



REMA SUMMIT

WHAT'S NEXT

REPORT

**THE FUTURE
OF EARLY MUSIC
IN QUESTIONS**

**30 NOVEMBER
03 DECEMBER
2023**

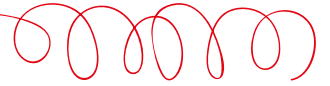
**BOZAR
BRUSSELS
CONCERTGEBOUW
BRUGES
BELGIUM**

**EARLY
MUSIC
SUMMIT
2023**

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INTRODUCTION

THE FUTURE OF EARLY MUSIC IN QUESTIONS

VEERLE DECLERCK

Artistic Coordinator Early Music of the Concertgebouw Brugge and President of REMA

For REMA, the Early Music Summit is an experiment: what if we extended our recipe for cooperation and networking to the whole sector? During REMA conferences, members get to meet, share their activities and work together, improving their knowledge and processes. And even more so since, in May 2023, REMA opened its membership to a much wider range of activities: ensembles, agents, festivals and concert halls, research institutes, conservatoires...

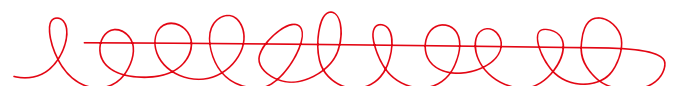
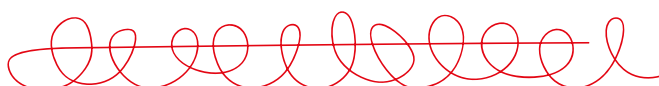
We had a convincing first try in 2020, when the first Summit took place online : we remember it as an ideal experience of networking, dreaming for the future of the sector together, and learning from our peers. We were happy to renew the experience, in 2023: asking some questions on the history and future of our field, thinking at the local and international scale, and discussing what makes our world so special. After all, the Early Music sector is a very dynamic field, continuously questioning itself and evolving. It is one of the few areas where science, research and artistic creativity are so intertwined. There is still so much unexplored heritage to be discovered.

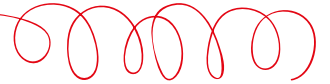
There are so many questions to ask: what is the future of Early Music? How can Early Music be relevant today? Can we mould Early Music to our will to keep heritage alive? What about Early Music in non-western cultures : which common roots tell similar stories today in our multicultural society?

But also : As a critical and public-oriented sector, we must strive for inclusion, diversity, equality and accessibility. How can our industry contribute to a more sustainable world, and act for fair remuneration, inclusion, diversity, or sustainable career development and tours?

All these and many more questions were heard aloud during our first in person Summit. Sometimes answers were formulated, but often further questions were raised.

I hope that you, as reader of this report, will relate to these and find the inspiration to develop your own perception of your Early Music activities, and the tools to make your Early Music dream come true.





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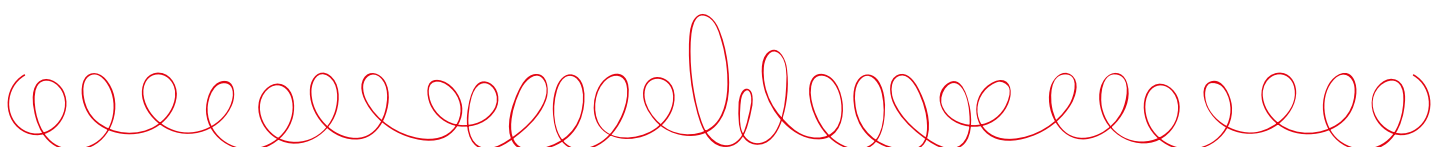
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30
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WHAT
SHOULD WE
PLAY NEXT?

BOZAR
BRUSSELS
BELGIUM

WHERE IS
INNOVATION TAKING
EARLY MUSIC?



OPENING KEYNOTE

AS EARLY AS THE DAY WITHOUT YESTERDAY

VEERLE DECLERCK Artistic Coordinator Early Music of the Concertgebouw Brugge
and President of REMA

CHRISTOPHE SLAGMUYLDER CEO & Artistic Director of Bozar

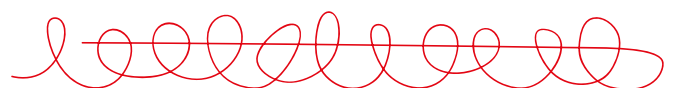
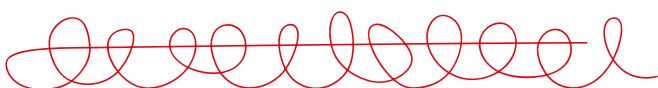
JELLE DIERICKX Flanders Festival Mechelen Kempen

The formal opening was announced by current REMA President, Veerle Declerck. She urged delegates not to spend four days debating the definition of Early Music (though there was a brief session to discuss some aspects of this issue tabled later in the summit – see below). Instead she encouraged everyone to dare to question what they were doing in their programming and to explore new ways of working with musicians and audiences, especially given the pressures of funding and sustainability.

The newly installed Director of the Bozar complex, Christophe Slagmuylder, welcomed the delegates. While Bozar is not a venue specialising in Early Music, he characterised it as being a house for artists driven by transformative power. He called for everyone to remain artistically agile and to devote themselves to generating the energy between the dynamic and the visionary.

The Summit was then overtured by a poetic intervention in free style by Jelle Dierickx, from Flanders Festival, on the paradoxical question, 'Is It Too Late For Early Music?'

Simon Mundy





AS EARLY AS THE DAY WITHOUT YESTERDAY EXCERPTS

As humanity, we currently face a future brimming with challenges, with climate issues at the forefront. But history can be seen as a series of such challenges and music was usually part of the solution, rarely part of the problem. Music has helped humanity in many areas and still does: from being an element leading to social cohesion to stimulating problem-solving creativity in a broad sense. But also as an important element in the rituals that define human existence (from baptisms to mourning ceremonies). Music also acts as a healing force.

- Are we truly curious about the people around us and are we able to listen deeply to the music they make? Do we recognise and acknowledge the musical person as such?
- Do we really care about the music? In the context of this conference, that seems like an obvious question, but it is not. In our digital reality, music is viewed not just as background, but even more and more consciously as an entity that is no longer there. Behind the wallpaper.
- Do we study as if the shadow of Confucius is trying to overtake us? Do we also take enough time off to leave that shadow behind and share enthusiasm?
- Do we play? Are we poetic?
- Can we occasionally change the way we ask questions? Looking for other metaphors. What does old music smell like? What juice flows through the notes? The poet's way of knowledge.
- Do we try to connect thinking and doing at all times?
- Wouldn't it be good to cite many more best practices? All over the world, people are giving their best. We are not alone, but are all part of a musical chain.
- When is it enough? The future is the future, but it may already be clear that in all areas of our society, more is not better. How hard it is to be satisfied with enough. Not more than enough. Can we agree to make every sound as true and intense as possible?

(...)

Some smaller additional questions:

- Was the market ever global? Is the market global? Don't we remain a collection of tribes sending out the occasional messenger? Shouldn't a good manager essentially be a translator, a person who connects worlds?
- What about concert halls and the notion of a concert? In German, they speak so beautifully of the Geist des Ortes, the spirit of the place. Wherever sound connects with this spirit, there is a temple for music. The world is truly our concert hall.
- Isn't man essentially a social being? Isn't cooperation a natural condition?
- Isn't it so that true intelligence is never artificial? The times are the times are the times are the times. *Do we also fill words like diversity, sustainability and inclusion with substance? If we listen deeply, do we hear the music, the hymns of Enheduanna? Enheduanna, the first composer we know by name. A woman.

In a lost corner lies a third key. It says: "garden".

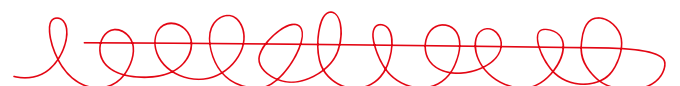
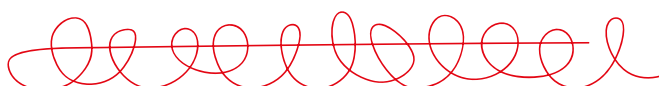
In the great story of music, ancient or otherwise, gardens play a not insignificant role. The plants, the harvest, the compost, walking in colour, fragrance and sound. The garden of the future is what we are building now. As lawyers of listening.

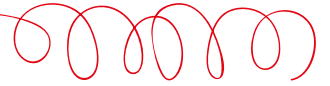
An intensive workshop around deep and active listening with people from all over Europe at the Berlin Conference on 9 November 2023 resulted in two statements that were presented to the President of the EU Parliament:

STATEMENT 1:

LISTEN ACTIVELY TO EUROPE'S DIVERSITY

Description: Give space to listen to diverse communities (age, culture, race, religion, economic background, gender, rural/urban, education, ability). Give space to best practices (listen to what is already happening and to the solutions that are already offered).





Listen to arts and culture as realities, not only as visions.

STATEMENT 2:

LISTEN TO THE SOFT VOICES OF THE PERIPHERIES AND BEYOND

Description: Listen to understand and not only to respond. Take action based on this understanding.

Listen to arts and culture as realities, not only as visions. During corona time, I taught myself a mantra:

"The musical human being is always part of the solution, never part of the problem. The musical human being is always part of the solution, never part of the problem. The musical human being is always part of the solution, never part of the problem."

This also concerns the many problems that emerged after Corona.

Albert Einstein asked Sigmund Freud by letter in 1932 whether we may cherish the hope that one day mankind will abandon war. The last sentence in Freud's reply was:

"Everything that promotes cultural development also works against war."

Isn't that what we are all working on together day in and day out? The times are the times are the times are the times.

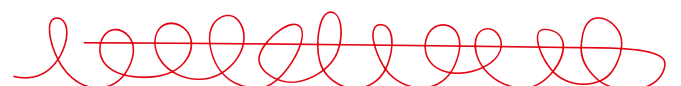
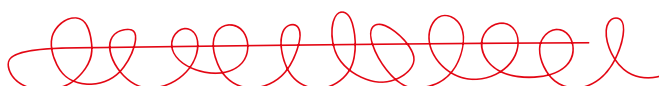
The documentary *The Female Voice of Kurdistan* features Wajeda Khero at length. This Yazidian singer survived the 2014 ISIS attack and then spent four years in a refugee camp. Having endured this hell, she looks straight into the camera and says:

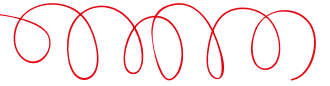
"Music became my refuge. Music is bigger than politics or ideologies. Neither politics, nor presidents, nor ideology have managed to achieve peace yet. The only thing to unite the people of earth is music."

May I wish you all a joyful time in Brussels and Bruges. May it be a walk in a blooming garden. And do not forget to plant the seeds for the next edition. Plant these seeds together with your great- grandparents, your grandparents, your parents, your children, your grandchildren and your great- grandchildren.

Thank you.

Jelle Dierickx





PANEL

THE IMPACT OF EU POLICIES ON EARLY MUSIC

PETER DE LAURENTIIS Cappella Pratensis
GABRIELE ROSANA Culture Action Europe
ARTUR MALKE All'Improvviso Festival
PIERRE BORNACHOT EEEmerging

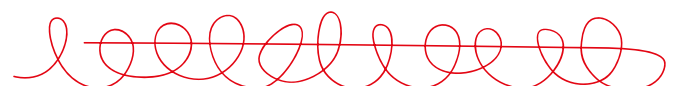
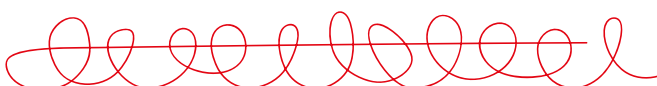
Moderator: **STEF CONINX** Alamire Foundation

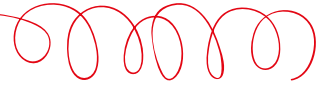
Stef Coninx suggested that the political institutions of the European Union see the importance of music as an art form as an almost incidental reason for supporting it. Their real interest is in its ability to be a tool for cohesion and a driver of the economy.

Whatever their reasons, **Peter de Laurentiis** countered, the impact of EU policies – or often lack of them – is huge. He pointed out that international ensembles are comprised of performers from a large number of countries, not all of them part of the EU's Schengen visa arrangements. His own ensemble has half of its members from countries outside EU membership. Touring is crucial for ensembles, yet the barriers to touring are being raised constantly, either because of visa issues or because each country applies different taxation, customs and work permit regulations, which the EU has done little, or been powerless, to address. He called for an EU directive on the mobility of artists, their work and instruments.

