

**Topic: Off on holiday?
It's festival time for musicians
and audiences**

Andreas Richter: Sommerfrische?

> **Off on holiday? It's festival time for musicians and audiences**

Thomas Schoos/Aleksandar Živanović:

Der Wille zu musikalischer Exzellenz

> **The will to musical excellence. An interview with Andreas Mölich-Zebhauser**

Aleksandar Živanović:

Scho toll, was da so herumsitzt

> **It's amazing what's around. The festival orchestras of Bayreuth and Lucerne**

Thomas Schoos: Klingende Kassen

> **Ringing tills. Music festivals as businesses**

Karolin Korthase: Die Kunst des Hörens

> **The art of listening. Music education has gained importance for festivals**

Linda Waitz: Familienfest

> **Family celebrations. Music enthusiasts on their passion for festivals**

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Music festivals have become popular in recent years. The article by Richter gives an overview of developments, profiles, pros and cons. As time away from the everyday, festivals offer opportunities for creative experiments, both for musicians and for audiences, to focus on particular genres or composers, to try new venues and formats. In the following interview, Andreas Mölich-Zebhauser, artistic director of Baden-Baden Festival Hall with its four annual festival seasons, speaks of his recipe of success: musical excellence; strong personal ties to private sponsors; and new, surprising, unique combinations of ensembles, conductors and soloists. Two outstanding ensembles associated with the festival business are the Lucerne Festival Orchestra and the Bayreuth Festspielorchester. Živanovic sees their creative genius and their attraction for musicians as well as audiences as the result of various factors: the selection of top musicians, the absence of routine, enthusiasm to excel. Yet in order to thrive, festivals must also succeed financially. The article by Schoos shows how festival structures and budgets vary widely, depending on age, size, profile and strategy. Careful planning is crucial as is, for the majority, public support. In turn, successful festivals are also important for local and regional economies. Music education has become a central concern of many ensembles, and the same applies to a growing number of festivals, which, with their open structures, appear as suitable platforms for educational activities. It is smaller events, such as at Hitzacker, that are leading developments, increasingly broadening participation from children to adult audiences. For audiences, finally, festivals offer a particular atmosphere, making them attractive in a way opera or a concert at home cannot be. The article by Waitz describes this as a mix of music, location and a sense of closeness between the regulars.

Key words: music festivals, Baden-Baden, Lucerne, Bayreuth, music education, travel

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Petra Carl: „Das Hofer Modell – Ein anderer Ton“

> **„The model of Hof – a different sound.“ Study confirms positive transfer effects through musical activity**

For 30 years, the Hof Symphonics have been active in music education, with professional orchestra musicians teaching stu-

dents („the Hof model“). This raised the question whether music education triggers psychological transfer effects, addressed in a study by Pöppel and Lorenz of Munich University. Psychological tests did indeed show higher results for emotional sensitivity and concentration compared to a sample group. Neurological test through magnetic resonance imaging (MRI) also indicated clear differences between the two groups in line with the psychological test.

Key words: „Hof model“, transfer effects, music education, music psychology, neurology

Sven Scherz-Schade: Auf Achse

> **On the road. Everyday challenges for orchestras with multiple concert locations**

Orchestras that cover the musical provision for a wider region are continually „on the road“. This raises challenges reaching from logistics to programming (as concert venues may differ in size and acoustics). Even the taste in music often turns out to vary between towns just a few kilometres apart, requiring travelling orchestras to show discretion as much as stamina.

Key words: travelling orchestras

Martin Tröndle: Das Konzert verändern, um es zu erhalten

> **Changing the concert in order to save it. New performance concepts for a classical form**

It is widely recognised that the social relevance of classical music – whether concert, opera or chamber music – has declined. Typically, institutions trying to address and remedy this development see strategies of audience development and music education/outreach as the appropriate response. Yet as Tröndle argues, such an approach neglects to question conventional cultures of performance. Still informed by essentially 19th century ideas of art and its perception, he compares music performance unfavourably with the visual arts that have systematically problematised the way in which they present themselves.

Key words: performance culture, art theory