the various people actively involved in the preparation of this conference: the Head of Academic Studies Xavier Bouvier, the Head of the Early Music Department Francis Biggi, the assistance and technical staff of the HEM, the students, the AEC Working Group, the AEC staff and the HES-SO for its financial support. He wishes everyone a very good conference.

Peter Nelson welcomes the participants at the third AEC Early Music Platform being held in the HEM. He reminds the audience of the different themes discussed at the EMP since its beginning: HIP today (Trossingen 2009); Research (The Hague 2010) and Pedagogy and Career Development (Geneva 2011). Furthermore, he recognizes Geneva and the venue of the conference as a source of great inspiration and thanks the HEM for hosting this meeting. He reminds the EMP Working Group will meet Saturday morning and suggests that the participants address him if they have any special ideas to communicate. Peter highlights the strong support of AEC and his former Chief Executive Martin Prchal for the development of this platform and underlines his confidence in his successor, Jeremy Cox.

Jeremy Cox thanks Peter Nelson for his warm words and extends his greetings to the HEM and specifically Philippe Dinkel for his hospitality. He mentions this is the first event in which he stands as AEC Chief Executive and underlines the strong commitment of AEC regarding the Platforms. He also highlights the role of Early Music

as a model for the way music is approached in general and therefore its importance for AEC and Higher Music Education. Finally, Jeremy briefly describes the content of the AEC folder and reader to the participants and gives some practical information.

“Early Music in Geneva: a bit of history”

Xavier Bouvier, Deputy Director of the Haute Ecole de Musique de Genève gives a short presentation of Geneva as a musical city. He begins by underlining an important event of the city, the Protestant Reform and its leader, John Calvin, active in Geneva since 1530. He points out Calvin's *Ordonnance* of 1539, where it was written nobody should dance or disguise themselves under the penalty of three days of jail. According to Xavier, Calvin was not an enemy of music but only regarded it as very serious. Specific types of music then flourished in the protestant era: psalms were sung in churches and *cantiques spirituelles* were sung at work. The *Psautier de Genève*, one of the most acknowledged editorial operations of the history of music editing with 80000 copies, was printed in the year 1562.

After a brief description of Geneva flourishing in the 15th century as one of the capitals of Savoie, the speaker moves on to the 18th century. He highlights the importance of “The Grand Tour”, which constituted an educational rite of passage. This tradition began in England and many on the Grand Tour passed through Geneva. In the middle of the 18th century, a group settled in Geneva with special interest in Arts, starting some musical and theatre performances. Xavier also highlights the role of Gaspard Fritz, born in Geneva and one of the leading musical figures of the city at that time. He refers also that in 1835 Franz Liszt settled in Geneva and started to teach in the Geneva Conservatoire.

Finally, referring to the current state of the music in Geneva, Xavier Bouvier describes the public buildings around the Place Neuve, comparing it with Célesteville, the city described in the story of Babar the Elephant:

- Musée Rath (the first museum in Switzerland dedicated to Fine Arts), 1826
- The Conservatoire, 1855
- The Grand Théâtre, 1879
- Victoria Hall, 1894

The interest in Early Music began at the end of the 19th century, and in 1975 the Centre de Musique Ancienne was founded as a department of the Conservatoire Populaire de Musique becoming attached to the HEM in 2001.

Francis Biggi, Head of the Early Music Department of the Haute Ecole de Musique de Genève continues the presentation by acknowledging the efforts of two of the founders of the Centre de Musique Ancienne (CMA): Marinette Exterman and Claude Bonzon. He explains the goals of the CMA within the Institution. The Early Music department is not an island, isolated from the other departments of the HEM. Instead, it is aiming at a full integration within the other structures of the HEM. This is a professional formation school that strives to give young musicians a strong historically informed education but also to give them the proper skills to succeed in the professional world.

Francis Biggi stresses there are many students coming from the Classic Department and completing their studies in the Early Music formation. This allows an unusual richness that is valued to the Early Music Department of the HEM. The keyword is “openness” and making new connections and collaborations. The department is

cooperating with other institutions within the city e.g. the University of Applied Sciences Western Switzerland, the Conservatoire de Musique and the Conservatoire Populaire de Musique for joint master classes and projects. Students are also encouraged to stimulate Ensemble Music thus seeking collaborations inside, but also outside, the Early Music department. The CMA also collaborates with the following institutions:

- Haute Ecole de Musique de Lausanne
- Scuola Teatro Dimitri (research project on Music and Commedia dell'Arte)
- Conservatorio della Svizzera Italiana, Lugano
- Local institutions e.g. Musée d'Art et d'Histoire and Fondation Martin Bodmer
- Conservatoires Nationaux Supérieurs de Musique et de Danse de Paris et de Lyon, France
- Ambronay Europe Baroque Academy, France
- Fondation Royaumont, France
- Abbaye aux Dames de Saintes, France
- Vannes, France (ongoing project of an academy under the direction of Bruno Cocset networking the CNSMD (Paris), ESMUC (Barcelona) and the HEM (Geneva))

Session 1: “The limits of written transmission”– key-note speech

Peter Nelson briefly introduces the key-note speaker, Marcel Pérès, musicologist, composer, choir director, singer and founder of the Ensemble Organum, a genuine pioneer in his field and crowned with many prizes.

Marcel Pérès starts his presentation by describing the current situation within Early Music playing and teaching. According to the speaker, there is now a generation of professionally-trained musicians. But there is also a new resurgence of old traditional cantoral practices, quite apart from the existing musical education courses. Studying early repertoires should be more than a simple reconstitution of written or oral material. In the beginning of these studies, there was an interest of a solely archaeological or aesthetic nature. Nowadays, studying early music should imply rethinking the musical behaviours and their functions within the social fabric.

The term ‘Early Music’ originally spread in the 70’s, referring to repertoires not taught in music schools and from a musical period before Johann Sebastian Bach. The three major periods now within the Early Music repertoire are:

- 17th and 18th centuries (Baroque)
- end of 15th century and all 16th century (Renaissance)
- 6th century or 9th century (varying from scholars) till end of 15th century (Medieval)

From the analysis of these three categories, there is much more interest within the Baroque period and less in the other two periods (Renaissance and Medieval) even if these two comprehend a wider time frame. Nevertheless, the Baroque music is closer to our contemporary ears and uses codes of language that are more discernible to us. Music before the Baroque represents still an unknown and distant performance practice; this is why these older repertoires are less represented in teaching programs and musical festivals.

Pérès proposes a new approach to our musical heritage. He suggests this should have a more flexible structure, allowing the creation of networks of research and teaching thus bringing together institutions, ensembles of music, personalities, musicians and scholars in an interdisciplinary and multicultural perspective. He specifically

suggests there should be a connection between the study of written sources (erudition) and oral traditions still alive in North Africa, Eastern Europe and Eastern Mediterranean Sea (existing realities of the contemporary world). This path is essential to the revival of Medieval Music into the living performance practice.

Pérès continues his presentation by describing the different pedagogical approach needed in the teaching of these earlier repertoires. According to him, it is first necessary to re-evaluate the musical notation. Furthermore, it is vital to rethink the context of public presentation that differs from the 19th century model of the concert ritual. Finally, he points out the necessity to rethink the use of the voice. All these parameters are connected:

“Thus, reading notation is not only a semiological or paleographical act, but first a vocal act; and this vocal act is involved in a context of a combination of a space, a time, a performer and an audience. Separate these areas leads us away from the truth of the sound object, we are trying to identify.”

To illustrate this complexity, Pérès introduces a musical example. The chosen piece (plainchant) was probably composed in the end of the 17th century. However, the genre from which emerges (fratto style) already existed in the 15th century. The recording (“Chant Corse: Manuscrits franciscains”; Ensemble Organum, Harmonia Mundi 1994) is the result of a research programme that aimed at restoring music from Corsican manuscripts using Corsican singers. Pérès suggests that the audience listen to it as a living testimony of Baroque music sung in continuity with Catholic tradition of church singing, as it has been preserved in Corsica in the 20th century.

