

# Musical Life in Germany

| *Structure,  
facts and  
figures*

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Stephan Schulmeistrat, Margot Wallscheid

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J. Bradford Robinson



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Deutscher Musikrat gemeinnützige Projektgesellschaft mbH  
Deutsches Musikinformationszentrum  
Weberstr. 59  
D-53113 Bonn  
T: 49 (0)228 2091-180, F: 49 (0)228 2091-280  
E-Mail: [info@miz.org](mailto:info@miz.org)  
Internet: [www.miz.org](http://www.miz.org)

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## PREFATORY NOTE FROM THE FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA

Germany's musical life is noteworthy in equal measure for its rich history and its wide array of contemporary currents. It has never been concentrated in a few towns, regions or institutions. Given the diversity of Germany's musical landscape, it is especially worthwhile to gather information in a single place. This responsibility has been assumed by the German Music Information Centre (MIZ), the authoritative source for facts on every aspect of Germany's musical life. Anyone wishing to learn about Germany's many orchestras and music theatres, or its musical training and advanced education programmes, or amateur music-making and the music industry, will find a wealth of information at the MIZ.

Founded in 1997 and based in Bonn, the city of Beethoven's birth, the MIZ was patterned after similar institutions in other European countries. Yet it could already look back on many years' experience in the publication of a musical almanac for Germany. Being a project of the German Music Council, the MIZ has access to information from all the professional bodies and organisations in the Council's membership. By processing this information and drawing on its employees' wealth of experience in cultural policy, the MIZ has become a mirror of developments in Germany's musical culture.

The Federal government has supported the founding and operation of the MIZ on an ongoing basis. By additionally lending its support to this publication, it takes into account the fact that Germany's rich and variegated musical life has long attracted international attention. I am certain that the book will help many readers to deepen their knowledge and form their own picture of musical life in Germany.

*Bernd Neumann*, Member of Parliament, Minister of State to the Federal Chancellor



*Deutsche Oper Berlin*





## PREFACE

One of the German Music Council's central concerns is to document Germany's musical life in all its facets and to make it accessible to everyone. It was with this in mind that the German Music Information Centre (MIZ) was founded some ten years ago in order to map, analyse and communicate the infrastructure and development of Germany's musical life in a special way.

Germany's musical life is noted for its diversity, high quality and geographic density – keywords that continue as ever to define Germany's special reputation as a land of music. With 133 publicly funded symphony and chamber orchestras, 83 music theatres, nearly 500 music festivals held on a regular basis, thousands of amateur and semi-professional choruses, orchestras and ensembles and a tight-knit web of institutions for musical education and training, Germany can boast of a rich musical heritage and a vibrant music scene in which various genres, styles and contrasting cultures emerge and unfold.

It is thus only natural that the German Music Council should, for the first time, look abroad with the present publication and put music-professionals and music-lovers all over the world into contact with the myriad facets of Germany as a bastion of music. By publishing *Musical Life in Germany*, the MIZ has succeeded in presenting a clear and concise compendium of information covering every area of music. The spectrum ranges from musical education and training to amateur music-making, from the funding and professional practice of music to the music industry and the media. Topics such as church music, contemporary music and the complex popular music scene are also dealt with in separate articles. Proceeding from current facts and figures, the authors shed light on their particular field

of interest. Thus, our volume gives everyone concerned with music, whether professionally or not, many ways to obtain information on this complex sub-area of German culture, with its close ties to developments in society and the economy.

The fact that our publication could appear at all is due primarily to the commitment of the Federal Government Commissioner for Culture and the Media, who lent his weight to the realisation of our project and provided special funds to make it possible. I also wish to thank the Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* (KMK), the Cultural Foundation of the *Länder*, the City of Bonn and, in the private sector, Germany's two collecting societies for musical rights, GEMA and GVL. Their selfless support and long-term financial subsidisation has made possible the rich body of information offered by the MIZ, thereby laying the groundwork for the present publication.

Equally deserving of gratitude are the authors of the articles who describe the various areas of Germany's musical life as recognized authorities, and the outside advisers who lent their support to the editorial work on a great many questions and issues. I also wish to extend my thanks to Frank J. Oteri of the American Music Center. We were particularly fortunate to have the assistance of J. B. Robinson, who translated all the texts into English and proved to be an indispensable adviser in many technical matters.

I especially wish to thank the staff of the MIZ, particularly project leader Margot Wallscheid and research associate Stephan Schulmeistrat, who took charge of editing the entire publication. Also of central importance to the editorial team were Yvonne Bastian, Susanne Fuss and Christiane Rippel, supported by Manuel Czaundera as scholarly assistant. Finally, I extend my warm thanks to Silke Dutzmann for preparing the many maps that enhance our volume in a quite special way.

*Professor Martin Maria Krüger, President, German Music Council*

## NOTE FROM THE EDITORIAL STAFF

With the present volume, the German Music Information Centre (MIZ) is publishing select information on Germany's musical life and presenting it for the first time to an international readership. In this way it does justice to the great interest taken in this subject, as is obvious from the many queries that reach the MIZ every day from abroad. Time and again the queries have centred on music education and training, musical professions and the job market, the creation, performance and promotion of music, and the music industry. But there is an equally great demand for musical statistics, whether on concert and opera performances, orchestras, choruses and ensembles, music education both inside and outside the state school system, or the public and private funding of music. Given this state of affairs, it is only logical that the MIZ should systematically assemble its responses to all these queries in a new publication.

That said, the idea of an English-language volume on Germany's musical life is hardly new. As early as 1997 a collection of essays in a similar vein was published by the German Music Council's longstanding President and current Honorary President, Richard Jakoby, in conjunction with Inter Nationes.<sup>1</sup> At that time the contents were produced in consultation with the editorial staff of the central reference book on musical life in Germany, the *Musik-Almanach*,<sup>2</sup> which has been the responsibility of the MIZ ever since its foundation. The articles in the present volume are likewise based on material that the MIZ has long offered in the *Musik-Almanach* or its on-line Internet portal. Central topics have been revised or rewritten to meet the needs of an international readership. The articles describe the major subareas of Germany's musical life and survey their structures and recent developments. In this way they reflect central hallmarks and features of cultural

life in Germany while revealing perspectives in the areas concerned. From time to time they also shed light on the debates on cultural and educational policy currently being conducted in Germany on various political levels.

Despite the differences in their style and presentation, all the articles follow a descriptive approach basically incorporating statistical material. However, it should be borne in mind that special problems beset the evaluation, selection and communication of statistics in art and culture. First and foremost is the basic problem of how artistic phenomena subject to qualitative assessment (the creation, performance and reception of music and their underlying preconditions) can be measured with a quantitative yardstick – a problem of varying severity depending on the questions and interests involved. But quite apart from this, the quality of statistical data on culture is itself subject to many limitations from a methodological standpoint.

For example, by collecting data from a multitude of statistical sources (professional and trade associations, marketing boards, the Federal Statistical Office, the Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* (KMK), the Consortium of Public-law Broadcasting Institutions (ARD), private research institutes and so forth), we face problems familiar in the field of cultural statistics. Among them are the conflicting approaches, lines of demarcation and classification schemes employed in the statistics, the conflicting time spans and periods, and the different dates of publication, which vary according to the way the data are collected and assessed. These limitations also give rise to specifics in the way the statistics are classified and to differences in their representative status.

Besides statistical data, the articles also contain, for the first time, maps to illuminate the areas concerned. They convey a visual impression of Germany's musical landscape, illustrating yet again its all-embracing character, even in rural areas. All the figures are also accessible in the List of Illustrations.

In the appendix the MIZ presents, among other things, institutional addresses and contact information. Owing to shortage of space, we could only publish a tiny selection of the information available at the MIZ, which amounts to more than 10,000 institutions and facilities in Germany's musical landscape. For the same

reason we had to dispense with descriptive information on the purposes, activities and organisational structures of the institutions concerned. However, this information can be downloaded from the MIZ's Internet portal at [www.miz.org](http://www.miz.org) in constantly updated form and with a wide range of search functions.

*Stephan Schulmeister*

*Margot Wallscheid*

- <sup>1</sup> Richard Jakoby, ed.: *Musical life in Germany: Structure, development, figures* (Bonn, 1997).
- <sup>2</sup> *Musik-Almanach: Daten und Fakten zum Musikleben in Deutschland*, ed. German Music Council, vols. 1-3 (Kassel and Regensburg, 1986-92), 4-6 (Kassel, 1995-2002), 7 (Regensburg, 2006).



*Auditorium of the Dresden Opera House (Semperoper)*

| *Christian Höppner*

## MUSICAL LIFE IN GERMANY

After the Second World War, Germany developed into a verdant landscape whose essence is best conveyed by a single term: diversity. Practically every area of human and natural existence in Germany is marked by diversity. Its richness in species, life forms and culture are constitutive components of a democracy built on a judicious balance between freedom and responsibility – a responsibility toward Nature, toward the right of individual self-determination and toward a society bound by the United Nations Declaration on Human Rights and its own Basic Law. In the evolution of its society, Germany's ties to the past are no less in evidence than the interaction with its European neighbours and international relations. While absolutism and dictatorship continue to leave an imprint, Germany's socio-political evolution has been influenced by such factors as demographic change, working conditions, transcultural communication and digitisation. Germany's system of federalism is a dominant structural and conceptual feature not only of its socio-political policies, but also of its cultural life. As a social structure, not only does federalism undergird Germany's administrative decisions, it ensures above all a kaleidoscopic cultural diversity. The balance of relations among its three levels – municipalities, states, federal government – is subject to constant change, underscoring the complex processes of decision-making and constantly raising the question of which responsibilities are to be borne by whom. The so-called educational

and cultural sovereignty of Germany's states largely prevents the federal government from taking any part in this area. The strict division of duties and responsibilities has been made even more strict by the recent constitutional changes known as Federalism Reform II, which bans cooperative projects between the federal government and the states.

Germany's division of responsibilities has left its mark on the public funding of culture, which adds up to € 8 billion every year. Of this figure, according to the Parliamentary Investigative Commission on 'Culture in Germany',<sup>1</sup> the federal government contributes € 1.1 billion, the states € 3.4 billion and the municipalities € 3.5 billion. These investments amount to roughly 1.66 percent of all public expenditures. They are augmented by grants from the private sector, including donations, membership fees and funds from foundations and sponsors to an annual order of magnitude of at least € 800 million. The Christian churches invest € 4.4 billion in culture, or roughly 20 percent of the proceeds from church tax and their own receipts.



Germany's musical life, with around seven million amateur musicians, is directly and indirectly affected by this socio-political context. A wide variety of different forms of amateur music-making are sustained to a very great extent by civic engagement. Among these amateur musicians are 2.3 million singers, 1.8 million instrumentalists, more than 950,000 students at public music schools,



380,000 students receiving private music instruction, at least 500,000 musicians active in popular music, more than 800,000 pupils in choirs and ensembles in Germany's general state school system and 88,000 participants in other educational programmes (see also Figure 4.1 in the article 'Amateur Music-Making' by Astrid Reimers). Further indications of Germany's musical diversity are its professional music scene and the 173,000 ensembles from every area of amateur music-making that are financed either wholly or partly by public funds or private patronage.

Taken together, Germany's 133 professional orchestras (whether publicly funded or maintained by its public broadcasting corporations) and 83 opera houses offer a broad range of programmes in conjunction with concert organisers. The music industry, with total turnover amounting to roughly € 6.2 billion in 2008, numbers among the country's major business sectors, forming an economic bridge between amateur and professional music-making. With 11,400 companies and 26,400 persons gainfully employed, it occupies fourth place in the international music market.



*Outside views of the German Parliament (left) and the Berlin State Opera Unter den Linden (right)*

The Christian churches unite around one million people in their choruses and instrumental groups, enriching the professional music scene with such top-calibre ensembles as the St Thomas Choir in Leipzig or the Regensburg Boys' Choir (Regensburger Domspatzen). No firm figures are available for the contribution made to Germany's musical life by non-Christian religions: its large Muslim

population (approximately 3.5 million at time of writing), the 108,000 members of its Jewish community and other non-Christian congregations amounting to some 141,000 members. The crucial role played by Judaism in the history of Europe and the development of Germany's cultural life came to an end with the expulsion or extermination of almost the entire Jewish population between 1938 and 1945. Since 2004 its 87 synagogues have been involved in the Jewish-Christian dialogue, with music programmes serving as one of their vehicles.

## THE CORNERSTONE OF MUSICAL LIFE: CULTURAL DIVERSITY

Cultural diversity is not a static situation but rather an active process among different forms of culture. It is the defining feature of Germany's cultural life, and hence its musical life as well. Germany is both colourful and rich – rich in its cultural heritage, rich in cultures from other countries and rich in creative potential. These three areas constitute the core features of its cultural diversity. In this way Germany satisfies the three basic pillars of the UNESCO<sup>2</sup> Convention for the Protection and Promotion of the Diversity of Cultural Expressions,<sup>3</sup> which was ratified by the 33rd UNESCO plenary session on 20 October 2005 and went into effect on 18 March 2007. The Convention, which is binding under international law, has been ratified by more than 100 member states, including Germany's Parliament (Deutscher Bundestag) and the European Union as a community of states. Its genesis and the process of its ratification took place with unprecedented speed, bearing witness to the need for action in this area and for the Convention's potential impact. It was prompted by the efforts (especially on the part of the United States) to deregulate the world markets via the World Trade Organization (WTO) and by the debates on the GATS Agreement.<sup>4</sup> These efforts would have caused culture to be lopsidedly reduced to the status of a commodity. With the promulgation of the Convention on Cultural Diversity, the dual character of culture as both a cultural and an economic asset was ensured, and the autonomy of the nations' cultural policies was brought into line with international trade agreements. Moreover, the national processes of ratification were spurred by the knowledge that cultural diversity has been declining all over the world, and that it constitutes an economic advantage in the global competition and the key prerequisite for an independent national cultural policy.



*Haus der Kulturen der Welt – Cup of Cultures*

From Bavarian folk music to DJing, from contemporary music festivals to the classical legacy, from Sorbian music to Carnival festivities and shanty choruses, a multitude of regionally diverse forms of cultural expression extends in Germany from north to south and from east to west. Music, at once the most evanescent and the most immediate of all forms of artistic expression, plays a central role in communicating and maintaining this diversity. By multiplying our powers of perception and musical self-expression, it forms a cornerstone not only in the cultural self-realisation of Germany's citizens, but also in the cultivation and advancement of musical diversity.

### MUSIC SUBSIDISATION: A PUBLIC DUTY

In Germany, responsibility for education and culture lies in the hands of the federal states. The federal government basically provides the underlying legal framework, such as copyright law, social security law, law of associations, law of foundations and labour law. Erecting this framework is the responsibility of the relevant federal ministries or parliamentary committees. The Federal Commissioner for Culture and the Media (Bundesbeauftragter für Kultur und Medien, or BKM) assumes responsibility for this area together with his department, which answers directly to the Chancellor. It is from the BKM's vantage point that duties of national importance are perceived outside the sovereign responsibility of the

states. The performance of these duties also involves the Federal Ministry of Education and Research. Close co-operation pertains between the BKM and the states in Germany's representation abroad. Germany's cultural policies abroad reside in the hands of the Foreign Office.

Germany's system of publicly funded education and culture was built up by its state and civil society during the post-war years. The idea of equal access to education and culture for every citizen gave rise to a firm belief that both education and culture are a public obligation subject to public accountability, and thus to public funding. The growing funding difficulties of recent years in both areas have improved the underlying conditions for the solicitation of private capital, leading to, among other things, a boom in foundations. But this has done nothing to alter the primacy of public funding. There still exists a social consensus that education and culture, being essential to the common weal, must be financed primarily from tax revenue. This consensus is chiefly influenced by the educational and cultural experiences gained by generations of decision-makers during the formative periods of their childhood and youth. Yet the growing deficits in music education permit the opposite conclusion: that this consensus is not necessarily carved in stone.



*The Dresden Opera House (Semperoper) at night*

## CIVIC ENGAGEMENT: THE GUARANTEE FOR A VIBRANT MUSICAL CULTURE

The emancipation of the middle classes marked the beginning of Germany's system of clubs and associations, which has remained its central form of organisation for civic engagement to the present day. A full 70 percent of the population over 14 years of age is engaged in voluntary service. After social work and sports, a commitment to culture comes third place, with music leading the way. Without civic engagement the breadth and high quality of Germany's educational and cultural infrastructure would not exist. Here amateur singers and instrumentalists, sometimes in interaction with the professional music scene, play a central role. Amateur music-making is a cornerstone of Germany's musical life, forming part of a network that impinges on every area of society. For many German citizens, no matter what their social or ethnic backgrounds, playing and listening to music of every imaginable style are an inseparable part of their lives. In the dialogue between cultures and generations, amateur music-making opens up worlds of encounter – the prerequisite for the humanist society of today and tomorrow. The roughly seven million people actively involved in Germany's amateur music scene reveal a high degree of motivation, identification and shared responsibility for the future of society. By exhibiting civic engagement for a vibrant music scene, they are of key importance to the country's professional orchestras and music theatres no less than the creative economy and educational institutions both inside and outside the state school system. More than 100 associations are members of Germany's umbrella organisation for music, the German Music Council (Deutscher Musikrat, or DMR). Together with the state music councils and leading figures from musical life, they reflect the diversity of professional and the amateur music scenes alike.

Not every recommendation from the investigative parliamentary commissions on 'The Future of Civic Engagement' and 'Culture in Germany' has been turned into reality – far from it. But the enhancement of public perception and recognition, along with improvements in the underlying framework, marks a crucial milestone on the path to increased civic engagement.

## CREATIVITY: A MAINSPRING OF SOCIAL EVOLUTION

At the beginning of every creative development is the author. Before music can be played it must first be created, though both elements are united in the performances of improvising musicians. Artistic creativity in Germany is currently imperilled by a rapid decline in appreciation for creative work. This is evident, for example, in the spiralling illegal use of music and literature. The current legal framework, e.g. copyright law, is far from sufficient to secure the livelihoods of authors in the future. This poses an obstacle on the path to a knowledge-based and creative society, for a society's intellectual and cultural evolution is all but impossible without creative achievements by authors and corresponding conditions to secure their livelihoods.



Digitisation has an impact on virtually all walks of life in Germany and is increasingly altering our thoughts and actions, including those that apply to culture. The resultant opportunities that might emerge for a creative society will be examined by a Parliamentary Investigative Commission on 'Internet and Digital Society', summoned into existence by the German Parliament in 2010. Its work will involve finding ways to honour the achievements of creative individuals in

an appropriate manner capable of securing at least their day-to-day existence. Its goal is to enable every citizen to take an active part in culture, regardless of his or her social or ethnic background.

## MUSIC EDUCATION: A MULTI-FACETED DUTY OF SOCIETY

Music accompanies most people for the whole of their lives, from the prenatal phase to advanced age. Music education forms the foundation of a wide range of musical experiences and musical self-expression. For its work on musical policy, the German Music Council views music education as a subset of the larger area of artistic and cultural education, with cultural education in turn forming a subset of education as a whole.



*Scenes from the educational programme Zukunft@BPhil of the Berlin Philharmonic Orchestra*

The subject of education has gained considerable weight in recent public debates and is viewed both by politicians and by civil society as a multi-faceted social duty. The various points of view regarding education range from its social utility with regard to Germany's competitiveness in the global economy to the ideal of a holistic education with cultural education as its centrepiece. The debate on goals, contents and realisation is as broad as Germany's federalist structure

itself. But no matter how controversial the debate may be, there is general agreement in invoking education, and especially music education, as a mainstay of society's ability to survive in the future.

Nonetheless, the growing importance attached to education in Germany's socio-political debates is not matched by action in everyday education at the local level. Cultural participation – a basic prerequisite for identity formation and personality development – is not open to everyone. The poverty of music instruction in the state school system, where it is more likely than other subjects to be taught by non-specialists or dropped altogether – is worsened by noticeable deficits in early training. Only a modicum of early music education is currently offered at the kindergarten level for the simple reason that this area of education generally does not form part of the standard teacher training curriculum. Ever since Germany's reunification the accessibility of institutions outside the general school system has steadily declined. At public music schools alone there are 100,000 pupils waiting, sometimes for years, for a chance to receive lessons against payment because budget cuts prevent the schools from providing sufficient staff.

The shortening of the length of secondary school education from nine to eight years ('G8'), the expansion of the amount of time spent at school each day with the introduction of all-day schools, parents' fears for their children's career prospects: all these factors have led not only to a drastic compression in the 'workday' of children and adolescents, they are also increasingly producing adverse signs of strain. Ambitious parents often overburden their children with a welter of subjects designed for professional qualification. Foreign languages such as English and Chinese are increasingly being taught in (private) kindergartens in lieu of music and physical activity in order to make the children fit for the working environment of the future. In coping with demands at school, children are left with little time to practice their chosen instruments. Music frequently comes into play when the oft-repeated belief takes hold that 'music makes you smart'. Free time for spontaneous activities or simply doing nothing at all is a rarity.

Countless official reports, resolutions and public pronouncements from working professionals, civil society and politicians of every stripe have stressed the importance of music education. Finally, after years of a constantly widening gap





*The name of the programme says it all:  
‘Jedem Kind ein Instrument’ (An Instrument for Every Child)*

between such pronouncements and reality, the state of North Rhine-Westphalia, in conjunction with the Federal Culture Foundation and private donors, succeeded in creating prospects for sustained improvement with its long-term cultural initiative ‘An Instrument for Every Child’ (‘Jedem Kind ein Instrument’, or ‘JeKi’ for short). But this sustained improvement can only prove effective if the institutions of advanced and continuing education, the institutions of early training, and the only place capable of reaching all children and adolescents – the state school – are in a position to offer universal music education in practice and theory at every age level.

In this connection it is important to mention the shortage of qualified staff, especially in education, but also in some artistic subjects. The cause of this lies in the above-mentioned shortcomings in early training and the increasingly porous education system. If a secondary school no longer offers an honours course in music, it will be difficult to kindle a desire in its students to take up music as their profession. The superfluity of pianists among the graduates of Germany’s tertiary-level schools of music leads to frustrated career expectations and, often enough,

to unemployment in their chosen profession. Being under-financed, Germany's universities and advanced schools of music have less and less capacity available for the most expensive of all courses of study: music education at the school level.

Nor have the powers of musical expression among Germany's instrumentalists and singers always stayed abreast of the striking recent advances in technique. This has become evident in, for example, the nationwide 'Jugend musiziert' ('Youth Makes Music') competition, orchestral auditions and entrance examinations at universities and tertiary-level schools of music. The operative factors in this area are far too multi-layered to be squeezed into a degree programme. The key influences of family, friends, educational surroundings and the media combine with the students' own potential and early training to create the crucial groundwork for their powers of artistic expression. It is now often thought obsolete to spend time cultivating personal growth and gathering experiences, especially as the prevailing social model of quick and easy success, most readily attained by being well-adapted, focuses on mindless subordination to short-lived media stars. Germany's equivalent to 'American Idol' or 'Britain's Got Talent' – the RTL series 'Deutschland sucht den Superstar' ('Germany Seeks the Superstar') – produces, apart from a few well-adapted 'winners', nothing but losers. This stands in sharp contrast to 'Jugend musiziert', where the participants gain experience above all in their encounters with other contestants and the professional advice they receive from the jury.



*An institution for more than 50 years:  
the 'Jugend musiziert' competition*

## CHALLENGES FACING GERMANY AS A BASTION OF MUSIC

In the eyes of the world Germany is a bastion of music, the 'musical country' par excellence. Yet music is at once a cultural asset and a business factor. The outlook for Germany as a bastion of music is best measured against its potential. The riches of its cultural heritage, its contemporary forms of artistic expression, its blend of cultures from foreign countries: these are what form the core of Germany's cultural diversity. Together with its geopolitical location and its advanced state of economic development, they also mark an excellent point of departure for turning this potential into reality. Cultural life past and present, combined with the three levels of Germany's federalist structure, forms the starting point from which to answer the question that poses itself anew every day: how can this potential be realised for the benefit of the individual and the community? Previous analyses have focused on isolated areas and omitted not only interdisciplinary aspects but those population groups that have escaped notice, or are no longer noticed, in the processes of cultural participation. These limited and piecemeal analyses are paralleled by several blank spaces in the analysis of social change. For example, the Parliamentary Investigative Commission on 'Internet and Digital Society' will also deal with the impact of digitisation on society. Previous findings from reports conducted by Germany's educational and cultural authorities allow us to conclude, without raising a claim to statistical validity, that the increasingly virtual forms of human communication strengthen the need for other forms of creative self-expression and communication, especially among children and young adults, where the focus falls on the sensory perception of their own voice or instrument. The growing need for practical experience in the arts at every age level has left only a small mark on the oft-repeated protestations of interest, as witness the long waiting lists at Germany's public music schools.

Given this known and suspected potential, new incentives are arising at every decision-making level to enable everyone to participate in culture from the very outset and for their entire life. Some of Germany's cultural and educational institutions are already working to develop their communication concepts further along these lines, even given the altered conditions of communication under Web 2.0. But even the best communication concepts will miscarry or be marginalized unless the underlying framework allows for continuity in the communicative systems.

It is an uncontested fact that, in all areas of society, existing potential is not being sufficiently exploited or cultivated. Germany's educational and cultural infrastructure, still largely intact a few years ago, is being increasingly fragmented by more or less rigid policies of budget cutbacks that lack substantive or socio-political justification. The resultant gaps in education and culture threaten to exclude an ever greater number of citizens from a concept of cultural participation designed to ensure high quality and long-term continuity.

The repercussions of the economic and financial crises, Germany's altered socio-economic position in the global market, its demographic changes and developments in patterns of migration: all of these have unforeseeable consequences for the educational and cultural landscape, and thus for Germany as a bastion of music. For one thing, economic development in the coming years will be marked by many imponderables; for another, the question of the value German society is willing to attach to education and culture is gaining in urgency. The question of awareness is crucial in deciding how resources for education and culture should be apportioned. As a result of the worsening framework conditions in recent years, a vigorous public debate has arisen on the value of education, from which one can only hope that Sunday's sermons will lead to Monday's actions. Given the awareness that education and culture represent a core area of social evolution, there have been several projects to improve access to education and culture. Good examples of such projects are the commitment to music education demonstrated by many orchestras and opera houses and the above-mentioned 'JeKi' project in North Rhine-Westphalia. However, this does not face the challenge of enabling everyone to participate in culture, regardless of their social or ethnic background, for the prerequisites of such participation are continuity and communication concepts that ensure a high qualitative level. In particular the sites where encounters with culture first take place – day-care centres, state schools, public music schools – are inadequately funded to carry out their tasks. Projects may provide crucial impetus for the further development of existing or new concepts, but they are no substitute for the work of educational and cultural institutions designed for sustainability. Here the concept of formative early training interlocks with an educational and cultural infrastructure that permits life-long learning.



*Frankfurt Opera House, stage photos from Fidelio, 2008*

One major challenge in this connection is the funding of Germany's musical culture. This factor is directly related to the crisis in public spending and the associated underlying framework for the educational and cultural infrastructure and the social position of musicians. The financial and economic crises have severely affected Germany's cultural and educational landscape, for the dramatic shortfalls in public budgets have made the funding of public tasks less and less secure. The wealth of Germany's musical life, in the sense intended by the UNESCO Convention on Cultural Diversity,<sup>5</sup> is massively endangered. Ever since German reunification cutbacks, fusions and shutdowns have affected not only its orchestral landscape<sup>6</sup> (the former state of East Germany had the highest concentration of orchestras in the world), but also its entire educational and cultural edifice. In the funding of public tasks, the sharing of burdens has fallen out of kilter to the disadvantage of Germany's municipalities, many of which are no longer capable of meeting their legal obligations, much less their so-called voluntary duties. By anchoring the so-called 'debt brake' in Germany's Basic Law and limiting the federal government's new debts to a maximum of 0.35 percent of the gross domestic product by 2016 at the latest (the 'debt brake' will apply to the states beginning in

2020), clear limits have been placed on the growing mountain of public debt. The federal government has also convened a commission on the reform of municipal funding with the ultimate aim of enabling Germany's municipalities to finance their public obligations.



*Bayreuth Festival, stage photo  
from Parsifal, 2008*

The sheer fact of the growing mountain of public debt has dampened the urge to employ more depth and deliberation when making cutbacks and to invest on a more sustained and long-term basis. This lack of dynamism and clarity in the decision-making process is a problem faced by the whole of German society – with fatal consequences for those areas not required by law to be funded from tax revenues. In the eyes of public administrators, the government's obligation to secure and promote the educational and cultural infrastructure in accordance with the principles of sustainability, attainability and accessibility for every citizen is not one of those mandatory areas, and it has suffered accordingly. But from the standpoint of social policy it is indeed a mandatory area, if only because education and culture are 'system-relevant'. If protective umbrellas are spread above banks and other branches of the economy, then ways and means must also be found to protect the greatest potential at Germany's command: education and culture.

Germany is en route to becoming a knowledge-based society. It stands before the crucial question of whether this proclaimed goal will be accompanied by a second goal: the creative society. More and more people are becoming aware that the ongoing process of discovering, promoting and developing creative potential is inalienably connected with the first goal of erecting a knowledge-based society. Cultural work, and thus musical work, forms part of an overall social policy that seeks to expand our awareness of the value of creativity. For awareness generates resources – resources for investment in education and culture en route to a society that is at once knowledge-based *and* creative.

Given its background of established structures and its still enormous creative potential, the outlook for Germany as a bastion of music is excellent, provided that politicians and civil society succeed in realigning their investment priorities to the benefit of education and culture.

- 1 Final report of the Parliamentary Investigative Commission 'Kultur in Deutschland', *Bundestagsdrucksache 16/7000* (Berlin, 2007).
- 2 United Nations Educational, Scientific and Cultural Organization.
- 3 The three basic pillars are: the protection and promotion of cultural heritage, of contemporary forms of artistic expression (interstylistic, including familiar youth cultures) and cultures of other countries. See Christian Höppner 'Transkulturalität: Fata Morgana oder Realität?' [Transculturality: fata morgana or reality] *Interkultur 8* (2010), pp. 1-2 [suppl. to *Politik und Kultur 3* (2010)].
- 4 General Agreement on Trade in Services.
- 5 The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, dated 20 October 2005.
- 6 See the map (Figure 5.1) provided by the German Music Information Centre on Germany's publicly funded orchestras in 2009 in the article 'Symphony and Chamber Orchestras' by Gerald Mertens.



*Classroom instruction in the 'JeKi' programme*



| *Ortwin Nimczik*

# MUSIC IN GERMANY'S STATE EDUCATION SYSTEM

## GENERAL ASPECTS AND FRAMEWORK CONDITIONS IN EDUCATIONAL POLICY

Germany's state school system is influenced in two different directions: by the individual's right to receive an education, and by the state's responsibility to provide it. Owing to the cultural and educational autonomy of Germany's 16 federal states, the legal foundations and structures for the schools in its general educational system are laid down in 16 different sets of education laws (*Landesschulgesetze*), one for each state. As a result, the German school system is de facto made up of 16 separate systems that differ to a greater or lesser extent, for example in the structure, organisation and name of each type of school. This makes it very difficult to obtain a general overview. Within this federal arrangement, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (Ständige Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland, or KMK) acts as a co-ordinator and clearing house between the German federation (*Bund*) and the federal states (*Länder*) with respect to educational and cultural policy.<sup>1</sup>

As a rule, school instruction takes place for all pupils within a fixed period of time in the professionally managed and variously structured institutions of Germany's state education system. Our society views school education in equal measure as both a necessity and an obligation, and lessons are primarily organised according to subject (e.g. maths, sport or French), not only at a theoretical and planning level, but also in terms of how the lessons are conducted. However, extended forms such as interdisciplinary lessons, combined subjects or integrative areas of learning (e.g. natural sciences, social studies or the arts) are becoming increasingly popular.

Generally speaking, the term 'music instruction' refers first and foremost to the broadly-based school subject of music. Music instruction includes a study of the subject's prerequisites and basic concepts on the one hand and, on the other, the actual conduct of the lessons, including an analysis of their place in the state school system. By comparison, lessons given in music schools or the private sector are usually defined narrowly according to the 'topic' or instrument involved, such as piano, cello or music theory.

