

KONZERTDIREKTION

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Cornelia Schmid

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Konzertdirektion Schmid is one of Europe's leading music managements, with offices in Hannover and London. Owner-operated since 1959, KDS offers its versatile service for artists, orchestras, concert presenters and the wider audience, through developing artists' careers, tours, concert series and integrated PR campaigns, on an international basis.

In all we do, we believe in trust and excellence.

Dear readers,

The first Journal after the Jubilee Edition, commemorating the 50th anniversary of our company, features a new format. The festivities in May 2009 demonstrated that our business philosophy, which is based on trust and long-standing relationships, has stood the test of time. Over the years we have received much encouragement which has supported us along the way. Our new design builds on this tradition, at the same time setting a new tone for the future as we take on fresh challenges.

These challenges include the ongoing development of our presence and the expansion of our integrative management concept, incorporating the new media. One example from this season's Journal is our work with the City of Birmingham Symphony Orchestra. The Konzertdirektion is not only responsible for the worldwide general management of its Music Director, Andris Nelsons, but also all the orchestra's tours and a comprehensive PR concept.

One of our most exciting challenges is presented by the coming generations. Everyone is in search of tomorrow's conductors, and we are proud that several of these outstanding young talents are part of the Schmid family.

Naturally, our efforts to ensure continuity also include the development of our own staff. Burkhard Glashoff and Karen McDonald, my deputies in the Orchestra and Artist Management Departments, have recently been appointed Vice Presidents.

We look forward to a successful 2010/11 season with a strong team!



Rafał Blechacz



Håkan Hardenberger



Ryan Wigglesworth



Daniel Müller-Schott



Baiba Skride



Xavier de Maistre



Kazuki Yamada



Christian Tetzlaff



Sabine Meyer

Baiba Skride

- debuts with the Berlin Philharmonic and the Vienna Symphony Orchestra in October 2010.
- appears with the Bavarian State Orchestra under **Marc Albrecht** in the same month.
- releases a CD with Brahms' Violin Concerto, together with the Royal Stockholm Philharmonic Orchestra and Sakari Oramo, on the Orfeo label.

Kazuki Yamada

- was appointed Associate Conductor of the NHK Symphony Orchestra for the season 2010/11.
- makes his Berlin debut with the Berlin Radio Symphony Orchestra in February 2011.
- debuts in London, conducting the BBC Symphony Orchestra at the Barbican Centre, in March 2011.
- gives his Paris debut in June 2011, appearing for the first time with the Orchestre de Paris.

Håkan Hardenberger

- releases two CDs in the season 2010/11: Olga Neuwirth's "...miramondo multiplo..." with the Gustav Mahler Youth Orchestra and Ingo Metzmacher on the Kairos label and HK Gruber's "Busking" with the Swedish Chamber Orchestra and HK Gruber on BIS.
- records arrangements of works by Miles Davis with the NDR Bigband; concerts are planned during the following months in conjunction with the recording.
- appears as a guest this season with the Rotterdam Philharmonic Orchestra, the Philharmonia Orchestra and the Tonhalle-Orchestra Zurich.

Ryan Wigglesworth

- appears with the Britten Sinfonia at the BBC Proms in 2010.
- makes his orchestral debuts in the UK with the Scottish Chamber Orchestra, the Royal Liverpool Philharmonic Orchestra and the Hallé Orchestra.
- conducts the premiere of Alexander Goehr's opera "Promised End" in the Linbury Studio Theatre at the Royal Opera House Covent Garden.
- has received commissions from the Royal Liverpool Philharmonic Orchestra, the **Scharoun Ensemble** and Mark Padmore.

Christian Tetzlaff

- is a "Perspectives" artist at New York's Carnegie Hall this season, with the following concerts:
 - appears as conductor and soloist with the Orchestra of St. Luke's in October 2010.
 - a concert with the Ensemble ACJW under Sir Simon Rattle in winter 2010, and with the Tetzlaff Quartett in April 2011.
 - the world premiere of the Birtwistle Violin Concerto with the Boston Symphony Orchestra under James Levine in 2011.
 - in spring 2011: a masterclass and a duo concert with Antje Weithaas.

Rafał Blechacz

- releases his fourth CD, with works by Szymanowski and Debussy, on Deutsche Grammophon in April 2011.
- will present several high-profile recitals, including a Chopin programme at the Berlin Philharmonie in November 2010.

Daniel Müller-Schott

- is soloist with the Orchestre National de France under Kurt Masur, the London Philharmonic Orchestra with Anne-Sophie Mutter (Brahms Double Concerto), the Oslo Philharmonic under Jukka-Pekka Saraste, the Helsinki Philharmonic Orchestra under **John Storgårds** and the Netherlands Philharmonic Orchestra under Yakov Kreizberg in the Concertgebouw, Amsterdam.
- undertakes two tours: with the Orchestre Philharmonique de Monte-Carlo, Julia Fischer and Yakov Kreizberg, and the Hungarian National Philharmonic Orchestra under Zoltán Kocsis.

Sabine Meyer

- embarks on a chamber music tour in January and February 2011, performing works by Schubert, Spohr, Schumann and Lachner with Juliane Banse (soprano) and **Aleksandar Madžar** (piano). The tour includes concerts in Hamburg, Zurich, Florence and Torino.

Xavier de Maistre

- embarks on an extended tour of Germany with the Vienna Chamber Orchestra in December 2010, appearing in Berlin, Cologne, Stuttgart and Munich.



Kari Kriikku



Dima Slobodeniouk



Martin Helmchen



Andris Nelsons



Cornelius Meister



Modigliani Quartett



John Storgårds

- gives duo recitals with Diana Damrau in Paris and Vienna.
- tours China with the Festival Strings Lucerne.

