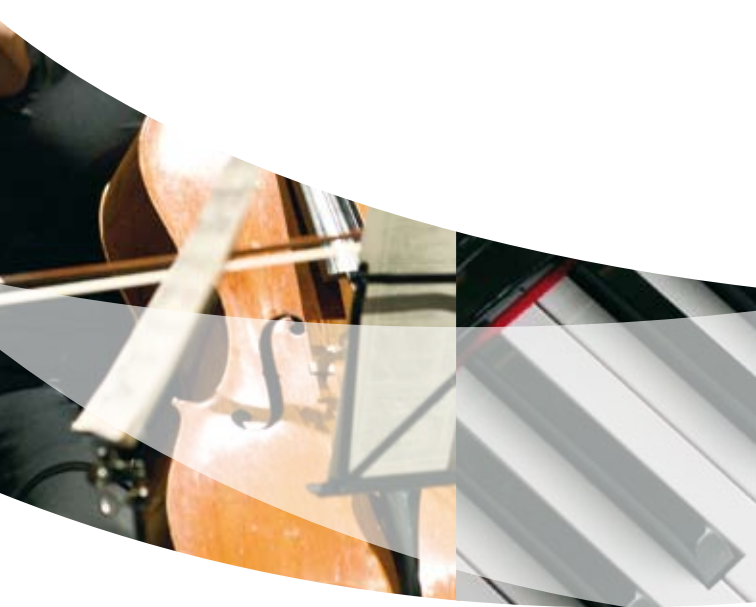


Master of Music

*Program in
Chamber Music*



hochschule für musik und theater



„Things should be made as simple as possible,
but not any simpler“

Albert Einstein



The Master of Music program in Chamber Music provides ensembles with an education of the highest artistic quality.

The process of artistic maturation is guided in such a way as to aid in the forming of a distinct ensemble identity.

In addition to studying the classical-romantic repertoire through to the modern, ensembles are offered the opportunity of participating in the “International Mendelssohn Summer School”.

Moreover, in dialogue with artistic directors, journalists, publishers and concert agents, new conceptual ideas are developed so that young chamber music groups may optimally position themselves in musical life.



Prof. Niklas Schmidt

Director of the Master of Music Program in Chamber Music

Niklas Schmidt performed in the Trio Fontenay from 1980 to 1998. In addition to worldwide concert tours, appearances at international festivals and prestigious invitations (Philharmonia Orchestra London, Carnegie Hall, Artist in Residence at the Paris Théâtre du Châtelet), the enormous amount of recordings in the radio and record industries has served to solidify the outstanding reputation of the ensemble. Virtually the entire literature for this chamber music genre (approximately 35 CDs) – notably, the complete Beethoven works - has, over the years, been recorded by Trio Fontenay (for Teldec, EMI Electrola and Philips). A large number of these productions have received international prizes and awards.

Prof. Niklas Schmidt has been teaching at the Hochschule für Musik und Theater Hamburg since 1986 and founded the Master of Music Program in Chamber Music in 2005.

www.niklasschmidt.com

www.kammerkonzerte-mozartsaal.de

Goals of the Program from an Artistic Standpoint

The program is addressed to young musicians who have chosen chamber music as their vocation and purpose in life.

In order to be competitive among the international elite of chamber music formations, the repertoire demanded by the concert-going public must be prepared and mastered at the highest level. This requires an absolutely secure feeling and understanding for the basic character of a work as well as the decoding of hidden relationships in the musical score.

Stylistic fine-tuning and an accomplished feeling for form ultimately make the totality of the work understandable to the listener. As I see it, the works cycles of Haydn, Mozart and Beethoven are the basis for the art of performing chamber music. From this foundation, the romantic and modern repertoires open up all the more easily.

In the long run, the quality of an ensemble does not depend upon the flair and the discovery of new sound dimensions that each composer has specified in the score. The preparation for prestigious competitions is an integral part of the training, in order to facilitate an international career.