Finally, Pérès highlights that in order to reconstruct early music one needs to revive the complete musical setting involved in the creation of sound, mainly:

- the time it takes to read the music and the way it is read;
- the size of the scores;
- the positions of the singers in relation to each other;
- the places from where in a church certain chants were interpreted;
- the conditions dictated by the practice of a ritual;
- the tempi;
- the clothes;
- the way of structuring memory, that is of thinking the actualisation of the sound;
- the lighting, natural or artificial;

According to Pérès, the Early Music Movement is both an opening to the past and an opening towards different cultures of today. The three categories explained above (Medieval, Renaissance and Baroque) belong only to the Western European culture thus requiring another temporal linearity to understand other cultures and societies. Furthermore, Early Music studies teach us to have a broader picture about the past and its extremely complex continuous flow.

Marcel Pérès' keynote speech is followed by questions from the audience.

The opening question is about the circumstances in which the music of past times emerged, specifically if it came from ordinary/daily activities.

Pérès takes the opportunity to explain a bit more the experiment of the audio extract he presented. He suggests that, nowadays, the better musicians are the ones who read the music faster. Nevertheless in the Middle Ages, to read, for example, books of plainsong demanded more time since reading was considered a slow art. Another aspect of the example is that it corresponds to a “*chant sur le livre*,” i.e. singing not only what is written (*cantus*

firmus) but adding one or more voices through composition techniques (mainly *fabourdon*). The voice production is also very important in the way it determines the scale used. In this sense, ornamentation is just a way of reading what is written because it constitutes the way the singers lead the melody. Pérès gives the example of Old Roman chant, in which the ornamentation is written through signs and represents thus an important guide for the performance practice.

A second question asks whether there was any kind of communication with Balkan or Greek singers that could explain the Eastern European sonority of the performances.

Pérès contends that the only difference between the Eastern/Western sonority is that we have forgotten or broken this tradition of singing ornamentation, whereas in Arab countries this way of singing is still a living tradition. The speaker gives the example of French Baroque singers in which the ornaments used were not invented in the 17th century but instead came from a tradition of ornamentation already described in treatises of the 13th century, e.g. Hieronymus de Moravia (*tremblements, ports-de-voix*, etc). Baroque ornamentation is therefore a continuity with the past.

The next questioner asks how the speaker will transmit to young students his work within artistic and performance research.

Pérès stresses that learning the kind of singing he used in the project is very difficult to do within a Conservatory mainly because there is not enough time. He points out that within the institutions there is less time to deeply embrace a research project. He suggests the formulation of intensive research projects (e.g. lasting one week, to ten days) and also the development in the curricula of a general approach on Time, apart from the conventional limitation between Baroque, Medieval, and Renaissance.

The last question is about the connection between the evolution of church singing in Poland within the last years and Marcel Pérès's work in that field. The speaker stresses that he is very much linked to Poland, for example with his presence at the Festival of Jaroslaw. According to the speaker, his own approach to church music is very well accepted there, thanks both to the strong living tradition of church singing and also to the Polish openness to new ideas and experiments. He points out that most musicians in Poland started to learn the early music repertoire by heart thus bringing together both oral and written tradition.

Session 1 continued: "Historical Pedagogy: from treatises to direct transmission; pedagogical techniques within historical methods and world music"

Peter Nelson introduces the speakers Sasha Zamler-Carhart, Royal Conservatoire The Hague and Jean-Yves Haymoz, Conservatoire National Supérieur de Musique et Danse de Lyon and Haute Ecole de Musique de Genève.

Sasha Zamler-Carhart starts his presentation by explaining the goal of teaching Historical Pedagogy. According to him, speaking of Historical Pedagogy means "creating an environment for the student that is as close as possible to the experience that the student would have had if they had learned this music at the time when it was current, contemporary music." Nevertheless, the speaker stresses for the impossibility of such experience mainly because we are not in the past and we have lost a lot of cultural elements of daily life from those early times. He then suggests one must make a choice of which tools to provide today's students; he insists that these tools must be, as far as possible, the same that were given to students of the time where the music in question would

have been performed as current music. He describes the curriculum offered at the Royal Conservatoire of The Hague. This is divided into three branches: Latin, Paleography and Techniques of Comparative Ethnomusicology.

Zamler-Carhart explains the rationale for this approach. We gather knowledge about remote periods (Medieval, Renaissance or Baroque period) mainly through accessing and reading documents. This process is linked with Latin and Paleography. This is absolutely essential because it provides the student a universe of cultural references that are not available in translations and transcriptions. The third branch, Techniques of Comparative Ethnomusicology, relates to earlier music in that it is concerned with non-notated musics. He explains the importance of knowing what is happening in other cultures in order to understand the patterns of transmission and thus gain a better understanding of our own Western European Culture.

Zamler-Carhart gives an example from the first branch. He insists on the importance of teaching his lessons in Latin in order to give the students the same learning context of a student of the 13th century. This is a process of demystification of the language and gives access to the documents of that period. He explains the importance of teaching patterns of Latin poetry. In the Medieval, Renaissance and Baroque periods, people would have been taught Latin Poetry (Horace, Virgil, etc.). Therefore, music students of those times would naturally understand the rhythmic modes existing in music since the late 13th century because they come from Latin Poetry. Knowledge of the rhythmic patterns of Latin poetry also allows students to better understand the later Renaissance repertoire e.g. the French repertoire of *vers mesurée* used by Claude le Jeune in the 16th century.

The second branch, Paleography, is all about the obstacle of understanding the writing used in early music documents. When analyzing this kind of document, early music students usually understand the early music notation quite well but cannot read the words. Thus they don't have full access to the document which implies acquiring information that is beyond a pure translation into modern notation. Zamler-Carhart gives two examples of manuscripts from the 11th and 13th century where the full reading of the document allows a better comprehension of the cultural mind-set of the time of study and can influence the performance of the music.

The third branch, Techniques of Comparative Ethnomusicology, allows the student's awareness of aspects of the music that are not transmitted by documentation. Zamler-Carhart plays an audio extract of a well-known English song (Twinkle, Twinkle Little Star) transmitted to a culture that is contemporary (*Bollywood* culture) but so geographically distant (India) that provokes a totally different performance practice. He uses this example to show how different and strange the performance practice (tempo, tuning, pronunciation) of Gregorian chant by the Franciscans in the Benedictine Abbey of St. Gall must have been when comparing it to the Romans' performance practice.

Zamler-Carhart gives other examples of Techniques of Ethnomusicology e.g. analyzing polyphony performed by cultures that have developed it independently of European influence (Pygmies in Central Africa and the Antandroy in Southern Madagascar). Finally, he highlights all three branches as the key tools that allow the students to pursue learning repertory from all times and regions in an autonomous way, therefore independently from their teachers.

Jean-Yves Haymoz teaches Music Theory (Historical Composition, Notation and Rhetoric) in 2nd-cycle courses at both Geneva and Lyon. He started to teach at the CMA in Geneva in 1980 where he was confronted with the need to create a subject which would provide a way to analyse and write music within a historical point of view. With that purpose, he designed an educational syllabus which would use improvisation to teach the basis of early

music theory. This method of teaching already existed before the 19th century e.g. *cantare super librum*, *chanter sur le livre*, *contrapunto alla mente*, *sortisatio*, *à l'improviste* and *ex tempore*. Haymoz explains the organization of this course: the first year is devoted to the Medieval Era, the second year to the Renaissance and the third year to the Baroque and Classical eras. Contemporary written sources already highlight the importance of teaching improvised counterpoint in order to form a good musician. Haymoz specifically refers to *Liber de Arte Contrapuncti* (1477) of Johannes Tinctoris, where the author writes that there should be a strong effort in singing *super librum*.

Haymoz draws two main conclusions. The first is that in the past all musicians learned in practical context situation i.e. they learned while playing music. The second conclusion is that these musicians spent a lot of time in learning and making music i.e. the lessons were very long and directly linked with practice. He then presents some valuable exercises he has discovered overtime since 1990.