Being an integral part of the range of subjects taught in the state school system, music is accorded a significant role in educational policy in the statements issued by politicians and public administrators on modern general education. Usually academic and social goals are seen to be equally relevant, whether they are intrinsic to or a by-production of the subject. The KMK specifies three guidelines<sup>2</sup> that cut across school types and grade levels to unite the educational policies of the federal states:

- From a general teaching perspective, music makes 'a vital contribution to the social education of a young person. The performance of music, whether alone or in a group, helps to fulfil the existential need of each person for self-expression; it also develops perception and sensitivity, encourages creativity and depth of feeling, furthers the ability to enjoy and create, and enhances imagination and tolerance. [...] Music thus lays the groundwork for an independent and self-determined life.'
- From the point of view of cultural policy, music education 'is vital in maintaining and promoting musical culture in Germany. It conveys our musical

heritage to members of the coming generation, giving them an understanding for the many forms of music by imparting deeper knowledge and skills. It also contributes towards the development of the pupil's own identity and inspires and enables the "audience of tomorrow" to actively take part and become involved in cultural life, where "cultural life" is understood to be not just the way that culture is passed on traditionally in local regions, but also an appreciation of the music of other peoples and cultures.'

- Viewed from the perspective of the school as an institution, music has the potential to make 'a significant contribution to a school's public image. Its wide-ranging activities have an impact on the general public outside of the school, influencing the school's image and promoting a feeling of loyalty among its pupils, teachers and parents. Performances by music groups are a valuable addition to school events and help to improve the school's atmosphere.'

Music instruction thus fulfils a central task within Germany's general education system by potentially allowing *every* pupil to come into contact with music education.<sup>3</sup> Schools in the general education system are therefore the only places in society which, in principle, can purposefully, continuously, systematically and constructively encourage and demonstrate the musical skills of *all* children.



*Jedem Kind ein Instrument*

## MUSIC'S PLACE IN THE SCHOOL SYSTEM

Whether directly or indirectly, music is firmly anchored as a school subject from grades 1 to 10 in the weekly lesson plans of every type of school in Germany's federal states. It either has the direct status of a compulsory subject under its own name, or it is indirectly a key component in larger learning areas or combined subjects.<sup>4</sup> The federal states differ in the number of weekly hours they allot to music instruction. A pool or set number of hours is specified for the various learning areas. As a result, the schools themselves can, to a certain extent, specify how the lessons are to be distributed or apportioned to satisfy local conditions. So-called 'elective areas' provide additional opportunities to include music lessons in day-to-day school operations. Here, in many cases, a school will offer combined subjects in which, for example, music is bundled together with the other arts. In grades 7 to 10, music often forms part of so-called *Epochenunterricht*, in which the subject is taught in concentrated periods rather than being evenly spread throughout the school year. Sometimes it can even be dropped or replaced by other subjects.



There is no firm data concerning the extent to which the weekly hours of instruction actually given in music coincides with the states' lesson plans. Instead, we have to rely on incomplete surveys and extrapolations conducted by music education associations among their members. It is true that school authorities and ministries of culture and education publish absolute figures for learning groups in their official

school statistics. However, they do not provide information on the actual relation these bear to what is set down in the guidelines for weekly hours to be allotted to music. Moreover, the statistics often blur the distinction between extracurricular activities (choir, orchestra, mixed ensembles etc.) and actual music instruction.

Around 47,000 teachers teach music as a school subject in Germany's various types of schools (see Figure 1.1). This is roughly six percent of the total number of teachers. There is no information available on the formal qualifications of these teachers, e.g. their prior training and certification in music education. One basic problem in connection with music as a subject in Germany's school system is the ongoing shortage of qualified teachers, which is why the continuity of music instruction cannot be guaranteed in primary, special and lower secondary schools. Surveys carried out by regional chapters of the Association of German School Musicians (Verband Deutscher Schulmusiker, or VDS) show that a mere 20 to 30 percent of music lessons in primary schools are taught by trained music teachers, whereas approximately 70 to 80 percent of the lessons are taught either by teachers from other fields or not at all. From



*Scenes from the programmes 'Kultur macht Schule' and 'Jedem Kind ein Instrument'*

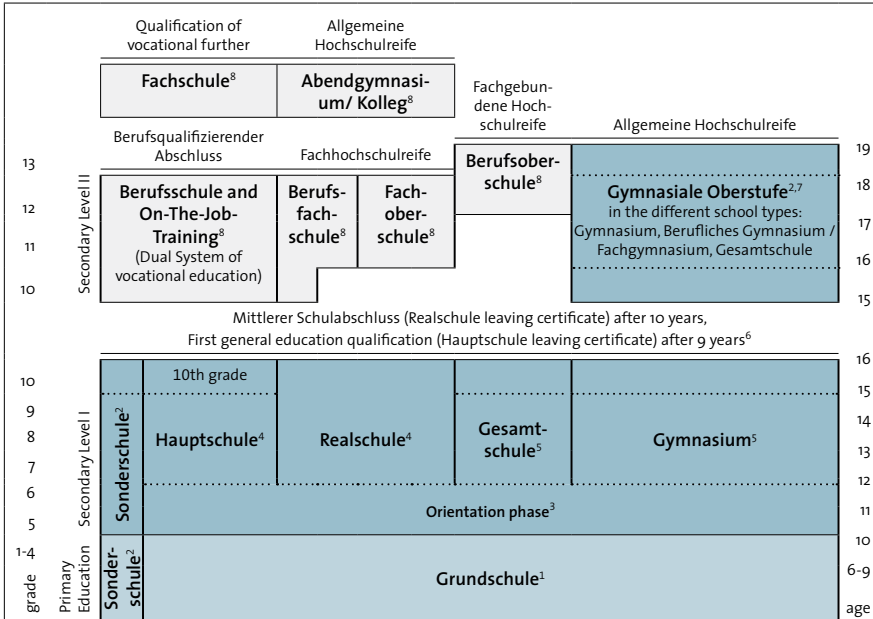
a pedagogical point of view, this striking shortage of qualified music teachers affects the special schools in particular, where it has been proved that teaching music can have a significantly positive effect on the pupils. The problems arising from the shortage of music teachers are compounded by the fact that qualified substitutes are seldom available when a trained music teacher happens to fall ill or is otherwise absent.

One question worth pursuing is to what extent music loses its status as a self-sufficient subject when it is combined or bundled with other subjects as described above, thus leading to a gradual reduction of hours set aside for music and ultimately to the loss of the subject's 'integrity'. In this context, the KMK resolution of 16 October 2008 on the 'Joint regional requirements concerning the content of teacher training courses in subject areas and teaching methodology' should be seen in a critical light. In the section dealing with the training of primary school teachers, the resolution distances itself significantly from the requirement that teachers possess a basic expertise in the subject they teach, in that 'professional perspectives' and the 'basics of teaching methodology' are reduced to a rudimentary reference to 'aesthetics as a field of study: art, music, movement'. The aim is to give education students an alternative to the traditional study of music as a primary school subject. If this resolution is put into practice in the federal states, the inevitable consequence will be a further deterioration in the quality of how music is taught in primary schools.

At grammar school (*Gymnasium*) and at comprehensive school (*Gesamtschule*), music is offered as both a basic and an advanced-level course in the sixth form, where it is taught either for two to three hours (a basic course) or five to six hours (an advanced-level course) per week. The instruction is assigned to study field 1 (language-literature-art). The detailed regulations vary widely among the federal states, especially regarding the number of years spent at grammar school (G8 or G9)<sup>5</sup> and the fact that some states set down uniform requirements for the *Abitur* examination while others do not or are currently in the process of introducing them (e.g. Lower Saxony and North Rhine-Westphalia). Most of the G9 states allow pupils in grade 11 to opt between a (generally) three-hour course of music or art.<sup>6</sup> During grades 12 and 13, pupils must choose a minimum of two consecutive basic arts courses in the same subject they took in grade 11. In some states this obligation may be fulfilled by choosing literature courses or courses in theatre or the performing arts. Occasionally instrument or voice lessons may be included as part of the qualifying phase, or taken into account when calculating the overall grade report, without directly fulfilling the compulsory requirements for arts subjects. It is not impossible to choose music as an advanced-level course or as a third or fourth *Abitur* subject, although this likewise depends on the particular stipulations of the state concerned. The possible combination of subjects, the courses

Figure 1.1

» Basic Structure of the State Education System in Germany



<sup>1</sup> In some *Länder* special types of transition from pre-school to primary education exist. In Berlin and Brandenburg the primary school comprises six grades.  
<sup>2</sup> The disabled attend special forms of general-education and vocational school types (partially integrated with non-handicapped pupils) depending on the type of disability in question.  
<sup>3</sup> Irrespective of school type, grades 5 and 6 constitute a phase of particular promotion, supervision and orientation with regard to the pupil's future educational path and its particular direction (*Orientierungsstufe* or *Förderstufe*).  
<sup>4</sup> The *Hauptschule* and *Realschule* courses of education are also offered at schools with several courses of education, for which the names differ from one Land to another.  
<sup>5</sup> The *Gymnasium* course of education is also offered at comprehensive schools (*Gesamtschule*). In the cooperative comprehensive schools, the three courses of education (*Hauptschule*, *Realschule* and *Gymnasium*) are brought under one educational and organisational umbrella; these form an educational and organisational whole at the integrated *Gesamtschule*. The provision of comprehensive schools (*Gesamtschulen*) varies in accordance with the respective educational laws of the *Länder*.  
<sup>6</sup> The general education qualifications that may be obtained after grades 9 and 10 carry particular designations in some *Länder*. These certificates can also be obtained in evening classes and at vocational schools.  
<sup>7</sup> Admission to the *Gymnasiale Oberstufe* requires a formal entrance qualification which can be obtained after grade 9 or 10. At present, the *Allgemeine Hochschulreife* can be obtained either after the successful completion of 13 consecutive school years (G9) or after a 12-year course of education (G8). Yet in almost all *Länder* the gradual conversion to eight years at the *Gymnasium* is currently under way.  
<sup>8</sup> Vocational schools at which music is generally not anchored in the curriculum.

Source: Compiled and edited by the German Music Information Centre from data of the Sekretariat der Ständigen Konferenz der Kultusminister der Länder [Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany].

Figure 1.2

» Pupils enrolled in basic and advanced-level music courses during the final two years<sup>1</sup> of grammar school

| School year | Total number of pupils from the final two years | Pupils taking part in music lessons |      |                       |     |
|-------------|-------------------------------------------------|-------------------------------------|------|-----------------------|-----|
|             |                                                 | Basic course                        |      | Advanced-level course |     |
|             |                                                 | Number                              | %    | Number                | %   |
| 2003-04     | 688,072                                         | 128,508                             | 18.7 | 9,822                 | 1.4 |
| 2004-05     | 498,138                                         | 129,708                             | 26.0 | 9,612                 | 1.9 |
| 2005-06     | 509,138                                         | 139,932                             | 27.5 | 10,765                | 2.1 |
| 2006-07     | 558,750                                         | 150,954                             | 27.0 | 11,682                | 2.1 |
| 2007-08     | 460,952                                         | 150,995                             | 32.7 | 12,659                | 2.7 |
| 2008-09     | 477,456                                         | 136,087                             | 28.5 | 14,214                | 3.0 |

<sup>1</sup> Grades 11-12 for G8 school systems, grades 12-13 for G9 school systems.

Source: Sekretariat der Ständigen Konferenz der Kultusminister der Länder [Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany].

offered at the school in question and the nature of the pupil's academic history all play a decisive role. Institutional requirements (such as minimum class sizes or the definition of advanced-level courses tracks) are increasingly posing severe obstacles to the acceptance of music as an advanced-level course. To achieve consistency and compatibility among the states' *Abitur* requirements, the KMK has reached an agreement on 'uniform requirements for *Abitur* examinations' with regard to music as a school subject.<sup>7</sup>

In 2008-09 roughly 477,000 pupils attended the final two years of grammar school in Germany (grades 12-13 or 11-12). Of these, some 150,000, or roughly one-third, received instruction in music. Of the total number, 28.5 percent attended basic courses and three percent advanced-level courses (see Figure 1.2).

## GENERAL REGULATIONS FOR MUSIC INSTRUCTION

From a general and broad point of view, the contents and teaching methods used in music lessons are regulated by the curricula and/or general guidelines of the federal state concerned. These are based, on the one hand, on the breadth of contents offered and the variety of methods employed. On the other hand, however, specific contents are mandated for individual courses or thematic areas of



study, including pre-assigned works, for example with respect to the main school leaving certificate (*Zentralabitur*). These mandates give concrete form, albeit with different emphases, to the way that theories of music education are applied to various types of school, and they lay down corresponding framework conditions. But the details of the contents and teaching methods employed are largely the responsibility of the school symposia and the qualified music teachers. School textbooks, song books, lesson materials and thematic booklets from various educational publishers, as well as articles in music education journals, provide ideas and assistance for the planning and execution of music lessons.

There have been hardly any designated studies of what music lessons look like in day-to-day practice. Given the large-scale movement in music and culture in recent decades and the strong bond between young people and music, conditions for music as a school subject have clearly changed. Because of its diversity and omnipresence in today's audio-visual and other media, music is an integral part of our lives and the way we express ourselves. It forms an all-embracing spectrum in which young people seek and find their personal and social identity. Any form of music instruction that sees itself as a vehicle for handing down and communicating past culture and which remains fixated on 'art music' has been forced to struggle with this transformation. In light of these altered conditions, which will continue to change in the future, it is safe to say that there can be no such thing as a single sacrosanct form of music instruction. The way music is taught in Germany's state education system will depend on the pupils involved, their personal and academic backgrounds, the location of the lessons, the socio-cultural context and the particular school concerned.

Taking precisely these background conditions into account, the German Music Council (*Deutscher Musikrat*) has defined a future-oriented framework in its Expert Committee on Music Education (*Bundesfachausschuss Musikalische Bildung*). The framework is designed to determine the quality of music instruction in Germany's school system. The following criteria are considered paramount:

Music instruction must

- 1) Kindle pleasure in music through
  - solo or group music-making (singing, dancing, playing instruments),
  - a wide range of listening experiences and
  - the pupil's own creativity and inventiveness;
- 2) Heighten the sensitivity and sophistication of the aural and other sensory faculties;
- 3) Impart knowledge of music's origins, structure and use in conjunction with actual musical experiences;
- 4) Encourage pupils to expand and deepen their musical activities both inside and outside the school;
- 5) Present music in all its variety, in particular contemporary art music, popular music and music from non-European cultures, including their historical background and contemporary forms;
- 6) Demonstrate the links between music and other forms of thought and activity;
- 7) Teach pupils to understand their own musical culture, both past and present.<sup>8</sup>

## MUSIC PERFORMANCE IN SCHOOLS

Music performance is especially important in those German schools which offer specially designed music courses for pupils with a particular interest in or talent for music. These mainly involve grammar schools with a special focus on music or the arts, some of which co-operate with music academies at the tertiary level. Besides an increase in music instruction, these institutes, some of which are boarding schools, also offer intensive lessons in music instruments, voice, music theory or ear training. Such schools place a premium on orchestral and choral work. The overriding objective of these specially oriented schools is to promote highly talented musicians in a targeted manner and potentially to prepare them for a musical career in adult life. (A nation-wide overview of schools with extended music instruction can be found on the web site of the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) at [www.miz.org](http://www.miz.org).)

In the case of Germany's 'normal' state schools, intensive instrumental and vocal training is mainly provided in optional subjects or extracurricular activities. In such schools, choirs, big bands, orchestras, smaller ensembles, work groups in



*School performance during the  
'Musik gewinnt!' (Music wins!) competition*

contemporary music, combos and similar formations are distinctive features of school life. However, their existence depends on the commitment of the pupils and on teachers with sufficient powers of motivation. Such teachers have found it increasingly difficult, in administrative terms, to have the time they spend on extracurricular activities counted as part of their teaching load.

Roughly over the last 15 years, different forms of classroom music-making have emerged in Germany's state schools with the aim of building up broad-based musical competence as well as special musical skills. These programmes specifically attempt to reach pupils who do not have the opportunity to learn an instrument at home. Recently this trend has taken greater hold as schools seek to cultivate an image and develop greater autonomy, and as all-day schools become more prevalent. In a general sense, the term classroom music-making is understood to mean 'all music-related activities that involve actively making music, including reflecting on the subject matter and activity'. Consequently, classroom music-making can be incorporated in any form of music instruction. More specifically, classroom music-making is carried out in so-called 'music classes' in which every pupil learns an instrument and/or receives singing lessons. Compared to regular weekly class lessons, music classes receive more hours of instruction per week (on a continual basis for at least two hours and sometimes three or more). In addition to the closed form of music class, there are also what are called *Einwahlmodelle* (omni-

bus models) where the pupils come from parallel classes or the entire grade level. These models vary depending on the instrument learned: music classes may be held for wind or string instruments, keyboards, recorders, guitars, percussion, fretted monochords or singing as well as various mixed forms. They are most widespread in grades 5 and 6, with a tendency towards continuation at the lower secondary level. They are also coming increasingly to the fore in primary schools. In all school types they constitute an important area where music teachers from state schools and teachers from music schools and the private sector can work together on a constructive basis.



At present, music classes with their various forms of classroom music-making appear to be a very successful type of (usually extended) music instruction. It is difficult to determine how many currently exist, but it is absolutely clear that their numbers are growing. The conflicting concepts and practices in schools also raise questions, of course. These questions are directed *inter alia* at conceptual objectives, course design and balance, methodological consistency, the integration of music teaching or educational theory, and the balance between those parts of the

lesson devoted to general music instruction and those devoted to playing an instrument. At the same time, classroom music-making specifically requires competence on the part of music teachers, meaning that changes are needed in the way they are trained.

## FUTURE PERSPECTIVES

The perspectives for music as a school subject are and will remain strongly influenced by ongoing developments in Germany's cultural, educational and school policies. Within this framework, it is particularly important to strengthen the position of music as a school subject in its specificity and uniqueness among the wide range of subjects taught at every level of the state school system. It is especially vital to ensure that music is taught continuously throughout the entire period of a child's schooling. To do so, it is necessary to expand the capacities for training music teachers, especially for primary and special schools.

The following topics seem especially worthy of discussion in the near future regarding music's position in the German school system and the conceptual evolution of music instruction:

- Replacing traditional curricula with standards;
- Introducing centralised progress controls and centralised assignments for the classroom, coursework and *Abitur*;
- Anchoring music in G8 schools;
- Expanding the concept of all-day schools through co-operative projects with cultural institutions outside the school system (and assuring appropriate quality controls); and
- Restructuring teacher training for music teachers in bachelor and master's degree programmes.

The course of study for music teachers must be designed in such a way that it prepares graduates for their future task, namely, to provide professional music education in the school system. The focus must fall on offering guidance in the organisation of musical learning processes and on reflecting on those very processes.

- 1 For a more in-depth overview see Brigitte Lohmar and Thomas Eckhardt, eds: *The Education System in the Federal Republic of Germany 2008* (Bonn: Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany, 2010), available at [http://www.kmk.org/fileadmin/doc/Dokumentation/Bildungswesen\\_en\\_pdfs/dossier\\_en\\_ebook.pdf](http://www.kmk.org/fileadmin/doc/Dokumentation/Bildungswesen_en_pdfs/dossier_en_ebook.pdf) (accessed on 14 November 2010).
- 2 See the KMK report *Zur Situation des Unterrichts im Fach Musik an den allgemein bildenden Schulen in der Bundesrepublik Deutschland* [The state of music teaching in the general school system in the Federal Republic of Germany]. 10 March 1998, p. 11-12.
- 3 The various school types are attended by almost 8 million pupils in grades 1 to 10; figures from *Schüler, Klassen, Lehrer und Absolventen der Schulen 1999-2008, Dokumentation Nr. 188* (Bonn: Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany, 2009). The total number of pupils in the general education system (including grades 11 to 13) was a good 9 million in 2007-08; see [http://www.kmk.org/fileadmin/pdf/Statistik/SKL\\_2008\\_Dok\\_Nr\\_188.pdf](http://www.kmk.org/fileadmin/pdf/Statistik/SKL_2008_Dok_Nr_188.pdf) (accessed on 12 July 2010).
- 4 For example, music instruction at lower secondary schools in Lower Saxony (*Hauptschulen*) belongs to the study area 'Arts and Cultural Education' along with the subjects of art, industrial design and textile design. In Baden-Württemberg, music is integrated in the combined subject 'Music, Sport and Design' (MSD) in lower secondary schools and 'Humans, Nature and Culture' (MeNuK) in primary schools.
- 5 In recent years nearly all federal states have started or announced their intention to shorten the time spent at grammar school from nine years (G9) to eight years (G8).
- 6 In Baden-Württemberg and Bavaria, one period of music is considered obligatory.
- 7 The KMK's EPA resolution on 'uniform requirements for *Abitur* examinations' of 1 December 1989, in the version of 17 November 2005, currently applies.
- 8 These seven theses on music at school are taken from *Musik bewegt* [Music moves]: Position papers on music education (Berlin: Deutscher Musikrat, 2005), pp. 10-19, quote on pp. 11f.



| *Michael Dartsch*

## MUSIC EDUCATION OUTSIDE THE STATE SCHOOL SYSTEM

For centuries young people have received music instruction outside the state system of education, in particular learning to play an instrument or to sing. The seeds of music education outside the German school system were therefore sown long before music was introduced as a school subject. Today music education outside the state school system is a field in its own right, with its own goals, tasks, structure and institutions. While music instruction in schools provides what amounts to mandatory general musical education for everyone, there is no such thing as compulsory music education outside the schools: it is fundamentally voluntary and directed at developing musical abilities and skills according to individual interest and integrating them into cultural life.

The range of available offerings outside the German school system is broad and varied. Public music schools are extremely important across the country. In addition, private music schools assert themselves everywhere, as do freelance music teachers who offer private instruction on the open market. Day care centres for pre-school children are also gaining in importance. Moreover, millions of people of all ages are involved in amateur music-making in clubs, associations or churches, which often provide music lessons and support for their young members. Many art schools for young people, including those in the dance and new media sectors, also include a musical component, offering courses, workshops or other projects involving music as part of their interdisciplinary artistic training. Last but not least are music courses offered specifically for adults and families at adult and family education centres.

There is a broad consensus in German society on the value of music education outside the school system, since the importance of its role in personal growth and cultural involvement is basically beyond any doubt. A wealth of teaching materials is available and new ones are continually being developed. They range from sheet music, instrument tutors and instruments constructed in child-friendly sizes, all the way to dedicated television programmes, teaching software and web sites. The enormous significance of music education outside the schools can be seen not least of all in the activities of concert houses and orchestras, which are increasingly addressing young audiences. Special incentives are provided by the



*The very youngest benefit from the 'JeKi' programme: music education in classroom instruction*



programmes of the German Music Council (Deutscher Musikrat, or DMR). The council's nationwide competition 'Jugend musiziert' ('Youth Makes Music') has been an established feature of the music scene for almost 50 years. The competition is held at the regional, state and national levels, with more than 20,000 young people taking part each year. Also worth mentioning are the national competition 'Jugend jazzt' ('Youth Plays Jazz') as well as 'Jugend komponiert' ('Youth Composes'), which is held both at the national level and in several German states. Last but not least, the DMR and its member organisations support numerous music ensembles designed to foster young musicians, such as the national and state youth orchestras.

## NURSERIES AND DAY CARE CENTRES

Outside the home, children of pre-school age are most likely to encounter music in day care centres or nursery schools. Arts education in general, and music in particular, are anchored in varying degrees in the newest educational plans of Germany's states. In addition to the dedicated field of music education, music is also considered potentially fruitful in combination with other areas of education, such as language, cognition, sense perception, body movements and emotions. The core aim is to appeal to a child's senses and emotions as well as fostering creativity and imagination.<sup>1</sup> Pre-school child care centres have a special opportunity to integrate music organically into the child's everyday life.

Accordingly, music also plays a more or less significant role at vocational colleges, where early education workers are trained, and at institutions of higher learning, which have begun to offer fields of study in this area. All the same, music education often fails to achieve the level of quality the providers would like.

However, the importance of cultural education in early childhood and the many deficiencies in music education in kindergartens has entered public awareness. This is apparent in the state educational plans cited above, in a series of projects, and in appeals and position papers issued by professional associations and political bodies. There has also been an increase in attempts to counter the dearth of musical stimuli in day care centres by means of continuing education projects for child care workers. According to a new survey by the Bertelsmann

Foundation, more than 60 percent of people working in nursery schools consider themselves middling to poorly trained in music education and perceive a correspondingly great need for further training.<sup>2</sup> This is one reason why foundations often become involved in fostering music at child care institutions. Recently some pre-school facilities have established themselves as 'music kindergartens'. Some are also accompanied with research or concept development projects of the sort that Daniel Barenboim has introduced in his music kindergarten in Berlin.

Above and beyond these models, often a teacher from a public music school will give instruction in a kindergarten. Though this is sometimes rendered impossible by local conditions, a recent survey showed that 70 percent of the public music schools participating in the survey work together in some way with a day care institution.

## PUBLIC MUSIC SCHOOLS

There is no doubt that public music schools play a key role among the providers of music education outside the state educational system. As non-profit institutions, they perform educational, cultural, socio-political and youth-oriented tasks and have become permanent fixtures in Germany's educational landscape. Approximately 900 public music schools are currently members of the Association of German Public Music Schools (Verband deutscher Musikschulen, or VdM).<sup>3</sup> Many schools offer instruction at a variety of branch locations, so that we can assume a total of some 4,000 locations in Germany. These are scattered across all the German states, although there are variances in regional distribution. The locations are an average of ten kilometres apart, allowing for near blanket coverage everywhere in the country, including rural regions (see Figure 2.1).

Schools hoping to join the VdM must fulfil numerous quality criteria. This means that, for the state and for parents, membership guarantees a certain level of expertise. Teachers must be trained in music, and school directors must have a degree in music education. The VdM develops curricula, hosts continuing education programmes and congresses, and consults with member schools. A number of the schools have also developed additional quality assurance programmes.

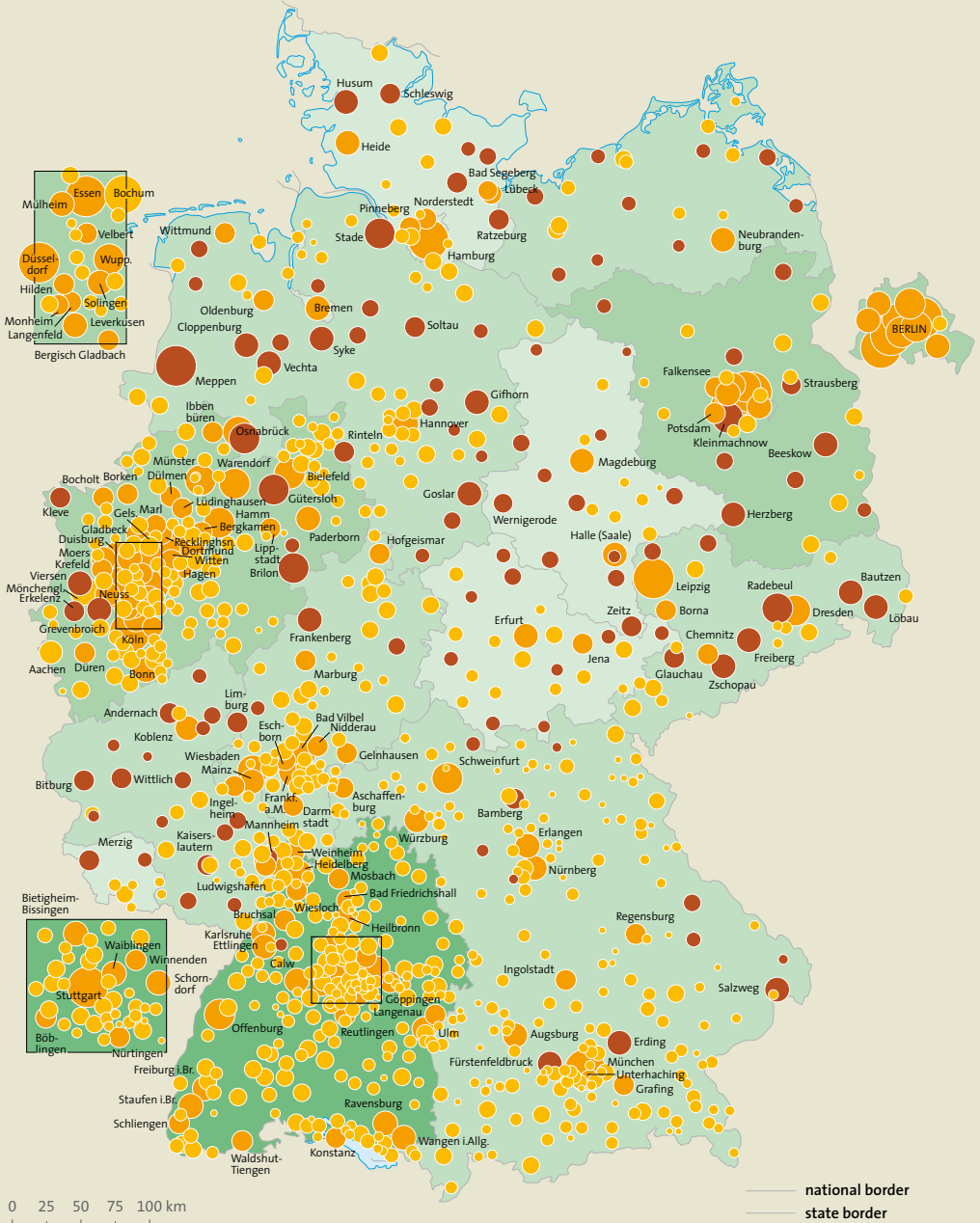
In the past, public music schools have proven themselves open to new subjects and have kept abreast of developments in society. For instance, work with pre-school children in what is called 'early music education' ('Musikalische Früherziehung') has become a set part of the schools' offerings. Since the 1990s, the VdM has also devoted more attention to adult beginners and people returning to music after a long absence. Almost 97,000 adults older than 19 are currently receiving instruction at public music schools, i.e. about ten percent of the student total (see Figure 2.3). Demographic changes have also led, in many cases, to a greater focus on music education for seniors. At present 1.2 percent of the VdM's clientele are above the age of 60.

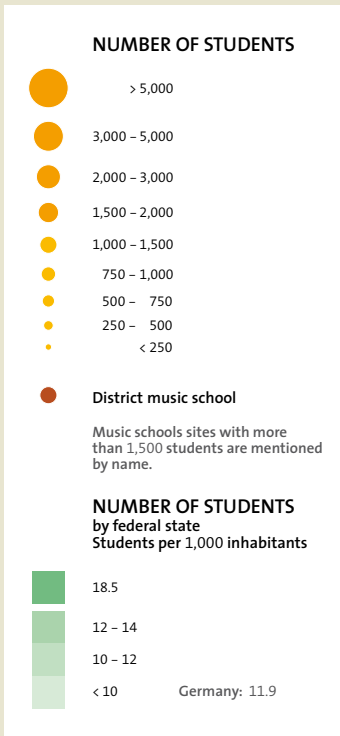


*Young virtuosos: scenes from a 'Jugend musiziert' competition*

Since the early 1980s the VdM has also made a concerted effort to develop materials to help integrate children of immigrants into the work at music schools. Most recently the association, faced with population changes, has launched a project called 'Musikalische Bildung von Anfang an' ('Music Education from the Very Beginning'), which deals with, among other things, the concept of intercultural music education and addresses families from differing cultural, linguistic and social backgrounds. More than half of the music schools also offer instruction for the disabled. The VdM runs its own continuing education programme to train music teachers in techniques for teaching the disabled.

# Public Music Schools in the VdM, 2010





**miz:** Deutsches Musikinformationszentrum

**VdM** Verband deutscher Musikschulen

Cartography: S. Dutzmann  
Leipzig, 2010

Finally, the variety of musical genres taught at music schools has constantly grown. Popular music has long been a regular part of music school curricula. Special courses of studies at the university level offer degrees in teaching popular music. In addition to instruments such as the electric guitar, electric bass, saxophone and keyboards, schools also have ensembles playing rock, pop or jazz music. Schools in rural areas will as a matter of course form ensembles or offer instruction in instruments particular to the region’s folk music. The cultural diversity of German society means that instruments native to the folk traditions of other countries, such as the Turkish *baglama*, are also making inroads at some music schools.