A self-produced CD, realized under professional conditions, is a component part of the curriculum as well. During the recording session in the studio, the focus is on simulating a live concert performance before a microphone. My own long experience with CD productions also flows into the preparation and performance.

The program of study offers an abundance of performance possibilities both inside and outside the *Hochschule für Musik und Theater Hamburg*. Here is where young ensembles can gather stage experience and experiment with interesting programs.



“With its bold innovations, its disruptions and upheavals, chamber music describes Western music history in a nutshell. It is a laboratory and source of inspiration, concentration and inwardness, of passion in interactive perception. Chamber music is more than a musical genre. It is an attitude that permeates all spheres of music and, as a synonym for listening to one another, for giving and taking, for finely coordinated communal activity, it points beyond music.”

Prof. Elmar Lampson, President of the Hochschule für Musik und Theater Hamburg

Alongside instruction in the major subject
with Niklas Schmidt,
leading personalities of the chamber
music scene are regularly invited.

Valentin Berlinsky
Norbert Brainin
Bruno Canino
Valentin Erben
Vivian Hornik-Weilerstein
Thomas Kakuska
Joseph Kalichstein
Mikhail Kopelman
Jaime Laredo
Martin Lovett
Siegmond Nissel
Menahem Pressler
Samuel Rhodes
Sharon Robinson
David Soyer
Arnold Steinhardt
Michael Tree
Donald Weilerstein

Alban Berg Quartet

Amadeus Quartet

Beaux Arts Trio

Borodin Quartet

Cleveland Quartet

Guarneri Quartet

Juilliard Quartet

Kalichstein Laredo Robinson Trio

Trio di Milano

Weilerstein Trio

Prof. Dr. Reinhard Flender



Reinhard Flender studied piano, composition and musicology in Hamburg, Detmold, Münster und Jerusalem.

1981 Master of Arts, Hebrew University;

1984 Dissertation Hamburg; 1994 Habilitation.

Since 1983 lecturer in music history (since 1991, part-time professor) for musicology at the Hochschule für Musik und Theater Hamburg.

Since 1987, director of the Classical Department at Peer Music Publishers. In 1999 he founded the Institute for Cultural Innovative Research, dedicated to the development of new forms of teaching and learning. Approximately 30 compositions and book publications, including "Schlüssel zur Musik" ("The Key to Music"), Schott 1998. "Freie Ensembles für Neue Musik" Schott 2007.

www.iki-hamburg.de

www.flender.org



Goals of Complementary Studies

Artistic excellence is, in the long run, the most important requisite for the career of a chamber music ensemble, which, without permanent employment, must earn its livelihood in the free market. Moreover, in a globalized music life, basic knowledge of the principles of communication in the media, marketing strategies, as well as the latest standing of musicological research play an important role.

Today's highly specialized classical music branch has developed its own structures that serve their own markets in the form of agents, festivals or labels.

In order to position itself well strategically, the chamber music ensemble must learn how to come into dialog with the managers of these institutions. This will be cultivated in practical block seminars in which artistic directors of leading festivals, concert agents, journalists, publishers or label managers will report on their everyday professional life.

In this way, students who have worked for years or decades mainly on the perfection of their skills as instrumentalists, will become acquainted with the "extra-musical" parameter of the mindset of cultural managers. The objective hereby is not to learn how to adapt to a commercial standard, but rather, to become equipped with the "know how" to be able to follow and achieve one's own artistic goals.

Hence, the following questions are at the center of the education:

- "What is the intention of my artistic activity?"
- "What audience do I want to reach?"
- "What is the specific artistic profile of my ensemble that accounts for its singularity and distinctiveness?"



Beatrix Borchard teaches musicology at the Hochschule für Musik und Theater Hamburg with a focus on musical mediation, the history of interpretation and gender studies.