This was supported here by Culture Action Europe's (CAE) **Gabriele Rosana**, who explained the process of advocacy, monitoring and coalition building CAE makes at the EU level and beyond. He pointed to the toolkits on these issues that have been published by CAE's members in partnership with it. Later he explained that less than half the EU's states have Status of the Artist legislation and that most member states do not actually know what measures are in place. The European Parliament has asked CAE to report on the problems and propose changes, and CAE is building a platform that can present the web of conflicting regulations currently in place.

Artur Malke explained that REMA (of which he is a Board Member) is expanding its membership categories and will be helping its members confront these problems. He also stressed that there are many EU policies that its own states are incapable of implementing properly. Poland, he asserted, is decades behind and so the EU impact

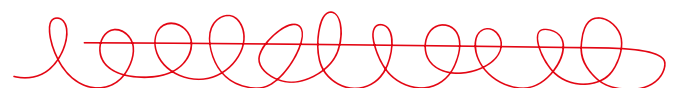
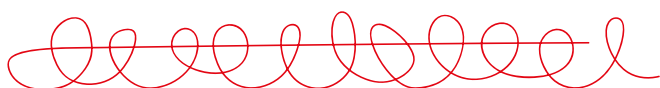


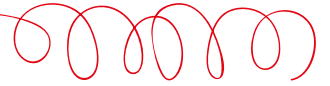


has been minimal, although the new awareness of EU activity has helped musicians and festivals network more effectively.

On the other side of the argument, **Pierre Bornachot** said that the EEEmerging programme had evolved since 2011 thanks to EU policies. Though there had been no support for the preceding years, the artistic evolution between Ambronay and its partners in the EEEmerging schemes (for emerging ensembles) has followed the priorities of the EU since then. Nonetheless he called for legislation across the EU to be harmonised, especially the chaos of social security rules, which can make the EU market almost impossible to manage for the music business. 'Let artists create,' he said, 'not deal with bureaucracy'.

Simon Mundy





PANEL

DEFINING HERITAGE: COOPERATION IN EARLY MUSIC

TINA VADANEUX Continuo Foundation
WARD BOSMANS Flanders Arts Institute

Moderator: **RAQUEL ANDUEZA SMADE**

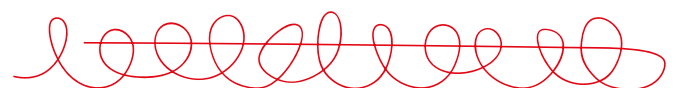
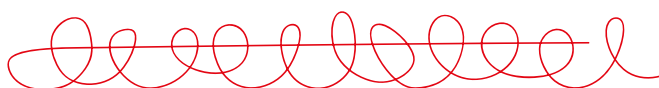
Tina Vadaneux, a former Wall Street worker with a deep passion for arts and history, conceptualised the Continuo Foundation during the initial lockdown period. Drawing from her experience with the Mozartists, she became passionate about Early Music and recognized the risk of losing the UK's rich 50 to 60-year tradition in this genre during the pandemic. The primary challenge she encountered, among others, was financial, prompting her to seek ways to inspire and support musicians during these uncertain times. Through conversations with musicians, she discovered their strong desire for meaningful projects, leading to the establishment of the foundation. Over the past three years, it has supported 145 projects with £650,000, benefiting 85 period instrument ensembles and nearly 1000 musicians. The sustained support has enabled the announcement of 25 projects every six months, significantly impacting musicians, promoters, and audiences. This ongoing effort has fostered a sense of com-

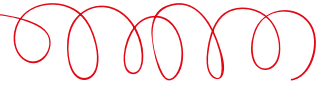
munity and collaboration within the British Early Music scene and laid the groundwork for the upcoming generation of musicians. The foundation's initiatives have resulted in nearly 100,000 people attending performances across 150 UK locations or engaging through online streaming, thereby extending support and appreciation for Early Music.

Continuo Connect:

In 2023, a new digital hub for Early Music, Continuo Connect, launched through a dedicated website, featuring over 125 registered period ensembles. An observer from the audience's side noted the surprising abundance of period ensembles and highlighted the freelance nature of UK's early musicians, who rely solely on performance-based income.

The challenges faced by larger orchestras and established period ensembles, unable to pursue "passion projects" due to funding constraints,





were underscored. Musicians' enjoyment of touring less familiar regions for Early Music and the resultant expansion of audiences across the country was emphasised, made feasible by mitigating financial risks.

The platform Continuo Connect aims to support musicians' aversion to self-promotion, especially aiding emerging ensembles. Few outside the Early Music realm are familiar with terms like "Early Music" or "period ensemble," presenting an opportunity for audience expansion. Audience feedback about the struggle to discover local events motivated the creation of Continuo Connect, envisioned to facilitate easier access to concerts and enhance venue attendance.

Despite not mandating specific checkboxes for outreach, the grant evaluation process primarily assesses project merit. Interestingly, many tours have organically included outreach elements like educational programs and care home visits, as musicians independently engage with schools, care facilities, and arrange short concerts.

Acquiring public funding for new groups and ensembles presents significant challenges. Tina Vadaneaux noted the complexity of public funding applications, often necessitating professional assistance, rendering it inaccessible for young musicians who lack fundraising expertise. To address this, their application process is intentionally straightforward. Additionally, recognizing the difficulties faced by young groups, they introduced a category allowing recent university ensembles to submit a video application. This change has resulted in 19 young ensembles in the past two years, showcasing innovative and imaginative projects.

In response to a question about funding sources for Continuo Foundation and the impact of financial sector experience, Tina Vadaneaux explained that their funding primarily stems from private individuals and some private foundations. She emphasised the importance of

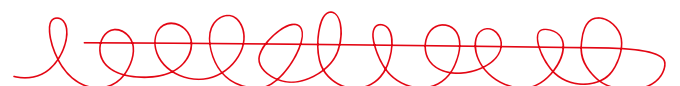
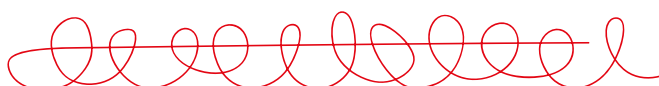
personal connections and advocacy, highlighting her dedication to explaining the Foundation's significance to various contacts. Initially, many donors were motivated by the plight of freelance musicians during the pandemic, unaware of their lack of government support. Tina Vadaneaux's passion and commitment also encouraged ongoing support, with donors appreciating the innovative projects facilitated by Continuo Foundation. Although her financial sector background was somewhat beneficial in approaching certain donors, the majority of funding came from fellow arts and music enthusiasts. The Foundation received positive feedback from donors, often resulting in increased support as they witnessed the impact of their contributions firsthand.

Ward Bosmans, engaged in international exchange and sector support, operates within Flanders Arts Institute, a small organisation serving as a support centre for visual arts, performing arts, and classical music in the professional sector. They focus on contemporary arts, excluding heritage and amateurs.

Flanders Arts Institute:

A primary task involves mapping the Flemish arts sector, maintaining an expansive database of artists, ensembles, festivals, venues, and museums. They provide advice to emerging and established artists on market positioning and grant acquisition through sessions and expertise sharing, although they do not distribute grants. Their focus spans research and innovation, notably sustainability and fair working conditions across borders, highlighted in their recent book, "A Fair New World."

Their thematic work also emphasises the arts ecosystem's interconnections, including organisers, audiences, research centres, and libraries/archives. They facilitate events to promote exchange among international programmers, ensembles, organisers, and musicians, aiming to strengthen the arts sector. Ward Bosmans believes that open communication allows for





a conducive environment for fruitful exchange among individuals.

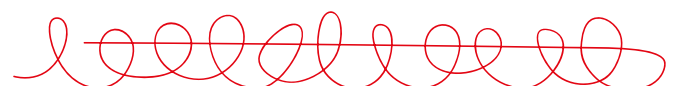
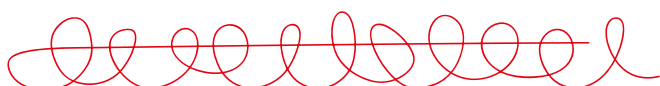
There's a notable focus on arts for disabled individuals and involving disabled artists. Collaborations with the UK and EU funding facilitate discussions involving about 60 artists and professionals addressing these challenges. Additionally, established programs like "Live Music Now" offer collaboration opportunities.

Ward Bosmans discussed Kunstenpunt's extensive audience research, focusing on enhancing accessibility for diverse groups, including those with limited means and disabilities. They aim to bridge the gap between unfamiliar audiences and period ensembles by making the music more visible and engaging. Kunstenpunt plans to conduct projects funded by them to explore various methods for reaching broader audiences without altering the essence of the music. The ongoing research, commenced recently, spans three years and targets understanding why non-audiences refrain from attending music and theatre events. The results will be shared through their newsletter, promoting open-access and practical research outcomes.

KEY POINTS

- Emphasis on fostering community and enhancing appreciation for the genre.
- Addressing challenges faced by freelance Early Musicians and expanding audiences in less familiar regions or more diverse audiences.
- Exploration of methods for broader audience engagement while maintaining the music's essence.
- Funding challenges for new groups and ensembles with the main issue being the complexity of public funding applications in the UK.
- Hubs set up to be support centres for professional artists offering advice, research, and events to strengthen the sector.

Teresa Wrann



WHEN WILL
WE ALL BE REALLY
CONNECTED?

01
DECEMBER

2023
FRIDAY

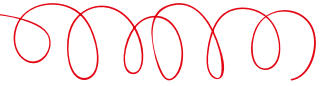
WHERE
DO WE GO
NOW?

BOZAR

BRUSSELS
BELGIUM

WHO WILL BE
YOUR NEXT
EARLY MUSIC CRUSH?

EARLY
MUSIC
SUMMIT
2023



PANEL

WHAT IS THE SCOPE OF EARLY MUSIC?

CATHÉRINE DÖRÜCÜ Elbphilharmonie Hamburg
DAVID MCCORMICK Early Music America
ROMINA LISCHKA Hathor Consort

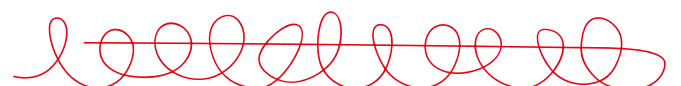
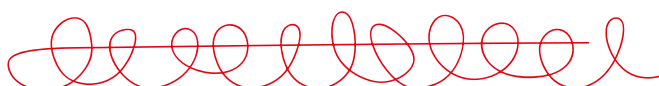
Moderator: **SIMON MUNDY**

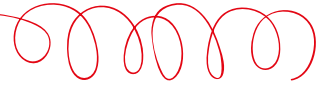
Too few people, even at the top of cultural and political life, know what we mean by Early Music. When they listen to it on radio or a recording they enjoy it just as nice music, without realising there is anything different about the way it is being performed. **Cathérine Dörücü** said that in planning for Elbphilharmonie most people expect baroque music but increasingly the performers from baroque style orchestras want to play later music, so the programme brochure has a separate page for 'historically informed' music. There is still relatively little space for the really Early Music, pre 1600.

David McCormick is a violinist who runs Early Music America, active in five states, from Charlottesville, Virginia. Having spent a lot of time discussing what Early Music is, EMA has come to the conclusion that it should be as inclusive as possible so that many people can feel part of the Early Music community. David McCormick also runs an Early Music Access project that pushes the boundaries of what Early Music is. His New York vocal group, Alkemie, goes 'back as far as Hildegard and forward to pieces written in the last few months'.

Romina Lischka's group is a viol consort but it also commissions new work, explores sound and spatial effects, contemporary dance and 'seeks alignment with other diverse cultures'. **Simon Mundy** suggested that Early Music is more about an attitude than a timeline, sharing an exploratory sense with contemporary music and jazz: freedom from the confines of printed notes and the expectations of a particular genre.

Cathérine Dörücü agreed that playing Bach's Goldberg Variations on a Steinway would not be something she labelled as Early Music in her programme; that attitude is more important than time. David McCormick agreed that materials make a real difference. The core understanding gained from the instruments and treatises can then emanate into all the other areas of performance. Romina Lischka wondered whether the aim is to educate, to transmit history, to awaken cultural heritage or is the aim to amplify another part of the experience, which sounds you want to bring together. 'Sometimes I really have no idea what I'm doing! I do some research and I start somewhere and end up somewhere completely different...' David McCormick agreed,





saying he always started with a blank page, was convinced he knew where it would end up, 'and it never does, and I love that about it.' He gave the example of exploring the music played in Thomas Jefferson's house.