Improvising plainsong helps in understanding the old modality, as Joseph Smits Van Waesberghe proposes in his books (e.g. *A Textbook of Melody: A Course in Functional Melodic Analysis*, American Institute of Musicology, 1955). Reading, singing and improvising on Gregorian chant leads to good discussions about the music and the students make very good progress. Haymoz presents a first audio extract of one of his lessons to illustrate this. The second exercise is connected with the instrumentalists' repertoire. Haymoz highlights the treatise of Diego Ortiz, *Tratado de glosas [...]* (Roma, 1553), where the author explains that the most important thing for a musician is to know how to improvise solo pieces in public. The *recercadas* of Diego Ortiz show how to achieve this performance through a gradual progression towards virtuosity. Rhetoric is the best tool in analysing and imitating these pieces e.g. by spotting *anaphoras* and playing them in an expressive way. Haymoz presents the audience with another audio extract to illustrate this second exercise. He also stresses that testimonies show the continuity of the practice of improvisation through time and he quotes different musicians and scholars e.g. Guiliemus Monachus, Lodovico Zacconi, André Maugars and Martin Gellrich. He then presents the audience with a live performance of a four-part improvisation on a *tenor* from the Chansonnier de Bayeux called *On doit bien aimer l'oyselet*. He explains that in this context, improvisation means to perform unwritten voices through the use of specific rules as they were given by Guiliemus Monachus at the end of the 15th century. For Baroque music, he uses the point of view of Friedrich E. Niedt which embraces the use of formulas. He presents the audience with a third audio extract of a student performing variations on the bass from J.S. Bach's Goldberg Variations to illustrate this technique.

Haymoz is strongly convinced one can also practise *Cantare super librum* outside the didactic realm. He founded (together with five colleagues) an ensemble named Chant Sur le Livre in order to experiment with these techniques in live performance. They enjoy a new feeling because the ensemble is in a privileged situation where they can create 'their own' music. Haymoz finishes his presentation by wishing the same privilege to his students.

Session 1 continued: "La fabula d'Orpheo: the use of traditional music models as comparative source in the interpretation of early music"

Peter Nelson introduces Francis Biggi and Alexander Traube from the HEM for the next presentation.

The presentation aims at explaining the project Fabula d'Orpheo, a transdisciplinary music and theatre production based on the homonymous text written in the 15th century by the Italian humanist and poet Angelo

Poliziano (1454 -1494). In relation to the musical approach, Francis Biggi emphasises that the project never made a claim to authentic reconstitution. Nevertheless, there were historical grounds to support the reconstruction of the music for the existing text of Angelo Poliziano. In the text, *terze rime* alternate with *canzoni* and *madrigali*, but the most frequently utilized metre is the *ottava rima*, the best-loved and most persistent verse form in Italian poetry over centuries. There are very clear references in the text, together with the information we have about the performance style of entertainments at the Italian courts of the time, that confirm the assumption that the *Fabula d'Orfeo* was intended to include sung sections. Nevertheless it is unknown if the whole work was sung throughout. One may surmise that there was an alternation of sung pieces and passages of declamation, like a kind of Proto-Opera. This is the approach that was followed for the present project.

In relation to reconstituting the declamation/singing employed, Biggi explains certain historical key issues. There is a theory on the declamation of the Latin poetic genres in the 15th and 16th centuries which argues that there were probably not specific melodies, but rather stereotyped melody modules sung by Poet-singers. These could also be gifted improvisers; many of them were capable of declaiming impromptu verses on any subject, while strictly respecting the constraints imposed by metre and formal structure. Literary sources of the period often describe their art of mastering a skill which must have demanded great expertise, a genuine natural gift, and extensive knowledge. Declamation was nevertheless a monophonic art, in which instruments such as the *lira da braccio* or the lute were present only to provide support and accompaniment. This idea is supported by poets and musicians of the 16th century e.g. Raffaele Brandolini (*De musica et poetica*, 1513) and Baldassare Castiglioni (*Libro del Cortegiano* 1528).

The main issue was therefore how to recreate a musical tradition that no longer exists, strongly linked to a society driven by oral communication, rather than written transmission. It was then fundamental to search for cultures where there was still a living tradition with similar ways of treating the text. And indeed in Tuscany, Lazio and Umbria, it was found that there are still people capable of improvising and singers who master verse constructed on the rules and structures of the *ottava rima*. Biggi presents the audience with three video extracts of these contemporary poet-singers, performing verses of Torquato Tasso's *Gerusalemme liberata* of 1581, Euripides's *Medea* (480 BC – 406 BC) and improvised *ottave*.

In relation to the written sources used, the work of constituting a corpus of music for the interpretation of the *Fabula d'Orpheo* involved a thorough investigation of the polyphonic sources of the 15th century in order to find clear traces of a declamatory style. Alexandre Traube continues by presenting the traces of this declamation style in the polyphonic *Frottole* of the *Quattrocento*. The main written sources used were Ottaviano Petrucci's eleven books of *Frottole*, published between 1504 and 1514, the two volumes of adaptations for voice and lute by Francis of Bosnia (Franciscus Bossinensis) published in 1509 and 1511, and the book of instrumental transcriptions by the composer and organist Andrea Antico issued in 1517. He explains the complex analytical model used and the consequent criteria of declamation extracted.

Francis Biggi presents a final video extract that shows the performance outcomes of this research project. The reconstitution of the *Fabula d'Orpheo* was a professional training transdisciplinary project developed in coproduction between the HEM and the Fondation Royaumont-Unité Scénique, responsible for the artistic cohesion between music, theatre and dance of the entire project. The project was developed under the direction of Biggi, in strong collaboration with a team of young professional singers, instrumentalists and dancers selected from all over Europe, during two years.

Session 2: interview
Career Development in Early Music Education: a view from Artistic Practice

Peter Nelson welcomes the participants for the second day of the third AEC Early Music Platform. He thanks Philippe Dinkel for Friday evening's events, mainly the students' concert and the dinner provided. He explains the day will be dedicated to Career Development and Early Music Education. Peter Nelson then presents Johannes Boer (Head of the Early Music Department at the Royal Conservatoire The Hague), interviewing Ton Koopman (organist, harpsichordist, conductor and leader of the Amsterdam Baroque Orchestra and Choir) about his distinguished career.

Johannes Boer welcomes Ton Koopman and introduces a musical example to illustrate the theme to be approached. The musical example consisted of a recent performance of the Early Music department of The Hague in a project held at Santa Barbara, Mantova. Boer then refers to a pamphlet written by Ton Koopman in 2007 where he showed serious concerns at the direction that Early Music was taking. He wants to know if anything has changed between 2007 and 2011 in this respect.

Ton Koopman answers he is uncertain about this. He witnesses many students who are forming orchestras but are having great troubles to survive and find an identity. He then suggests that his generation should help the new generation in all aspects of making music i.e. they should be willing to act as mentors of the young people. At the time when he was a student of Gustav Leonhardt, things were clearer and easier: Bach was played like Gustav Leonhardt; Handel and Monteverdi were played like Nikolaus Harnoncourt and the French music like the Kuijken brothers. At that time there was an enormous interest in reading, whereas now, students get satisfied in knowing only what their teachers know and thus neglecting independent research.

Boer confirms the situation has changed. The backgrounds of students of the "starting days" back in the 70's and students currently undertaking Early Music courses is completely different. The situation has changed towards globalisation, thus one should adapt Early Music education to the starting point of these new students. Koopman agrees, adding that at the time there was a small circle of countries and the Netherlands had a very important role whereas now there are almost no Dutch students in Early Music (e.g. The Hague).

The issue of the old generation acting as mentor to the new one is then reintroduced by Boer. He wants to know if Koopman is representing the school of his teacher, Gustav Leonhardt. Koopman highlights that, at the time when he was studying, there was a mind-set of defying the teachers' way. Nevertheless he recognizes he uses many of the things Leonhardt considered important and acknowledges that his teacher was indeed right regarding many aspects e.g. the use of *legato* and the dynamic contrasts in harpsichord playing. There were also many things he learned outside his educational training; he specifically highlights the role of Willem Kroesbergen (harpsichord maker in Utrecht) with whom he learned many practicalities related to the harpsichord e.g. how to replace a broken quill or string.

In relation to education curricula, Boer refers to the differences between now and at the time when Koopman was studying. Today, much more information is presented to the students e.g. practicalities, research, style, etc.

Koopman acknowledges these as positive changes as there are more lessons happening now that are Early Music related i.e. *basso continuo* lessons did not exist at the time. Boer concludes that the skill levels of students emerging from schools should be much better than in earlier days as there is a more organised education for them. Nevertheless he doesn't think the institutions are producing better musicians than forty years ago and he questions if there is something else happening in the musical life that may explain this fact. Koopman points out that it was probably a happy gathering of special circumstances in the 1960's that allowed the existence of people like Gustav Leonhardt or Frans Brüggen.

