

Topic: With heart and soul. Young people conquer the music market

Marco Frei: Herzblut

> **With heart and soul. Young people conquer the music market**

Caroline Vongries: Etikettenschwindel?

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Jugend trumpft auf

> **Youth is going strong – with nationwide subscriptions**

Volle Auftragsbücher

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Marco Frei: Das Geheimnis ihres Erfolgs

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> **Job experience as a negligible factor? Professors at German music academies are getting younger**

Presto!

> **Presto! Becoming chief conductor in quick motion**

Caroline Vongries: Die Profi-Jugend

> **Young professionals. The Simón Bolívar Youth Orchestra is no longer a youth orchestra**

Over the past years, young people have become much more visible in the music market with the establishment of youth orchestras and musical education programmes. Important as such initiatives are, they also raise the question whether young musicians are not in danger of becoming a mere marketing tool: „youth“ has become an attractive label, yet not every such orchestra actually employs students and young musicians. Other issues concern the artistic quality of hastily gathered ensembles, or exploitatively low salaries. On the other hand, youth ensembles are much sought after by concert houses throughout Germany. While not all

may be able to offer the standard of professional orchestras, they fulfil a demand for events of a more emotional character. And the more established ones – like BJO, Junge Deutsche Philharmonie and Gustav Mahler Youth Orchestra – are becoming increasingly proficient. Having gained the respect of leading conductors, they are frequently booked by important concert houses. Part of their success are specialised festivals, such as young.euro.classics, taking place for the ninth time in Berlin in August 2008. Immensely popular with audiences, it has been able to garner support from important sponsors as well as federal agencies. Even so, finances remain tight and remuneration for the musicians nominal. The high profile of young musicians is mirrored by the growing number of young teachers at German music academies. Increasingly, professors are appointed just a few years after graduation. While they may lack long-standing experience, they often bring great enthusiasm and a familiarity with the realities of today's job market. In a similar way, a number of young musicians have been able to attain positions as chief conductors. While the image of the conductor as „grand old master“ has never been quite correct, career paths have certainly quickened, helped by a growing number of contests and trainee programmes. Finally, Vongries describes the developments of Gustavo Dudamel's Simón Bolívar Youth Orchestra. It is certainly among the young ensembles with the highest international profile and it has given important impulses to Western orchestras. Yet crucial differences in its social role remain.

Key words: Youth orchestras, young music professionals

Marco Frei: „Eine Leistungsgesellschaft nimmt Musik nicht ernst“

> **„An achievement-oriented society does not take music seriously“. Konstantin Wecker on his children's projects with the Munich Rundfunkorchester**

Singer-songwriter Konstantin Wecker talks about his projects with the Munich Rundfunkorchester. He praises the ensemble, with which he has a long-lasting personal relationship, for its willingness to engage with children and young people. Given the deficits in musical education at schools,

Wecker highlights the importance of non-mainstream, non-commercial music provision through such private initiatives. His own success with educational work he sees as due to his own lived authenticity, which, he states, is key for any kind of interaction with children.

Key words: Konstantin Wecker, Munich Rundfunkorchester, children's music, education

Angelika Stockmann: Wie üben?

> **How to practise? Practise the „how“! Part II: Successful practice. Self-management strategies**

Unlike result-oriented practice, solution-oriented practice focuses not on the expected success, but on sensomotorical processes, helping to ensure reliability and to avoid occupational illnesses caused through anxiety and bad posture. Following on part I, published in the last issue, part II illustrates the emotional and neurological requirements for successful solution-oriented practice. Stockmann lists attention, „light bulb“ moments, imagination, and emotion as important components of useful rehearsing. Correctly integrated, they should enable musicians to get to know their own body and its signals, avoid fear and experience stress in a positive, constructive way.

Key words: rehearsal techniques, neurology, solution-oriented practice

Dirk Schütz: Was Orchester bedeutet

> **What orchestra means. Interview with Thomas Grube, director of „Trip to Asia“**

Following up on his film *Rhythm is it!*, Thomas Grube accompanied the Berliner Philharmoniker on a tour through Asia in 2005. In his new documentary he aims to show how the Philharmoniker work and function as a highly complex social organism, opening a window on the human dimension behind the perfect mechanism and inviting reflections on individuality and art, self-worth, self-realization and teamwork. As such, the film also aims to address wider social dimensions, the boundaries between society and individual.

Key words: „Trip to Asia“, Berliner Philharmoniker, Thomas Grube