### Structure

The work at public music schools is marked not least of all by the structure of what they offer. The VdM has developed a compulsory structural plan, which was last updated in 2009. The plan divides studies into four levels: elementary/basic, lower, middle and advanced.

The **elementary/basic level** presents fundamental music instruction that can be useful as training in and of itself but

Figure 2.1

can also form the basis for later specialisation. *Parent-child groups* are designed for children under the age of three or four – in some groups from early infancy – accompanied by an adult. Another form of elementary music-making, *early music education* ('Musikalische Früherziehung'), is available for children from the age of three or four through six. *Basic music education* ('Musikalische Grundausbildung'), offers elementary music-making for children of primary school age and is correspondingly more complex. At this level it is also possible for the school to offer a certain focus, such as singing classes or music theatre. In many places there are even *orientation courses* specifically for children of primary school age that give the child an opportunity to try out different instruments one after the other. Co-operative ventures, particularly with day care centres and primary schools, are also gaining in importance (see the section on Co-operative Projects).

What is specific to the elementary/basic level at German music schools is a broad diversity of content: singing is covered by songs and vocal improvisation; the instrumental category is represented by free and structured playing of various instruments, usually small drums or what are called Orff instruments, named after the German composer and music educator Carl Orff. The movement category includes dance, improvisational movement and body percussion. Closely woven together with these categories are experience and awareness, which range from stimulating the senses and listening to highly diverse pieces of music to experiencing instruments that children might later learn to play. There is also a place in this for thinking musically, for instance talking about impressions of music, or discussing structure or forms of notation. Finally, music is linked to other forms of expression, such as theatrical scenes, rhythmic declamation, visualising music through pictures or building instruments.

After completing the elementary/basic level – or even without previous training – the second level of the structural plan, the **lower level**, offers children their first instruction in playing an instrument, often in small groups. Instrument tutors specially conceived for group instruction exist for many instruments. Classroom instruction has also become the focus of efforts to improve overall training. Inspired by models from the United States, Germany can now boast of a broad range of workshops and continuing education courses in classroom instruction

Figure 2.2

## » Students, teachers and financing of VdM music schools

| Year <sup>1</sup> | Music schools<br>Number | Pupils<br>Number | Teachers        |                                        | Financing                       |                                               |
|-------------------|-------------------------|------------------|-----------------|----------------------------------------|---------------------------------|-----------------------------------------------|
|                   |                         |                  | Total<br>Number | Half-time or<br>more <sup>2</sup><br>% | Total<br>budget<br>in € million | Percentage<br>covered by<br>tuition fees<br>% |
| 2000              | 980                     | 867,961          | 34,714          | 33.2                                   | 727                             | 44.2                                          |
| 2001              | 968                     | 879,764          | 34,883          | 32.6                                   | 743                             | 44.0                                          |
| 2002              | 966                     | 890,079          | 34,546          | 32.7                                   | 752                             | 44.0                                          |
| 2003 <sup>3</sup> | 946                     | 859,903          | 32,779          | 33.7                                   | 752                             | 44.3                                          |
| 2004              | 939                     | 888,347          | 34,926          | 32.2                                   | 791                             | 45.0                                          |
| 2005              | 930                     | 893,538          | 34,878          | 31.5                                   | 788                             | 46.6                                          |
| 2006              | 924                     | 903,261          | 35,107          | NIA                                    | 791                             | 46.8                                          |
| 2007              | 920                     | 901,091          | 35,521          | 35.3                                   | 794                             | 47.2                                          |
| 2008              | 914                     | 930,007          | 36,049          | 36.8                                   | 784                             | 48.4                                          |
| 2009              | 909                     | 957,668          | 36,597          | 36.0                                   | 825                             | 47.8                                          |

<sup>1</sup> As of 1 January of given year. Number of music schools as of 1 January of following year.

<sup>2</sup> Includes full-time and at least half-time positions.

<sup>3</sup> At the time the data were compiled for 2003, music schools in the Berlin state association were not members of the Verband deutscher Musikschulen. The statistical yearbook 2002 lists 12 music schools for Berlin with a total of 37,839 pupils, 1,936 teachers and a total budget of € 33 million.

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).

for strings, wind instruments and keyboards. In keeping with this development, music schools offer a growing number of classes at state schools. Nonetheless, individual instruction continues to play a role at music schools.

The idea of the plan is for instruction in an instrument to continue through the **middle level** and the final **advanced level**. The terms lower, middle and advanced in this case describe various levels of playing. According to the VdM concept, the lower and middle levels should each take about four years to complete.

Nearly half of music schools offer a 'college preparatory course' for pupils who want to study music at the university level. This programme offers classes in the pupil's primary instrument as well as instruction in a second instrument and preparation for the aptitude test in music theory and ear training. An average of one-third to one-half of first-semester music students at university have completed such a course of study in school.

In addition to the levels of instruction, the VdM structural plan also includes compulsory ensemble work and complementary subjects. The VdM considers ensemble work in particular to be an indispensable mainstay of public music schools, which also distinguishes them from private instruction. Every music school currently offers an average of 21 ensembles. They also offer a broad spectrum of complementary subjects, such as ear training, music theory, or music and movement. The curriculum is rounded off with projects and special events.

### *Co-operative Programmes*

Co-operation among music schools is largely centred on the elementary/basic level, classroom instruction and various projects in all-day schools. At the elementary/basic level, in addition to co-operative programmes with day care centres and nurseries, models for co-operation with primary schools have particularly opened up new horizons. One particular programme that has led to intense co-operation is 'Jedem Kind ein Instrument' ('An Instrument for Every Child', or 'JeKi' for short). The concept is to make it possible for every primary school student to learn to play the instrument of his or her choice, regardless of the financial means of the parents. The programme was initiated in North Rhine-Westphalia as part of the Ruhr area's year as European Capital of Culture in 2010 and financed with public and foundation funds. Before the children choose an instrument, however, elementary music-making is offered in every class, allowing them to become familiar with various instruments. Only then does group instruction on the chosen instrument begin on the school premises. Ensemble playing is also compulsory. At present, the programme has been adopted, with regional variations, by various communities and states, and group instruction in primary schools seems to be becoming a new field of activity for both music school and freelance music teachers. Other pro-





grammes besides JeKi that focus on instrument instruction or singing also exist in primary schools.

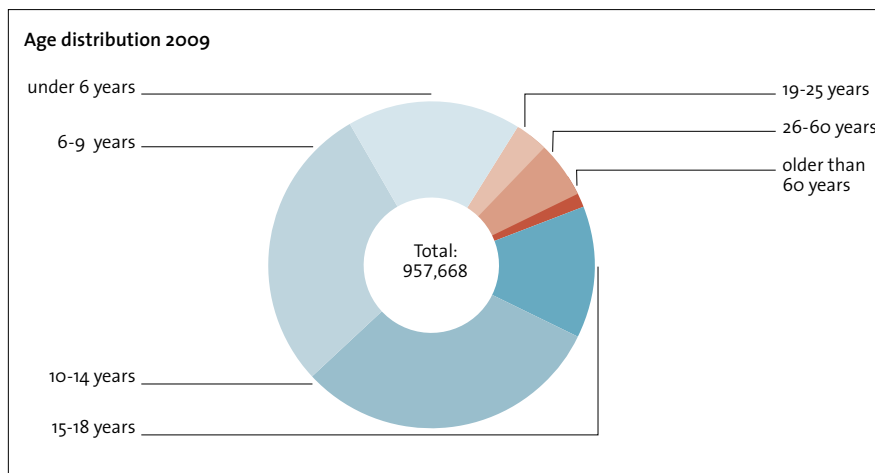
For classroom instruction, music schools enter co-operative programmes with state schools. As has already happened with day care centres and nursery schools, the role of co-operative ventures between music and state schools will continue to grow, if only because of the increase in the amount of time that students spend in school each day. The secondary school period in Germany has been shortened from nine to eight years, which will also increase the load on pupils and make it more difficult for them to attend a music school outside their normal school hours. But it is above all the recent trend in Germany toward all-day schooling that will result in new organisational forms, tasks and student groups for music schools. Framework agreements between the VdM and the relevant ministries in individual states are aimed at ensuring the quality of elective music courses at all-day schools and establishing VdM member schools as preferred partners in providing them. This kind of co-operation is especially suited for musical ensembles, complementary courses, classes in elementary music teaching and a very wide range of projects.

### *The Students*

Currently more than 950,000 pupils attend public music schools, roughly three-fourths between the ages of six and 18 (see Figure 2.3). Still younger children have come to represent a significant clientele of public music schools, as can be seen in the fact that some 160,000 pupils are pre-school children, including

Figure 2.3

» Student totals and age distribution at VdM music schools



|                     |        | 2000    | 2002    | 2004    | 2005    | 2006    | 2007    | 2008    | 2009    |
|---------------------|--------|---------|---------|---------|---------|---------|---------|---------|---------|
| under 6 years       | Number | 121,260 | 165,237 | 160,515 | 162,014 | 158,719 | 153,775 | 160,764 | 160,382 |
|                     | %      | 13.97   | 18.56   | 18.07   | 18.13   | 17.57   | 17.07   | 17.29   | 16.75   |
| 6-9 years           | Number | 251,735 | 250,100 | 248,187 | 253,703 | 255,115 | 255,063 | 266,156 | 282,713 |
|                     | %      | 29.00   | 28.10   | 27.94   | 28.39   | 28.24   | 28.31   | 28.62   | 29.52   |
| 10-14 years         | Number | 284,968 | 279,675 | 278,740 | 274,499 | 276,332 | 277,350 | 286,828 | 297,205 |
|                     | %      | 32.83   | 31.42   | 31.38   | 30.72   | 30.59   | 30.78   | 30.84   | 31.03   |
| 15-18 years         | Number | 118,898 | 107,076 | 112,869 | 115,185 | 121,809 | 122,573 | 121,465 | 120,542 |
|                     | %      | 13.70   | 12.03   | 12.71   | 12.89   | 13.49   | 13.60   | 13.06   | 12.59   |
| 19-25 years         | Number | 35,150  | 30,160  | 29,567  | 28,787  | 29,553  | 29,862  | 30,626  | 31,186  |
|                     | %      | 4.05    | 3.39    | 3.33    | 3.22    | 3.27    | 3.31    | 3.29    | 3.26    |
| 26-60 years         | Number | 50,562  | 50,799  | 50,298  | 50,661  | 53,043  | 53,336  | 53,420  | 54,480  |
|                     | %      | 5.83    | 5.71    | 5.66    | 5.67    | 5.87    | 5.92    | 5.74    | 5.69    |
| older than 60 years | Number | 5,388   | 7,032   | 8,171   | 8,689   | 8,690   | 9,132   | 10,748  | 11,160  |
|                     | %      | 0.62    | 0.79    | 0.92    | 0.97    | 0.96    | 1.01    | 1.16    | 1.17    |
| <b>Total</b>        | Number | 867,961 | 890,079 | 888,347 | 893,538 | 903,261 | 901,091 | 930,007 | 957,668 |

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).

roughly 30,000 toddlers less than four years old and 130,000 children from four to six. This means that public music schools reach an average of almost ten percent of four- to six-year olds in Germany. About 10,000 children use the opportunity to become familiar with an instrument in music orientation classes.

The most frequently taught instruments in public music schools in 2009 were, in descending order: piano, guitar, recorder, violin, percussion, flute, keyboards and clarinet (see Figure 2.4). The electric bass and electric guitar became increasingly popular between 2000 and 2009, with the number of students more or less doubling. These figures point to a growth in interest in popular music. By contrast, the number of students learning the accordion or keyboard dropped about one-third each in that time, and recorder more than one-fourth. There has been a growth in interest in all orchestra instruments.

At this point, close to 17,000 children participate through music schools in wind instrument classes at state schools, and almost 6,000 in string instrument classes. Classroom instruction on other instruments accounts for another 36,000 students. The trend to increased participation in classroom instruction is evident in the fact that the number of participants doubled between 2007 and 2009.

Approximately every fourth instrumental or vocal student in the VdM music schools plays in an ensemble.

### *The Teachers*

Slightly more than 36,000 specialised teachers teach at Germany's public music schools (see Figure 2.2). About ten percent of those are employed full-time and another 26 percent at least half-time. This means that the great majority of almost two-thirds of the teachers have only limited employment. Despite the fact that, according to the VdM, all staff music teachers must have an advanced degree, the way in which they are categorised under labour agreements means that their salaries are significantly lower than those of primary school teachers. Staff music teachers carry a workload of thirty 45-minute classes per week, whereby in many places teaching hours that would fall within school holidays are added to

» Student distribution by discipline<sup>1</sup> at VdM music schools

| Discipline                          | Students          |               |                   |               | Difference from 2000 to 2009 |
|-------------------------------------|-------------------|---------------|-------------------|---------------|------------------------------|
|                                     | 2000 <sup>2</sup> |               | 2009 <sup>2</sup> |               |                              |
|                                     | Number            | %             | Number            | %             |                              |
| Violin                              | 48,678            | 7.84          | 56,619            | 8.10          | 16.31                        |
| Viola                               | 2,024             | 0.33          | 2,592             | 0.37          | 28.06                        |
| Cello                               | 12,396            | 2.00          | 16,687            | 2.39          | 34.62                        |
| Double bass                         | 1,320             | 0.21          | 2,259             | 0.32          | 71.14                        |
| Other string instruments            | 428               | 0.07          | 477               | 0.07          | 11.45                        |
| Recorder                            | 86,223            | 13.88         | 62,427            | 8.94          | - 27.60                      |
| Flute                               | 35,982            | 5.79          | 38,989            | 5.58          | 8.36                         |
| Oboe                                | 2,865             | 0.46          | 3,446             | 0.49          | 20.28                        |
| Bassoon                             | 1,405             | 0.23          | 2,018             | 0.29          | 43.63                        |
| Clarinet                            | 22,905            | 3.69          | 25,288            | 3.62          | 10.40                        |
| Saxophone                           | 17,756            | 2.86          | 21,652            | 3.10          | 21.94                        |
| Other woodwind instruments          | 435               | 0.07          | 482               | 0.07          | 10.80                        |
| Horn                                | 3,393             | 0.55          | 4,646             | 0.66          | 36.93                        |
| Trumpet                             | 20,962            | 3.37          | 22,660            | 3.24          | 8.10                         |
| Trombone                            | 4,531             | 0.73          | 6,420             | 0.92          | 41.69                        |
| Tenor horn                          | 1,805             | 0.29          | 2,242             | 0.32          | 24.21                        |
| Other brass instruments             | 1,376             | 0.21          | 2,556             | 0.37          | 85.76                        |
| Piano                               | 136,863           | 22.03         | 130,972           | 18.75         | - 4.30                       |
| Accordion                           | 17,263            | 2.78          | 11,326            | 1.62          | - 34.39                      |
| Keyboards and electric organ        | 44,111            | 7.10          | 30,382            | 4.35          | - 31.12                      |
| Other keyboard instruments          | 2,440             | 0.40          | 1,313             | 0.19          | - 46.19                      |
| Guitar                              | 92,066            | 14.82         | 97,935            | 14.02         | 6.37                         |
| Electric guitar                     | 7,390             | 1.19          | 15,457            | 2.21          | 109.16                       |
| Electric bass                       | 1,893             | 0.30          | 3,855             | 0.55          | 103.65                       |
| Other plucked instruments           | 4,245             | 0.68          | 4,560             | 0.65          | 7.42                         |
| Drums and other percussion          | 26,383            | 4.25          | 40,833            | 5.84          | 54.77                        |
| Singing and other vocal disciplines | 17,626            | 2.84          | 21,463            | 3.07          | 21.77                        |
| Instrumental round-a-bout           | -                 | -             | 10,231            | 1.46          | -                            |
| Group performance with winds        | -                 | -             | 16,783            | 2.40          | -                            |
| Group performance with strings      | -                 | -             | 5,822             | 0.83          | -                            |
| Other instruments                   | 6,487             | 1.04          | 36,257            | 5.19          | 458.92                       |
| <b>Total<sup>2</sup></b>            | <b>621,251</b>    | <b>100.00</b> | <b>698,649</b>    | <b>100.00</b> | <b>12.46</b>                 |

<sup>1</sup> Includes students only in instrumental and vocal courses but not in elementary/basic courses, ensemble playing or supplementary subjects.

<sup>2</sup> As of 1 January of given year.

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).

the remaining work weeks. The rest of their paid working hours are made up of related activities such as lesson preparation, rehearsals, parent contact and special events.

Under the VdM's guidelines, most teachers and directors at music schools are supposed to be officially employed by the school's financing entity and paid in accordance with current collective wage bargaining agreements for public servants. In 2002 a good third of music school teachers were not paid according to these agreements. In the meantime the figure has crossed the 50 percent mark, and in some states it is as high as 80 percent. These figures include teachers paid according to the school's own wage scale as well as those working on a freelance basis.

### *Financing*

In legal terms, the operation of facilities for music education outside the state school system is a voluntary disbursement from the public sector. The largest portion of public financing is provided by municipalities or local authorities, while the portion borne by state governments varies widely from state to state, ranging from one percent to nearly 20 percent. A few states have legally binding guidelines for the accreditation and funding of music schools, so that state funding is linked to VdM criteria. Public funding accounts for roughly two-thirds of total music school financing in the former East German states, while in the former West German states it ranges from one-third to two-thirds, with 50 percent being the most common level. On average, each pupil is subsidised by approximately ten euros per week of instruction.

About two-thirds of VdM member schools are operated by governments at the municipal level. One-third is operated by associations but still receive substantial public funding. However, due to the current financial pinch, municipal governments in a few places have recently had to cease subsidising their music schools or even to close them down entirely.

*Figure 2.4*

The overall budget for VdM music schools in 2009 was about € 825 million. About half the costs were covered by tuition fees (see Figure 2.2). These, in turn, vary widely and range from about € 20 per month for classes at the elementary/basic level to as much as € 65 for 45 minutes of individual instruction per week. As a rule, discounts are offered for the less affluent.

## PRIVATE MUSIC SCHOOLS

In addition to publicly funded music schools, Germany also has a wide range of private music schools. These include both large companies and franchise operations, some of which train their own teachers or use their own teaching materials. Many music shops also offer instruction on various instruments. Finally, there are private music teachers who run relatively small schools at their own initiative, usually with a single teaching space and sometimes focused on a specific genre – for instance popular music – or a specific instrument. Since private music schools must be economically viable to survive, they must take in more money than they spend. This is in principle true even when small subsidies are provided by the local government, perhaps because it does not operate its own music school. Teachers at private music schools are, as a rule, freelancers.

The German Association of Private Music Schools (Bundesverband Deutscher Privatmusikschulen, or bdpm) was founded in 1997. All its member schools have agreed upon certain standards. The first criterion for full membership is that a school must not have, or be linked to, any purpose outside of teaching, for instance selling instruments. Other criteria concern contractual agreements, teaching space, involvement in public musical life and teacher qualifications. There are state groups or associations of the bdpm in almost all the German states, with a current total of 280 schools and 45 supporting members.

## FREELANCE MUSIC TEACHERS

Freelance music teachers have always been a crucial mainstay of music education outside Germany's state school system. The very fact that a great proportion of the winners of the 'Jugend musiziert' competition are taught by private music teachers bears witness to their high qualifications. They teach all levels, from be-

gainers to pupils preparing for university studies, and in some cases they even work with professional musicians. Many of them are better able to adapt to pupils' scheduling needs or their desire for sporadic instruction. Often they are also able to respond to the student's need for instruction at home.



*A young instrumentalist's memo: practice, practice, practice ...*

Freelance music teachers often put together a career mosaic from various elements like private lessons, fee-based teaching at music schools and concert appearances in various genres. If they can prove that the bulk of their income comes from freelance work in music, they may also apply for admission to Germany's social insurance programme for artists (Künstlersozialkasse, or KSK). The KSK pays half of a member's social welfare contributions, an amount normally paid by the employer in Germany (see also the article 'Music Industry' by Michael Söndermann). Since private music teaching does not necessarily require formal qualifications, many freelance music teachers join the German Musicians' Association (Deutscher Tonkünstlerverband, or DTKV). Membership requires proof of professional work in the music field and, as such, provides a seal of commendation.

Freelance music teachers often live in precarious financial circumstances. Most of them earn far less than their staff colleagues.

## AMATEUR MUSIC-MAKING

The millions of amateur musicians in Germany are a cornerstone of the country's musical life. They are organised into a wide variety of associations and groups. Among them are at least 740,000 children, teenagers and young adults. If we add the young people playing music at music schools, with private teachers, at adult education centres or in pop music groups, the number of young amateur musicians outside the state school system tops three million (see Figure 4.1 in the article 'Amateur Music-Making' by Astrid Reimers).

Choirs and amateur music associations are institutions central to social integration and cultural activities, especially in rural areas. Across Germany there are more than 22,000 secular amateur choirs and just as many instrumental ensembles. Numerous music associations independently organise and run instruction for their own young people. Special courses exist that can lead to a license as a trainer at various levels. Amateur music associations often enter into co-operative training arrangements with federal and state music academies, which offer a broad spectrum of courses spread across the country.

Those interested in musical activities and developing their musical skills and abilities can also find a variety of possibilities in church congregations. Directing



*The emotional power of music: the European Choral Festival for children's and young people's choruses in Wolfenbüttel*



choirs and ensembles has been the responsibility of church musicians since time immemorial and forms an essential part of their education and training. There are more than 33,000 church choirs in the country, including numerous children's and youth choirs, all of which are essential to church worship and parish life. Often there are also open singing circles for seniors and, finally, church instrumental ensembles. The brass choirs associated with the Lutheran church enjoy a particularly rich tradition. Altogether, almost one million people in Germany sing or play music in church ensembles, most of them in choirs.

## ADULT EDUCATION AND FAMILY EDUCATION CENTRES

Apart from music schools, Germany's state-subsidised adult education centres (Volkshochschulen) are also a community provider of music instruction in many places. These centres are mandated to provide courses of all kinds for adults. Rather than offering fields of study in the manner of a university, they provide various personalised forms of continuing education. For instance, one can learn a language, get an introduction into certain areas of computer use or make up part of a missing school degree or leaving certificate. People book the instruction, including in music, as a course for one semester or a preset number of lessons. The teachers are not officially employed but paid on a pro rata basis.

In terms of music performance, the centres offer such things as group music-making and instrument lessons. The number of performance courses on offer has remained constant for years and amounts to about 11,000 or 12,000 annually. On average, the courses cover 20 academic hours and have about seven participants each. Approximately 2,000 music theory courses, usually for slightly larger groups, are also offered by adult education centres.

Finally, inter-generational opportunities in particular, such as parent-child groups, can be found at family education centres. These are basically similar to the adult education centres, are often run and/or funded by churches, associations or local governments and generally offer courses of limited duration. The courses cover a variety of subjects: health, parenting, life crisis management, continuing education for social workers, but also fields of creativity. For instance, depending



on the centre, one might find courses in dancing, guitar or groups for elementary music performance. Thus, music plays a role in many institutions as an opportunity to develop an individual's creative potential and enrich family life.

## CONCLUSION

Germany has a wide range of opportunities for all age groups in music education outside its state school system, from parent-child groups working with children as young as infants, to pre-school and school-age instruction and programmes aimed specifically at adults or seniors. Private providers are complemented by public institutions. Particularly in rural areas, the duties of music education outside the schools often fall to amateur music associations. Public music schools, with their established standards, are nonetheless widespread throughout all the German states. In summary, people in Germany have access to a wide-ranging network of options for musical activities and for developing their individual skills and abilities.

- <sup>1</sup> *Gemeinsamer Rahmen der Länder für die frühe Bildung in Kindertageseinrichtungen* [Joint states framework for early education in child care institutions], *Beschluss der Jugendministerkonferenz v. 13./14. Mai 2004* [Resolution of the youth ministers' conference of 13-14 May 2004], *Beschluss der Kultusministerkonferenz v. 03./04. Juni 2004* [Resolution of the culture ministers' conference of 3-4 June 2004]; *Orientierungsplan für Bildung und Erziehung für die baden-württembergischen Kindergärten* [Orientation plan for education and training in Baden-Württemberg's kindergartens], published by the Baden-Württemberg Ministry of Culture, Youth and Sport (Weinheim and Basle, 2006).
- <sup>2</sup> *Musikalische Bildung in der Qualifizierung für Kindertageseinrichtungen in Nordrhein-Westfalen* [Music education in qualification for day care institutions in North Rhine-Westphalia], published by Kompetenzzentrum Frühe Kindheit der Stiftung Universität Hildesheim, commissioned by the Bertelsmann Foundation, available at [http://www.bertelsmann-stiftung.de/bst/de/media/xcms\\_bst\\_dms\\_31663\\_31664\\_2.pdf](http://www.bertelsmann-stiftung.de/bst/de/media/xcms_bst_dms_31663_31664_2.pdf) (accessed on 20 June 2010).
- <sup>3</sup> All figures are taken from the statistics of the VdM; see *Statistisches Jahrbuch der Musikschulen in Deutschland 2009* [Statistical yearbook of music schools in Germany, 2009], ed. Verband deutscher Musikschulen (Bonn, 2010). In some cases we have adjusted these figures for consistency with the national figures published in the *Statistisches Jahrbuch für die Bundesrepublik Deutschland* [Statistical yearbook for the German Federal Republic].



*A flautist at Cologne University  
of Music and Dance, Germany's largest  
tertiary-level school of music*

| *Ortwin Nimczik, Hans Bässler and Detlef Altenburg*

# EDUCATION FOR MUSICAL PROFESSIONS

In keeping with the great variety of forms that music can take, a wide and varied array of professions either directly or indirectly associated with music has emerged over the centuries. As time has progressed, professional interest in music has gone far beyond what is normally understood by the term ‚musician‘ as derived from the ancient concept of *musiké* or later *musica*, namely, the performance, composition and writing down of music in the strict sense. Ever since Ancient Greece the practice of music has been complemented by theoretical or scholarly study of music to become a key element in European musical culture. In a larger context, this also included all those who created the prerequisites for these sorts of professional activities, whether in a material sense (e.g. instrument makers) or by teaching and researching, including the teaching of specific performance techniques. Beginning with complex activities normally executed at first by a single person (e.g. the composer-organiser-performer), an increasing variety, differentiation and specialisation have emerged over the years in the musical professions. As a result, the interaction and dependencies, as well as the changing relations between music and those who deal with it on a professional basis, unfold as part of music history and social history at once.<sup>1</sup>

Roughly since the mid-1990s there has been a noticeable increase in the thought given particularly to the future viability of education in many musical professions. The reasons lie in the profound changes that music has undergone and, as far as we can see, will continue to undergo as a result of economic and social globalisation. Particularly relevant are the demographic and sociological developments, including the associated transformations not only in the social practice of music but in its reception and consumption. No less relevant are the impact of digitisation and the spread of the media to virtually every area of music production and distribution, likewise with worldwide implications. Equally influential are the changes in economic structural contexts, which are met with sometimes very sharp cutbacks in subsidies from the public purse.

These interlocking factors have heightened an awareness among decision-makers at all affected institutions, and among all persons responsible for education and training, for the fact that musical professions are dependent on processes of social evolution, technological progress, artistic innovation, economic conditions and the appreciation accorded to music at any given moment. Conversely, it is safe to assume that the effectiveness of the many musical professions will in turn help to determine the evolution of musical culture. This also leads to the conclusion that musical professions will have a future only if music education, especially among children and adolescents, is ensured consistently by qualified teachers. Thus, growing importance attaches to the music teaching professions both inside and outside the state education system.<sup>2</sup>

## OVERVIEW

Given the problems described above, it is no longer enough simply to hand down and mindlessly perpetuate the training hallowed by history for the musical professions. Nonetheless, various areas can be distinguished in order to produce a relevant and meaningful classification scheme for the current and future state of these professions:

- Practical professions in the various areas of musical life (performance, composition, conducting)
- Teaching professions in various fields
- Professions involving music research, documentation and the media
- Professions involving crafts, production and administration

A winner of the German  
Music Competition 2010:  
the Weimarer Bläserquintett



Training for musical professions is carried out by a correspondingly wide and varied range of specialised educational and teaching institutions: tertiary-level schools of music (*Musikhochschulen*), universities, teacher training colleges, polytechnics, tertiary-level schools and institutes of church music, conservatories, music academies, vocational colleges, special public or private institutes (e.g. for popular music or theatrical professions), special educational establishments for music instrument building and many other facilities. The highly special nature of educational programmes for musical professions contrasts with the overlapping and duplicated course offerings among the various types of tertiary-level institutions concerned. The differences among these institutions result in detail from their divergent historical, regional or conceptual traditions and implicitly touch on aspects of prestige, significance and quality standards. Thus, music teachers for the state school system receive their training at *Musikhochschulen* or universities or, on a regional level, at teacher training colleges; church musicians can decide between course offerings at *Musikhochschulen* or special tertiary-level schools of church music; and degrees for instrument or voice teachers are offered not only by *Musikhochschulen* but by music academies, conservatories and even several universities.

In the winter semester of 2009-10 a total of roughly 24,000 students were enrolled in degree programmes for musical professions at the university level (excluding 1,190 students at conservatories, music academies and tertiary-level

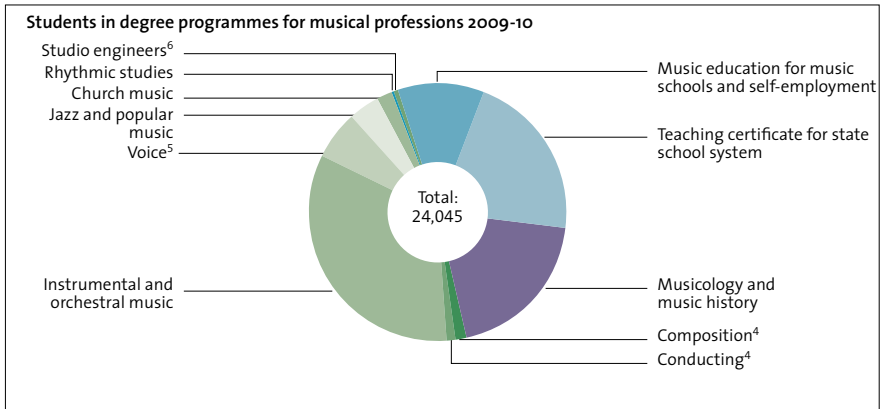
Figure 3.1

» Students in degree programmes for musical professions at Musikhochschulen,<sup>1</sup> universities, teacher training colleges and polytechnics (winter semester), listed by field of concentration

| Degree programme                                      | Total students |               |               |               |               |               |                      |               |               |               |
|-------------------------------------------------------|----------------|---------------|---------------|---------------|---------------|---------------|----------------------|---------------|---------------|---------------|
|                                                       | 2000-01        | 2001-02       | 2002-03       | 2003-04       | 2004-05       | 2005-06       | 2006-07 <sup>2</sup> | 2007-08       | 2008-09       | 2009-10       |
| Music education for music schools and self-employment | 3,177          | 3,499         | 3,383         | 3,430         | 3,385         | 3,479         | 2,781                | 2,699         | 2,616         | 2,573         |
| Incoming freshmen <sup>3</sup>                        | 332            | 352           | 349           | 348           | 402           | 419           | 334                  | 444           | 414           | 336           |
| Teaching certificate for state school system          | 5,754          | 5,522         | 5,541         | 5,664         | 5,256         | 5,026         | 4,983                | 4,975         | 4,949         | 4,959         |
| Incoming freshmen                                     | 552            | 553           | 526           | 609           | 494           | 433           | 446                  | 483           | 512           | 530           |
| Musicology and music history                          | 5,691          | 5,788         | 6,142         | 6,005         | 5,258         | 4,987         | 4,847                | 4,559         | 4,648         | 4,786         |
| Incoming freshmen                                     | 850            | 834           | 933           | 743           | 655           | 667           | 676                  | 656           | 755           | 720           |
| Composition <sup>4</sup>                              | 261            | 232           | 275           | 292           | 306           | 287           | 263                  | 274           | 283           | 295           |
| Incoming freshmen                                     | 22             | 30            | 34            | 41            | 44            | 32            | 30                   | 35            | 46            | 59            |
| Conducting <sup>4</sup>                               | 263            | 265           | 295           | 272           | 274           | 283           | 261                  | 263           | 261           | 289           |
| Incoming freshmen                                     | 27             | 28            | 26            | 24            | 26            | 24            | 28                   | 30            | 29            | 36            |
| Instrumental and orchestral music                     | 8,208          | 8,276         | 8,419         | 8,084         | 7,899         | 7,781         | 7,947                | 7,828         | 7,923         | 8,133         |
| Incoming freshmen                                     | 1,259          | 1,334         | 1,202         | 1,177         | 1,143         | 1,101         | 1,238                | 1,207         | 1,365         | 1,469         |
| Voice <sup>5</sup>                                    | 992            | 1,032         | 1,090         | 1,107         | 1,170         | 1,120         | 1,411                | 1,351         | 1,425         | 1,456         |
| Incoming freshmen                                     | 113            | 111           | 120           | 114           | 126           | 109           | 144                  | 164           | 209           | 189           |
| Jazz and popular music                                | 467            | 468           | 804           | 769           | 836           | 908           | 886                  | 842           | 947           | 958           |
| Incoming freshmen                                     | 64             | 55            | 174           | 97            | 117           | 137           | 119                  | 126           | 197           | 175           |
| Church music                                          | 504            | 513           | 562           | 571           | 566           | 548           | 500                  | 510           | 466           | 475           |
| Incoming freshmen                                     | 78             | 85            | 116           | 81            | 67            | 56            | 53                   | 78            | 54            | 69            |
| Rhythmic studies                                      | 32             | 24            | 32            | 39            | 34            | 33            | 25                   | 28            | 27            | 24            |
| Incoming freshmen                                     | 9              | 6             | 4             | 3             | 1             | 3             | 4                    | 4             | 2             | 4             |
| Studio engineer <sup>6</sup>                          | 92             | 92            | 44            | 46            | 44            | 96            | 93                   | 91            | 95            | 97            |
| Incoming freshmen                                     | 5              | 1             | 2             | 2             | 3             | 6             | 6                    | 7             | 6             | 8             |
| <b>Total<sup>7</sup></b>                              | <b>25,441</b>  | <b>25,711</b> | <b>26,587</b> | <b>26,279</b> | <b>25,028</b> | <b>24,548</b> | <b>23,997</b>        | <b>23,240</b> | <b>23,640</b> | <b>24,045</b> |
| <b>Incoming freshmen</b>                              | <b>3,311</b>   | <b>3,389</b>  | <b>3,486</b>  | <b>3,239</b>  | <b>3,078</b>  | <b>2,987</b>  | <b>3,078</b>         | <b>3,234</b>  | <b>3,589</b>  | <b>3,595</b>  |

schools of church music who were not included by the Federal Statistical Office), with more than 60 percent attending *Musikhochschulen*. Nearly half of these students sought training as practicing musicians, nearly a third teaching certificates, and roughly a fifth degrees in musicology (see Figure 3.1). The number of degrees awarded has risen over the last decade, especially in instrumental and orchestral music and in musicology. Degrees in teacher training programmes likewise





Note: As the state-wide offices of statistics differ in the way they classify some fields of concentration, the data given above may be imprecise and should at best be regarded as rough approximations.