Comparing again with earlier days, Boer suggests that now there is a market that asks for clearer products and also that both craft and professionalism have improved. Koopman agrees but he stresses it is difficult to find high level first players in the baroque orchestras e.g. first oboe players are very rare to find. He is convinced that is important to create these kinds of talents e.g. trumpet players able to play the Second Bach Brandenburg Concerto. Boer refers to Frans Bruggen's claim that the entrance level now is equivalent to the ending level of those earlier days. Wondering if this is true, he questions if the entrance level at the institutions has indeed risen when compared with earlier times. Koopman responds that teachers are now demanding a higher level. Nevertheless he underlines there should always be a balance between technical and musical level "because in the end we talk about making music".

Addressing the issue of the responsibilities of Higher Music Education institutions towards the career development of students, Koopman reinforces the idea that institutions should help students starting up their careers by doing baroque orchestra projects and giving the gifted students the soloist role. According to him, is important to guide the soloists when they are still within the institution in order to help their entry into the professional world. Asked if he uses his network of contacts to help his students, he responds that it depends on the students, on their level and also on whether they want to talk about these issues.

The speakers then address the theme of Music Marketing. According to them, both today and in the early days, it was common for musicians to try to enter the professional world by "selling themselves". Boer notes a new competition of the Foundation JumpStart, aiming at helping Early Music ensembles to present themselves in public (more information at www.jumpstartjr.org). This project helps the organisers of festivals to choose their performers. The goal of the competition is not to make judgements on the musicianship of the contestants but instead, to evaluate the content/programme of what the musicians are offering to their audience. In this sense, he wants to know if besides the delivery of the programme, musicians should take into consideration the market demands. Koopman is optimistic regarding the market and he pushes for the importance of having a famous soloist in order to sell the programme. He gives the example of Bach Cantatas: in earlier days, the audience was up to three hundred people whereas now, programmers have to fill an entire auditorium of two thousand people. Asked if he is educating his students already within this built-in system of compromises, Ton responds it is important for them to acknowledge the reality i.e. to accept there is a cost associated with the organisation of a concert, exclaiming "There is a real need to inform students about this part of the job". Boer acknowledges that there are extra-musical aspects that the students and future musicians have to take into account and he asks Koopman how he manages his own balance, for example regarding his work with modern orchestras. Koopman explains that modern orchestras were forced to change their attitude and adapt to new circumstances because mainly Early Music and Avant-garde orchestras were adopting their repertoire. In this sense he acknowledges they should be helped, as they are interested in changing.

Addressing the new generation, Koopman sums up by suggesting that they should find their own language and their own repertoire. He highlights the importance of diversity in interpretation i.e. of accepting that there are many truths. Furthermore he suggests one should try to find out what is important and to enter into the composer's intention as much as possible. He urges the new generation to defend the music they are playing and to be able to move the audience –and their hearts - while doing it.

Johannes Boer invites questions from the audience.

The first question brings to light a contradiction: the level of the students has indeed risen in these past twenty years; on the other hand the students themselves do not sufficiently question what is being taught. Thus, their current path doesn't comply with the main aesthetic of Early Music, which is to contest a certain habit of playing. For example, students, that when they want to do something different just play faster. Koopman responds that it is not so important for the new generation to do something different, but instead, to control what they are doing and to put questions.

The second questioner notes that the amount of repertoire one is communicating to the students is now twenty times larger than the repertoire communicated to his own generation. At the same time, he underlines that in the past few years, the time for teaching is also shorter. The combination of these two phenomena implies that the process of filtering the repertoire one wants to perform is only done later, after leaving the institution.

Johannes Boer suggests that the audience continue the discussion in the afternoon breakout sessions and thanks Ton Koopman for his presence and contribution.

Session 2 continued: alumni presentations “Career Development in Early Music Education: experiences of former students”

AEC Chief Executive Jeremy Cox introduces the session devoted to examining the experiences of young professionals with regard to the relationship between their educational experiences and professional trajectories. He presents each one of the speakers: Jana Chytilova, Béatrice Linon and Esmé de Vries, asking them to make a brief presentation. He thanks Esmé de Vries for having accepted to participate at short notice.

Jana Chytilova, Hochschule für Musik Trossingen, starts by introducing herself. She was born in Czech Republic where she started her studies at the Pavel Josef Vejvanovský Conservatory in Kroměříž. She continued her studies in modern violin at the Janáček Academy of Music and Performing Arts in Brno where she graduated with the title Master of Art. After a year of exchange studies at the Early Music Institute of the Staatliche Hochschule für Musik in Trossingen, she continued her studies in baroque violin at the same institution, until graduation in 2004.

In relation to her professional path shift, she explains that she was neither attracted to a career as a tutti player in a symphonic orchestra nor as a music school teacher. She also underlines there were not many possibilities in Czech Republic, at the time of her studies, on modern violin. Therefore, she highlights her exchange Erasmus programme in Trossingen and the Post-Graduate course there as extremely positive and valuable events in the establishment of her professional path into baroque violin. At the present point of her career, she no longer wishes to play modern violin and regards her professional path as solely related to Early Music.

In relation to her after-studies career development, Chytilova explains that the first step was to embrace all the opportunities offered either by being invited to participate in a project or to undertake short-time replacements, thus hoping to gradually build up a good reputation and her network among the professional baroque orchestras. The second step was to be invited repeatedly by professional ensembles and orchestras which led her to move to Köln, where the Early Music scene was well established. At this stage, she became financially self-sufficient from her baroque violin playing. The next step was then to become personally involved in projects i.e. to work in creative and inspiring environments. By now, there were also more professional invitations coming from Czech baroque ensembles, thus allowing her to establish a good position in her homeland country as well as in Germany. This continuous need to move forward inspired her to accept a Teacher Assistant position at the Early Music Institute in Trossingen in 2008.

Jana Chytilova is convinced there is no single recipe for career success. In relation to her own career development, she highlights the importance of having met several people who acted as models and inspirations, and also of her own positivity and willingness to make moves and changes in order to be content with her work.

Béatrice Linon, Conservatoire National Supérieur de Musique de Lyon (CNSMD), introduces herself. She started classical music studies on the modern violin, having learned baroque violin at the Conservatoire Aix-en-Provence. In 2005-2010 she continued her studies in baroque violin at the CNSMD with Odile Edouard where she obtained her Masters degree. During her studies, she spent a semester at the Hochschule für Musik und Tanz Köln. Since September 2010, Béatrice has been taking a teacher-training course in order to teach the baroque violin.

She then speaks about her studies at the CNSMD, where she started her professional experiences. In relation to her most valuable teaching experiences, she highlights the following subjects:

- Baroque violin, for learning the technique;
- Basso continuo, for achieving an effective chamber music work;
- Ars Musica (work on notation, counterpoint, solmisation and analyse of medieval, renaissance and baroque repertoire), allowing the ability to make justified choices on the pieces to perform.
- Musical Discourse, a subject given by Jean-Yves Haymoz on improvised counterpoint and rhetoric; important for understanding the meaning of the pieces. Regarding this subject, Béatrice highlights the participation in the Festival de Musique Improvisée de Lausanne (August 2009), describing it as a fulfilling and exceptional experience.
- Chamber Music lessons, organised by the students themselves in anticipation with the pro-activity needed in professional life activities;
- Orchestra training, provided each year by a different conductor.

Linon sums up by saying that these subjects were of extreme importance as they enlarged and broadened the possibilities within performance practice. According to her, there was a healthy interactivity among the students which led to the formation of the "Ensemble Correspondance". The work performed by the ensemble was somewhat a practical application of the theoretical research held in the CNSMD; the group now gives paid concerts, having participated in numerous festivals and recorded an album of pieces by Marc-Antoine Charpentier. In her work as baroque violinist, she has extended her network to several places in France, playing with different kinds of ensembles (instrumental or accompanying vocal ensembles).

In relation to teaching baroque violin, Linon decided to obtain in the CNSMD a National Diploma called "Formation Diplômante au Certificat d'Aptitude" which gives her the pedagogical knowledge that she didn't

receive in her former studies. When comparing both the academic and professional world, she finds that in the latter there is sometimes a lack of time for detailed researching. Nevertheless, most parts of her work come from baroque orchestras. These two professional possibilities – orchestra and chamber music – were already presented to her in the academic context. She manages her financial stability thanks to playing concerts although there is an uncertainty regarding the future. Nevertheless, she feels happy to be able to pursue her professional career without being forced solely to teach or to follow a different line of work.

Linon concludes by saying that she wants to trust in the future and hopes to assure Early Music as a Living Music, making a coherent work for her pupils and public, without being only obliged to satisfy the market demands.

