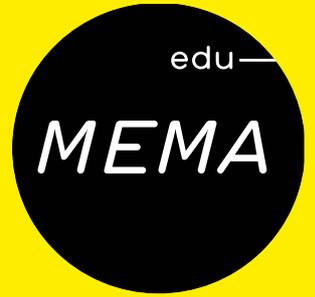




Mittel
Europäische
Musik
Akademie



More
Education
More Art



Mimoriadne
Efektívne
Muzikantské
Aktivity



Music
Education
Made
Available

ME gusta
Música
Auténtica



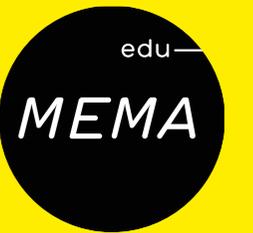
Making
Early Music
Alive

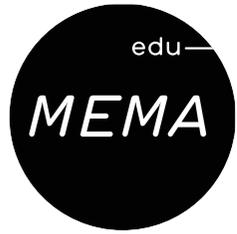


Música Es
Mi Amor



Education
by MEMA





Central European
Music Academy
2012/2013

Making Education
More Artful

Slovakia, Austria,
Czech Republic,
Turkey, Cyprus



- 10 Concept and Vision
- 14 eduMEMA Numbers
- 18 Concerts
- 28 Plaay!
- 36 Fooocuuus!
- 40 Daaance!
- 42 Education by MEMA
- 46 Round Table
- 60 Lecturers and Artists
- 74 eduMEMA Design

eduMEMA is destined for the broad cultural public, young professional musicians, artists, teachers, students, scholars, and all those who are eager and ready to embark on a journey of discovery. We would be happy to see that our programme of master classes, concert productions, workshops, lectures, discussions, exhibitions and other accompanying initiatives have contributed in fomenting interest in music and other art forms among the general public. For young artists, educators and students, eduMEMA means an opportunity to further their skills and knowledge. While eduMEMA is at home in Slovakia, it aspires to turn art and education to authentic links bringing together various European countries, cities, and cultural organizations. The Central European Music Academy, eduMEMA, aims at the continuous cultivation of artistic taste and elevation of the general level of cultural awareness.

Anna Hrindová

Author of the eduMEMA concept

eduMEMA— Enlightened Education Towards a Fuller Understanding of Art



For the second time we met in Slovakia for MEMA. What was “MEMA” in 2009 now became “eduMEMA”. The little addition clarified the intentions of this valuable institution in a more precise way. It defined the fact that all of us have learned and have educated ourselves about possible goals to develop learning but also teaching on a broad international level. For the teaching level we could see more clearly this time, where the special need for improvement lies, especially in the field of performance of music of the 18th century. Aside of that we all had the opportunity to experience wonderful concerts and meet exciting musicians from Slovakia, Austria and elsewhere.

Prof. Milan Turković

Artistic advisor of eduMEMA

Not only is eduMEMA regarded as a major project in the focus of endeavours pursued by the Department of Early Music of the Konservatorium Wien Privatuniversität; moreover, to us it has also become a matter of the heart. Within the space of a single week, it has been capable of stimulating among Viennese musicians and educators an exchange of information on such a scale, in terms of quantity and quality alike, as would never be attainable in the framework of the school’s standard curricula. All participants in the project spend whole days together, teaching, practicing, lecturing, debating, music-making, and simply chatting, in an atmosphere resembling that of monastic reclusion. It is music that sets the rhythm of everything. Rehearsing and playing together with fellow musicians from other parts of the world, coupled with confrontations with early music performed on modern instruments, on the one hand reveal new views of our own ways of interpretation, and on the other rise the awareness of the need, and indeed necessity, of serious work with historical sources. For many participants in the courses, the week in the course of which they have acquired a concise, kaleidoscopic body of knowledge about a world they were previously unaware of, has engendered a lasting change in their approach to music. Since 2009, this action-packed project has been instrumental in enhancing the faculty members’ team spirit, and in improving the standard of our day-to-day work. We have even become used to referring to these positive changes as the “MEMA effect”. Under its impact, and thanks to the Central European Music Academy, our school has likewise attracted new students who have followed their participation in the project by enrolling for study in our bachelor-degree courses. For all this, my personal reading of the acronym, MEMA, would have to be: “Mit Exzellenten Musikerpersönlichkeiten Arbeiten”.

Michael Posch

*Head, Department of Early Music,
Konservatorium Wien Privatuniversität*

My friend and colleague Milan Turković showed me a most interesting piece of reading: namely, the MEMA 2009 booklet. Let me point out that I do regard projects of this kind as exceptionally important in our time. In virtually all areas of human activity – in the natural sciences, medicine, and during the last century also in the arts – we have registered a natural tendency towards an increase in expert knowledge and skills, a trend resulting in something close to a manic focus on narrow specialization which, however, may ultimately prove fatal. Just as a medical specialist, say a nephrologist, may end up concentrating so much on the kidneys that he will eventually lose real interest in the human person as a whole, so have more than a few specialists in Baroque music, or in one of the various styles bracketed within the category of Baroque art, come to lose awareness of world music as a complex whole. That is to say, each and every branch of knowledge that becomes too narrowly specialized risks developing a tendency towards dogmatism, which I feel to be truly alarming in the domain of art, given its great, indeed vital mission.

The more we get to know about musical instruments, performing techniques and other elements pertaining to the various eras in music, the more we ought to contemplate on what these details mean for the present day. For art of the past can only remain great in the true sense of the word, if it retains its relevance to our time. And evidently this relevance is the stronger, the more thorough is our knowledge of old music in its entirety, starting from its authentic roots.

There exists only one music. On the other hand though, there are many ways of studying it in depth, with a view to penetrating down to its core. Achieving this requires a high degree of both knowledge and tolerance. Hence also the immense importance of building up links between the various individual and particular results of musical endeavour. I believe that MEMA has become an exemplar in recognizing this essential requirement. We can no longer merely “carry on along the same road”. We cannot contain ourselves within the ivory tower of our own findings, and ignore the findings of others. Were we to do so, the inevitable outcome would be the emergence of baleful sectarianism and the progressive detachment of music from day-to-day life. If it is to stay alive, music too needs its own brand of ecumenism. Art must be (and remain) part and parcel of life.

Prof. Nikolaus Harnoncourt

eduMEMA: Concept and Vision

“The past is present in all music,” wrote the renowned Slovak musicologist, Ján Albrecht, in an essay on musical performance. Now getting to know and to really understand the past is indeed a prerequisite of a better understanding of the present. An opportunity to achieve this will soon be offered, for the second time already, by the Central European Music Academy, in the form of a project entitled eduMEMA.

In terms of focus and scope, this educational and artistic project, unique in the European context, has been targeted primarily on students of Slovak and international secondary and higher music schools, as well as on young professional musicians who normally perform on modern instruments. Notwithstanding the fact that the presence of its subject matter in the Slovak educational curricula and in the country’s music life at large is at present only extremely marginal, we do believe in its potential to attract even the attention of teachers, musicologists, theoreticians, and members of the general public seeking for new approaches to art. The key issues to be tackled in the framework of the master classes, workshops, lectures and concert productions during the 2012 edition of the project, will encompass aspects of style and the possibility of applying the principles of what has become known as historically-informed interpretation on modern instruments. This approach, currently widely accepted on the international scale, has come to be embraced by orchestras and soloists alike in their performing practice, while its acceptance has been contributing in no small measure to broadening the scope

of creative options available to musicians. Therefore, our team of lecturers comprises, apart from leading early music experts from the faculty of the Konservatorium Wien Privatuniversität, also several major artists, figuring among whom are e.g. the long-time member of the legendary Concentus Musicus Wien, Professor Milan Turković, the phenomenal Italian bassoonist, Sergio Azzolini, or the charismatic pianist, Alexei Lubimov, all of whom are active performers on both modern and period instruments. Likewise there to present his views of music and its interpretation to eduMEMA participants will be the outstanding violinist, Dmitri Berlinsky. The above-listed names alone makes it quite obvious that eduMEMA is by no means an event centered exclusively on early music. Rather, it aspires to open up room for discussion conducive to the better understanding of specific features, positive aspects, and limitations involved in the use of both period and modern instruments in interpreting a given repertoire. In its turn, better understanding brings out the joy of discovery, as well as offering the chance of making a competent choice, which in our view is a goal of exceptional relevance to the process of creation of artistic values.

This year’s eduMEMA will be focused largely on music of the 18th century, a period which inspires a dual approach, consisting on the one hand in dealing with music performed by specialized ensembles, and on the other, in obtaining a new look at a repertoire that has long constituted an indelible part of concert life. In a process involving consultations with the individual lecturers, students can

take an active part in shaping the contents of the curricula, tuning them to their own dispositions or repertoire preferences. The Slovak contribution to the project will consist in the presence of the violinist, Miloš Valent, bringing in his views of the phenomenon of improvisation whose various forms have been part and parcel of the interpretation of music of this particular period. The results of the individual classes’ work will be presented in a series of concerts, topped off by a production marking the close of eduMEMA, where the most successful students will get the chance to become one-off members of either a modern or a period ensemble. The concerts mounted by eduMEMA throughout its duration in various Slovak towns and cities will link up, in terms of programme, with the contents of the courses, while at the same time providing an artistic impetus in enriching Slovakia’s concert life. At the opening concert, the audience will thus be confronted with a collection of less well-known chamber compositions by Masters of the high Baroque era, exemplifying the style’s unusual tone palette, and demonstrating the virtuoso dispositions and expressive potential of both period and modern instruments, with the solo sonata format serving as a showcase for the sonic and technical properties peculiar to the Baroque violin in juxtaposition to the modern instrument. In their turn, solo recitals of the pianists Alexei Lubimov and Alexei Zuev will illustrate how old and modern-time composers have drawn on the dispositions of instruments available to them, and how they occasionally reached beyond those instruments’ limitations. Certainly ranking among

the highlights of the whole event will be Professor Turković’s work with young Slovak professional musicians, resulting in a novel approach to Mozart’s *Eine kleine Nachtmusik*. Apart from bringing its dual fare of artistic delights coupled with the joys of discovery, eduMEMA likewise aims at providing a calm and inspiring venue encouraging the establishment of contacts, both professional and human, which will once again draw on the hospitality of the municipality of Poprad, the centre of the Tatra foothill region. Beyond that, eduMEMA will also enrich the cultural life of the major city of eastern Slovakia, where a select series of its programmes will be incorporated into the project Košice 2013: European Capital of Culture. To us, an environment and an atmosphere imbued with mutual trust and openness are equally important as the criteria of creative spirit and professional achievement epitomized by eduMEMA’s keynote of “Making Education More Artful”.

Andrej Šuba

eduMEMA 2012 programme director

Adrian Rajter
Anna Hrindová

While I have visited various Eastern European countries on many previous occasions, regularly in fact, for recitals and master classes, nowhere have I met with such an intense involvement of artists and audiences alike, coupled with such deep-felt and highly professional dedication on the part of festival organizers, as I witnessed during those days of May 2012 in Poprad, Slovakia. Its broad focus on a variety of themes encompassing both early and modern music, with the participation of virtuoso players performing on historical instruments, in an unpretentious, informal atmosphere (notwithstanding the obvious technical problems that had to be and were tackled), made of this event a truly formidable musical feast interspersed with many a memorable moment and discovery. The educative and inspirational endeavours embodied by eduMEMA in Slovakia, whose impact has been evidenced by the impressive attendance and the sheer extent of its programme of chamber concert productions and masterclasses, offer a unique example of a project aimed at preserving and developing culture in its classical sense. Many thanks to the organizers and guiding spirits of these undertakings.

Alexei Lubimov

The eduMEMA experience for me as a supplier of instruments with very complicated needs was uniformly helpful and supportive. What happened around me was a swirl of events devoted to the many students in this series of master classes, undertaken by a prestigious group of performers and scholars. What particularly struck me was the earnestness and collegiality of these very energetic specialists, and their kindly inspiration. Their performances were stunning and memorable. The whole operation was handled with grace and aplomb by Dr. Hrindová, who is in her way also stunning and memorable.

**Paul McNulty
& Viviana Sofronitsky**
www.fortepiano.eu

I must admit that with me personally, the idea of bringing together “modern” and “historically informed” interpretation in a single project involving courses and music-making, initially ran somewhat against the grain. With hindsight though, I now have to say it was actually an excellent idea, quite unique in fact even in the broader context of early music courses I have had the chance to conduct internationally. Such meetings do open up room for mutual inspiration in the interpretation of music which by its very essence rules out the claim of any singular approach to definitiveness. The inspiring variety of outlooks with which the participants in the courses were confronted here was also duly projected in the project’s round-table debates. To me, this meeting with top-ranking artists from around the globe, as well as with young musicians open to discovery, was a truly unforgettable experience. I only hope to find in the coming years among the lecturers more Slovak musicians whose presence could enrich the project.