Martin Helmchen

- makes his debut with the Orchestre de Paris under Christoph von Dohnányi in September 2010, performing the Dvořák Piano Concerto.
- embarks on his first tour with the Academy of St Martin in the Fields under Sir Neville Marriner in January 2011, with concerts in Cologne, Frankfurt/Main, Hamburg, Düsseldorf, Dortmund, Hannover and Friedrichshafen.

Andris Nelsons

- makes his debut with the Berlin Philharmonic, the Orchestre de Paris and the Vienna Philharmonic in October 2010.
- debuts subsequently in Japan during a tour with the Vienna Philharmonic.
- returns to Japan in April 2011 to conduct “Lohengrin” at the Spring Festival in Tokyo – Opera Nomori Tokyo.
- on tour with the City of Birmingham Symphony Orchestra in countries including France, Spain and the Netherlands in January 2011.
- appears with the New York Philharmonic for the first time in February 2011.

The Modigliani Quartett

- presents several concerts in Germany and Austria, including in Hohenems, at BASF and in Basel in October 2010, followed by appearances in Vienna, Innsbruck and the Munich area in March 2011.

John Storgårds

- embarks on an eleven-concert tour of Germany with the Helsinki Philharmonic Orchestra in October.
- makes his debuts with the Netherlands Philharmonic Orchestra at the Concertgebouw in October and the NDR Sinfonieorchester with soloist Christian Tetzlaff in November 2011.

Dima Slobodeniouk

- has return engagements with the Orchestre de Paris, RAI National Symphony Orchestra Torino, the City of Birmingham Symphony Orchestra and the Netherlands Philharmonic Orchestra.
- debuts with the Dresden Philharmonic in October 2010, the Swedish Radio Symphony Orchestra in March 2011 and the HR Symphony Orchestra Frankfurt in May 2011.
- gave his USA debut with the Cincinnati Symphony Orchestra in February 2010.
- collaborates with international artists such as Håkan Hardenberger, Lise de la Salle, Alexei Ogrintchouk, Gil Shaham and Yevgeny Sudbin.

Kari Kriikku

- gives the world premiere of Kaija Saariaho’s clarinet concerto “D’OM LE VRAI SENS” with the Finnish Radio Symphony Orchestra and national premieres with the BBC Symphony Orchestra, Orquestra Sinfónica do Porto Casa da Música, the Swedish Radio Symphony Orchestra, the Orchestre Philharmonique de Radio France and the Vienna Radio Symphony Orchestra.
- performances of this new work under Sakari Oramo, David Robertson, Esa-Pekka Salonen, John Storgårds and Cornelius Meister.
- appears as guest soloist with the Gewandhausorchester Leipzig under Giovanni Antonini during the 2010/11 season.

Cornelius Meister

- begins his first season as Chief Conductor of the Vienna Radio Symphony Orchestra with concerts in the Musikverein and Konzerthaus, with soloists Martin Grubinger, Rafał Blechacz, Kari Kriikku and Heinrich Schiff, featuring works such as Janáček’s “Glagolitic Mass” and Barber’s opera “Vanessa” (concert performance).
- makes his debut with the Baltimore Symphony Orchestra in the USA.
- conducts “Tristan und Isolde” at the Copenhagen Opera and a new production of Gounod’s “Faust” at the Hamburg State Opera.



Infernal Dance

When Esa-Pekka Salonen was appointed Principal Conductor and Artistic Advisor of the **Philharmonia Orchestra** from the 2008/09 season, the orchestra launched a large-scale project exploring repertoire on particular themes. The first series, “City of Dreams”, in 2009, featured Viennese musical culture from 1900 to 1935. “Infernal Dance”, a wide-ranging portrait of Béla Bartók, will follow in 2011. Konzertdirektion Schmid takes the orchestra on tour in Europe three times – in August 2011, November 2011 and March 2012 – with Bartók’s Piano and Violin Concertos, “Bluebeard’s Castle” and the Concerto for Orchestra, with soloists Yefim Bronfman, Mitsuko Uchida and Christian Tetzlaff. To mark the 100th anniversary of the premiere of “Le sacre du printemps”, musical life in Paris will be one focus of the series in 2013, together with the music of Witold Lutosławski.

Best Of

Andris Nelsons and the **City of Birmingham Symphony Orchestra** – a success story that is unparalleled after their first tour of Germany in March 2010. As exclusive touring partner, Konzertdirektion Schmid is honoured to have the opportunity to develop an international touring strategy with the conductor and orchestra. Future highlights include a European tour to the musical centres of Paris, Amsterdam and Madrid in January 2011, a tour of Spain in October 2011, an extensive European tour with 14 concerts in 16 days in March 2012, a festival tour in August 2012 and an American tour in October 2012. To commemorate the 100th anniversary of Benjamin Britten’s birth, the orchestra takes the “War Requiem” on a major European tour in May 2013.

Master of Sound

Johann Balthasar Neumann, born in 1687 and died in Würzburg in 1753, was a master architect of the Baroque and Rococo. It was said that he was only satisfied with perfection. Thus bearing his name, the **Balthasar-**



Neumann-Choir and **Balthasar-Neumann-Ensemble**, founded by Thomas Hengelbrock in 1991 and 1995 respectively, are among the world’s leading historically informed ensembles, with an eclectic repertoire ranging from early Baroque to contemporary music. As the exclusive touring partner of these ensembles, Konzertdirektion Schmid will present them in many unique projects worldwide, including a festival tour with Emmanuelle Haïm in August 2012, the “Christmas Oratorio” in December 2012 and Wagner’s “Parsifal” with Thomas Hengelbrock in February 2013.

