

International Association of
Music Information Centres

Hamburg and Bonn
21–26 May

Annual Meeting & Conference 2022



iamic2022
International Conference





The IAMIC 2022 Annual Meeting & Conference is brought to you by the Deutsches Musikinformationszentrum (German Music Information Centre), a facility of the Deutscher Musikrat (German Music Council).



Img. Cover
"Ludwig van Beethoven
– An Ode to Joy" by
conceptual artist
Ottmar Hörl on Bonn's
Münsterplatz in the
Beethoven anniversary
year 2020

IAMIC

INTERNATIONAL ASSOCIATION OF
MUSIC INFORMATION CENTRES

Annual Meeting & Conference

Hamburg and Bonn — 21 to 26 May 2022

2022

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More information

See our website for the latest updates and information about venues, concerts and speakers.

iamic2022intern.miz.org 

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A message from Minister of State Claudia Roth, Member of the German Bundestag



Claudia Roth, Member of the German Bundestag
Minister of State for Culture and the Media

We cannot shape democracy or the future without free access to information and knowledge. Without reliable and verifiable information, people must assess situations on their own and the development of all areas of public life is subject to chance and even vulnerable to manipulation. In Europe we are currently witnessing the painful effects of such manipulation. This has shown us that the notion of an information society is far more than just a buzzword. Rather, it undoubtedly holds the key to responsible action by every individual in politics, in business and – not least – in culture.

The work of the many information centres across the globe, including the German Music Information Centre, shows what a valuable contribution the collection, processing and skilful evaluation of information makes – for example, for training musicians and for making cultural policy decisions. We need accurate information to find solutions to the pressing cultural policy issues of our time. And above all, we need international exchange,

because our increasingly globalised world, with its ever-growing challenges, requires us to work together more closely.

That is why I am delighted that Germany is hosting this year's International Association of Music Information Centres conference. This conference offers participants the chance to get to know Germany's rich and varied musical landscape and to establish closer connections with institutions and organisations. And after two years of social distancing and video conferences, this event finally allows you to meet in person and talk face to face. I wish you every success for this conference and I hope you will enjoy many fruitful conversations.

**Claudia Roth, Member of the
German Bundestag**
Minister of State for Culture
and the Media

A message from the President of the German Music Council



Prof. Martin Maria Krüger
President of the German Music Council

For the first time in 20 years, the International Association of Music Information Centres (IAMIC) is meeting again in Germany. Originally planned for 2020 on the occasion of Ludwig van Beethoven's 250th birthday, the conference was postponed twice due to the Corona pandemic. Therefore, it is very gratifying that it will now be presented in 2022. In recent months, concern about the global political situation due to the war in Ukraine has grown, and the effects are also being felt in our music community in many ways.

There are now issues to deal with resulting from the uncertainty of a new war in Europe. The IAMIC conference is therefore driven by the belief that constructive international exchange is more important than ever, especially in these times.

The German Music Information Centre (miz) team led by its Director, Stephan Schulmeister, has organised a diverse and engaging

programme. It also highlights the work of miz and the musical life in Germany. We have a broad range of experts from the German music and cultural sectors to present and discuss current topics and to promote exchange and international networking. I wish all participants a stimulating and inspiring time in both Hamburg and Bonn.

Without the generous support of numerous sponsors and partners, the IAMIC conference would not have been possible. My thanks go to the Federal Government Commissioner for Culture and the Media (BKM) and, in a very special way, to the GEMA Foundation and the Collecting Society for Performance Rights (GVL), which, as long-standing sponsors of the miz, have also made a crucial contribution to this conference.

A handwritten signature in black ink, appearing to read 'M. Krüger', written in a cursive style.

Prof. Martin Maria Krüger
President of the
German Music Council

A message from the President of IAMIC



Diana Marsh
President of IAMIC

Welcome to the annual IAMIC Conference in Germany. This is the first time we have met physically since our conference in Tallinn, Estonia in 2019. The world has changed in many ways since that time, and the pandemic has affected the infrastructure and performance of music around the globe. I am sure that this conference will provide an opportunity for members to share the impacts of Covid and discuss the response to the crisis that the pandemic has caused.

Other issues have been pertinent to many of us during this time too, such as the #metoo and #blacklivesmatter movements and the environmental crisis that the world continues to try to combat. This conference will provide the opportunity to understand how we have all responded to these issues in the work that we do.

Our thoughts are with all our colleagues in Ukraine, and those IAMIC members affected by the war. All these situations continue to demonstrate the need for international collaboration and cooperation.

I would like to thank Stephan Schulmeister and his team at

the German Music Information Centre for putting together this fantastic conference – not for the first time, but for the third year in a row. The German MIC's work and commitment to ensuring a rich and interesting event for IAMIC members has been impressive. This conference would not have been possible without the generous contribution of the sponsors that the German Music Information Centre has partnered with and we appreciate their support.

I would also like to thank my board colleagues for the significant time they have invested in IAMIC, particularly in recent times, to make the organisation more agile in order to gain greater engagement, and better meet the needs of our membership. I would also like to thank Anna Murray, the IAMIC Office Administrator, for her wonderful work and to the Contemporary Music Centre, which now hosts the IAMIC office in Ireland.

I look forward to spending time with you.

A handwritten signature in black ink, appearing to read 'Diana Marsh', with a stylized flourish at the end.

Diana Marsh
President of IAMIC

“We want to promote and increase the appreciation for and understanding of music worldwide.”

An interview with Diana Marsh (President, IAMIC and Chief Executive, SOUNZ Centre for New Zealand Music) and Stephan Schulmeister (Director, German Music Information Centre and IAMIC Board of Directors member)

IAMIC, the International Association of Music Information Centres, unites 33 music information centres worldwide. What are the tasks of a music information centre?

DM: Diana Marsh (DM): IAMIC has members all over the world – many are from Europe, but we also have members from countries such as Australia, the US, Canada, and New Zealand (the country I represent). The core tasks of most music information centres include documenting, archiving and providing information about the music and musical life of their respective country or region, incorporating a variety of musical genres. The production of music and the advocacy and training of artists also play an important role for many of our partners. However, despite all the similarities, our activities also differ from each other.



Some members represent their country in the international market, so they devote more attention to music export issues.

What is the function of IAMIC and why is international exchange so important for the centres?

DM: IAMIC is a network representing countries from around the globe. We facilitate networking between our members to promote and increase the appreciation for and understanding of music worldwide. IAMIC, through its collective network, facilitates the exchange of knowledge and expertise to ensure greater international cooperation. We exchange information about the music and musical life of our regions and nations, share information about our activities, and the ambitions we have to improve standards and access to music worldwide.

How long has IAMIC existed, and how long have music information centres existed?

DM: Music information centres have a long tradition in many countries. New Music USA (formerly the American Music Centre) was founded as early as 1939, and after the Second World War the Netherlands and Canada joined in. Then in 1959 an international association, now IAMIC, was founded under the patronage of the International Music Council. In 1962 it became a constituent branch of the International Association of Music Information Libraries, Archives and Documentation Centres (IAML). In the early 1990s, however, the association with IAML ended and IAMIC became an independent organisation. After many more music information centres had been established in countries such as Austria, Germany, Iceland,

Bulgaria, Georgia and New Zealand in the 1990s, IAMIC was finally recognised as a legal entity under Belgian law in 2009.

So the German Music Information Centre (miz) was one of the last centres to be founded? Why did this happen so late in a country so rich in musical tradition?

StS: Stephan Schulmeister (StS): It is true that the miz was opened relatively late, in 1998. However, demands for a documentation centre for musical life had existed since the 1970s – with many different concepts. In 1986, the Music Almanac, issued by the German Music Council, was published for the first time as a reference work on musical life, but at that time there was still no central information centre to collect and systematically record data and facts. The Almanac was ultimately the nucleus for today's miz with its diverse offerings. Another factor was certainly that many of the tasks performed by music information centres in other countries were traditionally covered by different organisations in Germany. The German Music Archive, for example, collects sheet music and sound carriers centrally, and contemporary music has always had a vivid scene with various institutions. That's why the miz still sees itself as a kind of network in which information on central topics of musical life converges. We check, process and communicate the data. This was the concept realised by the

German Music Council and politics at the end of the 1990s.

How do the tasks of the miz differ from those of other centres?

StS: The miz is an interface, a course book on musical life. We offer an overall view of almost all topics and genres. Whether it's statistical questions – for example, how many people make music in their free time? How high is the proportion of women in leadership positions in publicly financed orchestras? Or what revenue is achieved by the individual sectors of the music economy? Or about structures of musical life: via our website www.miz.org, we systematically present more than 10,000 institutions, we provide information about developments, trends and backgrounds in articles, we document current cultural policy discussions and we bundle further education and training offerings throughout Germany. The miz thus has a very broad portfolio and sees itself as a contact for cultural policy and associations, the media and academia, as well as music professionals and amateurs.

Who finances the music information centres? Are they exclusively publicly funded institutions?

DM: The funding of the music information centres varies greatly from country to country. However, many are funded through government agencies and specialist organisations. But we all agree that, especially in these times, sustainable sources of funding are

needed to ensure the success and viability of our organisations. I would even say, given the challenges of our times, that music information centres are more important today than ever. Nevertheless, many of our colleagues are currently facing financial challenges. Therefore, we continue to encourage advocacy to create and develop cultural policies that strengthen our collective work in the long term.

In May, representatives of the music information centres will be waiting for you in Bonn for the annual conference of IAMIC. What expectations do you have for the conference after the long break due to the pandemic?

StS: First of all, we are very happy that the conference can finally take place. Actually, it was initially planned for the Beethoven Year 2020, but then we had to postpone it twice because of the coronavirus. We are looking forward to the international exchange with great excitement, because since the beginning of the pandemic, musical life has been facing great challenges internationally and there is a strong pressure to innovate overall. The Covid-19 pandemic, which has accelerated many issues as if under a burning glass, will be an important topic for us. How did the other countries deal with it? How did they counteract it? What perspectives do they see?

There will also be a public session. What topics will be dealt with there?

StS: IAMIC traditionally opens one day of its otherwise closed conference. We have given this day an overarching theme: "Musical life between tradition and the future". The world of music has been experiencing greater changes than ever since the last few decades, and we will be talking about this in four panels. We want to look at how internationalisation and globalisation affect different areas of musical life. The focus will lie on the topics of contemporary music and copyright as well as questions of programme planning, the funding of young musicians and music education. As a common thread, the aspects of digitalisation, climate protection and diversity will be highlighted as well as the question of what lessons can be learned from the Covid 19 pandemic. We have succeeded in attracting more than 20 high-calibre experts with whom we will discuss. Anyone interested in attending can dial into the conference online on 24 May. The entire day will be streamed for a worldwide audience.

What do you expect from the international exchange with representatives of German musical life?

DM: The value of IAMIC lies in creating connections between its members and their respective musical ecosystems. So we are very much looking forward to connecting with our colleagues from Germany, especially given the challenges we have all faced over the last two years. As Stephan said, there has



never been a time in recent history when we have all faced the same challenges to the extent that we have with the global pandemic, the #blacklivesmatters and #metoo movements, the climate crisis and of course the recent Russian invasion of Ukraine. All these issues have an impact on musical life and our work, and this emphasises how important international exchange and cooperation is.

In addition, through the varied conference programme we will gain a German perspective on these issues. The topics are of importance to us all and I am sure this will lead to some stimulating discussions and insights that we can take back to our respective countries.

There will also be a special IAMIC concert. What is the focus there?

StS: It is a tradition of the IAMIC conferences that the host institution portrays the contemporary music of its country in a concert. In cooperation with our colleagues from the Podium Gegenwart in the German Music Council, we have engaged two outstanding young ensembles from the "InSzene" programme, each of which will perform one half of the concert: Trio Abstrakt and The Interstring Project. This will certainly be an

exciting evening for our guests, also because the concert will take place in the museum complex Bahnhof Rolandseck designed by star architect Richard Meier. In part, the ensembles will make musical use of the space.

The miz has just relaunched its website on musical life in Germany. How do you assess the structures and developments of musical life in Germany from an international perspective?

DM: Germany has a rich cultural heritage and a very lively and diverse musical life. The new website of the miz is impressive and underlines the important role Germany plays in music worldwide. It sets a high standard for what can be achieved in music. However, the facts and figures presented by the miz show that creatives and freelancers in Germany often cannot make a living from what they earn with music – and this is also the case in many other countries. This makes it clear once again that we still have a long way to go to ensure that musical creativity is valued and fairly remunerated in our societies.

This interview was conducted by Andreas Kolb. Reprinted with kind permission of the neue musikzeitung.

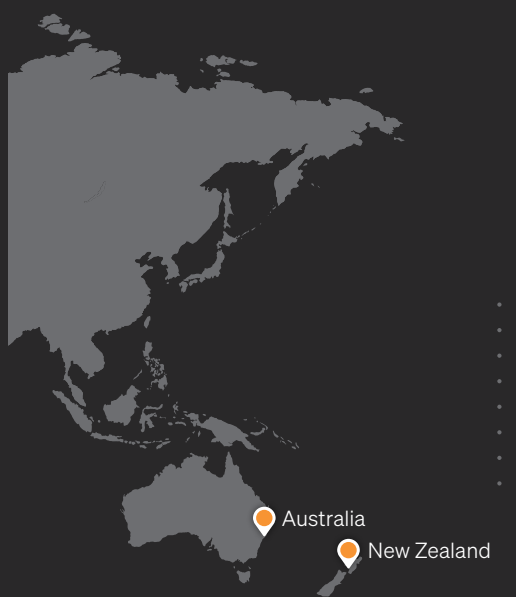
Img. left

Concert at the Czech Music Information Centre

Coming together from around the world



- 1 Austria
- 2 Belgium
- 3 Croatia
- 4 Cyprus
- 5 Czech Republic
- 6 Estonia
- 7 Finland
- 8 France
- 9 Georgia
- 10 Germany
- 11 Greece
- 12 Iceland
- 13 Ireland
- 14 Israel
- 15 Italy
- 16 Latvia
- 17 Lithuania
- 18 Luxembourg
- 19 Norway
- 20 Poland
- 21 Portugal
- 22 Scotland
- 23 Slovakia
- 24 Slovenia
- 25 Spain
- 26 Switzerland
- 27 United Kingdom
- 28 Wales



IAMIC Members

Music Information Centres

Australia, Sydney

Australian Music Centre

www.australianmusiccentre.com.au

CEO: Catherine Haridy

Austria, Vienna

Music Information Center

Austria (MICA)

www.musicaustria.at

Executive Director:

Sabine Reiter

Belgium, Brussels

Flanders Arts Institute

www.kunsten.be

General Director:

Ann Overbergh

Canada, Toronto

Canadian Music Centre

www.cmccanada.org

President & CEO:

Glenn Hodgins

Croatia, Zagreb

Muzički informativni centar

www.mic.hr

Head of Department:

Ana Unkić

Cyprus, Nicosia

Cyprus Music Information

Centre (CyMIC)

www.cymic.org.cy

Responsible Officer:

Michalis Karakatsanis

Czech Republic, Prague

Czech Music Information

Centre

www.musica.cz

Director: Petr Bakla

Estonia, Tallinn

Estonian Music Information

Centre

www.emic.ee

Director: Evi Arujärv

Estonia, Tallinn

Music Estonia

www.musicestonia.eu

Director: Ave Tõlpt

Finland, Espoo

Music Finland

www.musicfinland.com

Executive Director:

Kaisa Rönkkö

France, Paris

Maison de la Musique
Contemporaine (MMC)

www.musiquecontemporaine.org

Director:

Isabelle Gauchet-Doris

Georgia, Tbilisi

Georgian Art Popularization,
Development and
Information Centre
(GeoAPDIC)

Director:

Tamara Kerechashvili

Germany, Bonn

**Deutsches
Musikinformationszentrum
(miz)**

Director:

Stephan Schulmeister

Greece, Athens

**Institute for Research on
Music and Acoustics (IEMA)**

www.iema.gr

CEO: Kostas Moschos

Iceland, Reykjavik

**Iceland Music Information
Centre (IMIC)**

www.mic.is

Managing Director:

Valgerður Guðrún

Halldórsdóttir

Ireland, Dublin

**Contemporary Music Centre
(CMC) Ireland**

www.cmc.ie

Director: Evonne Ferguson

Israel, Tel Aviv

**Israel Music Information
Centre (IMIC)**

www.imi.org.il

Directors: Ohad Gabay,

Evgeny Oslon

Italy, Rome

**Comitato Nazionale Italiano
Musica (CIDIM)**

www.cidim.it

President: Lucio Fumo

Latvia, Riga

**Latvian Music Information
Centre (LMIC)**

www.lmic.lv

Director: Egīls Šēfers

Lithuania, Vilnius

**Music Information Centre
Lithuania**

www.mic.lt

Executive Director:

Radvilė Buivydienė

Luxembourg,

Esch-sur-Alzette

**Kultur | lx – Arts Council
Luxembourg, Department
of Music**

www.kultur.lx.lu

Head of Department:

Giovanni Trono

New Zealand, Wellington

**SOUNZ Centre for New
Zealand Music**

www.sounz.org.nz

Executive Director:

Diana Marsh

Norway, Oslo

National Library of Norway

www.nb.no

National Librarian:

Aslak Sira Myhre

Poland, Warsaw

**Polish Music Information
Centre (POLMIC)**

www.polmic.pl

Director:

Mieczysław Kominek

Portugal, Rebelva

**Portuguese Music Research
& Information Centre**

www.mic.pt

Director:

Paula de Castro Guimarães

Scotland, Glasgow

Scottish Music Centre

www.scottishmusiccentre.com

Executive Director:

Gill Maxwell

Slovakia, Bratislava

Music Centre Slovakia

www.hc.sk

Director: Igor Valentovič

Slovenia, Ljubljana

**Slovenian Music Information
Centre (SIGIC)**

www.sigic.si

President: Miha Kozorog

Spain, Barcelona

Institut Ramon Llull

www.llull.cat

Director: Iolanda Batallé

Switzerland, Lausanne

Fondation SUISA

www.fondation-suisa.ch

Director: Urs Schnell

United Kingdom, London

Sound and Music

www.soundandmusic.org

Chief Executive:

Susanna Eastburn

USA, New York

New Music USA

www.newmusicusa.org

CEO & President:

Vanessa Reed

Wales, Cardiff

**Tŷ Cerdd – Music Centre
Wales**

www.tycerdd.org

Director: Deborah Keyser



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Music Information Centres

Mapping the Musical Landscape

John Davis

IAMIC, the International Association of Music Information Centres, is an international network of currently 33 members who document and promote the music of their country or region. The range of activities of each of the members varies, according to the context in which they operate, however as with many international networks, the similarities of purpose and intent far outweigh any differences.