Esmé de Vries, Haute Ecole de Musique de Genève [HEM], explain to the audience how she found her own way in music through her experiences over the past years. She started her studies with the modern cello in the Netherlands, at the Utrecht Conservatory, focusing on the bases of cello technique for 6 years. During those years she attended some master classes in Switzerland which led her to continue her studies in the Modern Cello as part of another Bachelor degree at the Lausanne Conservatory. At this moment of her career, she started to make auditions in order to find a job in an orchestra but somehow she realized she wouldn't be happy in making music this way. After a series of unexpected events and new contacts, she met the baroque cello player and teacher at the HEM, Bruno Cocset. She decided to apply to the HEM, having by then studied the baroque cello for three years. From this point onwards, music making started to take on a different and completely new sense for her.

In relation to the subjects taught at the Haute Ecole de Musique de Genève (e.g. improvised counterpoint, tuning, organ lessons), de Vries explains these allowed her to broaden her knowledge and perspectives within music beyond the instrument itself. During this time, she acquired a different vision of the Baroque period, grasping it as an evolutionary process rather than a closed historical entity. She is now starting to work on her networking possibilities, having recently finished her final exam. Nevertheless, she highlights the projects done while a student of the HEM e.g. an internship at the baroque ensemble Les Arts Florissants in Paris, France as providing new influences in finding her way in Early Music.

De Vries is convinced that Switzerland, despite having a rather small Early Music scene, is still the right place for her to be, mainly for its geographical centrality. She enjoys embracing different musical roads i.e. aside from the baroque cello, she plays contemporary music on the modern cello and teaches. Nevertheless she is heartily committed to adopting the baroque cello exclusively as a professional in the near future.

Finally, de Vries enjoys being able to embrace simultaneously a professional career whilst continuing her studies. In this sense, she mentions to have started this year a second instrument at the HEM, the viola da gamba.

The three presentations are followed by questions from the audience.

The first questioner wants to know how the speakers have experienced the phenomenon of Academies and Stages. On one hand, he thinks it is a good opportunity to enlarge the professional network of the students but on the other hand, the idea of engaging students in academies and orchestras is also a way of diminishing costs. Chytilova replies that she is thankful these activities happen and she points out that, being Czech, it was not always possible for her to play the baroque violin as it was considered a minor instrument in relation to the modern violin. In relation to her training in the renowned baroque ensemble Les Arts Florissants, de Vries

stresses it was a very positive experience, both in musical and human terms. She refers to it as important because being accepted for one project can also have positive consequences in terms of future engagements with the group. Linon explains she has only been integrated once in an academy, the Orchestre Français des Jeunes Baroque, which has not provided her with any further work. Francis Biggi intervenes to observe that the situation of exploitation and unfair competition is related to the institutions rather than to the students. He explains that these activities and projects are results of collaborations between the institutions and the production structures or orchestras during the studies thus it is a responsibility of the institution itself to be careful.

The next questioner notes that all the panellists chose to play a baroque instrument because they did not want to be part of a symphony orchestra; nevertheless they are all now part of baroque orchestras. He wants to know how the panellists feel about this situation. Chytilova explains that she started her path on Early Music as a violin player in a baroque orchestra but nevertheless she wanted to change and develop her professional activities into other directions e.g. chamber music projects and teaching activities. De Vries points out there are important differences between a symphony orchestra and a baroque orchestra. In the latter, there are fewer people playing, and therefore one feels more alive and part of the performance, as if it was chamber music. When comparing Early Music and Classical Music players she also points out they have completely different attitudes i.e. Early Music musicians are more enthusiastic about what they do.

The third questioner wants to know how the panellists avoid the risk of meta-performance practice in Academies and *Stages* i.e. how they fight the fact that they are learning how to perform Bach, Monteverdi, etc. via a third person and not by themselves. He asks whether they even acknowledge this as a danger/problem at all. Chytilova replies that already during her studies in Trossingen she was confronted with similar situations where she had to choose what to do and how to do it, despite the opinions of the several teachers. At this point of her career, she partially knows already what she wants and is strongly convinced to be solely responsible for her decisions. The questioner reminds the audience that there are no certainties in Early Music and therefore should continue questioning, asking the question “Why”.

Jeremy Cox concludes by noting that all panellists aim at an individual fulfilment in their professional lives, pursuing a personal dream. Asks how confident they feel that they can develop their careers balancing between what needs to be done to assure a living and simultaneously achieving an internal spiritual fulfilment. Chytilova responds she never did anything solely because of her career. She explains she took each step because she wanted to, and her fulfilment at the moment comes from playing in ensembles with friends. Linon points out that until this moment she has always been asked to participate in projects. She wishes to build in future projects of her own as well. De Vries underlines she has for some years had the experience of not knowing the future and still fighting to find her own way and realise her dream. Addressing this has increased her confidence. She highlights that one needs to be open for the opportunities but also that these opportunities need to exist as well. Cox suggests that the discussion be continued in the afternoon breakout sessions.

**Session 3: “Career Development in Early Music Education”
“Promotion and opportunities for professional integration offered by Early Music Festivals:
European experiences and proposals” and
“Professional integration in Early Music”**

Jeremy Cox introduces the afternoon session by presenting the speakers: Enrico Bellei, artistic director Festival Grandezze & Meraviglie in Modena and Festival Toscano di Musica Antica in Pisa and Executive Board member

European Early Music Network (REMA) and Alain Brunet and Pierre Bornachot, from the European Baroque Academy Ambronay.

Enrico Bellei starts by presenting himself. He is the artistic director of the Early Music Festival in Modena and Pisa and has worked with REMA (Réseau Européen de Musique Ancienne) since its inception in 2000. He highlights the importance of REMA for the Early Music scene, discussing and exchanging experiences with sixty Early Music organisations from twenty-one countries. He then presents the five typologies of promotion and networking available today for young musicians and students in Early Music:

- Master-Classes
- Competitions
- Fringe Concerts and Showcases
- Academies And Special Projects
- Conservatory Productions

He offers examples of these chosen to reflect his own personal experience.

In relation to “Master-Classes”, these are organised by several different entities such as Festivals, Conservatoires and Institutions. Bellei describes the Early Music Course of Urbino, organised by the FIMA (Italian Foundation for Early Music, Rome) for more than forty years. He explains that it incorporates several activities e.g. an International Academy, a Music Festival and a Trade Exhibition for instrument makers, all Early Music related. It is held during ten intensive days and is orientated towards both amateur and professional musicians. Among the courses, one can find: Music of the Middle-Ages and Renaissance, Keyboard instruments (e.g. Harpsichord, Basso-Continuo, Fortepiano, Organ), Renaissance and Baroque singing, Historical String and Wind instruments and Historical Dance (from the 16th and 17th centuries). Performances produced within the Early Music Course of Urbino with young musicians can attain a professional level - e.g. in 2010, the project on Roman de Fauvel, created by the Ensemble La Reverdie with young professional musicians was shown in the Festival Grandezze & Meraviglie in Modena.

With regard to “Competitions”, Bellei refers briefly to four examples. First, the Concorso Internazionale di Canto Barocco “Francesco Provenzale”, devoted to baroque singing, provides the winner with the possibility of performing in the Centro di Musica Antica Pietà de’ Turchini concert series and in the city of Napoli. Second, the UK’s York Early Music International Young Artists Competition, where attention is paid to several details in performance e.g. choice of repertory, musicianship, interpretation, creativity of programme-planning, technical ability, presentation and stage presence, connection with the audience, professionalism, quality of programme notes, overall contribution to the early music scene, eventual professional viability, etc. Third, the Premio Bonporti, held annually in Rovereto, Italy; it is dedicated to solo or chamber music practice for violin. This competition makes high technical demands on violin playing and also allows exploration of the music of one composer, Francesco Antonio Bonporti. It also allows the winner to perform with the Orchestra della Mitteleuropa as part of a festival tour, helping them in their professional path. Fourth, the International Young Artist’s Presentation (IYAP), held since 1999 in Antwerp, Belgium. One of the particularities of this competition resides in the fact that ensembles (after being selected) receive coaching by international professional musicians in order to help them in their final presentation. Besides the final prize, there is a chance for these ensembles to be recognised by music programmers.