<sup>1</sup> Including students at tertiary-level schools of church music in Aachen (from WS 2001-02 to WS 2006-07), Görlitz (to WS 2007-08) and Regensburg (from WS 2002-03) as well as in Bayreuth, Halle and Dresden.

<sup>2</sup> As the North Rhine-Westphalian Statistical Office altered its classification scheme in WS 2006-07, several subjects reveal discrepancies compared to preceding years.

<sup>3</sup> 'Freshmen' is the term for first-year students.

<sup>4</sup> Conducting and composition are more frequently chosen as minor or additional subjects than other courses of study.

<sup>5</sup> Excluding students in departments of performing arts.

<sup>6</sup> Offered only in Berlin and Detmold. Due to improper classification by the North Rhine-Westphalian Statistical Office, students in studio engineering (Musikübertragung) in Detmold were assigned to music education (Musikerziehung) from WS 2002-03 to 2004-05. The number of studio engineering students in Detmold amounts to roughly 30 to 40 per semester, which must be taken into account when interpreting the data.

<sup>7</sup> Plus roughly 1,100 students at music academies and conservatories as well as 90 students at tertiary-level schools of church music who were not included by the Federal Statistical Office (as of WS 2009-10).

Source: Compiled and calculated by the German Music Information Centre from various annual issues of *Studierende an Hochschulen* [Students at tertiary level educational institutions], division 11, series 4.1, vols. 2000-01 to 2009-10, ed. Federal Statistical Office (Wiesbaden, 2001-2010).

witnessed a sharp increase in 2009 after years of decline or stagnation (see Figure 3.5). Given the shortage of qualified teachers in the state school system, this can be regarded as an initial positive sign.

Given the worldwide demands for compatibility in advanced degrees within the framework of the so-called 'Bologna Process' and the associated introduction of bachelor's and master's degree programmes, the study of music at tertiary-level institutions is likewise undergoing a fundamental process of reform. The duration of the degree programmes has become more differentiated as courses

of study become adapted or restructured. For practical programmes, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (KMK) has prescribed a period of four years for a bachelor's degree (BA) and an additional two years, if desired, for a master's degree (MA). Apart from that, at least three years plus an additional one or two years, respectively, are envisaged at the tertiary level. In most places of study the Bologna Process has already been put into effect. It has led many tertiary-level institutions to set new emphases and to introduce new courses of study, thereby creating possibilities for individual profiling among the students and new options for interdisciplinary coursework.

## TRAINING FOR PRACTICAL DEGREES IN MUSIC

Musical training in the narrow sense relates first and foremost to the practical activities of musicians as instrumentalists, singers, orchestra conductors, choral and ensemble directors or, in the 'creative' field, as composers, arrangers or similar functions. Accordingly, these forms of education have traditionally stressed 'major subjects' or 'main instruments' such as piano, cello, horn, choral conducting or composition. The subcategories in this field focus mainly on the repertoire to be studied and relate to potential areas of professional activity and/or specialisation on a genre, e.g. solo artist, orchestral musician, lied, opera or oratorio singer, big band, instrumental ensemble, chamber music, early music, contemporary music, jazz, popular music, film scores or electronic music.

The principal sites in Germany for obtaining professional training in performance, composition and conducting are its 24 *Musikhochschulen*. They are organised either as self-sufficient entities or as part of a larger institution covering several art forms, as in the Berlin University of the Arts, the Hanover University of Music, Drama and Media or the Stuttgart State University of Music and Performing Arts. These institutions train not only musicians but also theatre performers and/or, as in cases such as Berlin, visual artists. The *Musikhochschulen* are spread geographically among Germany's federal states in varying levels of concentration: there are five in Baden-Württemberg, four in North Rhine-Westphalia, three in Bavaria, two each in Berlin and Saxony, and one each in the other federal states with the exception of Rhineland-Palatinate and Saxony-Anhalt (see Figure 3.2).

In terms of legal status, the 24 *Musikhochschulen* are grouped together in the ‘Conference of German *Musikhochschulen* Rectors in the University Rector Conference’ (RKM). *Musikhochschulen* are state-run institutes of higher learning designed for education, research and practice in the field of music. Their goals and responsibilities are

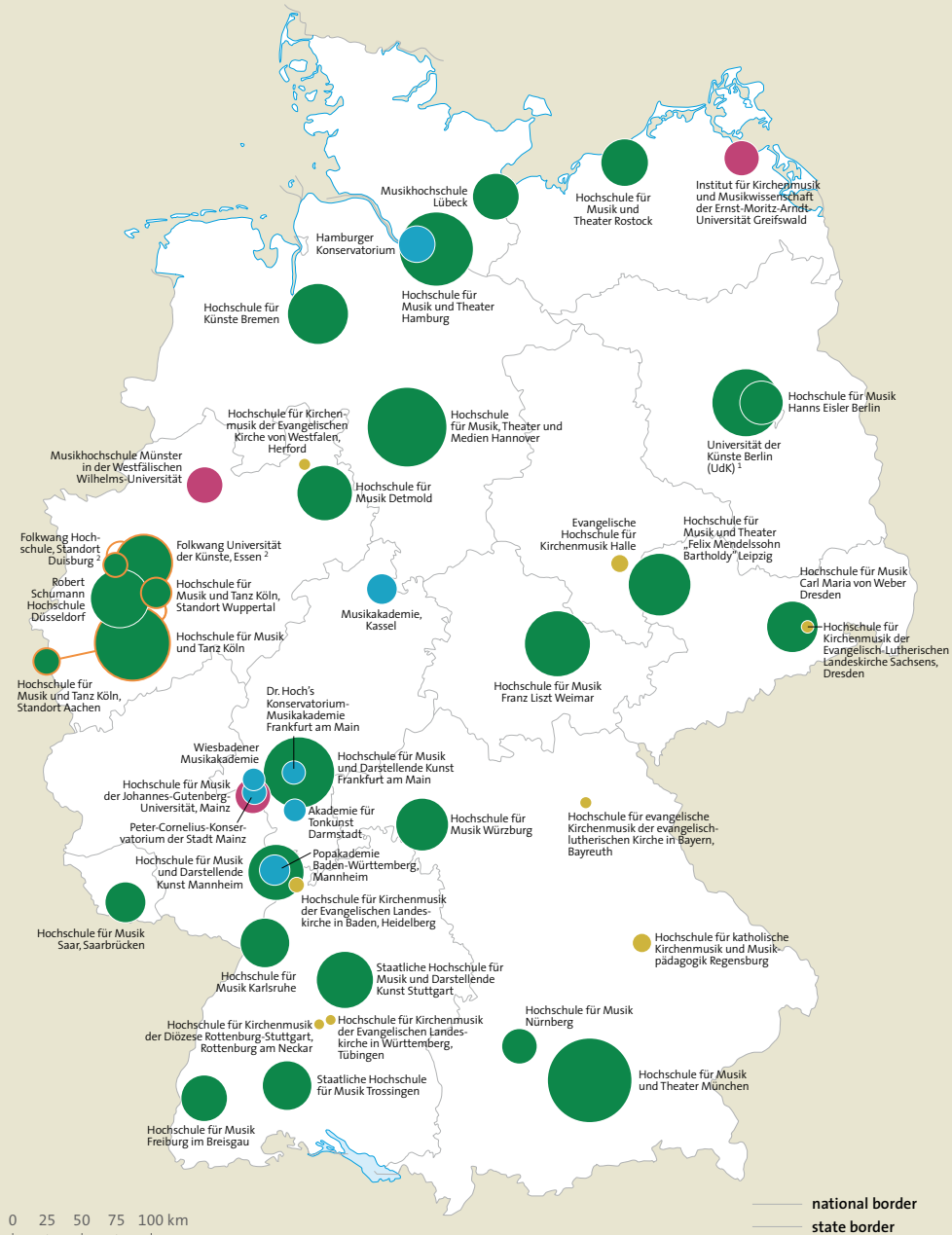
- to impart artistic and educational knowledge and skills,
- to develop and communicate knowledge in musicology and music theory,
- to conduct research initiatives in scholarly disciplines and artistic development projects, and
- to guide students in mastering their craft.

Besides the option of studying at independent *Musikhochschulen*, music degrees can also be obtained in Mainz (where the *Musikhochschule* is part of Mainz University), Münster (where it is part of the University of Münster) and at various conservatories and music academies (generally in conjunction with a *Musikhochschule*). A few private educational establishments also offer courses of study in specific fields such as singing or popular music. A detailed overview of all educational sites and their course offerings can be found at the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) at [miz.org](http://miz.org).

The prerequisite for starting a course of study in music is proof of special musical and artistic aptitude, which is determined in a lengthy process tailored to the degree programme involved. The very large number of competitors for places of study at Germany’s institutes of higher learning is international in scope, and the applicants must meet extremely exacting demands. For example, the percentage of foreign students enrolled amounts on average to 58 percent for instrumental and orchestral music, 55 percent for composition and 51 percent for conducting (see Figure 3.3). This form of talent selection is justified by the severe demands the students will later face in a profession aligned on artistic excellence.

On the one hand, the course offerings centre on and specialise in the practice of music (e.g. a specific instrument, voice, composition or conducting); on the other, they are combined with secondary fields of study such as music theory or musicology. Now that degree programmes in the arts have been largely converted to the

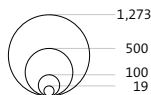
# Musikhochschulen, Conservatories, Music Academies and Church Music Institutes, 2009-10



### TYPE OF INSTITUTION

- Musikhochschule, i.e. tertiary-level school of music
- University with tertiary-level music department or institute of church music
- Conservatory or music academy
- Tertiary-level school of church music
- Institution with more than one location

### NUMBER OF STUDENTS



Note: The map includes members of the following associations: Rektorenkonferenz der Musikhochschulen, Arbeitsgemeinschaft deutscher Musikakademien und Konservatorien, Konferenz der Leiter der kirchlichen und der staatlichen Ausbildungsstätten für Kirchenmusik und der Landeskirchenmusikdirektoren in der Evangelischen Kirche, and Konferenz der Leiter katholischer kirchenmusikalischer Ausbildungsstätten Deutschlands, the latter only insofar as the institute offers a B-level or comparable degree or higher. Also included are the universities of Mainz and Münster, which have their own tertiary-level music departments, and the Baden-Württemberg Pop Academy. All figures relate to winter semester 2009-10.

- 1 Only students in the music department; total number of students: 3,463
- 2 Students at the Duisburg campus are not listed separately but are included in the Essen campus.

BA/MA system, the previous advanced or specialist degrees have been mainly subsumed in master's programmes (e.g. for chamber music, piano accompaniment and early or contemporary music). Increasing importance is being attached to specialisation in the fields of concert education, music appreciation and music management.

A specific combination of training in music and applied science is offered by the studio engineer programmes at Berlin and Detmold as well as the audio-visual engineering programme held jointly by the polytechnic and *Musikhochschule* in Düsseldorf. Degree programmes in church music are similarly noted for their combination of artistic subjects with other disciplines, in particular theology and, increasingly, education (see Stefan Klöckner's article 'Music in Church').

All these institutions are under great obligation to provide optimum preparation for the students' future careers, which are generally very difficult in the arts. This obligation is best described in terms of practical training related to needs at hand, and thus as a balanced and personalised combination of excellence, self-organisation, self-motivation and individual

Figure 3.2

initiative. Given this situation, the early promotion of musical talent has gained in importance at Germany's *Musikhochschulen*, especially over the last decade. Many tertiary-level institutes have set up programmes specifically for the purpose of promoting gifted school-age musicians. This development has resulted mainly from the special nature of artistic development, which necessitates long, intensive and high-quality study prior to the onset of professional training (sometimes even at the pre-school level), especially in such instrumental subjects as violin, cello and piano.

## TRAINING FOR MUSIC TEACHERS

### *Educational Activities in the State School System*

The training and professional profile of music teachers for Germany's state school system are rooted in the early history of its church and municipal school traditions and the voice lessons offered there for various functional purposes. Building on the reforms introduced by Leo Kestenberg in the 1920s,<sup>3</sup> the foundations of Germany's educational philosophy, especially as regards the '*Musikstudienrat*' (a certified music teacher qualified to teach at grammar schools), continues to be a three-tier system with artistic, scholarly and educational components.

Today fundamental differences exist regarding the type of school for which the training takes place. Teacher training for Germany's grammar schools (*Gymnasium*) and many of its secondary schools (which bear different labels depending on the state involved but generally cover grades 5 to 10) is oriented on the principle of two major subjects, such as music and mathematics, plus additional coursework in education. The requirements ratified by the Conference of the Ministers of Education and Cultural Affairs (KMK) for subject areas and teaching methodology in teacher training programmes,<sup>4</sup> though intended to regulate this field and to create compatibility on a nationwide level, have been implemented in quite varying ways by the individual federal states. For primary schools, which generally cover grades 1 to 4 (but also grades 1 to 6 in some states), and for special schools,<sup>5</sup> the coursework largely relates to mandatory points of emphasis (usually German and mathematics), optional elective subjects or combinations of subjects (including music) and courses in education. The number of course credits devoted to elective subjects differs markedly from state to state, and in the case of music it sometimes lies beneath a meaningful level for acquiring professional qualifications.

Figure 3.3

» Students in degree programmes for musical professions at Musikhochschulen,<sup>1</sup> universities, teacher training colleges and polytechnics (winter semester 2009-10), listed by field of concentration, with percentage of female and foreign students

| Degree programme                                      | Total number of students | Women students |           | Foreign students |           |
|-------------------------------------------------------|--------------------------|----------------|-----------|------------------|-----------|
|                                                       |                          | Total          | %         | Total            | %         |
| Music education for music schools and self-employment | 2,573                    | 1,630          | 63        | 448              | 17        |
| Teaching certificate for state school system          | 4,959                    | 3,039          | 61        | 103              | 2         |
| Musicology and music history                          | 4,786                    | 2,551          | 53        | 734              | 15        |
| Composition                                           | 295                      | 85             | 29        | 162              | 55        |
| Conducting                                            | 289                      | 91             | 31        | 148              | 51        |
| Instrumental and orchestral music                     | 8,133                    | 4,714          | 58        | 4,757            | 58        |
| Voice <sup>2</sup>                                    | 1,456                    | 951            | 65        | 576              | 40        |
| Jazz and popular music                                | 958                      | 225            | 23        | 108              | 11        |
| Church music                                          | 475                      | 207            | 44        | 86               | 18        |
| Rhythmic studies                                      | 24                       | 22             | 92        | 9                | 38        |
| Studio engineer                                       | 97                       | 25             | 26        | 14               | 14        |
| <b>Total</b>                                          | <b>24,045</b>            | <b>13,540</b>  | <b>56</b> | <b>7,145</b>     | <b>30</b> |

For comparison purposes:

|                                                                |           |           |    |         |    |
|----------------------------------------------------------------|-----------|-----------|----|---------|----|
| WS 2009-10: Total in all degree programmes                     | 2,121,178 | 1,014,728 | 48 | 244,775 | 12 |
| WS 2008-09: Total in degree programmes for musical professions | 23,640    | 13,366    | 57 | 6,900   | 29 |
| WS 2008-09: Total in all degree programmes                     | 2,025,307 | 967,501   | 48 | 239,143 | 12 |

Note: As the state-wide offices of statistics differ in the way they classify some fields of concentration, the data given above may be imprecise and should at best be regarded as rough approximations.

<sup>1</sup> Incl. students at the tertiary-level schools of church music in Dresden, Halle, Bayreuth and Regensburg.

<sup>2</sup> Excl. students in departments of performing arts, stage direction (incl. music theatre), film and television.

Source: Compiled and calculated by the German Music Information Centre from various annual issues of *Studieren an Hochschulen* [Students at tertiary level educational institutions], division 11, series 4.1, 2008-09 and 2009-10, ed. Federal Statistical Office (Wiesbaden, 2009 and 2010).

Music teachers at Germany's grammar schools (sometimes combined with teaching positions at comprehensive schools) receive their training primarily from *Musikhochschulen*,<sup>6</sup> though several universities also offer a course of study in this field. Training for music teachers at other types of school is largely the responsi-

# Universities, Teacher Training Colleges and Polytechnics, 2010

## Degree Programmes for Musical Professions

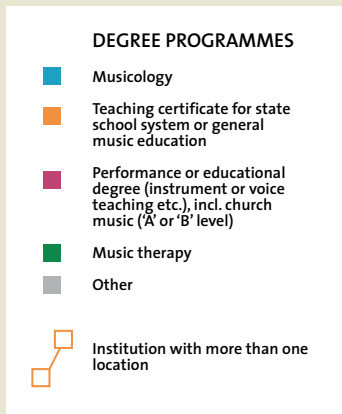




bility of universities and teacher training colleges (see Figure 3.4), though in some federal states this field is also offered by *Musikhochschulen*.

All educational institutions require students to pass an aptitude test before being admitted to a degree programme. In recent years this test has improved considerably with regard to its quality as a tool for determining a student's aptitude for a course of study, e.g. by including such criteria as teaching ability, group leadership qualities or competence in music-making at the school level.

In recent decades the contents and methodology of courses for teacher training in music have changed markedly with regard to professional reality. Among the changes are the inclusion of relevant subject-matter (e.g. popular music, media, indigenous musics and the handling of equipment), the possibility of obtaining personalised course schedules, the use of longer internships and the introduction of on-the-job training semesters. There have also been shifts in artistic skills and accomplishments that lend greater weight e.g. to classroom piano and instrument performance, improvisation, ensemble work, and choral and vocal training for children.



**miz:** Deutsches  
Musikinformationszentrum



Cartography: S. Dutzmann  
Leipzig, 2010

Figure 3.4

Thanks to the conversion to bachelor's and master's degree programmes, many educational institutions have been able to reassess their teacher certification programmes and to interact more closely with other courses of study in the interest of achieving 'polyvalence'. We can surely expect to see comprehensive qualitative examinations of the new courses of study in the near future, thereby enabling corrections and improvements to be made.<sup>7</sup>

One special form of training for music teachers is the so-called 'dual subject teacher', i.e. a teacher with 'music as an extended subject of instruction', which is offered in several states for grammar-school teachers.<sup>8</sup> This allows prospective teachers to acquire a specific musical profile that enables them to set points of emphasis both in classroom instruction and in the life of their school (e.g. classroom music-making and choral, band or orchestral work). On the other hand, owing to the absence of a second subject of instruction, it is often more difficult for school authorities or headmasters to employ such teachers flexibly in their day-to-day school operations.

At present it is not possible to meet the need for qualified music teachers among all forms of public schools, nor is this likely to be the case in the future, despite the downturn in number of pupils (see Ortwin Nimczik's article 'Music in Germany's State Education System'). From this vantage point, job prospects for music teachers in the general education system can be called quite promising.

### *Teaching Music Outside the State School System*

The training of instrument and voice teachers for use outside Germany's state school system, especially at public or private music schools and in a self-employed capacity, takes place at *Musikhochschulen*, music academies, conservatories and in some cases at universities. With regard to core teaching competence, these institutions barely differ in their course requirements: a main instrument or voice, a second instrument, theory, ear training, music education (instrumental or voice), methodology and musicology are generally mandatory.

The breadth of subjects in the training given to instrument and voice teachers is a mirror reflection of the subjects required by the curricula of Germany's public

music schools.<sup>9</sup> Besides a masterly command of the voice or instrument, teachers are expected to have educational, scholarly and methodological abilities and skills. As late as the 1970s training was basically aligned on individual lessons, which remain the standard of instruction to the present day. But the traditional image of the instrument or voice teacher was substantially expanded as public music schools opened their doors to elementary music teaching and lifelong learning for senior citizens, and as wind, string and choral classes emerged in the general education system.

Thus, the new tasks resulting from group instruction are viewed considerably more broadly today than in the 1960s and 1970s. Instructors need to acquire extra knowledge of improvisation, elementary ear training, organology, dance, physical movement and dealing with the voice. Moreover, greater expertise in musicology, music education and psychology is crucial, particularly in view of the altered nature of the profession, because both the age range (from early infancy to advanced age) and the group sizes (from individual lessons to large group instruction) have changed.



*Forging the next generation of pianists: the Cologne University of Music and Dance*

Figure 3.5

» Degrees earned<sup>1</sup> in programmes for musical professions at Musikhochschulen,<sup>2</sup> universities, teacher training colleges and polytechnics, listed by field of concentration

| Degree programme                                        | 2000         | 2001         | 2002         | 2003         | 2004         | 2005         | 2006 <sup>3</sup> | 2007         | 2008         | 2009         |
|---------------------------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|-------------------|--------------|--------------|--------------|
| Music education for music schools and self-employment   | 647          | 683          | 537          | 514          | 601          | 588          | 651               | 394          | 454          | 502          |
| Teaching certificate for state school system            | 798          | 766          | 655          | 687          | 731          | 662          | 666               | 738          | 764          | 841          |
| Primary and lower-level secondary schools (Hauptschule) | 329          | 322          | 233          | 222          | 255          | 212          | 187               | 234          | NIA          | NIA          |
| Upper-level secondary schools (Realschule), sec. 1      | 155          | 143          | 142          | 128          | 158          | 140          | 142               | 143          | NIA          | NIA          |
| Grammar schools (Gymnasium), secs. 1 and 2              | 280          | 282          | 266          | 316          | 305          | 288          | 312               | 338          | NIA          | NIA          |
| Special schools                                         | 34           | 19           | 14           | 21           | 13           | 22           | 25                | 23           | NIA          | NIA          |
| Musicology and music history                            | 282          | 262          | 289          | 255          | 311          | 326          | 403               | 346          | 447          | 465          |
| Composition                                             | 63           | 57           | 37           | 61           | 56           | 64           | 78                | 63           | 60           | 72           |
| Conducting                                              | 58           | 60           | 54           | 92           | 80           | 62           | 86                | 76           | 58           | 64           |
| Instrumental and orchestral music                       | 1,543        | 1,648        | 1,451        | 1,797        | 1,765        | 1,761        | 1,985             | 1,906        | 1,968        | 2,012        |
| Voice <sup>4</sup>                                      | 148          | 198          | 201          | 221          | 240          | 233          | 283               | 325          | 324          | 318          |
| Jazz and popular music                                  | 62           | 57           | 90           | 106          | 127          | 135          | 238               | 126          | 162          | 179          |
| Church music                                            | 113          | 107          | 102          | 102          | 142          | 95           | 110               | 119          | 123          | 106          |
| Rhythmic studies                                        | 7            | 10           | 0            | 4            | 8            | 5            | 10                | 6            | 5            | 8            |
| Studio engineer <sup>5</sup>                            | 10           | 16           | 13           | 0            | 3            | 2            | 7                 | 12           | 5            | 8            |
| Other <sup>6</sup>                                      | 42           | 92           | 75           | 100          | 145          | 135          | 140               | 125          | -            | -            |
| <b>Total</b>                                            | <b>3,773</b> | <b>3,956</b> | <b>3,504</b> | <b>3,939</b> | <b>4,209</b> | <b>4,068</b> | <b>4,657</b>      | <b>4,236</b> | <b>4,370</b> | <b>4,575</b> |

Note: As the state-wide offices of statistics differ in the way they classify some fields of concentration, the data given above may be imprecise and should at best be regarded as rough approximations.

<sup>1</sup> Due to changes in the classification scheme employed the Federal Statistical Office, figures beginning with the exam year 2008 no longer include the exams taken, but only those which were passed. Thus, the post-2008 figures cannot be directly compared with those of the preceding years.

<sup>2</sup> Including students at tertiary-level schools of church music in Aachen (from WS 2001-02 to WS 2006-07), Görlitz (to WS 2007-08) and Regensburg (from WS 2002-03) as well as in Bayreuth, Halle and Dresden.

<sup>3</sup> As the North Rhine-Westphalian Statistical Office altered its classification scheme in WS 2006-07, several subjects reveal discrepancies compared to preceding years.

<sup>4</sup> Excluding students in departments of performing arts.

<sup>5</sup> Offered only in Berlin and Detmold. Due to improper classification by the North Rhine-Westphalian Statistical Office, students in studio engineering (Musikübertragung) in Detmold were assigned to music education (Musikerziehung) from WS 2002-03 on. The number of studio engineering degrees awarded in Detmold amounts to two to five per semester, which must be taken into account when interpreting the data.

<sup>6</sup> Other degrees in music education, including doctorate, polytechnic and other degrees.

Source: Compiled and calculated by the German Music Information Centre from various annual issues of *Prüfungen an Hochschulen* [Examinations at tertiary-level educational institutions], division 11, series 4.2, vols. 2000-2009, ed. Federal Statistical Office (Wiesbaden, 2001-2010).

Every year some 500 to 600 students successfully complete degrees in this field of study at Germany's institutes of higher learning (see Figure 3.5). However, the acquisition of a degree is not tantamount to a career as an instrument or voice teacher. Many students (e.g. orchestra majors) use the degree to expand their career prospects, thereby avoiding the generally tight job market for artistic professions in favour of neighbouring fields of activity or augmenting their original chosen profession.

At the same time teaching communication strategies resulting from the need for internal differentiation in group instruction are being developed. Not least of all, the political initiatives that have gained increasing social significance under the name of 'Jeki' (short for '*Jedem Kind ein Instrument*', or 'An Instrument for Every Child'; see the article on Music Education Outside the State School System in this volume) will succeed only if instrument and voice teachers command additional expertise in broad-based music education. Closely connected with the Jeki philosophy are the wind, string and choral classes that now exist in every federal state and every type of school. They are generally taught jointly by state school music teachers and instrument or voice teachers. Both courses of study have given rise to new educational tasks resulting from the large number of instruments, the divergent levels of motivation and the structure of small and large groups. These tasks can be efficiently carried out, on the basis of the BA/MA modular system, if new forms of teaching the curricula are incorporated on a trial basis in the early conceptual stage of practical and interdisciplinary events.

Another course of study for activities outside the state school system – elementary music education, or EMP (*Elementare Musikpädagogik*) – has a special task within the framework of public music schools, kindergartens, primary schools, retirement homes or church congregations. EMP initiates and promotes 'learning music with all the senses', regardless of the age of the learners.<sup>10</sup> Particularly in connection with training in EMP, new areas of work are arising that require preparation at the tertiary level: the cultural dialogue in teaching children from migrant families, and the overlapping areas of music instruction for primary and special schools. Both areas – the inclusion of intercultural aspects and music teaching at primary and special schools – currently have large deficits in training because the musical and technical demands are augmented by other educational requirements that have been barely addressed to date.

Besides new points of emphasis within current educational structures, the past years have also witnessed the introduction of many new course offerings, frequently as master's degree programmes, with emphases of their own, e.g. on music appreciation/concert education, music therapy or education for special age groups ('Conducting children's and youth choirs'). Thus, the opportunities opened up by the BA/MA system are used to work more deeply and purposefully with professional qualifications that go far beyond the traditional picture of an instrument or voice teacher. Viewed in this light, the straightforward instrument or voice teacher working at a public or private music school, or in a freelance capacity, will become obsolete. Instead, we will face a new type of teacher working in different fields with various employers. Yet precisely the patchwork nature of these music-educational activities can make them attractive.

Taking together all the aforementioned aspects of the expanding professional image, it is safe to assume that the need for broadly trained instrument and voice teachers will continue to grow in the near future. The public or private music schools will continue to form the hub of professional activities, but they will be joined by other institutions. Thus, from the standpoint of the Association of German Public Music Schools (Verband deutscher Musikschulen, or VdM), the core responsibility of traditional instrument or voice instruction will remain intact. The students' future career prospects will thus depend directly on the breadth of courses offered at their particular *Musikhochschule*, university or conservatory, and on the open-mindedness of the students themselves.

## MUSICOLOGY

The object of musicology in the modern sense is to deal on a scholarly basis with music and all related phenomena from historical, systematic and cultural-geographical points of view. Following World War II musicology became firmly established in the canon of disciplines at virtually all German universities (including the many newly founded 'red brick universities') with a clear emphasis on historical musicology, and has grown from a small into a medium-size discipline. The profile of this field of study, which initially led directly to a doctorate, has changed markedly in several stages since the 1950s. The reasons for this are partly external and partly internal.<sup>11</sup> The introduction of the master's degree in the wake of the

Federal Higher Education Act (*Hochschulrahmengesetz*) of 1976 initially brought about a large-scale harmonisation of courses of study, thereby improving the prospects for changing places of study and especially for semesters of study abroad. Particularly momentous for this development since the 1970s was the establishment of professorships of musicology at *Musikhochschulen* in lieu of the earlier teaching appointments and professorships in music history. Being scholarly professorships, they have considerably expanded the research potential and spectrum of the field. At the same time, owing to the closer ties with music theory and performance at the *Musikhochschulen*, this development has created alternatives to courses of study at universities. Since then master's degrees and doctorates in musicology have no longer been limited exclusively to universities, but are offered at practically all of Germany's *Musikhochschulen*, each with its own profile. Some *Musikhochschulen* have offset the danger of becoming removed from the context of the humanities in philosophical faculties by working conjointly with nearby universities. Pointing the way was the establishment of musicology programmes offered jointly by a university and a *Musikhochschule*, with the Detmold-Paderborn Institute of Musicology setting the precedent.

Over the last five years the restructuring of degree programmes as a result of the Bologna Process has altered the study of musicology far more profoundly than in the 1970s. It has led to a differentiation and, in some cases, to a narrowing of the course offerings at the various places of study. As a result, German universities and other institutes of higher learning no longer have a uniform profile for the study of musicology. Not only has musicology been integrated into broader concepts of media studies, cultural studies or the history of the arts, but not all places of study have bachelor's degree programmes covering music history or all three areas of musicology. In many places of study, differentiation and specialisation are set aside for the master's degree programme. Some *Musikhochschulen* and universities, especially the smaller ones, offer a bachelor's programme or a master's programme, but not both.

