



MINUTE of the Transnational Working Group Meeting on Research, Repertoire and Intensive Program Preparation

Project 2015-1-RO01-KA203-015029
VOXearlyMUS,

26th – 27th May 2016, Bucharest

Participants: Olgața Lupu, Nicolae Gheorghită, Mariana Colpoș, Mihaela Ionescu, Angela Sindeli (UNMB), Chariklia Apostolu (JHK), Roberto Gini (“Arrigo Boito” Music Conservatory Parma), Terrell Stone (“Arrigo Pedrollo” Music Conservatory Vicenza).

26th of May 2016

1. Research presentation on Byzantine music – held by Prof. Univ.Dr. Nicolae Gheorghita
2. Discussions regarding the research studies on vocal early music rare repertoires

Open discussions:

- ❖ Terrell Stone suggested the following things:
 - creating a common working group on research
 - the importance of the didactic relevance of the research study
 - theoretical and practical aspects should be taken into account while working on the research study
 - the working group should have clearly defined objectives, goals
 - the performance aspect is the most important for all the students and teachers involved in the VOXearlyMUS project
- ❖ Mariana Colpos:
 - considers important that the students participants in the project should approach different styles of singing and to access rare scores
- ❖ Chariklia Apostolu:
 - has considered and suggested the rare repertoire on behalf of Eisenstadt, adapted to the students’ voices they managed to select for the project.
- ❖ Olgața Lupu: emphasized the importance of drawing a common research frame starting from the presentation Nicolae Gheorghita has made.
The plan should contain:



- A clear definition of the terms to be researched
- Cultural & historical context
- A clear description of the scores (both theoretical & performing aspects should be taken into account)
- Catalogues

❖ Roberto Gini: gave relevant suggestions for the repertoire which is going to be performed during the welcoming and the final concert.

Conclusions on the common repertoire to be performed:

First concert: each partner institution should have allocated 7 – 8 minutes of a free choice repertoire

Last concert: one common piece, everyone involved – **Duron's Lamentacion** (Den Haag). Duration of the piece 15 minutes

+

Eisenstadt Schein Israelbrunnlein – nr.2 & 21 (5 voices)

Vicenza: 4 short pieces by Gualtieri

Parma: Paolo Quagliati – 2 madrigals for 1 soprano & violin
C. Monteverdi (VII book) – 2 madrigals 2 soprano & 2 violins

Bucharest:

- Asperges Domine Ysopo
- Salve festa dies
- Pascha to Mega
- 2 Communion chants (male voices)

Codex Caioni - Casati– Dialogus & Venite gentes – soprano, tenor, bas
- Rovetta – 2 sopranos + basso continuo

UNMB should choose a piece from **FIMA**, as well.

Structure of the ensembles:

- 1st group: everyone involved + instrumentalists
- 2nd group: 8 male voices (for the Byzantine music)
- other smaller ones

Voices disposals on the common repertoires suggested by:

Eisenstadt:



S – S - A-T- B (Vicenza - Vicenza –Bucharest – Bucharest – Den Haag) – **Schein no.2**

S – S2 – A/countertenor – T – B (Bucharest – Vicenza – Den Haag – Den Haag – Den Haag) – **Schein no.21**

Vicenza:

Gualtieri: no.5 - 2 altos (Eisenstadt/UNMB* - **it might be necessary for the alto voices from UNMB to learn this piece, too**)

no.6 (one 2nd higher transposition)– 2 sopranos (Parma)

no. 7 – 2 sopranos (Bucharest)

no.10 – 1 S + 1 T (Den Haag)

Parma: Paolo Quagliati 2 pieces for 1 soprano + 1 violin (Eisenstadt + Bucharest)
Monteverdi (2 sopranos + 2 violins) – Vicenza

UNMB:

Codex Caioni:

- Rovetta (2 sopranos) – (Eisenstadt + Vicenza)
- Casati – S – T – B (Bucharest - Den Haag – Eisenstadt)

- Asperges Domine Ysopo – S-A-T-B (Parma – Vicenza – Bucharest – Eisenstadt)
- Salve festa dies (Vicenza – Vicenza – Den Haag – Den Haag)
- Pascha to Mega – S-A-T-B (Den Haag – Eisenstadt – Bucharest – Eisenstadt)
- 2 Communion chants (8 male voices) – T-B (Eisenstadt, UNMB, Den Haag)

The tuning of the instrument should be 440 Hz.

27th of May 2016

Final discussions over the following aspects:

1. Teachers responsible for the common repertoire preparation
2. Teachers/experts interested in holding a master class/an workshop

So far, we have:

- **Prof. Univ. Dr. Nicolae Gheorghita** (UNMB) – *Conference on Byzantine music & applied workshop (involving Psalmodia choir)*
- **Prof. Isaac Alonso de Molina** (Den Haag Royal Conservatoire) – *Performing Renaissance music from the sources (applied workshop)*



- Prof. **Bettina Hoffmann** (Vicenza Music Conservatoire) – *Echoes only? The question of dynamics in early Baroque music and the response of the sources*
- Prof. **Lia Serafini** – Alexander technique (?)
- Prof. **Giovanni Togni** (FIMA) – Possible workshop on ornamentation

A part of the meeting has been attended via Skype by Prof. Isaac Alonso de Molina from Den Haag Royal Conservatoire. He has also contributed with useful suggestions to the debates on the research study.

Angela Sindeli,
Project coordinator