Music is a complex artform, across genres and styles, modes of presentation and delivery and consumption, purpose or intent, connecting with various audiences. It is also a language that expresses culture and identity – across a spectrum from art-making to commerce; either specific to community, or to place, or to mass popular appeal.

When anyone attempts to navigate across the landscape that is music, or to explore the music culture of a particular place – its infrastructure and developments, its composers and artists etc – they need to find a reliable reference source. It is this that forms the core of what a music information centre (MIC) does.



A short history of IAMIC

While there are a variety of business models and content approaches that MICs operate under in their local context, the origins of the network go back to music libraries.

MICs such as New Music USA (formerly the American Music Centre) was established in 1939, maintaining a library collection of works by American composers, both scores and recordings.

Img. top

Library of the Czech Music Information Centre

Others came later (e.g. Gaudeamus Foundation in 1947; Canadian Music Centre in 1959 etc), and in 1960, there was the first informal meeting of a group of Music Information Centres at the IAML Conference (International Association of Music Libraries) in The Netherlands. This came out of two previous meetings in 1958 and 1960, convened by André Jurres from the Donemus Foundation in Amsterdam, under the auspices of the International Music Council, held in Amsterdam, and bringing

together ten to twelve organisations that were involved in the promotion of contemporary (art) music.

By 1962 this group of organisations had become a formal constituent branch of IAML, and continued to meet at IAML conferences, sharing their experiences and knowledge. In 1986, growing activity and membership of this group led to the setting up of IAMIC, with the intention of functioning independently under its own by-laws and Board. With the (then) emphasis of some countries' MICs being the promotion and marketing of contemporary art music, its range of tasks became broader, and was no longer limited to the documentation activities (librarianship) of the community that IAML represented.

The emergence of a network

After much discussion over a number of years, the IAMIC by-laws were formally adopted in 1991 by some 40 member MICs, and this ended the direct affiliation with IAML.

By this time the activities of some MICs had become more diverse, with many involved with publishing (of scores, recordings, texts etc), artist development and promotional projects, and even music presentation through performances and festivals.

During the 1990s the membership of IAMIC gradually expanded. By the end of the century there were some 47 members, with newer members (for example from Austria, Germany, Iceland, Bulgaria, Georgia,

New Zealand), all bringing with them new perspectives and new expertise. And new organisations continued to emerge, in response to geopolitical, technological, and socio-cultural evolution; or in response to outreach by IAMIC in attempting to be more global, and less Euro-centric in its spread – a challenging task in a volatile marketplace, where creative expression and culture sometimes struggle against ebbs and flows.

MICs online

The emergence of the World Wide Web in the early 1990s revolutionised the business of information management and dissemination, and further shifted thinking from a domestic marketplace to a more global perspective. While many MICs were early in providing online catalogues (one of the first was Australia, in 1993), by the middle of the decade several MICs made moves to begin the task of digitising their collections – the Canadians and British were amongst the earliest to begin this process, and others soon followed. Discussions in IAMIC during the late 1990s increasingly focussed on how the network might best exploit the possibilities of online dissemination of, and create more visibility for, music content.

A joint project around this time between eight European members was initiated by the (then) MICA – Music Information Center Austria – exploring how cataloguing data from each participating member might be accessible through a single online interface drawing on multiple databases. The outcomes from this initiative were mixed, but many valuable

“ When anyone attempts to navigate across the landscape that is music, or to explore the music culture of a particular place – its infrastructure, its composers and artists etc – they need to find a reliable reference source.” John Davis

lessons were learnt, and shared amongst IAMIC members, informing their future collaboration. The shift from a content-cataloguing focus to a broader business focus of modern information (and content) management had begun.

Alongside this, some MICs expanded their focus beyond contemporary art music, embracing other music genres, though others were already operating in this space (Austria, Germany, Flanders, and the Nordic MICs). An inevitable result of this expansion, which increased over the past two decades, was a shift from the purely documentation activities that many MICs undertook to a more strategic emphasis on music as a transactable and exportable commodity. This addressed not only the cultural imperatives that drove the activities of MICs, but also the sustainability imperatives that faced MICs and the music landscape that each represented. The emergence of the music export office model (initially established in Sweden, based on then-evolving models from Australia amongst

others), began a trend that we have seen spread in recent years, with some of these music export infrastructures replacing the role of the MIC, and others working alongside the MIC.

Into the future

While a shift away from documentation activities might be lamented by some, it points to broader imperatives of music infrastructures (and funders – often collecting societies or government agencies) in addressing the questions of sustainability, and even survival, in addition to the kind of cultural documentation and promotion that characterised the early years of IAMIC. As previously mentioned, each geographic context is different, so the model of what a MIC can be, and the activities it might undertake, still varies greatly.

But the common threads that bind this IAMIC community continue to be relevant and valid, and this is reflected in the current IAMIC purpose of increasing international



co-operation, increasing the mobility of artists and the circulation of works, and increasing the international visibility and dissemination of music of all genres. And IAMIC members involved in music promotion, development, documentation, export, information and content management, research and the support of creation and production, provide a strong basis for the network to continue to thrive into the future.

I express my sincere gratitude to former IAMIC colleagues who have greatly assisted in informing much of the information outlined above, including former IAMIC Presidents Bèr Deuss, Roland Sandberg, and Ol'ga Smetanová; and former IAMIC Vice-President Henk Heuvelmans (who also carries many other titles!).

Img. left

Project “CODi self” at Tŷ Cerdd –
Music Centre Wales



About the author

John Davis is an Honorary Member of IAMIC, and was a former IAMIC Vice-President (1998–2002). He has served as CEO of the Australian Music Centre (1995–2021), and as President of the International Society for Contemporary Music (ISCM) (2008–2013).

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Timetable

The IAMIC Conference schedule with all times and locations.
Detailed information on individual programme items can be
found via the page links in the right margin.

20 May

Friday—Hamburg

16:30–18:00

Arrival & Check-in

*Motel One Hamburg-Fleetinsel,
Admiralitätsstraße 55–56, Hamburg*

21 May

Saturday—Hamburg
Pre-Conference Day

9:15

Bus to Hochschule für Musik und Theater Hamburg

9:45–10:00

Registration

*Hochschule für Musik und Theater Hamburg,
Harvestehuder Weg 12, Hamburg*

10:00–10:15

Welcome

With Diana Marsh (President, IAMIC / Chief Executive, SOUNZ Centre for New Zealand Music), Stephan Schulmeister (Director, German Music Information Centre) and Elmar Lampson (President, Hochschule für Musik und Theater Hamburg)

10:15–11:15

**Presentation & Discussion: Music and Politics.
Remarks on a Historical and Recent Phenomenon**

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With Michael Custodis (University of Münster)

11:15–11:30

Coffee Break

11:30–12:30

IAMIC Internal Panel 1: Refreshing IAMIC

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Working Session for Current Members of IAMIC

12:30–14:00

Lunch

AlsterCliff, Fährdamm 13, Hamburg

14:00–15:15

IAMIC Internal Panel 2: Developing IAMIC

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Working Session for Current Members of IAMIC
*Hochschule für Musik und Theater Hamburg,
Harvestehuder Weg 12, Hamburg*

15:15

Bus to Elbphilharmonie

16:00–17:30

**Guided Tour and Expert Talks at the
Elbphilharmonie**

With Elena Wätjen (Elbphilharmonie)
*Elbphilharmonie Hamburg, Platz der Deutschen
Einheit 4, Hamburg*

20:00–22:15

Concert at the Elbphilharmonie

p—55.1

With the Münchner Philharmoniker and
Rachel Willis-Sørensen (Soprano), conducted by
Andris Nelsons

From 22:15

Conclusion of the Evening

*Lieger CAESAR, Traditionsschiffhafen,
Am Sandtorkai 60, Hamburg*

22 May Sunday—Bonn IAMIC Welcome Celebration

- 8:00** **Bus to Hamburg Central Station**
- 8:45–13:15** **Train to Bonn**
- From 14:00** **Check-in, Registration**
*Motel One Bonn-Beethoven,
Berliner Freiheit 36, Bonn*
- 16:30–18:00** **IAMIC Board Meeting**
Haus der Kultur, Weberstraße 61, Bonn
- 18:30–22:00** **IAMIC Welcome Celebration**
*Hotel Königshof, Restaurant Oliveto,
Adenauerallee 9, Bonn*

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23 May Monday—Bonn Conference Day 1 & IAMIC Concert

- 9:30–10:00** **Registration**
Beethoven-Haus Bonn, Bonngasse 24–26, Bonn
- 10:00–10:10** **Musical Opening**
Giorgio Netti (*1963): Ultimo a lato
With Salim Javaid (Trio Abstrakt), Saxophone Solo
- 10:10–10:25** **Opening**
With Ursula Sautter (Deputy Mayor, City of Bonn),
Malte Boecker (Managing Director, Beethoven-
Haus Bonn) and Diana Marsh (President IAMIC)
- 10:25–10:30** **Welcome and Organisational Matters**
- 10:30–11:00** **Presentation: International Covid-19 Study**
With Robin Kuchar (Leuphana University
Lüneburg)
- 11:00–11:45** **Panel 1: The Covid-19 Pandemic and the Situation
of Artists, the Self-employed and Companies in
Music Economy. Comparing Support Programmes
Internationally**
With Witalij Schmidt (Initiative Musik) and Irene
Schwalb (German Music Council). Moderated by
Kaisa Rönkkö (Music Finland)
- 11:45–12:00** **Coffee Break**
- 12:00–13:00** **Panel 2: Musical Life after the Covid-19 Pandemic.
What Might the Crisis Cause?**
With Martin Maria Krüger (President, German
Music Council) and Diana Marsh (President,
IAMIC / Chief Executive SOUNZ Centre for New
Zealand Music)
- 13:00–14:15** **Lunch**
Em Höttche, Markt 4, Bonn

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p—37.1

p—38.1

14:30–15:00	Presentation: Tasks and Aims of the German Music Information Centre With Stephan Schulmeister and Timo Varelmann (German Music Information Centre) <i>Beethoven-Haus Bonn, Bonngasse 24–26, Bonn</i>	p—39.1
15:00–16:00	Guided Tour of Beethoven-Haus Bonn With Christine Siegert (Director, Publishing House and Archive Beethoven-Haus Bonn) and Nicole Kämpken (Director, Museum Beethoven-Haus Bonn)	p—39.2
17:00–19:00	Boat Trip to Rolandseck with Reception <i>Filla Rheni, Anlegestelle 7+8, Brassertufer, Bonn</i>	p—40.1
19:00–20:00	Welcome at Arp Museum Bahnhof Rolandseck With Margot von Gumppenberg (Arp Museum Bahnhof Rolandseck) <i>Arp Museum Bahnhof Rolandseck, Hans-Arp-Allee 1, Remagen-Rolandseck</i>	p—40.2
20:00–22:15	IAMIC Concert Contemporary Music from Germany With Trio Abstrakt and The Interstring Project	p—56ff.
22:45–23:15	Bus to Bonn	

24 May	Tuesday—Bonn Conference Day 2: Public IAMIC Conference & IAMIC Dinner	p—46ff.
8:45–9:15	Registration <i>Beethoven-Haus Bonn, Bonngasse 24–26, Bonn</i>	
9:15–9:30	Musical Opening Ludwig van Beethoven (1770–1827): String Quartet op. 130 1st Movement: Adagio ma non troppo–Allegro With the Eliot Quartet	
9:30–9:45	Opening, Greetings With Martin Maria Krüger (President, German Music Council), Ingo Mix (Federal Government Commissioner for Culture and the Media), and Diana Marsh (President, IAMIC / Chief Executive, SOUNZ Centre for New Zealand Music)	
9:45–10:10	Key Note: Music in the Digital Revolution With Holger Noltze (Technical University of Dortmund)	p—48.1
10:10–10:15	Introduction to the Public Conference Day With Stephan Schulmeister (Director, German Music Information Centre)	

DATE	ITEM	FURTHER INFO
10:15–11:15	Panel 1: Behind the Scenes: Orchestras, Ensembles and Programme Planning With Louwrens Langevoort (CEO and Artistic Director, Kölner Philharmonie / Festival EIGHT BRIDGES Music for Cologne), Magdalena Ernst (Chair, Orchestras of Change e. V.), Steven Walter (Artistic Director, Beethovenfest Bonn), Christiane Wiesenfeldt (University of Heidelberg). Moderated by Susanna Eastburn (Sound and Music, UK)	p—49.1
11:15–11:45	Coffee Break	
11:45–12:45	Panel 2: Contemporary Music and the Promotion of Composers With Gregor Hotz (General Manager, Musikfonds), Charlotte Seither (Composer / Member of the Supervisory Board, German Society for Musical Performing and Mechanical Reproduction Rights, GEMA), Christiane Engelbrecht (General Manager, International Ensemble Modern Academy), Thomas Schäfer (Director, International Music Institute Darmstadt). Moderated by Frank J. Oteri (New Music USA)	p—50.1
12:45–14:00	Lunch <i>Gasthaus im Stiefel, Bonngasse 30, Bonn</i>	
14:00–15:00	Panel 3: Music Outreach With Ekkehard Vogler (MDR Sinfonieorchester, Music Education), Katharina von Radowitz (Managing Director, Network Young Ears), Tobias Bleek (Head of Education, Ruhr Piano Festival). Moderated by Agnieszka Cieślak-Krupa (Polish Music Information Centre POLMIC) <i>Beethoven-Haus Bonn, Bonngasse 24–26, Bonn</i>	p—50.2
15:00–16:00	Panel 4: Music Distribution and Copyright With Maximilian Merkle (Director Business & Legal Affairs, IDAGIO GmbH), Jürgen Brandhorst (Director, German Society for Musical Performing and Mechanical Reproduction Rights, GEMA), Tilo Gerlach (Managing Director, Collecting Society for Performance Rights, GVL), René Houareau (Managing Director Legal & Political Affairs, Bundesverband Musikindustrie). Moderated by Egils Šēfers (Latvian Music Information Centre)	p—51.1
16:00–16:30	Coffee Break	
16:30–16:50	Conclusion: Music and Society With Christian Höppner (Secretary General, German Music Council)	p—52.1
16:50–17:00	Musical Conclusion Traditional Folk Songs with 5000 Miles	
17:00–17:30	Reception	
19:30–22:15	IAMIC Dinner <i>Restaurant Nees, Meckenheimer Allee 169, Bonn</i>	p—42.1
after dinner	IAMIC Bar <i>Haus der Kultur, Weberstraße 59, Bonn</i>	

25 May Wednesday—Bonn/Cologne Conference Day 3: IAMIC General Assembly & Cultural Programme in Cologne

Morning Sessions for Current Members of IAMIC.
Honorary Members are welcome to visit the
exhibitions at Bundeskunsthalle.