It is hard to sell tickets anyway, but it's even harder to sell tickets to people if they don't know what they are getting, was the view of Cathérine Dörücü as a promoter, 'though we have a blind date series at the Philharmonic, which people love a lot'. Simon Mundy suggested that maybe we need more of the flexibility of early programming, where audiences had very little idea of what to expect beyond the conventions of the time, as much as the Early Music itself. Maybe the scope of Early Music is becoming early with a small 'e'. David McCormick said that the question of new music on old instruments challenged composers, some of whom understand the instrumental context but others just write a 'classical' piece that could be played on anything, which creates tensions with the commissioning musicians. The commissions that really work are the ones that utilise the Early Musicians ability to improvise, ornament and make shapes. 'Some of the oldest music can bring in some of the youngest audiences.'

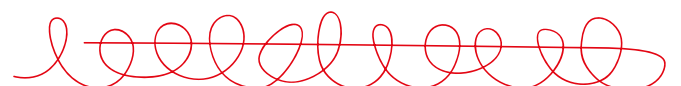
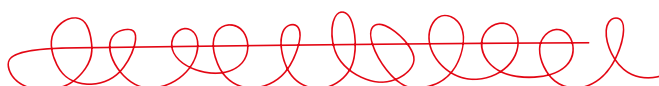
The managing director of Concerto Copenhagen, **Nikolaj de Fine Licht**, pointed out that, while Early Music ensembles start from a basis in research, they are all in the entertainment business and compete with every other form of diversion and those who want to bring authentic art to the audience. Authenticity is about creativity, about what comes from the heart. The answer to our confusion is just communication.

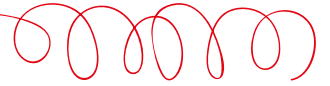
Nicholas Kenyon, former Director of the Barbican Hall in London and of music for the BBC, said that one of the things the Early Music movement is struggling with is that it began to be revived as a criticism, a refreshment of and in opposition to, the conventional musical culture of the time. It was so successful that it became part of the

mainstream. So now we are looking at what is distinctive and different enough about whatever we label Early Music which will take us to the next revolution. David McCormick agreed and said that it is important that students now do not just copy and paste what they have learned from their teachers, a point backed up by a teacher from Germany. But if anything goes, what is special any more?

The 2020s revolution is really about busting the door wide open for Early Music – the ebb and flow between genres – but based on knowledge; The tension is between breadth and depth, ersatz Early Music versus authentic Early Music. At the end the panel defined Early Music as being from an earlier age played in an informed style, and bringing that attitude to the way of approaching music of our own time and music from other world cultures – an ethos that permeates the performance.

Simon Mundy





FOCUS

THE ROLE OF ARTIST MANAGEMENT IN EARLY MUSIC

ARTUR MALKE Malke Music Management

LUCY RICE James Brown Management

ANDREAS JANOTTA Director, Dr. Andreas Janotta Arts Management

Moderator: **ATHOLL SWAINSTON-HARRISON** IAMA

PANEL INTRODUCTION

The panel comprised Atholl Swainston Harrison and industry professionals Artur Malke, Andreas Janotta, and Lucy Rice. **Atholl Swainston Harrison** shared his journey into Early Music, highlighting the sector's passionate individuals dedicated to their craft. He chairs the IAMA, an association tracing its roots back to 1954, emphasizing its historical presence in concert agency representation.

Artur Malke, an agency representative in Poland, entered artist management through orchestra and festival management. He aims to bring lesser-known Polish artists to Europe's important venues to diversify the music scene.

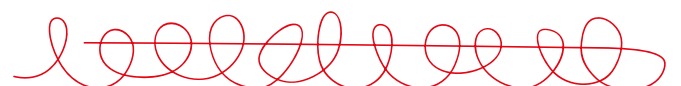
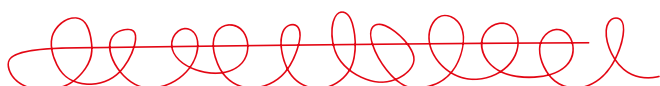
Dr. Andreas Janotta, based in Munich and Freiburg, manages instrumentalists and chamber ensembles across various music genres. His passion lies in

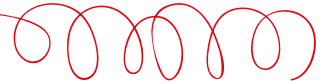
promoting Early Music globally, from multipurpose halls to festivals.

Lucy Rice, an artist manager for 28 years, entered the field after her experience with The New London Consort. She's worked with renowned ensembles and currently represents Daniel Hyde, the music director at King's College in Cambridge.

QUESTION 1: INTERNATIONAL CONNECTIVITY IN THE MUSIC INDUSTRY

The conversation highlighted challenges in fostering international collaboration, particularly in Early Music, with limited exchange between countries and festivals. Emphasising the need for greater connectivity among ensembles and artists, participants advocated for showcasing diverse performers beyond conventional orchestras and





soloists. They stressed a shift towards creating unique ideas instead of simply selling projects and acknowledged successful joint ventures between European orchestras. However, persistent barriers like borders and differences in national regulations and funding were noted as hindrances to broader collaboration, calling for greater inclusivity among venues and promoters. There was a shared emphasis on cooperation among agents, promoters, and artists to cultivate a more vibrant and diverse music scene.

QUESTION 2 CHALLENGES OF TOURING FOR ARTISTS AND ENSEMBLES

Discussions centred on the complexities of touring, touching upon the cost-effectiveness of one-off trips and disparities in concert organisation across different countries. Participants considered more sustainable touring practices while ensuring equitable compensation for artists. They highlighted the pivotal role of managers in advocating for artists and seeking opportunities amid the challenges. A proposed strategy involved collaboration between festivals to facilitate exchanges between local and international artists, aiming to establish functional touring models amidst these challenges.

QUESTION 3 PROMOTING EARLY MUSIC IN CONCERTS

Regarding the promotion of Early Music in concerts, the discussion highlighted an approach focusing on broader language and selling ideas rather than strictly labelling performances as “Early Music.” Participants suggested emphasising the instruments used over historical periods to make the genre more relatable to promoters and audiences less familiar with the term “Early Music.”

QUESTION 4: IMPACT OF CONTRACTS AND EXCLUSIVITY RIGHTS

Participants delved into the impact of contracts

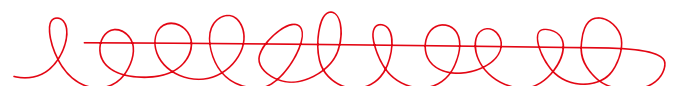
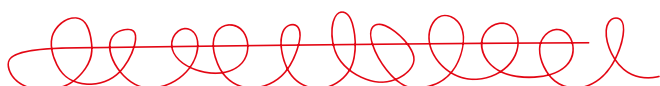
and exclusivity rights on artists’ touring and travel. They discussed limitations imposed by venues, such as restrictions on artists performing elsewhere soon after appearances and limitations on repeating repertoire. Despite acknowledging these challenges, there was optimism regarding European policies encouraging real collaborations in Early Music. Participants recognized that exclusivity clauses are often driven by ticket sales and venue managers’ concerns about audience impact. Suggestions included experimenting with removing these clauses for a season to observe effects and emphasised the importance of communication and negotiation to navigate limitations beneficially for all stakeholders involved in the industry.

The panel then moved on to answer questions from the audience:

NECESSITY OF AGENTS FOR YOUNG ENSEMBLES AND BREAKING NEW ARTISTS

Depending on existing promoter communication management, self-management with local agents abroad might suffice, although some ensembles could benefit from a general manager overseeing the bigger picture. Generally agents are interested in representing new artists, given they have a certain level of experience.

Discussions revealed that artist management alone might not suffice in the current landscape. It was stressed that a holistic approach involving PR, social media, and authenticity is needed. However, the costliness of PR agencies and financial challenges for ongoing support were acknowledged. A collective effort, underscoring the significance of a tripartite collaboration among artists, promoters, and agents, preserving an artist’s unique identity, and accentuating what sets them apart was seen as a best-practice example.



KEY POINTS

Collaboration is desired but remains a challenge:

- There's frustration over limited international exchange in Early Music, the panel is advocating for more connectivity among promoters & venues.
- Emphasis on promoting new, innovative ideas
- Exclusivity clauses impact collaboration and touring.

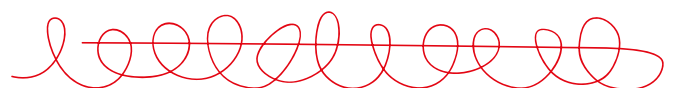
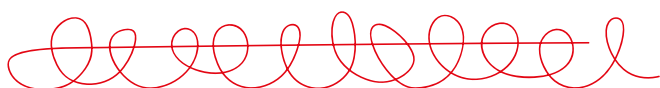
Making touring sustainable in every way is a complex process:

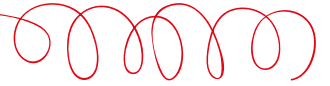
- Discussions on sustainable touring, fair compensation for artists, and the role of managers in navigating challenges.
- Suggestions for collaborations with festivals to facilitate artist exchanges.

With the rise of social media, PR Strategies are changing:

- Focus on selling ideas instead of rigid categorization, highlighting instruments over historical periods. Early Music can just be "music".
- Efforts to make Early Music more relatable and accessible to wider audiences.

Teresa Wrann





PANEL

DUO – HIC ET NUNC: MUSIC IN THE PRESENT CONTEXT

AGNIESZKA BUDZINSKA-BENNETT Ensemble Peregrina
JURGEN DE BRUYN Zefiro Torna

Moderator: **KELLY LANDERKIN** Schola Cantorum Basiliensis

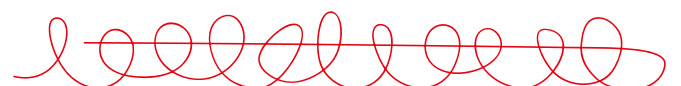
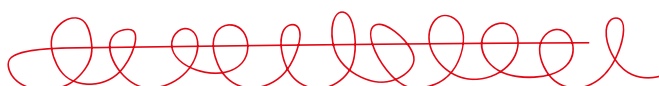
Many have said that the way Early Music was and is performed is closer to the practices of jazz and rock music than to the more 'buttoned-up' practices of classical music from the First World War onwards. **Jurgen de Brun** said that as a guitarist and lutenist he could switch easily between the different forms – and admitted that if he had had his way, he would have loved to be a singer in a rock band.

Agnieszka Budzinska-Bennett said she started as a pianist but found the piano 'a lonely place', training instead in mediaeval voice. In contrast, she found Early Music to be intimate and intense. She recounted hearing Benjamin Bagby performing the saga of Beowulf, telling the story 'sitting next to me, playing a 6th century lyre'. It might be difficult music in a language that is no longer understood but it can still move deeply. She compared the singing of solos in a confined space as similar to the intense concentration of a string quartet. She did not enjoy online performance, which had been necessary during COVID lockdown, because it was singing into a void. Live

events give the performers immediate feedback, allow them to get to know the spectators and to transmit the text. The important task is to state clearly what is being done and to communicate it before it becomes too amorphous. 'In mediaeval music, the more you know, the more you find out,' she said.

Agnieszka Budzinska-Bennett advocated talking to the audience, moderating each concert, 'addressing them in a language they know to ease them into the strange language of the music.' She said that when she uses her chest voice, the audience often sings along. Kelly Landerkin argued that, for all the emphasis on widening the audience and fusing musical forms, 'there need to be some sanctuaries for research and Early Music performance.' There is a necessity for the musician to explore as a craftsman as well as an artist. The purist is as necessary as the explorer.

Jurgen de Bruyn said, rowing back a little from his earlier position, he was, 'fed up doing with fusion and crossover just because people think



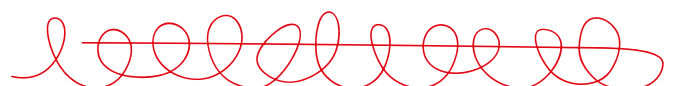
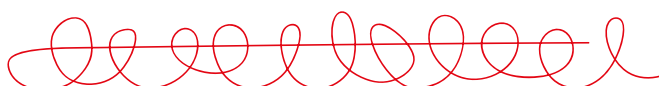
we should.' He said he and his colleagues had been doing so from the start but had decided, 'it doesn't help to groove baroque music or add soft jazz'. He argued instead for strong dramaturgy and colleagues whose integrity is secure.