Parallel to the restructuring of course offerings at universities and *Musikhochschulen* came a transformation of the subject itself to accommodate the altered conditions of music in the complex system of culture during an age of globalisation and expanding media. Until a few years ago the main focus of research

and teaching in musicology at German universities and *Musikhochschulen* lay on music history. In contrast, systematic musicology, which deals with the physics, physiology, psychology and sociology of music, and ethnomusicology, which takes up both European and non-European folk music, were taught at very few of these institutes. In this respect, musicology has undergone a sharp realignment in recent years in response not only to new questions arising in a changing world, but also to changes in the profession itself. New professorships in the subjects of 'music and gender', 'music sociology and the social history of music', 'history of jazz and popular music' or 'transcultural music studies' should be seen as the reactions of this field to questions asked of today's scholars.

Unlike many other courses of study (e.g. music education or church music), the study of musicology, like all other bachelor's and master's degree programmes in the humanities, is not aligned on a specific professional career. On the contrary, the professional image of the musicologist is very broad and diverse. Besides a command of the subject, the professional options are decisively influenced to a certain extent by the combination of fields of study and additional qualifications in special areas (language skills, command of a foreign language, familiarity with new media, a combination with a teaching certificate and so forth). The spectrum of potential areas of professional activity is extraordinarily broad.

In Germany, editorial projects, research institutes and archives offer a relatively broad job market which, however, is largely limited to fixed-term contracts. Those wishing to do editorial work will find another important professional area in publishing houses and various institutes supported by private societies or the public sector. One traditional professional area for musicologists is the media, especially radio (music departments, music archives, documentation centres), the major daily newspapers (arts page, music criticism) and television. In recent years the number of freelance employees active in these areas has sharply increased. Musicologists have also found fields of activity in the new media and software industries. Perhaps the broadest field of options has arisen in conjunction with such subjects as law, business administration or cultural management in the many and varied institutions of cultural promotion, in foundations, and in the management echelons and press offices of orchestras, opera houses and theatres (the musical adviser, or *Musikdramaturg*), not to mention government cultural agencies. One separate ca-



reer is that of the music librarian in higher service positions at scholarly or public libraries, which requires an additional degree in librarianship following the normal course of study. The academic career at a university or *Musikhochschule* is an important if narrow field of endeavour. Activities in education and research presuppose a special aptitude for teaching and outstanding achievements in scholarship.



*Formerly a Benedictine abbey,  
today the main headquarters of the  
Folkwang Universität der Künste in Essen*

## PROSPECTS FOR THE FUTURE

Despite the long, intensive and high-level training necessary in the arts, professional prospects after graduation are generally hard to predict. In particular the German job market for orchestral musicians has changed significantly over roughly the last 20 years, especially given the decline of permanent jobs for professional musicians as orchestras have disbanded or merged. According to the German Orchestra Union (Deutsche Orchestervereinigung, or DOV), the decline has amounted to 18 percent since 1992 (see also the article by Gerald Mertens). Similar trends can be noted in music theatres and professional choruses. To be sure, the so-called 'free music market' grants opportunities to play in or to establish ensembles on a freelance basis and thus to gain a professional foothold, e.g. in stylistic niches. However, this frequently leads to the vagaries of self-employment and to patchwork careers that barely manage to cover basic living expenses.



*Kurt Masur helping to train a new generation of conductors  
at the German Music Council's Conductors Forum*

In the teaching professions, it is already clear that the need for cooperative ventures between state and non-state music education will grow at most *Musikhochschulen* and appropriate universities in the near future. This has already begun with co-operations between EMP and music-related primary school departments and continues in those modules related to wind, string and choral classes. Besides these co-operative modules, there will be more and more points of emphasis on elective areas, which will give rise to a need for additional degrees. In conjunction with this, other fields will emerge, e.g. with senior citizens and other social strata.

In addition to the 'classical' job areas, teaching in adult education and in cultural programmes for senior citizens is likely to gain in importance for musicologists. Now that training in musicology has clearly responded to recent changes in society and the job market, it is also safe to assume that the differentiation and expansion of course offerings will also help to open up new fields in music management, music documentation and the new media. Still, diversity in education, language and communication skills, flexibility and a willingness to achieve will prove more decisive than ever before in determining the professional opportunities available to musicologists.

- 1 See e.g. Walter Salmen: *Beruf: Musiker: Verachtet – vergöttert – vermarktet: eine Sozialgeschichte in Bildern* [The musical profession – despised, idolised, marketed: a social history in pictures] (Kassel, 1997).
- 2 See *Rheinsberger Erklärung zur Zukunft der Musikberufe* [Rheinsberger declaration on the future of musical professions] (Berlin: Deutscher Musikrat, 2007), available at <http://www.musikrat.de/index.php?id=2012> (accessed on 11 January 2011).
- 3 Leo Kestenberg (1882-1962) was minister-councillor of the Prussian Ministry of Science, Art and Popular Education. Beginning in the 1920s he introduced a comprehensive reform of music education sustained by the notion of long-term music education from kindergarten to university in conjunction with the conservation of folk music and all the professional institutions of Germany's musical life.
- 4 *Ländergemeinsame inhaltliche Anforderungen für die Fachwissenschaften und Fachdidaktiken in der Lehrerbildung* [Joint inter-state requirements for subject areas and educational methodology in the training of teachers], ed. KMK, as of 16 October 2008.
- 5 Special schools give individual support to children and adolescents who are limited in their development and learning potential, e.g. owing to physical disabilities.
- 6 The only tertiary-level music schools in Germany that do not offer training for music teachers in the state school system are the Hanns Eisler Musikhochschule in Berlin and the Robert Schumann Musikhochschule in Düsseldorf.
- 7 The first study on this subject has already appeared: see Niels Knolle: *Zur Evaluation der Bachelor- und Master-Studiengänge in der Musiklehrerbildung: Qualitative Studie zu den Ergebnissen der Planung und Implementation von neuen Studiengängen nach Massgabe des Bologna-Prozesses an dreizehn Universitäten und Musikhochschulen der Bundesrepublik Deutschland* [The evaluation of bachelor's and master's degree programmes in the training of music teachers: qualitative study of findings from the planning and implementation of new courses of study, conducted at 13 universities in keeping with the strictures of the Bologna Process] (2009); see [http://www.miz.org/artikel/studie\\_knolle\\_2009.pdf](http://www.miz.org/artikel/studie_knolle_2009.pdf) (accessed on 8 June 2010).
- 8 This training option is offered in Bavaria, North Rhine-Westphalia, Schleswig-Holstein, Thuringia and to a certain extent in Baden-Württemberg. Rather than studying a second subject, the trainees expand the subject of music to an appropriate degree.
- 9 See also *Bildungsplan Musik für die Elementarstufe / Grundstufe* [Music education plan for the elementary and primary level], ed. Verband deutscher Musikschulen (Bonn, 2010); hereinafter *Bildungsplan Musik*.

- <sup>10</sup> The *Bildungsplan Musik* (see note 9) presents a highly accurate picture of what is absolutely necessary in elementary education, including such key components as the integration of the handicapped and children with migrant backgrounds.
- <sup>11</sup> See the entry on 'Musikwissenschaft' by Rainer Cadenbach, Andreas Jaschinski and Heinz von Loesch in *Die Musik in Geschichte und Gegenwart*, 2nd rev. edn., *Sachteil 6* (Kassel, 1997), cols. 1815-17.



*The Maulbronn Chamber Choir  
at the German Choral Competition*

| *Astrid Reimers*

## AMATEUR MUSIC-MAKING

With an estimated seven million singers and instrumentalists, amateur music-making is one of Germany's largest areas of civic engagement. Civic engagement is the essential element of civil society, the third institutional pillar of democratic societies alongside the state and the economy. It also forms the cultural counterweight in the process of globalisation. In this context, 'culture' means far more than just the arts: it is the power of self-determined personal creativity and the realisation of all human potential residing in the individual. This is why the activities of civil society achieve a variety that compensates for what Ernst Ulrich von Weizsäcker has called the 'monotony of economisation'. This same variety is one of the paramount features of amateur music-making, which in recent years has undergone an enormous proliferation of genres, repertoires and ensembles, whether in choral and orchestral music, or in pop and rock bands.

The term ‘amateur music-making’ refers to active, non-professional involvement in music. ‘Active’ means that music is mastered and performed; ‘non-professional’ implies that the participants do not earn their living primarily by singing or by playing musical instruments. The antithesis between professional and non-professional is merely a simplified construct: we are all familiar with the much sought-after choral tenor who is paid a fee or a remuneration of expenses for singing in a choral concert. Yet, by definition, this tenor is not a professional singer. We need only think of the amateur rock band that has played for years on a small stage, perhaps for nothing more than free drinks, but which suddenly begins to receive higher fees and to live from its stage performances and CD sales. The borders separating the ‘recreational’ musician from the full-time professional are often blurred, especially in popular instrumental music. Even the centuries-old cultural legacy of choral music is sustained almost exclusively by amateur choruses.



*The German Brass Band Championship 2010, organised by the North Rhine-Westphalian Folk Music Federation*

Without amateur singers and instrumentalists, many people would rarely have a live, immediate experience of major works of music, past or present, for performances in sufficient quantity and quality would be economically unfeasible. To give a small idea of the scale involved, extrapolations from regional polls reveal that Germany’s choruses alone present more than 300,000 concerts for some 60 mil-

lion listeners every year.<sup>1</sup> A survey conducted by the National Union of German Music Associations (BDMV)<sup>2</sup> revealed that the orchestras among its members gave more than 28,000 Christmas and New Year's concerts in 2003 alone.<sup>3</sup> The cultural significance of Germany's non-professional artistic activities prompted Hilmar Hoffmann, in his still valuable book *Kultur für alle* ('Culture for everyone'), to remark as early as 1979: 'One indication of whether a town truly has a broad-based cultural life is the degree of active artistic work carried out by broad sections of its population who do not practise art on a professional basis.'<sup>4</sup>

In order to draw the attention of the public, the media and politicians to the cultural impact of music-making, especially amateur music-making, the German Music Council (Deutscher Musikrat) initiated the 'Day of Music' in 2009. Every year, on the third weekend in June, musical events now take place all across the nation under the slogan 'Day of Music'.

## VOLUNTEER WORK

Quite apart from its cultural significance, amateur music-making, being civic engagement in the form of volunteer work, can help bring about a transformation of our 'society of acquisition' into a 'society of activity'. In other words, it can lead to a revaluation of human activity by granting recognition not only to material values but to social values as well. On the path toward the equality of human activities, volunteer work takes on new dimensions. Can volunteer work impart just as much meaning as working for money? Can it lend compensatory enhancement to social prestige? Can or should volunteer work and civic engagement make up for deficiencies in the public sector? These sorts of questions are brought up for debate particularly in times of economic hardship. It was for this reason that the German Parliament set up a commission to study the promotion of civic engagement. The commission's final report contains a large number of conditions and recommendations regarding the promotion of volunteer work, for example, by reforming the tax laws for non-profit organisations and charities or the insurance laws for cases of liability and accident.<sup>5</sup> The investigative commission created by the German Parliament on the question of 'Culture in Germany' came to similar conclusions in its final report of 2007.<sup>6</sup>

Figure 4.1

## » Amateur orchestras, ensembles, choruses and performers, 2009-10

| Area                                                                                     | Orchestras, choruses, ensembles | Active instrumentalists and/or singers | No. of children and young adults <sup>1</sup> |     | Total no. of members (active and associate) |
|------------------------------------------------------------------------------------------|---------------------------------|----------------------------------------|-----------------------------------------------|-----|---------------------------------------------|
|                                                                                          |                                 |                                        | Absolute figures                              | %   |                                             |
| <b>Total number of amateur instrumentalists</b>                                          | 39,100                          | 839,300                                | NIA                                           | NIA | 1,751,600                                   |
| <b>Total secular</b>                                                                     | 23,580                          | 650,300                                | 428,400                                       | 66  | 1,562,600                                   |
| Wind orchestras and marching bands                                                       | 18,440                          | 499,800                                | 322,600                                       | 65  | 1,374,000                                   |
| National Union of German Music Associations (BDMV)                                       | 18,210                          | 492,000                                | 320,000                                       | 65  | 1,362,000                                   |
| German National Association of Marching Bands (DBV)                                      | 230                             | 7,800                                  | 2,600                                         | 33  | 12,000 <sup>5</sup>                         |
| Accordion orchestras                                                                     | 3,500                           | 100,000                                | 80,000                                        | 80  | 125,000                                     |
| German Harmonica Society (DHV) <sup>2</sup>                                              | 3,500                           | 100,000                                | 80,000                                        | 80  | 125,000                                     |
| Mandolin orchestras, zither ensembles                                                    | 720                             | 14,300                                 | 6,800                                         | 48  | 27,000                                      |
| Federation of German Mandolin and Guitar Players (BDZ) <sup>2</sup>                      | 650                             | 12,500                                 | 6,000                                         | 48  | 25,000                                      |
| German Zither Music Association (DZB)                                                    | 70                              | 1,800                                  | 800                                           | 44  | 2,000                                       |
| Symphonies and string orchestras                                                         | 920                             | 36,200                                 | 19,000                                        | 52  | 36,600                                      |
| Federal Association of German Amateur Orchestras (BDLO)                                  | 680                             | 23,000                                 | 5,800                                         | 25  | 23,100                                      |
| Working Group of Jeunesses Musicales Youth Orchestras                                    | 240                             | 13,200                                 | 13,200                                        | 100 | 13,500                                      |
| <b>Total sacred</b>                                                                      | 15,520                          | 189,000                                | NIA                                           | NIA | 189,000                                     |
| Brass and Youth Groups of Regional Evangelical Churches <sup>2</sup>                     | 6,070                           | 110,000                                | 33,000                                        | 30  | 110,000                                     |
| Other instrumental groups in the Evangelical Church <sup>3</sup>                         | 7,050                           | 55,200                                 | NIA                                           | NIA | 55,200                                      |
| Instrumental ensembles in the Catholic Church <sup>4</sup>                               | 2,400                           | 23,800                                 | NIA                                           | NIA | 23,800                                      |
| <b>Total number of amateur vocalists</b>                                                 | 55,440                          | 1,434,000                              | NIA                                           | NIA | 2,327,100                                   |
| <b>Total secular</b>                                                                     | 22,020                          | 677,800                                | 108,400                                       | 16  | 1,570,900                                   |
| German Choral Association (DCV) <sup>6</sup>                                             | 21,340                          | 637,700                                | 93,800                                        | 15  | 1,528,500                                   |
| Association of German Concert Choirs (VDKC)                                              | 440                             | 24,200                                 | 3,600                                         | 15  | 24,200 <sup>5</sup>                         |
| Youth Music Work Group (AMJ)                                                             | 240                             | 14,400                                 | 10,000                                        | 69  | 16,700                                      |
| International Association of Music (IAM)                                                 | NIA                             | 1,500                                  | 1,000                                         | 67  | 1,500                                       |
| <b>Total sacred</b>                                                                      | 33,420                          | 756,200                                | NIA                                           | NIA | 756,200                                     |
| General Cecilian Society (ACV)                                                           | 15,740                          | 393,800                                | 100,800                                       | 26  | 393,800 <sup>5</sup>                        |
| including:<br>German Choral Society Pueri Cantores                                       | 400                             | 16,100                                 | 16,100                                        | 100 | 16,100                                      |
| Association of Evangelical Church Choirs (VeK) <sup>2</sup>                              | 9,910                           | 248,600                                | 69,600                                        | 28  | 248,600                                     |
| Other Evangelical church choirs <sup>3</sup>                                             | 7,770                           | 113,800                                | NIA                                           | NIA | 113,800                                     |
| Public music schools <sup>7</sup>                                                        | 28,080                          | 957,700                                | 892,000                                       | 93  | 957,700                                     |
| Private music lessons <sup>8</sup>                                                       | NIA                             | 380,000                                | 371,600                                       | 98  | 380,000                                     |
| Adult education centres <sup>9</sup> (courses with instrumental and vocal ensemble work) | NIA                             | 87,800                                 | 14,700                                        | 17  | 87,800                                      |
| Rock, pop, jazz and folk groups <sup>10</sup>                                            | 50,000                          | 500,000                                | 250,000                                       | 50  | 500,000                                     |
| General education system <sup>11</sup>                                                   | NIA                             | 821,100                                | 821,100                                       | 100 | 821,100                                     |
| <b>Total number of amateur musicians</b>                                                 | 172,620                         | 5,019,900                              | NIA                                           | NIA | 6,825,300                                   |



<sup>1</sup> Children, adolescents and young adults generally up to the age of 25, in keeping with the cutoff age in Germany's Youth Plan (Bundesjugendplan), in some cases up to the age of 21 or 27 depending on the internal cutoff ages of the associations concerned.

<sup>2</sup> Owing to a lack of new surveys, these figures are based on estimates or earlier data.

<sup>3</sup> Information taken from Evangelical Church statistics in 'Gemeindeleben und Veranstaltungen' (as of 2007); see <http://www.ekd.de/statistik/gemeindeleben.html> (accessed on 25 October 2010).

<sup>4</sup> Information from the Working Committee of the Administrative Bodies and Departments for Church Music in Germany's Dioceses.

<sup>5</sup> Associate members omitted or incomplete.

<sup>6</sup> Temporary data owing to a system conversion in the data collection process.

<sup>7</sup> *VdM-Jahresbericht 2009* [Annual report 2009], ed. Verband deutscher Musikschulen (Bonn, 2010).

<sup>8</sup> Estimates and projections are based on information from registered associations. According to conservative estimates from the German Musicians' Association (DTKV), some 180,000 music students receive instruction from the association's members. The National Association of German Private Music Schools (bdpm) has approx. 100,000 pupils among its member schools. No information is available for other private pupils, but estimates place their number at no fewer than 100,000.

<sup>9</sup> *Volkshochschulstatistik Arbeitsjahr 2008* [Adult education centre statistics for working year 2008], ed. Deutsches Institut für Erwachsenenbildung (Frankfurt am Main, 2009).

<sup>10</sup> Estimates and projections based on information from registered associations.

<sup>11</sup> Projections based on communications from the ministries of culture in Baden-Württemberg, Bavaria, Hesse, Rhineland-Palatinate, Saxony-Anhalt and Thuringia. In these states, the percentage of pupils in voluntary extracurricular choruses, orchestras and ensembles lay between 5 and 14 percent, with an average of 9 percent. Projections for the entire Federal Republic (9 million pupils in 35,000 schools in the general education system) were based on a 9 percent average.

Note: It should be borne in mind that many instrumentalists and singers play not just in one but in several ensembles. Given the available data, it is impossible to calculate the percentage of double and multiple memberships, which bears witness to an especially deep commitment among amateur musicians. On the other hand, there are many orchestras, ensembles, choruses and solo musicians outside the associations and areas depicted here, about whose numbers nothing is known.

Source: Compiled and calculated by the German Music Information Centre.

## REGISTERED ASSOCIATIONS

The registered associations in Germany's cultural life promote a culture of recognition and support for civic engagement. A total of four million musicians are currently organised in Germany's associations of amateur instrumental and vocal music-making, including some 2.3 million as active singers or instrumentalists (see Figure 4.1). With at least 740,000 children and young adults, roughly a third of all active musicians is made up of members of the younger generation. To facilitate volunteer work among its 18,000 member orchestras, for example, the National Union of German Music Associations (BDMV) set up a legal aid service in 2004. This service deals with legal topics of relevance to associations, such as charter and labour law, procedural questions and social security law. The German Choral Association (DCV), whose 640,000 singers make it the largest of its kind in Germany, likewise supports its member societies in these matters. In 2011 it will also launch a new project called "chor.com" – a congress for the German and European choral scene with workshops, festival, trade fair and symposium.

Figure 4.2

| » Organisational structures of amateur vocal and instrumental associations |                                                                                            |
|----------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| National Union of German Choral and Orchestral Associations (BDCO)         |                                                                                            |
| Joint Working Group of German Choral Societies (ADC)                       | National Union of German Orchestral Associations (BDO)                                     |
| German Choral Association (DCV)                                            | Federal Association of German Amateur Orchestras (BDLO)                                    |
| Association of German Concert Choirs (VDKC)                                | National Union of German Music Associations (BDMV)                                         |
| Youth Music Work Group (AMJ)                                               | Confederation of German Wind Bands Associations (BDB)                                      |
| International Association of Music (IAM)                                   | Federation of Music Associations in Saarland (BSM)                                         |
| General Cecilian Society for Germany (ACV)                                 | German Gymnastics Federation (DTB)<br>- Music and Marching Band Chapter                    |
| Association of Evangelical Church Choirs in Germany (VeK)                  | German National Association of Marching Bands, Fanfare Ensembles and Horn Orchestras (DBV) |
|                                                                            | German Harmonica Society (DHW)                                                             |
|                                                                            | German Association of Accordion Teachers (DALV)                                            |
|                                                                            | Federation of German Mandolin and Guitar Players (BDZ)                                     |
|                                                                            | Saar Federation of Plucked String Orchestras and Folk Music (BZVS)                         |
|                                                                            | German Zither Music Association (DZB)                                                      |

In order to press their demands more successfully in the world of politics and to facilitate cooperation between politics and Germany's associations and societies, the associations have revised and amalgamated their organisational structures. Since 2005 the Joint Working Group of German Choral Societies (ADC) and the National Union of German Orchestral Associations (BDO) have joined forces in an umbrella organisation known as the National Union of German Choral and Orchestral Associations (BDCO). This umbrella organisation forms the spearhead of many special associations which number thousands of clubs and societies among their members (see Figure 4.2).

## CHORUSES

The reason why existing choruses have become members of choral associations is surely to advance the interests of their membership and to avail themselves of the various and constantly expanding services that associations have to offer. If the number of choruses organised into associations (presently around 55,000) declined between 2004 and 2008, it again began to increase in 2009-10. Estimates of the number of vocal ensembles not organised in associations are somewhat prob-

lematical. Only the roughest of estimates are possible, and they are more akin to thought experiments. The most recent poll on music and leisure, conducted by the Allensbach Institute for Public Opinion Research, revealed that 4.5 million people aged 14 years and older sang in a chorus, club or other group.<sup>7</sup> Assuming an average of 26 members per group, as is the case for organised choruses, we obtain a figure of 115,000 unorganised choruses in addition to those organised in associations.

The year 2004 seems to have been something special. No fewer than three motion pictures focusing on choral singing appeared in the world's cinemas. Two of them, *Les choristes* ('The Chorus') and *Så som i himmelen* ('As in Heaven'), even went on to become cult hits. In this sense, choral singing proves to be a highly up-to-date and popular affair, as is reflected in the many different forms in which it can take place. The 55,000 choruses organised in registered associations include 22,000 secular ensembles, most of which are found in the German Choral Association (DCV). There are mixed choirs, men's choirs, women's choirs, children's choirs and youth choirs. Some 33,000 belong to Germany's two major churches, namely, the General Cecilian Society (ACV) on the Catholic side and the Association of Evangelical Church Choirs (VeK) or the Evangelical Church in Germany (EKD) on the Protestant side. True, there is a trend toward smaller sizes, from an average of 27 members in 2005 to 26 in 2010. But the number of choruses is growing, implying that the choral landscape is continuing to proliferate. Many choruses have 'specialised' in particular styles, repertoires, age groups or social milieus. Jazz choruses sing arrangements of jazz, pop songs and Tin Pan Alley standards, usually without improvisation and stylistically in the tradition of the Comedian Harmonists. In addition to *a cappella* choruses with one voice to a part, along the lines of Die Prinzen and The Wise Guys, a great many larger choruses have been founded. One new trend in choral singing, though not yet as popular in Germany as in the United States, are 'show choirs', i.e. choruses that perform pop music, excerpts from musicals and other forms of vocal music. Here an important role is played by gay men's choruses and lesbian women's choruses, whose stage shows and theatrical presentations of a popular choral repertoire serve as models for other choruses.

Other examples of the proliferation in Germany's choral landscape include its many gospel and barbershop choruses. Gospel choruses have been spreading once again since the 1990s. One sure indication that this style has taken hold are

the gospel festivals founded in the latter half of the 1990s. Germany's first nationwide gospel competition took place in 2004. At roughly the same time barbershop singing, whether in a chorus or in a quartet, began to spread. Germany's first barbershop groups were founded as far back as the 1980s. For traditional musical reasons ('close harmony'), these choruses exist for men or for women, but rarely for mixed voices. Surprisingly, although barbershop singing used to be a male domain, women's choruses and quartets now predominate. The association for these choruses, 'BinG!' (Barbershop in Germany), has nearly twice as many women's as men's groups among the 58 choruses in its membership.

Although statistical proof is lacking, it is likely that the proliferation of the choral landscape is primarily an urban phenomenon. Evidence for this assumption can be found in the BinG! membership list. Most of its barbershop groups are located in Germany's larger cities, whose richer cultural offerings are reflected in their many different forms of amateur music-making. Parenthetically, one reason for this proliferation is the multitude of new men's choruses: it is well known that the number of traditional men's choruses has been dwindling for years, but new men's choruses in the form of *a cappella* quintets or sextets, barbershop choruses or gay men's choruses are rising up in their stead.



Munich's 'via nova' chorus at the German Choral Competition

Of the 1.4 million people singing in Germany's organised amateur choruses today, at least one in five is less than 27 years old. The choral associations have taken many steps to maintain or improve these figures and to win over young

people to their ranks. One special event along these lines was the ‘Singen bewegt’ (‘Singing Moves’) campaign of 2005, marking the tenth anniversary of the German Youth Choral Association (Deutsche Chorjugend, or DCJ) as an independent association. To attract media attention to the power of choral music for young people, some 15,000 choristers sang the same songs at the same time in 200 concerts and events across the nation, thereby marking the first ‘Day of Young Voices’. Especially worthy of mention is the ‘Felix’ award sponsored by the German Choral Association (DCV): proceeding on the belief that musical talent should be promoted as early as possible, every year since 2000 the DCV has awarded its seal of commendation, the ‘Felix’, to kindergartens with daily high-quality singing lessons of a nature appropriate to children.

## INSTRUMENTAL ENSEMBLES

If variety and proliferation into specialist ensembles are becoming increasingly evident among choruses, they have always been typical of amateur instrumental groups. Symphonic wind orchestras, marching bands, Martinshorn ensembles, trumpet corps, tambour corps, hunting horn ensembles, brass bands, accordion and bandoneon orchestras, recorder consorts, mandolin orchestras, zither ensembles, chamber orchestras, string quartets, early music ensembles, *batucada* groups, percussion ensembles and much more: the diversity of instrumental combinations and musical repertoires available to those who want to play music – and those who want to hear it – is a distinctive feature of volunteer music-making.

Instrumental music-making among amateurs proliferates further as the ensembles change their repertoires and incorporate new styles and genres. Over roughly the last 20 years, many wind bands have progressed steadily from commercial folk music to swing arrangements to symphonic wind music and broadened their repertoires to include a great variety of styles. More recently their repertoires have come to include ‘crossovers’, i.e. combinations of contrasting styles. The repertoire for zither music has likewise expanded to include jazz, popular music and even contemporary art music, employing the full gamut of sounds and noises that the zither is capable of producing. Guitar recitals, as we learn from a 2005 study by Helmut Richter, reveal an increasing trend toward Spanish and South American music.<sup>8</sup>



*At the German Orchestral Competition: the Bochumer Zitherorchester*

This trend is, of course, attributable to the influence of pop, rock and world music, as is the increase of heavily rhythmic music in the wind band repertoire.

Unlike choruses, the trend observable from the beginning of the new century among instrumental clubs and ensembles – namely, that their number has remained virtually constant while their membership has expanded – continues in 2010. Both the percentage and the absolute number of young people playing in ensembles have grown as a result of the youth work cultivated in the clubs, ensembles and associations concerned. To choose an example, in 2004 the Young Wind Players of Baden-Württemberg (BJBW), the youth organisation of the Baden-Württemberg Wind Music Association (BVBW), launched an image campaign with a youth music festival to convince young people that wind music has a modern repertoire and to add zest to the instruction available in organised wind bands. In the same year the image campaign was adopted by the National Union of German Music Associations (BDMV) as an official youth campaign within their own ‘zukunftsmusik’ (‘music of the future’) project. Similarly, individual clubs, ensembles and orchestras have become aware of the importance of promoting young musi-

cians and are approaching the task with great commitment. Wind bands looking for a new conductor stress the importance of experience in youth work in their job descriptions, even if, as often happens, the training of young wind players is often taken over by their own members or by teachers at public music schools. The clubs are concerned with more than simply improving their members' technical skills or ensuring their own continued existence; their object is to appeal to young people, to 'take them off the streets' and to integrate them into larger social contexts.

## TRAINING AND CONTINUING EDUCATION

Germany's music associations attach special importance to the training of amateur musicians (especially among the young) and to the training and continuing education of their leaders. Almost every state in Germany has established 'state music academies' in co-operation with state music councils and the amateur music associations attached to them. These academies, usually housed in beautiful historic buildings or in specially equipped new facilities, are set aside for concerts and continuing education, and may also provide rehearsal space for choruses and orchestras.

At the national level, four institutions offer a wide-ranging programme for fully professional, semi-professional and volunteer multipliers in music and other fields of culture: the Trossingen Federal Academy for the Education of Young Musicians (Bundesakademie für musikalische Jugendbildung), the Remscheid Academy for Cultural and Media Education (Akademie für musische Bildung und Medienerziehung), the Wolfenbüttel Federal Academy for Cultural Education (Bundesakademie für kulturelle Bildung) and the Rheinsberg Music Academy, which was elevated to academy status at the state and national levels to mark the tenth anniversary of its foundation in 2001. If the Rheinsberg Academy has focused its special tasks on contemporary art music, the Federal Academy in Trossingen, with its music education library, provides an institution specifically designed for amateur music-making. It has a large collection of up-to-date teaching and performance material which is made bibliographically accessible in repertoire catalogues referenced by suitability, quality and level of difficulty. Moreover, the national and state academies, as well as the associations' own conference centres, are devoted to promoting exchanges of information and professional consulta-

tion, to exploring and testing new methods of instruction, and to distributing new performance and teaching literature.

Besides these institutional facilities, it is above all the associations themselves that give special attention to the education of young musicians. Great importance is attached to the education of their teaching staff, as most of their trainers, section leaders and even conductors work on a volunteer or semi-professional basis. For these people, the associations carry out special training and continuing education programmes whose contents, subject areas and examinations are set down in guidelines. Seminars, courses, work projects and congresses round off the programmes, some of which are carried out in co-operation with national and state academies.

An overview of continuing education programmes, courses, workshops and congresses currently offered by Germany's music academies and associations can be found on the home page of the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) at [www.miz.org](http://www.miz.org). Every year the Centre lists more than 2,000 events throughout the whole of Germany.

## SUPRA-REGIONAL SUBSIDISATION

Public subsidisation of amateur music-making takes place at various government levels and is of paramount importance for Germany's musical life. The federal government mainly subsidises facilities and projects of national importance. These include, for example, the German Music Council, which mounts the German Choral Competition (Deutscher Chorwettbewerb, or DCW) and the German Orchestral Competition (Deutscher Orchesterwettbewerb, or DOW), alternating in two-year cycles. They also include the major umbrella organisations for amateur music-making: the Joint Working Group of German Choral Societies (ADC) and the National Union of German Orchestral Associations (BDO). The federal government is also involved in the funding of the Marktoberdorf International Chamber Choir Competition and the annual festivals of choral and orchestral music during which the Zelter Medals and the Pro Musica Medals are presented by the President of Germany to clubs that can look back on at least 100 years of activity. Under certain circumstances the Goethe Institute, an intermediary organisation of the Foreign



Office for Germany's cultural policies abroad, will subsidise guest performances and exchange projects in foreign countries for German choruses, orchestras and ensembles.