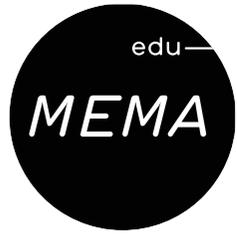
Miloš Valent

To Tatra Gallery, involvement in the project MEMA 2009 and co-ordination of eduMEMA 2012/2013 have represented both a challenge, and a token of recognition of its long-standing professional and organizational endeavours. Since its renovation, the salvaged historical premises of the former steam power station, now transformed to “Elektrárň” of Tatra Gallery, has become synonymous with the presentation of worthwhile multicultural projects among which an important place has been occupied by the Central European Music Academy. It has been also thanks to it that our dream of building a cultural centre for the Tatra foothills region that would be instrumental in making it genuinely visible in this country and beyond, has reached an early stage of coming true. The management and staff of the Tatra Gallery are honoured by the fact that eduMEMA was held on the premises of this institution. There, the symbiosis between a unique venue and music-making turned a historical industrial building into a modern-age creative workshop.

Anna Ondrušková
Director, Tatra Gallery

Thanks to the professional and inspiring approach of all co-organizers and partners, the Municipality of Poprad felt truly honoured to be able to take part in the outstanding interdisciplinary cultural and educative project, eduMEMA 2012/2013, which has contributed in making our town visible on the cultural map of Europe.

Rudolf Kubus
Head, Department of Culture,
Municipality of Poprad



eduMEMA 2012/2013

concert productions
open rehearsals
master classes
workshops
lectures
round-table discussions
debates on cultural tourism

14

members of the
organizational
team with support from
their colleagues
from cultural institutions
in Poprad, Košice,
Prague, Vienna, Larnaca
and Istanbul

supplementary programme:
workshops on dance and
reportage photography,
eduMEMA touring
exhibition, presentation
of copies of historical
fortepianos, composition
commissioned by the
Central European Music
Academy and the European
Capital of Culture, Košice
2013, street happenings,
fringe events

eduMEMA has linked

16

countries:

Slovakia, Czech Republic, Austria,
Turkey, Cyprus, Hungary, Poland,
Ukraine, Russia, Serbia, Germany,
Belgium, Italy, France, Switzerland,
USA,

and granted scholarships amounting
to 22,745.- EUR to 153 participants
in master classes, workshops and
continuing education

286

active participants

46

observers

72

teachers from all
across Slovakia

14

photographers
from the Czech
Republic,
Slovakia
and Turkey

82

students and young
professional
players
from Europe

62

artists from around
the globe



Opening Gala Concert of eduMEMA 2012

May 2
2012

Tatra Gallery / Elektráreň Poprad

Ulli Engel, Baroque violin
Dmitri Berlinsky, modern violin
Michael Posch, Baroque recorder
Miloš Valent, Baroque violin
Sergio Azzolini, Baroque bassoon
Andreas Helm, Baroque oboe
Reinhard Czasch, Baroque traverse flute
Jörg Zwicker, Baroque violoncello
Soma Dinyés, harpsichord
Peter Vrbinčík, Baroque viola
Tibor Nagy, violone

baroque
violin

Johann Sebastian Bach
(1685–1750)
*Adagio from Sonata No. 1
in G minor BWV 1001 for Solo
Violin*

Antonio Vivaldi
(1678–1741)
*Concerto for Recorder, Oboe,
Bassoon, Violin and Basso Con-
tinuo in G minor RV 105*

Johann Sebastian Bach
(1685–1750)
*Fugue from Sonata No. 1
in G minor BWV 1001 for Solo
Violin*

George Frideric Handel
(1685–1759)
*Sonata in B-flat major
for Recorder HWV 377*

modern
violin

Johann Sebastian Bach
(1685–1750)
*Siciliana from Sonata No. 1
in G minor BWV 1001 for Solo
Violin*

Johann Friedrich Fasch
(1688–1758)
*Sonata in D major for Flute, Vio-
lin, Bassoon and Basso Continuo*

**Telemann and 18th-Century
Dances from Slovakia
(Manuscript Collection Uhrovec,
Collection Annae Szirmay-Keczser)**
*Project of Miloš Valent and
eduMEMA artists*

Johann Sebastian Bach
(1685–1750)
*Presto from Sonata No. 1
in G minor BWV 1001 for Solo
Violin*

baroque
violin

eduMEMA 2012 Orchestral Concert From “Eine kleine Nachtmusik” to Stravinsky

May 6
2012 House of Culture, Poprad

May 7
2012 House of Arts, Košice

Sergio Azzolini, bassoon
Dmitri Berlinsky, violin
Milan Turković, conductor

eduMEMA „Modern“ Ensemble
eduMEMA soloists and guests with Musica
Cassovia:
Petr Maceček, violin
Milan Radič, viola
Jozef Lupták, violoncello
Juraj Griglák, double bass
Júlia Burášová, flute
Martin Mosorjak, clarinet
Daniel Hrinda, bassoon
Viliam Vojčík, French horn
Peter Stašík, French horn
eduMEMA 2012 students

eduMEMA „Baroque“ Ensemble
eduMEMA soloists and guests in cooperation
with Konservatorium Wien Privatuniversität:
Miloš Valent, Baroque violin
Michael Posch, recorder
Reinhard Czasch, Baroque traverse flute
Andreas Helm, Baroque oboe
Peter Michalík, Baroque violin
Lubica Habart, Baroque violin
Peter Vrbinčík, Baroque viola
Jörg Zwicker, Baroque violoncello
Tibor Nagy, violone
Soma Dinyés, harpsichord
eduMEMA 2012 students

Wolfgang Amadeus Mozart
(1756–1791)
Serenade No. 13 in G major,
K. 525 “Eine kleine Nachtmusik”

OO

modern
instruments

Georg Philipp Telemann
(1681–1767)
Quartet for Flute, Oboe, Violin &
Basso Continuo in A minor,
TWV 43:a3

period
instruments

Johann Friedrich Fasch
(1688–1758)
Bassoon Concerto in C major

period
instruments

Carl Philipp Emanuel Bach
(1714–1788)
Cello Concerto in A minor,
Wq. 170
(transcription for bassoon
S. Azzolini)

OO

period
instruments

Johann Sebastian Bach
(1685–1750)
Violin Concerto in E major, BWV
1042

modern
instruments

Igor Stravinsky
(1882–1971)
Concerto in E-flat major
“Dumbarton Oaks”

modern
instruments

Five Pianos

Concert presentation of copies of period instruments made by Paul McNulty

May 3
2012

House of Culture, Poprad

May 4
2012

House of Arts, Košice

Viviana Sofronitsky, fortepiano

Spoken commentary: Paul McNulty and Viviana Sofronitsky

Carl Philipp Emanuel Bach

(1714–1788)

Sonata W.65/17 in G minor

fortepiano
Johann
Andreas Stein
(c. 1788)

Wolfgang Amadeus Mozart

(1756–1791)

Rondo major D KV 485

fortepiano
Anton Walter
(c. 1792)

Ludwig van Beethoven

(1770–1827)

Sonata quasi una Fantasia

Op. 27 Nr. 2 in C-sharp minor

“Moonlight”

fortepiano
Anton Walter
(c. 1792)

Franz Schubert

(1797–1828)

Impromptus in B-flat major

Op. posth. 142 No. 3

fortepiano
Conrad Graf
(c. 1819)

Fryderyk Chopin

(1810–1849)

Nocturne Op. 48 in C minor

fortepiano
Ignaz Pleyel
(1830)

Franz Liszt

(1811–1886)

Funérailles

fortepiano
Louis
Constantin
Boisselot
(1846)

Beethoven Plus: Form

Philosophy—Expression

May 3
2012

House of Culture, Poprad

Ludwig van Beethoven

(1770–1827)

Piano Sonata No. 28 in A major, Op. 101

Piano Sonata No. 31 in A-flat major, Op. 110



Igor Stravinsky

(1882–1971)

Sonata for Piano

Galina Ustvolskaya

(1919–2006)

Piano Sonata No. 6

Arnold Schoenberg

(1874–1951)

Suite for Piano, Op. 25

Karlheinz Stockhausen

(1928–2007)

Klavierstück IX., Work No. 4

Alexei Lubimov, piano
Alexei Zuev, fortepiano

May 4
2012

House of Arts, Košice

Ludwig van Beethoven

(1770–1827)

Piano Sonata No. 29 in B-flat major, Op. 106 “Hammerklavier”



Charles Ives

(1874–1954)

Piano Sonata No. 2 “Concord, Mass.: 1840–1860”

Anton Webern (1883–1945)
Variations for Piano, Op. 27

May 9
2012

Reduta, Bratislava

Ludwig van Beethoven

(1770–1827)

Piano Sonata No. 30 in E major, Op. 109

Piano Sonata No. 32 in C minor, Op. 111



Béla Bartók (1881–1945)
Szabadban/Out of Doors BB 89

John Adams (1947)

Phrygian Gates

March 19
2013

House of Culture, Poprad

Wolfgang Amadeus Mozart
(1756–1791)
Sonata in D Major K. 311

Franz Schubert
(1797–1828)
Four impromptus op. posth. 142 D 935

Alexei Lubimov, piano

Students' Concert eduMEMA 2012

May 5
2012

Elementary Art School, Štefánikova Street, Poprad

Antonio Vivaldi
(1678–1741)
Largo from the Sonata in C Major
P. Ulmann, V. Faboková – oboes
V. Sedlák, M. Dobiáš – bassoons

Georg Friedrich Händel
(1685–1759)
*Larghetto and Allegro from the
Trio Sonata in G Minor*
P. Zelenka – violin
L. Ročkaiová – oboe
T. Kardoš – bassoon
J. Dzurňáková – harpsichord

Georg Philipp Telemann
(1681–1767)
*Concerto in A Minor for
2 recorders*
Š. Tokár, K. Killarová – recorders
R. Bene – harpsichord
J. Felnagy – bassoon

Johann Sebastian Bach
(1686–1750)
Gavotte
J. Haluza – guitar

Ennemond Gaultier
(c. 1575–1651)
Tombeau de Mesangeau
P. Hučko – guitar

Johann Anton Logy
(c. 1650–1721)
Ouverture
L. Kamocsai – guitar

Salvatore Lanzetti
(1710–1780)
Sonata
T. Kardoš, V. Kardošová – cellos
J. Dzurňáková – harpsichord

Ignaz Pleyel
(1757–1831)
Duo in G Major
M. Savkovič, D. Markovič – violas

Georg Philipp Telemann
Canonic sonata Nr. 3
D. Matejová – traverso
E. Telepčáková – violin

Song from Uhrovec Manuscript
D. Matejová – traverso
E. Telepčáková, Z. Németh – violins
R. Blahunka – viola
V. Kardošová – cello

Johann Jakob Walther
(1650–1717)
Prelude from Hortulus Chelius
Z. Németh – violin
A. Szokos – harpsichord

Johann Sebastian Bach
*Allegro and Moderato from the
Sonata in E-flat Major*
G. Vojtičková – flute
D. Csabay – piano

Joseph Bodin de Boismortier
(1689–1755)
Largo and Allegro from Concerto VI.
B. Kolárová, D. Matejová,
H. Parížeková, S. Franková,
Z. Kovalčíková – traversos

Philippe Chédeville
(1696–1762)
Gavotte la Nanette – Esprit
E. Erényi, M. Rendešová – traversos