Very British

After 50 years as a leading chamber orchestra, it probably has the most unwieldy but best-known name – the **Academy of St Martin in the Fields** is one of the most widely acknowledged ensembles in the world. It looks back on an unprecedented 50 successful years, over 40 of which have seen a close collaboration with Konzertdirektion Schmid. Highlights of the coming seasons include an extensive final tour of Germany with founder **Sir Neville Marriner** in January 2011 and high-profile residencies in January 2012, a Mozart piano concerto cycle over several seasons with **Murray Perahia** in November 2012 and May 2013, tours with good friends of the Academy such as Julia Fischer in January 2012 and Håkan Hardenberger in March 2012 and new artistic partnerships with Fazil Say in July 2011, Gabriela Montero in October 2011 and Angelika Kirchschrager in July 2012.

A Maestro for New York

When native New Yorker Alan Gilbert was appointed Music Director of the most renowned American symphony orchestra, the announcement was greeted with tremendous enthusiasm – both in America and in Europe, where Konzertdirektion Schmid, the long-standing touring partner of the **New York Philharmonic**, presented the orchestra with its new Music Director for the first time in January 2010. Future highlights include a tour commemorating the Mahler anniversary in May 2011, a tour with Lang Lang and Frank



Peter Zimmermann in February 2012, a long European tour in May 2013 and a festival tour in August 2014.

From Steel to Diamonds

Pittsburgh, Pennsylvania, the traditional centre of the steel industry, has a polished orchestral diamond in the **Pittsburgh Symphony Orchestra** which sparkles even more brilliantly under Manfred Honeck, who after only one season has had his contract extended until 2016. Their latest tour in May 2010 created a storm of enthusiasm throughout Europe. Konzertdirektion Schmid will present the orchestra during a spectacular summer tour with Héléne Grimaud and Anne-Sophie Mutter in August 2011 and an extensive European tour in October 2012.

Anything But Provincial

The **Swedish Chamber Orchestra** was founded in 1995 in the peaceful city of Örebro, between Gothenburg and Stockholm. Since his appointment as Music Director, leading Danish conductor **Thomas Dausgaard** has impressively demonstrated its outstanding excellence with imaginative programmes, strong artistic partners and an enthusiastic ensemble of regular players. The most recent tours took the orchestra to the Salzburg Festival and the BBC Proms with Nina Stemme in August 2010. In March 2011 the orchestra will visit Cologne, Düsseldorf and Berlin with Kit Armstrong. In 2012 a tour with Sabine Meyer is planned, to include performances in Germany, the Benelux countries and Spain.



Dorothee Mields

German soprano Dorothee Mields is one of the leading interpreters of 17th and 18th century music. In addition to works by Bach, Dowland, Handel, Purcell and Mozart, her wide-ranging repertoire also includes contemporary compositions by Pierre Boulez, Gérard Grisey and Beat Furrer. Her discography of over 40 recordings, many of which have received awards, document her artistic career.

Music means to me:

My strongest inner priority.

My hero in the history of music:

When it comes to real heroes: my patient husband...

My idols: Johann Sebastian Bach and Gustav Mahler – music that is more genuine, more intense or more personal could scarcely be composed.

What I like about my life as a musician and artist:

The immeasurable joy of making music with outstanding musicians and wonderful human beings.

The three things I would never want to do without on a concert tour?

My husband, my travel pillow and my voice.

What do I look forward to most when I come home after a tour?

My rebellious fifteen-year-old daughter, my beloved old bicycle and my tomcat Morpheus.

My favourite place in the world:

In my wing chair with an 800-page Russian novel and my purring cat Yume, nibbling at my bookmark.

What I would never like to experience again:

The firing of a singer colleague whilst a production is still running.

Who is the cook in my home, and what do I like best?

My Spanish husband; I love his roast pork!

My unfulfilled dream:

To be able to travel through time unscathed.



Konzertdirektion Schmid is very proud of its reputation of representing and developing the next generation of conductors. If it is every artist manager's aim to discover the next 'rising star', it is also our goal to find the best way to channel this energy, how to fulfil the dreams of the artist and to do so at a pace which really suits them and will shape a career for them in the best way possible.

But, in what is unquestionably a hugely competitive business, how can we go about identifying the next generation of artists from a sea of new names? It is a question we are constantly analysing and reassessing. One way is that our colleagues, plus established artists with whom we have a connection, very often recommend



Andris Nelsons

younger artists to us, on the strength of our reputation in this field. Similarly, we are regularly approached by new names seeking representation. **Andris Nelsons**, for example, first came our way after working with one of our artists in Riga. This more or less coincided with him getting in touch with us himself. He was given further endorsement from Mariss Jansons, who described him, even in those early days, as "a born conductor who can fire the enthusiasm of the orchestra".

Young Japanese conductor **Kazuki Yamada** was first made known to us by the BBC Symphony Orchestra, with whom he won first prize at the "International Besançon Competition for Young Conductors" in September 2009. Only a few weeks later, we received a strong approval from another major orchestra, where Yamada had just stepped in at the last minute to conduct Beethoven Symphony No 7. These are the kind of connections which remain absolutely essential for us.

So, who are the next generation of conductors at Konzertdirektion Schmid? Apart from the above names, we are proud to be working with **Ryan Wigglesworth**, our young conductor-composer, who is also an exceptionally talented pianist and is equally busy in all three disciplines; **Dima Slobodeniouk**, who can boast a 100% reinvitation rate; **Francesco Angelico**, our very gifted young Italian who so impressed the jury at the "Malko Competition" in 2009; **Cornelius Meister**, now much in demand and previously Germany's youngest GMD in Heidelberg. He is currently making great waves in Vienna where he is the newly appointed Music Director of the Vienna Radio Symphony Orchestra.