10:00–10:30	Presentation: The German Music Council With Stefan Piendl (Managing Director, German Music Council), <i>Bundeskunsthalle, Helmut-Kohl-Allee 4, Bonn</i>	p—42.2
10:30–11:30	IAMIC Internal Panel 3: Summary: Refreshing & Developing IAMIC	p—43.1
11:30–11:45	Coffee Break	
11:45–13:00	IAMIC General Assembly	
13:00–14:15	Lunch <i>Das Provisorium, Bundeskunsthalle, Helmut-Kohl-Allee 4, Bonn</i>	
14:15	Bus from Bundeskunsthalle to WDR (Cologne)	
15:30–16:30	Expert Talks at Western Broadcasting Corporation (WDR) With Matthias Kremin (Director, WDR3 and WDR5) <i>Westdeutscher Rundfunk (WDR), Funkhaus, Wallraffplatz, Cologne</i>	p—43.2
16:45–17:30	Guided Tour of Cologne Cathedral With Peter Füssenich (Cathedral Master Builder, Dombauhütte Köln). <i>Cologne Cathedral, Domkloster 4, Cologne</i>	p—44.1
17:45	Bus from WDR to Studio Ensemble Musikfabrik	
18:00–19:00	Reception and Expert Talks with the Ensemble Musikfabrik <i>Studio Ensemble Musikfabrik, Im Mediapark 7, Cologne</i>	p—44.2
19:00–20:15	Studio Concert With the Ensemble Musikfabrik	p—64.1
20:15	Bus from Studio Ensemble Musikfabrik to Pub	
20:30–22:30	We End the Day in a Traditional Kölsch Pub <i>Brauerei Paffgen, Friesenstraße 64–66, Cologne</i>	
22:30	Bus to Bonn	

26 May Thursday—Bonn Departure

From 9:00 **Farewell and Departure**



P—33

Programme Details

Detailed information for IAMIC members on individual programme items. The Public Conference Day (24 May) is detailed in a separate entry, p—46ff.

Img. left

The Mendelssohn Hall at HfMT Hamburg



p—34.1

Saturday, 21 May — 10:15–11:15

Presentation & Discussion: Music and Politics – Remarks on a Historical and Recent Phenomenon

As we regard the present situation in Europe we witness the omnipresent dichotomy of “music and politics” in a tragic way. Reviewing traditional and controversial positions found in European and German history, the paper will discuss efforts to deal with the ambivalence of music and artistic autonomy in our own political times.

After the lecture there will be an opportunity to ask questions and discuss, as well as to talk to each other about the current world situation, especially about the war in Ukraine.

Speaker:

Michael Custodis (University of Münster)

Venue:

*Hochschule für Musik und Theater
Hamburg, see p—93.1*

Img.

Hochschule für Musik und
Theater Hamburg

Saturday, 21 May — 11:30–12:30

p—35.1

IAMIC Internal Panel 1: Refreshing IAMIC

Working Session, current IAMIC members

In this session the Purpose and Branding Sub-committee will be presenting work undertaken to review and refresh the purpose and brand of IAMIC. This will be an opportunity to share the outcomes of this project and receive feedback on the work to date.

Venue:

*Hochschule für Musik und Theater
Hamburg, see p—93.1*

Saturday, 21 May — 14:00–15:15

p—35.2

IAMIC Internal Panel 2: Developing IAMIC

Working Session, current IAMIC members

This session offers the opportunity to discuss the needs of the IAMIC membership. This includes the question of how to attract more members and the outline of further IAMIC events, both online and in person.

Venue:

*Hochschule für Musik und Theater
Hamburg, see p—93.1*



Hotel Königshof

Sunday, 22 May — 18:30–22:00

p—36.1

Welcome Celebration

The IAMIC welcome celebration and barbecue will take place on the terrace of Hotel Königshof. After the official welcome the evening's musical entertainment will be provided by the Felix Langemann Trio playing jazz. (see p—67)

Speakers:

Diana Marsh (President, IAMIC / SOUNZ Centre for New Zealand Music), Stephan Schulmeister (Director, German Music Information Centre), Stefan Piendl (Managing Director, German Music Council)

Venue:

Hotel Königshof, Restaurant Oliveto, see p—97.1



Open-air concert by members of the Freiburg Baroque Orchestra during the Covid-19 pandemic

Monday, 23 May — 10:30–11:00

p—36.2

Presentation: International Covid-19 Study

What do we know about the situation of musicians and music creators during the Covid-19 pandemic? An introduction into the ongoing international study “Until Covid-19 Do Us Apart. Music Scenes in Lockdown”. In this project, the Leuphana University (Germany) is cooperating with the University of Porto and the University of Coimbra (both Portugal) as well as the Erasmus University Rotterdam (Netherlands).

Speaker:

Robin Kuchar (Leuphana University Lüneburg)

Venue:

Beethoven-Haus Bonn, see p—96.1

Monday, 23 May — 11:00–11:45

p—37.1

Panel 1: The Covid-19 Pandemic and the Situation of Artists, the Self-employed and Companies in Music Economy

Comparing International Support Programmes

Artists, companies and self-employed persons from the cultural and creative industries were dramatically hit by the Covid-19 crisis. We will give an overview of emergency aids and compare their efficiency. After a presentation of NEUSTART KULTUR, a multi-billion euro rescue and future programme for the cultural and media sector launched by the German government, the discussion will open. Information on support programmes in their respective countries will be collected and prepared by the participants.

Speakers:

Witalij Schmidt (Initiative Musik), Irene Schwalb (German Music Council)

Moderator:

Kaisa Rönkkö (Music Finland)

Venue:

Beethoven-Haus Bonn, see p—96.1

Img. right

Recording at the Deutscher Orchesterwettbewerb (German Orchestra Competition, DOW) during the Covid-19 pandemic





Monday, 23 May — 12:00–13:00

p—38.1

Panel 2: Musical Life after the Covid-19 Pandemic

What Might the Crisis Cause?

Open Discussion
("Fishbowl" Conversation)

Since March 2020, thousands of musicians have turned to digital formats to stay in touch with their audience. Public funding is needed to ensure the survival of the cultural industry. In the meantime, events are possible again in a more usual setting, but overall, Covid-19 has led to a restraint among the public, to fewer events and fewer concertgoers. Where is musical life turning? What opportunities does the crisis offer and what long-term damage is to be feared? Martin Maria Krüger and Diana Marsh will discuss aspects of financing and reorientation with their audiences.

Speakers:

Martin Maria Krüger (President, German Music Council), Diana Marsh (President, IAMIC / SOUNZ Centre for New Zealand Music)

Venue:

Beethoven-Haus Bonn, see p—96.1

Img. left

Street view of Beethoven-Haus

Img. top right

The miz's new website as seen on a mobile device

Img. bottom right

Beethoven's ear trumpets at Beethoven-Haus

Monday, 23 May — 14:30–15:00

p—39.1

Presentation: Tasks and Aims of the German Music Information Centre

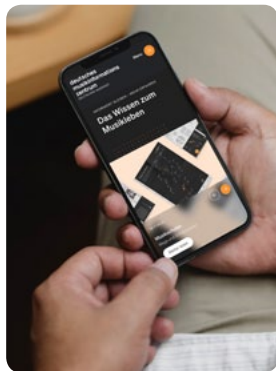
The German Music Information Centre (miz) maps the current musical landscape in key areas and offers background information for politicians, specialist groups and the media. On the website www.miz.org it provides articles and statistics as well as databases of institutions and events. In a comprehensive relaunch, the miz has been revising its information provision for two years and has enhanced it with new search functions. Information can now be communicated in a more closely networked way than before. An overview of the miz's offerings.

Speakers:

Timo Varelmann and Stephan Schulmeistrat
(German Music Information Centre)

Venue:

Beethoven-Haus Bonn, see p—96.1



Monday, 23 May — 15:00–16:00

p—39.2

Guided Tour of Beethoven-Haus Bonn

The participants of the IAMIC meeting will take part in a guided tour of the birthplace of Ludwig van Beethoven (1770–1827), which is a museum today. The exhibition, which was redesigned for the composer's anniversary year 2020, presents paintings, autographs, letters, instruments and the different pianos Beethoven played, as well as the birth room and the garden of the house Beethoven lived in until he permanently moved to Vienna in 1792.

Speakers:

Christine Siegert (Director, Publishing House and Archive Beethoven-Haus Bonn), Nicole Kämpken (Director, Museum Beethoven-Haus Bonn)

Venue:

Beethoven-Haus Bonn, see p—96.1



A boat trip on the event catamaran
Filia Rheni

p—40.1

Monday, 23 May — 17:00–19:00

Boat Trip to Rolandseck with Reception

The boat will leave punctually at 17:15 and we kindly ask you to be on time. Unless, of course, you'd rather swim.

After a day full of presentations, the IAMIC members will board the MS Filia Rheni. As a pre-event to the public conference day, the cruise will be a get-together with the speakers and guests who will be attending the following day. The boat trip will pass the former government buildings of the Federal Republic of Germany as well as the picturesque hills of the Siebengebirge with the famous ruin Drachenfels.

Venue:

Filia Rheni, see p—98.1



Entrance of the historic railway
station “Bahnhof Rolandseck”

p—40.2

Monday, 23 May — 19:00–20:00

Welcome at Rolandseck

The terminus of the boat trip is the Arp Museum Bahnhof Rolandseck, a historic railway station near the Rhine River. The Arp Museum Bahnhof Rolandseck opened in 2007. It complemented the neoclassical railway station with a new building integrated into the ascending slopes of the Rhine River.

In the ceremonial hall, the participants will receive information on the fascinating history of this extraordinary place by Margot von Gumpenberg (Arp Museum Bahnhof Rolandseck) before experiencing the IAMIC concert in the new building.

Concert Programme:

see p—57.1


Venue:

Arp Museum Bahnhof Rolandseck, see p—99.1

The logo for GVL (German Music Publishers Association) consists of the lowercase letters 'gvl' in a white, sans-serif font, followed by a white square.A photograph of a rock musician with long, wavy hair and a beard, wearing a grey t-shirt, playing an electric guitar and singing into a vintage microphone. The background is a solid teal color.A photograph of a woman with dark hair, wearing a dark, off-the-shoulder dress, playing a flute. She is looking upwards and to the right. The background is a solid purple color.

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A photograph of an elderly man with a white beard, wearing a dark tuxedo jacket, a white dress shirt, and a dark bow tie. He is looking directly at the camera. The background is a solid green color.A photograph of a woman with long dark hair, wearing a dark, patterned dress, playing a cello. She is looking down at the instrument. The background is a solid orange color.

www.gvl.de

Tuesday, 24 May — 19:30–22:15

p—42.1

IAMIC Dinner

The IAMIC Dinner will take place at Nees, a restaurant housed in the former coach house of Poppelsdorf Castle, which is nowadays also used as an entrance into the castle's botanical gardens.

Venue:

Restaurant Nees, see p—98.2

Wednesday, 25 May — 10:00–10:30

p—42.2

Presentation: The German Music Council

The German Music Information Centre is a facility of the German Music Council (Deutscher Musikrat, DMR). Founded in 1953, the DMR is the world's largest national umbrella organisation for music culture. It represents around 100 organisations and umbrella associations and is committed to the interests of 15 million people who make music. Managing director Stefan Piendl gives an overview of the structures of the DMR and presents the other fields of activity with three ensembles, five competitions and a variety of activities for professionals and amateur musicians of all ages and musical genres. As a member of UNESCO, the DMR is committed to protecting and promoting the diversity of cultural expressions.

Speaker:

Stefan Piendl (Managing Director, German Music Council)

Venue:

Bundeskunsthalle, see p—101.1



Wednesday, 25 May — 10:30–11:30

p—43.1

IAMIC Internal Panel 3: Summary: Refreshing & Developing IAMIC

**Working Session,
current IAMIC Members**

This session is dedicated to the summary and presentation of the outcome of the previous discussions concerning the purpose and branding of the IAMIC, as well as the needs of the IAMIC membership. It also outlines a perspective for the IAMIC network in the following years.

Venue:

Bundeskunsthalle, see p—101.1

Wednesday, 25 May — 15:30–16:30

p—43.2

Expert Talks at Western Broadcasting Corporation (WDR)

Germany's nine state-run public broadcasters are among the largest producers of classical music.

They commission new works, including from young and little-known composers, and perform, record and broadcast more than 1,000 concerts annually. A visit to WDR (broadcasting area North Rhine-Westphalia) will grant insight into the work of public broadcasters in Germany and their important role in musical life.

Speaker:

Matthias Kremin (Director, WDR3 and WDR5)

Venue:

Westdeutscher Rundfunk (WDR), see p—100.1

Img. left

Restaurant Nees



Wednesday, 25 May — 16:45–17:30

p—44.1

Guided Tour of Cologne Cathedral

The cathedral is one of the most famous sights in Germany and a beloved landmark of the city of Cologne. Begun in 1248 but not finally completed until over 600 years later, it is one of the largest Gothic cathedrals and the seat of Cologne's archbishop.

Speaker:

Peter Füssenich (Cathedral Master Builder, Dombauhütte Köln)

Wednesday, 25 May — 18:00–20:15

p—44.2

Expert Talk and Concert with the Ensemble Musikfabrik

In the afternoon in Cologne, there will be a reception at the studio of Ensemble Musikfabrik with an opportunity to talk to representatives of the ensemble. Afterwards, the ensemble will present several chamber music works by contemporary composers from Germany in a concert specially arranged for IAMIC.

Concert Programme:

see p—64.1

Venue:

Studio Ensemble Musikfabrik, see p—101.2

Img. left
Cologne Cathedral

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P-46

Public Conference Day

The public conference day on 24 May is at the heart of the conference, focussing on musical life at the intersection between tradition and the future. We will exchange ideas with the speakers and numerous guests on central topics of musical life. We are pleased to be able to offer this event online as a webinar for participants from all over the world, not just members of IAMIC.

Digitisation, climate protection, diversity – these are just a few of the demands that have been confronting players and institutions in musical life for some time. The Covid-19 crisis has brought these issues into the public eye, as if in a burning glass. Organisers, performers and audiences are largely in agreement that much will change – and that much has to change.

Are worldwide concert tours by orchestras still appropriate and responsible in the midst of the climate crisis, and under what conditions can international exchange succeed? What pent-up demand does the music business have in the area of equality, and what possibilities are there for a more diverse classical music business? Do technological developments only offer energy, cost and time savings, or also opportunities for more reach and programmatic innovation? And what traditions must be preserved in the face of all the upheavals of our time?



The International Association of Music Information Centres (IAMIC) and the German Music Information Centre want to explore these questions at a hybrid conference, including four 60-minute panels with expert guests. The panels will focus on the topics of “Orchestras, Ensembles and Programme Planning”, “Contemporary Music and the Promotion of Composers”, “Music Outreach” and “Music Distribution and Copyright”. Guests from concert halls, orchestras, music organisations and music companies are invited as speakers. Each panel will be moderated by a representative of an

international music information centre in order to include a non-German perspective. Space for discussion with the audience is provided at the end of each panel.

The different views on the music business will provide insights into the rich and diverse musical life of Germany. At the same time, they will open up a view of lessons learned from the Covid-19 crisis: what did the pandemic show us, which structures are still up-to-date, and what innovations did Covid-19 trigger?