Master classes, orchestral and chamber music workshops, lectures, discussions

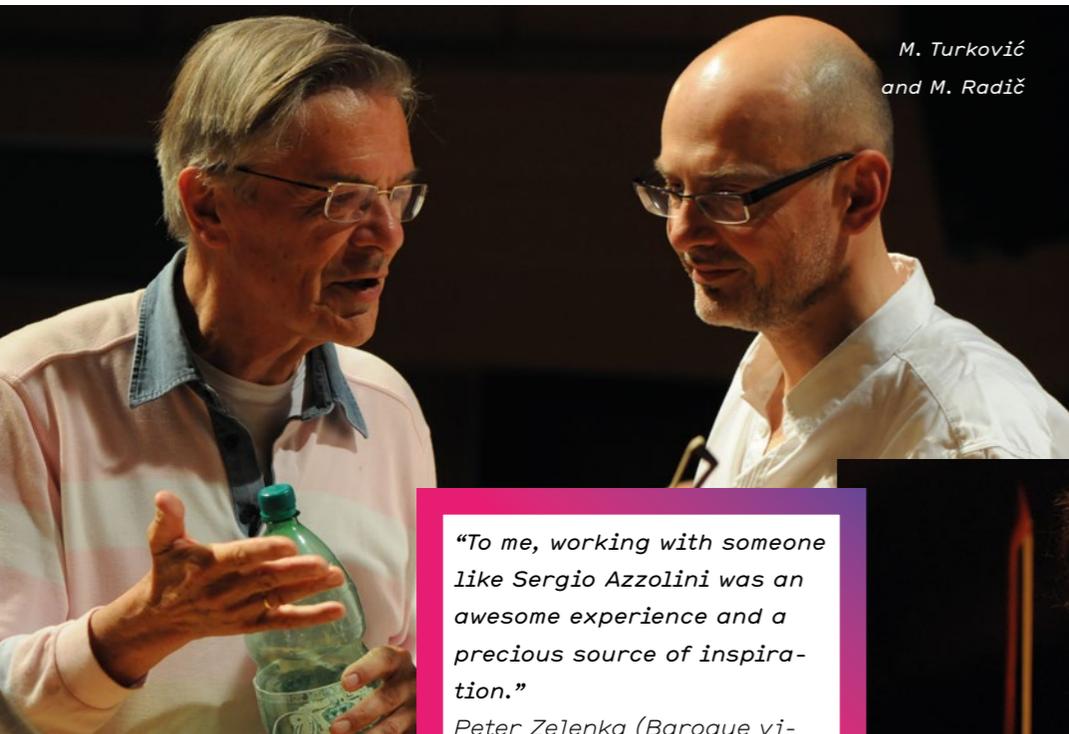
Poprad/Košice/Bratislava
May 2–9 2012

The international project initiated by Anna Hrindová ushered into the town of Poprad in 2009 master classes in music and dance, plus a programme of concerts, exhibitions, workshops and round-table discussions. In 2012, the Central European Music Academy, in association with the Tatra Gallery and the municipality of Poprad, again opened its gates to members of the general public, students, teachers, and young professional players eager to embark on a journey of discovery. The venues of many inspiring encounters within the project included, apart from Poprad, also the city of Košice, the

2013 European capital of culture, expanding to the co-organizing cultural institutions in Prague, Vienna, Istanbul and Larnaca. As an undertaking conceived to encompass a wide spectrum of art disciplines, eduMEMA provided within its framework master classes in music and dance, a course in reportage photography, a variety of workshops, round-table discussions and lectures, as well as a project of continuing education for conservatory and basic art-school teachers. Members of the general public were offered a rich array of attractive concert productions and exhibitions, a street happening in Poprad, or a musical “crawl” round Košice with music teachers and other eduMEMA participants. At the core of the eduMEMA program, though, was a central series of master classes for musicians on the theme of “The Possibilities of Application of the Princi-

ples of Historically Informed Performance in Performing Practice on Modern Instruments, with Focus on 18th-century Music.” As in the previous editions, this time around the event had its central figure in Professor Milan Turković. Another regular eduMEMA protagonist was the phenomenal Italian bassoonist, Sergio Azzolini. Notable among this year’s newcomers were the much sought-after American violinist, Dmitri Berlinsky, the versatile Russian pianist, Alexei Lubimov, and the charismatic Slovak violinist, Miloš Valent. Also figuring on the faculty were again educators from the Konservatorium Wien Privatuniversität of Austria, specializing in early music.

www.edumema.eu



M. Turković
and M. Radič

“I hugely enjoyed the opportunity to be part of the orchestra at the closing concert. I do appreciate the fact that all rehearsals were open to the public so people could actually observe the creative process.”

Tomáš Kardoš (cello, bassoon, Konservatorium Wien Privatuniversität, student from Slovakia)

“To me, working with someone like Sergio Azzolini was an awesome experience and a precious source of inspiration.”

Peter Zelenka (Baroque violin, Konservatorium Wien Privatuniversität, student from Slovakia)



D. Berlinsky



A. Lubimov

“It was great to be able to try out performance on Baroque violin, as otherwise such chances are few and far between. Contact with Miloš Valent was a major inspiration, I would like to devote myself to playing Baroque violin in future.”

Natália Nagyová (violin, student from Slovakia at the Academy of Music and Drama in Prague)

Lecturers:

- Milan Turković (Austria)
conducting, musical advisor
- Michael Posch (Austria)
period and modern recorders
- Luciano Contini (Italy)
lute, guitar
- Reinhardt Czasch (Austria)
period and modern flutes
- Andreas Helm (Austria)
Baroque and modern oboe
- Sergio Azzolini (Italy)
Baroque and modern bassoon
- Ulli Engel (Rakúsko)
Baroque violin

- Miloš Valent (Slovakia)
Baroque violin
- Milan Radič (Slovakia)
viola
- Dmitry Berlinsky (USA)
modern violin
- Jörg Zwicker (Austria)
Baroque and modern cello
- Alexei Lubimov (Austria)
fortepiano
- Soma Dinyés (Hungary)
harpsichord



“Thinking of eduMEMA, I am reminded of the words ‘openness’, and ‘interaction.’ More often than not, ‘Baroquists’ tend to act as a self-enclosed community. This was very different in Poprad. The exchanges of ideas going on there between ‘Baroquists’ and ‘Modernists’ were ever so inspiring.”
Zsombor Németh (violin/musicology, Liszt Academy in Budapest)



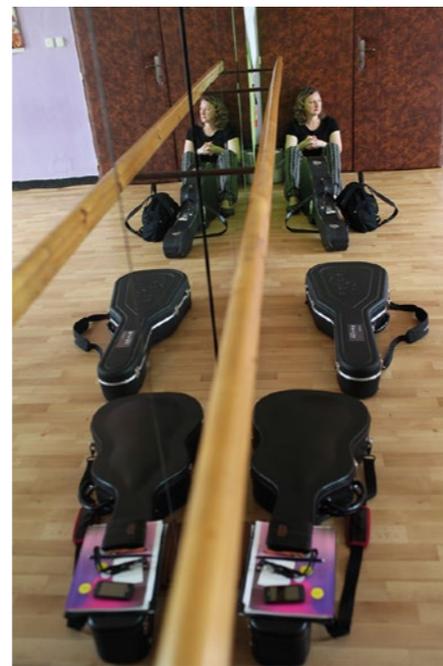
“During the first week of May, time virtually came to a standstill in Poprad, Slovakia, and the venue opened its arms in welcome to a lengthy and thorough process of observation, discussion, education, a process of sharing advice and experiences, and most importantly, playing together, all of this in the framework of the eduMEMA international interpretation courses.”
Michaela Vostřelová (Harmonie magazine)



“The evening was topped off by a program combining music by Telemann with Slovak folk dances. This was a demonstration of parts of the extraordinary project mounted by the violinist Miloš Valent, entitled Barbaric Beauty. The eduMEMA opening concert featured Mr Valent and his fellow lecturers in a fascinating production, involving Baroque clarity interlaced with rustic spontaneity and unbridled improvisation.”
Juraj Kušnierik (.týždeň, opening concert review)



“I am thankful that there are those who are also concerned with the wellbeing of basic art school teachers, endeavouring to provide us with quality training in the fields of music and teaching practice. I was able both to draw inspiration here, and to obtain knowledge which I will do my best to employ as a teacher.”
Jana Plachtinská (Elementary Art School, Liptovský Hrádok and Štrba, participant in the continuing education course)





S. Azzolini

"A sense of drama, rhythmic pregnancy, suggestive treatment of abstract sections and unexpected rhapsodic moments, plus exceptional technical dispositions coupled with Mahlerian irony and chorale allusions were summed up in this rendition of Ives' Sonata to bring a thoroughly stunning result."
Tamás Horkay (Hudobný život magazine, review of the concert featuring A. Lubimov and A. Zuev)



V. Sofronitsky



U. Engel



P. McNulty



M. Posch

"The ensemble displayed to the full its skills in the precise and refined treatment of every detail, flawlessly thought-out articulation, consistent phrasing, pregnant rhythm, and vigorous tempi. ... Throughout the evening, the most dazzling interpretation was delivered by Sergio Azzolini. He positively shocked his fellow players and audience alike by the range of his technical and expressive dispositions, variability of tone, and suggestive power of his personality."

Tamás Horkay (Hudobný život magazine, review of the orchestral concert)



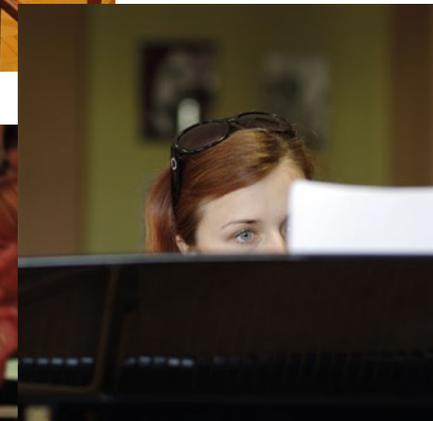
A. Heim a R. Czasch



J. Zwicker



"The final part of the concert was truly imposing, with Viviana Sofronitsky performing brief passages from the individual compositions, on different fortepianos: you had only just time to hold your breath, hardly managing to absorb each of those specific multitudes of sonorous impulses."
 Tamás Horkay (Hudobný život magazine, review of the concert presentations of V. Sofronitsky and P. McNulty)





Reportage photography workshop held as part of the Central European Music Academy eduMEMA 2012

Poprad/Košice
May 2–8, 2012

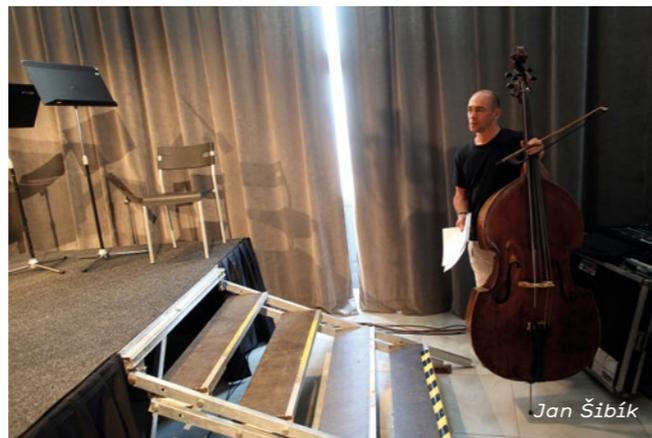
I conducted my first workshop in Poprad and Košice in May 2012. Counting with international participation, it was attended, apart from photographers from Slovakia, by a group from Turkey. While the focus of our interest was the eduMEMA project, I was lucky in convincing the organizers that if we were also able to engage in a parallel endeavour taking pictures of everyday life in Poprad and Košice, the outcome would be much more varied and exciting. Actually, I was a bit

concerned about the part of photographing all those well known artists who were there not just to perform in concert, but also to teach in master classes. It was clear to me that we had to keep very quiet and try to disturb as little as possible. I thought that most of the star performers would tend to be very conservative, and would regard being photographed a nuisance. I was all the more surprised then to see they were really never disturbed by the experience, and that indeed some of them appeared to be enjoying it. At the end of each day, we would pick 15 best photos for display in the local Cultural Centre. The first to come and see them would invariably be the artists. To us photographers, quite incontestably the most interesting and sought-after subject was the vigorous Ital-

ian, Sergio Azzolini. I personally found the workshop's greatest asset in the realization of how splendidly music matched with photography. As indicated above, the second part of the workshop was devoted to classic reportage photography (or street photography). There, we aimed at capturing and recording scenes of everyday life on the streets of Poprad and Košice. I would like to thank the people of both cities very much indeed for showing equal tolerance as did the artists at being photographed, even going so far as to put their hands together for us at the final show of our work. I found the workshop and my stay as a whole huge fun, and I am enormously grateful to everybody involved.
Jan Šibík



Richard Gerényi



Jan Šibík



Jan Šibík



Ahmet Bilgiç



Ahmet Bilgiç



Jan Šibík



Jan Šibík

The aim of Jan Šibík's photography course was to acquaint its participants with the rules and approaches of reportage photography, with emphasis on field work. The undertaking was organized in association with the Tatra Gallery in Poprad, the Municipality of Poprad, the City of Košice – European Capital of Culture 2013, the Department of Photography of Mimar Sinan University in Istanbul, Turkey, and the Anna Hrindová Art Agency.



Ahmet Bilgiç

"I received some truly invaluable advice, and met a lot of interesting people. Meanwhile, Poprad resounded with harmonies produced by musicians from all across Europe."