We always put into practice a well thought out strategy on how to shape an artist's career. We prefer to take a more all-inclusive approach, discussing with the artists all aspects of their work, such as repertoire development and diary structure.



Kazuki Yamada

As one of the longer established agencies, we are often contacted for a replacement conductor in a cancellation situation. Such a situation can be a golden opportunity for a younger conductor to jump in and make their mark.

This always has to be taken very seriously, of course. Placing a conductor with a high-level orchestra before they are really ready, or with repertoire which they will find a struggle (especially at short notice) is in nobody's interest – and we therefore consider these instances extremely carefully. Perhaps it is one of the benefits of having relatively small offices (in London and Hannover) and a relatively concentrated artist list – everyone can speak knowledgeably about each artist. If we have no one to suggest who would be suitable, we also make this clear!

Our connections with orchestras who have a track record of supporting young conductors can also prove vital for a young conductor's development. We have always been really impressed by an orchestra like the Nordwestdeutsche Philharmonie in their commitment to emerging talents. Indeed, this was Andris Nelsons' first Principal Conductor position and he found he really had the space and time necessary in Herford to try out repertoire that was new to him. This experience ultimately led, of course, to his appointment to the City of Birmingham

Symphony Orchestra. Similarly, Cornelius Meister benefitted greatly from such an experience in Heidelberg, before moving to his current position in Vienna.

We are encouraging all artists to be open to developments in PR. Today's society has become extreme-

ly visually-motivated, the internet being in many cases the focus of most people's working day. On recommending an artist, it is not uncommon at all for promoters to go directly to YouTube to look up the artist in question, so they can get an impression within seconds. It is often the case that younger artists are more aware of this and we are therefore working towards keeping abreast of the latest digital and multimedia developments, including visual footage and TV production, personal websites, the highest quality publicity photos, presence on such websites as Facebook and so on.



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Konzertdirektion Schmid's PR department offers specialist PR campaigns for our artists, orchestras, as well as non-Schmid artists. We also try and include our young artists in the plans of the Orchestral Touring Department as far as possible, which in

itself also acts as great PR for them. Furthermore, we provide strategic advice on CD (and DVD) recordings.

With any young artists, we also want to consider their personal time management; they often take on new scores and need a lot of study time at home. We are also sensitive to the fact that many young artists may have young families and are appreciative of time at home being factored into their diary wherever possible.

Ultimately, we aim for our artists to have the option of focussing exclusively on their music-making. Young conductors are a hugely important part of the music business. It is, after all, these conductors of today who become the Music Directors of tomorrow – and it is their ideals and visions which eventually form the basis of the majority of our concert-going experiences.

Faithful to subtlety

A career spanning over 40 years, without ever striking a harsh note.

By Kai Luehrs-Kaiser

ARTIST PORTRAIT – MURRAY PERAHIA

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A good artists' manager? "One who doesn't put pressure on you. One who gets you moving without exploiting you. And who personally provides three things – friendliness, support and discretion."

Seen from this perspective, the secret of a successful manager lies in intense activity, yet with the appearance of complete inaction. These words are Murray Perahia's, spoken during an interview in the lobby of the Ritz-Carlton in Berlin. He has been represented by Konzertdirektion Schmid since 1974, through thick and thin. The 63-year-old was forced to interrupt his career as a pianist several times and for several years due to an inflamed thumb – a severe test, not only for the artist's nerves but also for everyone to whom this brilliant musician was important, including his audience.

“A double curse” is how Murray Perahia sums up this particular time, which he has since put behind him. “First, on account of the illness itself. And then because of the need to keep talking about it. It was also a decisive turning point in my career in terms of repertoire. Since then, my life has been divided into a phase before Bach and a phase with him.” Incidentally, he hopes he never has to exist without Bach ever again.

Struggling with his Career

In spite of his fame, the support of his management plays such a crucial role for him, since Murray Perahia has always struggled with the demands of his career. “When I won the competition in Leeds in 1972, I didn’t think I was ready for the career that suddenly took off.” A cautious approach invariably meant he needed years to be able to play works well enough to perform them in concert. “I have always felt drawn to older artists from whom I could learn and who had much more experience than I – Pablo Casals, Vladimir Horowitz and Rudolf Serkin.” Nevertheless, Perahia did not adopt their musical statements or characteristics. “I can’t explain why I have an inclination towards delicate, subtle colours. It comes from within, not from others.”

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Perahia is aware that careerwise he tries the patience of the people around him. “I always need one or two days off between concerts.” That is why he rarely appears as a soloist with major orchestras. “On concert days I practice as much as three hours, going over the programme again – regardless of whether it is the same as the previous concert or not.” A manager has to go along with that – and his does.

In contrast, the fourteen-hour drive which recently took him from London to Munich, as a result of the ash cloud from Iceland’s Eyjafjallajökull volcano, was no problem at all. “A relaxing trip. I was able to rest, and we arrived on schedule, several hours before the concert”, Perahia says calmly. “Otherwise, as far as my career is concerned, I have the convenient gift of a bad memory.” Thus, for many years he has maintained the impression of freshness and the feeling of being a beginner. “The profession has never been easy for me. I consider that an advantage.”

Relaxed Style and Intimacy

It was Radu Lupu who first drew attention to the offspring of Greek Sephardic immigrants in New York during the 1970s. Perahia won the Young Concert Artists International Auditions in 1965. His Carnegie Hall debut followed three years later. From the beginning he was considered a specialist in poetic repertoire – Schumann, Schubert and chamber music. Today – with respect – he is not only the best Mozart interpreter in the world but also the only one who does not achieve his Mozart expertise through uncompromising precision or even severity, such as Clara Haskil and Myra Hess, or classical proportions and sublime urgency, such as Alfred Brendel, but with a relaxed style, dialogue and musical intimacy.