One of the major funding tools available to Germany's federal states is institutional support for associations prepared to use the subsidies for training and continuing education programmes, consultation for amateur ensembles, music competitions and similar projects. Other than this, amateur music-making is subsidised in different ways from one state to the next. For example, some states give special attention to performances of regional composers by amateur ensembles, and to outstanding projects mounted by amateur music societies. Among these are performances of contemporary composers, co-operative projects among various ensembles and the exploration of new forms of concert. Other states offer so-called 'trainer grants' ('Übungsleiterzuschüsse'), which have now grown to become an important funding tool. In some cases, and under varying conditions, the states also award grants for sheet music acquisition, choral-symphonic concerts, international contacts or the purchase of instruments. Additional funding is set aside from gaming revenues and made available for amateur music-making from the public purse.



*The Federal Government Commissioner for Culture and the Media, Bernd Neumann (right), awarding the Zelter Medal for meritorious achievement in the cultivation of choral music*

Municipalities and regional districts generally provide blanket subsidies, for example by lending financial support to clubs and associations. But they also help finance concert performances or make rehearsal and concert space available free of charge.

## ALL-DAY SCHOOLS AND CO-OPERATIVE EDUCATIONAL PROJECTS

With regard to young musicians, one social development of importance to amateur music-making is the effort to establish and expand all-day schools, which increasingly integrate extra-curricular activities of children and adolescents in their day-to-day school life. This affects all those institutions, such as public music schools as well as ensembles and choruses, that maintain afternoon programmes for children and adolescents. The all-day school can work to the disadvantage of those clubs that cannot or prefer not to benefit from this development, for it may cost them young members. Those capable of working together with schools will find it a great opportunity to address young people who cannot be reached in any other way. The federally funded 'Investment Programme the Future: Education and Childcare' invested a total of € 4 billion in all-day schools between 2003 and 2009. True, owing to Germany's federal system, the programme was applied in widely varying ways from one state to the next. But since the money could not be used to subsidise personnel, all states were in agreement that educational and childcare vehicles outside the school system were called upon to co-operate with the schools and to help design their all-day curricula. This applied and still applies especially to vehicles of music education. Many states have therefore concluded framework agreements regarding co-operation between their state music councils, public music schools and ministries of culture. Several examples of such co-operation were developed in the framework agreement for the 'youth leader' programme signed by the state of Baden-Württemberg and a great many clubs and associations in 2006. A study conducted at Bremen University examined the structure and utilisation of expanded musical and cultural education offerings at all-day schools in Brandenburg, Lower Saxony and Rhineland-Palatinate.<sup>9</sup> The study confirms that these offerings are highly appreciated and viewed in a positive light by school directors, pupils and parents.

Another interesting funding programme for instrumental music is ‚JeKi‘, an abbreviation for ‚Jedem Kind ein Instrument‘ (‚An Instrument for Every Child‘). It was launched in Bochum as a city-wide initiative and expanded to the entire urban area of the Ruhr as part of the RUHR.2010 European Cultural Capital festivities. It is intended to be offered in the whole state of North Rhine-Westphalia beginning with the 2011-12 school year. Here all primary school children are given an opportunity to learn an instrument of their choice, whether it be a violin, flute, trombone, horn, mandolin or *baglama*. The programme is supported by public music schools at the municipal level, and its sponsoring entity is a non-profit foundation (see the article ‚Music Education Outside the State School System‘ by Michael Dartsch). The great success of this project has prompted other federal states to establish similar programmes.

## MIGRANT POPULATIONS

The broadest spectrum of musical styles in Germany’s amateur music landscape is without question to be found in its migrant populations, if only because of the diversity of ethnic groups represented. In traditional music, the musical ensembles are by definition tied to a particular ethnic group, country or region. In more recent popular music, many amateur bands consisting of musicians of different nationalities or ethnic backgrounds are devoted to a particular pop genre, such as hip-hop, while others allow the musics and styles of their countries of origin to enter their repertoire. That said, it is difficult to survey all the associations and clubs that offer musical and cultural activities. The reasons for this have to do with their low degree of networking and the different ways in which migrants structure their civic self-organisation. Often their musical activities are organised in a centre or club whose tasks are broadly conceived to include (in addition to culture) educational programmes, language courses, homework supervision, social and legal consultation, religious support, and sports and recreational activities of every sort. A revealing glance into their structures can be found on ‚MSO Online‘ ([www.mso-online.de](http://www.mso-online.de)), a portal presenting information on the migrant populations’ self-organisations and programme offerings in the state of North Rhine-Westphalia.

Owing to the history of immigration in Germany, at first it was primarily workers' clubs and free welfare societies that served as vehicles for 'official' social work among migrants and that sponsored cultural clubs where musical ensembles and folk music groups could meet. In the case of Germany's largest ethnic group, the Turkish minority, once the solicitation of guest workers had ceased and the migrants were joined by their families, it was primarily mosque congregations, now organised into societies, that took charge of their religious and cultural needs and recreational programmes. The best-known umbrella organisation, the Turkish Islamic Union for Religious Affairs (DITIB), currently includes nearly 900 clubs spread across the entire country. Their cultural programmes include many folk dance and music courses (chorus, saz, flute, violin) as well as various ensembles and choruses.



*Even the baglama is permitted at some regional-level 'Jugend musiziert' competitions*

In recent years the civic engagement of Germany's migrant population has gained importance among researchers and politicians. In 2005 the Centre of Turkish Studies, at the request of the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth, presented initial representative figures on voluntary civic engagement among the Turkish minority. It revealed that nearly two-thirds of the persons polled were active in clubs, associations and initiatives. No less remarkable is the fact that 50 percent of Turkish migrants are interested in (further) voluntary participation – with concomitantly great potential for amateur music-making.

Whatever the case, it is not only the grass roots of local clubs that have taken initial steps toward integration: movement has entered Germany's registered associations as well. In 2004, at the music festival of the North Rhine-Westphalian chapter of the Federation of German Mandolin and Guitar Players (BDZ), Turkish *baglama* ensembles from North Rhine-Westphalia took part for the first time alongside mandolin orchestras and guitar ensembles. Further, the *baglama* was permitted for the first time in regional 'Jugend musiziert' ('Youth Makes Music') competitions in Berlin (2002) and Duisburg (2005). In 2005 the German Music Council mounted a conference on the topic 'How much cultural dialogue do we want?' in which, among other things, the role of amateur music-making in cultural integration and in opportunities for inter-cultural dialogue were discussed. The National Union of German Orchestral Associations (BDO) and the Joint Working Group of German Choral Societies (ADC) organised forums on the subject of 'Integration through Music' in 2008 and 2010.

#### AMATEUR POP AND ROCK VS. THE MAINSTREAM

While many radio broadcasters tend toward mainstream music in their popular music programmes, for several years amateur rock and pop musicians have been displaying an increasingly heterogeneous array of styles. No musical 'movement' has emerged since the days of the techno-boom and hip-hop. Instead, a very wide range of styles has expanded into a vast number of co-existing sub-styles. The basis for this line of development is amateur music-making. Various studies have estimated that 85 to 90 percent of the musicians involved are amateurs (see the article 'Popular Music' by Peter Wicke). The few that are able to work on a professional basis have generally started as amateurs. Many bands vacillate between professional, semi-professional and amateur status. However, the dream of earning one's living by making music is very widespread, and no small number of bands collapse under the pressure to do so. More money and time is invested in this 'hobby' than is otherwise customary in the amateur music scene. The rental of costly rehearsal space, the purchase of expensive equipment and three rehearsals per week are nothing unusual.

The trend toward stylistic expansion and proliferation in rock and pop music recalls the phenomenon described above for choral music. It is above all the internet and its new technologies, replacing conventional channels of distribution, that have enlarged the range of possibilities for the music's dissemination and reception. They also favour the formation of niches and the emergence of small-scale networks of performers and recipients. Rather than the giant conglomerates of the entertainment industry, it is now, to quote Martin Büsser, 'the niches that have long dominated the market as a whole'.<sup>10</sup> These new developments are essentially based on non-commercial activities and would be unthinkable without amateur music-making, which offers a unique space for the cultivation of individuality, originality and creativity.

- 1 See the response to the parliamentary question on the state of mainstream culture in Germany, *Bundestagsdrucksache* 15/4140 (Berlin, 2004), p. 30.
- 2 Bundesvereinigung Deutscher Musikverbände. A list of German names and acronyms for the musical associations mentioned here and below can be found at the end of this publication.
- 3 BDMV press release of 23 December 2003.
- 4 Hilmar Hoffmann: *Kultur für alle* (Frankfurt, 1979), p. 241.
- 5 Final report of the Parliamentary Investigative Commission 'Zukunft des Bürgerschaftlichen Engagements', *Bundestagsdrucksache* 14/8900 (Berlin, 2002).
- 6 Final report of the Parliamentary Investigative Commission 'Kultur in Deutschland', *Bundestagsdrucksache* 16/7000 (Berlin, 2007).
- 7 See Thomas Petersen: *Trends im Freizeitverhalten* [Trends in leisure activities], AWA presentation in Munich, 12 July 2005, transparency 19, available at <http://www.awa-online.de> (accessed on 22 June 2010).
- 8 Helmut Richter: 'Die Gitarre im Solokonzert: Eine Analyse aktueller Konzertprogramme' [The guitar in solo recitals: an analysis of current concert programmes], *Concertino* 1 (2005), pp. 26 ff.
- 9 Andreas Lehmann-Wermser et al.: *„Musisch-kulturelle Bildung an Ganztagschulen. Empirische Befunde, Chancen und Perspektiven.“* [Musical and cultural education at all-day schools: empirical findings, opportunities and perspectives] (Weinheim, 2010).
- 10 Martin Büsser: 'Die Zukunft der Popmusik' [The future of pop music], *MusikForum* 2 (2005), pp. 44-5, quote on p. 45.



| *Gerald Mertens*

## SYMPHONY AND CHAMBER ORCHESTRAS

The German orchestral landscape, with its 133 professional, publicly financed symphony and chamber orchestras, remains unparalleled worldwide for its density and diversity. It is basically a four-tier system. The first tier is made up of the 84 theatre orchestras<sup>1</sup> that play in the operas, operettas and musicals mounted at Germany's municipal and state theatres. Here the spectrum ranges from the great, internationally renowned opera houses in Berlin, Hamburg, Stuttgart and Munich to the small theatres in Lüneburg, Annaberg and Hildesheim. The second tier consists of 30 concert orchestras which perform predominantly or exclusively in concert halls. The uncontested leader here is the Berlin Philharmonic, followed by a host of other internationally acclaimed orchestras, among which are the Munich Philharmonic, the Bamberg Symphony Orchestra, the Konzerthausorchester

Berlin and the Leipzig Gewandhaus Orchestra, to name only a few among the largest of their rank. The third tier comprises seven publicly funded chamber orchestras which work all year round as string orchestras without their own woodwind or brass sections. Examples include the Stuttgart Chamber Orchestra, the Württemberg Chamber Orchestra in Heilbronn and the Munich Chamber Orchestra. Finally, the fourth tier involves the radio orchestras belonging to the 'Consortium of public-law broadcasting corporations of the Federal Republic of Germany', or ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland) and the Rundfunkorchester und -Chöre GmbH Berlin (ROC). These 12 radio orchestras or radio symphony orchestras, four big bands and seven radio choruses (see also Figure 10.3 in the article 'Music on Radio and Television' by Helmut Scherer and Beate Schneider) remain a mainstay of high-quality performance, ambitious programming and the promotion of contemporary music in Germany.



Germany's so-called *Kulturorchester* – a somewhat antiquated label used in collective bargaining agreements but meaning nothing more than an orchestra which works all year round with a permanent staff – are financed primarily by the public sector. The funds generally come from state or local subsidies and from radio and TV licence fees. Due to the federal structure of the country, the German *Länder* (states) are in charge of cultural affairs, and the role of the national government in funding theatres and orchestras is minimal. The financing models of the



individual states differ considerably. Some theatres and orchestras are wholly or almost completely funded by a given state. These are then usually called *Staatstheater* (state theatres) or *Staatsorchester* (state orchestras). There are a very few cases of entirely local funding by a municipality. Most theatres and orchestras benefit from mixed funding provided by the *Land* and by local and nearby municipalities. The box-office returns and the orchestra's own resources vary widely according to genre (music theatre, concert etc.) and from one region to the next. On average, they account for roughly 19 percent of the budget – often less, sometimes more. Only a few theatres and orchestras are privately sponsored; fundraising in this sector is virtually non-existent.

In addition to the *Kulturorchester*, mention should also be made of other professional ensembles and chamber orchestras which either work on a project-by-project basis with a regular group of freelance musicians ('project orchestras') or,



*Karl Friedrich Schinkel's Schauspielhaus am Gendarmenmarkt, Berlin: formerly a theatre, now a concert hall*

if they have the benefit of public funding, with a permanent staff. Examples in the first category are the Ensemble Modern (Frankfurt), the Deutsche Kammerphilharmonie (Bremen), the Bavarian Chamber Orchestra (Bad Brückenau) and the Concerto Köln. The second group includes the Georgian Chamber Orchestra (Ingolstadt) and the Potsdam Chamber Academy, among others. The German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) currently lists more than 80 professional chamber orchestras on its website.

## STRUCTURAL DEVELOPMENTS IN THE ORCHESTRA LANDSCAPE

Germany's orchestra landscape dates back to the late 15th century. The earliest orchestra still in existence today is that of the Hessian State Theatre in Kassel, which was founded in 1502. Renowned traditional orchestras, such as the Dresden Staatskapelle, the Weimar Staatskapelle and the Mecklenburg Staatskapelle in Schwerin, were founded in the 16th century; still others were assembled at various German courts during the 17th and 18th centuries. This explains why Thuringia has a particularly large concentration of orchestras. The founding of court and church ensembles was followed, during the 19th and 20th centuries, by the establishment of a bourgeois orchestra culture in small and mid-size towns. Beginning in the 1920s and again after World War II, in East and West alike, this landscape was broadened with the addition of radio ensembles and other municipal and state orchestras. The density of orchestras is particularly high in Munich, Stuttgart and Berlin, since these cities are home to several funding entities: the state government (all three are state capitals), the municipal authorities, and public broadcasting corporations. East Germany took a targeted approach in the 1960s and began to locate theatres and orchestras in smaller communities and county seats under the slogan 'Kultur auf's Land!' (culture in the countryside). Decentralisation has thus been an important feature of the orchestra landscape in Germany to the present day. Orchestras are found not only in large cities but spread more or less evenly across the country as a whole, even in rural areas (see Figure 5.1).



*A bastion of Cologne's musical life for the last 25 years: the Cologne Philharmonie*

## DISSOLUTIONS, MERGERS, NEW LEGAL FORMS

Germany's orchestra landscape has changed dramatically since the 1990s. While the number of theatres and orchestras first grew in 1990, in the wake of German reunification, this was soon followed by a wave of adjustment and consolidation. As a result – primarily in the newly formed German states – large numbers of theatres and orchestras were merged with one another, scaled back or eliminated entirely. This occurred for financial reasons, particularly in view of the limited transitional financing provided by the German federal government. In the case of orchestras, this fate was met not only by small orchestras in a handful of rural areas or spoken theatres in the eastern section of Berlin; rather, it also affected larger orchestras in erstwhile regional capitals of the former German Democratic Republic, including Schwerin, Erfurt, Potsdam and Suhl, as well as individual radio orchestras of the former East German broadcasting network in Berlin and Leipzig.

Parallel to this special development in the newly formed German states, however, there were also severe structural adjustments in the states of what had been West Germany – primarily in North Rhine-Westphalia. They began with the closing of the Oberhausen Music Theatre in 1992 and continued with the insolvency of the Philharmonia Hungarica (Marl) in 2001. Another case was the liquidation and insolvency of the Berlin Symphony Orchestra in 2004, which now only works as a project orchestra. The first all-German stocktaking in 1992 identified 168 publicly financed concert, opera, chamber and radio orchestras; since then, 35 ensembles have been dissolved or merged. At the close of the 2006-07 season, the Philharmonic State Orchestra in Halle was merged with the Halle Opera House orchestra to create the 'Halle Staatskapelle'. This gave rise to an ensemble with 152 positions, making it Germany's second-largest orchestra after the Leipzig Gewandhaus Orchestra. Currently, however, debate is ongoing over a further reduction in the size of this orchestra. Recently it was decided to scale back the orchestra as part of the founding of a limited joint-stock company, but this decision has not yet been implemented, since the parties are bound by a company-wide wage agreement. At the beginning of the 2007-08 season, the Saarbrücken Radio Symphony Orchestra merged with the Kaiserslautern Radio Symphony Orchestra to create the 'Deutsche Radiophilharmonie', headquartered in Saarbrücken.



Sources: German Music Information Centre,  
German Orchestra Association

## BERLIN

- 1 Orchester der Komischen Oper, Berlin
- 2 Orchester des Metropol-Theaters, Berlin (1997)
- 3 Rundfunk-Sinfiorchester Berlin
- 4 Orchester des Theaters des Westens, Berlin (2001)
- 5 Konzerthausorchester Berlin
- 6 Orchester des FriedrichstadtPalastes, Berlin
- 7 Berliner Philharmoniker
- 8 Berliner Symphoniker (2004)\*

## CENTRAL GERMANY

- 9 Telemann Kammerorchester Michaelstein, Blankenburg (2000)
- 10 Orchester der Landesbühnen Sachsen-Anhalt, Eisleben (1992)
- 11 Orchester der Musikalischen Komödie, Leipzig
- 12 MDR-Sinfiorchester, Leipzig (1992)
- 13 Westsächsisches Symphonieorchester, Böhlen/Leipzig
- 14 Rundfunk-Blasorchester Leipzig, Bad Lausick
- 15 Philharmonisches Orchester Altenburg-Gera (2000)
- 16 Neue Elbland Philharmonie, Riesa (1993)
- 17 Orchester der Landesbühnen Sachsen, Radebeul
- 18 Mitteldeutsche Kammerphilharmonie, Schönebeck








## RUHR AREA

- 19 Philharmonia Hungarica, Marl (2001)
- 20 Bochumer Symphoniker
- 21 Essener Philharmoniker

## STUTTIGART

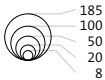
- 22 Radio-Sinfiorchester Stuttgart des SWR
- 23 Stuttgarter Kammerorchester

## 'KULTURORCHESTER'

-  Radio orchestra
-  Concert orchestra
-  Theatre orchestra
-  Chamber orchestra
-  Orchestra disbanded since 1990  
Red lettering indicates year of dissolution (in brackets)
-  Orchestra created by merger  
Grey italicised lettering indicates year of merger (in brackets)
-  Orchestra with several sites

For orchestras with several sites, the number of permanent positions is given for the respective site.

## PERMANENT POSITIONS



**miz** Deutsches  
Musikinformationszentrum



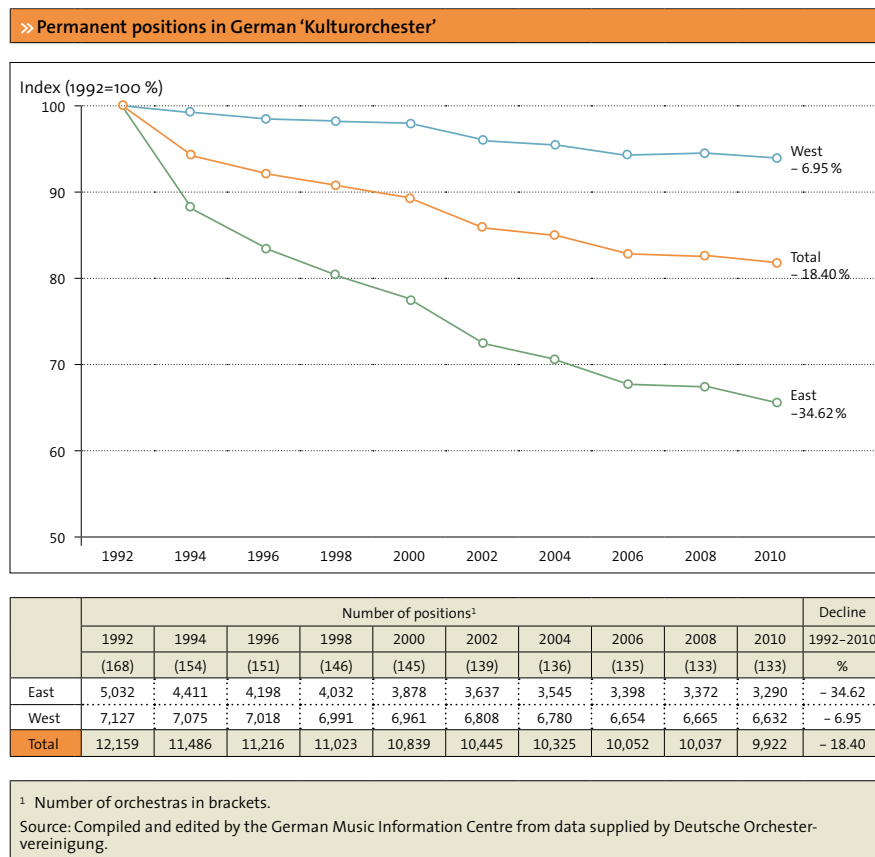
Cartography: S. Dutzmann  
Leipzig, 2010

The map of orchestra sites (see Figure 5.1) shows the orchestra landscape after German reunification in 1990 and the manner in which it has since changed, in particular through mergers and dissolutions. The mergers were particularly painful in rural areas. In the final analysis, however, they were warranted in those cases where neighbouring orchestras and music theatres were producing independent programmes for an ever-shrinking audience, as happened in Nordhausen-Sondershausen, Gera-Altenburg, Rudolstadt-Saalfeld and Greifswald-Stralsund. Dissolutions were especially prevalent in those areas where there was no longer a political majority in favour of public funding (e.g. the Brandenburg Philharmonic in Potsdam) or where the historical rationale for forming the orchestra had vanished (e.g. the Philharmonia Hungarica in Marl, the Thüringen Philharmonic in Suhl and the Berlin Symphony Orchestra).

The number of identified positions for musicians has dropped from 12,159 in 1992 to 9,922, i.e. by 2,237 positions, or roughly 18 percent. Of this reduction, 1,742 of the positions eliminated had been in the newly formed German states and former East Berlin, and 495 in the states of former West Germany

Figure 5.1

Figure 5.2



and former West Berlin (see Figure 5.2), which has lost 82 positions since 2008 alone – twice as many as in the newly formed eastern states.

## NUMBER OF VISITORS AND EVENTS

In spite of the structural transformation described above, the current statistics of the Deutscher Bühnenverein (German Theatre and Orchestra Association) show a growing number of concerts, from around 6,900 in the 2000-01 season to 8,700 today (see Figure 5.3). However, these figures do not cover all the 12 radio orchestras

Figure 5.3

## » Concerts and attendance of 'Kulturochester'

| Season  | Concerts |                                 |                                 | Visitors           |
|---------|----------|---------------------------------|---------------------------------|--------------------|
|         | Total    | Concert orchestras <sup>1</sup> | Theatre orchestras <sup>2</sup> | Total <sup>3</sup> |
| 2000–01 | 6,899    | 4,686                           | 2,213                           | 3,666,142          |
| 2001–02 | 6,922    | 4,718                           | 2,204                           | 3,797,022          |
| 2002–03 | 7,179    | 4,833                           | 2,346                           | 3,747,268          |
| 2003–04 | 7,432    | 4,795                           | 2,637                           | 3,990,782          |
| 2004–05 | 8,127    | 5,717                           | 2,410                           | 3,795,471          |
| 2005–06 | 8,428    | 6,043                           | 2,385                           | 3,774,301          |
| 2006–07 | 8,414    | 5,871                           | 2,543                           | 3,941,835          |
| 2007–08 | 8,711    | 6,148                           | 2,563                           | 4,020,745          |
| 2008–09 | 8,704    | 6,079                           | 2,625                           | 4,053,629          |

Note: The data in the time line can only partly be compared, since some theatres were shut down for construction work or the data are incomplete owing to faulty reporting.

<sup>1</sup> Local and non-local concerts.

<sup>2</sup> Own concerts in own premises.

<sup>3</sup> Attendance figures for theatre orchestras include in-house performances as well as concerts by other ensembles that take place on their premises. Those for concert orchestras also include concerts on other premises (e.g. tours, etc).

Source: Compiled and calculated by the German Music Information Centre from *Theaterstatistik*, vols. 2000–01 to 2008–09, ed. Deutscher Bühnenverein (Cologne, 2002–2010).

and radio symphony orchestras or other radio ensembles. Basically, the number of concert-goers grew in East and West alike, topping the four million mark for the first time in 2007–08. This is a positive trend, and it remains to be seen how the growing number of music festivals – particularly in summer – will affect the general number of concert-goers and the rate of capacity utilisation.

The German Orchestra Union (Deutsche Orchestervereinigung, or DOV) listed about 12,700 concerts of *Kulturochester* and radio ensembles (excluding big bands) for 2009, with 6,100 symphony concerts (including tours abroad), 1,200 chamber concerts and 3,700 educational events (concerts for children and young adults, concerts for school pupils and workshops held in schools) (see Figure 5.4). These statistics underline the particular importance that new orchestral activities have gained in music appreciation, an area which comprises concerts for children, young adults and school groups as well as workshops. It is encouraging to note that the number of concerts for school pupils has increased

Figure 5.4

| » Concerts by 'Kulturorchester' in Germany |               |               |               |
|--------------------------------------------|---------------|---------------|---------------|
| Type of event                              | Season        |               |               |
|                                            | 2003-04       | 2005-06       | 2007-08       |
| Symphony concerts <sup>1</sup>             | 6,027         | 5,918         | 6,075         |
| Music education events                     | 2,141         | 3,747         | 3,723         |
| Concerts for children and young adults     | 742           | 928           | 972           |
| Concerts for school pupils                 | 414           | 570           | 665           |
| Workshops at schools                       | 985           | 2,249         | 2,086         |
| Chamber concerts                           | 993           | 1,136         | 1,195         |
| Other concerts                             | 1,208         | 1,997         | 1,691         |
| <b>Total</b>                               | <b>10,369</b> | <b>12,798</b> | <b>12,684</b> |

<sup>1</sup> Including concerts abroad (2003-04: 519; 2005-06: 526; 2007-08: 614).  
Source: Compiled by Deutsche Orchestervereinigung.

considerably in recent years. Unfortunately it was not possible to compile precise figures for the numbers of concert-goers involved since this information is not always recorded for school or open-air events or for guest performances.

As long as there is a continued lack of reliable and complete data for all concerts given by *Kulturorchester*, it will be difficult to predict trends in attendance. Even more problematic is the recording and breakdown of attendance figures for such concert halls as in Dortmund, Essen, and soon in Hamburg (opening scheduled for 2012), and for major German music festivals (e.g. the Schleswig Holstein, Mecklenburg-Vorpommern and Rheingau festivals), where outstanding German and foreign *Kulturorchester* and many other ensembles perform but reliable figures on attendance are not kept.

According to theatre statistics, the figures for attendance and capacity utilisation at music theatre events and concerts by theatre orchestras (excluding concert orchestras) have not undergone significant change in the period under consideration. They have remained relatively high, with average capacity utilisation rates between 70 and 80 percent.<sup>2</sup>



The overall figures show that publicly financed theatres and orchestras are more than just receivers of subsidies. Instead, they are influential players in the local economy. They constitute powerful forces of supply and demand at the regional level, creating bonds with highly skilled labour through their methods of production. This in turn leads to increased tax revenue for the municipality and allows local businesses to participate directly or indirectly in the theatres' economic activities.

### COLLECTIVE AGREEMENTS, PAY BRACKETS AND ORCHESTRA SIZE

The salaries and working conditions of musicians employed in *Kulturorchester* are governed by a collective agreement known as the 'Tarifvertrag für Musiker in Kulturorchestern' (TVK). It applies across the board for most opera orchestras and some concert orchestras. This blanket salary situation for orchestras is the only one of its kind in the world. As a rule, for radio ensembles the special salary provisions of the various public-law broadcasting corporations apply instead. Many concert orchestras have their own wage agreements which are based on the TVK but contain terms specific to the localities involved and often special provisions for concert tours.

In the TVK area, which covers municipal and state orchestras, a distinction needs to be made in view of remuneration and 'ranking'. Whereas the payrolls for opera orchestras are broken down into seven pay groups according to the size of the orchestra (referred to as a 'membership size' scheme), for concert orchestras the musicians are grouped according to a separate classification contract ('concert orchestra wage agreement'). A third option is an individual wage agreement specific to the orchestra in question (e.g. for the Berlin Philharmonic, the Munich Philharmonic and the Leipzig Gewandhaus Orchestra). For most concert orchestras, however, the basic orientation is towards the wage groups found in opera orchestras.

The parties to the wage agreements for radio ensembles are the respective broadcasting corporations and the German Orchestra Union (Deutsche Orchestervereinigung, or DOV) in its capacity as a union and professional association of orchestra musicians and radio chorus singers. The TVK and industry-wide collective agreements supplementing the TVK, as well as all orchestra-specific collective agreements for municipal and state orchestras, are generally negotiated by the

DOV with the German Theatre and Orchestra Association (Deutscher Bühnenverein, or DBV) as an employers' association, provided the orchestra employer is a member of the DBV. If the employer is not a DBV member, the wage agreement is negotiated directly with the DOV.

Opera orchestras are assigned to pay groups A to D, depending on their membership and their number of positions. Those with no more than 56 positions at their disposal are assigned to the lowest remuneration category, pay group D. Pay group C applies to orchestras with between 56 and 65 positions; group B for 66 or more; and from 78 pay group B/F (where F stands for 'footnote' as the bonus paid is indicated in a footnote to the pay scale). Opera orchestras with 99 positions or more are placed in pay group A. For ensembles of between 99 and 129 positions, a variable footnote bonus can be paid (pay group A/F<sub>2</sub>), while for opera orchestras of 130 positions or more, payment of a footnote bonus is mandatory (pay group A/F<sub>1</sub>). This is the uppermost pay group. There are thus seven pay groups in all. What decides an ensemble's classification is not the number of positions actually filled, but rather the number of positions shown in the budget and staff appointment scheme. This is why there are a few orchestras that, for example, employ slightly fewer than 99 musicians and yet are classed in pay group A. In some cases, an ensemble is classed in a higher pay group by means of a unilateral sovereign act on the part of the funding entity.

For decades the grouping of opera orchestras according to size rather than artistic attainments has been subject to criticism. The putative counterexample are the five West German chamber orchestras, which, although no larger than 14 to 24 musicians, nevertheless always remunerate their musicians under pay group A.

Topping the pyramid of salaries for Germany's *Kulturorchester* is the Berlin Philharmonic, closely followed by the Munich Philharmonic and the big radio symphony orchestras in Munich, Cologne, Stuttgart and Hamburg. At the second tier – yet still, for the most part, ranking above pay group A/F<sub>1</sub> – are such orchestras as the Berlin Staatskapelle, the Deutsches Symphonieorchester Berlin, the Bavarian State Orchestra (Munich), the Leipzig Gewandhaus Orchestra, the Dresden Staatskapelle, the Dresden Philharmonic, the Bamberg Symphony and the Hamburg Philharmonic, as well as other radio symphony orchestras and radio orches-

tras. These top orchestras are opera as well as concert orchestras with more than 115 posts. The other municipal and state opera and concert orchestras are spread out across the aforementioned TVK pay groups, although certainly the occasional orchestra can be found which pays its musicians at levels below pay group D.

## THE STATE OF GERMANY'S OPERA AND RADIO CHORUSES AND RADIO ENSEMBLES

As with orchestra personnel, the number of opera chorus positions in German music theatres has also fallen, declining by more than 11 percent since 1993 and currently at approximately 2,900. There is also a serious lack of young talent in this area. Each year there is a need for approximately 160 new singers in German music theatres (including soloists). Some 300 trained singers graduate from Germany's tertiary-level music schools (*Musikhochschulen*) and conservatories annually; of these, only about ten percent, or 30, find lasting jobs as professional singers (solo, concert, opera or radio choruses). Yet some 80 to 100 positions continue to go unfilled in opera choruses each year.



In radio choruses, the number of positions has also continually dropped since 1990. Meanwhile, due to a lack of sufficient new hiring, in some instances this has led to structural ageing among the chorus membership. By the same token there has been growth in the ranks of professional singers hired by radio broad-



*Sir Simon Rattle and the Berlin Philharmonic's educational programme Zukunft@BPhil*

casters on a project basis for larger assignments as chorus reinforcements. Radio choruses have, in the meantime, also grown indispensable as concert choirs for choral-orchestral performances by the major municipal orchestras and for CD recordings.