Nina Turčanová

(Slovakia, student, Comenius University, Bratislava)

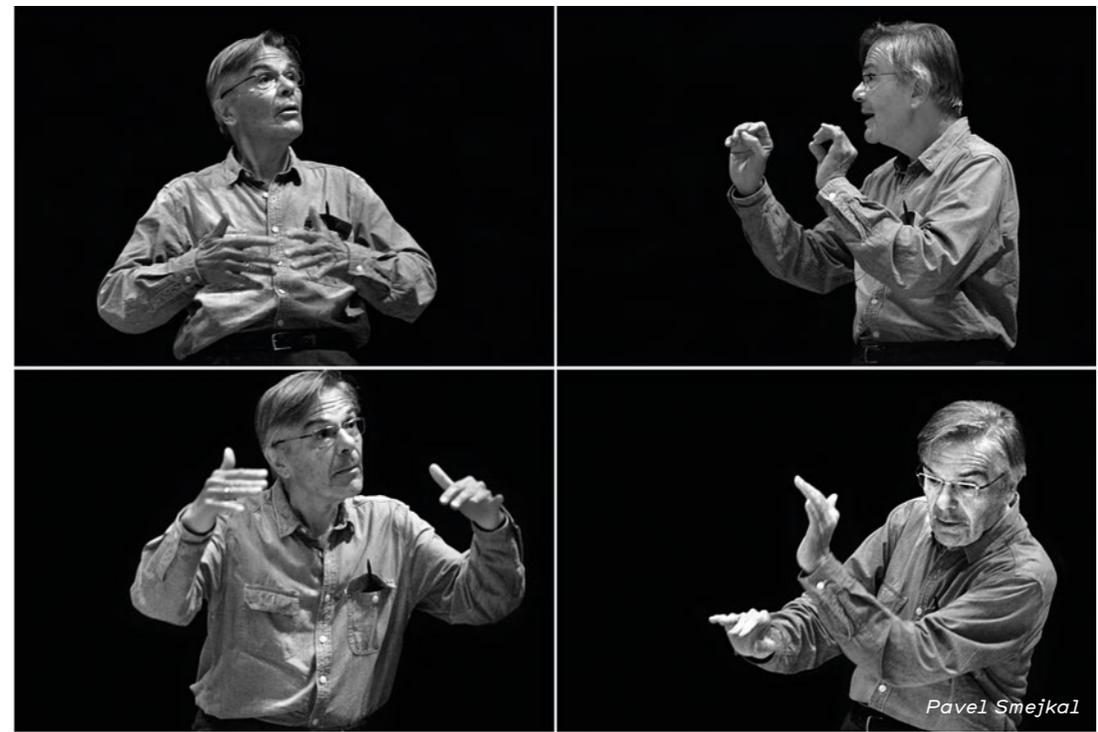


Jan Šibík

"To me, work with Jan Šibík was a major influence, showing me a new way of looking at the world. Similarly enriching were the contacts made here with the Turkish participants in the course, whose approach I found open-minded and innovative."

Michaela Bottková

(Slovakia, student, Faculty of Fine Arts, Technical University in Košice)



Pavel Smejka1

"Taking part in the course of reportage photography held as part of eduMEMA, as a lecturer in 'contemporary photography', my students and myself had the opportunity to spend over one week working with Jan Šibík, a photographer whose approach to our art form links up with the classical style embodied by the likes of Henri Cartier-Bresson, Steve McCurry or James Nachtwey. Notwithstanding the difference of our concepts I regard the experience from this exceptional project which enabled us to photograph teachers, professional artists and young talented musicians, as an outstanding asset. I believe that the perceptions, thoughts and feelings of each of us are reflected in our photos, enriching the Central European Music Academy by an attractive visual dimension. I wish to thank the organizers and Jan Šibík for their generosity and understanding, as well as for offering us the chance to follow our creative instincts. I hope that we will soon welcome Jan Šibík to our university, on a visit aimed at imparting his professional experience to students there."

Prof. Ozan Bilgiseren
(Mimar Sinan University, Istanbul)



Ozan Bilgiseren

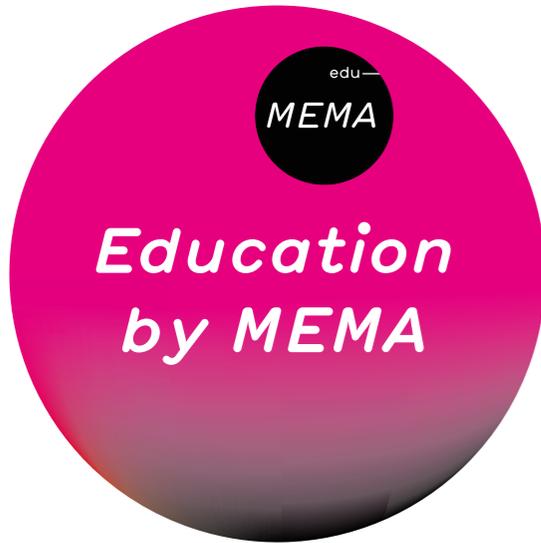


Dance workshops

In the project's 2012/2013 edition, eduME-MA supplementary programme included dance workshops which embodied two different approaches to this art form. One was represented here by Halil Can Ocak and Can Güngür, two leading choreographers of the world-famous Turkish dance company, Fire of Anatolia, who conducted master classes/workshop in Slovakia in December 2012, aimed at demonstrating a unique synthesis of music and dance from different regions of Turkey, reflecting the myths and the magnificent cultural history of Anatolia. Slovak dancers were thus offered a chance to draw experience from this encounter with true masters

of Turkish folk and modern dance forms and moving spirits of one of the world's most successful dance ensembles. An alternative approach to the art of dance – one anchored in the Western European tradition – was offered to participants in the Central European Music Academy by Helena Kazárová. A professor of the Prague Academy of Music and Drama, she conducted a workshop in Poprad in February 2013, focused on the French, English, Spanish and Italian variants of the pavan, which presented an inspiring excursion around the Western European dance and music scene during the period between 1530 and 1576.





Education by MEMA

In a programme of continuing education, eduMEMA also offered, in Poprad from May 2 – 6, 2012, an accredited update and refreshment course for teachers of elementary art schools and music conservatories, which took the form of a series of simultaneously interpreted lectures, coupled with participation in ten master classes conducted by renowned interpreters (including open lessons of Sergio Azzolini and Alexey Lubimov); attendance of open rehearsals of a combined period and

modern instruments ensemble staged under the motto “The Making of a Concert” (conductor: Milan Turković, soloists: Dmitry Berlin-sky, Sergio Azzolini), featuring a programme ranging from the Baroque era to the 20th century; concert platform demonstrations of copies of historical fortepianos built by Paul McNulty; discussions with Prof. Milan Turković; a round-table talk, and further supplementary activities.



“If I were to describe the Central European Music Academy in one word, it would be ‘fascinating’. Each and every one of its participants could pick from its programme something which must have enriched their approach to art, and to life.”
Bea Mičková (Elementary Art School, Sobrance, Slovakia)

“These courses have given me an opportunity to get a first-hand acquaintance with the process of studying individual compositions, to learn as much as possible from observing the teaching mastery of the lecturers, and to appreciate the inevitable sequence of the progress leading towards the true command of a historically informed interpretation of Baroque music.”
Ivona Očkovičová (St Nicholas’ Parochial Elementary Art School, Prešov, Slovakia)



Lectures:

Sergio Azzolini

The Application of Affect Theory in Baroque Instrumental Music

In the 18th Century, music theoreticians of the time often likened the composition and interpretation of music to oratorical delivery. Find out how the application of this approach can influence the interpretational and expressive aspects of compositions.

Dmitri Berlinsky

The Artist on and off the Concert Platform: A Soloist's View

Luciano Contini

“Missing the point” – The Experience of Listening to Baroque Music. Between Discovery and Delight

Toward the appreciation and a better understanding of Baroque music. Historically informed performance practice requires an understanding of the historical context; consequently, listening of music combines the elements of knowledge and experience. Knowledge and imagination are not mutually exclusive.

Reinhard Czsach

The Development of Articulation on Woodwind Instruments from the 16th through 18th Centuries

How do technical alterations and the design of an instrument influence the performing style and expressive qualities of performed works? Can the knowledge of this prove to be of avail to modern-instrument performance?

Soma Dinyés

The Six Partitas

The context, style and specific pitfalls involved in the interpretation of Bach's keyboard output.

Ulli Engel

An Introduction to the Interpretation of Bach's Music for Solo Violin

Bach's music as timeless value of European culture. The axioms of early music interpretation: instrument, articulation, ornamentation, the rhetorical concept as an aspect of expression.

Andreas Helm

Wind Ensembles in the 18th Century: From Hautboisten to Harmoniemusik

Andrej Šuba

Musical Culture in the 18th Century Slovakia

Musical culture on the territory of Slovakia during the 18th Century and its European connotations. A basic historical survey, with an outline of literature, available recordings and printed note editions.

Michael Posch

Polyphony in Solo Literature for Recorders

Structural Analysis as the Groundwork for Understanding the Baroque Unaccompanied Recorder Repertoire.

Miloš Valent

Improvisation Techniques in Reviving the Manuscript Music Collections of Slovak Provenience

A review of manuscript song and dance collections from Slovakia: Repertoire, interactions between “high” and folk art, approaches to revival – arrangement vs. improvisation; educational practice.

Jörg Zwicker

Early Music Resources on the Web

The web today offers virtually unlimited possibilities of obtaining note material, taking part in discussions and sharing information with expert communities. Indeed, everything is available on the web, and yet, how best to find one's way there?



Discussions on Interpretation at eduMEMA 2012

Once again, prominent musicians from Slovakia and other countries came together at the Central European Music Academy at Poprad to discuss their different approaches and philosophies of performance practice. The round table moderator was Adrian Rajter.



Adrian Rajter:

Times have changed in the course of recent decades. So perhaps we should begin by examining the contemporary meaning of the terms “modernists” and “baroquists”...

Milan Turković:

I don't think there are any such people as “modernists” and “baroquists”. Maybe it's provocative to say so, but musicians can't be divided in that way. I think musicians have a much more complex view of music and what they're doing. But if the question happened to come up in our discussion, “Is there any exchange of ideas between the two camps?” or “What can baroquists learn from those playing modern instruments?”, I would say that “baroquists” don't need to learn anything from “modernists”, because they know precisely what they're doing.

Luciano Contini:

There's no need to talk about “baroquists” and “modernists”. Much more important is the language. If you want to play Vivaldi or Bach, you have to be aware that this music speaks a language different to that of Bruckner or Brahms. An identical or similar sound does not necessarily imply an identical or similar meaning. For example, “burro” in Italian means butter, whereas in Spanish it means donkey. It's likewise in music. Baroque composers used certain structures in their compositions. Whether or not you recognise them has got nothing to do with whether you're a “baroque” or a “modernist”. If you don't notice them, then you're missing the point, you're not making sense of what the composer wrote.

Milan Turković:

Our problem might also be that, in principle, the notation we use for Bach and Stockhausen

is identical, leaving aside special symbols.

Alexei Lubimov:

That's not entirely true. The symbols are identical, but their meaning is different.

Milan Turković:

That's what I meant. The notes are identical, but the half-note in Bach is totally different from the half-note in Mahler...

Alexei Lubimov:

... and it has a completely different meaning and value in Renaissance music. Right now we're touching on the level of notation. However, there's also the level of style and stylistic relations; on a further level, understanding music as a science; and then again, awareness of all that lies beyond the scientific aspects.

Milan Turković:

When rehearsing with orchestras we often face the problem of how to perform a half-note at the end of the composition. The orchestras normally play it for the full duration. Usually I have to explain that in Vivaldi's time a note like this was not played for the full written value, that this is only orthography. The bow was shorter and the note played was shorter too. People of an opposing point of view say that today we've got longer bows. My opinion, however, is that Vivaldi was composing for the mode of playing and the instruments that were used during his lifetime.

Alexei Lubimov:

That's true. We have to learn to understand a language which in our times is partly lost. Today we're reconstructing the musical language of various periods, including early romanticism. These reconstructions some-

times go astray, and again sometimes they're accurate; from time to time they're simply a source of inspiration, but they can also be absolutely precise, because a lot of information is recorded unambiguously in treatises and books.

Miloš Valent:

Paradoxically, the “baroquists” are often more modern than the “modernists”, to my mind. They use completely new instruments, sound and aesthetics. By contrast, what today's “modern” symphony orchestras predominantly have is the expressive means of romanticism.

Adrian Rajter:

If I've understood correctly, to be a “baroque” – however controversial this term may appear – presupposes a knowledge of several musical languages. One man who has this kind of knowledge at his command is Alexei Lubimov, a pupil of Henrich Nejcgauz, whose roots stretch back to romanticism, to Saint-Saëns, while simultaneously he's a contemporary artist, playing the instruments of his time. Maestro Lubimov, have you sometimes reflected on the fact that you speak many languages in your music?