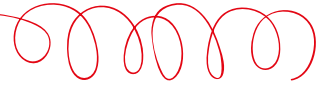
Casting is important; finding collaborators who have something of value to impart. Agnieszka Budzinska-Bennett agreed that, 'just putting things together for the sake of it makes both styles trivial. Visual additions can help but they have to be added carefully by specialists who know how to attract a different audience without harming the historically informed performance.

Festivals are ideal for Early Music because they create a 'wunderkammer' atmosphere, where artists can introduce and explain their programmes and make associations between concerts. They can be particularly rewarding when the festival audiences do not know anything about the music but come as festival goers and then find themselves unexpectedly moved by what they hear.

The task for the next few decades was summed up as a need to expand the knowledge and enjoyment of Early Music beyond its traditional heartlands, to bring in young audiences, to find more music and present it more attractively.

Simon Mundy





PANEL

EMA TV A BRIEF GUIDE TO EARLY MUSIC AMERICA

DAVID MCCORMICK EMA

KARIN CUELLAR RENDON historical violonist and researcher

WHAT EMA DOES AND WHAT THE EARLY MUSIC SCENE IS LIKE IN THE AMERICAS

EMA's mission is to develop, strengthen, and celebrate Early Music in North America by supporting the people and organizations that perform, study, and find joy in it, and by championing the contributions they make to the health and vibrancy of their communities.

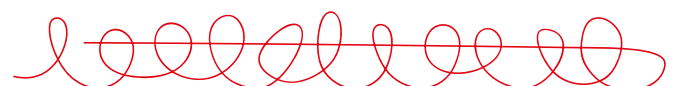
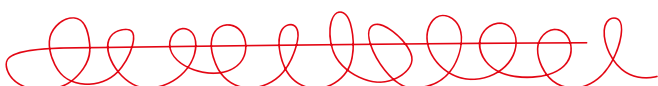
EMA believes that Early Music provides a valuable way to understand histories and human cultures; that historically-informed performances provide important musical insights and experiences; and that all people and communities should have access to learning, performing and enjoying Early Music.

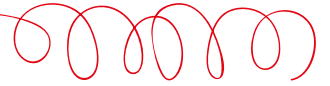
Our network has about 1,300 individual members, nearly 300 organisational members, 5 staff, and 24 board members. They are professional musicians, students, educators, scholars, administrators, dancers, luthiers, amateur musicians, and

enthusiasts. Our organisational members include presenting organisations, ensembles, opera companies, libraries, universities, artist management, festivals, service organisations, and recording and publishing companies.

Early Music America grants up to \$50,000 each year in awards and scholarships, mostly to emerging artists living in the Americas. Our largest award is the **Margriet Tindemans Early Strings Scholarship** that funds up to \$25,000 in graduate study outside North America. Our **Workshop Scholarships** support attendance at Early Music workshops with awards up to \$1,500. New in 2023, two Workshop Scholarships were awarded specifically to BIPOC students by our IDEA Taskforce.

Early Music Month is a grassroots, multi-national campaign sponsored by Early Music America and designed to raise awareness of Early Music each March. Established in 2016, EMM connects enthusiasts, performers, presenters, scholars,





builders, students, venues and more to bring Early Music to its widest audience ever. Mini-grants of \$500 are awarded for projects to be held in North America as part of Early Music Month in March of each year. Successful projects seek to expand the reach of Early Music in communities.

EMA held its first-ever Summit in Boston, Massachusetts, October 24-26, 2023. There were 22 presentations, panels, and workshops, plus performances by Boston Baroque and Musicians of the Old Post Road. The Summit is now home to our **Young Performers Festival**. Since 2010, college and university ensembles throughout North America were selected to perform at the nation's leading Early Music festivals in Berkeley, Bloomington, and Boston, as well as virtually. YPF is now part of the Summit, allowing students to attend presentations and performances for free.

The 2024 **Summit** will take place in Cleveland, Ohio, at Case Western Reserve University. In addition to presentations, panels, and workshops, the Summit will host performances from Apollo's Fire, Les Délices, and faculty ensembles from Case Western and Oberlin.

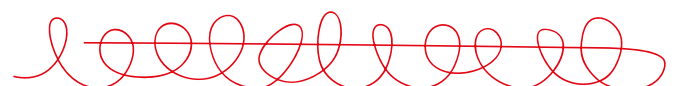
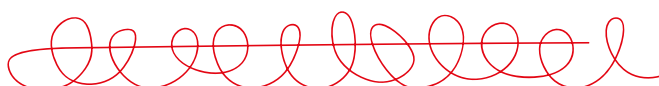
Likewise, our **Emerging Artists Showcase** has moved from the Berkeley, Boston, and Bloomington festivals to our Summit. Since 2018, the EAS has featured artists of any age in the Early Music field who have not otherwise performed regularly in major festivals or concert series. Applicants are asked to describe how they see the future of historical performance taking shape.

EMA's magazine, **EMAg**, is for everyone who loves and wants to learn more about Early Music and the people performing it today. Published three times a year (September, January, May), each issue explores the passions, insights, and practical realities in the field. EMA's weekly newsletter, E-Notes, is delivered on Tuesdays throughout the year, updating readers on Early Music/historical performance news and promoting events in the greater Early Music community.

Our **IDEA (Inclusion, Diversity, Equity, Access) Taskforce** promotes EMA's values of diversity and inclusion by advising EMA in its planning and implementation of strategic initiatives so that the Early Music field can begin to represent and embrace the many different communities of the Americas. Members participate in full taskforce meetings, subcommittees working on projects, and may participate in EMA board and committee meetings. The Taskforce is working on a Best Practices & Protocols Guide and a second season of its "Now We Listen" podcast.

The **Emerging Professional Leadership Council (EPLC)** provides young professionals valuable non-profit governance experience by working alongside the board of Early Music America to support and advocate for the next generation of Early Music professionals, performers, scholars, patrons and enthusiasts in North America. EPLC members participate in quarterly council meetings and may participate in EMA board and committee meetings. The EPLC has created a popular monthly mixer series for Early Music enthusiasts to mingle and learn.

David McCormick



WHERE CAN WE
LOOK FOR A LOST
MASTERPIECE?

02

DECEMBER

2023

SATURDAY

HOW DOES
MUSIC IMPACT
OUR LIVES?

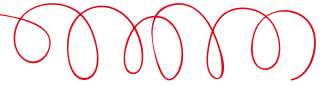
CONCERT-
GEBOUW

BRUGES

BELGIUM

WHAT COULD
CHANGE HOW WE
PERFORM MUSIC?





PANEL

INFLUENCES OF RESEARCH ON THE MARKET

JEAN-PHILIPPE ÉCHARD Musée de la Musique

BARBARA NESTOLA Centre de Musique Baroque de Versailles

ANNA DANILEVSKAIA Ensemble Sollazzo

STRATTON BULL Cappella Pratensis

Moderator: **BART DEMUYT** ALAMIRE FOUNDATION

Snow began to dance across the windows outside the Concertgebouw Brugge as the panel and audience, briefly distracted by this wintry beauty, settled into their seats for a discussion on influences of research on the Early Music market. Moderator **Bart Demuyt** opened, introducing questions about how the research into Early Music influences its programming and performance, and is thus in some ways the first step to developing the aesthetic taste of the audience.

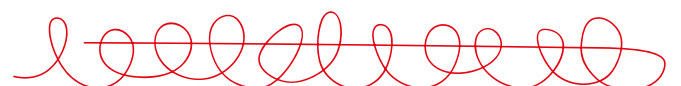
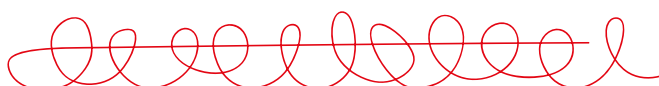
Anna Danilevskaia was first to present, noting that as a performer and director, research is part of her daily life, transforming musicological findings into practice. Recently this has been most notably in a joint project between her ensemble, Sollazzo, and the Alamire Foundation, researching, performing, and recording the works from the recently discovered 15th century Leuven Chansonier.

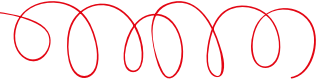
This was a huge multi-disciplinary project involving a large number of musicians and musicologists,

actively marrying the two disciplines for direct impact.

With bubbling excitement among all involved, some of the immediate challenges concerned the organisation of the repertoire – with 50 pieces, some very famous, 12 unica (pieces unique to this manuscript), and 47 of which are rondeaus (long forms with many repetitions). For Anna Danilevskaia, the first questions were about how to put them in formats that are accessible for modern day audiences. How can one best order these pieces for CDs and concerts, and how can one interpret these forms for a contemporary audience and in logical ways which transfer the music from its 15th century context to today?

In such close collaboration, exchanges between musicologists and performers had immediate impacts. The musicians would receive information from the researchers which informed their interpretations, and at times new information





would burst through in the middle of the process, thereby altering the course of the interpretation. Conversely, the ensemble would often come across pieces quoting others both within and outside the manuscript and share these musicological findings with the research team. While working in parallel, often each team worked with different methods, but separately came up with the same results.

Moving into an alternative realm, **Jean-Philippe Échard** discussed his perspective as one of four curators of a collection of historical instruments at the Musée de la Musique – Philharmonie de Paris. In his 25 years there, research has been a core activity of the curators, based on the reservoir of historical instrument sources in their hands. For Jean-Philippe Échard and his team, the musical instruments are sources for sonic heritage, they must be approached with a scientific and historical eye in the way we approach old texts and scores.

What kinds of impacts can research into historical instruments have on the Early Music world? One example is the Vihuela da mano, which the museum made technical drawings of and provided accessibility to. Due to this accessibility, copies of this instrument are now widespread, opening up a whole new world of repertoire which now flourishes. Through examining biographies of specific instruments, we can understand the history not only of how instrument designs changed over time, but the implications of these design changes – such as relation of body sizes to instruments, what repertoire may have been connected to certain instruments, and transforming sound aesthetics.

A key output in this research is the development of the MIMO initiative, a website developed to gather information about instruments in a single online database. Over 80,000 instruments from a number of museum collections are catalogued here, accessible to anyone. With such widespread accessibility, the research possibilities are significantly expanded. In addition, instrument builders can make appointments to study the

collection, and students of the Paris Conservatoire are also often allowed to try some of them, meaning these original sources are available to directly impact instrument building and playing.

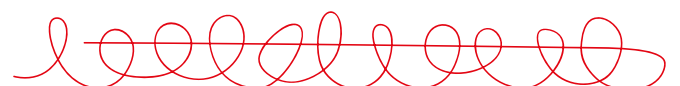
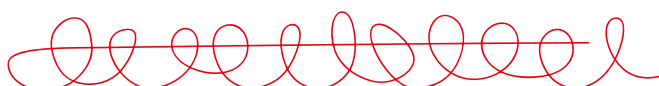
Another essential output of this research is presenting concerts, where musicians can perform on original instruments from the museum. This in addition to recording CDs, audio and video guides for the museum with these instruments to make their sounds available to the public.

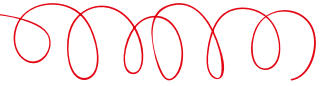
Barbara Nestola focused on the direct consequences of research on the reconstruction of performances of Lully's opera, *Atys*, conducted at the Centre de Musique Baroque de Versailles over the last three years. All findings are made available online with open access. This opera was barely known until recently but has since enjoyed several revivals and recordings. Through the research at Versailles, they have been able to take a fresh, deeper look into a wide range of sources – both previously known and freshly discovered.

A collaboration with Jean-Philippe Échard and the Musée de la Musique allowed a reconstruction of French oboe bands, showing the importance of cross-collaboration between research institutions. Diving into details of stage placement, orchestra and choir settings, as well as re-examination into different versions of the score and sources about performance practice all came together to present previously completely unheard sonorities to today's audiences. Through the CD recording made with Alpha Classics, this will also be available for wider audiences to hear.

Furthermore, some young artists were invited to participate in the production, as a step forward in their careers and as active participants in the live research-led reconstruction practices.

Stratton Bull, standing with a foot in the research world – through his work with the Alamire Foundation, and a foot in the performance world – directing the ensemble Cappella Pratensis,





described a project reconstructing an Obrecht mass in Antwerp in 2023. They sought to put this mass into its context of a “ritual framework.” If the music is somewhat placed back in its original context, what can be discovered there? Looking at records around the original performance of this work changed the conception of the music and how to present it. Collaborating with instrumentalists within this context brought up interesting questions around balance, tuning systems, and ensemble practices. Due to problems with the original choir books, a member of the ensemble created a choir book in historical style based on his research which was used in performances.