As with the example set by his great teacher, Mieczysław Horszowski (1892–1993), today remembered almost exclusively as the partner of Pablo Casals, he refined the art of subtle colours also favoured by Perahia, although his roots in New York’s Bronx district would certainly not have suggested it. “I had a happy childhood, with baseball and plenty of room to play in the streets of the Bronx.” Only his move to London, to which he was drawn particularly because of musicians such as Benjamin Britten and Yehudi Menuhin, obliterated the seemingly rougher traces of his youth.

Anyone who sees photos of him in his late twenties, with a shiny black coiffure and broad smile that convey the impression of a well-behaved college student, will realise that Perahia is an exception in the tough business of travelling virtuosos. The fact that he has been able to hold his own so well over decades, not only indicates a stronger constitution than his delicate appearance leads one to expect, but also a harmonious environment in which the musician, who was made an honorary Commander of the British Empire in 2004, moves with such assurance, that he could still redefine himself musically comparatively late in his career.

Subtle Tone Painting

“I didn’t dare tackle my great subject of Bach until I was forced to start from square one again.” His Bach playing, through which he was able to treat himself and resume his career again, is considered exemplary. Without imitating the angular pulse of a Glenn Gould, Perahia has developed a richly nuanced, fragile style that might be reminiscent of the harpsichord and must be regarded as entirely new.

In response to the (awkward) question about underrated colleagues, he mentions not only Richard Goode, who is underrepresented in Europe, and Peter Serkin but also Ivan Moravec, who remains largely restricted to performances in Prague; also an exponent of subtle tone painting. Perahia’s sound is even more sensitive though. Murray Perahia, supported and protected by his environment is proof of how much one can achieve today, even with delicacy and introspection.

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Xavier de Maistre

Harpist Xavier de Maistre comes from Toulon. After studying in his native city and in Paris, he became a member of the Vienna Philharmonic at the age of only 24. In 2009 he received the ECHO Classic Award in the category 'Instrumentalist of the Year'. He has an exclusive contract with Sony Music and has released two CDs. From summer 2010 he will devote himself entirely to his solo career.

Wednesday, April 7th, 2010

Up at 6:30 a.m. to catch a flight to Hamburg; getting up early is a nightmare for me, as for many musicians. Last year I took 140 flights. Fortunately I enjoy flying – it's the only time you can afford to be unreachable! I use the time to read my two newspapers, generally "Le Monde" and the "Financial Times". That is probably the last vestige of my study at the Paris Institute of Political Studies and the London School of Economics!

I go directly from the airport to the Laeiszhalle for a rehearsal with the Hamburg Symphony Orchestra. It will be the last concert of my residency – six concerts with five programmes. It was exciting to be able to display all the facets of my instrument – recital, concerts with orchestra and chamber music with my favourite partner, Diana Damrau. There's no time for lunch today – my students are already waiting for me at the university. Although teaching is demanding, it is also fascinating to help young musicians express their personalities. Afterwards I'll go to the hotel, where I absolutely must Skype with my four-year-old daughter, Elisabeth.

Thursday, April 8th, 2010

After the dress rehearsal I'm expected at the NDR studios for a live broadcast, then at Klassik Radio with Holger Wemhoff. My latest album for Sony, "Aranjuez", will be released next week, and there are many requests to respond to – photo shoots, interviews, autographs. There is little time to practice, and you run the risk of losing sight of the essentials.

After the concert we go out for a meal with my manager, Erdmuthe. It's wonderful to have someone with so much enthusiasm and experience on your side! We discuss the projects for the coming seasons, although it is not always easy for me to commit myself to dates and repertoire two years in advance.

Friday, April 9th, 2010

Back on the plane again – this time to Lucerne for a concert with the Festival Strings. A harp will be provided to me on loan from Zurich. Logistics often become a challenge with my instrument. Fortunately I have the support of Stefanie Preising in the Schmid office, she always stays on top of things! I usually have very little time to warm up. My only requirement is that the instrument has to be a Lyon-Healy. Unlike the piano, the distance between the strings and the size of the harp are not standardised.

Sunday, April 11th, 2010

Back in Vienna. "Bohème" with Anna Netrebko at the Staatsoper is on my agenda this evening. I have been principal harpist with the Vienna Philharmonic for eleven years. It was a childhood dream come true for me; I enjoyed making music with the greatest conductors and singers of our day tremendously. This experience will continue to influence and inspire my playing. But I have decided to leave this marvellous orchestra in order to devote myself to my solo career. The coming season is very full for me, with seventy concerts throughout the world. Actually I would like to have more time to develop my own projects.

Tuesday, April 13th, 2010

This time I'm off to northern Italy by car for a recital tour – seven concerts in ten days. I don't like driving myself, but this way I can play my own instrument for a change! Recitals are a special experience. The communication with the audience is perfect, and I enjoy an enormous advantage – for most people it is a tremendous revelation to hear the rich timbres and expressive range that are possible on the harp.



"... it is fascinating to help young musicians express their personalities."



Lawyer Thomas Kipp advises and represents broadcasting corporations, concert halls, orchestras, concert and artist management agencies. The classically trained bassoonist and singer was deputy director of musical programming and director of the orchestra and choir department at WDR (West German Broadcasting Corporation) for seven years. Kipp is a lecturer at the University of Applied Sciences in Düsseldorf and the Pre-College of the University of Music in Cologne. His law office is also in Cologne.

Mr Kipp, must an artist really have an internet presence nowadays?

I can answer this question quite easily – all the young artists I know have their own websites. If they all have one, it is first of all an indication that it can indeed make sense, and furthermore it creates a certain appeal. If I don't have a website, I simply don't exist online, and naturally I don't want that. However, it is not a question of whether I must have it or need it but whether it is useful to me, and in case of doubt I can answer in the affirmative.