In relation to “Fringe Concerts and Showcases”, Bellei describes the Fringe of the Utrecht Oudemuziek Festival. This Festival offers performance opportunities to several young professional ensembles, allowing professionals to attend several events and get a good idea of the quality level of the young ensembles. Bellei then briefly presents the Barcelona Fringe Festival. Here young ensembles have the opportunity to perform in some of the most emblematic venues in the centre of the city and to meet festival organizers. The Festival has also recently widened the location of its venues, extending its activities to other cities in Spain. Finally, Bellei mentions the REMA biennial European Showcase as a unique opportunity to present young talent in Early Music to an audience of programme organizers. The selection of the ensembles is made in different European countries thus offering a wide spectrum of the young Early Music scene. The third event will take place in Casa da Música, Porto, Portugal in 2011.

Regarding “Academies and Special Projects”, Enrico Bellei highlights the European Baroque Academy in Ambronay, a very important project to be presented shortly by Alain Brunet.

Finally, Enrico Bellei describes two “Conservatoire Productions” he was glad to see at the Festival Grandezze & Meraviglie in Modena. He highlights the Koninklijk Conservatorium Den Haag’s production of Monteverdi’s Vespers in Modena, Verona and Mantova as a unique opportunity for students to perform in various historically relevant venues and also for the cities themselves to receive big productions. He also mentions the Consorzio tra i Conservatori del Veneto, a consortium of seven music academies in the Veneto region which initiated a yearly baroque music master class and concert activity. This collaboration provides these conservatoires’ best students with a musical experience normally only afforded by bigger institutions. Bellei is strongly convinced that permanent exchanges between Festivals and Conservatoires are beneficial to both parties.

Alain Brunet and Pierre Bornachot present the audience with a video extract from André Cardinal Destouches' *Le Carnaval et la Folie*, a production of the European Baroque Academy of Ambronay of 2007.

Alain Brunet presents several features of the Ambronay Cultural Encounter Centre: the Festival, the European Baroque Academy, the Discography label, the Young Ensembles Residencies, the Research, the Cultural actions, the Abbey and the Enterprise Club. He briefly describes the evolution of the Ambronay Cultural Encounter Centre. The Centre started in 1980 solely with the Festival activity. In 1987, answering a need of young musicians, a concert series named Young Soloists was started. The continuous urge to help young musicians in their transition between the academic and the professional world led to the creation in 1993, of the first European Baroque Academy in Ambronay. Today, assistance for young musicians comes through three different activities: the European Baroque Academy, the Young Ensembles Residencies and the Network of former participants. The Cultural centre is today a large and organised structure, thanks to a clear evolution over the past thirty years.

In relation to the European Baroque Academy, Brunet specifies three different projects. First, the Concert Academy (refinement of the art of the orchestral player); secondly, the Soloist Academy (sympathetic training in the work of the soloist within a smaller-scale setting) and finally the Opera Academy (large-scale production followed by a tour in several European venues). The Academy is a big opportunity for young musicians to work with professional renowned conductors e.g. Jordi Savall, William Christie, Christophe Coin, Christophe Rousset, Ton Koopman, Gabriel Garrido, Rinaldo Alessandrini, Paul McCreech, Hervé Niquet, Jean Tubéry, Martin Gester and Sigiswald Kuijken. These professionals are carefully chosen for being the best at a specific repertoire. There is also a strong collaboration with several European Conservatoires (responsible for the selection of the

young musicians) and with several European theatre and music venues. With its announcement of applications for Ambassadors of the European Union, the Academy hopes to broaden and expand the possibilities it offers, for example, making international tours of the productions.

After being repeatedly asked by former Academy participants, in 2010 the Academy decided to create the Young Ensembles Residencies. Every year there is a call for applications, which produces a selection of three ensembles. A fourth ensemble is added (the best of the previous year) and invited to perform another programme. Each year, one selected ensemble is allowed to make a recording with Ambronay Editions, distributed internationally by Harmonia Mundi. At the Abbey of Ambronay, these ensembles work on their programmes for eight-ten days and are also provided with advice regarding communication, organisation and administration. Bornachot hopes to raise the number of Ensembles selected each year to seven, with the financial help of the European Union.

Brunet continues by describing the Network of former participants, aimed at structuring an online database to allow better connection between the artists and the professional organisations that might employ them. Addressing the Academy's financial matters, Bornachot explains the goal is not financial profit (the Academy is mainly supported by public subsidies) but instead to allow young musicians to be in contact with each other, and with great musicians, during one month. He explains that the Academy pays everything: travel, accommodation, meals and fees for three rehearsals and each concert.

Jeremy Cox asks for questions from the audience. A questioner wants to know if there are equal opportunities for ensembles who are devoted to earlier music, e.g. 15th century polyphony. Bornachot responds that it is difficult to assure a big audience with earlier repertoires, suggesting that the choice of promoting baroque music is fundamentally an economic decision. The questioner reminds the audience that if there had been the same reasoning back in the 1970's, probably this conference would be about creating opportunities for music before Beethoven.

CLOSING SESSION

Peter Nelson presents the outcomes of the discussions in breakout groups. The groups discussed the following questions:

1. What responsibilities do Higher Music Education institutions have for the career development of students?
2. How can we, as institutions, build connections with the market (festivals, productions, etc.) for our students?

Regarding the first question, many groups said that the concept of "Career" was discussed with many different meanings and therefore needed clarification. There were basically two positions: one is strongly convinced that Higher Music Education institutions have an active and decisive role in the career development of their students; the other believes that there is no direct responsibility. On the first position, the following arguments and suggestions were made:

- That institutions are responsible to insure that the student becomes self-sufficient in creating his career;
- That institutions should help to create careers by providing the correct necessary tools, e.g. lessons in how to create a new market, and by adjusting the curriculum accordingly;

- That institutions should provide tools in Music Management, Music and Medicine (Health and well-being) in order to help the students in successfully facing the challenges in their careers;
- That institutions should encourage the critical faculties and the practice of listening in the students (and help them to retain their enthusiasm);
- That institutions are responsible for establishing creative interaction between students and teachers in both performance and research activities.

On the second position, it was said that an institution cannot guarantee any direct development of a student career, and cannot be responsible of its career. Instead, the institution should give the necessary information about the different aspects of their future professional life.

Regarding the second question, it was noted that institutions are already offering more performing opportunities inside/outside the institutions, through partnerships. There is also a feeling that institutions should encourage the students to reinvent and create their own market, by providing them with the proper tools. On the other hand, students need to continue to question things. There are also other suggestions:

- Connecting amateurs to professionals in creating new concert series;
- Opening the doors of the Institution with invitations to producers;
- Institutions could try to provide inexpensive admission tickets to professional concerts through contacting producers;
- Teachers should interact more with colleagues; we have to push the boundaries further and should be non-conservative; being open to new things will also change the market.

It was also mentioned that there is an important difference between Western and Eastern European countries. Whilst the former have an established tradition in Early Music Education, the latter have just recently entered the Movement. Besides economic differences, the problem is mainly at the level of recognition and integration of Early Music within the frameworks of musical education and the classical music market. In other words: in the Netherlands, France, Belgium or Switzerland, the problem lies in the adaptation of educational curricula to the necessities of a newly developing market, whereas in Poland, Serbia or Lithuania, the issue is still of acceptance of the Early Music musician. In the countries where there is a strong tradition in Early Music, the excellence of the specialized education, as well as a certain versatility, will determine whether a student graduates to a successful career. To earn one's life as a musician is a question of know-how, adaptability, knowledge and mastery but also of pedagogic education and management skills. In this sense, "openness" is among the most important skills of the young musician. Finally, the music teaching career option is also important, though only possible through a proper pedagogical training and a broader recognition of teaching diplomas.

Following the reporting back from the breakout group discussion, Early Music Platform Coordinator Peter Nelson thanks the host institution and all speakers for their contributions.

AEC Chief Executive Jeremy Cox speaks of the value of the shared experiences of the last two days. On behalf of the EMP Working Group, he announces that the next Early Music Platform will be held in Bremen, Germany in late spring/early summer 2011. Greta Moens Haenen presents a brief introduction to the city of Bremen.

Jeremy Cox thanks Peter Nelson and the EMP Working Group for their work preparing the programme of this conference. He adds his personal thanks to the AEC office team, in particular Sara, Louise and Daniela, present

in Geneva and expresses his gratitude to Philippe Dinkel and the entire team at the HEM. Finally, he thanks all the participants for their active attendance.