Understanding the original context of a musical performance thus changes the way of performing it today, leading to new insights into performance practices and the music itself.

Members of the audience asked some interesting questions – in the Early Music world, does our deep musicological background put us at risk of focusing too much on the research, and forgetting about our audiences? What are they ready to receive, and what do we expect them to receive?

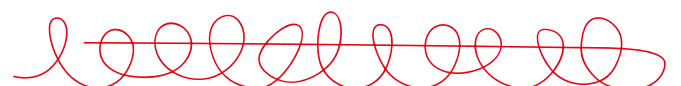
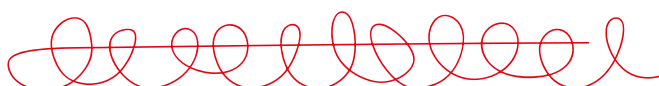
Anna Danilevskaia has found that audiences continue to appreciate the miracle of the music that is being discovered and that they get to hear it – the research is what brings it to them. Stratton noted that in Cappella Pratensis, they have developed their own experimental language around reviving performance practices. The challenge for them is convincing an audience that it's not just an academic exercise, but in fact putting the music back into a certain context in order to understand it better, in many ways creating a contemporary feel. Jean-Philippe Échard's approach is not to present their instrument collection as coming from scholarship, but to offer a new, unheard experience. Barbara Nestola noted the importance of outreach and education, for example offering pre-concert talks, educational programmes, and putting the research online for open access. She also pointed out that the audience may have an unpredictable

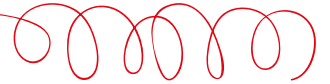
reaction because it still comes down to personal taste. It's up to the audience what they perceive.

These questions are crucial for the survival of the Early Music movement. It may seem obvious to us, already deep into the research, that this work is relevant and important. But if we want to create accessibility, inclusivity, and relevance for today's audiences as well as those of the future, and thus ensure the sustainability of what we do, is it not also our job to actively find connections between this research and its implications on the world around us today?

KEY OBSERVATIONS

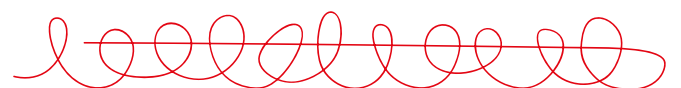
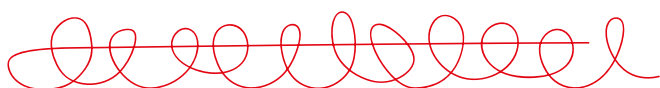
- Artists often do not see a disconnection between research and practice. They often rely on musicological information to provide inspiration and guidance.
- Therefore, working with musicologists provides insight, information, and inspiration for performers, and in turn performers are able to provide insights, information, and inspiration to musicologists from another angle. This type of collaboration is thus mutually beneficial and empowering.
- Additionally, cross-collaboration between research centres opens up even more possibilities.
- The open access availability of research findings is also imperative. Simply put, if research is to impact the market, it must be available for people to read, apply to their performances, and witness through these performances.
- Furthermore, the sharing of these resources is thus imperative to upholding and supporting the wider Early Music community, which will ensure the upholding of the Early Music movement and what it can achieve in a broader sense.
- Recordings are important access points for wider audiences to hear the results of these cross-collaboration research projects.

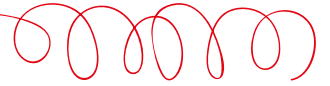




- The continued examination of new sources as well as re-examination of known sources can lead to new discoveries for later generations.
- The involvement of young artists is imperative for the sustainability of both the research and performance sides of the Early Music movement – both in order to continue these practices as well as to improve them over time.

Liane Sadler





PANEL

DUO – RECORDING: CURRENT TRENDS, DATA AND FUTURE

XAVIER VANDAMME Utrecht Early Music Festival – EMTV (Early Music Television)

TOMAS BISSCHOP *Vox Luminis*

SIMON MUNDY *Writer*

This was a slightly shorter than programmed session due to timetabling pressures but still managed to be one of the liveliest in terms of participation in the hall. The scheduled speaker, Kate Rockett, had to cancel because of ill health and was replaced by the two others listed above.

Tomas Bisschop outlined the recording policy of Vox Luminis in 17th and early 18th century music on the Alpha and Ricercare labels. The point is to share interesting and unusual music rather than to document the ensemble. 90% of the recordings have been performed on tour so that there is a close relationship between the records and the platform, and audience reaction has been tested. Microphones are an extra and not the main issue.

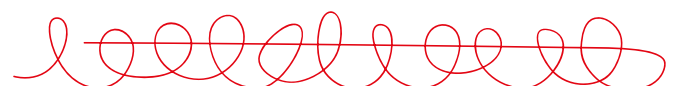
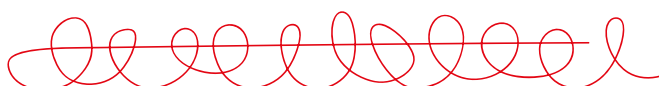
Simon Mundy discussed the purposes of listening to a recording; the difference between listening to a document of a performance, an archival experience, and choosing a record from the shelf at home to listen to because it suits your mood. He also pointed to the differences in how one listens – intently or as background, through speakers or via headphones, from a CD or a computer

download – and the combination of those choices. Why is one recording chosen instead of another by the listener? He stressed the listener's reasoning as opposed to the producer's.

Xavier Vandamme presented the work of Utrecht Festival's Early Music Television channel, after which he opened up the discussion by posing the question, 'why do we record?'. This became one of the main talking points with a variety of answers.

Points made included:

- In the pop and rock world, the performance/recording process is reversed: record first, then perform. This means that the music can be shared immediately with the audience and the 'research cost' can be recouped quickly.
- Recording first helps convince promoters, even if the performances sound more mature later. This is particularly important for emerging artists: a business card that is needed at the start of a career. However it is also important that the artist has something worth saying in the music. Tours

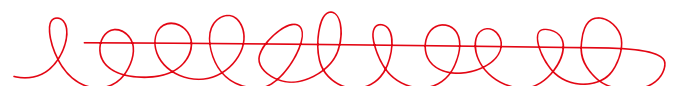
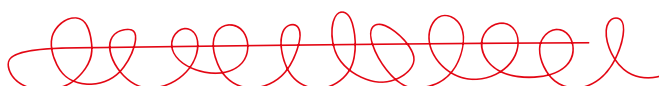


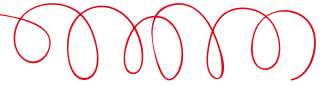


often happen because of successful recordings and agents often need to have a convincing recording before they take on an artist. Having a CD gives legitimacy to an ensemble.

- Festival directors tend not to book artists they have not heard live, though online recordings and the visual aspects of video are a huge source of information.
- There is a big difference between video recordings (YouTube/Adagio/EMTV etc.) and the permanent CD, even if the latter is harder to sell. A good CD can stand out from the mass of inadequate and random recordings online.
- The prosperity of the Early Music movement is directly related to the availability of physical recordings in the historical market, however this creates a paradox with the immediacy of performance.
- Recording rare repertoire is a contribution to the world community: a matter of repaying public subsidy investment – a live museum.

Simon Mundy





PANEL

DIVERSITY IN THE EARLY MUSIC FIELD

KARIN CUELLAR RENDON McGill University

JUDITH HAUG Universitetet i Oslo, Institutt for musikkvitenskap

Moderator: **ISABELLE BATTIONI** Centre Culturel de Rencontre d'Ambronay

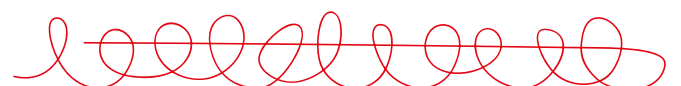
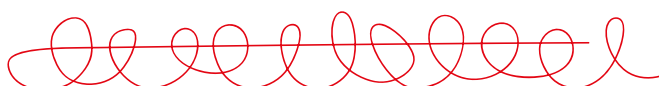
If you thought attending a discussion on diversity in Early Music was going to be easy-going and not challenge the way you think, you would be mistaken! This discussion proved to be a fascinating and stimulating moment for the REMA Summit.

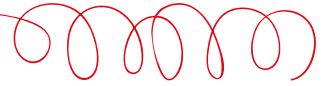
Moderator **Isabelle Battioni** launched us into the session, asking why we should have a conversation about diversity now. Is it a new trend? It is often a matter of policy – should it be? In fact, it is a rather recent concept – only since the 90s has it officially meant inclusivity and representation of minorities. The decisive focus of this discussion was on repertoire and how it can be diverse today – Isabelle's definition being that diversity is a mirror of our society. Early Music today has already expanded widely both within and without Europe – how do we move forward?

Karin Cuellar Rendon, violinist, researcher of music in colonial and post-colonial times in the Americas, and activist for diversity inclusion, put forward the government of Canada's definition of diversity which is all-encompassing, linked to

equity, inclusion, and access, and harks back to relevance. Early Music has the power to touch on all of these aspects through workshopping and initiating projects, going out and finding underrepresented places, people, and composers – not only in Eurocentric ways. Due to historical inequities, Early Music is not always accessible to everyone, but this is a shortcoming that can be addressed.

Music historian, assistant professor of music history in Oslo, and researcher into the entangled music histories of Europe and the middle east, **Judith Haug** added that diversity means the full range of human existence and experience – “all the ways of being human.” It means sensitivity for equitable representation of all those ways to be human in the arts and in academia. It also plays out on so many levels of knowledge production and transmission. It means listening to voices that are different from western academia – that could mean oral traditions, master-pupil transmission chains, legends which transfer knowledge through stories, and more.

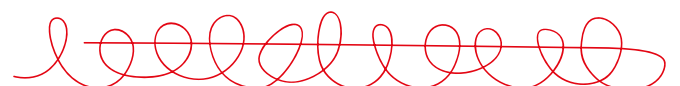
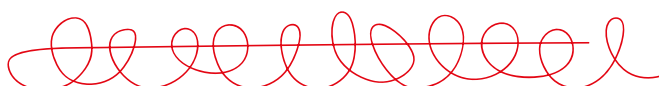


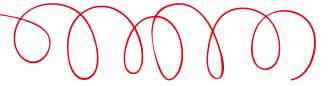


The audience was then invited to add to this, or ask questions. Contributions were wide-ranging and fast-paced. Clearly, diversity is a topic that is simultaneously passion-inspiring, important, and highly sensitive.

OBSERVATIONS AND KEY QUESTIONS

- Early Music itself is diverse, spanning centuries, countries, and languages.
- How do we set up the future in diverse ways for future generations in concrete ways?
- Students come from diverse backgrounds – they should feel they are in inclusive spaces and welcome to bring music from their own regions into academic and concert settings.
- Education is also an important tool for promoting diversity, directly affecting the students' sense of history and belonging.
- Education is a key in, we must continue creating education and outreach programmes.
- Crossover – a viable solution?
- We must be careful not to confuse folk music or traditional musical practices from other cultures as “historyless” and therefore automatically collate them with documented and dated western music – experiments can of course be legitimate, but must be clearly communicated as such.
- The preservation of non-Western musics – the responsibility of the west to examine the impact it has on other musical cultures, and to make efforts to aid in preserving traditions before they are lost.
- On the other hand, we must also consider that not all cultures understand and practice music in the same ways – it is important to listen to people from different cultures and not impose our western frameworks onto them. Even if they want to let their music die, that's their call and right.
- Collaborate with scholars and musicians working in their living traditions, listen to them.
- Become informed about the history and stories around the music we are making – whose stories are we telling?
- We must also be aware of our own backgrounds and perspectives – these are the stories we tell when we go on stage. Who else can we give the figurative microphone to?
- Is it a mistake to politicise music?
- You cannot take away the political content of what we do with music – e.g. the antisemitism in Bach's St. John Passion. We have to deal with it.
- The roots of Early Music were not just research based, it was also a social movement – it has the capacity to keep up with the times and break down walls, making political impacts.
- Are we forcing the concept of diversity onto art? Does it create the danger of losing art?
- These conversations often invoke either passionate discussion or silence – how do we find and acknowledge our own place in this conversation?
- Can Early Music act as an element of reconciliation?
- Institutional structures need to change in order to affect real change, we have to find small things that we can actively do – where can I act?
- We need to constantly reassess what we know and think, how we read sources, how we understand the past, carefully inform ourselves.
- There is still so much lesser- or unknown western Early Music repertoire to be discovered.