What should a web presence look like?

I would always advise someone to develop his own website first, as a primary medium, so to speak. From there you can then place links in various fields in concentric circles, for example, create a presence in Facebook or on the video platform YouTube. That way you can carefully control what is linked to your home page and vice versa.

What is the purpose of this variety?

An artist is essentially an independent enterprise with the primary functions of founding a business, keeping it running and leading it to success. The

“Using social networks like Facebook and Twitter there are numerous possibilities for contacting many people and developing a circle of fans ...”

internet offers excellent opportunities to perform all these basic functions or augment them electronically. Take sales, for example – you not only have the possibility of presenting your own products on your website, you can also link to sales networks like Amazon or to specific download platforms.

How do Facebook etc. fit into the picture?

They are part of the marketing/promotion sector – how do I reach my audience? To do this, it is important to use every opportunity to inform the public about the artist's next appearances, for example, with links to event pages or concert announcements on Facebook. Then there is the concept of community building. Using social networks like Facebook and Twitter there are numerous possibilities for contacting many people and developing a circle of fans, naturally with everything professionally monitored and geared to your own priorities. For example, if I am going to be in Frankfurt in the near future, I will have perhaps 100 or 200 or 300 more people in the audience, simply because they know from the internet that their favourite artist will be in Frankfurt on such and such a date.

That all sounds quite simple. What should one take into account?

The exciting and – from the entrepreneurial standpoint – interesting part actually begins with the evaluation of the information placed online. I provide a space and a framework in which I make certain that the available information reflects the desired overall image as closely as possible. That is image-building in the internet. I must have an idea of why I place certain data on the internet in order to ensure that nothing results in something I don't like. And the image should naturally be consistent with the way the audience experiences the artist in concert.

You refer to the use of personal data.

An artist must be aware that information available on the internet can be used by anyone and can also be evaluated in some form or other. That is, the moment I place my data on the net, I – as the holder of the rights and owner of this personal data – must clearly decide who may see it, e.g. millions and millions of internet users go 'billions of kilometres' further than the data protection laws allow public authorities to go. An attitude towards freedom of information has emerged on the internet, and is becoming increasingly prevalent, in which something like data security no longer plays an important role – or only when someone starts to do something with the data I've placed on the internet which I don't like. It doesn't even have to be misuse. It can merely be the fact that someone does something with it that I don't like but haven't considered beforehand. I have placed it on the internet, however, and thus relinquished control over its use by third parties, consciously or unconsciously through carelessness.

Let's take the example of someone who posts an illegal video of an artist on YouTube. Must the artist simply accept it?

Pulling a number out of thin air, I would guess that 90% to 95% of all the recordings on YouTube are posted illegally. Sometimes someone posts an old recording or a live concert recording that has never been released. If the artist has not consented to this public access on the internet in advance, he has the possibility of taking action against it. The YouTube website provides information on copyrights and instructions on how to file a copyright infringement notification, including postal and e-mail addresses. The artist must then send a written communication stating that the video is an unauthorised recording of the artist, that is, the video was posted on YouTube without permission. It may then be requested that the video is removed. YouTube is obliged to investigate information and complaints received and remove the infringing material.

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What developments do you see for the future?

If we assume that there will still be concerts in twenty years, then we know there will be considerably more old people. The demographic development suggests that, but we can also be certain that more and more people will become familiar with the internet and will naturally use it. That is already the case. In this respect, focussing on the internet early on is virtually a safeguard for the future. The current developments in this area cannot actually be overestimated, they can only be misjudged. Exploiting the existing potential and intelligently expanding media presence on the internet will be an exciting development challenge for the coming years.



“Pulling a number out of thin air, I would guess that 90% to 95% of all the recordings on YouTube are posted illegally.”



New York Philharmonic

ON TOUR

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In order to appear in music centres throughout the world, orchestras travel around the globe with enormous logistical effort and considerable financial outlay. A welcome change from the everyday routine at home? Yes, but touring is much more than that. During the crisis in the recording industry, tours are both a duty and a way to position an orchestra internationally and convey its individuality. Let us take a look at two examples of current touring projects in a complex environment where all aspects of tour planning are inextricably linked.

The first story begins with the unprecedented meteoric rise of the Latvian conductor Andris Nelsons. Born in Riga in 1978, he became Music Director of the City of Birmingham Symphony Orchestra (CBSO) in 2008. This was the birth of a collaboration that has been successful and productive beyond all measure. The second example comes from America; Alan Gilbert became the new Music Director of the New York Philharmonic in September 2009, succeeding Lorin Maazel – the first American Music Director since Leonard Bernstein and the first New Yorker ever. Both the CBSO and the New York Philharmonic have a distinguished touring history and, with their choice of Music Directors, have set a decisive course for the future in which the touring concept is incorporated as an integral component of their strategy. “One important goal of touring,” says Burkhard Glashoff, Director of the Orchestra Department and Vice President of Konzertdirektion Schmid, “is to publicise an orchestra brand as a stamp of quality for a particular thematic orientation, thus enhancing the orchestra’s image worldwide.” What does that look like in concrete terms?

“After Andris Nelsons was appointed, we met with the orchestra’s management and thought about how we could build on the time under Sakari Oramo and the legendary years under Simon Rattle – what should happen over the short and long term”, Glashoff continues. A three-step approach was developed which could be implemented in a comparatively short preliminary period of only two years. First: a brief festival tour in September 2009 to high-profile festivals such as the Lucerne Festival, Musikfest Berlin, the BBC Proms and the Beethovenfest Bonn, which aroused great curiosity and enthusiasm on the part of the festival organisers. Second: an extensive tour, during the season, to all the important German-speaking musical capitals in March 2010, accompanied by the appropriate coverage and public response. Third: a longer festival cycle to the major European summer festivals in August 2010, returning to the Lucerne Festival, in addition to performances at the Musik-Festival Grafenegg, Rheingau Musik Festival, MDR Musiksommer and the Dvořák Festival Prague.