From 1987-1988, she directed the editorial department for classical music (booklets) at TELDEC Hamburg. Important book publications include: "Clara und Robert Schumann", 2nd Edition, Kassel 1992; "Clara Schumann. Ein Leben", Berlin 1990; "Stimme und Geige. Amalie und Joseph Joachim", 2nd Ed., Wien 2007. In collaboration with others, she has published studies on Fanny Hensel, the masculine and the feminine Beethoven. She also works as a music journalist for radio and television and regularly moderates concerts.

<http://mugi.hfmt-hamburg.de/borchard/>

Talking about Music – Writing about Music

How does one introduce works of music? What is the audience interested in? As a musician, from what perspective and for whom does one write program notes and texts for CDs?

In this module, in addition to basic deliberations of these questions, booklet texts for one's own CD will be written as well as different styles of moderation developed and tried out. There is also the possibility of making sound and video recordings. The section on moderating will alternate between practical work on one's own voice and language, and work on the textual content in collaboration with the actress and singer Prof. Marianne Bernhardt (Speech Training).

Dr. Markus Fein

Artistic Director

of the Hitzacker Summer Music Days

Topic: "Chamber Music in its Cultural Context"

Peter Gartiser

Metrum Management Consulting GmbH

Topic: "Marketing Classical Music"

Thomas Jakobi

Sound Engineer

Topic: "Fundamentals/Principles of the Aesthetics of Recording Technique"

Ilona Schmiel

Artistic Director, Beethoven Festival Bonn

Topic: "The Importance of Chamber Music for a Major International Festival"

Dr. Wolf-Dieter Seiffert

Managing Director of Henle Publishing House

Topic: "Urtext"

Sonia Simmenauer

Concert Agent

Topic: "The Artist Portfolio"

Dr. Margarete Zander

Journalist

Topic: "The Artist Interview"

Overview

Entrance Requirements

The Master of Music Program in Chamber Music is aimed at professional chamber music formations, preferably piano trio and string quartet. The entrance examination takes place, in each case, before the summer semester or winter semester.

Program of Study

The course of study lasts 4 semesters. At the end of the 2nd semester, an intermediate exam takes place in the major subject. The final exam is comprised of the final concert and the production of one's own CD.

In addition to the major course of study in chamber music, the program provides for instruction in the following subjects:

Comparative Literature

Alongside the history of chamber music, compact seminars will be offered on the urtext, historical performance practice and the cultural context of key chamber music works.

Musical Mediation

In addition to writing a booklet text to accompany one's own CD production, the moderation of one's own concert will be rehearsed.

Cultural Management

The project area of cultural economics relates to the structures of the music industry, contract form, management, marketing and sponsoring.

The complementary courses take the form of 6 compact seminars of 9 hours each per semester, taking place, respectively, on a Thursday and Friday morning.

Registration for the Program

regina.pooch@hfmt.hamburg.de

2. International *Master Classes for Strings
and Chamber Music*
*Meisterkurse für Streicher
und Kammermusik* **Mendelssohn**
Summer School Hamburg
09.- 22. September 2008

Streichquartett *String Quartet*

Valentin Erben
Samuel Rhodes
Arnold Steinhardt

Klaviertrio *Piano Trio*

Menahem Pressler
Vivian Hornik-Weilerstein
Niklas Schmidt

Violine *Violin*

Donald Weilerstein
Christoph Schickedanz
Kolja Blacher
Andreas Röhn

Viola *Viola*

Samuel Rhodes
Thomas Selditz

Cello *Cello*

Arto Noras
Bernhard Gmelin



Alte Bibliothek



Contact



Mendelssohnsaal



Menahem Pressler, Niklas Schmidt



Hochschule für Musik und Theater
Harvestehuder Weg 12
20148 Hamburg, Germany

Masterstudiengang Kammermusik
Frau Ina Pooch
Fon: +49.(0)40.428482-497
Fax: +49.(0)40.428482-666
regina.pooch@hfmt.hamburg.de