Img. top

Beethoven statues by Ottmar Hörl on the
Münsterplatz in Bonn



Tuesday, 24 May — 9:45–10:15

p—48.1

Key Note: Music in the Digital Revolution

Digitisation is the most powerful driver of social change since the invention of the steam engine. It is shaping our everyday lives and our communication. It is changing everything: the media, the economy, even interpersonal relationships. Music, too, in all areas: creation, production, distribution. Music appears as universally available streamable content, and at the same time, in the free world of the internet, hardly as a value. How does this dynamic of transformation affect the music business? Between short-lived innovation rhetoric and fear of change, we have not yet understood the internet. And we are only just beginning to see it.

Speaker:

Holger Noltze, music journalist and professor of music and the media at the Technical University of Dortmund, reflects on these questions and sets the stage for the topics of the day.

Venue:

Beethoven-Haus Bonn, see p—96.1

Img.

Chamber Music Hall at Beethoven-Haus

“More diversity in programmes and musicians is important, yet it would be fatal to try to compensate for suffered exclusion with new exclusion.”

Christiane Wiesenfeldt

Tuesday, 24 May — 10:15–11:15

p—49.1

Panel 1: Behind the Scenes: Orchestras, Ensembles and Programme Planning

What challenges does the traditional concert business face in a globalised world? Music is available almost everywhere and at any time, and competition has intensified – not least due to digitisation. More and more, the public discussion is also about questions such as: how diverse are programmes and teams? Which projects are sustainable in times of climate crisis?

A debate about different approaches to programme and profile formation as well as individuality and economic constraints.

Speakers:

Louwrens Langevoort (CEO and Artistic Director, Kölner Philharmonie / Festival EIGHT BRIDGES | Music for Cologne), Magdalena Ernst (Chair, Orchester des Wandels – “Orchestras of Change” e. V.), Steven Walter (Artistic Director, Beethovenfest Bonn) and Christiane Wiesenfeldt (University of Heidelberg)

Moderator:

Susanna Eastburn (Sound and Music, UK)

Venue:

Beethoven-Haus Bonn, see p—96.1

“The financial expropriation of music authors on the internet is humiliating and a scandal. Therefore, I am struggling for fair remuneration of performances on the net.” Jürgen Brandhorst

p—50.1

Tuesday, 24 May — 11:45–12:45

Panel 2: Contemporary Music and the Promotion of Composers

What is the situation of contemporary composers in Germany? What effect or benefit do networks and funding opportunities have, and how does the music reach its audience? A look at contemporary music from an internal and external perspective.

Speakers:

Gregor Hotz (General Manager, Musikfonds), Charlotte Seither (Composer / German Society for Musical Performing and Mechanical Reproduction Rights, GEMA), Christiane Engelbrecht (General Manager, International Ensemble Modern Academy), Thomas Schäfer (Director, International Music Institute Darmstadt)

Moderator:

Frank J. Oteri (New Music USA)

Venue:

Beethoven-Haus Bonn, see p—96.1

p—50.2

Tuesday, 24 May — 14:00–15:00

Panel 3: Music Outreach

What does the audience of the future look like? How do we bring classical and contemporary music to different audiences? What are the goals of music education projects, and what are the current trends and concepts in this regard? What is the role of ideas around “community music”?

Speakers:

Ekkehard Vogler (MDR Sinfonieorchester, Music Education), Katharina von Radowitz (Managing Director, Netzwerk Junge Ohren – Network Young Ears), Tobias Bleek (Head of Education, Ruhr Piano Festival)

Moderator:

Agnieszka Cieślak-Krupa (Polish Music Information Centre POLMIC)

Venue:

Beethoven-Haus Bonn, see p—96.1

Img. right

Christine Chapman, french horn player at Ensemble Musikfabrik

Tuesday, 24 May — 15:00–16:00

p—51.1

Panel 4: Music Distribution and Copyright

After a presentation from Jürgen Brandhorst about copyright, we discuss questions such as: how does copyright influence the distribution of music and its financing? What challenges exist between (free) offers and the remuneration of authors? How established are streaming platforms in the context of classical music? What role do streaming providers play in the development of young artists, and what impact does streaming have on the promotion of artists?

Presentation:

“What is the value of creativity? Current questions of author’s rights, copyright and liberty in the world wide web.”

With Jürgen Brandhorst (Director, German Society for Musical Performing and Mechanical Reproduction Rights, GEMA)

Speakers:

Maximilian Merkle (Director Business & Legal Affairs, IDAGIO GmbH), Jürgen Brandhorst (Director, GEMA), Tilo Gerlach (Managing Director, Collecting Society for Performance Rights, GVL), René Houareau (Managing Director Legal Affairs & Political Affairs, Bundesverband Musikindustrie)

Moderator:

Egils Šēfers (Latvian Music Information Centre)

Venue:

Beethoven-Haus Bonn, see p—96.1





Musician at the “Bridges – Musik verbindet” (music connects) project

p—52.1

Tuesday, 24 May — 16:30–16:50

Conclusion: Music and Society

How we deal with music today, how we learn to make music and how we communicate the joy of it, has an influence not only on our personal lives, but also on the society of the future: what do we listen to? How curious and open-minded are we? How responsibly do we act? The Secretary General of the German Music Council with a final contribution on questions of musical education, culture and the role of music in our lives.

Speaker:

Christian Höppner (Secretary General, German Music Council)

Venue:

Beethoven-Haus Bonn, see p—96.1

Special Thanks

We would like to thank
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P—54

Concerts

In addition to lectures and discussions, the IAMIC Conference presents music of different styles at extraordinary performance venues. The centerpiece is the IAMIC concert with an overview of contemporary music from Germany.



21 May — 20:00–22:15

p—55.1

Münchner Philharmoniker

Conducted by Andris Nelsons
With Rachel Willis-Sørensen, Soprano

Richard Strauss (1864–1949)

Träumerei am Kamin / Symphonic
Interlude from the opera “Intermezzo”
op. 72

Vier letzte Lieder, for soprano and
orchestra AV 150

-Interval-

Till Eulenspiegels lustige Streiche op. 28

Tod und Verklärung / Symphonic Poem
op. 24

Venue:

*Elbphilharmonie Hamburg,
Platz der Deutschen Einheit 4, Hamburg*

Img.

Great Hall of the Elbphilharmonie Hamburg

P—56

IAMIC Concert

Contemporary Music from Germany

This concert is presented by the German Music Information Centre in cooperation with Podium Gegenwart. We thank the GEMA Foundation for its generous support.



23 May — 20:00–22:15

p—57.1

IAMIC Concert Contemporary Music from Germany

Brice Pauset (*1965)
Adagio Dialectico (2000)

Elnaz Seyedī (*1982)
Fields of Time. 2nd Field (2018)

Haukur Þór Harðarson (*1989)
Hollow (2021)

Ensemble: Trio Abstrakt

-Interval-

Venue:
*Arp Museum Bahnhof Rolandseck,
Hans-Arp-Allee 1, Remagen-
Rolandseck*

The Interstring Project
BLACKOUT I (2021)

Lucia Kilger
Paroxy (2019)

Sarah Nemtsov (*1980)
Orbits IV+V (2018)

The Interstring Project
BLACKOUT II (2021)

Ensemble: The Interstring Project

Img.
Arp Museum Bahnhof Rolandseck

Introduction to the IAMIC Concert

International and multifarious New music in Germany

Friedemann Dupelius

New music in Germany used to be a byword for wild-eyed avant-gardism and heated aesthetic debates. This image changed fundamentally in the 21st century. Actually, a single new music scene no longer exists. Although the storied festivals from Darmstadt to Donaueschingen (which celebrated its first centennial last year) persevere as ever, various cities and regions have witnessed the emergence of distinctive micro-scenes. As the Covid-19 pandemic brought artists to the brink of ruin (and is still doing), music life profited from Germany's special subsidization schemes. Programmes such as "Neustart Kultur" ("cultural reboot") have not only secured the livelihoods of contemporary musicians, they have also given them new momentum and spawned a multitude of projects. This is also true of the many musicians, composers and programme organizers living in Germany who have come here from abroad. Germany's music history and today's subsidization have made today's music scene in Germany both international and multifarious.

Today, instead of compositional nitpicking, new music is concerned in many places with larger contexts. One's own role in a post-colonial present is examined in festivals and small projects alike. Besides opening up to non-Western musics,



the boundaries between so-called “art music” and other musical realms, from pop to club, have long begun to blur. Electronic music, performance art and media art have become established points of reference, and cutting-edge technologies, such as artificial intelligence, are probed with the resources of art for their social and aesthetic relevance.

Img. top
Trio Abstrakt

In many respects The Interstring Project illustrates these trends. Matthias Arbter, Phileas Baun, Florin Emhardt, Robert Mencil and Marius Schnurr make no secret of having grown up with heavy metal and progressive rock. Pithy riffs, catchy rhythms, snippets of melody and distorted guitars are part of the basic vocabulary of this quintet, which formed at Trossingen University of Music and whose sound appeals even to listeners outside the realm of modern music. With a zest for experimental sonorities

“ Besides opening up to non-Western musics, the boundaries between so-called ‘art music’ and other musical realms, from pop to club, have long begun to blur.” Friedemann Dupelius

and performance techniques, Interstring transplants its popular music roots to other listening contexts. Using digital multi-effect devices and various analog preparations, these five guitarists coax a myriad of sounds from their strings. They regard the purported drawback of being limited to a single type of instrument as a goad to their creativity.

With “BLACKOUT”, The Interstring Project presents a piece that they composed as a collective. First they generated a body of material in free-wheeling rehearsals and joint improvisations. Then each member developed a section by himself, after which the five pieces were brought to a collective conclusion. In the Arp Museum, Interstring will augment the musical dimension with a light setup that responds to the sounds. Seamlessly interspersed among the ensemble's own compositions are pieces by Lucia Kilger and Sarah Nemtsov. Kilger's “Paroxy” alternates between fluttery soundscapes and obvious genre quotations from various metal and rock styles. Nemtsov wrote “Orbits IV + V” in 2018 for Open Source Guitars, The Interstring

Project's predecessor. Here bowstrokes and cymbals allow the electric guitars to create a universe of sound wholly alien to rock.

The Cologne-based Trio Abstrakt pursues a relatively classical approach. Marlies Debacker (piano), Shiao-Shiuan Hung (percussion) and Salim Javaid (saxophone) are united by a fondness for contemporary chamber music. Sharp-edged sounds and complex structures are the coordinates that allow the trio to assemble their repertoire from music history and present-day music. The combination of instruments might even be that of a free jazz unit or a nerdy noise combo from Brooklyn. Indeed, Salim Javaid and Marlies Debacker have played free improvisations together for years. In Trio Abstrakt, however, they cultivate an approach solidly based on the interpretation of written music. Even so, their training in improvisation flows into their ensemble work: when composers such as Mark Andre, Peter Ablinger or Isabel Mundry write for them, it is a foregone conclusion that they will face new performance techniques and acoustical phenomena from the abstract palette. In this way the personal



backgrounds of these musicians are inscribed in the pieces written specially for them. One such piece is "Hollow" by Haukur Þór Harðarson, which arose during the nMTV Project that Trio Abstrakt launched as a counterweight to the glut of streamed concerts. With a wink of the eye to MTV, New Music Television presented pieces produced with a no-less-important music video. Elnaz Seyedi's "Fields of Time. 2nd Field" falls under the heading "Klangstark" ("powerful sound"). It gives the audience ample time to plunge into dark sonic universes and sustained keyboard multiphonics. In contrast, Brice Pauset's "Adagio Dialettico" works with counterpoint, with pairings of melody and accompaniment.

Trio Abstrakt and The Interstring Project are supported by InSzene, a programme for young interpreters of the German Music Council's Podium Gegenwart. Both ensembles place great value on a conscious treatment of space. While The Interstring Project are sometimes spread over various spots in the auditorium, Trio Abstrakt extensively tested the acoustical properties of the Rolandseck Museum prior to the concert. For all their differences, these contemporary music protagonists are united by one thing after all: the love of listening.



Trio Abstrakt

Monday 23 May — 20:15–21:00
IAMIC Concert

Trio Abstrakt is a Cologne-based contemporary music ensemble founded in 2016 and consisting of Salim Javaid (saxophone), Shiau-Shiuan Hung (percussion) and Marlies Debacker (piano).

The combination of instruments, equally reminiscent of a chamber ensemble and a free jazz combo, allows the musicians to draw on an extensive arsenal of sounds and expressions.

Their focus always falls on 'music of today', nourished by music's rich history but never afraid to cross genre boundaries and engage with the here and now.

The trio has worked with composers Pierluigi Billone, Mark Andre, Peter Ablinger

and Hans Thomalla and will premiere new works by Isabel Mundry, Giorgio Netti, Günter Steinke, Michael Edwards and many more in the upcoming years.

Trio Abstrakt has performed at the Biennale del Arte Venice (2019), NOW! Festival in the Philharmonie Essen (2019), the Biennale Aktueller Musik Bremen (2018), the IMPULS Academy/Festival Graz (2019/2021) as well as participated in 3×3×3 (a project of the KGNM, GNMR, and GNMM – with concerts in Cologne, Essen, and Münster) and self-organized and -curated concerts including premieres of dedicated works for the trio.

Trio Abstrakt is currently being funded by InSzene, the interpreter programme of Podium Gegenwart, Deutscher Musikrat.



The Interstring Project

The Interstring Project (TIP) is a German experimental music ensemble with a unique sound language of acoustic and electric guitars, objects, preparations, effects and live electronics. TIP pursue new paths of contemporary ensemble practice with collective compositions, unusual formats and cross-genre and interdisciplinary concerts. The ensemble's creativity and eagerness to experiment is evident in its intensive collaboration with composers and artists from other disciplines. The group oscillates in a stylistic space from classical ensemble to progressive rock band, which can be seen in their extraordinary and energetic concerts.

Monday 23 May —21:30–22:15
IAMIC Concert

TIP has performed world premieres by Henry Fourès, Sarah Nemtsov, Benjamin Dupé (among others), collaborated with international partners such as IRCAM Paris or GMEM Marseille and played concerts at ZKM Karlsruhe, Hamburger Bahnhof (Berlin), Nouveau Théâtre de Montreuil (Paris), Badisches Staatstheater Karlsruhe and at the Donaueschinger Musiktage 2018. The ensemble is supported and funded by the InSzene programme of Deutscher Musikrat and is Ensemble in Residence at the Musikhochschule Trossingen. TIP is Matthias Arbter, Phileas Baun, Florin Emhardt, Robert Menczel and Marius Schnurr.



25 May — 19:00–20:15

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Ensemble Musikfabrik Studio Concert

Manuel Hidalgo (*1956)

Soliloquio ... de un teatro fracasado,
for French Horn Solo (2020)

Rebecca Saunders (*1967)

The Underside of Green, for
Clarinet, Violin and Piano (1994)

Isabel Mundry (*1963)

Neuma, for Violin Solo
(2022, World Premiere)

Jing Wang (*1992)

Yan, for Conch solo (2016)

Enno Poppe (*1969)

Haare, for Violin Solo (2014)

Martin Smolka (*1959)

Did Jimi Hendrix Ever Play Viola?,
for Viola and Cloud Chamber Bows
(2020, World Premiere)

Img. top

Ensemble Musikfabrik

Img. right

Sara Cubarsi, violinist at
Ensemble Musikfabrik

Venue:

*Studio Ensemble Musikfabrik,
Im Mediapark 7, Cologne*

Ever since its formation, Ensemble Musikfabrik has had the reputation of being one of the leading ensembles for contemporary music. Following the literal meaning of its name, Ensemble Musikfabrik is particularly dedicated to artistic innovation. New, unknown, and often personally-commissioned works in unusual media are typical of their productions. The results of their extensive work are presented by the Cologne-based international soloist ensemble in about 80 concerts a year in both Germany and abroad, at festivals, in their own series "Musikfabrik in WDR" and in regular radio recordings and CD productions. In 2014 the online Label Musikfabrik was founded.

The musicians themselves take the responsibility for making all-important decisions. Exploring new possibilities for expression in musical and theatrical areas, are a focal point. Interdisciplinary projects that can include live electronics, dance, theatre, film, literature and creative artists, confrontation with works using open form and improvisation, as well as lecture concerts and experimentation with alternative concert forms involving audience participation, extend the traditional conducted ensemble concerts.

Thanks to its extraordinary profile, and its superb artistic quality, Ensemble Musikfabrik is sought after worldwide and is a trusted partner of renowned composers and conductors.

Ensemble Musikfabrik is supported by the state of North Rhine-Westphalia, the series "Musikfabrik in WDR" by the Kunststiftung NRW.