Alexei Lubimov:

Yes, indeed. Dmitry Berlinsky and I have compared our attitudes. In his particular background a sovereign mastery of the instrument is the defining thing, so for him accepting or not accepting historical performance procedures is a question of achieving mastery in this or that area. For me it really is speaking in different languages, but equally it's a philosophy, a way of moving in the flow of musical history. The history of music has never been interrupted. Even though we divide it into Renaissance, Ba-

roque, classicism, early romanticism, nevertheless it's an uninterrupted process. If we want to be connected with each part of this process, we must know what was missing in the given historical contexts, what hadn't yet been discovered, and what had just been forgotten. In that case, if we come to a certain point in history, we understand what kind of historical memory and what kind of style the contemporaries of that epoch had. If the “modernists” are open-minded, like my colleagues in Moscow and other places, to begin with they accept the existence of different styles, and they learn to understand these languages not “from scratch” but from the standpoint of the preceding epoch. Let me emphasise, from the standpoint not of the following epoch but the preceding epoch. I remember how the performing art developed from the 1950s on, and this process was indeed strongly influenced by the “baroquists”. It's important too to study other languages, to compare them and seek to understand them, where they differ and how they are mutually connected. The crucial thing is whether we feel sufficiently free to express music by the stylistic means, for example, of 1750–1760, or of Beethoven's lifetime. If we understand the music we discover that for great performance we do not need modern instruments, because they distort the language, the style. At the same time, however, we're contemporary people, it's impossible for us to be totally isolated from the experience of radio, CDs, studio recordings, and concert life in modern halls. Instinctively we adapt the historical knowledge we've acquired for the needs of the present. But a precondition for being able to do that is that we have a good understanding of the relevant language. It isn't possible to achieve the goal of modern performance by mixing up different languages which we don't understand.

Adrian Rajter:

First of all, then, we must recognise that different languages exist in historic music. Not everyone has the will and ability to speak several languages, or to learn them. Is it legitimate to play music from 1750 just from the notes, without knowledge and understanding of the relevant language's syntax?

Luciano Contini:

No. It's the same as if I were to start speaking Italian now – would that be legitimate? Many people wouldn't understand me.

Adrian Rajter:

But now you're speaking English with a mild Italian accent...

Luciano Contini:

I believe I'm speaking well enough for everyone to understand me! What accent you speak English with, that's something like your personal artistic freedom, but it does have to be English. If you don't understand the language of music, you shouldn't play it. There isn't a modern and a baroque mode of playing, there's just a right way and a wrong way. Just as there's a right and a wrong way of expressing oneself in English. If I use an incorrect expression, that's neither modern nor baroque, it's simply faulty. If I go out onto the podium and say, "I'm Luciano Contini and I'm going to play music", I can do what I like. But if I say that I'm going to play Bach, no, I can't play what I like. If they were to hang Warhol's serigraph *Mona Lisa* in the Louvre and they said it was the work of Leonardo da Vinci, that would be a serious error. And similarly in the case of Busoni's *Ciaccona* – no one will say that he's playing Bach, because it's more Busoni.



Adrian Rajter:

What we're seeking in this project is a confrontation of the different points of view which we were able to follow yesterday in the performance of Bach's *1st Violin Sonata*. Three movements were played on a baroque instrument, three on a modern instrument. What were your reactions to this confrontation?

Dmitri Berlinsky:

Confrontation is a word I don't like. I have great respect for my colleagues who have spent their lives in scholarly study. All of us ought to take their findings on board. I am no expert, but I genuinely do feel inspired by their way of playing music at yesterday's concert. The quality of their playing, and the means they used to achieve their performance, all that was fascinating. But I'm somewhat bewildered by the talk of a right and a wrong mode of performance. I don't think anyone is entitled to say what is right and what is wrong, because we are all performers. It's like reading a book. Some people understand Italian, others speak German or French. Understanding a language does not give us authority to say that we comprehend the content of what is written. There's much more depth involved, there are many layers. We spend the greater part of our lives searching for a mode of performance that we ourselves first of all find convincing, and subsequently we try to share that with the public. It's a lifelong task. Naturally, our performance can also evoke disagreement. The great literary and dramatic works of Chekhov and Tolstoy are often staged in very different ways, sometimes provocatively. For me as a musician, a performer, it's very important when I'm listening to music that I should be swept away not only by the author-

ity of the musician who's playing, but also by his dedication and unique understanding of the music and ability to find a functional way of playing the work. That's what's crucial for me. Sometimes I hear a performance of romantic music that's nicely done but not convincing. A baroque composition too can sound stylish but lack energy. To play in the right style doesn't necessarily mean to reveal the depth of the work performed: that always has many layers of meanings. That's precisely what our lifetime task consists of, and in a dialogue like this we can learn something together which will be of benefit for musical performance in the future.

Miloš Valent:

Maybe I'm supposed to be on the other side, but I agree with Dmitri. I would say that top-class modern performance art moves on the highest level of quality and aesthetics of sound. Music is abstract. We have notes, we take the same instruments into our hands. As baroque musicians we study, we ponder, we can have the idea that we're going in the right direction. But afterwards we can have the problem Dmitri's talking about, of the layers of the work and its performance. Performance can be stylistically correct and still sound tedious. The layer of emotions, which is always there in music, must be present in the historically correct performance also. Naturally, a modern violinist cannot play, for example, a Cima sonata with the full length of the modern bow, because the grammar of early baroque music is different. But the modern musician can take inspiration from the baroque bow and approach the style and the understanding of that music, as it ought to sound.

Alexei Lubimov:

At the present moment in history we have an opportunity to discuss about different languages and styles, and about our own opinions and approaches to music. I'd like to draw attention to two opposing – from my own point of view – ways of performing Bach's music in the 1930s, as evidenced in two sets of recordings, firstly by Adolf Busch's Chamber Orchestra, and secondly with Wilhelm Mengelberg conducting. Busch interpreted the score very strictly, he was trying to get away from romantic interpretations. By contrast, Mengelberg used glissandi and portamenti, and remained faithful to the romantic mode of playing – but it's a great deal more convincing. Performance reaches its highest degree of conviction when knowledge of the rules is combined with the performer's mastery and richness of personality.

Milan Turković:

What you've said reminds me of Rudolf Serkin, who had such a suggestive power as an artist that when you listened to his recordings of works by Bach it seemed completely immaterial which instrument he was using. But that's an exceptional case. What is authentic performance? I think there's no such thing, we don't have telephone numbers for Mr. Bach and his friends. But what we can do – and certainly we should – is turn to the sources of the time. Very frequently I impress it upon students that if they're not familiar with Leopold Mozart's *Violin School*, or Quantz and Mattheson's treatises, then they can't say that they know how to perform the music of that time. This historical knowledge is accessible in public libraries and it's necessary to avail of it. It's something much more important than the

issue of how authentic we are in our choice of instrument. I'm striving for a perspective that brings closer together those two worlds of performance, the modern and the historically informed.

Alexei Lubimov:

Thirty years ago that was only a theoretical question. The dominant attitude to Quantz's and Mozart's treatises was: "Students, read this and forget about it!" Today there's a different situation. The students understand that these books are important for practical use. It's not about exchanging today's instrument for a period instrument. When you read those particular books you can ask yourself the question, will you be able on a modern instrument to play by the rules that they postulate? If yes, that brings you to historically informed performance practice on modern instruments.

Adrian Rajter:

So, in your opinion, is historically informed performance practice possible even on modern instruments?

Dmitri Berlinsky:

Yes, certainly...

Milan Turković:

Maybe I haven't expressed myself quite clearly. I wasn't thinking only of reading books. I'll give you a very practical example. There are many who don't know, when they're playing Mozart, how to play properly the grace notes, the appoggiaturas, the pedal points. One can find how they managed them in the 18th century from the books I mentioned. People often ask how we know the performance conventions of Mozart's time, but the fact is, we have those sources...

"If you want to play music by Vivaldi or Bach, you must realize that this music speaks a language different from that of Bruckner or Brahms."

Luciano Contini



M. Turković, A. Rajter, M. Valent, S. Azzolini and P. McNulty

Adrian Rajter:

Sergio, you have doubts about whether a historically informed performance practice is possible using modern instruments...

Sergio Azzolini:

Yes, because often I've had the opportunity to play the same composition on a modern instrument and then immediately afterwards on a baroque instrument. Sometimes it's very difficult. The baroqueists ask: "Sergio, why are you playing so loudly?" and a month later the modernists ask: "Sergio, why are you playing so quietly?" (general laughter) So what's important? Dynamics? Sound colour? Mode of playing? I would answer, no. It's not the instrument, the dynamics, the sound, but first of all the desire to communicate by means of the instrument. Sometimes this means that I want to play loudly, other times with a mixed sound. (And that's what the bassoon is about. Bassoonists say: "I'd love to, but it can't be done...") But that's the nature of the bassoon.) Let's get back to the question: Is it possible to play a Vivaldi concerto on a modern instrument? Yes, it's possible. Is it better on a baroque instrument? That's a very delicate question. On a modern instrument you're playing close to the historically correct tuning, because in Vivaldi's milieu the tuning was not $a=415$ Hz, but higher. With a modern instrument we're therefore very close to the historical sound, because tuning is sound. With a baroque instrument with very low tuning we're a long way from Venice, because colour and tuning are always in a mutual relationship. On the other hand, the baroque bassoon has three keys, the modern bassoon has twenty two. There are many notes which you play on the modern bassoon using the keys, but to play them on the baroque instrument you have to use the actual body. The body,

however, functions quite differently, and that gives a special effect to the performance. It's quite an involved question. If you ask me again whether it's possible to play baroque music on a modern instrument, I'll say no. Because when I play on a baroque instrument, though ultimately it's in the wrong tuning, and subsequently I play the same work on a modern bassoon, with a very correct tuning (where Vivaldi's music is concerned), I miss the fragility, the feeling of instability from the old instrument. With the modern bassoon I'm sure of myself, I'm stable, I'm good. On the podium with a baroque instrument I feel fragile, unstable, like a child, and I ask myself if I'll be able to play. I'd love to, but I won't manage it, though I'm trying with all my might. That's also how bassoonists used to feel in the 18th century. And so in the end it's not a matter of sound colour or three, four, or twenty two keys, correct or incorrect tuning, but the physical feeling from my body and from the instrument. The baroque musician's relation to his instrument – and this is true of the baroque violin, harpsichord, hammer piano or any other instrument, just as much as for the bassoon – is less stable. This instability demands a different procedure...

Alexei Lubimov:

Maybe it would be better to speak of unevenness, rather than instability...

Sergio Azzolini:

...unevenness, but also fragility. I love that word (in Italian fragile), because it has its place among the musical emotions. It's part of my vision. Often I play baroque music on modern instruments also, but there's always something missing. The non-uniformity, instability, fragility, for me they create a certain poetic quality of sound.

Miloš Valent:

There's a lot of discussion about what's to be done in old music. Often we play the same works in a similar manner. On the other hand, modern orchestras are prepared to play the baroque and classical repertoire without vibrato, with appropriate technique and correct style. The productions conducted by Daniel Harding are notable for this approach. One can achieve a great deal on modern instruments, but certain things aren't possible. Not long ago I heard a Mozart opera conducted by Harding. The string players were fantastic, on the highest level of orchestral art. However, the wind instruments were not so convincing. The characteristic sound of period wind instruments differs markedly from that of modern instruments. The modern winds don't mix well with the strings.

Sergio Azzolini:

Mainly we divide instruments into baroque and modern. It's a huge misunderstanding. When Harnoncourt founded Concentus Musicus Wien nearly 60 years ago, he was a pioneer of historically informed performance practice on period instruments. Let me emphasise, they began with period instruments, not replicas! They used an original oboe from about 1720. The musicians learned how to play these instruments as autodidacts. According to their own personal testimonies, they let the instruments themselves carry them along; it was the instruments that showed how the music composed for them had to be played, how to combine the sound of the oboe with that of the violin, and so on. We don't have a recording from Händel's time, but we have instruments from his time. The instrument is my teacher, which helps me to understand the music that I'm playing. At the present time there are

many specialists, but many of them specialise in playing, not the period instruments, but their copies. It's written on the CD that: "The recording was performed using period instruments", and afterwards you read in the booklet that the flute was made in 2007 by Rudolf Tutz, based on an original by J. Denner. I prefer what's played on period instruments. I don't like playing copies, but I have no choice. Why is it that I don't like playing copies and I have to; why is it that I love playing originals and often I cannot? Firstly, the copy is more or less baroque on the outside, but inside it's modern. Secondly, I have 15 period instruments, six of them can be played on, but none of them have the tuning $a=415$ Hz. I have to use copies, because mostly we're playing in that tuning. When I play an original instrument, the sound is wonderful, but a little unstable. A copy is more stable, even if not to the same degree as the modern instrument. It's complicated. When I pose the question, do I want the original sound or do I want to play music, the answer is clear: I want to play music. I try to play sensitively. The sound is an enormously important element of music. So therefore I try to play on an instrument that sustains music. I don't pose the question of authenticity. Why do we play on period instruments? We don't do it to prove that we can play without keys or on gut strings. We do it because of the sound.

Alexei Lubimov:

The unique sound! Every historical instrument is unique. Today it's often possible to get several exemplars of copies of a given instrument. Those copies differ from their models: they're less fragile, more uniform. Historical instruments, however, are unique, and they teach us to perform music in a unique way.

Sergio Azzolini:

Paul, I've got a very important question for you: to what extent are your instruments authentic?