Over the long term the orchestra will focus on systematic, wide-ranging development of further territories. In January 2011, there will be a tour to the most important European cities, such as Amsterdam, Paris and Madrid, and European tours in spring and summer 2012. A first tour to America is planned in autumn 2012, with a prospective tour to Asia in 2013.



The success story is taking its course. “The reason is, first and foremost, the tremendous success of the CBSO’s previous tours and naturally the incredibly positive feedback that Andris gets from his guest conducting appearances all over the world. Word has got around among presenters and festival directors,” says Burkhard Glashoff.

Soloists who are established in various markets play an important role. The presenter can thus guarantee that the concert will sell – even if he already believes in the brand. The combination of soloist and repertoire makes the complete package attractive, particularly in conjunction with CD releases, for example, the recording of the Tchaikovsky Violin Concerto with their subsequent soloist Baiba Skride, and furthermore the orchestra’s new releases for Orfeo of Tchaikovsky Symphony no. 5 and Stravinsky “Firebird” which formed the second half of a tour programme.

However, the practice of arbitrarily combining a well-known orchestra with a famous soloist and familiar repertoire for a tour has long been a thing of the past. Instead, raising the artistic profile involves first determining which works are important to the music director and orchestra – for Andris Nelsons, Russian repertoire was an important element of his first season’s

programming in Birmingham. In the future, consistent with his career as an opera conductor, concert performances of opera will feature, as well as Germanic and French repertoire. In March 2012, “Tristan und Isolde” will be exported on tour from Birmingham’s Symphony Hall.

The situation was similar with the New York Philharmonic, the oldest and most renowned American orchestra, with which Konzertdirektion Schmid has had a long tradition of collaboration. Here as well, the orchestra was faced with the question of the identity and artistic vision of the orchestra under Alan Gilbert. He is extremely interested in expanding the repertoire, exploring new concert forms and maintaining a strong presence for the orchestra in Europe. Therefore, the brand, which has always been popular, has been brought into a new focus. Programmes include unusual combinations of repertoire and new works by Magnus Lindberg, appointed Composer in Residence to the New York Philharmonic in 2009/10. The soloists during the first European tour in January 2010 were Thomas Hampson, the orchestra’s Artist in Residence for 2009/10, and Yefim Bronfman. Future tours will feature Lisa Batiashvili, Leonidas Kavakos, Lang Lang and Frank Peter Zimmermann. Works by Gustav Mahler will be the focus of the tour in May 2011, commemorating the 100th anniversary of the composer’s death. Mahler represents an important chapter in the history of the New York Philharmonic. As Music Director of the Orchestra (1909–1911), he conducted the American and world premieres of several of his own works. Every tour must have a justification, its own story to tell, thus allowing the distinctive features of the brand to stand out.



Another important factor in its overall strategy is the New York Philharmonic’s Global Sponsor, Credit Suisse, whose objectives in its partnership with the orchestra are an integral consideration in the touring strategy.

Generally, contrary to the touring routine of the past, today it is no longer a question of finding tour venues, but rather strategic partners who are interested in the regular, long-term presence of an orchestra, promoters who want to present a variety of projects over a number of years and are thus actively involved in the development of the orchestra’s character.



Francesco Angelico



Rafał Blechacz



Daniel Behle



Nareh Arghamanyan



Eugene Chan



Pedro Halffter

Francesco Angelico

The young Italian conductor Francesco Angelico began his musical career as a cellist before devoting himself to the study of conducting in 2003. Masterclasses with conductors such as Carlo Maria Giulini and Jorma Panula furthered his professional development. In 2009 the 32-year-old won second prize at the Malko Competition in Copenhagen and was awarded the Rhein-Mosel Music Prize. He received the Music Critics' Award of the Central European Music Festival in 2010. His upcoming concerts include debuts with the Deutsche Kammerphilharmonie Bremen, the Orchestra della Svizzera italiana and the National Symphony Orchestra in Taipei.

Rafał Blechacz

At the age of only 25, the Polish pianist Rafał Blechacz is already taking the world's major concert halls by storm. Highlights of the coming months include appearances at the Berlin Philharmonie, Salle Pleyel in Paris, Vienna's Konzerthaus and the Zurich Tonhalle. In 2005 he won first prize at the International Fryderyk Chopin Piano Competition in Warsaw. His debut CD of Chopin preludes received the ECHO Classic Award in 2008. Last year he released his third CD for Deutsche Grammophon featuring the Chopin piano concertos with the Concertgebouw Orchestra and Jerzy Semkov.

Daniel Behle

The German lyric tenor Daniel Behle made his debut at Milan's La Scala in autumn 2008 in the role of Camille de Rosillon ("Die lustige Witwe"). During the coming season he will present a recital at Radio France in Paris with works by Schumann and Beethoven. He will sing the arias in Bach's "St. John's Passion" in Bonn with the Beethoven Orchestra Bonn under Frans Brüggen. Behle is also a composer; he premiered his own lieder cycle "Der Flug des Reiher" [The Flight of the Heron] based on poems by Manfred Mühlbauer at the Kissingen Summer Festival in 2008.