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Musicians

The ensembles and musicians featured embody the stylistic diversity of the IAMIC Conference programme, from contemporary music to jazz. Most of the artists have been through the German Music Council's funding programmes.



Welcome Celebration
22 May — 18:30–22:00

Felix Langemann Trio

Music that feels good and focuses on the joy of playing. This is the goal of the trio founded by pianist Felix Langemann in Cologne in 2017. With their own compositions and arranged standards the musicians present a successful blend of modern and traditional jazz.

Felix Langemann (piano) has studied vibraphone at the Jazz Institut Berlin and jazz piano at the University of Music and Dance Cologne. He is part of the State Youth Jazz Orchestra North Rhine-Westphalia and the German National Youth Jazz Orchestra. Tobias Haug (tenor saxophone) has studied classical music at Zurich University of the Arts and jazz in Cologne. He has been member of the German National Youth Jazz Orchestra since 2018. Luca Müller (double bass) after studying jazz at the Folkwang University also became a member of the German National Youth Jazz Orchestra and the State Youth Jazz Orchestra NRW.



IAMIC Concert
23 May — 20:00–20:45

Trio Abstrakt

See p—62 for a detailed description.



IAMIC Concert
23 May — 21:15–22:15

The Interstring Project

See p—63 for a detailed description.



Studio Concert
25 May — 19:00–20:15

Ensemble Musikfabrik

See p—65 for a detailed description.



Musical Opening
24 May — 9:15–9:30

Eliot Quartett

The Eliot Quartett was founded in 2014 and has become one of the most engaging and promising string quartets of the next generation. The musicians, who come from Canada, Germany and Russia, have won prizes at major national and international music competitions such as the Deutscher Musikwettbewerb (German Music Competition).

In its home city of Frankfurt am Main, the Eliot Quartet is an integral part of concert life. In 2019 it was the first quartet 'in residence' in the renowned Holzhausenschlösschen, where it created its own concert series.

The Eliot Quartett is named after the American poet T. S. Eliot whose famous work 'Four Quartets' was inspired by the innovative late Quartets by Ludwig van Beethoven. In October 2019, the quartet's debut CD was released on the label GENUIN.



Musical Conclusion
24 May — 16:50–17:00

5000 Miles

5000 Miles is a band project that emerged from a refugee choir started in 2016. The musicians are from Iran, Iraq, Syria, Ukraine and Germany. They are known for playing oriental music in European arrangements. Since April 2022 the band also added Ukrainian songs to their repertoire. They place great importance to a positive live performance.

The band's goal is to help the German audience to overcome cultural barriers and experience successful integration. Their motto is: "Strangers become friends – integration can be fun."

5000 Miles are Iryna Lytvynenko (bandura, singer), Viyan Nesrat Alo (singer), Mohamad Mostafa (singer), Antje Gutberlet (clarinet), Ismail Khudida (saz), Mehdi Heidari (cajon), Paul Wagner (bass) and Susanne Wagner (piano).



WER 6438 2 (2022)

Yiran Zhao

Ensemble Recherche, Fiston Mwanza
Mujila, DSO Berlin, Dirk Rothbrust,
Christian Dierstein et al.

Edition Zeitgenössische Musik
www.musikrat.de/edition

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Kunststiftung
NRW



COMING SOON...

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Speakers

The IAMIC Conference presents leading experts from various fields of musical life, including musicians and composers, heads of music institutions, representatives of cultural life and music industries, as well as researchers.



Head of Education,
Ruhr Piano Festival

Prof. Dr. Tobias Bleek

Tobias Bleek studied musicology and philosophy in Tübingen, Oxford and Berlin. From 2003–2005 he was academic assistant at the Musicology Department of the Humboldt University in Berlin, where he received his doctorate in 2006. Since 2002 he has worked as music educator and author for the Berlin Philharmonic Orchestra. In 2007 he became head of the education programme of the Ruhr Piano Festival. His work there focuses on the development of long-term initiatives, for example in Duisburg-Marxloh, and the use of digital media. In collaboration with artists such as Pierre-Laurent Aimard and the late Pierre Boulez he created the education platform www.exploretthescore.org, which presents 20th century music to a broad audience. Since 2019 he has been an honorary professor at the Folkwang University of the Arts, Essen. His scientific publications and university teaching focus on 20th-century music and the field of performance studies.



Managing Director,
Beethoven-Haus Bonn

Malte Boecker

Malte Boecker was born in New York in 1970. In the 1990s he studied law and musicology. From 1997 to 2011 he was responsible for the legal department of the European Capital of Culture “Weimar 1999” and for the foundation of the West-Eastern Divan Orchestra with Arab and Israeli musicians initiated by Daniel Barenboim and Edward Said. From 2001 to 2012, he was a member of the Bertelsmann Stiftung’s extended leadership circle for the International Dialogue of Cultures. Since May 2012, Malte Boecker has been Managing Director of the Beethoven-Haus Bonn. From 2017 to 2021 he also held an executive position at the BTHV2020 Beethoven Jubiläums GmbH, first as chairman of the Supervisory Board, later as Managing Director.



Director, German Society for Musical Performing and Mechanical Reproduction Rights (GEMA)

Dr. Jürgen Brandhorst

Dr. Jürgen Brandhorst works as a director at GEMA – German Society for Musical Performing and Mechanical Reproduction Rights. In addition, he is Managing Director of the GEMA Foundation and a member of the Executive Board of the Franz Grothe Foundation. He studied, among other professions, musicology, history and German philology. In 1992, he was awarded a doctoral degree by the University of Münster. Subsequently, he worked as a lecturer in musicology at the Osnabrück Conservatory and as a research assistant in the DFG research project “Political Value Change and Popular Music” at the Institute of Political Science in Münster. He is a lecturer at various universities as well as music and film academies. He regularly gives lectures on topics related to cultural management and music law.



International Project Coordinator, Polish Music Information Centre

Dr. Agnieszka Cieślak-Krupa

Musicologist and cultural manager, Agnieszka Cieślak-Krupa has been an International Project Coordinator at the Polish Music Information Centre POLMIC since 2015. Focusing on disseminating and promoting Polish contemporary classical music, she supervised projects supported by the Adam Mickiewicz Institute “Cultural Bridges” and the Polish Ministry of Culture and National Heritage “Promotion of Polish Culture Abroad” grant programmes. Since 2021, she has been a board member of the International Association of Music Information Centres IAMIC. She graduated from the University of Warsaw and the Warsaw School of Economics. As a 2016/2017 Fulbright scholar, she conducted her doctoral research at the University of Pittsburgh. Her PhD thesis devoted to musical practice in American movie theatres of the silent film era was awarded the Polish Prime Minister’s Prize and the Hieronim Feicht Prize given by the Polish Composers’ Union. Since 2018, she has been an Assistant Editor of the yearly “Musicology Today”.



Professor for Musicology,
University of Münster

Prof. Dr. Michael Custodis

Michael Custodis (* 1973) studied sociology, musicology, media, and pedagogy at the University of Mainz (1993–95), comparative politics and political sociology in Bergen, Norway (1995–96) and graduated in sociology at the Freie Universität Berlin (2000). Subsequently he completed a musicological dissertation under the supervision of Albrecht Riethmüller at the FU Berlin (2003) and continued in a research project on aesthetic experience and musical judgement, led by Riethmüller, where he finished his Habilitation in 2008. In 2010 he was appointed Professor for Contemporary Music and Systematic Musicology at the University of Münster. He was elected into the Agder Academy of Letters and Science in Kristiansand (2016) and was guest professor at the University in Bergen (2017). Together with Arnulf Mattes he initiated the international research cooperation “Nordic Music Politics” about Norway’s music life during the years of Nazi-occupation and led the affiliated DFG-project The German Dominance of Music in Norway, 1930–45 during the years 2017–2021.



Chief Executive,
Sound and Music (UK)

Susanna Eastburn

Susanna Eastburn is Chief Executive of Sound and Music (soundandmusic.org), alongside delivering freelance research and strategy projects. This is the latest senior appointment in a varied career that includes being Director, Music at Arts Council England. Her first international role was in music publishing, working at Music Sales Ltd (now Wise Music). She was Artistic Director and Chief Executive of the Huddersfield Contemporary Music Festival (2000–2005) and a Clore Leadership Fellow in its inaugural year. She is Chair of Orchestras for All (orchestrasforall.org) and a Trustee of Birmingham Contemporary Music Group, as well as being a Fellow of Leeds Conservatoire. In 2018 she was appointed Member of the Order of the British Empire (MBE) for Services to Music, whilst in 2017 she received a Gold Badge Award by the Ivors Academy. She is a keen chamber musician and plays the viola.

Speakers



Managing Director, International
Ensemble Modern Academy

Christiane Engelbrecht

Christiane Engelbrecht is the managing director of the International Ensemble Modern Academy. During her studies in musicology and business administration in Heidelberg and Hamburg she co-authored a monograph on György Ligeti's "Lontano"; Ligeti was also the subject of her master's thesis. During her postgraduate culture management studies in Hamburg, her work as a production assistant at the Münchener Biennale led to a diploma thesis on new forms of production in contemporary musical theatre. In 1998 she was hired by Ensemble Modern in Frankfurt as a project manager. When the International Ensemble Modern Academy was founded in 2003, she took on the conceptional and organizational establishment of the Academy and is still responsible today for the implementation of the various IEMA formats. In addition to education projects, international master courses and the new International Composers and Conductors Seminars, one particular focus of her work is the master's degree course offered in cooperation with the HfMDK in Frankfurt.



Musician / Chair, Orchester des
Wandels – "Orchestras of Change"
e. V. / Duisburg Philharmonic

Magdalena Ernst

Magdalena Ernst is principal french horn player of the Duisburg Philharmonic Orchestra and founding chairperson of the association "Orchester des Wandels Deutschland e.V.". She won national prizes in the "Jugend musiziert" competition, was a scholarship holder of the foundation "Villa musica" as well as the association Yehudi Menuhin "Live music now". Chamber and solo concerts have taken her to European countries as well as to Canada, Japan and Jamaica. In addition to participating in youth orchestras, she was an academy member of the Netherlands Philharmonisch Orkest and played with the Bremen Philharmonic before joining the Duisburg Philharmonic in 2017. She completed her horn studies and studied piano at the HfM "Hanns Eisler" in Berlin. As a pianist, she has given concerts as part of the German National Selection of Young Artists' Concerts. She was a scholarship holder of the German National Academic Foundation and the Ritter Foundation and has been teaching at the Folkwang University in Essen.



Cathedral Master Builder,
Dombauhütte Köln

Peter Füssenich

Peter Füssenich was born in Bonn in 1971. He studied architecture at the Cologne University of Applied Sciences (now the Technical University) and completed a part-time postgraduate course at the Institute for Architectural History and Preservation of Historical Monuments. Since 2005, Füssenich has worked as a building consultant for the Cologne General Vicariate. Here he was responsible for advising parishes on building matters and was in charge of ecclesiastical building supervision. In 2012, he became the deputy cathedral architect. In this capacity, he oversaw much of the restoration work on Cologne Cathedral and was responsible for the buildings of the Dombauhütte and the Cathedral Chapter. In 2014, he also took over the duties of the Cathedral Master Builder on a temporary basis and has since been responsible for operations management, planning and budgeting. In 2016, Füssenich was named the new cathedral master builder.



Managing Director, Collecting Society
for Performance Rights (GVL)

Dr. Tilo Gerlach

Since 2001, Dr. Tilo Gerlach has been Managing Director of the Collecting Society for Performance Rights (GVL) and a lecturer at the Humboldt University of Berlin. Dr. Gerlach, who holds a doctorate in law (after having studied in Berlin and Freiburg), was a trainee lawyer in Berlin and Washington from 1993 to 1995 and a research assistant at the Institute for Commercial Law at Humboldt University. From 1996 to 2001 Tilo Gerlach was legal advisor to the GVL, since 2006 he has been a lawyer. He is also President of AEPO-ARTIS, the European umbrella organisation of collecting societies for performing artists, and Board Member of SCAPR, the international umbrella organisation of collecting societies for performing artists.



Secretary General,
German Music Council

Prof. Christian Höppner

Prof. Christian Höppner is Secretary General of the German Music Council and President of the German Cultural Council, whose work he already shaped as Vice President from 2003 to 2013 and as President from 2013 to 2019. During his time on the board of the German Cultural Council, he was involved, among other things, for six years in the German UNESCO Commission, ten years on the Broadcasting Council of Deutsche Welle and 15 years as Chairman of the Media Advisory Board of RTL. In addition, Prof. Höppner is, among other things, President of the German Association of Musicians, Chairman of the Board of Trustees of the Carl Bechstein Foundation, member of the Board of Trustees of the Fondation Hindemith and member of the Board of Trustees of the Frankfurt Music Prize, the German Musical Instrument Prize and the Federal Academy for Musical Youth Education Trossingen. In 2016, he was awarded the Federal Cross of Merit 1st Class by Federal President Joachim Gauck for his commitment. Höppner has taught violoncello at the Berlin University of the Arts since 1986.



General Manager,
Musikfonds, Berlin

Gregor Hotz

Gregor Hotz has been managing director of the Musikfonds e.V. since June 2017. Hotz has conceived and organised numerous music and cultural events in Berlin as a freelance curator and/or production manager since 1995. In 2000, he founded the concert series Labor Sonor and the online platform www.echtzeitmusik.de. In 2002, he was founding member of the event collective *ausland* in Prenzlauer Berg, from 2003 to 2011 organiser of the experimental music series *biegungen im ausland*. In 2010, he founded the 24-member Berlin real-time music orchestra *Splitter Orchester* and was its manager until 2017. In 2020, Hotz was appointed to the jury of *Musicboard Berlin* for three years (*Pop im Kiez* and *Festivalförderung*). In 2021, Hotz was appointed chairman of the *APPLAUS* jury of the *Initiative Musik*.



Managing Director Legal & Political Affairs, Bundesverband Musikindustrie

René Houareau

René Houareau is Managing Director for Legal & Political Affairs at the Bundesverband Musikindustrie (BVMI). An attorney at law, he first joined the BVMI in 2008 as Legal Counsel, before becoming General Counsel. Then, in mid-2014, he assumed responsibility for the political concerns of the association as Head of Legal & Political Affairs. Among the positions he held prior to joining BVMI, was the position of Manager Business & Legal Affairs at Universal Music in Berlin. René Houareau holds an MBA from the University of Mannheim and Tongji University in Shanghai. Among other responsibilities, he also represents the interests of the BVMI in the German Cultural Council and the German Music Archive of the German National Library.



Director, Museum at Beethoven-Haus Bonn

Dr. Nicole Kämpken

Dr. Nicole Kämpken studied musicology, German literature and philosophy in Bonn. She has been working at Beethoven-Haus since 1995, initially being in charge of the picture department (allocation of picture usage rights and filming permits). Since 2004 she has been involved in the conception and organisation of the museum's special exhibitions and also functioned as project manager for the museum's reconception and redesign. Since October 2018 she has been Director of the museum. Dr. Nicole Kämpken has contributed to numerous publications accompanying the exhibitions in the museum of Beethoven-Haus Bonn.



Director, WDR3 / WDR5
(Western Broadcasting Corporation)

Matthias Kremin

Matthias Kremin was born in 1960. Since 1990 he has been working with the WDR, Westdeutscher Rundfunk Köln. After studying music, musicology and history of arts he joined WDR as a music-editor for both radio and television. For WDR radio he presents several radio-shows: infotainment and cultural magazines. In 1993 he joined the TV Department. He was senior editor and executive producer for over a hundred shows of PARLAZZO, an infotainment talkshow / magazine reflecting the media business in Germany and Europe. Amongst several special issues he was editing "WDR-dok", the cultural documentaries in WDR TV, and documentaries for ARD, the German public TV network. In December 2009 Matthias Kremin became head of department of culture and science television. Since 2019 he has been Programme Director for the culture and information radio-programmes WDR3 and WDR5.