Paul McNulty:

That depends on the data I have at my disposal. I need to have the opportunity to open up and study authentic instruments. I cannot produce a copy of an instrument if I don't have complete information about its soundboard. Try constructing a copy of a Stradivarius violin without detailed knowledge of its contours and thicknesses. You can forget about it! The specialists who make copies of instruments are lucky if they have an opportunity to study historic instruments from the inside.

Dmitri Berlinsky:

Excuse me for interrupting you, but in the case of string instruments, even if you have all the detailed information, you won't make the original instrument, you can only approximate to it.

Paul McNulty:

But you must try to be a good pupil. You've no choice, you can't be satisfied just with superficial information. Everything depends on the builder's level of knowledge. Builders must have the opportunity to study original instruments, and I trust that society will tolerate that, so long as they're learning something. The one way to learn is producing. Look at the incredible level of master craftsmanship in Viennese and French pianos – all of those builders built their instruments without morning coffee, mains power or electric light. And Anton Walter in his first ten years in Vienna built 385 pianos! My team and I don't manage even half of that, though we're working 50 hours a week! And



D. Berlinsky and A. Lubimov

“We today reconstruct musical idioms of different periods, including the early Romantic era. These reconstructions may at times prove erroneous, now and then they may serve as a source of inspiration, but sometimes they can also be absolutely precise, as they have survived in treatises dated from a given period. We ought to learn to understand languages the knowledge of which we have by now partly lost.”

Alexei Lubimov

we've got electricity, coffee and computers. When you're doing this work you can't just go for the comfortable options. If I have the opportunity to open and examine one of his pianos from round about 1790, I thoroughly measure every detail, every centimetre of it, and I copy it with complete precision, I won't change anything. In spite of that, every copy of Walter has a different sound. Mostly we only have fragmentary instructions at our disposal and often we have to work like detectives. In Anton Rubinstein's *Music and Its Masters* there's an account of a conversation with a certain titled lady – she told Rubinstein that Mozart certainly would have loved to hear his music on a modern piano. But instruments have always been linked to the time when they came into being, and those we have now are entirely different. The pianos in museums have lost their sound, and today's builders know only very little about the period mode of constructing them. And we still don't know exactly how to play them.

Adrian Rajter:

Jarolím, as a concert maestro of the Slovak Philharmonic, are you aware of changes in the performance practice of 18th and 19th century music? If there are such changes, how are they manifested?

Jarolím Ružička:

I find this debate very interesting. I don't consider myself a specialist in baroque performance. In many aspects I'm absolutely in agreement with Mr. Berlinsky, but also with many things said by other speakers. In my experience, quite definitely the most important thing is that the performer should manage to be inspired by the work that he wants to perform. That's where performance is always unique. I think, if a violinist is playing a modern instrument, he doesn't absolutely

have to respect all the traditions and dogmas of baroque music. It's up to him what's the most important for him and what he has let himself be most inspired by, whether it's by the place and historic associations of the work's appearance or by his own temperament, where he was born, where he studied, what made him grow as an artist. For me personally Baroque music is a challenge and an inspiration in many of its aspects, and what I desire and what I strive for is to transform this inspiration into a modern mode of playing, whether in a symphony or chamber orchestra. Naturally, not everything is possible. It's a matter of development. Not long ago it was unimaginable, for example, to play Brahms symphonies on period instruments. I think even modern orchestras are changing – on the one hand it's a generational change, but it's also happening under the influence of prominent individuals. Performance changes continually. I consider myself a very open person and I try to transform everything that inspires me for the listener.

Adrian Rajter:

In the orchestras that you work with, have you noticed over the last 15 years changes in the performance style, say, of Beethoven's symphonies?

Jarolím Ružička:

A lot has changed in the performance of Beethoven and Mozart. Work with vibrato and tone is changing and adapting to the vision of baroque purity of sound. That goes for phrasing also. I'd like to follow on from what Milan Turković was saying, about the manner of playing half-notes. I consider it absolutely out of the question to play them as they were played ten or fifteen years ago. It is necessary to respect – just as the Ba-

roque musicians did – the natural departure of the sound, not attempt at all costs to hold the note to the very last instant prescribed in the notation and take one's inspiration from singing. It is infinitely important to lay emphasis on the character of the music, on where it's coming from. To play everything identically, in the identical style, makes no sense. That isn't inspirational, it isn't even interesting.

Milan Turković:

I'd like to add something to the interesting comments you've made. We know that in Vienna at the beginning of the 20th century they were still using gut strings, and the Viennese orchestras were playing without vibrato. Even Alban Berg's *Violin Concerto* was played on gut strings. The prevailing opinion is that a lot of vibrato was used in Schönberg's time, but that's not true. A further aspect is the wind instruments... I've been changing between old and new instruments, copies and originals for some decades now; like Sergio, I've been moving in different worlds. I'd like to tell you a story that's very much symptomatic of my musical life. After I'd played Mozart's *Bassoon Concerto* three times on a modern instrument, an opportunity arose to play the same work at a concert in Musikverein on an original instrument built around 1800, that is, only a few years after the work was composed. I discovered a passage which fundamentally changed my interpretation of that work on the modern instrument. In the development of the second movement the solo part leaps up and down the entire range of the classical bassoon. On the modern bassoon that's no problem, but on the period instrument you were fighting for your life. It was then that it dawned on me: Mozart must have thought of that as a highly dramatic passage.

Sergio Azzolini:

The music must always be in the first place. The original instrument – not a copy! – is the one person (let's regard it as a human being) who has lived in the 18th century. If I ask the instrument whether it can tell me, explain to me, how it was then, it will tell me. I also have played a Mozart concerto on an original instrument, and I too had the same feeling. Do you know what I did afterwards? I went to the instrument builder and said: "We too need to talk about things." I asked him: "Why do you produce copies in such a way that you change the original?" He told me it was so that I wouldn't have to struggle too hard. But I love to struggle. He promised that he could make me an instrument identical to the original. But I should reckon with having a fight on my hands. Well, without a fight I can't be honourable in my approach to music. I fight with a light heart, because I love that fight. Otherwise, I wouldn't play at all on historical instruments. The builder subsequently remade all my instrument copies, baroque and classical, and there was an incredible difference compared to the copies commonly made for those who don't like to struggle.

Adrian Rajter:

Paul, do you make instruments in such a way that they won't make it necessary to struggle?

Paul McNulty:

To make the instrument more easily playable isn't the issue for me. I look for a means of making this very complex and intractable instrument function. The level of opportunity for choice is practically zero. The instrument will speak and sound only on the precondition that you master all the craft aspects. Take the most prominent bearers of the Viennese tradition (Graf, Walter, Stein): originally they were organ manufacturers.

They were thinking primarily in the categories of tuning fifths and octaves. If we take a cross-section view of such a component part as the hammer shank, we find that it has a certain dimension. However, this dimension could not be tested with a micrometer, it was tested by tuning! It was absolutely precise and unique. The result was influenced by other factors too: the elasticity of the hammer shank, the vibrations that pass through it after striking the string. Haydn, Mozart, Beethoven didn't complain about their instruments...

Adrian Rajter:

Beethoven didn't complain about his instruments?

Paul McNulty:

Beethoven didn't have a lot of luck with his pianos, but in general there was satisfaction with instruments and their quality. There were many good builders who prospered, they had many years' practice and they were prolific. They did not experiment, they had profound understanding of their profession which they shared mutually, they learned from one another. Once again I would like to emphasise that if you don't have the factors I've mentioned, the material and elasticity of the hammer mechanism in the correct proportion, you lose the sound.

Adrian Rajter:

Historical pianos of the 18th and early 19th century are fundamentally different, however, from modern pianos. Is a historically informed performance practice of the repertoire of classicism possible on a modern piano?

Paul McNulty:

If you've got a clear idea of the sound, you can attempt it. I know performers who play

both historical and modern instruments.

These musicians know how to transmit their experience of the historic instrument to the modern one. But you can't sit down to a hammer piano with technique acquired on a modern Steinway, because the anticipated sound won't materialise. Behind that there are years of work on technique, position of hands, muscle posture, and so on.

Adrian Rajter:

Also important is the aspect that Sergio mentioned, the struggle. Beethoven, for example, went to the limits of instrumental possibility in terms of range and dynamics, he was fighting for more sound. This struggle must be perceptible in performance...

Paul McNulty:

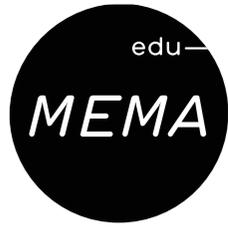
Yes, working up to the limit is an important part of the poetics of performance...

***“The instrument is my teacher,
it helps me understand the
music I play.”***

Sergio Azzolini



S. Azzolini and P. McNulty



Lecturers and Artists



Sergio Azzolini (Italy) ranks among the most progressive and most versatile bassoonists of the present era. He studied at the Claudio Monteverdi Conservatory in Bolzano (with R. Santi), and at the Hochschule für Musik, Theater und Medien in Hanover (with K. Thunemann). He has to his credit victories of several contests, including the C. M. von Weber Competition, the Prague Spring Competition, or the ARD Competition. He combines his career as soloist with a dedicated involvement in early music interpretation as a member of the Ensemble Baroque de Limoges and Parnassi Musici, and regularly working as a soloist with the Sonatori de la Gioiosa Marca, L'Aura Soave di Cremona, and La Stravaganza Köln. Between 2002–2007, he was artistic director of the Kammerakademie Potsdam. Since 1998, he has taught bassoon and chamber music interpretation at the Hochschule für Musik in Basel. At Poprad, he conducted the class of chamber music interpretation with focus on the 18th-century Italian repertoire and continuo performance.



Dmitri Berlinsky (USA) studied violin at the Moscow Conservatory (with V. Tretiakov, Y. Chugaev and N. Latinsky). After graduation, he furthered his training at New York's Juilliard School, with Dorothy DeLay and Masao Kawasaki. In 1985 he entered the international scene as the youngest winner of the Paganini Competition in Genoa, a brilliant start which was followed by further triumphs at Montreal (Grand Prix), the Tchaikovsky Competition, and the Queen Elizabeth Competition. Dmitri Berlinsky has to this day appeared in some of the most prestigious concert venues: Carnegie Hall and Avery Fisher Hall in New York, Tokyo's Suntory Hall, the Great Hall of the Moscow Conservatory, the Gewandhaus in Leipzig, the Berliner Philharmonie, Munich's Herkulesaal, the Palais des Beaux Arts in Brussels, the Beethoven Hall in Bonn or Teatro Colón in Buenos Aires. Figuring among the highlights of his career have been collaborations with the Russian National Orchestra, the Prague Radio Symphony Orchestra, the St Petersburg Philharmonic Orchestra, the Staatskapelle Berlin, the Seoul Philharmonic, the Montreal Symphony Orchestra, the Sinfonia Toronto, the New York Chamber Symphony Orchestra, the Leipzig Radio Orchestra, the National Orchestra of Belgium, the Weimar Staatskapelle, the Flemish Opera orchestra, or the Sinfonia Siciliana. He is visiting artist and teacher at the Michigan State University's College of Music. He devotes part of his time to lecturing and teaching in master classes around the globe. At Po-

prad, he conducted the master class focused on modern-instrument interpretation of the fugues from Bach's *Sonatas and Partitas for Solo Violin*.



Luciano Contini (Italy) followed his study of guitar (with A. Marroso and O. Ghiglia) and winning of several competition awards by sharpening his creative focus onto the interpretation of Renaissance and Baroque music, concentrating there exclusively on lute. After obtaining a *cum laude* degree from the musicology department of Bologna University, from 1982 he furthered his schooling at the Schola Cantorum Basiliensis (with H. Smith, E. Dombois and J. Christensen). During a busy career as a concert artist, he has appeared at major venues in Europe, America and Japan, including the Gesellschaft der Musikfreunde and the Konzerthaus in Vienna, the Théâtre des Champs-Élysées in Paris, the Staatsoper Berlin or Milan's Teatro alla Scala, performing alongside the likes of Bruce Dickey, Chiara Banchini, Jesper Christensen, René Clemencic, Jordi Savall, Riccardo Muti and many others. Both as a soloist and as a chamber player, he has featured in a plethora of albums, as well as radio and television recordings. His solo CDs, with Alessandro Piccinini and Giovanni Zamboni, have met with international critical acclaim. Luciano Contini is likewise active as a teacher of historically informed performance at the Vienna Universität für Musik und darstellende Kunst, and as the head of the lute class at the Konservatorium Wien Privatuniversität. At eduMEMA, he acquainted participants interested in guitar and lute interpretation with aspects of phrasing specific for the Renaissance and Baroque eras.



