

Virtual EMA Summit 2025

October 17-19

Join us from anywhere in the world! Pay-what-you-can registration is open now.
See the full schedule and register at earlymusicamerica.org/summit

Education Presentations

Learning to improvise on tenors in the style of Vincenzo Capirola

Friday, October 17, 11:30am ET

Hybrid session. Clara Lichtenstein Hall, McGill University and online.

Presenters

Stanislas Germain-Thérain

Since no written music has come down to us from the improvising lutenists of the 15th century, only the earliest written sources for the lute provide a glimpse of the vanished oral tradition. We know from literary sources that Pietrobono taught improvisation based on tenor melodies, but nothing more. One of the earliest manuscripts of lute tablature, the Capirola lute book, includes examples of improvisatory music on tenors. I identified three types of tenor that correspond to those used for improvisation: polyphonic song tenors, bassesdances and ostinati.

Metamorphosis of an opera scene in higher education: from research to the stage

Saturday, October 18, 10:00am ET

Presenters

Julie Andrijeski

Devin Burke

Georgia Cowart

Michel de La Barre's opera-ballet "Le Triomphe des Arts" is little known now, but in its day it was well-known to audiences, and by composers such as Jean-Philippe Rameau. Rameau must have been especially intrigued by the work's final entrée, "La Sculpture," which tells the story of Pygmalion since he reworked much of La Barre's music into his own Pygmalion opera-ballet. Musicologist Devin Burke presents his new research illuminating Rameau's debt to La Barre's score, after which students and faculty in CWRU's HPP program share the process of bringing the work to life through music, dance, and historical costumes.

Teaching Old Music to Young People

Saturday, October 18, 11:30am ET

Presenter

Miyo Aoki

Shulamit Kleinerman

Marylin Winkle

With decades of experience teaching young people, three co-presenters discuss what early music does for kids, what kids do for the field, and how teaching these repertoires and styles to children and teens is crucially different from teaching them to adults or even college students. Collectively the presenters have taught about 1000 young people, including strings, winds, and voices, from beginner to advanced, in private lessons, public school classrooms, and extracurricular performing projects. This presentation brings special focus to two questions: Why early music for young people *now*? And how can historical-performance presenters become more effective in reaching young people?

Hexachords in action: Neapolitan solfeggio in history and practice

Saturday, October 18, 1:00pm ET

Presenter

Charles Weaver

Dani Zanuttini-Frank

In our presentation, we will work through solfeggi of Carlo Cotumacci, one of the maestri of the 18th-century Neapolitan conservatories. We will discuss the history of solfeggio, starting from Guido through the early 19th century, when it was replaced in Italy.

Gjerdingen's *Child Composers in the Old Conservatories* (2020) describes the strikingly effective training of indigent young boys in composition in eighteenth-century Naples. We have used methods inspired by this training in teaching students of Historical Performance at Juilliard. Through singing solfeggi and realizing partimenti, students learn to speak a musical language.

De las misiones jesuíticas a los barrios de Córdoba

Presented in Spanish with English captioning

Sunday, October 19, 3:30pm ET

Presenter

Leonardo Waisman

"A contrapelo del estilo performativo usual de la Early Music para la música de las misiones jesuíticas del siglo XVIII, diseñé y dirigí un concierto basado en la "orquesta monstruosa" reseñada por Moritz Bach (1830s) en Chiquitos. Con tambores, matracas y bocinas ejecutados por los chicos de las orquestas barriales de sectores populares de Córdoba. Presento pequeños extractos del concierto enmarcados en las preguntas sobre recolonización y sobre la percepción jesuita de los amerindios como niños."