President, German Music Council

Prof. Martin Maria Krüger

Prof. Martin Maria Krüger has been President of the German Music Council since 2003. He studied guitar with Siegfried Behrend and Dieter Kirsch and drums with Siegfried Fink at the University of Music Würzburg. After his international debut in 1973 as soloist of the Heidelberg Chamber Orchestra, he performed internationally as a soloist and as the duo partner of Siegfried Behrend. In 1982 he was appointed director of the Hermann-Zilcher-Conservatory of the city of Würzburg. Five years later he became director of the Richard Strauss Conservatory in Munich. From 2008 to 2019 he has been co-director of the Institute for Cultural Management as well as a teacher of guitar and cultural policy at the University of Music and Performing Arts Munich. He is currently continuing his teaching activities for cultural policy. Since the foundation of the Musikfonds e.V. as a federal fund for the promotion of contemporary music in 2016, he has been its chairman.



Researcher,
Leuphana University Lüneburg

Dr. Robin Kuchar

Dr. Robin Kuchar holds a PhD from Leuphana University, Germany. His main fields of interest are popular music, underground music scenes, music industries and the relationship of culture and urban space. He is co-editor of “Music City: Musical Approaches to the Creative City” (2014) and co-initiator of the ‘Urban Music Studies Scholars’ Network’ (www.urbanmusicstudies.org). He is also a member of IASPM D-A-CH and KISMIF. His PhD research was about trajectories of DIY and underground music venues within the changing social environments of scene, city and the music industries. The related book “Music Venues between Scene, the City and the Music Industries: Autonomy, Appropriation, Dependence” was published (in German) in 2020.



President, Hochschule für
Musik und Theater Hamburg

Prof. Elmar Lampson

Elmar Lampson was born in 1952 in Koblenz and studied composition, music theory and violin at the Music Universities of Hannover and Würzburg. Since 2004 he has been the President of the University for Music and Drama in Hamburg and teaches there as a professor of composition. Until 2004 he was a professor of phenomenology of music at the University of Witten/Herdecke and served as dean of the faculty “Studium fundamentale”. In 2016 The Shanghai Conservatory of Music awarded him with an honorary professorship of composition. He is member of the “Freie Akademie der Künste” Hamburg.



CEO and Artistic Director, Kölner Philharmonie / Festival ACHT BRÜCKEN | Musik für Köln

Louwrens Langevoort

Louwrens Langevoort took up his post as dramaturg and later Director of the Department of Artistic Management at the Brussels Opera House in 1981. He subsequently held leadership positions in international cultural institutions such as Salzburg Festival, Leipzig Opera House, Cologne Opera House, Dutch National Reisopera and Hamburg State Opera. In 2005/2006, Louwrens Langevoort took up his posts as CEO and Artistic Director of the Kölner Philharmonie. The EIGHT BRIDGES | Music for Cologne festival, which celebrates contemporary music, has been staged every year since 2011. Langevoort has been its General Artistic Director since the start. He was also keen to dedicate a festival to highlighting the importance of historically informed performance practice and so in 2019 the inaugural FELIX! festival of original sound was launched.



President, IAMIC / Chief Executive, Tumu Whakarae SOUNZ Centre for New Zealand Music / Toi te Arapūoru

Diana Marsh

Diana commenced in the role of SOUNZ Chief Executive in July 2015. She has held a number of leadership roles having worked as a manager in music and arts administration for more than 20 years. Diana is a former General Manager of Orchestra Wellington and former Manager of the New Zealand String Quartet. She first worked with New Zealand composers as Manager of MusicWomen Aotearoa, the Composing Women's Festival, and has also worked for the World of Wearable Arts as Show Producer. Diana was appointed as President of the International Association of Music Information Centres (IAMIC) in 2021, where she previously served as Vice President from 2019 to 2021. Her governance roles have included being a trustee of the Lilburn Residence Trust and the Adam Chamber Music Festival.



Director Business &
Legal Affairs, IDAGIO

Maximilian Merkle

Maximilian Merkle is Director Business & Legal Affairs at IDAGIO, the leading audio streaming service for classical music. His career as a media lawyer in the music industry led him to renowned labels such as ECM and Deutsche Grammophon, among others. Since the beginning of 2017, he has been helping to shape the future of classical music at IDAGIO. Being an expert in the area of remuneration models for music authors and publishers, he is a regular guest at panels and lectures. Maximilian Merkle studied law at Humboldt University of Berlin and is Managing Founder of Esslingen Jazz Festival.



Head of the Directorate-General for
Art and Culture Funding, Federal
Government Commissioner
for Culture and the Media

Ingo Mix

Ingo Mix has been Head of the Directorate-General for Art and Culture Funding at the Federal Government Commissioner for Culture and the Media (under Minister of State Claudia Roth) since 2020. After several years in Hamburg working at the International Summer Festival at Kampnagel and as press spokesperson for the Hamburg Ministry of Culture and the Hamburg Parliament, he came to Berlin in 2003 to work as Head of Office under Ministers of State Christina Weiss and Bernd Neumann. Between 2010 and 2020, he was Head of Division and responsible for the Prussian Cultural Heritage Foundation and the funding of nationally important cultural institutions and events in Berlin.



Professor of Music and the Media,
Technical University of Dortmund

Univ.-Prof. Dr. phil. Holger Noltze

Holger Noltze is a music journalist and has been Professor of Music and the Media at TU Dortmund University since 2005, where he set up the degree course in music journalism. He studied German, Hispanic Studies and History in Bochum and Madrid and received his doctorate on Wolfram's "Parzival". From 2000 to 2005, Holger Noltze was head of the "contemporary culture" department at the radio station Deutschlandfunk. From 2001 to 2015, he hosted the discussion round "west.art Talk" on WDR television. As a music journalist and literary critic Holger Noltze writes for "Opernwelt" and Die ZEIT, among others. Noltze has published books on Goethe (2007) and Wagner (2008), the culture-historical study "Liebestod. Wagner, Verdi, Wir" (2013) as well as the volumes "Die Leichtigkeitlüge. Über Musik, Medien und Komplexität" (2010) and "World Wide Wunderkammer. Ästhetische Erfahrung in der digitalen Revolution" (2020).



Composer Advocate,
New Music USA

Frank J. Oteri

New York City-based composer and music journalist Frank J. Oteri is the Composer Advocate at New Music USA and the Editor of its online magazine NewMusicBox as well as the Vice President of the International Society for Contemporary Music (ISCM) and a member of the board of the International Association of Music Information Centres (IAMIC). In his own musical compositions, some of which employ alternative tuning systems, Oteri combines emotional directness with an obsession for formal processes. MACHUNAS, a performance oratorio created with Verona-based Italian visual artist Lucio Pozzi and inspired by the life of Fluxus-founder George Maciunas, premiered in Vilnius, Lithuania in 2005. Oteri, whose syncretic compositional style has been described as "distinctive" in The Grove Dictionary of American Music, is a recipient of the 2007 Victor Herbert Award from the American Society of Composers, Authors, and Publishers (ASCAP) and the 2018 Composers Now Visionary Award.



Managing Director,
German Music Council

Stefan Piendl

Stefan Piendl is a German manager who has been working in leading positions in the music business since 1991, such as Senior Vice President & COO worldwide at BMG Classics, Marketing Director at EMI Classics, Sales Director for Sony Classical and Managing Director of ARION ARTS. Since 2007, he has been a consultant to BR Klassik, the CD label of the Bavarian Radio Symphony Orchestra. As Secretary General Stefan Piendl was substantially involved in the organization of the 7th World Choir Games in Cincinnati (Ohio) in 2011, the largest choir competition in the world. He also worked as Head of Communication and Marketing for SWR Classic, including, among others, the SWR Symphony Orchestra, SWR Vokalensemble, Schwetzingen Festspiele and Donaueschinger Musiktage. He was involved in various honorary positions in German musical life, taught at numerous universities and published several books. In July 2018, he became Managing Director of the Deutscher Musikrat.



Managing Director, Netzwerk Junge
Ohren – Network Young Ears

Katharina von Radowitz

Katharina von Radowitz is managing director of the Young Ears Network (Netzwerk Junge Ohren). She worked as a certified social pedagogue in youth and addiction services before she completed the course of study “Philosophy and Cultural Studies” at the University of Witten/Herdecke. Her professional career led her to the Theater Krefeld/Mönchengladbach and the Philharmonie Essen. In 2007 Katharina von Radowitz left the Ruhr area to help setting up the newly founded Netzwerk Junge Ohren in Berlin, for which she has been working ever since. Among other things, she conceived the Junge Ohren Award as well as various congress and conference formats and was responsible for setting up and coordinating the regional working groups. She was also responsible for all central communication channels of the Network. Since 1 October 2019, she and Alexander von Nell have shared the post of managing director of the organisation.



Executive Director, Music Finland

Kaisa Rönkkö

Kaisa Rönkkö has been Executive Director of Music Finland since 2018. She is passionate about conveying the power of music to the public and to develop an international dialogue between premium content and services. Prior to Music Finland, Kaisa was employed as head of the orchestra department at the Finnish National Opera and Ballet. She also headed the music library where she was, among other things, responsible for copyright matters. Kaisa was Finland's project manager in two large scale digital opera projects co-funded by the programme Creative Europe. Kaisa holds a master's degree in music and arts management and studied at the Sibelius Academy, the Liszt Academy in Budapest, the University of Turku and the Helsinki University of Applied Sciences. She holds a piano diploma and is a qualified piano teacher. Furthermore, Kaisa is a board member of NOMEX (Nordic Music Export), the Boardman Management Study Group and the Finland Promotion Board.



Deputy Mayor, City of Bonn

Dr. Ursula Sautter

Dr. Ursula Sautter (*1964 in Bad Honnef) holds a PhD in English Studies. Since the 2020 municipal elections she is member of the Bonn City Council and Deputy Mayor of the City of Bonn. She is a member of the Christian Democrats in Bonn (CDU), Deputy Chair of UN Women Germany and the Mid-Atlantic Club Bonn, and, among others, a member of the Woelfl Society and the Bonn-Rheinbogen Rotary Club.



Director, International Music Institute Darmstadt (IMD) / Artistic Director, Darmstadt Summer Courses

Dr. Thomas Schäfer

Dr. Thomas Schäfer, born in 1967 in Hamburg, is Director of the International Music Institute Darmstadt (IMD) and Artistic Director of the Darmstadt Summer Course. At the University of Hamburg he studied Historical and Systematic Musicology, Modern German Literature and Philosophy. He is co-founder of the “Working Group for Music in Exile” at the Musicological Institute of the University of Hamburg. In 1997 he received his doctorate from the Humboldt University in Berlin with a thesis about the compositional influence of Gustav Mahler in contemporary music. From 2000 to 2008 Thomas Schäfer was dramaturge for contemporary music at the Wiener Konzerthaus and curator of the “Wien Modern” festival.



Head of Department, NEUSTART KULTUR / Initiative Musik gemeinnützige Projektgesellschaft mbH

Dr. Witalij Schmidt

After receiving his master’s degree in Eastern European Studies and his PhD in declamation theory at the University of Regensburg, Dr. Witalij Schmidt founded his cultural enterprise “AD ASTRA events”. In June 2018 he began to work as a freelancer at the foundation “Initiative Musik” as a project manager for “APPLAUS”, a programme design for support and recognition of music venues. Since 2020 he has been responsible for the management of five sub-programmes of NEUSTART KULTUR within the massive CORONA-support initiative for organizers of concerts, festivals, and venues.



Director, German Music
Information Centre / German
Music Council

Stephan Schulmeister

Stephan Schulmeister is Director of the German Music Information Center. After training as a church musician, he studied musicology, art history and Romance studies at the University of Cologne and the University "La Sapienza" in Rome. He worked as a freelancer for the musicological encyclopedia MGG (*Musik in Geschichte und Gegenwart*) and for the Beethovenfest Bonn. In 2003, he became a research associate at the German Music Council, where he was jointly responsible for editing the *Musik-Almanach*, the standard work on musical life in Germany. In 2016, he moved to the management level of the German Music Council, where he was appointed Director of the German MIC. In this role, he was most recently responsible for the publication "Musical Life in Germany," several scientific studies, and the new information portal www.miz.org. In 2021, he was elected as a board member of IAMIC.



Director, NEUSTART KULTUR and
Deutscher Musikwettbewerb / German
Music Council

Irene Schwalb

Irene Schwalb, born in 1965, studied viola with Prof. Jürgen Kussmaul at the Robert Schumann Musikhochschule in Düsseldorf. She founded the Minguet Quartett in 1988, taking chamber music classes with Walter Levin, Eberhard Feltz and the Alban Berg Quartett. Her international performing career has spanned more than twenty years and includes multiple world premieres. She serves as a board member of several trust foundations for string quartets, and programmes the string quartet festival of the Heidelberger Frühling. Besides undertaking chamber concerts and audio productions, Schwalb has founded a Cologne-based artist agency specialising in string quartets and piano trios, and is a recurring jury member of several chamber music competitions, including ARD International Music Competition and London International String Quartet Competition. She has been head of Deutscher Musikwettbewerb since 2014, and since 2021 also head of the NEUSTART KULTUR funding programme at the German Music Council in Bonn.



Composer / Member of the Supervisory Board, German Society for Musical Performing and Mechanical Reproduction Rights (GEMA)

Dr. Charlotte Seither

Charlotte Seither, composer, has performed her works at international festivals such as Wien Modern, Venice Biennale and BBC Proms. She was the first German to be awarded 1st prize in the Prague Spring International Composition Competition (1995). She won the Rome Prize of the German Academy Villa Massimo (2009) and lived as artist in residence at the Cité des Arts Paris (1999), Villa Aurora Los Angeles (2000) and ArtLab Johannesburg (2005). She received her doctorate from the FU Berlin with a thesis on Luciano Berio (1998). Currently, she is a member of the GEMA Supervisory Board, the Board of Directors of the German Composers' Association and the Presidium of the German Music Council. Charlotte Seither is winner of the German Music Authors Award (2014) and the Praetorius Music Prize (2010). In 2020, she was awarded the Federal Cross of Merit on Ribbon. In 2021, she was admitted to the European Academy of Sciences and Arts in Salzburg.



Director, Archive and Publishing House, Beethoven-Haus Bonn

Prof. Dr. Christine Siegert

Christine Siegert studied music teaching and musicology in Hanover and Amiens. She received her doctorate in 2003 at Hanover University of Music, Drama and Media with a thesis on Luigi Cherubini. After working at the Joseph Haydn Institute she participated in the project "OPERA – Spectrum of European Music Theatre in Individual Editions" at the University of Bayreuth. The volume of Antonio Salieri's "Prima la musica e poi le parole", which she supervised, was awarded the German music edition prize "Best Edition 2014". From 2010 to 2015 she was Assistant Professor at Berlin University of the Arts, and from 2013 she was head of a research project about Giuseppe Sarti. Since September 2015 Siegert has been director of the archive and publishing house at Beethoven-Haus Bonn. She publishes *Schriften zur Beethoven-Forschung*, is co-editor of *Bonner Beethoven-Studien* and General Editor of the *Beethoven-Gesamtausgabe*.



Director, Latvian Music
Information Centre

Egīls Šēfers

Egīls Šēfers is one of the most renowned Latvian clarinetists. After graduating Jāzeps Vītols Latvian Academy of Music, Šēfers continued to perfect his performance skills in Royal Music Academy in Stockholm and later in the United States at Butler University and Indiana University Bloomington. He has performed in world-wide both as a soloist and as a member of chamber ensembles and orchestras. Šēfers is a prize-winner of several international competitions and has released albums for labels Challenge Records, Odradek and SKANI. Šēfers is currently a member of the renowned Danish woodwind quintet Carion and director of the Latvian Music Information Centre.



Statistics Officer, German Music
Information Centre

Timo Varelmann

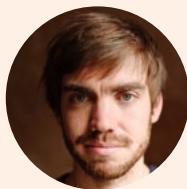
Timo Varelmann is Statistics Officer of the German Music Information Centre (miz). After his studies of cognitive musicology and phonetics at the University of Cologne, he has worked as lecturer introducing musicology students into statistics, statistical programming and computational thinking. Since he started as an editorial assistant at the miz in 2017, he gradually took over responsibility for the statistics programme. He was involved in a responsible position in the editorial work of the current miz-studies on gender distribution in professional orchestras (2021) and on the infrastructure and use of public music schools in Germany (2022). He accompanied the relaunch process of the miz website with a focus on the editorial handling.