Ever since 2003, when several German state premiers published structural reflections on reforming Germany's public-law broadcasting system and increasing its radio and TV licence fees, radio orchestras have also been trimmed down in various locations. The spectrum of approaches ranges from non-hiring to reductions in size to dissolution and mergers. One feature common to all of these reflections is that the affected broadcasting corporations justified them on the basis of a lower-than-expected increase in radio and TV licence fees, an increase recommended by the Commission on the Financial Needs of Public Broadcasting Corporations (Kommission zur Ermittlung des Finanzbedarfs der öffentlich-rechtlichen Rundfunkanstalten, or KEF). Particularly hard hit were the Munich Radio Orchestra, with a reduction from 71 to 54 positions, and the Vocal Ensemble of Southwest German Radio in Stuttgart. With future annual fees of more than € 7 billion, fixed

costs for the payroll of the orchestras' artistic staff amount to some € 155 million each year, or approximately two percent. In 2004, the ARD itself had set the costs for all radio ensembles at € 0.36 of the monthly radio and TV licence fee.

## NEW ORCHESTRAL ACTIVITIES – INFLUENCING THE WORLD OF MUSIC

It is a well-known fact that concert and theatre orchestras have a wide variety of ways of influencing the world of music besides giving concerts and performing operas. In fact, all orchestras have a broad spectrum of chamber-music formations which either exist or meet on an ad hoc basis to enrich the local and regional concert scene, voluntarily and quite apart from their official duties. The realms of music schools and amateur, student, and federal and state youth orchestras, not to mention church congregations, profit in many ways from the involvement of orchestra members. Professional musicians are frequently active on a volunteer basis, not just as instrument teachers, but as soloists or expert mentors to these non-professional orchestras.

There is also a welcome upward trend in the area of orchestra activities for children, young adults and families. Since 2000, with its 'Concerts for Children Initiative' (Initiative Konzerte für Kinder), the organisation Jeunesses Musicales Deutschland (JMD) has developed extensive activities to convey special new techniques for devising concerts for these target groups in a professional manner. Since then, more and more orchestras have taken up the cause of working with children, young people and school groups; this is shown by the figures now regularly collected (see above comments on events in music education and Figure 5.4). The Education Project organised by the Berlin Philharmonic has attracted an unwaveringly high level of interest. Since autumn 2002, the project has been carried out with financial support from the Deutsche Bank, and both in substantive and media terms it functions somewhat as a role model. Since 2004, numerous other new activities by orchestras in schools have been developed and documented as part of the Network of Orchestras and Schools ('Netzwerk Orchester & Schulen'). Here schoolteachers, orchestra musicians and their associations work closely together at all levels, offering opportunities for regular exchanges of experiences and for participation in continuing education events.

The Young Ears Network ('netzwerk junge ohren'), with headquarters in Berlin, was newly established in 2007. This is a network in which various music associations in Germany, Austria and Switzerland have joined forces to work across national boundaries in order to co-ordinate and expand activities by orchestras, music theatres and concert halls, as well as music publishers and recording companies, with the aim of exposing young people in German-speaking areas to music ([www.jungeohren.de](http://www.jungeohren.de)). Every year the network awards the Young Ears Prize ('junge ohren preis') for outstanding musical appreciation projects.



## PROSPECTS FOR THE FUTURE

The threat to the institution of the orchestra over the last few years, documented in the figures offered here, is the product not so much of a genuine 'identity crisis' but rather of the increasingly narrow basis for financing offered by the public authorities.

In the past, public funding was subject to heavy strain, all the more so at the state and local levels. Yet these budgets cannot be relieved through efforts to 'freeze' funding levels or make additional cuts in cultural support. After all, ac-

counting as it does for only approximately one percent of the overall budget, cultural funding is marginal at best. Nor can additional changes in legal forms, or an ‘escape’ from wage agreements, do anything to alter the structurally ineradicable fact that human resources costs make up roughly 85 to 90 percent of budgets in theatres and orchestras. This stands in contrast to the general public budget, in which this item only accounts for some 33 to 40 percent. If an across-the-board cut is instituted here, the strain upon orchestras and theatres is up to three times the level placed on the budget in general. This phenomenon affects future deve-



*The Berlin Philharmonic on its home turf in the outdoor Waldbühne and the Berlin Philharmonie*

lopments just as much as the question of how to offset increasing costs – an issue frequently considered a necessary evil in the public sector generally, yet which theatres and orchestras are often expected to remedy on their own initiative. Over the medium to long term, this administrative ‘cost trap’ can lead to the closure of other cultural institutions and orchestras. Even if public subsidies are simply ‘frozen’ at current levels, this inevitably leads to reductions in staff. These institutions have few opportunities to counteract this on their own: cushioning just one percent of linear annual growth in labour costs calls for a sustained annual growth in box-office returns of around five percent. In light of resumed growth in inland revenue at the federal, state and local levels since 2006 as a result of the general



*A municipal orchestra of international stature: Cologne's Gürzenich Orchestra*

economic upturn, one wonders whether the financial circumstances of theatres and orchestras will also improve as a consequence. But given the budgetary effects of the measures taken in 2010 to counteract the latest worldwide financial crisis, it would seem that every area in the public financing of culture will come under even more strain than has hitherto been the case. From the standpoint of artistic quality, choice of repertoire, orchestra size and the tasks at hand, there are absolute limits to the staff cutbacks of recent years. Countermeasures and a change of approach are required if long-term damage to Germany's cultural legacy is to be avoided.

Germany's orchestras have high and at times unused potential for development, but hardly any ability to save additional money. What they need is greater latitude in their business administration, a much greater professionalisation of their management, and greater reliability for planning by means of medium-term allocation agreements that reward, rather than punish, the reasonable use of funds and higher box-office returns. Neoliberalists may espouse the theory that theatres and orchestras must make their own way in the 'marketplace' in the same manner as everything else. Some advocate economic Darwinism: only what 'sells'



will survive. This flies in the face, however, of the historical fact that in every era throughout Western civilisation the highest artistic standards have been achieved by means of outside funding, whether from the church, the crown, the aristocracy or the public purse.

- <sup>1</sup> As the Deutsche Oper am Rhein has sites in Dusseldorf and Duisburg, and thus two orchestras at its disposal, the total number of theatre orchestras (84) is one higher than the number of music theatres.
- <sup>2</sup> *Theaterstatistik 2008/2009*, ed. Deutscher Bühnenverein (Cologne, 2010), p. 263.



*Frankfurt Opera House, stage photo from Die Walküre, 2010*

| *Arnold Jacobshagen*

## MUSIC THEATRE

Music theatre in all its various genres – opera, ballet, operetta and musicals – is clearly the favourite of Germany’s theatre audiences. In the 2008-09 season a total of 7.9 million people attended performances of music theatre in Germany, as compared to 5.6 million for spoken theatre. The infrastructure that sustains this tradition is correspondingly expansive. Germany has 83 fully professional, publicly funded opera houses or opera departments based in multifunctional theatres. These are augmented by many independent ensembles performing opera, ballet and musicals, by professional private theatres (especially for musicals) and by national and international festivals offering a wide variety of productions. The distribution among Germany’s types of music theatre constitutes what might be called the ‘music theatre market’. Operas make up approximately half of all stage performances; musicals account for another 20 percent, as do ballet and dance theatre combined, with operettas making up roughly ten percent.

The significance of Germany’s music theatre landscape becomes clear when viewed in an international context. Of the 560 permanent and professional opera houses world-wide, one out of two are in a European Union country, and one out of seven in Germany.<sup>1</sup> Audience figures for music theatre in Germany are also well above average. According to recent surveys, the potential opera audience

in Germany is about eight percent of the total population, compared to about six percent in the United States, five percent in Italy and less than three percent in France and Great Britain.<sup>2</sup> However, the United States in particular is considered a growth market for operas internationally, as are the recent arrivals Japan, China and Southeast Asia. Still, statistics aligned solely on permanent institutions give a distorted view of the actual scale of a country's music theatre operations, since independent and non-permanent productions are far more prevalent outside the German-speaking countries.

## THE GERMAN THEATRE SYSTEM

Germany's theatre system falls into two categories: publicly funded theatres and private theatres, with the former further sub-divided into state theatres, municipal theatres and regional theatres (see Figure 6.1). State theatres are those prestigious houses which are wholly owned by one of Germany's federal states (*Länder*) and are generally at least 50-percent financed from the state's budget. Most state theatres were originally court or 'residence' theatres (i.e. theatres housed in the seat of residence of a ruling family). They are usually keepers of a proud theatrical tradition and can boast of houses with above-average seating capacity and stage size. With the end of the German Empire and its many principalities in 1918, most of the former court theatres became state theatres, with state governments taking charge of the institutions as legal successors to the former monarchies. With the exception of Brandenburg, Saxony-Anhalt, North Rhine-Westphalia, and Schleswig-Holstein, all of Germany's regional capitals have at least one state theatre. Thuringia received its first state theatre, in Weimar, in 2008. Owing to changing historical circumstances (former residences) or cultural-political decisions, many state theatres are no longer located in state capitals. There are currently 24 state theatres actively producing music theatre in Berlin (Deutsche Oper, Komische Oper, State Opera and FriedrichstadtPalast), Brunswick, Bremen, Cottbus, Darmstadt, Dresden, Hamburg, Hanover, Karlsruhe, Kassel, Mainz, Meiningen, Munich (Bavarian State Opera and Gärtnerplatz Theatre), Nuremberg, Oldenburg, Saarbrücken, Schwerin, Stuttgart, Weimar and Wiesbaden.

Municipal theatre is the most typical kind of theatre presented in Germany. Municipal theatres are run by the town or city concerned. Currently Germany has 53 municipal theatres or theatres jointly administered by two or more municipalities (*Städtebundtheater*), each with its own opera productions. Most of these municipal theatres are multifunctional houses that present music theatre, spoken drama and dance theatre in the same building. The majority of today's municipal theatres date back to the 19th century, when they were founded as private initiatives and were at least initially run as private businesses. Among the oldest municipal stages are the Mannheim National Theatre (1838) and the Freiburg City Theatre (1868). In 1917, shortly before the German Empire came to an end, there were only 16 municipal theatres still operated by city authorities, as opposed to more than 360 private theatres. In the early 20th century, particularly during the Weimar Republic, many formerly private theatres were taken over by municipal governments. Since the expenses of a municipal theatre make up the largest single item in a city's cultural budget, financial pressure has caused some local and municipal authorities, especially in recent years, to merge theatres in neighbouring cities.






*Auditorium of the Cologne Opera House*




Sources: German Music Information Centre,  
Theaterstatistik, vol. 2008/2009,  
ed. Deutscher Bühnenverein (Cologne, 2010)

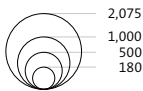
- 1 Aalto-Theater Essen
- 2 Vereinigte Städtische  
Bühnen Krefeld und  
Mönchengladbach
- 3 Deutsche Oper am Rhein, Düsseldorf
- 4 Theater & Philharmonie Thüringen,  
Altenburg
- 5 Mittelsächsisches Theater

## MUSIC THEATRE

-  State theatre
-  Regional theatre
-  Municipal theatre


-  Music theatre with  
several sites

## SEATING CAPACITY OF MAIN VENUE



**miz:** Deutsches  
Musikinformationszentrum

**T!** Deutscher Bühnenverein  
Bundesverband der Theater und Orchester

 Cartography: S. Dutzmann  
Leipzig, 2010

Compared to state and municipal theatres, regional theatres (*Landestheater*) are of secondary importance for music theatre. These are public theatre companies with a permanent ensemble that offer a large proportion of their performances within a defined region outside their place of production. Most regional theatres originally started as touring companies. It was not until the 1920s that regional theatre became established as an organised branch of theatre. The original homes of these theatres are mainly smaller and medium-sized towns. Only the regional theatres in Coburg, Detmold, Hildesheim, Radebeul, Rudolstadt and Schleswig have their own production facilities for music theatre.

## FUNDING AND STAFFING

Music theatre is the most expensive form of theatre altogether. The bulk of all public expenditures for culture goes to the funding of theatres, and music theatres are the ones that require the most. Staff costs make up the lion's share of the expenses, amounting on average to about 74 percent of the budget (see Figure 6.2). The Stuttgart State Theatre, currently Germany's largest theatrical undertaking in terms of both budget and staff, has over 1,300 permanent employees in its three departments (opera,

Figure 6.1

Figure 6.2

» Expenses of public theatres (spoken and music theatre)

| Fiscal year | Total expenditure | Staff costs  |                        |                  |                                          |                          |                   | Material costs |                        | Other expenditure <sup>1</sup> |
|-------------|-------------------|--------------|------------------------|------------------|------------------------------------------|--------------------------|-------------------|----------------|------------------------|--------------------------------|
|             |                   | Total        | % of total expenditure | Artistic staff   | Technicians and artistic technical staff | Admin and in-house staff | Other staff costs | Total          | % of total expenditure |                                |
|             |                   | in € million | in € million           | in € million     |                                          |                          |                   | in € million   |                        |                                |
| 2000        | 2,441             | 1,863        | 76.3                   | 1,024            | 565                                      | 150                      | 28                | 423            | 17.3                   | 154                            |
| 2001        | 2,503             | 1,897        | 75.8                   | 1,047            | 578                                      | 150                      | 27                | 447            | 17.9                   | 158                            |
| 2002        | 2,560             | 1,912        | 74.7                   | 1,055            | 597                                      | 156                      | 34                | 448            | 17.5                   | 198                            |
| 2003        | 2,526             | 1,918        | 75.9                   | 1,059            | 607                                      | 161                      | 32                | 435            | 17.2                   | 171                            |
| 2004        | 2,521             | 1,918        | 76.1                   | 890 <sup>2</sup> | 563                                      | 150                      | 244 <sup>2</sup>  | 509            | 20.2                   | 94                             |
| 2005        | 2,542             | 1,909        | 75.1                   | 799              | 553                                      | 143                      | 263               | 541            | 21.3                   | 92                             |
| 2006        | 2,548             | 1,885        | 74.0                   | 795              | 565                                      | 143                      | 261               | 552            | 21.7                   | 111                            |
| 2007        | 2,563             | 1,899        | 74.1                   | 828              | 585                                      | 145                      | 330               | 585            | 22.8                   | 79                             |
| 2008        | 2,675             | 1,973        | 73.8                   | 875              | 607                                      | 153                      | 338               | 630            | 23.6                   | 72                             |

Note: Since the system of theatre statistics was changed in the 2004-05 season, the data for 2004 can only partly be compared with the data for previous years. Please also note that owing to faulty reporting the data are not always complete.

<sup>1</sup> Interest and repayment services, special funding, construction costs.

<sup>2</sup> Due to a new allocation system, these data cannot be compared with previous years.

Source: Compiled and calculated by the German Music Information Centre from *Theaterstatistik*, vols. 2000-01 to 2008-09, ed. Deutscher Bühnenverein (Cologne, 2002-2010).

ballet and drama). Even small opera houses have staff numbers in three figures. It has become a recognised economic fact that opera productions are structurally unable to cover their expenses and need to receive third-party funding. The reasons for this were first examined by the British economists William J. Baumol and William G. Bowen in 1966.<sup>3</sup> In general, the dilemma facing the performing arts is the virtual impossibility of increasing productivity in the core area (i.e. stage performances). While the industrial revolution has caused immense productivity increases in progressive sectors of the economy over the last two centuries – increases which were accompanied by rapid wage development – staging a standard repertory opera still requires more or less the same rehearsal time, the same number of employees and the same number of skilled man-hours that were necessary at the first performances some 150 or 200 years ago. This means that theatres have inevitably needed increasingly large injections of money, which can no longer be made up by raising ticket prices. As a result, every public theatre ticket is subsidised by approximately € 100.

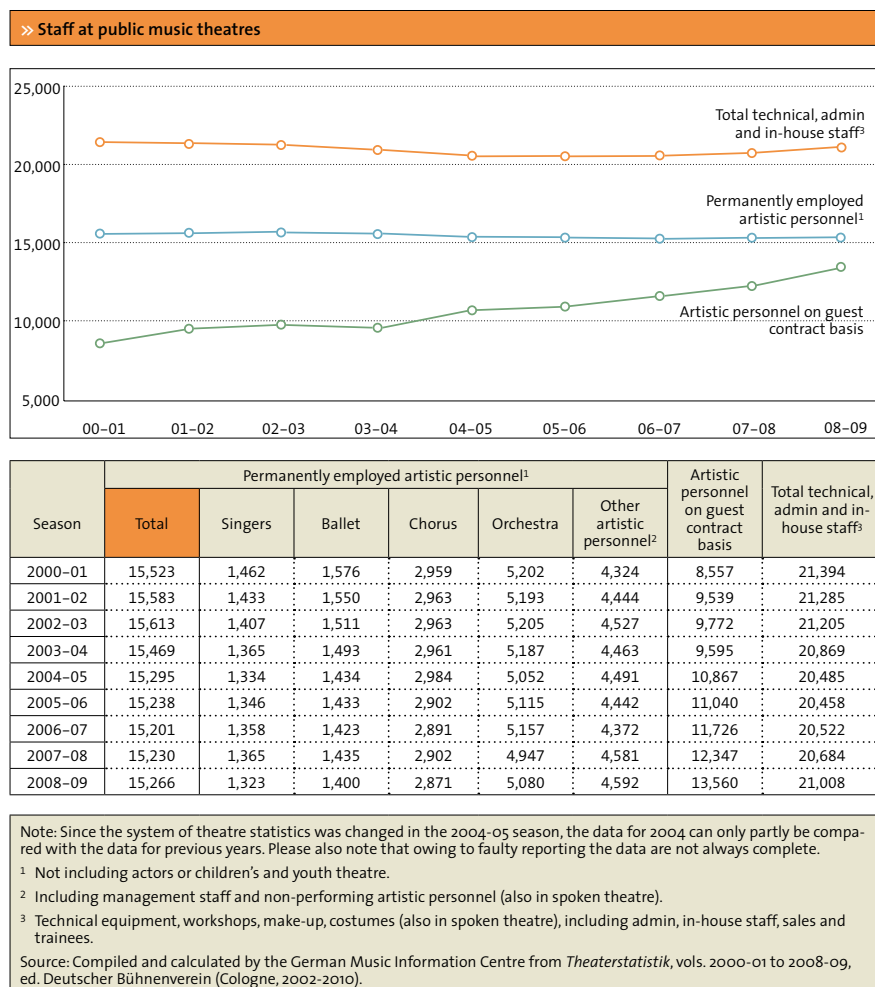


These economic conditions are the reason why cost cutting and efficient management alone cannot resolve the structural financial problems of the theatre. Of course, in recent years theatres have been exploiting the existing possibilities in order to economise; and, despite shrinking subsidies, they have been able to boost their revenues (i.e. the percentage of total expenses covered by their own proceeds) from 16 percent on average in the year 2000 to 18.5 percent in 2008 (see Figure 6.5). However, roughly 80 percent of expenses are still not covered by box-office returns. In other words, music theatre companies are inevitably loss-making concerns whose upkeep is only legitimate because they fulfil a cultural mandate. Regional and local authorities can justify taking over the funding of theatres because, otherwise, the public need for performances of appropriate quality would be assumed by non-subsidised private theatre businesses, and this would mean higher prices and a significantly reduced range of productions. The repertoire would suffer greatly because many productions would not find a market.

The mere fact of belonging to one of the three types of publicly funded theatre (state, municipal or regional) says little about a theatre's finances and even less about its artistic capabilities. The budgets of some of the larger municipal theatres (e.g. Frankfurt, Cologne or Leipzig) can rival those of leading state theatres, while smaller municipal theatres, such as Meiningen or Oldenburg, are somewhere in the mid-range of Germany's league of opera houses. The annual budget of music theatres depends on the size of the building, the number of productions and performances as well as the fees payable to the staff of a given show. Accordingly, budgets vary between a mere € 7 million for smaller establishments (e.g. Lüneburg or Annaberg) and far in excess of € over 80 million for larger ones (Stuttgart State Theatre, Bavarian State Opera). At the Stuttgart State Theatre, for example, staff costs amount to more than € 75 million per year, of which about two thirds go to artistic and one third to non-artistic personnel.

Singers are the heart of any opera, operetta or musical performance, and there is no other stage profession offering a comparable career range. The largest ensembles of singers, over 40 per theatre, are employed at Deutsche Oper am Rhein (Düsseldorf, Duisburg) and the Gärtnerplatz Theatre in Munich. By contrast, the Berlin State Opera has just 29 in-house singers left on its regular roster, while more than 380 guest contracts were signed for the 2008-09 season.<sup>4</sup> The number

Figure 6.3



of guest contracts in Germany today far exceeds the number of people employed in any ensemble: the number of permanent positions dropped further, after a major initial downturn in the 1990s, and has fallen from 1,462 to 1,323 since the turn of the millennium. At the same time, the number of guest contracts has risen sharply (see Figure 6.3). This development poses a danger to Germany's emphasis on ensemble theatre (see under 'Types of Production'). Career opportunities for soloists

in music theatre have declined in recent years, partly due the greater numbers of graduates and young, better trained up-and-coming singers from abroad.

Staff numbers in artistic collectives (orchestra, chorus, ballet) have also declined in recent years as orchestras and theatres have begun to merge. Grading an orchestra into salary brackets according to the number of permanent positions (category A/F1: more than 130 musicians; A: 99-129 musicians; B: 66-98; C: 56-65 and D: up to 55 musicians) is an important indicator for the artistic capability of a music theatre (see Gerald Mertens on 'Symphony and Chamber Orchestras' in this volume). For example, most theatres have a B-level orchestra, i.e. an orchestra large enough to permit performance of the standard opera repertoire without needing outside assistance. Chorus are also included in this system of grading orchestras, meaning that theatres having an A-, B-, C- or D-level orchestra will have a chorus on a corresponding scale. The corps de ballet has recently suffered greatly from the fact that many theatres have closed down one or another of their departments, with corresponding major staff cuts.

In the 2008-09 season there were only 15,266 artistic personnel in permanent employment, far fewer than non-artistic personnel (around 21,000). Most people employed in German theatres work in various technical capacities. Moreover, because of cost pressures and the choice of some theatres to switch from repertoire to (semi-)stagione operations, more technical jobs have been cut since the 1990s than any others (from about 23,300 in 1993-94 to 21,000 in 2008-09). However, this has been at least partly offset by the increasing professionalisation and specialisation of the work of stage technicians, many of whom have only recently begun to receive officially recognised formal training.

## TYPES OF PRODUCTION

Two distinguishing features of the German theatre system, besides the great number of permanent institutions, are the repertory system and the ensemble principle. Both are being eroded by the internationalisation and globalisation of the music market. German music theatre has traditionally worked with a permanent ensemble of singers who have become a closely-knit community over time and who share common artistic outlooks. While large opera houses give many



singing roles to international guest soloists, multifunctional theatres tend to recruit soloists from within their standing ensemble. On the whole, the importance of fixed ensembles vis-à-vis guest soloists is declining.

The traditional repertory system is characterised by maintaining year-round operations; productions change every evening and the performance venue is only closed for a few days. This approach presupposes a permanent ensemble, ideally a suitable person for each type of role. The main advantages of the repertory system are programme diversity and the artistic quality of an ensemble attuned to each other over a long period of time.

The 'stagione', 'semi-stagione' and 'en-suite' theatre systems have established themselves alongside the repertory system. An exclusively repertory system is virtually unheard of outside of the German-speaking countries and some other parts of Central and Eastern Europe.

The Italian word *stagione* (literally 'season') defines a theatrical operation where only one production is shown during a given part of the year. Originally the term was used to describe a season which comprised less than a full year, perhaps only a few weeks or months, such as the carnival season, the summer season, the



*Cologne Opera House, stage photos from L'incoronazione di Poppea, 2010*

autumn season and others. Both in Italy, its country of origin, and in many other countries this principle still holds sway today.

For some time, there has been a heated debate on the relative economic merits of the repertory and the stagione systems. Basically, the repertory system allows a far wider range of performances, which translates into such an overwhelming advantage in terms of cultural politics that it should not be put at risk by focusing exclusively on economic factors. At the same time, it is useful to compare the two systems on a strictly economic basis. The daily rotation of productions in the repertory system means continuous set changes requiring a large number of stage technicians, lighting experts, stage hands etc. And the sets need to be stored over longer periods and maintained in the workshops. Simultaneously performing and rehearsing several pieces requires additional rehearsal stages. Disadvantages of the 'stagione' system are the limited exploitation of the potential audience and the reduced number of performances per season. In a repertory-type opera house, the same production can be seen many times by visitors who return at regular intervals. However, with a 'stagione' system, it frequently happens that a production is no longer running by the time word of its high quality has made the rounds. In any case, there are significantly fewer performances per season in a 'stagione' system compared with a repertory theatre, because theatres close between show days and there are periods of closure between productions.

Figure 6.4

» Events and visitor numbers at public music theatres

| Season  | Productions mounted in own theatre <sup>1</sup> |       |        |          |          | New productions           |        |
|---------|-------------------------------------------------|-------|--------|----------|----------|---------------------------|--------|
|         | Total                                           | Opera | Ballet | Operetta | Musicals | Opera, operetta, musicals | Ballet |
| 2000-01 | 14,291                                          | 6,725 | 2,648  | 1,775    | 3,143    | 628                       | 173    |
| 2001-02 | 13,929                                          | 6,946 | 2,539  | 1,534    | 2,910    | 641                       | 193    |
| 2002-03 | 14,223                                          | 7,045 | 2,650  | 1,557    | 2,971    | 677                       | 190    |
| 2003-04 | 13,419                                          | 6,575 | 2,644  | 1,591    | 2,609    | 663                       | 194    |
| 2004-05 | 13,061                                          | 6,689 | 2,452  | 1,500    | 2,420    | 642                       | 168    |
| 2005-06 | 12,862                                          | 6,780 | 2,526  | 1,317    | 2,239    | 645                       | 185    |
| 2006-07 | 12,801                                          | 6,591 | 2,518  | 1,440    | 2,252    | 630                       | 212    |
| 2007-08 | 12,865                                          | 6,552 | 2,594  | 1,406    | 2,313    | 625                       | 202    |
| 2008-09 | 12,649                                          | 6,473 | 2,575  | 1,232    | 2,369    | 616                       | 197    |

| Season  | Attendance at own and visiting productions <sup>1</sup> |           |           |         |           |
|---------|---------------------------------------------------------|-----------|-----------|---------|-----------|
| 2000-01 | 9,273,244                                               | 4,743,882 | 1,618,775 | 933,154 | 1,977,433 |
| 2001-02 | 8,671,661                                               | 4,608,253 | 1,510,834 | 805,631 | 1,746,943 |
| 2002-03 | 8,686,580                                               | 4,617,695 | 1,483,295 | 848,621 | 1,736,969 |
| 2003-04 | 8,457,480                                               | 4,330,387 | 1,483,348 | 838,737 | 1,805,008 |
| 2004-05 | 8,219,598                                               | 4,484,339 | 1,412,989 | 796,493 | 1,525,777 |
| 2005-06 | 7,908,288                                               | 4,519,447 | 1,424,562 | 654,036 | 1,310,243 |
| 2006-07 | 7,733,728                                               | 4,363,561 | 1,417,864 | 720,755 | 1,231,548 |
| 2007-08 | 7,868,547                                               | 4,421,802 | 1,415,864 | 749,379 | 1,281,484 |
| 2008-09 | 7,904,103                                               | 4,407,987 | 1,467,224 | 631,038 | 1,397,854 |

Note: The data in the time line can only partly be compared, since some theatres were shut down for construction work or the data are incomplete owing to faulty reporting.

<sup>1</sup> For concerts and attendance of theatre orchestras see the table 'Concerts and attendance of Kulturorchester' (Gerald Mertens on 'Symphony and Chamber Orchestras' in this volume).

Source: Compiled and calculated by the German Music Information Centre from *Theaterstatistik*, vols. 2000-01 to 2008-09, ed. Deutscher Bühnenverein (Cologne, 2002-2010).

The so-called 'semi-stagione' or 'block system' provides a tried and tested compromise between the 'stagione' and repertory systems. This divides the season into several programme blocks, within which a small number of different productions are shown alternately. Many German opera houses have gradually shifted to a 'semi-stagione' system in recent years. Theatres using the 'semi-stagione' approach work overwhelmingly with guest soloists.

Figure 6.5

» Percentages for attendance, box-office receipts and subsidies

| Season  | Music theatres and theatre orchestra concerts only |          |            |            |            | Music and spoken theatre |                                         |
|---------|----------------------------------------------------|----------|------------|------------|------------|--------------------------|-----------------------------------------|
|         | Attendance as percentage of available seats        |          |            |            |            | Box-office receipts %    | Subsidies per visitor <sup>1</sup> in € |
|         | Opera %                                            | Ballet % | Operetta % | Musicals % | Concerts % |                          |                                         |
| 2000-01 | 76.7                                               | 73.4     | 75.6       | 76.8       | 71.9       | 16.0                     | 91.30                                   |
| 2001-02 | 73.1                                               | 71.4     | 72.7       | 74.5       | 73.2       | 16.1                     | 96.07                                   |
| 2002-03 | 71.4                                               | 69.3     | 75.3       | 62.9       | 73.7       | 16.4                     | 94.62                                   |
| 2003-04 | 72.5                                               | 72.9     | 74.3       | 81.9       | 72.5       | 16.3                     | 95.74                                   |
| 2004-05 | 76.5                                               | 71.4     | 71.8       | 77.8       | 77.0       | 17.0                     | 100.54                                  |
| 2005-06 | 72.9                                               | 73.1     | 73.3       | 76.1       | 73.6       | 17.3                     | 103.10                                  |
| 2006-07 | 73.0                                               | 74.7     | 73.2       | 71.1       | 73.5       | 18.0                     | 101.75                                  |
| 2007-08 | 73.5                                               | 73.5     | 72.5       | 76.2       | 73.1       | 19.1                     | 101.40                                  |
| 2008-09 | 72.8                                               | 75.5     | 73.0       | 74.9       | 75.5       | 18.5                     | 99.31                                   |

Note: The data in the time line can only partly be compared, since some theatres were shut down for construction activities or the data are incomplete owing to faulty reporting.

<sup>1</sup> Including regional theatres with visitors at outside venues, but excluding other events and theatre-related programmes.

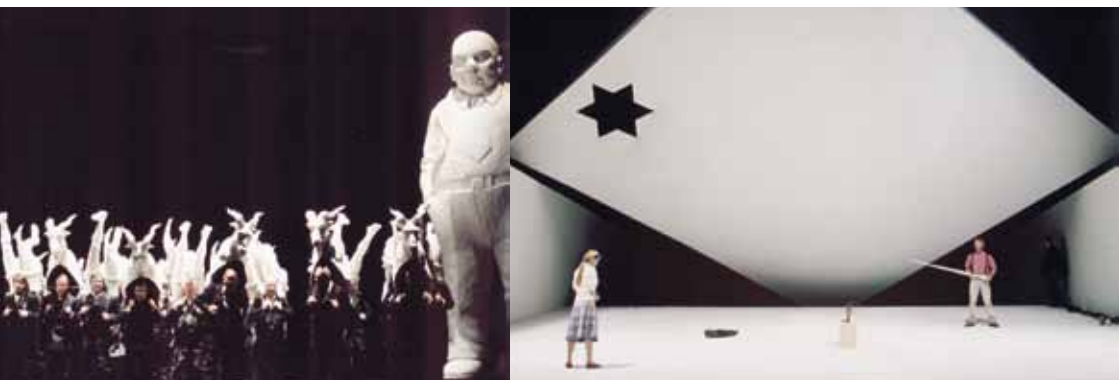
Source: Compiled and calculated by the German Music Information Centre from *Theaterstatistik*, vols. 2000-01 to 2008-09, ed. Deutscher Bühnenverein (Cologne, 2002-2010).

In *Serientheater*, or ‘en-suite’ theatre, the same production is shown continuously over a longer period. Unlike the ‘stagione’ system, ‘en-suite’ theatres operate on the basis of considerably longer runs, which are not initially restricted to a fixed period. ‘En-suite’ productions continue until audience demand dwindles away. This type of operation is almost exclusively limited to the production of musicals, this being the only form of music theatre which can financially sustain such a mode of presentation.

## VISITORS

Among the different types of music theatre, opera is the number one crowd puller: a total of 4.4 million people visited around 6,500 opera performances in Germany in the 2008-09 season. Ballet comes second, numbering 1.5 million visitors, which puts it ahead of musicals with 1.4 million and operettas with 630,000 visitors per annum.