Reinhard Czasch (Austria) has specialized in historically informed interpretation since the start of his career. He is a member of the Concentus Musicus Wien, Haydn Sinfonietta, Ensemble Lyra and Die Instrumentalisten, and a regular collaborator of Das Neue Orchester and L'Arte del Mondo. He was artistic director of the Wiener van Swieten-Ensemble, and founded the ensemble Ventus Iucundus. He is artistic director of the Wachauer Barocktage festival. In the course of MEMA 2009 in Poprad, Reinhard Czasch formed a Slovak class of transverse flute which has since carried on with a regular curriculum. The class of Reinhard Czasch, whose principal teaching commitment is at the Konservatorium Wien Privatuniversität, was here destined for students of historical transverse flutes, as well as for those studying modern transverse flute but interested in obtaining a first-time experience of playing the historical flute. The training repertoire was centered around works for solo flute, as well as duos, trios, and chamber pieces with basso continuo by J. S. Bach, Telemann, and Handel.



Soma Dinyés (Hungary) completed studies of choral conducting at the Liszt Academy in Budapest in 1999. In 2007 he obtained a doctoral degree in theory of music at the Liszt Academy. Before that, in 1995, he formed the chorus and chamber orchestra Ars Longa, setting himself the goal of improving the standard of historically informed interpretation in Hungary. The ensemble has made a number of recordings, and has participated regularly in festivals in Hungary. Soma Dinyés has been a frequent guest of the majority of Budapest-based orchestras (the Budapest Festival Orchestra, the Liszt Chamber Orchestra, the Ferenc Erkel Chamber Orchestra), as well as working with the Mendelssohn Chamber Orchestra in Veszprém. Appearing with various ensembles specializing in Baroque music (Musica profana, Aura Musicae, Hortus Musicus, Sonatores Pannoniae), he is a member of Solamente naturali. In 2009 he co-founded, with Zsolt Szabó, the Arion Consort, an ensemble focused on viola consort repertoire. Since 1999, he has taught solfeggio and music theory at the Bartók Conservatory in Budapest. His harpsichord class, destined for advanced students and professional musicians with adequate technical dispositions and a basic knowledge of harmony, was oriented primarily towards the study of questions related to the interpretation of Bach's *Six Partitas BWV 825 – 830*, and the techniques of continuo performance in the high Baroque period.



Ulli Engel (Austria) studied at the Vienna Musikhochschule (with E. Kovacic) and at the Royal College of Music in London (with A. Manze). She works with renowned early music ensembles (including the English Concert, the English Baroque Soloists, the Academy of Ancient Music, Les Arts Florissants, the Balthasar Neumann Ensemble, or the Concentus Musicus Wien), as well as being a member of various chamber formations, and a soloist. In 2000 she founded Saitsiing, a chamber ensemble whose repertoire has been centered around music performed at the Vienna royal court in the late 18th century. Their debut CD, entitled *Appassionata*, won the Pasticcio Award of the Austrian radio and television company RTO. Since 2001, Ulli Engel has been leader of the Wiener Akademie and the Capella Leopoldina in Graz. She teaches Baroque violin at the Konservatorium Wien Universität and in master classes hosted by the Austrian Baroque Academy in Gmunden, the Tchaikovsky Conservatory in Moscow, the Festwochen für Alte Music in Innsbruck, the Hochschule für Musik und Theater in Zurich, and MEMA/eduMEMA in Poprad, at whose last edition she conducted an intense all-day workshop centered around J. S. Bach's *Sonatas and Partitas for Solo Violin*, for students performing on both Baroque and modern violins.



Mustafa Erdoğan (Turkey) studied philosophy and management at Hacettepe University in Ankara and at Gazi University, and folk dance forms at Bilkent University. While still a student, he was already involved in folk dance projects with various ensembles, both Turkish and international, with which he won several awards. In 1999 he founded Turkey's largest privately operating dance company, Sultans of the Dance, which was transformed two years later into the ensemble Fire of Anatolia. An exceptionally successful project bringing together close to a hundred dancers, it blends folk and modern dance idioms with elements of ballet in a spectacular top-notch stage show. Since its inception, the Fire of Anatolia has made over 3,000 appearances in 80 countries.



Andreas Helm (Austria) completed studies of recorder, oboe and methodology at the Bruckner Conservatory in Linz (with C. van Heerden). In 2002 he finished a course in Baroque oboe at the Amsterdam Conservatory (with A. Bernardini). Between 2001 and 2003, he was principal oboe and solo recorder player in the European Union Baroque Orchestra. He is currently a member of the Tricorders trio, the Rossi Piceno Baroque Ensemble, and the Schikaneders Jugend ensemble specializing in the late 18th- and early 19th-century folk music of the Alpine region. As oboist and recorder player, he has worked with a number of European orchestras (e.g., the Wiener Akademie, L'Orfeo Barockorchester, Les Talens Lyriques, the Freiburger Barockorchester, Concerto Köln, Concentus Musicus Wien, or Irish Baroque Orchestra). The recipient of numerous international awards, including the Premio Bonporti from Rovereto and the Gradus ad Parnassum from Eisenstadt, he teaches Baroque oboe at the Konservatorium Wien Privatuniversität, the Kunstuniversität Graz, and the Summer School of Baroque Music Aestas Musica in Varaždin, Croatia. His class at eduMEMA 2012, focused on a repertoire of Italian and German sonatas for oboe, and on problems of expression, articulation and ornamentation, was destined for players on both historical and modern instruments.



Daniel Hrinda (Slovakia/Qatar) is an initiator and moving spirit of the concept of MEMA. He studied bassoon with J. Seidl at the Academy of Music in Prague, and subsequently took a postgraduate course with M. Turković at the Universität für Musik und darstellende Kunst in Vienna. From 1992, he frequented regularly the Academy of Maurice Bourgue whose influence proved decisive for his subsequent career. While still a student, he became a member of the renowned Czech Nonet. In the 1990s, as principal bassoon of the Prague Chamber Orchestra, he performed in some of the world's most noted concert venues, and participated in the making of many recordings. Prior to joining the Qatar Philharmonic Orchestra, he was active as a founding member of the Malaysian Philharmonic Orchestra. Beyond that, he has likewise been a sought-after chamber player. His interests outside the world of music include playing golf.



After studies with Henrich Neugauz, Alexei Lubimov (Russia) came to feel a strong affinity for two sections of the keyboard repertoire: namely, for music of the Baroque era performed on instruments of the period, and for 20th-century music. At the same time, this orientation towards early and new music did not in the least prevent him from becoming also an outstanding interpreter of Classical and Romantic music. In the wake of the political thaw in the Soviet Union during the 1980s, Alexei Lubimov soon earned himself a safe place in the company of elite international artists, touring extensively in Europe, the United States, and Japan. He has appeared with major orchestras (the Helsinki Philharmonic, the Israel Philharmonic, the Munich Philharmonic, the Los Angeles Philharmonic, the St Petersburg Philharmonic, the Russian National Orchestra, the Royal Philharmonic Orchestra, and others), conducted by leading conductors including Vladimir Ashkenazy, Neeme Järvi, Kirill Kondrashin, Christopher Hogwood, Charles Mackerras, Kent Nagano, Roger Norrington and Marek Janowski. Playing period instruments, he has worked with the Orchestra of the Age of Enlightenment, the Wiener Akademie, and the Collegium Vocale Gent. Figuring among his most recent triumphs were appearances with the City of Birmingham Symphony Orchestra, the Russian National Orchestra, and the Tonkünstlerorchester, as well as many solo recitals. He joined the Haydn Sinfonietta on a tour presenting a programme of Mozart concertos, and backed by the Camer-

ata Salzburg under the baton of Sir Roger Norrington he appeared in New York. At the Salzburg Festival, he was the soloist in Scriabin's *Prometheus*. He has recorded for various labels, including Melodiya, Erato, BIS, and Sony. Since 2003 he has been a regular guest in the studios of ECM, where he has produced several remarkable albums of music by Liszt, Glinka, C. P. E. Bach, Cage, Mansurian, Stravinsky, Shostakovich, Silvestrov, Pärt, and Ustvolskaya.



Michael Posch (Austria) studied recorder at the Carinthian State Conservatory, the Vienna Hochschule für Musik und darstellende Kunst, and with Kees Boeke at the Staatliche Hochschule für Musik in Trossingen. He has made concert appearances in many European countries, in Israel, Lebanon, Syria, Jordan, Morocco, Turkey, Canada, Taiwan, Dubai, the United Arab Emirates, and Iran. As a soloist and member of various early music ensembles (Accentus, Oni Wytars, Clemencic Consort, and Concentus Musicus directed by Nikolaus Harnoncourt), he has to his credit over 60 recordings on CDs, as well as for radio and television. Since 1991, he has been director of the international Ensemble Unicorn. Michael Posch is visiting professor of the master course in medieval music at the Fontys Conservatorium in Tilburg, the Netherlands, and since 1995 has taught recorder and early music at the Konservatorium Wien Privatuniversität, from 1998 as head of its department of early music. He also teaches recorder and early music in master classes at various institutions, including the Higher Institute for Western Music in Damascus, the Royal Conservatory in Amman, the Royal Conservatory in Brussels, the Conservatory in Klagenfurt, or the Tchaikovsky Conservatory in Moscow. The programme of his class at Poprad is centered around the key works of recorder repertoire dating from the period between 1580 and 1760, and early-Baroque music suitable for recorder arrangement. This specialization is targeted primarily at advanced students and professional players

with corresponding technical dispositions who possess instruments adequate to the informed performance of 17th- and 18th-century music, and are eager and ready to engage in intense work. The courses are aimed at the participants' attainment of interpretational skills and knowledge of the specific characteristics of polyphony in solo literature, as well as of problems related to the use of dynamics, and the connotations of early-Baroque music and historical solmization systems.



Milan Radič (Slovakia/Austria) won several editions of the National Competition of Slovak Conservatories during his student years at the Bratislava Conservatory, as well as receiving Grand Prix from the International Chamber Music Competition in Budapest. He then studied with M. Škampa in a degree course at the Prague Academy of Music, and attended several master classes (with Y. Bashmet, and J. Kodžousek). He furthered his studies with R. Gonzáles in Chicago and with P. Ochsendorfer in Vienna. He was principal viola player of the Cappella Istropolitana, and later held the same post in the Century Orchestra Osaka. He has been active as principal viola player in various renowned German and Austrian orchestras (Mozarteum Orchestra Salzburg, Camerata Salzburg, Bavarian State Opera in Munich). As a soloist, he has worked with the Pardubice Chamber Philharmonic Orchestra, the Košice State Philharmonic Orchestra, the Slovak Chamber Orchestra, Century Orchestra Osaka, and Mozarteum Orchester Salzburg. In 2000, he became laureate of the Yuri Bashmet International Viola Competition in Moscow, as well as winning the Special Jury Prize for the performance of music by J. S. Bach, a success which earned him subsequent regular invitations to major festivals, and creative partnership with artists such as N. Gutman, P. Gulda, C. Hinterhuber, J. Gallardo or J. Banse. He is frequently invited to sit on the international jury of the Toblach Competition. Since 2006, he has headed the

viola department of the international master classes in Dolný Kubín, Slovakia, and Bad Radkersburg, Austria.



Jan Šibík – renowned Czech photographer specializing in reportage photography, working for the Czech news, commentary and opinion weekly magazine Reflex. Since 1985, he has carried out over 200 assignments around the globe, photographing key moments of the last decades: the military conflicts in Afghanistan, Bosnia, Kosovo or Chechnya, the disastrous earthquake in Haiti, flooding in Pakistan, the elections of Barack Obama, or the ongoing revolution in the Arab world. He has published three books of photographs, and a volume of recollections, Stories. In what he considers a logical parallel to his professional assignments, he has been involved in organizing various humanitarian projects. He has to his credit no fewer than 42 awards in various categories of the Czecho-Slovak competition Czech Press Photo. In 2004, he won third prize in the Sports Stories category of the international World Press Photo contest. He has so far shown his work in close to 60 one-man exhibitions. He is sought-after as a jury member of domestic and international photography competitions.