The final word goes to Philippe Dinkel. He also expresses his gratitude to AEC for the organization of such an event at the HEM. He is strongly convinced that the issues discussed at the Conference are the metonym for a broader discussion that needs to be continued. He is also pleased to see that the students were integrated in the programme of discussion, mainly because they are the goal of the conference. He invites the participants to attend the evening's final concert and is very much looking forward to seeing everyone in Bremen.

THANK YOU

The AEC would like to thank all persons who helped to make this meeting a successful event: the staff of the Haute Ecole de Musique de Genève, the speakers, the Working Group of the Early Music Platform, the student assistants (Patricia Esteban, Dana Howe, Bor Zuljan) and all 97 participants. Special thanks go to Xavier Bouvier, Francis Biggi and Philippe Dinkel at the HEM Genève for their input and cooperation regarding the preparation of the meeting.

The AEC would also like to thank for all their excellent musical performances:

- Ross Butcher, Abel Rohrbach, Maxime Chevrot (Sackbut) and Robert Kosowicz (Cornet) for the musical introductions to the sessions;
- A performance by students of the Early Music department of the HEM with works of J.S. Bach, Barrière, Busnoys, Landini, Dufay, Hotteterre and Leclair;
- A performance of Cantatas of J.S. Bach directed by Ton Koopman with the Baroque Orchestra of the HEM, in the Temple de la Fusterie.

PARTICIPANTS QUESTIONNAIRE

After the meeting the participants were asked to fill in an online evaluation questionnaire. The questionnaire was answered by participants from the following countries: Austria, Bosnia Herzegovina, Belgium, France, Finland, Germany, Italy, Poland, The Netherlands and UK. The results will serve as a guideline for the next AEC Early Music Platform meeting. The answers will be kept anonymous. Please find the results below. We would welcome any other suggestions for future meetings.

- | | |
|--------------------------|----|
| ▪ Number of participants | 97 |
| ▪ Number of respondents | 22 |

1) Motivation

On a scale from 1 to 5 (5=very important), how would you rate the following parameters:

	1	2	3	4	5	<i>Average Mark</i>
--	---	---	---	---	---	---------------------

Topics addressed	0%	0%	36%	32%	32%	3,95
Breakout groups	9%	18%	9%	18%	45%	3,73
Update on new developments	0%	14%	18%	23%	45%	4,00
Exchange of good practices	0%	5%	19%	33%	43%	4,14
Opportunity to discuss bilateral issues	0%	5%	23%	32%	41%	4,09
Networking opportunity	0%	9%	0%	23%	68%	4,50
Venue, place of the meeting	23%	9%	14%	23%	32%	3,32

2) Content

On a scale from 1 to 5 (5=very good), how would you evaluate the sessions:

	1	2	3	4	5	Average Mark
Opening session	6%	6%	28%	22%	39%	3,83
"Early Music in Geneva: a bit of history" by Xavier Bouvier and Francis Biggi	6%	12%	18%	18%	47%	3,88
"The limits of written transmission" by Marcel Pérès	0%	22%	44%	17%	17%	3,28
"Historical Pedagogy: from treatises to direct transmission" by Jean Yves Haymoz	0%	0%	38%	25%	38%	4,00
"Historical Pedagogy: from treatises to direct transmission" by Sasha Zamler-Carhart	0%	0%	24%	35%	41%	4,18
"La fabula d'Orpheo"	11%	11%	26%	37%	16%	3,37
"Career development in Early Music education, a view from Artistic Practice" interview by Johannes Boer with Ton Koopman	10%	20%	25%	35%	10%	3,15
"Career Development in Early Music Education: experiences of former students"	5%	5%	30%	25%	35%	3,80
"Promotion and opportunities for professional integration offered by Early Music Festivals" by Enrico Bellei	5%	30%	35%	20%	10%	3,00
"Professional integration in Early Music" by Alain Brunet and Pierre Bornachot	5%	38%	29%	19%	10%	2,90
Breakout groups	6%	11%	11%	28%	44%	3,94
Final session	9%	18%	9%	36%	27%	3,55

Further comments on the content

- I was a bit disappointed that the main speeches of the second day were in a way conservative. I would have expected a bit more in the field of experimenting. One got a very "mainstream"-like idea. But maybe this is

the market reality... One starts thinking also about the place of the conservatoire and the education on the way to a "thinking" musician and this is a very good result in the end. I took home quite a bit of musing about the duties of the teacher;

- Some good lectures (content), but bad presentations;
- Speeches should have stayed in English, the official language;
- Oratory and Language skills of speakers were overall a bit weak;
- There could have been much more time for public discussion after every presentation; the subjects were all too often treated far above the students' head: they are concerned so they should participate more;
- More time for break-out groups would be good. Former students: it is a bit a pity that they all were string players, and in baroque music: a more diversified "panel" would have been more interesting;
- I would prefer more breakout groups and less presentations. I think we all come to AEC conferences in the first place to have structured discussions;
- Themes were quite actual;
- Largely enjoyable.

3) Organisation

On a scale from 1 to 5 (5=very good), how would you evaluate the following items:

	1	2	3	4	5	Average Mark
Overall organisation	0%	0%	0%	18%	82%	4,82
Registration procedure	0%	0%	0%	9%	91%	4,91
Helpfulness of the AEC staff	0%	0%	0%	5%	95%	4,95
Facilities, meeting rooms	0%	0%	0%	27%	73%	4,73
Catering	0%	5%	5%	9%	82%	4,68
Accommodation	0%	0%	16%	21%	63%	4,47

Further comments on the organisation

- Fantastic! Really hard to top from both -AEC and Geneva - sides! Thank you!
- The only minus I found, was the high decibel in the informal networking places;
- I was very surprised to see a good organisation of the AEC staff. It was very refreshing!
- Hotels proposed should have more practical information like the true distance from the center. Due to late finishing hours I had to take taxi
- There was a language problem: too many speakers express themselves poorly in English: simultaneous translation?
- Well, I can only say that it was excellent!
- Very good.

What do you think about presentations in other languages (other than English)?

- It's good to speak other languages;

- I have absolutely no problem with other languages, but I think that other participants were unhappy. I felt better when the French spoke French;
- Very bad English spoken during the meeting, sometimes hard to follow. English should be the language for all presentations;
- Personally not a problem, but to avoid misunderstandings is better to held the presentations in English only;
- The only thing I didn't actually like, it was hard to follow the text in English, since the lights were not so good in the conference room. I could not really concentrate on reading while hearing another language that is not familiar to me;
- My French is ok but it's difficult for some people;
- Not good at all!
- I had problems with the presentation of Marcel Pérès, made in almost incomprehensible English. A simple French presentation would have been better in this case. English is not always the best solution;
- Not the most desirable situation in my opinion. Only with live translation;
- I think it would be better if all done in English but I understand that sometimes it is not possible;
- Better fluently in another language than with limited ability in English;
- Prefer not, but can understand;
- It makes the audience smaller I think;
- Presentations should be in English;
- It was not good idea because one cannot read the English text the same time. The best solution would be a simultaneous translation on the screen;
- Fine.

4) Meeting your expectations

On a scale from 1 to 5 (5=very much), how have your expectations been met in terms of:

	1	2	3	4	5	Average Mark
Programme	0%	9%	27%	45%	18%	3,73
Update on new developments	5%	23%	23%	27%	23%	3,41
Exchange of good practices	5%	27%	9%	36%	23%	3,45
Opportunity to discuss bilateral issues	0%	14%	27%	45%	14%	3,59
Networking opportunity	0%	0%	18%	50%	32%	4,14

Other (please specify):

- I would like more space for informal networking;
- Listening to concerts of early music;
- Lack of discussion on real problems of teaching, and institutions. As a European meeting for me there was a lack of space for countries that are not in the center of Europe. That happened only in the breakouts or social meetings;
- It was good to meet friends and get some new ones.

	1	2	3	4	5	Average Mark
How relevant was the meeting for you:	0	5	23	27	45	4,14

5) Follow up the meeting

	Yes	No	Maybe
Are you planning to follow up this meeting within your institution?	50	0	50

If so, how?

- Working at the curriculum, still more contact with alumni, basic discussions on renewals also on the market;
- Sharing my experience with my colleagues;
- Meeting with the early music colleagues;
- Presenting the results of the breakout groups and improving the relations I had the opportunity to open;
- In my city where we don't have basic instruments and lack of interest it would be very hard to organise a meeting this big. But you never know!?
- With a written report for whom is interested;
- I already send a report and started contacts with foreign office in the school;
- By discussing with other teachers;
- I send a report to all the early music teachers (contents), and another one to the direction staff (networking, good practices, etc);
- Reporting Highlights.