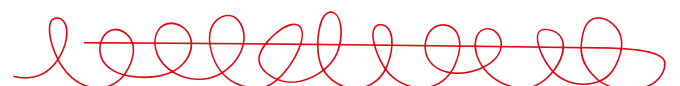
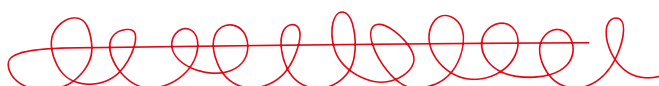
- Diversity of performers.
- Early Music America is developing a best practices and protocol guide about diversity and equity in Early Music which will be published in the summer of 2024 – we can keep an eye out for this.

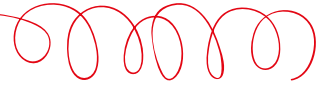
Liane Sadler

Something Karin Cuellar Rendon, Judith Haug, and Isabelle Battioni made clear, is that Early Music has the power to encompass music and histories far wider ranging than only in the global West. Furthermore, when diving into non-European repertoire and histories (or even European but not mainstream), is it essential to work in collaboration with diverse people, especially those from the contexts of this music, and it is essential to do this work with open ears and minds. Is it important to recognise the voices of the ones who carry these cultures, and not try to impose our western frameworks onto what they actually want to do with them.

Coming out of this discussion, a looming question hung in the air – what are we doing in our individual and communal Early Music practices to actively untangle ourselves from the problematic undertones which are often present in the repertoire? A lot of music in Early Music is rife with underlying sexism and racism, and was/is created in problematic contexts. We are often unaware of this, or simply don't know how to deal with it. How can we build our individual and collective awareness and critical thinking, rather than continuing (intentionally or not) to perpetuate the underlying messages some of this music inherently holds?

Diversity is undeniably an important topic for many of us in the Early Music world, and this session will surely have a lasting impact on the people who took part. To end with Karin's powerful summary: In order to achieve all this, we need to create and nurture a community amongst ourselves. We all have agency to implement and initiate important projects and we need to create a community to support each other through this.





PANEL / IN PARTNERSHIP WITH EARLYMUSE

WE'RE ALL IN THIS TOGETHER: DIALOGUES BETWEEN PERFORMERS, RESEARCHERS, AND PERFORMERS— RESEARCHERS

REBEKAH AHRENDT Utrecht University

PEDRO SOUSA SILVA ESM&E & CESEM

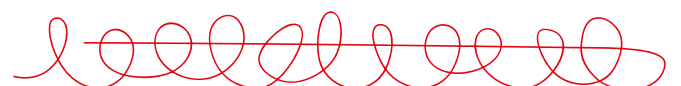
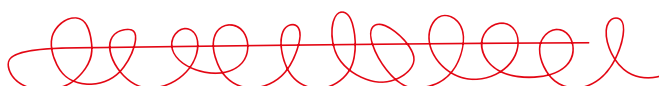
JUDITH HAUG Universitetet i Oslo, Institutt for musikkvitenskap

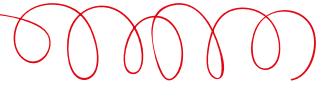
Bruno Forment, Orpheus Institute

At this session, participants were introduced to the COST Action EarlyMuse [<https://earlymuse.eu/>]. EarlyMuse is the first project centred on historical musicology to be funded by the European Cooperation in Science and Technology (COST) since its inception in 1971. By connecting interested parties across the field, EarlyMuse intends to chart new paths that will strengthen the unique place of Early Music research in Europe. Since the history of our field has always included and been driven by performers, makers, publishers, the music

industry, and performance organisations, our network includes a wide variety of stakeholders in order to foster productive dialogue across the entire ecosystem.

The session opened with presentations of four members of EarlyMuse's Core Group. **Rebekah Ahrendt** (Vice Chair) explained what COST Actions are and what EarlyMuse aims to do. After one year of activity, EarlyMuse already has more than 200 members from 40 countries in its Working Groups on Performances, Education,





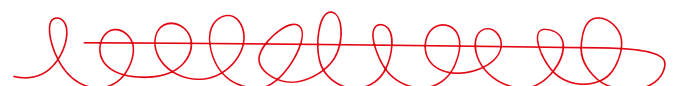
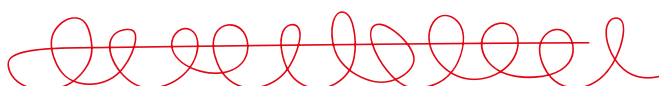
Policies, Sources, and Publications. **Pedro Sousa e Silva** (Stakeholders Coordinator) explained that REMA is a particularly important stakeholder for EarlyMuse. While both EarlyMuse and REMA share similar goals of facilitating the sustainability of Early Music, these goals are reached from different perspectives: REMA focuses on artists, professionals, ensembles and festivals; EarlyMuse seeks to unite researchers. The combined vision of REMA and EarlyMuse can therefore lead to novel solutions and opportunities. **Judith I. Haug** (Grants Coordinator) presented on how EarlyMuse seeks to promote diversity of geographical spread, career stage, and gender identity through its funding of short-term scientific missions and conference grants. **Bruno Forment** (Leader, Working Group Performances) elucidated the possibilities that EarlyMuse sees in stimulating and coordinating research-as-performance and performance-as-research, activities that have ever been at the heart of Early Music.

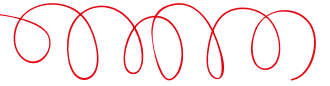
Following these brief presentations, session participants were divided into groups that cycled through four different discussions led by the EarlyMuse representatives. Judith Haug invited participants to think through questions of diversity. The conversations demonstrated that diversity – and the need for action to encourage it – is an urgent topic at the moment. One participant spoke about “his apartment block” not being represented on stage or in the audience. Participants noted that performers, researchers and stakeholders have the same goals: We want larger and more diverse audiences, performers, and students in our field! But how to get them? One point that kept coming up is that education from an early age is key. Participants reported from their respective countries and cities that educational outreach projects for Early Music have existed, but have tended to be short-lived and of limited impact. Outreach activities could be more impactful and sustainable if university departments, local ensembles, festivals or venues, and NGOs would work together. Ideally, funding frameworks should be specifically created with

the aim of sustainability and inclusiveness.

Pedro Sousa asked the groups to identify challenges to the development of performance. Most often, participants expressed concerns about how to launch a career in the first place, and then how to maintain one given the often precarious working conditions. Artists just getting started reported that they feel unprepared for the necessary management, communication, and even legal work (like reading/negotiating contracts) necessary. Programmers noted that from their perspective, less experienced ensembles struggle to find ways to market and present their programs in an appealing way. All of these obstacles contribute to a feeling that it is difficult to overcome the label ‘young performer’, to make the move from being a promising talent to being an established musician. So how to smoothen the process of developing a career? Interestingly, there was a consensus that redesigning curricula within the conservatories would not be a viable solution since the specificities of each artist or ensemble require tailor-made approaches. One potentially productive line of response according to participants is mentoring, by which more experienced professionals serve as guides or points of support or contact. REMARKABLES was mentioned as a positive development in this direction.

Bruno Forment’s discussions on the role played by research in the Early Music ecosystem also highlighted the growing array of skills demanded today, particularly in terms of communicating the results of artistic research. The concept of ‘storytelling’ in order to ‘tell the full story’ of Early Music from score to performance was seen as a positive strategy, but one that requires much (unpaid) work. Certain participants shared how they have elevated their efficiency and skillfully embraced the role of ‘storytellers’, often making use of technological advances that have made the tools for storytelling relatively less expensive and easier to use. Improved quality of cameras and microphones on smart phones allow even





smaller organisations and individuals to produce high-quality promotional videos. However, developing artistic research projects suffer from a lack of infrastructure (like workshops or academies) providing support for longer-term projects.

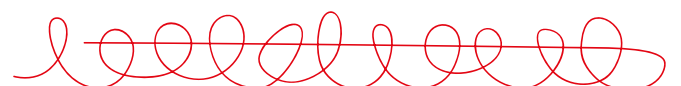
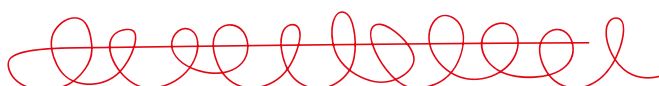
Infrastructure, education, funding, and diversity are all affected by policy, the topic Rebekah Ahrendt asked participants to contemplate. While many had not explicitly heard of 'cultural policy', they immediately recognized how their lives are affected by it, particularly in terms of funding applications. Some said they appreciated how applications require them to think about different issues, including sustainability and diversity, for they might not otherwise have considered them. However, the general consensus was that the ever-changing priorities of cultural policy – whether on the EU, national, or local level – make it extremely difficult to obtain financial support. Constantly applying for grants without result is demotivating. Grant schemes appear and disappear unpredictably, and many have the feeling that they need to alter what they would actually like to do in order to attract support. Particularly troubling is the seeming necessity to hire professional grant writers or consultants, which is out of reach for many groups.

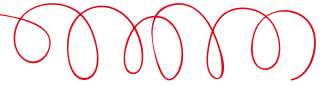
How can Early Music practitioners overcome these obstacles? Participants expressed a desire to ensure that those at the policymaking table understand what it actually takes to do what they do. They noted that ensuring Early Music is represented in policy discussions would be key, for better communication between policymakers and organizers would lead to better alignment of resources with needs. Increasing knowledge of policy processes, or better dialogue with those who already know, would go a long way toward improving the climate of support.

We experienced these dialogues as extremely productive in assisting the mission of Early-Muse, for dialogue is at the heart of our project. By connecting to all the various corners of our

field across Europe and beyond, we aspire to transform the field of historical musicological research, redraw the place of Early Music in higher education, and demonstrate the capacity of this unique field to foster talent ready for the challenges and opportunities of the new creative industries.

Rebekah Ahrendt





PANEL / IN PARTNERSHIP WITH AEC

BEYOND CONCERT CULTURE: INITIATIVES FROM THE CONSERVATORIES

ANNE SMITH Schola Cantorum Basiliensis

JUDITH PAQUIER Les traversées baroques and le Pôle Aliénor

MARCELLO MAZZETTI The University of Padua and The Italian Institute for Early Music (ISTIMA)

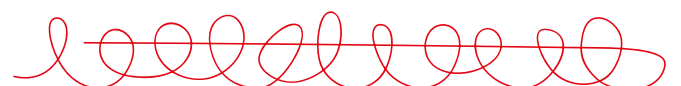
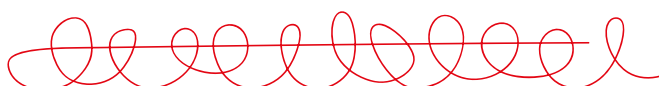
KELLY LANDERKIN Schola Cantorum Basiliensis

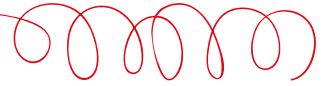
*Moderator: **Isaac Alonso de Molina** Koninklijk Conservatorium Den Haag*

In his introduction, **Isaac Alonso de Molina** mentioned how, in the old world, music was intrinsically connected to society. Currently, standardised roles such as audience, performer, composer, etc. were less clear-cut, and music was, often, just one element of a larger complex, combined with other arts (theatre, poetry, dance), and intimately related to diverse spheres of human activity. With their examples, contributors wanted to reply to the following questions: is there something that we can learn from the past to secure a meaningful connection with society for Early Music now and in the future? Is there a role for Early Music in society, beyond concert culture?

Anne Smith responded to Isaac's question with

an explanation of how Ina Lohr, in the early 20th century, founded the Schola Cantorum Basiliensis with Paul Sacher and August Wenzinger, integrating Hausmusik into the curriculum. In her daily teaching practice, she established a connection between Early Music and Hausmusik, a specific music practice that intended to bring people together to play in familiar contexts, blurring the borders between audience, artists, professionals and amateurs. Hausmusik was a virtuoso-less music, and the score had to be able to be easily played by the musician with the least technical ability in the group. Ina Lohr believed that it was important for professional musicians to play with amateurs in order to create stronger bonds in society. In the long run, this contributed





to the creation of an enthusiastic audience and the formation of professional musicians who understand that their art could serve a higher societal purpose. This practice, which contributed to the success of the Schola Cantorum locally and indirectly worldwide, should be revisited today in order to bridge the gap between the concert halls and the local populations.