Musician / Music educator,
MDR ensembles

Ekkehard Vogler

Ekkehard Vogler is a music educator at Clara, the youth music network of the Central German Broadcasting Corporation (MDR). His professional career as a singer led him to join the MDR Leipzig Radio Choir in 2001. Here he began working musically with children and young people in 2006, in addition to his work in the ensemble. In 2011, the project Babel, which he was instrumental in conceiving and organising, was awarded first prize in the category Tone Colours - Interplay of Cultures by the German Music Council during its "Day of Music". In 2012 he shifted his professional focus to full-time educational work for the MDR ensembles. In 2015, the youth music network of the MDR received the Mixed-Up Prize for its participation in the project Romantic Time Travel for Thuringian schoolchildren. In 2016, this project was further honoured with the Blütenstaub Prize of the University of Jena. In 2018, Clara attracted attention beyond Germany's borders with the nationwide music education project The Handel Experiment.



Artistic Director, Beethovenfest Bonn

Steven Walter

Steven Walter completed his cellist concert training at the Barratt-Due Institute of Music in Oslo and at the Hochschule für Musik Detmold. He has been a regular guest at festivals as a chamber musician and soloist, is a founding member of the Badische Kammerphilharmonie and was a member of the International Mahler Orchestra. He distinguished himself as the artistic head of numerous music start-ups, integrating new ways of thinking and working into all areas of music-making. As a curator and concert designer, he has developed projects for renowned institutions such as the Münchner Philharmoniker and Staatsoper Stuttgart. In 2009, he initiated the PODIUM Festival in Esslingen, of which he also became the artistic director. The innovations of this festival received many awards, including the Kulturmarken Award "Trendmarke des Jahres" and a special prize at the ECHO Klassik. He received the classical:NEXT Innovation Award in 2017. Steven Walter took over as artistic director of the Beethovenfest Bonn in 2021.



Personal Assistant to the General Director, Elbphilharmonie Hamburg

Elena Wätjen

Elena Wätjen was born in 1984 in Starnberg and grew up in the south of Munich. After spending time abroad in the USA and Spain, studying applied cultural studies with a focus on art and musicology in Lüneburg and various internships in the cultural sector, she first worked at the Gasteig in Munich and at a music festival in Erding before joining the press office of the Laeiszhalle and Elbphilharmonie at the end of 2010. With her team, she accompanied the development and completion of the Elbphilharmonie and the establishment of the in-house concert series and festivals in Hamburg. In the course of the opening of the Elbphilharmonie at the beginning of 2017, Elena Wätjen was responsible for the national and international press relations of the building as project manager PR. She then moved to the Marketing team as Deputy Head of Department before becoming Personal Assistant to General Director Christoph Lieben-Seutter in autumn 2018. Elena Wätjen plays the violin and piano herself and lives with her husband and daughter in Hamburg-Barmbek.



Professor for Musicology, University of Heidelberg

Univ.-Prof. Dr. Christiane Wiesenfeldt

Christiane Wiesenfeldt teaches musicology at the University of Heidelberg. After her doctorate at the University of Kiel on the cello sonata of the 19th century and her habilitation at the University of Münster on Marian Mass in the 16th century, she took up a professorship in musicology in Weimar / Jena in 2017 before moving to the University of Heidelberg in 2020. She works on music, confession and liturgy of the early modern period, musical reception history, musical romanticism and the concept of musical homeland, as well as phenomena such as the concept of the work and self-reflection in music. As a freelance journalist, she works regularly for the Frankfurter Allgemeine Zeitung, among others.

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P—92

Venues

Bonn, Hamburg and Cologne – the IAMIC Conference will take place in three important cities for music culture in Germany. The conference venues reflect a wide range, from historically significant buildings, to music venues influenced by modern architecture, to cozy inns with an original ambience.



p—93.1

Hamburg

Hochschule für Musik und Theater Hamburg

The Hamburg University of Music and Theatre (HfMT) is one of the 24 tertiary-level schools of music in Germany. It was founded in 1950. After a study programme for Protestant church music was established in 1954, it was able to move into the Budge Palais in 1956.

The architect Martin Haller built the classicist building in 1883/1884 for the shipbroker Ivan Gans. Henry Budge, a Jewish American businessman of German origin, bought the villa around 1900 and lived there together with his wife Emma. After her death in 1937, the palace fell to the city of Hamburg on the basis of anti-Jewish laws. From 1938 to 1945, it was the seat of the regional representative of the Nazi Government. After the war, the British Army used it as an officers' residence before the HfMT took it over.

The HfMT's historic "Mendelssohn Hall" – formerly the Budge family's dining room – today mainly hosts chamber music concerts and is reserved for the IAMIC Pre-Conference.

At this venue:

Saturday, 21 May

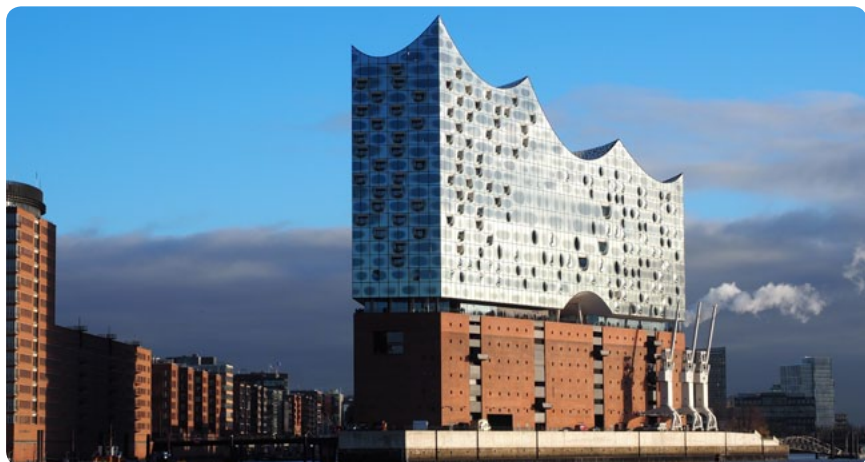
Presentation & Discussion: Music & Politics, see p—34.1

IAMIC Internal Panel 1: Refreshing IAMIC, see p—35.1

IAMIC Internal Panel 2: Developing IAMIC, see p—35.2

[View on Google Maps](#) ↗

*Hochschule für Musik und Theater Hamburg,
Harvestehuder Weg 12, Hamburg*



p—94.1

Hamburg

Elbphilharmonie

The Elbphilharmonie can be considered one of the most spectacular new construction projects in the German cultural sector in recent years. Designed by Swiss architects Herzog & de Meuron, the building – a wave of glass on a solid brick warehouse from the 1960s – is located in the middle of the river Elbe and was opened in January 2017 after many years of construction. Initially controversial due to the exploding costs, the “Elphi” is now considered one of the most attractive concert halls in Germany and a new landmark for the city of Hamburg.

A visit to the Elbphilharmonie is a special experience for all the senses. The music, of course, takes centre stage. In the Grand Hall this assumes a double meaning: the terraced rows of seats rise up high around the stage in a circle. This creates

an extraordinary sense of proximity to the musical action also thanks to the exceptional acoustics.

At this venue:

Saturday, 21 May

Guided Tour and Expert Talks at the Elbphilharmonie
Concert at the Elbphilharmonie, see p—55.1

[View on Google Maps](#) ↗

Elbphilharmonie Hamburg, Platz der Deutschen Einheit 4, Hamburg

Bonn

p—95.1

Haus der Kultur

Located in the heart of Bonn's "Südstadt", an area famous for its 19th-century architecture, is the seat of the German Music Information Centre, which together with other long-term projects such as the Bundesjugendchor (National Youth Choir), the Bundesjugendorchester (National Youth Orchestra) and the Bundesjazzorchester (National Youth Jazz Orchestra) is a facility of the Deutscher Musikrat (German Music Council).

Apart from the German Music Council, this villa houses numeral other associations and institutions from different fields of art like Beethoven Foundation Bonn, Dance Archive, Institute for Cultural Policy or Federal Association of Visual Artists.

Established in 1995 with financial measures by the Federal Government and since 2004 financed by itself with the support of the Federal Government Commissioner for Culture and the Media it constitutes an important cultural political networking space and makes possible the collaboration of numerous cultural organisations.

At this venue:

Sunday, 22 May

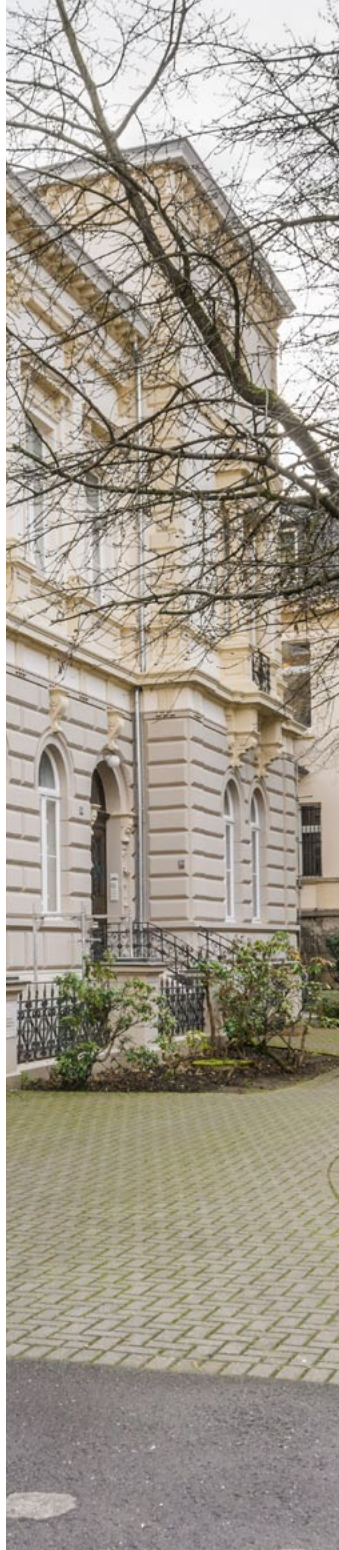
IAMIC Board Meeting

Tuesday, 24 May

IAMIC Bar

[View on Google Maps](#) ↗

Haus der Kultur, Weberstraße 59a–61, Bonn





Bonn

p—96.1

Beethoven-Haus

The IAMIC annual meeting will mainly take place at Beethoven-Haus Bonn, birthplace of the composer Ludwig van Beethoven (1770–1827). Today, it functions as a museum, concert hall, library and is home to the Beethoven Archive, founded in 1927, the complete edition of Beethoven's works, as well as its own publishing house.

This prime example of a modern, open composers memorial is one of the most frequented music museums worldwide and one of the 100 most popular sights in Germany. Since 2019, the museum has been hosting a new and enlarged permanent exhibition. It provides a new approach to experiencing Beethoven as an artist and fellow human being in a modern, inspiring and exciting way. New rooms include the vault with manuscripts, a music room for regular concerts on historic keyboards, and a special area for temporary exhibitions.

In 1989, the Beethoven-Haus Society celebrated its 100th anniversary and opened a new building for its library and collection. The centrepiece is the Hermann J. Abs chamber music hall, designed by the Cologne architect Thomas van den Valentyn and named after the President of the Association of many years, Hermann J. Abs (1901–1994).



At this venue:

Monday, 23 May

Presentation: International COVID-19 Study, see p—36.2

Panel 1, see p—37.1

Panel 2, see p—38.1

Presentation: Tasks and Aims of the German Music Information Centre, see p—39.1

Guided Tour of Beethoven-Haus Bonn, see p—39.2

Tuesday, 24 May

IAMIC Public Conference

Key Note: Music in the Digital Revolution, see p—48.1

Panel 1, see p—49.1

Panel 2, see p—50.1

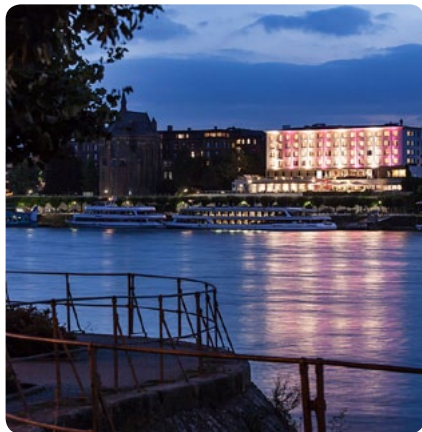
Panel 3, see p—50.2

Panel 4, see p—51.1

Conclusion: Music and Society, see p—52.1

[View on Google Maps](#) ↗

Beethoven-Haus Bonn, Bonngasse 24–26, Bonn



p—97.1

Bonn

Restaurant Oliveto / Hotel Königshof

The IAMIC Welcome Celebration takes place at Hotel Königshof, which offers a divine view over the Rhine and the Seven Mountains hill range. The Hotel was founded in the 19th century under the name Grandhotel Royal. During the Second World War, it functioned as a military hospital, until it was destroyed in 1944. After reconstruction, the Hotel Königshof became the centre of society life in Bonn, the German capital from 1949 to 1990.

At this venue:

Sunday, 22 May

Welcome Celebration, see p—36.1

[View on Google Maps](#) ↗

Hotel Königshof, Restaurant Oliveto, Adenauerallee 9, Bonn



p—98.1

Bonn

Filia Rheni

With the catamaran Filia Rheni we sail upstream to Rolandseck for the IAMIC Concert. The trip takes us past buildings that date from the time when Bonn was the West German capital, including the Villa Hammerschmidt and the former plenary hall of the German Bundestag, as well as Petersberg, once the place of residence of high ranking guests of state. Furthermore, we will pass the historic Schloss Drachenburg as well as the ruins on the Drachenfels, whose rocks were used to build, among other things, the Cologne Cathedral.

At this venue:**Monday, 23 May**

Boat Trip to Rolandseck, see p—40.1

[View on Google Maps](#) ↗*Filia Rheni, Anlegestellen 7+8, Brassertufer, Bonn*

p—98.2

Bonn

Restaurant Nees / Poppelsdorf Castle

The traditional IAMIC Dinner will take place at Nees, a restaurant housed in the former coach house of Poppelsdorf Castle, which is nowadays also used as an entrance into the castle's botanical gardens.

The castle was built by the prince-electors from Cologne in the 18th century. In the direction of the Rhine, it is connected by Poppelsdorf Avenue to the Electoral Palace, which functions today as the main building of Bonn University.

At this venue:**Tuesday, 24 May**

IAMIC Dinner, see p—42.1

[View on Google Maps](#) ↗*Restaurant Nees, Meckenheimer Allee 169, Bonn*



p—99.1

Remagen-Rolandseck

Arp Museum Bahnhof Rolandseck

The Arp Museum Bahnhof Rolandseck is a historic railway station near the Rhine. In the 19th century, the station turned into a meeting place for high society and was frequented by political representatives like the British Queen Victoria, the German Emperor Wilhelm II and Otto von Bismarck, as well as cultural representatives such as Karl Simrock, the Brothers Grimm and Friedrich Nietzsche. Moreover, it counted musicians such as Johannes Brahms, Clara Schumann and Franz Liszt among its guests. The station's ceremonial hall provided an appropriate location for society gatherings and concerts.

After Second World War the building fell into disuse, until it served as a studio for artists between 1964 and 1966. During this period, it was frequented by painters such as the artist couple Hans Arp and Sophie Taeuber-Arp, Oskar Kokoschka, Günther Uecker and Gotthard Graubner, but also by musicians

such as Stefan Askenase, Yehudi Menuhin and Martha Argerich.

Building on these developments, the Arp Museum Bahnhof Rolandseck opened in 2007. It complemented the neoclassical railway station with a new building, devised by the American architect Richard Meier and integrated into the ascending slopes of the Rhine. In recent years, it has also been the site of the Rolandseck Music Festival.

At this venue:

Monday, 23 May

Welcome, see p—40.2

IAMIC Concert, see p—56ff.

[View on Google Maps](#) ↗

*Arp Museum Bahnhof Rolandseck,
Hans-Arp-Allee 1, Remagen-Rolandseck*



p—100.1

Cologne

Western Broadcasting Corporation (WDR)

The Western Broadcasting Corporation (Westdeutscher Rundfunk, WDR) is the biggest public broadcaster in Germany and part of the Association of Public Broadcasting Corporations in the Federal Republic of Germany (ARD). Amongst WDR's television and eight radio stations, the cultural radio station WDR 3 is one of the largest producers of classical music in Germany.