	Yes	No
Do you usually consult the report after the meeting?	77	23

For which purpose?

- Studying, getting good ideas, discussing and following up suggestions given;
- To share it with colleagues within my institution;
- It gives me the complete picture to the event;
- Information;
- For memorizing;
- To communicate results with my institution;
- Curiosity and to realize where I stand;
- Transmit to colleague teachers;
- To see how it was experienced by others;
- Sharing of good practice.

	Yes	No

Do you find it useful in the current format?	90	10
--	----	----

If not, what would you change?

- I would publish it as an AEC Publication;
- Try to be more realistically helpful for the students;
- More structured discussions.

6) Future meetings

	Yes	No	Maybe
Based on the experience with this meeting would you like to attend future AEC events?	82	0	18

What would you like to change for next year?

- More languages;
- More time for breakout groups, discussion, general remarks and debate;
- Nothing, the format is good as it is;
- In my opinion all the lessons should be in English;
- Issues more linked to Early Music and study;
- I would like to have possibility in beforehand to suggest themes or questions, which are important for the members;
- Clearer focus on support and strategies for our students. I don't think this is the forum for personal presentations of professional work from delegates;
- A space, or better a part of the meeting (half an hour a day, maybe, for each institution's to present programs and activities, as a sort of early music fair;
- I would like to see Practical Workshops on the theme of the Platform, instead of Breakout sessions. It would be a chance for schools with less knowledge in Early Music Performance Practice to go back to their departments and improve their teaching more effectively. Breakout Group sessions are nevertheless more useful when everybody is within the same level of understanding on the issues. This is not clearly the case for Early Music.
- Maybe to talk more about how to perform early music.
- Maybe the period.
- Topics of discussion
- More students involved: their questions are important;
- Texts should be on the screen, at least the most important thoughts;
- Keep performances to time? Less is sometimes more.

Do you have topics to suggest for future meetings?

- Earlier music than baroque;
- The responsibility of the vocal/instrumental teacher, not only in teaching his instrument, but also in following up new developments in the field of HIP and how to see the balance between theory and practice;
- How to teach enthusiasm present in autodidactic learning process (especially of teacher and teacher's teacher generations);

- Early Music before the Baroque Era_Performance practice and Professional possibilities;
- Early Music and Ethnomusicology_Discovering the Non-Western possibilities;
- Early music-individual by instruments;
- Bologna and its consequences in the different schools in Europe;
- Chamber music: what and how to do it?
- Problems of the new and different generation of students;
- 19th century performance practice; should institutions only offer full-scale Bachelor+Master Education or also a more limited specialisation course not leading to a diploma?
- HIP on romantic/modern instruments;
- The students themselves as main vehicle for research activity and curiosity;
- Outline of differences between EM-departments, curricula etc.
- More attention to the "unknown" early music developments in Eastern, Baltic and Nordic countries.

7) Final evaluation

Do you have further comments?

- This was the first meeting I attended so I do not have comparison with other AEC meetings for evaluation but of course it was very well organized.
- It was a very interesting meeting in many aspects. I came back with the feeling that in general there is a lot of the same type of complaints/problems in the different countries in Europe. The basic difference is just financial in the way that there are rich and poor countries. There is also a lack of information about what is happening in the countries of south and north of Europe.
- The goal of this kind of meeting could be more clearly defined - and kept to.
- Thank you for your efforts!
- As it was my first time, I didn't have big expectations besides meeting a lot of colleagues;
- All presentations should use PowerPoint;
- Unfortunately I found Ton Koopman's views to be rather negative and without useful suggestions. Sadly, his perspective is colored by recent difficulties and he seemed unwilling to move with the times and embrace a changing culture. We must all learn to do this and we must also encourage young ensembles to explore their potential to succeed. There was insufficient encouragement for them during this part of the proceedings I felt, even though the chairman tried hard to put a more positive perspective forwards. It was a shame.

On a scale of 1-10 (10=best), how would you rate this meeting?

Average mark: 7, 86



AEC EARLY MUSIC PLATFORM MEETING

Haute école de musique de Genève 14-15 January 2011

PROGRAMME

Friday 14 January	12:00 – 15:00	<i>Registration at the Haute École de Musique de Genève</i>	
	15:00 – 15:10	Musical introduction	
	15:10 – 15:25	<ul style="list-style-type: none"> Welcome words by Mr Philippe Dinkel, Director of Haute Ecole de Musique de Geneve and by Jeremy Cox, AEC Chief Executive Opening remarks by Mr Peter Nelson, EMP Coordinator 	Concert Hall
	15:25 – 15:45	“Early Music in Geneva: a bit of history” by Xavier Bouvier and Francis Biggi, Dean of the Early Music Department	Concert Hall
	15:45 – 16:45	<p>Session 1: Key-note speech</p> <p>“The limits of written transmission” by Marcel Pérès, musicologist, composer, choral director, singer, and the founder of the early music group Ensemble Organum</p> <p>Followed by discussion with the audience</p>	Concert Hall
	16:45 – 17:15	<i>Informal networking</i>	Foyer
	17:15 – 19:00	<p>Session 1 continued:</p> <p>“Historical Pedagogy: from treatises to direct transmission; pedagogical techniques within historical methods and world music” by Jean-Yves Haymoz (Conservatoire Supérieur de Musique et Danse de Lyon) and Sasha Zamler-Carhart (Royal Conservatoire The Hague)</p> <p>“La fabula d’Orpheo: the use of traditional music models as comparative source in the interpretation of early music” by Francis Biggi, Dean of Early Music Department and Alexandre Traube (Haute Ecole de Musique de Genève)</p> <p>Followed by discussion with the audience</p>	Concert Hall
	19:00 – 20:00	<i>Gala de Musiques Anciennes</i>	Concert Hall
	20:00 – 21:30	<i>Dinner offered by the Haute École de Musique de Genève</i>	Cave Valaisanne

Saturday 15 January	09:30	<i>Registration continues</i>	Foyer
	10:00 – 11:00	Session 2: interview “Career Development in Early Music Education: a view from Artistic Practice” Interview by Johannes Boer (Royal Conservatoire The Hague) with harpsichordist and conductor Ton Koopman	Concert Hall
	11:00 – 11:30	<i>Informal networking</i>	<i>Foyer</i>
	11:30 – 12:30	Session 2 continued: alumni presentations “Career Development in Early Music Education: experiences of former students” <ul style="list-style-type: none"> • Jana Chytilova, Hochschule für Musik Trossingen • Béatrice Linon, Conservatoire National Supérieur de Musique de Lyon • Esmé de Vries, Haute Ecole de Musique de Genève Moderator: Jeremy Cox, AEC Chief executive	Concert Hall
	12:30 - 14:30	<i>Lunch at Restaurant du Parc des Bastions</i>	<i>Restaurant du Parc des Bastions</i>
	14:30 – 15:30	Session 3: plenary presentations: “Career Development in Early Music Education” <ul style="list-style-type: none"> • “Promotion and opportunities for professional integration offered by Early Music Festivals: European experiences and proposals”, by Enrico Bellei, artistic director Festival Grandezze & Meraviglie in Modena and Festival Toscano di Musica Antica in Pisa and executive board member European Early Music Network (REMA) • “Professional integration in Early Music” by Alain Brunet and Pierre Bornachot, European Baroque Academy Ambronay 	Concert Hall
	15:30 – 16:00	<i>Informal networking</i>	<i>Foyer</i>
	16:00 – 17:30	Session 3 continued: <ul style="list-style-type: none"> • Breakout group discussions on the themes presented in session 	Rooms to be announced
	17:30 – 18:00	Final Session <ul style="list-style-type: none"> • Reporting back from the breakout group discussions • Final conclusions and announcement of the next meeting of the AEC Early Music Platform 2012 • Closing of the meeting 	Concert Hall
	18:00 – 19:00	<i>Pre-concert snack</i>	<i>Entrance Hall</i>
	20:00	<i>Concert of the Baroque Orchestra of the HEM Early Music Centre with Ton Koopman</i>	<i>Fusterie Church</i>
	Sunday 10:00	<i>Guided Tour</i>	<i>Meeting Point Place Neuve</i>