Milan Turković (Austria) is one of only few bassoonists who have succeeded in earning worldwide renown. The sheer extent of his recording commitments is astounding, with an outcome encompassing 15 solo CDs, nearly 40 titles with various chamber ensembles, and over 200 albums as a member of the Concentus Musicus Wien under the direction of Nikolaus Harnoncourt. As a soloist, he has appeared in virtually all of the world's major music centres, working with leading orchestras including the Vienna Symphony Orchestra, the Stockholm Philharmonic, the Bamberger Symphoniker, the Munich Philharmonic, the Orchestre de la Suisse Romande, the Stuttgart Chamber Orchestra, the Saint Louis Symphony Orchestra, the Chicago Symphony Orchestra, the English Concert, I Solisti Italiani, and the NHK Symphony Tokyo, under the batons of prominent conductors such as Christoph Eschenbach, Carlo Maria Giulini, Nikolaus Harnoncourt, Neville Marriner, Trevor Pinnock, or Wolfgang Sawalisch. He was a founding member of the Ensemble Wien-Berlin, and is still a member of the Concentus Musicus Wien, as well as of the Chamber Music Society of Lincoln Center in New York. As a conductor, he has worked with the Wiener Symphoniker, the Radio Symphonie Orchester Wien, the Wiener KammerOrchester, the Camerata Salzburg, the Verdi Orchestra of Milan, the Orchestra Sinfonica di Roma, the National Chinese Orchestra, Taiwan, the Tokyo Metropolitan Orchestra, the Czech Philharmonic Orchestra, and others. He made

a tour of the USA with Wynton Marsalis who dedicated to him his *Quintet for Bassoon and String Quartet "Meelaaan"*. Milan Turković's discography includes four sets of Mozart bassoon concertos, concertos of Carl Maria von Weber, five Vivaldi concertos, concertos by J. C. Bach and Koželuh, Wynton Marsalis's *A Fiddler's Tale*, and two profile albums entitled *Bassoon Extravaganza*. His latest CD, where he conducts the Selmer Saxharmonic, has won the prestigious Echo Klassik Award. In 2009 the Japanese magazine *Ongaku no* entered Milan Turković on its list of the most distinctive conductors. For two years, he had his own show aired by the Austrian television, ORF. He is the author of three books. At Poprad, he conducted orchestra workshops centered around the theme of application of the principles of historically informed interpretation to modern orchestra performing practice. The sharp-focused workshop intended for players on modern instruments was topped off by public concert productions in Poprad and in Košice. Also as part of eduME-MA, Professor Turković staged a public talk about his books, *Was Musiker Tagsueber Tun; Die Seltsamsten Wiener der Welt – Nikolaus Harnoncourt und sein Concentus Musicus; and Hast du Töne – Ein musikalisches Tagebuch*.



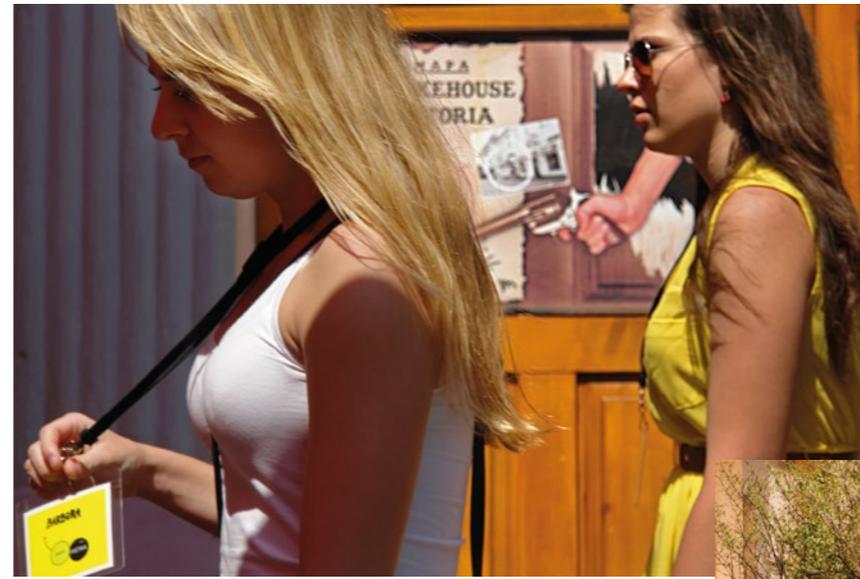
Miloš Valent (Slovakia) studied violin with B. Urban at the Žilina Conservatory, and subsequently with B. Warchal at the Academy of Performing Arts in Bratislava. His interest in early music led him to his career's first engagement with the ensemble Musica aeterna (1982–1998). He then continued to acquire experience in the field of informed interpretation of early music while working with various international formations. In 1995 he formed his own ensemble, Solamente naturali, a flexible orchestra specializing in 17th– and 18th–century music performed on period instruments. The name of the ensemble, which translates as “just natural”, is synonymous with Miloš Valent's artistic credo: Indeed, spontaneity and natural style are his basic premises in bringing to new life old musical scores. In the process, he also often relies on his gift of improvisation, as well as drawing on the tradition of folklore music. Since 1993, Miloš Valent has worked regularly with the prominent Tragicomedia ensemble, and since 1997 he has been leader of the Teatro Lirico orchestra. His artistic collaboration of many years with the prominent American luthenist and artistic director of the two above-mentioned ensembles, Stephen Stubbs, has inspired several joint projects for violin and lute. Similarly important has been Valent's work with the Bremen-based formation, Fiori Musicali (as leader), as well as with London's Tirami Su, De Nederlandse Bachvereniging Utrecht, Musicalische Compagny Berlin, or the Prague ensembles Musica Florea and Ritornello. He has to his credit

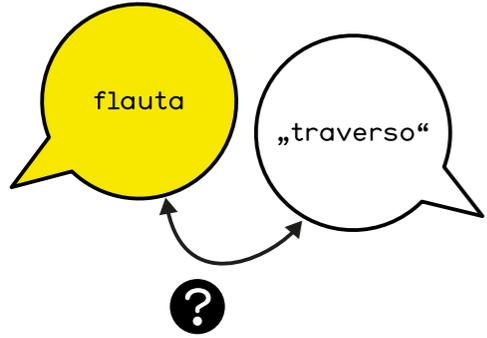
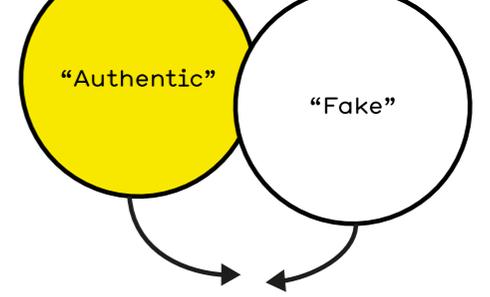
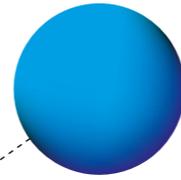
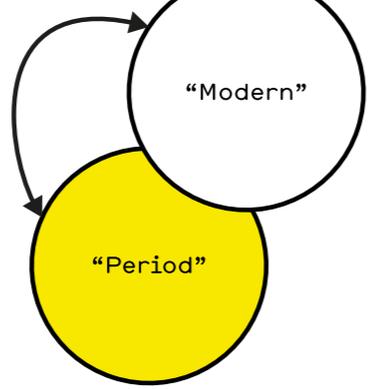
teaching commitments at the Musik Högskolan in Malmo, Conservatoire de Musique in Geneva, Hochschule für Kunst in Bremen, and Týn School in Prague. He has made three CDs for the label ECM. Valent's roots in the folklore tradition coupled with his talent for improvisation make him naturally predisposed for versatility as a musician. Apart from early music, he is likewise involved in various crossover projects (*Chassidic Songs*), collaborating with, among others, Norwegian jazz musician Jon Balk. At Poprad, his class of chamber interpretation was focused mainly on a repertoire of 17th– and 18th–century song and dance collections from the territory of the present-day Slovakia (*Pestrý zborník; Zbierka Anny Szirmay-Keczerovej; Uhrovské zbierky*). There, the combination of “classical” and folklore elements offers room for the demonstration of different violin playing techniques, as well as contact with the virtually forgotten phenomenon of improvisation. With some participants including notably advanced students, Miloš Valent also lectured on 17th–century Italian and German solo violin literature.



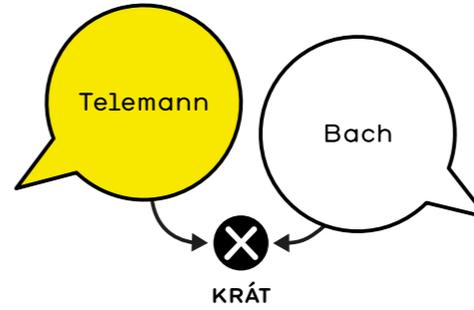
Jörg Zwicker (Austria) studied cello with Hildgund Posch at the Kunstuniversität in Graz, and viola da gamba with José Vazquez at the Vienna Universität für Musik und darstellende Kunst. Since 1985 he has devoted himself to early music. He completed an intense course in Baroque cello and historically informed interpretation with Jaap ter Linden at the Royal Conservatory in The Hague, and with Christoph Coin at the Schola Cantorum Basiliensis. In 1985 he founded the early music ensemble Musica Antiqua Graz which was transformed in 1992 to Capella Leopoldina. Between 1988 and 1992 he was a member of the ensemble Capella Savaria. He is likewise a founding member of Musica, Il Parnaso Musicale, and Capella Musicae. He has worked with many prominent conductors, including Nikolaus Harnoncourt, Nicholas McGegan, Fabio Luisi, Eric Ericson, Barthold and Sigiswald Kuijken, Konrad Junghänel, Johannes Prinz, and Erwin Ortner. As a Baroque cello player and conductor, he has appeared with numerous ensembles and orchestras across Europe, in different states of the former Soviet Union, as well as in India, Canada, and the USA. His name figures on four dozen CDs and on many television and radio recordings. Since 1995, Jörg Zwicker has taught Baroque cello at the Department of Early Music of the Konservatorium Wien Privatuniversität, as well as being on the faculty of the Kunstuniversität Graz, where he teaches cello, chamber music interpretation and conducting. His eduMEMA class, tar-

geted at advanced players on both historical and modern instruments, was devoted to the cello repertoire in the legacies of German and Italian composers including J.S. Bach, Geminiani, Vivaldi, Marcello, and others. The programme also incorporated work with historical fingerings and stroke patterns, and ways of their application in historically informed interpretation. Due attention was also given to distinctive features, potentials and assets of both historical and modern instruments.

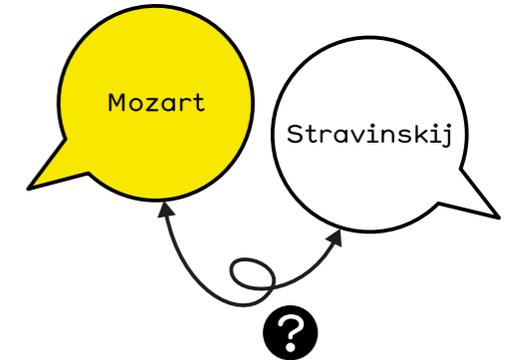
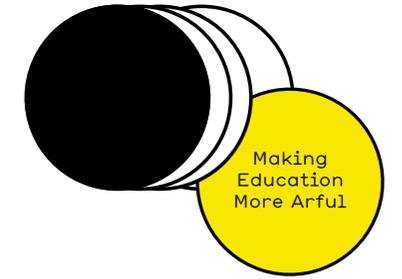




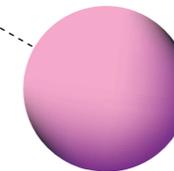
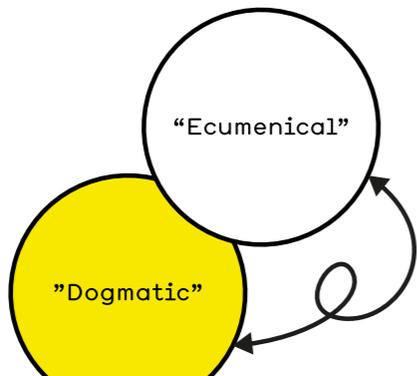
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Main organizer:

Tatra Gallery, Poprad, Slovakia, director Anna Ondrušeková

Co-organizers:

Košice, European Capital of Culture 2013, NGO, Slovakia

Municipality of Poprad, Slovakia

Konservatorium Wien Privatuniversität, Department of Early Music, Vienna, Austria

Municipality of Larnaca, Cyprus

Mimar Sinan Fine Arts University, Istanbul, Turkey

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eduMEMA concept and executive manager:

Impresariát Anna Hrindová

Partner institution:

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Rádio Regina



This publication is devoted to the core programme of eduMEMA taking place in Slovakia, and therefore does not contain complete information concerning those parts of the project which were conducted in the Czech Republic, Austria, Turkey, and Cyprus.

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eduMEMA team:

Anna Hrindová: creative prospect, concept and organization

Andrej Šuba, Adrian Rajter: dramaturgy

Mária Dečová, Dada Horčíková, Jana Šargová: master classes, production

Andrea Serečinová: public relations

Ľubica Mat'asová, Adrian Rajter, Andrej Šuba: interpreting

Ondřej Klos: design, web site, graphic art

Ivan Vomáčka, John Minahane: translation

www.edumema.eu

Bulletin editor:

Andrej Šuba

Photographs:

Jan Šibík, Richard Gerényi, Pavel Maria Smejkal, professors and students of the Department of Photography, Mimar Sinan University in Istanbul, and other participants in the eduMEMA photography workshop

Language supervision:

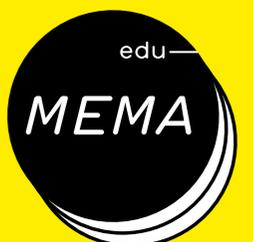
Eva Planková

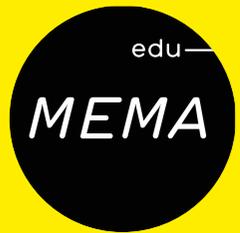
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