Judith Paquier explained how her ensemble Les traversées baroques brings Early Music in non-concert settings such as museums, and schools, creating a proximity between the musicians and the inter-generational audience that triggers curiosity for listening and playing Early Music.

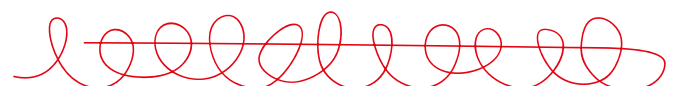
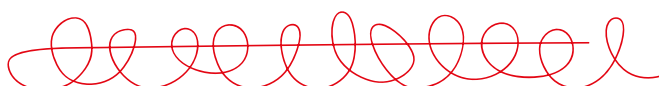
Kelly Landerkin answered Isaac's initial question with another question: *we talk about the fact that we are losing our concert audience, but in fact, is it not the opposite, that we are no longer present in the places where music used to be experienced?* Music listening in former times was reserved for special moments, like religious celebrations, where children and adults alike were highly involved in the performances.

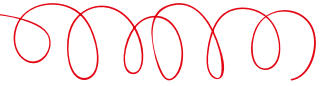
The project *Oy Cantemos* takes an approach that creates a sense of community among the participating musicians of different ages and backgrounds, and also between the musicians and the audience; it is an approach to pedagogy that melds theory and practice, based on historical models but still relevant today, and highlights the importance of ritual and the meaning of music in a given context. «Oy... cantemos!», is a collaborative project of the professional and amateur music schools of the Schola Cantorum Basiliensis, realised in a team teaching format under the direction of Federico Sepúlveda and Tabea Schwartz. It gives children, teenagers and young adults the possibility to sing music of the Renaissance with the help of historically informed tools, and to show how they learn and work to the concert audience. They can demonstrate how they use mensural notation, rhythms and proportions, memory techniques for the Latin texts, but also the

use of the hand and combinations of hexachords, to vocalise this music. This combination of pedagogy with performance, and listening with participation, can create visceral experiences for the audience.

Marcello Mazzetti presented the activities of the “Early Music Department City of Brescia”, which he founded with Livio Ticli in 2015. Separated from the local diocese during the pandemic, the institution has an inclusive approach in the local community and aims at training a *cantor* of the modern era. The proposed skill-based approach comprises not only the interpretation of music (plainchant, cantus mixtus, and polyphony) but also modal improvisation on a liturgical text and “contrappunto alla mente”. It prioritises the mimetic aspect of student-teacher and/or peer to peer learning and relies on solid partnerships with local archives and music libraries. This “historically informed pedagogy” aims at rediscovering typical “Early Music skills” such as Renaissance solmisation and the Guidonian Hand as a fundamental music gesture based on a strong neuromotor feedback system for learning, reading and improvising music; reading music exclusively from primary sources; a singing-based music pedagogy, in which instruments are considered a prolongation or embodiment of an inner, vocal music gesture; an aural, unwritten-based process of music learning and production; and interconnectedness between texts and their specific contexts (architectural and institutional).

After the inputs from the panellists, the moderator opens the discussion to the floor. The debate took many turns, and the audience was actively engaged. Consideration of Early Music moving forward rather than backwards, how to include younger audiences, people with disabilities, are central topics.





Here the main points mentioned by the audience, divided per topic:

ENGAGING THE YOUNGER GENERATION AND BEYOND:

- How to actively involve and interest the younger generation in Early Music.
- Marcello Mazzetti's suggestion of planting a seed for young musicians to use Early Music's teaching methods as a foundation.
- The Involvement of people of all ages (Marcello Mazzetti's project involves people from 6 to 86 years old).

THE EVOLUTION OF EARLY MUSIC CULTURE:

- Anne Smith's insight into the history of Early Music up to the 1950-60s and the evolution of its culture.
- The integration of objectivity as a goal and moral purity associated with the rules of Early Music.
- Anne Smith's suggestion for the younger generation to liberate themselves from traditional ideas and explore their inner musicality.
- Her experience and the importance of understanding the shift that occurred in the practice of Early Music in the 1970s.

TEACHING AND CURRICULUM CHALLENGES:

- Discussion on challenges and benefits in teaching Early Music, considering changes in professionalism and curricula.
- Criteria for teachers and the importance of acknowledging whose story is being told.

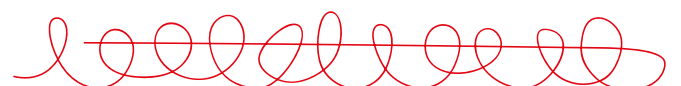
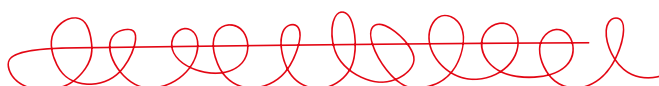
CONNECTING WITH AUDIENCES:

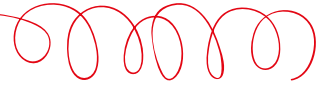
- Suggestions for connecting with audiences, including collaboration between conservatoire students and amateurs, leading to a more active concert presence among the amateurs.
- The importance of reaching out to society.
- An emphasis on spending time with young people to build new audiences.
- How to build new audiences in general.
- The shift in perspective on building an audience through Early Music.

ON STUDENTS/CONSERVATOIRES:

- Discussion on the skills students should be taught for sustainable careers in Early Music.
- What should be added in the curricula.
- Encouragement for students to innovate and maintain a sense of quality in their work.

Sara Primiterra





PANEL / IN PARTNERSHIP WITH AEC

INSTRUMENT MAKING

ANITA DEBAERE Pearle*

NELLY POIDEVIN bow maker

CORALINE BAROUX-DESIGNES,Chambre Syndicale de la Factice Instrumentale

JEAN-PHILIPPE ECHARD Musée de la Musique

Moderator: ARNAUD GIRAL luthier

Manufacturing, transport, performance and conservation – these panellists dealt, one by one, with a broad variety of aspects concerning instruments of historically informed performances. From the start, the ethics of protected materials were brought into light. This urged a reflection on future compromises with today's standards for material, colour and sound. Furthermore, the panellists reflected on how to conserve, reproduce and spread the diversity of instruments as well as on the importance of education and communication as a tool of sharing and recreating.

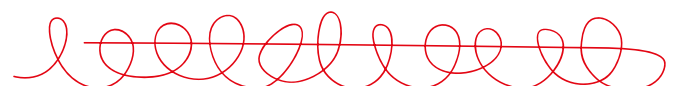
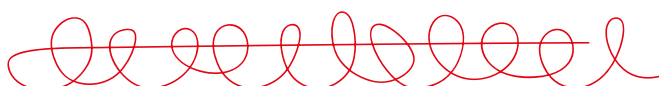
What material is possible to use in today's making of instruments? What is needed when touring with protected material? How can the knowledge of manufacturing be passed on? How can we give access to ancient instruments? How can we spread the knowledge about ancient instruments? What are the challenges of the instrument manufacturers?

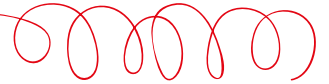
Coraline Baroux-Desvignes set off with an introduction to the work of CSFI, the regulations

of protected species and the impact on access to material and manufacturing of instruments.

CSFI is the French union for professional instrument makers, closely collaborating with the European association CAFIM, Confederation of European Music Industries. Among other issues, they are dealing with defining the conditions of commerce of protected species respecting the laws and regulations on an international level such as the CITES, the Convention on International Trade in Endangered Species of Wild Fauna and Flora, the so-called Washington Convention. Lately the work of the union has intensified due to new international regulations and restrictions and more specific ones by the European Union. Some materials have been refused, some are in suspension. The future of some materials is unclear and the administrative processes to get access to them are very complicated.

"All the regulations complicate the usage. In the field of wind instruments they have been searching for substitutional species without results. The ebony wood gives very particular





characteristics to the clarinet and oboe. For other instruments they have found solutions: the European Association of Lutes and Guitars carried through the “Leonardo research project” and made several tests during the years with guitars made of tropical wood and local wood. The results showed that no one noticed any difference in sound, but the visual difference was striking. I think we will have to come to the point where we, through understanding the complexity of using protected species, collectively will have to be open minded and accept the fact that we can no longer manufacture instruments as we have done for a long time. The most urgent question is therefore, are there any alternatives to the materials that historically were used?”

Ivory was presented as a very particular example of exception as there is still a stock of ancient material. Therefore, the regulations do not concern instruments or instrument parts that are created from this source. The overall aim is to stop using ivory but it is still not completely banned. The questions remaining are: for how long will these storages be accessible and which storages are accepted to use? Not least, if ivory is less often manufactured, how will the know-how be maintained?

Finally, the responsibility for deforestation was mentioned, which adds to the complexity in finding the thin border between respecting the protection and respecting the originality of the instruments. All the actors on the market play a responsible role, even though the small volumes used for instrument making can not be compared to for example the furniture production. But professionals have agreed on regulating the access through CITES as many are worried about the survival of species. “The furniture sector exports a lot of ebony wood from India, but there is very little communication between our fields.”

Anita Debaere presented the conditions and requirements for travelling and touring with instruments concerned by the regulations of protected species.

Pearle is an umbrella association of national federations & European networks, REMA included, representing more than 10.000 organisations in the live performance sector. Their overall focus is looking at issues which impact the daily management of a performing arts organisation, on how to implement new laws, rules and regulations. In short terms: everything behind the scenes.

These were some of the questions dealt with:

Where are you touring and do you need any certificates?

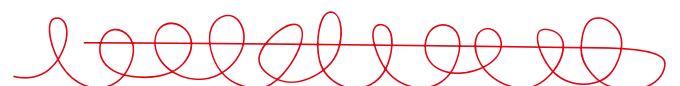
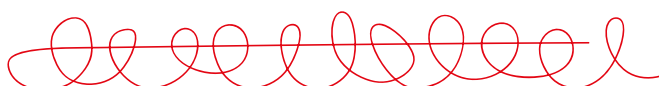
“To be on the safe side, any travel with a musical instrument involving crossing of borders should be carefully prepared. Always travel well documented. You need to show that you are not trading any illegal species. Depending on your destination, the material composition of your instrument may require applying for a CITES certificate. Pearle helps you to identify the steps to be taken to fulfil an application. Often you need to check with your Department for the environment in your country and a fee might be charged. The European regulations on the fee are not harmonised.

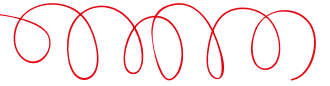
Which kind of substitutional species need to be certified?

“Musicians need certificates even if the instrument contains a substitutional wood for the protected species. For example, mammoth ivory is often substituting elephant ivory – but the customs are not able to distinguish them, so it has to be clear. In the US they are very strict. Travelling without a certificate would be a huge risk. Any ivory always needs to be specified!”

Jean-Philippe Echard presented the Musée de la musique – Philharmonie de Paris and the collection of sources and resources useful for the manufacturing of instruments.

“The museum is frequently visited by instrument makers, researchers, musicians and students. Not least, schools of instrument manufacturers find a lot of inspiration among the huge collections





of precious material and objects. For example, complete biographies of different instruments are to be found. The collection is hybrid, which means that it is available at the museum as well as online. Its history runs from Musée instrumental du Conservatoire created in 1864, until the present Musée de la musique.

The usage of the instruments is one of the essential activities connected to the collections. The museum often receives communities that are specialised in playing ancient instruments such as harpsichords, violins and pianos. The musicians have the possibility to get to know the instruments in depth through residences, events, concerts and recordings carried through by the museum.

The collections can be considered as experimental archeology. The projects are meant to rediscover the instrument, with one part that is historically informed and the other that is experimental. The museum orders copies “facsimilie” of their own instruments, which has permitted to diffuse these “rarissimi artefacts” to several musicians. In the field of wind instruments, above all flutes, the materials can more easily be substituted.”

Nelly Poidevin shared some of the challenges of recreating instruments with historical origins, in relation to the musicians’ demands.