Nareh Arghamanyan

The 21-year-old pianist Nareh Arghamanyan is particularly fascinated by Romantic repertoire – Schumann, Brahms and Liszt are her constant companions. It is also her dream to record the complete piano works of Bach and Rachmaninoff. Her successes demonstrate that her wish could certainly be fulfilled – she won first prize at the International Piano Competition in Montreal in 2008. Her first CD of sonatas by Rachmaninoff and Liszt was released on the Canadian label Analekta. The pianist's appearances in 2011 will include her debut at the Bregenz Festival with the Vienna Symphony Orchestra.

Eugene Chan

Baritone Eugene Chan made his recital debut in New York's Carnegie Hall in 2008 at the age of 24, also stepping in to sing the baritone part in Orff's "Carmina burana" at the Hollywood Bowl with the Los Angeles Philharmonic under Bramwell Tovey. In March of this year the young American made his successful European debut at the Basel Theater as Count Almaviva in Mozart's "Le nozze di Figaro". He appears again in Basel singing the role of Prince Yeletsky in a new production of Tchaikovsky's "The Queen of Spades" in December 2010, returning again to give a recital at Carnegie Hall in January 2011.

Pedro Halffter

Spanish conductor Pedro Halffter is Artistic Director of the Teatro de la Maestranza and also holds the position of Artistic Director and Principal Conductor with both the Real Orquesta Sinfónica de Sevilla and the Orquesta Filarmónica de Gran Canaria. During the past season the 39-year-old made his debut at the Staatsoper in Berlin with Franz Schreker's "Der ferne Klang" and "Salome" by Richard Strauss. Beginning next season he will conduct Wagner's "Ring" in Seville. In 2010 Halffter released two new CDs of works by Schreker and orchestrations by Arnold Schoenberg.



Ryan Wigglesworth



Fumiaki Miura



The King's Singers



Kirill Troussov



Michael Francis



Kazuki Yamada

Ryan Wigglesworth

At the age of only 30, Ryan Wigglesworth is already an internationally sought-after composer, conductor and pianist. Last year he made his debut at the BBC Proms, where his composition "The Genesis of Secrecy" was also premiered by the BBC Symphony Orchestra and Sir Andrew Davis. Ryan himself conducted this orchestra at the Barbican Centre in a world premiere of his song cycle "Augenlieder". This season the Briton will conduct the premiere of Alexander Goehr's opera "Promised End" with the English Touring Opera at the Royal Opera House and play/direct in his debut with the Royal Liverpool Philharmonic Orchestra.

Fumiaki Miura

In 2009, at the age of only 16, violinist Fumiaki Miura was the youngest prizewinner in the history of the Hannover International Violin Competition, receiving not only the first prize but also the music critics' and audience prizes. The young Japanese artist already attracted attention in 2006, when he won second prize at the International Yehudi Menuhin Violin Competition. This season the 17-year-old student makes his debut at the Menton Festival, the Mecklenburg-Vorpommern Festival, the "Julian Rachlin and Friends" festival in Dubrovnik and the Augsburg Mozartiade.

The King's Singers

The King's Singers are a legend. The British a capella ensemble has been captivating audiences throughout the world for 42 years. Last year the King's Singers received a Grammy for their CD "Simple Gifts", featuring ballads, folk songs and spirituals. Their DVD "Live at the BBC Proms" won a MIDEM Award in 2010. The six musicians are also eager to pass their knowledge on to young singers. Their masterclass at the Schleswig-Holstein Music Festival every two years has become a tradition. The next class will be held in 2011.

Kirill Troussov

For violinist Kirill Troussov, the Tchaikovsky Violin Concerto is not only one of his favourite works in the violin repertoire, it is also inextricably linked with the history of his Stradivarius, on which Adolph Brodsky performed the world premiere of the celebrated concerto in 1879. Troussov impressed the audience at his debut concert in Paris in 2009 with the Orchestre National de France. The 28-year-old Russian-born violinist was influenced by masters such as Yehudi Menuhin and Igor Oistrakh. A forthcoming debut this season includes an appearance with the Frankfurt Radio Symphony Orchestra.

Michael Francis

Michael Francis began his musical career as a double-bass player with the London Symphony Orchestra. He conducted this orchestra for the first time during the BBC Gubaidulina Festival in 2007, stepping in for Valery Gergiev. This generated international attention and acknowledgement and as a result, the London Symphony Orchestra appointed him assistant to Sir Colin Davis and Valery Gergiev. Subsequently he received invitations from the Orchestre Philharmonique de Radio France, Orchestre Philharmonique du Luxembourg and the SWR Radio Symphony Orchestra Stuttgart. The absolute highlight of the 34-year-old Englishman's coming season will be to conduct the world premiere of Wolfgang Rihm's "Lichtes Spiel" for violin and orchestra which he will perform with Anne-Sophie Mutter and the New York Philharmonic.

Kazuki Yamada

Kazuki Yamada attracted attention in 2009, when he won the 51st International Besançon Competition for Young Conductors. In November 2009, the 31-year-old native of Japan was asked to step in for Michel Plasson with the Orchestre de Paris for concerts in Arcachon, and in June 2010 he achieved tremendous success with the Orchestre de la Suisse Romande making his debut in Switzerland. In 2011, he will make his debut in London and Paris, with the BBC Symphony Orchestra and the Orchestre de Paris. These appearances follow his Berlin debut with the Berlin Radio Symphony Orchestra in February 2011.



Modigliani Quartett

30 NEW ARTISTS

Modigliani Quartett

The Modigliani Quartett was formed in 2003 by four young Frenchmen and quickly attracted international attention. The ensemble studied with the Ysaÿe and Artemis Quartets and has won several international competitions, including the Frits Philips Competition in Eindhoven. The quartet's second CD, with works by Mendelssohn, will be released on the Mirare label in September 2010. Two major tours take the ensemble to Germany, Austria and Switzerland this autumn and next spring.