The two WDR orchestras (Sinfonieorchester, Funkhausorchester), the WDR Radio Choir and the WDR Big Band are among the most renowned musical ensembles in Germany with their own concert series, festivals and live broadcasts. In addition, the WDR has

developed several programmes especially for children and young adults. It also played a prominent role for contemporary music, for example through commissions for compositions or the Studio for Electronic Music, founded in 1951, where composers such as Karlheinz Stockhausen and John Cage worked.

At this venue:

Wednesday, 25 May

Expert Talks, see p—43.2

[View on Google Maps](#) ➔

*Westdeutscher Rundfunk (WDR), Funkhaus,
Wallraffplatz, Cologne*



p—101.1

Bonn

Bundeskunsthalle

The Art and Exhibition Hall of the Federal Republic of Germany, or Bundeskunsthalle for short, is a unique venue for art, culture and science. The programme of the Bundeskunsthalle focuses on art of all periods as well as exhibitions on other fields of knowledge.

At this venue:

Wednesday, 25 May

Presentation: The German Music Council, see p—42.2

Summary: Refreshing & Developing

IAMIC, see p—43.1

IAMIC General Assembly

[View on Google Maps](#) ↗

Bundeskunsthalle, Helmut-Kohl-Allee 4, Bonn



p—101.2

Cologne

Studio Ensemble Musikfabrik

Since its foundation in 1990, Ensemble Musikfabrik has been one of the leading ensembles of contemporary music. In keeping with the claim of its own name, Ensemble Musikfabrik is particularly committed to artistic innovation. New, unknown works, unusual in their media or form and often specially-commissioned, are its main field of production.

At this venue:

Wednesday, 25 May

Reception and Expert Talks

Concert, see p—64.1

[View on Google Maps](#) ↗

Studio Ensemble Musikfabrik, Im Mediapark 7, Cologne



p—102.1

Hamburg
**Restaurant
AlsterCliff**

At the AlsterCliff, exquisite and varied cuisine, excellent coffee and cold drinks combine to create a relaxed atmosphere. Located directly by the Alster, you can watch the boats sail and enjoy a unique atmosphere and a fantastic view.

At this venue:

Saturday, 21 May
Lunch

[Google Maps](#) ➤

*AlsterCliff, Fährdamm 13,
Hamburg*

p—102.2

Hamburg
Lieger Caesar

You should be a bit of a seafarer when you visit the Lieger Caesar. Drinks and dishes are served on a mooring boat – a former floating (!) workshop – in HafenCity.

At this venue:

Saturday, 21 May
Conclusion of the Evening

[Google Maps](#) ➤

*Lieger Caesar, Sandtorhafen/
Traditionsschiffhafen, Hamburg*

p—102.3

Bonn
Em Höttche

The “Em Höttche” inn has the longest tradition of all Bonn inns. It begins in 1389, when this house belonged to “Nesa von der Bomen”. Elisabeth Kurzrock was burned as a witch here in 1628, and Ludwig van Beethoven is said to have danced here.

At this venue:

Monday, 23 May
Lunch

[Google Maps](#) ➤

Em Höttche, Markt 4, Bonn



p—103.1

Bonn

Gasthaus Im Stiefel

Black pudding, schnitzel and draught beer are just a small selection from the rich menu of this old inn, which is supported by wood-carved columns and equipped with a piano and fireplace room. The historic tavern is located next to Beethoven-Haus Bonn.

At this venue:

Tuesday, 24 May

Lunch

[Google Maps](#) ↗

Gasthaus Im Stiefel,
Bonngasse 30, Bonn

p—103.2

Bonn

Das Provisorium

The restaurant is one of the gastronomic facilities of the Bundeskunsthalle.

At this venue:

Wednesday, 25 May

Lunch

[Google Maps](#) ↗

Das Provisorium,
Bundeskunsthalle, Helmut-Kohl-
Allee 4, Bonn

p—103.3

Cologne

Brauerei Paffgen

In the beginning of the brewery's history in 1883, the brewhouse's main business consisted of selling beer: the famous "Kölsch", delivered by "Köbesses" (waiters). Little tip: You get your glass refilled until you fall over or say "stop" ...

At this venue:

Wednesday, 25 May

Conclusion of the Evening

[Google Maps](#) ↗

Brauerei Paffgen,
Friesenstraße 64–66, Cologne

P-104

Accommodation

The IAMIC Conference hotels in Hamburg and Bonn are centrally located. All conference venues are within easy walking distance.



p—105.1

Hamburg

Motel One Hamburg Fleetinsel

Right in the heart of “the pearl of the north” and Brahms’s city of birth, the hotel is built close to the water and is thus naturally influenced by the direct neighbourhood with harbour, fish market and Speicherstadt.

[View on Google Maps](#)

*Motel One Hamburg-Fleetinsel,
Admiralitätsstraße 55–56, Hamburg*



p—105.2

Bonn

Motel One Bonn Beethoven

As a “design hotel” dedicated to Ludwig van Beethoven and located close to the conference venues, Motel One Beethoven is an ideal place for your accommodation during the IAMIC 2022 Annual Meeting & Conference.

[View on Google Maps](#)

*Motel One Bonn Beethoven,
Berliner Freiheit 36, Bonn*

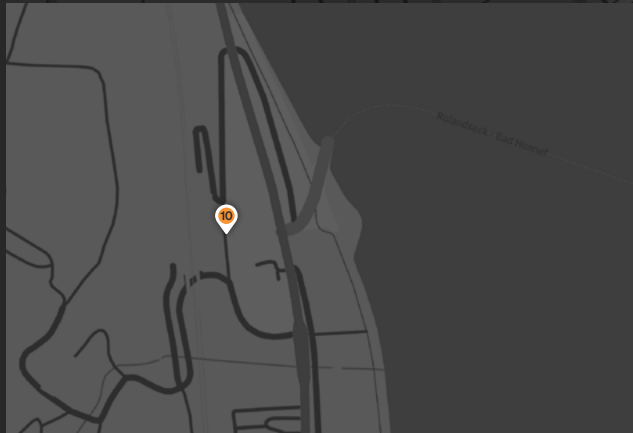
Bonn

- 1 Hotel Motel One
- 2 Gasthaus Im Stiefel
- 3 Beethoven-Haus
- 4 Em Höttche
- 5 Filia Rheni,
event catamaran
- 6 Restaurant Oliveto
- 7 Restaurant Nees
- 8 Haus der Kultur
- 9 Bundeskunsthalle
- 10 Arp Museum,
Bahnhof Rolandseck



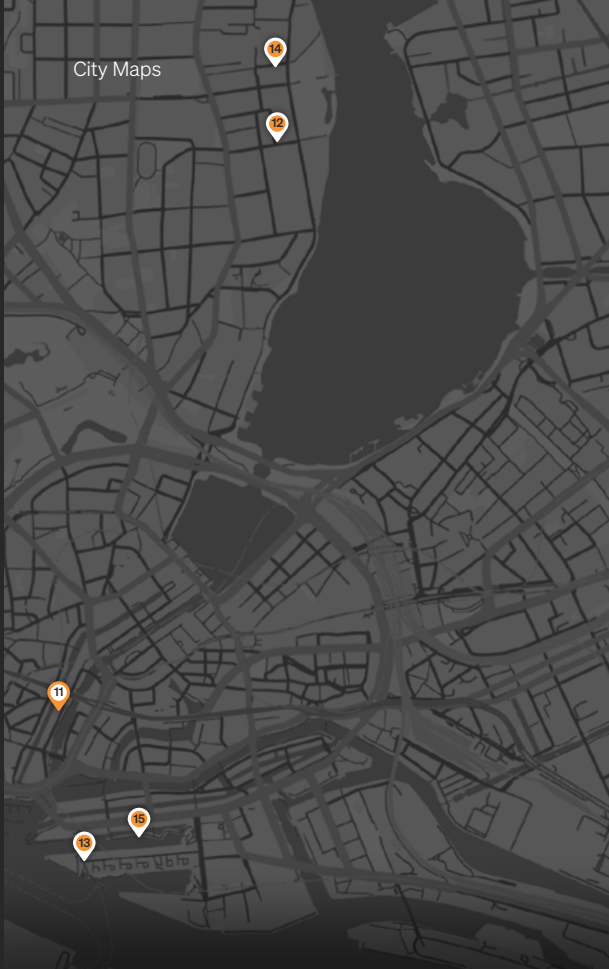
Rolandseck

15km from Bonn city centre



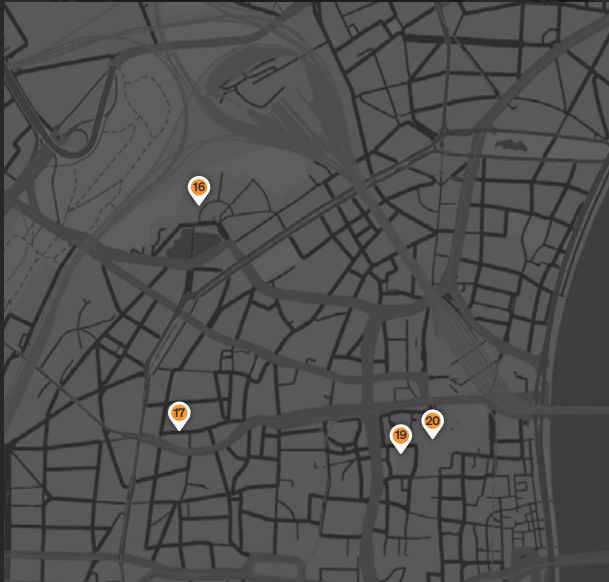
Hamburg

- 11 Hotel Motel One
- 12 Hochschule für Musik und Theater
- 13 Elbphilharmonie
- 14 AlsterCliff
- 15 Lieger Caesar



Cologne

- 16 Studio Ensemble Musikfabrik
- 17 Brauerei Paffgen
- 19 WDR Funkhaus
- 20 Cologne Cathedral





Practical Information

WLAN at the Venues

Hochschule für Musik und
Theater Hamburg
Open WLAN: HfMT-Guest
No password necessary

Beethoven-Haus
Details will follow soon.

Bundeskunsthalle
Open WLAN: KAH-Public
No password necessary

Covid-19 Measures

We strive to provide the best possible approach to ensure a highly safe experience for our conference. Masks and daily self-tests will be provided in sufficient quantity. All measures are based on the current situation and the corresponding requirements of the authorities.

You will receive more up-to-date information on the Covid-19 safety measures in a separate PDF file.

Emergency Contacts

Melissa Hauschild: +49 (0)172 2432803

Call a Taxi

Hamburg:
Hansa-Taxi
+49 (0)40 211 211

Bonn:
Taxi Bonn e. G. – Die Zentrale
+49 (0)228 555 555

Cologne:
TAXI RUF Köln e. G.
+49 (0)221 2882

Public Transport

For public transport connections, please check the information provided on Google Maps.

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Centre for New Zealand Music



The German Music Council

The Deutscher Musikrat (DMR, German Music Council) is committed to the interests of 15 million people who make music in Germany and is the world's largest national umbrella organisation for music culture. It represents around 100 organisations and associations of professional and amateur musicians as well as the 16 state music councils.

The Deutscher Musikrat is divided into a Bonn-based 'Project Company' (Deutscher Musikrat gGmbH) and a Berlin-based 'Association' (Deutscher Musikrat e. V.). The latter is actively involved in the formation of musical policy while the Bonn company assumes responsibility for and steadily expands practical projects.

The Deutscher Musikrat e. V. in Berlin provides impetus for a vibrant musical life through its music policy work as a civil society actor and is a constant dialog partner for the German Bundestag and the federal government.

The Deutscher Musikrat gGmbH in Bonn is currently responsible for organising thirteen long-term projects – ensembles: the Bundesjugendorchester, the Bundesjugendchor, the Bundesjazzorchester; competitions: Jugend musiziert, Jugend jazzt, Deutscher Musikwettbewerb, Deutscher



Orchesterwettbewerb, Deutscher Chorwettbewerb; sponsorship/ support: Konzertförderung Deutscher Musikwettbewerb, Forum Dirigieren, Podium Gegenwart, PopCamp; and services: Deutsches Musikinformationszentrum (miz). Since 2020, it has also been responsible for five temporary support programmes: Landmusik, NEUSTART KULTUR – Digitalisation Music Trade, NEUSTART KULTUR – Scholarship Programme Classical Music, NEUSTART KULTUR – Free Music Ensembles, and DMR Scholarship Programme 2022.

The sociopolitical effectiveness of the German Music Council is based on the close cooperation between the association and the company and the active participation

of the members in the advisory bodies. Seven federal expert committees, twelve project advisory boards and two working groups advise the secretary general and managing director as well as the presidium with their recommended resolutions. On this basis, the president and secretary general are in constant dialog with sociopolitical decision-makers.

Founded in 1953, the DMR is the largest citizens' movement in the field of culture. As a member of UNESCO, it is committed in its actions to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and is under the patronage of Federal President Frank-Walter Steinmeier.

Img. top

The Bundesjazzorchester (German National Youth Jazz Orchestra) is one of the long-term projects of the German Music Council.

THE GERMAN MUSIC COUNCIL

PATRON: FEDERAL PRESIDENT FRANK-WALTER STEINMEIER

GERMAN MUSIC COUNCIL • BERLIN

(Deutscher Musikrat e. V. • Berlin)

Umbrella association for around 100 organisations related to musical life and the 16 state music councils

General meeting

PRESIDIUM

President: Prof. Martin Maria Krüger

SECRETARY GENERAL

Prof. Christian Höppner

GOALS

- To promote awareness for the value of music and active music-making
- To improve, expand and secure the underlying conditions for musical life
- To maintain and expand a musico-cultural infrastructure accessible to everyone
- To further develop the quality and variety of musical education

FIELDS OF ACTIVITY

- To discover and discuss topics of relevance to musical policy in its committees
- To inform and advise civil society, politicians and the media
- To inform and connect people actively involved in musical life
- To mount events on specific themes

GERMAN MUSIC COUNCIL, PROJECT COMPANY • BONN

(Deutscher Musikrat gGmbH • Bonn)

The body responsible for the German Music Council's projects

Sole shareholder: German Music Council

BOARD OF SUPERVISORS

Chairman: Prof. Martin Maria Krüger

MANAGING DIRECTOR

Stefan Piendl

ENSEMBLES

NATIONAL YOUTH ORCHESTRA OF GERMANY

(Bundesjugendorchester)

GERMAN NATIONAL YOUTH JAZZ ORCHESTRA

(Bundesjazzorchester)

NATIONAL YOUTH CHOIR OF GERMANY

(Bundesjugendchor)

COMPETITIONS

JUGEND MUSIZIERT COMPETITION

JUGEND JAZZT COMPETITION

GERMAN MUSIC COMPETITION

(Deutscher Musikwettbewerb)

GERMAN ORCHESTRA COMPETITION

(Deutscher Orchesterwettbewerb)

GERMAN CHOIR COMPETITION

(Deutscher Chorwettbewerb)

SPONSORSHIP / SUPPORT

CONCERT FUNDING GERMAN MUSIC COMPETITION

(Konzertförderung Deutscher Musikwettbewerb)

CONTEMPORARY MUSIC PODIUM

(Podium Gegenwart)

CONDUCTORS' FORUM

(Forum Dirigieren)

POPCAMP

SERVICE

GERMAN MUSIC INFORMATION CENTRE

(Deutsches Musikinformationszentrum)

TEMPORARY SUPPORT PROGRAMMES

MUSIC IN RURAL AREAS

(Landmusik)

NEUSTART KULTUR INITIATIVE

(Neustart Kultur)



OUR PROJECTS AND SUPPORT PROGRAMMES

ENSEMBLES



COMPETITIONS



SPONSORSHIP / SUPPORT



SERVICE



TEMPORARY SUPPORT PROGRAMMES



arp museum Bahnhof Rolandseck



»Our works are
signposts leading
into the vastness,
into the depth,
into infinity.«

Hans Arp

Arp Museum Bahnhof Rolandseck | Hans-Arp-Allee 1 | 53424 Remagen | Germany | Tuesday to Sunday and on holidays 11 a.m. to 6 p.m. | Information +49 2228-9425-0 | info@arpmuseum.org | www.arpmuseum.org

EXTRAORDINARY. INTERIORS.

Der „Chaiselongue LC4“ von Le Corbusier ist ein Meilenstein der Möbelgeschichte und ein echter Klassiker: selbst nach 90 Jahren wirkt er modern wie eh und je.

Entdecken Sie diese und viele weitere Design-Highlights in unserem Pesch Showroom.



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