CHALLENGE NO. 1 ENDLESS RESEARCH

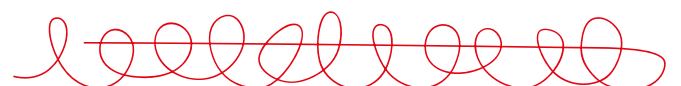
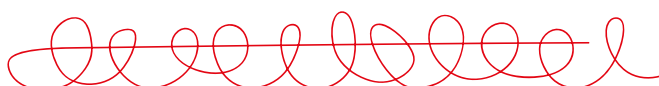
The overall challenge for instrumental manufacturing is the fact that there are very few original instruments to copy. Therefore, it’s important that there are networks that help sharing knowledge and experiences. The main sources used for manufacturing are above all iconographic representations, academic papers and other types of publications related to instrument building. “It is a stimulating context with a broad variety, the research never ends, together with the musicians the work becomes even more deepened, even though there are

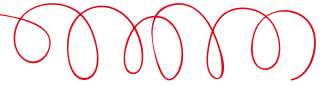
many challenges on the way. It is a common work and a collaboration in order to understand how to recreate, it’s a form of genealogical research.”

CHALLENGE NO. 2 DIFFERENT EXPECTATIONS

Many of the challenges mentioned concern the instruments’ timbre and temperament and lead the manufacturers to either respect the historical form or to compromise in order to reach the musicians’ demands. For example, in the historical context the instrument was played in a smaller space, often a salon with an intimate audience. This didn’t require that much power from the instrumental body. Today, the expectations on the power is different as many concerts are given in larger spaces with a longer distance to the audience. Another example concerns the three dimensional form of the instrument: the iconographic sources show the instruments in a flat and one dimensional manner, which causes different understandings and expectations of how the instrument should be shaped. It’s also crucial to accept sometimes that the instrument’s role was to accompany the voice, and not be a virtuoso solo instrument. The final factor mentioned was time – to understand and accept that it takes time to learn. “I have created violin bows to illustrate the end of the 17th century, and I lend them to musicians. They have to change their way of playing, the positions. It’s a huge task to learn to play these ancient instruments.”

Josefine Chiacchiero





PROGRAMMING WORKSHOP

NO RISK – NO FUN

FRAUKE BERNDS Cologne Philharmonie
LIBBY PERCIVAL Percius Management Ltd

Libby Percival and Frauke Bernds designed and led this workshop in which they challenged the preconceptions of what programmes can be marketed effectively. Participants were asked to come up with a series of scenarios that might be hard to sell to entrenched promoters and audiences.

One was to sell a programme that was usually resisted – the example was a lesser known work by Rameau in Italy. Another was a well-known work with unusual forces – e.g. Bach's Christmas Oratorio with a smaller choir who were also the soloists. A third idea was to market a concert that was controversial.

Various factors can influence the preparedness to take risks and avoid the obvious – the political context for the arts generally, whether national or in the locality, and the security of funding. If public funds are available without undue interference or insistence on numbers attending, then the position is different than when an event is dependent on nervous sponsors or unreliable ticket sales.

There are many reasons given for an event's unsaleability: lack of familiarity with the music, convention and established taste, lack of trust in or knowledge of performers, the wrong place or price. However the assumption that unusual repertoire or a surprising location is automatically a risk is a fallacy. An example was given of a baroque opera staged in a ruined building in

Poland bombed out in World War II. The story of the staging itself made the event newsworthy and countered audience resistance.

Controversy can make an event feel more relevant and then it does not matter if usual audience expectations are disturbed. A series of questions need to be asked, though, if the project is to be a success:

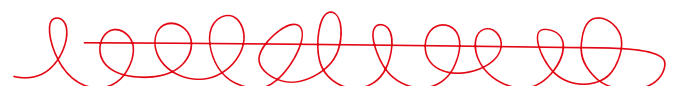
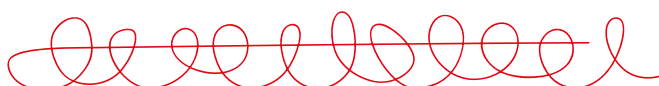
- Who is it for?
- For whom is it a risk – the musicians, the promoter or the audience?
- Who wants the project and why?
- Does it align with the aims of the promoter, festival or venue?
- What does it give back to the audience?

Controversial means different things in different contexts. Often theatre (and opera) is expected to be more controversial than a concert.

When proposing a project, what's important is to:

- Stay honest about the music and performers.
- Make sure there is open dialogue, even before a project is finalised.
- Take the time to persist.
- Build personal relationships with the venue and promoter.
- Decide what, if anything, can be changed.
- Success can be measured in more than ticket sales. Are you asked back?

Simon Mundy



WHO IS
INFLUENCING HOW
WE SEE MUSIC?

03
DECEMBER

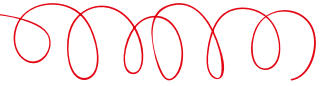
2023
SUNDAY

WHEN DOES
MUSIC STOP
BEING EARLY?

**CONCERT-
GEBOUW**
BRUGES
BELGIUM



HOW CAN WE WORK
TOGETHER FOR A FAIRER
EARLY MUSIC ECOSYSTEM?



WORKSHOP

BREAKFAST SESSIONS

ON SUNDAY MORNING, THE FINAL DAY OF THE SUMMIT, PARTICIPANTS WERE INVITED TO CHOOSE BETWEEN THREE DIFFERENT SESSIONS FOCUSING EACH ON A DEFINITE TOPIC. THE GROUP SIZES ALLOWED FOR IN-DEPTH DISCUSSIONS AND A PARTICIPATIVE APPROACH.

TRANSITION BREAKFAST

Facilitated by SOPHIE LANOOTE, Galatea Conseil et NATHALIE MOINE, Florès

As a part of REMA's Transition Scheme, this session was an open invitation to work on the next steps of the sector's journey to more sustainable practices.

The participants defined the priorities of the Early Music sector in terms of social responsibility. Around 10 topics were selected, then sorted according to these two parameters:

- Relevance (large impact if tackled, urgency)
- Feasibility (within the range of the Early Music sector's influence, unlike, for example, energy costs).

The two themes that ranked first, as both important and achievable, were mobility and digital practices. All three groups of workshop participants voted in favor of these two topics.

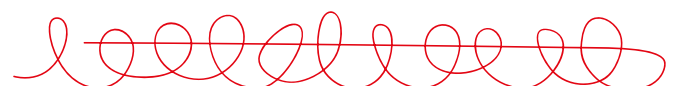
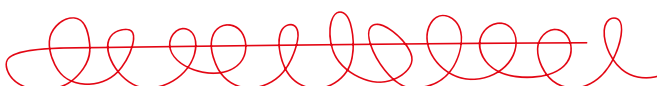
This session was a first step in the upcoming workshops that REMA will organize in 2024 to continue this prolific work on the themes that were selected. These workshops will be open to all.

MEDIA BREAKFAST

Facilitated by HITSKE ASPERS, Utrecht Early Music Festival / EMTV

This workshop focused on the potential of digital experiences of music, new digital tools, and what the sector is already achieving with them. As a conversation starter, a presentation on Early Music TV allowed participants to learn more about the work behind this platform. Early Music TV was created with the intention of promoting the huge catalogue of excellent concerts that were filmed during Oude Muziek Utrecht, on a platform that is today among the most advanced examples of audiovisual platform, and certainly the biggest one dedicated to Early Music. Today, the 300+ concerts catalogue is available on a monthly or yearly subscription basis, or in pay-per-view.

This project of Oude Muziek Utrecht raised many questions for the participants, on the technical and legal sides of the platform, the lessons they learned operating it, but also its economical model, its future, and of course how the platform is cooperating with other actors.



REMArkable BREAKFAST

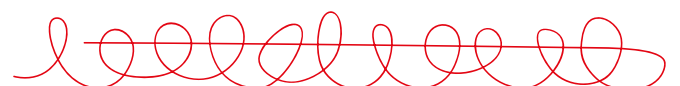
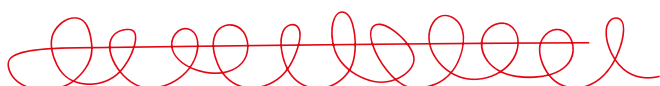
Facilitated by PIERRE BORNACHOT,
Centre Culturel de Rencontre d'Ambronay

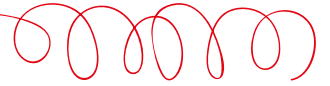
This third proposition of "Breakfast" was dedicated to the professionals selected in 2022 and 2023 to follow the REMArkable support scheme: young artistic directors and administrators of ensembles or festivals specialised in Early Music.

REMA started this support scheme for young professionals in 2022 to help them build their capacities and launch their activities on the international scene, making them feel welcome and equipping them with the right tools to navigate the field.

The goal is for the beneficiaries to better understand the general challenges of the sector and their own position in it, get an informed opinion on their role as artists or venues in society, their relation to audiences, and tackle social questions.

The two year groups joined to speak about their experience within this programme. They expressed their satisfaction with the workshops offered but would like to see more regular follow-up and more meetings between classes, to enable the development of joint projects between classes.





CLOSING PANEL

THE EARLY MUSIC SUMMIT IN QUESTIONS

XAVIER VANDAMME Utrecht Early Music Festival – EMTV (Early Music Television)

ISABELLE BATTIONI Centre Culturel de Rencontre d'Ambronay

ANNA DANILEVSKAIA Ensemble Sollazzo

Moderator: **RICHARD HEASON** *The Creatively Curious*

A panel of participants, including **Xavier Vandamme**, **Isabelle Battioni** and **Anna Danilevskaia** were asked to propose a series of position statements. These were then voted on as valid by the Summit participants.

The propositions that were accepted were:

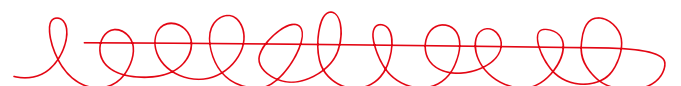
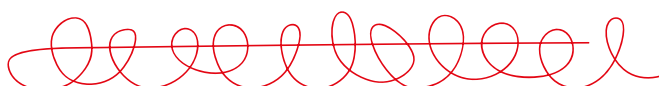
- We need a World Early Music Summit that is a platform for diversity.
- There should be equity of opportunity.
- The business needs strategies for mental health
- REMA should embrace all 'early musics'.
- Young artists should feel free to take risks.
- Sustainability within REMA is the greatest challenge.
- Early Music should embrace the 19th century.
- Authenticity can be personal as well as historical.
- Championing diversity validates social purpose.

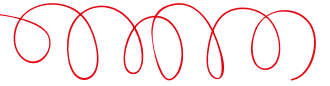
There was one tied vote on the proposition that 'texts can be changed'.

Some 'next steps' were identified:

- Improve advocacy.
- Improve the place of Early Music in the wider musical context.
- Help all those in the sector deal with exhaustion.
- Counter the narratives and agendas of negative politicians.

Simon Mundy





CLOSING SESSION

WHAT'S NEXT FOR REMA?

DARINA ABLOGINA, (in)sight-reading enlightenment podcast
SOPHIE LANOOTE, Galatea Conseil
NATHALIE MOINE, Florès

Master of ceremony: **RICHARD HEASON** *The Creatively Curious*

This closing session offered a two-step conclusion to the Summit.

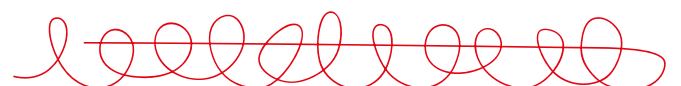
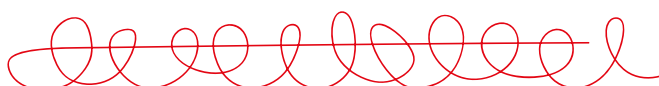
First, the master of Ceremony introduced **Darina Ablogina** who had been conducting two series of interviews: first, in preparation for the conference, she has put together 9 episodes focusing on the main themes that were tackled during the 4 days. These episodes were released in the weeks leading to the event, and are still available as part of REMA's Early Music Podcast.

Second, throughout the conference, she has been interviewing participants to put forward some of their projects that promote actively diversity and sustainable practices in the sector. These interviews will be completed by more in the future and released in 2024 as the next season of the next podcast.

Then, came the moment to announce the results of REMA's 2023 Study. The mission given to **Sophie Lanoote** and **Nathalie Moine** was to draw a picture of what Early Music means for the individuals that are in it – in short, look for a definition of Early Music as an experience.

They interviewed twenty Early Music players working as musicologists, journalists, music critics, label directors, teachers, artists, instrument makers, programmers, researchers... to come to a three-part study that looks at Early Music from the individual experience, but also typing different paradigms: what are its cornerstones, its perspectives, and its vanishing points? What individual and collective dynamics are at play in the study, research, practice, and appreciation of Early Music? What relationships to time, space, the world, oneself and others does Early Music bring?

The full text will be available in January 2024.





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