While previous years have witnessed reduced audiences in all four categories (see Figure 6.4), this does not reflect a decline in audience interest; on the contrary, it reflects limited availability. In the new millennium alone the total number of performances in music theatres has gone down by 12 percent. The effect of this decline on theatre categories varied greatly. While the number of opera and ballet performances remained more or less constant, performance figures for musicals, and particularly operettas, dropped considerably. Operetta performances have declined by about 30 percent since the 2000-01 season, and in the case of musicals the decline is as much as one quarter.



*Frankfurt Opera House, stage photos from Die Meistersinger von Nürnberg, 2006*

However, the large audience interest in music theatre, compared to spoken theatre, is reflected in the fact that seating capacity utilisation in this segment is consistently higher than for plays, even though straight theatre is usually performed in halls with fewer seats. Comparing capacity utilisation in each sector (see Figure 6.5), we find that ballet score best with 75.5 percent, followed by musicals (74.9 percent), operetta (73.0 percent) and opera (72.8 percent). But capacity utilisation is not a reliable indicator of public taste, for it relates to the size of the auditorium, which varies considerably even within genres.



## TRENDS IN PROGRAMMING

The smaller number of successful contemporary works for music theatre, unlike spoken theatre, makes for a generally more stable repertoire. This comprises a canon of approximately 50 pieces written by Verdi, Mozart, Puccini, Wagner, Bizet, Rossini, Strauss, Donizetti, Offenbach, Beethoven, Gounod, Humperdinck, Janáček, Smetana, Mascagni, Leoncavallo, Lortzing and Weber, who appear more or less regularly on German programmes. In addition, there is an 'extended' range of about 100 to 200 works not only by the composers mentioned earlier, but also by Bellini, Massenet, Nicolai, Britten, Handel, Berg, Stravinsky, Monteverdi, Henze, Menotti, Gluck, Giordano and Cilea, a range regularly augmented by rediscoveries (e.g. Zemlinsky, Schreker or Meyerbeer), revivals of Baroque repertoire (Vivaldi, Monteverdi, Rameau, Cavalli or Lully) and a few contemporary pieces (e.g. Adams, Boesmans, Glass or Lachenmann).

The German Theatre and Orchestra Association (Deutscher Bühnenverein) publishes annual statistics of works in the categories of opera, operetta, musical, spoken theatre and dance performed during a single season in the German-speaking countries. The listing is alphabetical with date of première, venue, number of performances and attendance. In 2007-08 the most frequently performed operas in Germany were Mozart's *The Magic Flute* (453 performances), Puccini's *La Bohème* (280), Humperdinck's *Hansel and Gretel* (252) and Verdi's *La Traviata* (228) (see Figure 6.6). Recently the popularity of Rossini has been noticeably increasing, as has, even more strikingly, that of Donizetti. Donizetti is prominently represented in the top 20 with three operas, while no single Wagner opera achieves a corresponding number of performances. At the same time, there are indications of a slight decline in performances of the three composers most frequently performed world-wide, namely Verdi, Mozart and Puccini. The relative stability of the core repertoire is revealed by comparing this list of pieces with the works performed most frequently over a longer period of time. Accordingly, among the 30 operas most frequently performed in the 2007-08 season, there is only one post-World War I composition (Gershwin's *Porgy and Bess*, 1935). Contemporary works stand no chance of reaching the top 30. Only two 20th-century operas, Puccini's *Tosca* (1900) and *Madame Butterfly* (1904), manage to find their way into the front rank.

Figure 6.6

## » Operas most frequently performed in Germany

| Title (Composer)                        | 2007–08      |             |                         | 06–07        | 05–06 | 04–05 | 03–04 |
|-----------------------------------------|--------------|-------------|-------------------------|--------------|-------|-------|-------|
|                                         | Performances | Productions | Attendance <sup>1</sup> | Performances |       |       |       |
| 1 The Magic Flute (Mozart) <sup>2</sup> | 453          | 40          | 232,809 (399)           | 694          | 756   | 541   | 485   |
| 2 La Bohème (Puccini)                   | 280          | 30          | 182,974 (269)           | 167          | 166   | 117   | 92    |
| 3 Hansel and Gretel (Humperdinck)       | 252          | 29          | 197,649 (241)           | 249          | 321   | 262   | 169   |
| 4 La Traviata (Verdi)                   | 228          | 20          | 146,230 (186)           | 120          | 243   | 182   | 146   |
| 5 The Marriage of Figaro (Mozart)       | 208          | 19          | 121,704                 | 186          | 227   | 210   | 104   |
| 6 Der Freischuetz (Weber)               | 178          | 22          | 117,454                 | 175          | 114   | 121   | 165   |
| 7 Carmen (Bizet)                        | 171          | 18          | 147,199 (157)           | 199          | 169   | 184   | 209   |
| 8 Tosca (Puccini)                       | 169          | 20          | 112,774                 | 151          | 171   | 77    | 160   |
| 9 The Barber of Seville (Rossini)       | 157          | 18          | 103,926                 | 104          | 118   | 109   | 112   |
| 10 The Tales of Hoffmann (Offenbach)    | 155          | 13          | 95,777                  | 131          | 90    | 133   | 125   |
| 11 Orfeo ed Euridice (Gluck)            | 128          | 13          | 39,469                  | 38           | 34    | 24    | 60    |
| 12 Abduction from the Seraglio (Mozart) | 124          | 17          | 93,600                  | 112          | 287   | 182   | 168   |
| 13 Don Giovanni (Mozart)                | 117          | 18          | 76,922 (107)            | 175          | 267   | 85    | 190   |
| 14 Madame Butterfly (Puccini)           | 115          | 16          | 93,152                  | 69           | 111   | 124   | 113   |
| 15 Rigoletto (Verdi)                    | 112          | 13          | 88,887                  | 95           | 116   | 111   | 146   |
| 16 Eugene Onegin (Tchaikovsky)          | 94           | 10          | 59,529                  | 15           | 45    | 49    | 117   |
| 17 Don Pasquale (Donizetti)             | 92           | 5           | 22,765                  | 15           | 16    | 28    | 37    |
| 18 Lucia di Lammermoor (Donizetti)      | 83           | 11          | 48,136                  | 105          | 54    | 65    | 24    |
| 19 L'Elisir d'amore (Donizetti)         | 83           | 10          | 39,995                  | 88           | 77    | 50    | 87    |
| 20 Otello (Verdi)                       | 82           | 10          | 64,856                  | 128          | 58    | 37    | 30    |
| 21 Porgy and Bess (Gershwin)            | 81           | 3           | 41,389 (29)             | 21           | 0     | 32    | 0     |
| 22 Tannhäuser (Wagner)                  | 77           | 15          | 64,999                  | 94           | 39    | 74    | 67    |
| 23 The Flying Dutchman (Wagner)         | 75           | 11          | 77,094                  | 74           | 188   | 115   | 85    |
| 24 Faust (Gounod)                       | 74           | 9           | 27,918                  | 60           | 48    | 46    | 44    |
| 25 Nabucco (Verdi)                      | 73           | 8           | 75,386                  | 22           | 60    | 32    | 57    |
| 26 The Bartered Bride (Smetana)         | 69           | 7           | 29,340                  | 54           | 61    | 87    | 41    |
| 27 Così fan tutte (Mozart)              | 65           | 11          | 49,057                  | 136          | 227   | 118   | 169   |
| 28 Cavalleria rusticana (Mascagni)      | 65           | 7           | 51,663                  | 34           | 44    | 100   | 66    |
| 29 Der Rosenkavalier (Strauss)          | 64           | 12          | 44,784                  | 82           | 45    | 67    | 77    |
| 30 La Cenerentola (Rossini)             | 64           | 8           | 29,665 (58)             | 218          | 12    | 124   | 58    |

<sup>1</sup> Brackets indicate the number of performances on which the attendance figures visitors are based.

<sup>2</sup> Performances figures for Mozart's *Magic Flute* also include versions for children and young adults.

Source: Compiled by the German Music Information Centre from *Wer spielte was? Werkstatistik* [Who played what? Statistical overview], vols. 2003–04 to 2007–08, ed. Deutscher Bühnenverein (Cologne, 2005–2009).

Figure 6.7

## » Operettas most frequently performed in Germany

| Title (Composer)                        | 2007–08      |             |                         | 06–07        | 05–06 | 04–05 | 03–04 |
|-----------------------------------------|--------------|-------------|-------------------------|--------------|-------|-------|-------|
|                                         | Performances | Productions | Attendance <sup>1</sup> | Performances |       |       |       |
| 1 Die Fledermaus (Strauß)               | 208          | 20          | 107,779 (180)           | 148          | 193   | 182   | 269   |
| 2 The White Horse Inn (Benatzky)        | 203          | 14          | 99,994                  | 193          | 91    | 69    | 120   |
| 3 Orpheus in the Underworld (Offenbach) | 183          | 11          | 40,097 (177)            | 64           | 90    | 119   | 76    |
| 4 The Land of Smiles (Léhar)            | 140          | 8           | 67,870 (101)            | 81           | 71    | 170   | 77    |
| 5 Frau Luna (Lincke)                    | 139          | 7           | 67,450 (127)            | 85           | 82    | 10    | 42    |
| 6 Meine Schwester und ich (Benatzky)    | 121          | 2           | 13,156 (44)             | 143          | 0     | 8     | 35    |
| 7 The Csardas Princess (Kálmán)         | 113          | 11          | 59,624                  | 104          | 148   | 72    | 91    |
| 8 A Night in Venice (Strauß)            | 108          | 6           | 46,720 (68)             | 53           | 37    | 88    | 69    |
| 9 Der Vogelhändler (Zeller)             | 103          | 6           | 68,851                  | 31           | 96    | 106   | 89    |
| 10 The Merry Widow (Léhar)              | 97           | 7           | 42,475 (81)             | 133          | 230   | 103   | 142   |
| 11 The Beggar Student (Millöcker)       | 93           | 6           | 46,991                  | 132          | 49    | 77    | 83    |
| 12 Countess Maritza (Kálmán)            | 86           | 5           | 35,663                  | 54           | 95    | 114   | 163   |
| 13 Wiener Blut (Strauß)                 | 62           | 6           | 21,506                  | 94           | 34    | 161   | 60    |
| 14 The Gipsy Baron (Strauß)             | 60           | 4           | 40,235                  | 63           | 54    | 112   | 41    |
| 15 La Belle Hélène (Offenbach)          | 54           | 6           | 17,594 (52)             | 72           | 85    | 37    | 20    |
| 16 The Count of Luxembourg (Léhar)      | 45           | 4           | 24,624                  | 18           | 34    | 57    | 53    |
| 17 Der Zarewitsch (Léhar)               | 43           | 3           | 12,716                  | 23           | 0     | 32    | 28    |
| 18 Der Vetter aus Dingsda (Künneke)     | 37           | 2           | 18,911                  | 15           | 64    | 112   | 81    |
| 19 Paganini (Léhar)                     | 35           | 3           | 12,920                  | 16           | 23    | 0     | 12    |
| 20 Madame Pompadour (Fall)              | 27           | 2           | 10,915                  | 25           | 10    | 0     | 5     |

<sup>1</sup> Brackets indicate the number of performances on which the attendance figures visitors are based.

Source: Compiled by the German Music Information Centre from *Wer spielte was? Werkstatistik* [Who played what? Statistical overview], vols. 2003–04 to 2007–08, ed. Deutscher Bühnenverein (Cologne, 2005–2009).

Obtaining international repertoire statistics is done by compiling the different national performance data, although these vary in point of completeness. Internationally, the most frequently staged operas in the 2007–08 season were *The Magic Flute* (Mozart, 58 productions), *La Cenerentola* (Rossini, 53), *La Traviata* (Verdi, 44), *The Barber of Seville* (Rossini, 42), *La Bohème* (Puccini, 39), *Tosca* (Puccini, 37), *Rigoletto* (Verdi, 36), *Carmen* (Bizet, 30), *Don Giovanni* and *The Marriage of Figaro* (Mozart, 27 each), *Madame Butterfly* (Puccini, 27) and *Falstaff* (Verdi, 25).<sup>5</sup> Verdi is the most frequently staged composer internationally, followed by Mozart and Puccini. Wagner operas play only a minor role outside the German-speaking countries.

Where operetta is concerned, the repertoire is less stable than in opera, even though no new works have been written for this genre since World War II. But the ratio of composers performed most often has changed because of the growing interest in 'excavations'. While *Die Fledermaus* continues to top the charts in virtually all theatre seasons, Johann Strauß as a composer (four operettas in the top 20), has been overtaken by Franz Léhar (five pieces). Comparing the programmes of recent decades shows that several previous success stories are entering a slight decline. At the same time other pieces that were rarely performed in the past are reappearing in the repertoire (see Figure 6.7).

The repertoire of musicals is subject to even greater fluctuations, due in part to the large number of newly composed and/or produced pieces. Moreover, cost and capacity considerations have led more and more municipal theatres to stage musicals and rediscoveries in an attempt to stand out from their competitors. For a long time the musicals of Andrew Lloyd Webber ruled supreme in their market, but in recent years the greatest successes have been achieved by musicals featuring music by composers who are really stars from the world of pop music: Elton John (*The Lion King*), Benny Andersson and Björn Ulvaeus (*Mamma Mia!*) and Queen (*We Will Rock You*). The business of musicals is driven entirely by popularity and commercial success. Musical stages in Germany – beginning in the 1980s with Lloyd Webber's *Cats* in Hamburg – tend to be in private and non-subsidised theatres with no permanent orchestras or ensembles, following in the footsteps of the world's most important centres for musicals, New York's Broadway and London's West End. The German musical market seemed saturated at the end of the 1990s after a long-lasting boom. Market consolidation and mergers by the big promoters followed, while unprofitable theatres were closed. A run of seven years was considered standard for a successful show in the mid-1990s, but since then there has been a clear trend towards runs of just two or three years. But by and large the market for musicals in Germany remains strong, despite a stark decline since the 1990s. Hamburg is Germany's leading market for musicals and the second-largest market for musicals in Europe after London. Besides commercial theatres, German theatres with public funding are also mounting classics from the standard repertoire as well as a few original German musicals. The newest musical hits from Broadway or the West End head the statistics. They are usually produced commercially and 'en suite' and shown at one German theatre only.

Figure 6.8

## » Musicals most frequently performed in Germany

| Title (Composer)                                  | 2007-08      |             |                         | 06-07        | 05-06 | 04-05 | 03-04 |
|---------------------------------------------------|--------------|-------------|-------------------------|--------------|-------|-------|-------|
|                                                   | Performances | Productions | Attendance <sup>1</sup> | Performances |       |       |       |
| 1 Mamma Mia! (Andersson)                          | 741          | 4           | NIA                     | 914          | 827   | 831   | 432   |
| 2 The Lion King (John)                            | 417          | 1           | NIA                     | 415          | 409   | 424   | 415   |
| 3 Dirty Dancing (Bergstein)                       | 382          | 1           | NIA                     | 415          | 144   | 0     | -     |
| 4 Starlight Express (Webber)                      | 371          | 1           | 413,122                 | 362          | 352   | 364   | 366   |
| 5 We Will Rock You (Queen)                        | 358          | 1           | 391,199                 | 412          | 448   | 310   | -     |
| 6 My Fair Lady (Loewe)                            | 294          | 12          | 106,332 (208)           | 86           | 135   | 148   | 349   |
| 7 Wicked (Schwartz)                               | 288          | 1           | NIA                     | -            | -     | -     | -     |
| 8 Ich war noch niemals in New York (Jürgens)      | 272          | 1           | NIA                     | -            | -     | -     | -     |
| 9 Dance of the Vampires (Steinmann)               | 243          | 1           | NIA                     | 241          | 0     | 381   | 268   |
| 10 Beauty and The Beast (Menken)                  | 187          | 1           | NIA                     | 322          | 211   | 0     | 31    |
| 11 The Three Musketeers (Bolland)                 | 183          | 1           | NIA                     | 259          | 329   | 112   | 0     |
| 12 Eine Woche voller Samstage (Bielfeldt)         | 174          | 3           | 67,042                  | 56           | 0     | 0     | 0     |
| 13 The Little Shop of Horrors (Menken)            | 145          | 11          | 57,794                  | 75           | 63    | 110   | 52    |
| 14 Jesus Christ Superstar (Webber)                | 143          | 12          | 89,166 (142)            | 134          | 115   | 113   | 142   |
| 15 Jekyll & Hyde (Wildhorn)                       | 132          | 6           | 96,291                  | 36           | 0     | 0     | 187   |
| 16 Bibi Blocksberg (Vogel)                        | 128          | 1           | NIA                     | 0            | 0     | 0     | 0     |
| 17 Kiss Me, Kate (Porter)                         | 124          | 9           | 60,772 (109)            | 93           | 209   | 44    | 116   |
| 18 Jim Button and Luke the Engine Driver (Wecker) | 115          | 3           | 36,662                  | 21           | 26    | 114   | 92    |
| 19 The Little Vampire (Vogel)                     | 109          | 2           | 38,951                  | 0            | 0     | 0     | 0     |
| 20 Elizabeth (Levay)                              | 102          | 1           | NIA                     | 49           | 362   | 147   | 0     |

<sup>1</sup> Brackets indicate the number of performances on which the attendance figures visitors are based.

Source: Compiled by the German Music Information Centre from *Wer spielte was? Werkstatistik* [Who played what? Statistical overview], vols. 2003-04 to 2007-08, ed. Deutscher Bühnenverein (Cologne, 2005-2009).

When comparing categories, it becomes clear that, as far as musicals are concerned, production quantity does not count for very much. In just a single season, the most popular musicals in Germany reach audiences larger than those for the most frequently performed opera, Mozart's *Magic Flute* with 40 productions during the last season. But all categories show a trend towards greater diversity in repertoire, which raises hopes for a vibrant continued evolution of the still extraordinary German landscape for music theatre in the 21st century.

- 1 Bernard Bovier Lapierre: 'Die Opernhäuser im 20. Jahrhundert' [Opera houses in the 20th century], *Musik und Kulturbetrieb – Technik, Märkte, Institutionen*, Handbuch der Musik im 20. Jahrhundert 10, ed. Arnold Jacobshagen and Frieder Reininghaus (Laaber, 2006), pp. 231-56.
- 2 James Heilbrun and Charles M. Gray: *The Economics of Arts and Culture* (Cambridge, 2001).
- 3 William J. Baumol and William G. Bowen: *Performing Arts: The Economic Dilemma* (New York, 1966).
- 4 *Theaterstatistik 2008/2009*, ed. Deutscher Bühnenverein (Cologne, 2010), pp. 120-21.
- 5 Marie-Laure de Bello-Portu, ed.: *Musik & Oper rund um die Welt 2007-2008* (Paris, 2007).



*Bayreuth's Festival Hall:  
auditorium with view of the  
covered orchestra pit*

| Franz Willnauer

## FESTSPIELE AND FESTIVALS

*Festspiel*, or *Festspiele* in the plural, is the German word for ‘festival’. So is *Festival* writ large, although, as we shall see, the two words mean quite different things depending on their historical context. In fact, the modern-day music festival is a German invention of the 19th century. Its epitome is the Bayreuth Festival (Bayreuther Festspiele), which Richard Wagner ‘invented’ in 1876 in order to present his music dramas in superior productions in Bayreuth’s Festival Hall, which he had created specifically for that purpose. Germany in the 19th century was equally inclined toward progress and restoration, which made it an ideal breeding ground for festivals. At the same time that Wagner was concocting his festival scheme, the Duke of Meiningen, as director of his own court theatre, developed the notion of ‘model performances’ for classical drama. He focused on Shakespeare’s plays, which he popularised in guest performances all over Europe. Franz Liszt inaugurated the Beethoven Festival (Beethovenfeste) as early as 1845 to accompany the unveiling

of the Beethoven Monument on Bonn's Münsterplatz. And the earliest festival of orchestral music, the Music Festival of the Lower Rhine (Niederrheinische Musikfeste), has been held at Whitsuntide every year since 1817 in various Rhenish cities: Elberfeld (today Wuppertal), Düsseldorf, Cologne, Aachen and so forth.

Since the mid-20th century this historical form of *Festspiele* with its lofty artistic standards – and many would say its air of elitism – has competed with a more recent type of event unburdened by tradition: the *Festival*, which tends to target a mass audience rather than a cultural élite and aligns its programmes less on artistic genres than on marketing strategies. Here the event as such is its own *raison d'être* and the vehicle for its own success. This new term only entered German vocabulary after 1945 as the influence of America made itself felt on the 'Old World'. Initially its purpose was merely to distinguish *Festspiele* from this new, open and popular type of event. This early distinction, however, has long been forgotten: even the *Festspiele* of old have long ago taken to calling themselves 'festivals'.



Public viewing at the Halle Handel Festival

Google 'festival' and the search engine will offer 259 million hits; a search for 'festival 2010' still produces 211 million. If 'festivalitis' were a disease, we would have to call it a pandemic. Once the exclusive precinct of 'high art', it has spread all over the globe like wildfire. From Woodstock to the Festival of the German Language, from the Festival dei due Mondi to the two Danube Festivals (one in Ulm, another in Krems), and from the Festival of the Senses to the Festival of Hearts, the number of festivals has exploded, as has the use of the term itself. In the era



of ‘event culture’, any public event staged for a limited period of time and advertised in the competing markets and media is called a ‘festival’. It is thus essential to introduce some definitions and distinctions.<sup>1</sup>

## DEFINITIONS

There is no unequivocal definition of the concepts of *Festspiel* and festival. To quote Harald Kaufmann, ‘Celebrations and festivities are not a proper subject for a neutral sociology of knowledge’.<sup>2</sup> Rather, they are influenced by subjective judgments depending on the historical standpoint, personal interests and ideological biases of the observer. Therefore, the only way to determine the defining features of these two phenomena in our cultural life is empirically, by describing their characteristics and comparing them with related phenomena.

Riemann Musiklexikon, the standard music dictionary in German, defines *Festspiel* as follows: ‘*Festspiele* and music festivals are events that are meant to present performances of superior quality or with combinations of artists unavailable in normal repertory conditions. They are also lifted out of the ordinary by their choice of venue, which is distinguished by tradition, by special buildings or auditoriums, or by a holiday-like atmosphere.’ The English version of Wikipedia offers a much less sophisticated definition: ‘A Festival is an event, usually and ordinarily staged by a local community, which centres on some unique aspect of that community.’

*Festspiele* emerged between the 17th and 19th centuries from court festivities and historicising anniversary celebrations (Handel’s centenary in 1785, Mozart’s in 1856) and were adopted by the burgeoning middle classes as a vehicle for their emancipation. But it was not until after World War II that this type of event became a determining factor of our musical life. As the new species of festival made greater inroads and took stronger hold, the festival mutated from an *art* form, traditionally viewed as a supreme cultural achievement, into an *organisational* form dominated by our industrial society’s ideal of perfection. Festivals, in other words, also express the zeitgeist in which they take place. Their event character, their exceptional times and locations, their strategies for marketing ‘sensational’ artists or artistic achievements and, not least of all, their position in the media have turned them into the quintessential mode of artistic activity for our time and

for the future. Festivals, as opposed to *Festspiele*, are thus an ‘invention’ of the 20th century and will become a cultural commodity of the 21st.

Viewed in a positive light, the defining features of this new species of festival are professional management, generic blends (including ‘crossovers’) and aesthetic broad-mindedness. But in a critical light, we must also mention elements shared by no small number of new festivals: a strict market orientation, a sharp focus on stars and a spirit of artistic retrenchment. Economic stabilisation often goes hand in hand with artistic stagnation, for which also the ‘old’ *Festspiele* (Bayreuth, Salzburg, Verona) provide proof enough to the critical observer. It is striking how quickly the ‘new’ festivals (Berlin, Vienna, Athens, Baden-Baden) have learned to capitalise on the virtues of European unification: complete networking of information, unrestricted exchange of ‘goods’, rapid media exploitation and ‘political correctness’, all of which have been ineluctably combined with a sharp focus on current fashions, an occasionally slavish adherence to the zeitgeist and often an abject deference to box-office hits. There are, of course, exceptions – festivals that proclaim their opposition to prevailing opinions and trends, and others which, at least partly and temporarily, refuse to step onto the merry-go-round of global cultural marketing. But all in all, the new species of festival is increasingly blotting out the traditional institutions of bourgeois culture from public awareness. As Karin Peschel wrote in her final report on the economic impact of the Schleswig-Holstein Music Festival (1998), ‘Festivals are becoming a fixture in our musical landscape, augmenting the traditional opera and concert seasons’.<sup>3</sup> In the meantime, her word ‘augmenting’ might more usefully be replaced by ‘suppressing’.



## CRITERIA

The lasting value and perhaps even the *raison d'être* of *Festspiele* and festivals alike are governed by four criteria:

- an outstanding programme,
- exemplary performances,
- exceptional modes of presentation and
- a distinctive idea and/or atmosphere.

In an age when the culture industry is governed by the global marketing of top stars, the ubiquitous dissemination of artists and programmes as 'brand-name items' and the total availability of information, there is no question that *exemplary performances* and *exceptional modes of presentation* have become key criteria of the present-day notion of festival.

Further, given the rampant fashion (or necessity) among even the great festivals to enter co-operative ventures, share programmes and pass them on in an effort to reduce expenses, the *distinctive idea or atmosphere* has gained steadily in importance. It is not least the distinctiveness and uniqueness of a festival's artistic image that constitutes its 'unique selling point' for a successful marketing campaign.

An *outstanding programme* refers not only to the presentation of the programme per se, but in particular to the artistic offerings and the manner in which



*The Ruhrtriennale, held in former industrial buildings of the Ruhr district (left and right), in the middle a stage photo of Bernd Alois Zimmermann's Die Soldaten, 2006*



they are turned into events. The outstanding quality of a festival is manifest in its special style of management and operation, its level of artistry and its reception by society. A festival 'stands out' above year-round opera houses and concert halls in three ways: organisationally, artistically and socially.

The *organisational* dimension includes *inter alia* 1) a predefined and regularly recurring time slot, 2) a special location, 3) an avoidance of fixed structures (permanent ensembles, pre-set subscriptions, standardised modes of operation etc.) in favour of ad hoc teams and forms of organisation, 4) short-term contracts for the artistic, technical and, if applicable, administrative staff, with special working conditions and better pay, and 5) higher ticket prices compared to institutions that work all year round.

The 'glory and misery' of a festival stands or falls with its *artistic* uniqueness. A festival may focus on a genre, theme or composer (e.g. the Ruhr Piano Festival, the Herne Early Music Festival or the Max Reger Festival in Weiden); it may owe its uniqueness to a special performance venue (the staircase in Schwäbisch-Hall and Erfurt, an abandoned power plant in the Eifel mountains); or its programmes may orbit a single artist (Karajan in Salzburg, Gidon Kremer in Lockenhaus, Hans

Werner Henze in Montepulciano). Whatever the case, some music-lovers will view these unique features as grounds for excitement and reasons to make a pilgrimage, while others will criticise them and stay away.

Festivals are *socially* visible because of their status as ‘events’. They attract a different clientele and are more attractive than year-round music institutions to certain types of people: media representatives, sponsors, the jet set. Some festivals are therefore accused of being ‘elitist’, others of being ‘populist’. Yet it is precisely this social visibility that can motivate sponsors to commit themselves to a particular festival.

FROM FESTSPIEL TO FESTIVAL:  
A SUCCESS STORY IN HIGH-SPEED PLAYBACK  
*The Early Period from 1900 to 1945*

All in all, relatively few festivals were founded in Europe during the first half of the 20th century until the outbreak of World War II. The first to come into existence were Munich (1901), Strasbourg (1905), Savonlinna in Finland (1912) and the Arena di Verona (1913). But the most important festival founded at the beginning of the last century was the Salzburg Festival, created by Max Reinhardt, Hugo von Hofmannsthal and Richard Strauss in 1920. To the present day it has served as a model for *Festspiele* in the elevated sense of the term.

*Fresh Start after 1945*

In the early post-war years Central Europe was inundated at breathtaking speed and impressive density by a wave of new festivals (see Figure 7.1). They were established independently of and in addition to the traditional urban theatrical and musical scenes, which gradually overcame the depredations of war and slowly sprang back to life. The wounds that Hitler had inflicted on the whole of Europe were to be closed by the healing powers of art; the nation-state mentality, having degenerated into mutual hate figures, was to be counteracted by the forces of democratic renewal and open-mindedness; and the cultural gap between the winners and losers of the war would, it was hoped, be closed by an international exchange of top-calibre performances, creating the basis for lasting peaceful

Figure 7.1

» Festivals founded in Europe between 1945 and 1968

|      |                                                    |      |                                                  |
|------|----------------------------------------------------|------|--------------------------------------------------|
| 1945 | Sagra Musicale Umbra, Perugia                      | 1951 | Eutiner Festspiele                               |
| 1945 | Cheltenham Festival                                | 1951 | Wiener Festwochen                                |
| 1946 | Bregenzer Festspiele                               | 1951 | Festival Internacional de Música y Danza Granada |
| 1946 | Montreux Festival                                  | 1952 | Festspillene i Bergen                            |
| 1946 | Internationale Bachfeste Schaffhausen              | 1952 | Europäische Wochen Passau                        |
| 1946 | Prager Frühling                                    | 1952 | Schwetzingen Festspiele                          |
| 1946 | Ruhrfestspiele Recklinghausen                      | 1952 | Händel-Festspiele Halle <sup>1</sup>             |
| 1946 | Sommerliche Musiktage Hitzacker                    | 1952 | Nürnberger Orgelwoche                            |
| 1947 | Holland Festival                                   | 1952 | Festival Internacional de Santander              |
| 1947 | Edinburgh Festival                                 | 1952 | Festival Ljubljana                               |
| 1947 | London Music Festival                              | 1953 | Wiltz, Festival de Luxembourg                    |
| 1948 | Bachwoche Ansbach                                  | 1953 | Münchener Opernfestspiele <sup>1</sup>           |
| 1948 | Festival d'Aix-en-Provence                         | 1955 | Athens Festival                                  |
| 1948 | Aldeburgh Festival                                 | 1956 | Menuhin Festival Gstaad                          |
| 1948 | Festival International de Musique de Besançon      | 1957 | Warsaw Autumn                                    |
| 1948 | Bath Music and Literature Festivals                | 1957 | Gulbenkian Festival Lisbon                       |
| 1949 | Dubrovnik Summer Festival                          | 1957 | Festival dei due Mondi Spoleto                   |
| 1949 | Venedig, La Biennale die Venezia                   | 1957 | Flandern Festival                                |
| 1950 | Berliner Festwochen                                | 1958 | Cuenca, Semana de Música Religiosa               |
| 1950 | Wiesbadener Maifestspiele <sup>1</sup>             | 1961 | Jerusalem, Israel Festival                       |
| 1950 | Bad Hersfelder Festspiele                          | 1961 | Musicki Biennale Zagreb                          |
| 1950 | Festival Pablo Casals de Prades                    | 1962 | Stresa, Settimane Musicali                       |
| 1950 | Donaueschinger Musiktage <sup>1</sup>              | 1963 | Festival del Mediterráneo, Barcelona             |
| 1951 | Bayreuther Festspiele <sup>1</sup> ('Neubayreuth') | 1967 | Montreux Jazz Festival                           |
| 1951 | Festival junger Künstler Bayreuth                  | 1968 | Helsinki Festival                                |
| 1951 | Mozartfest Würzburg <sup>1</sup>                   | 1968 | Graz, Steirischer Herbst                         |

Note: This list raises no claim to completeness.

<sup>1</sup> Re-established or reoriented.

Source: Compiled by Franz Willnauer for the German Music Information Centre.

co-existence. In sum, the motivating forces behind the rapid spread of new festivals throughout Europe, though highly conflicting, were primarily humanitarian in nature. It was not until some 25 years later, around 1970, that this trend came to a halt.

### *Stagnation and Protests of the 1970s*

Between 1970 and 1990 there was a conspicuous restraint in the founding of new festivals. This was unquestionably a consequence of the student protests of the late 1960s, which irrevocably rocked the foundations of Germany's perception of culture and its consumption of art. In the final analysis, the artistic stagnation that befell the outstanding representatives of the *Festspiel* industry at this time – a stagnation noted by international critics in Salzburg, Bayreuth, Berlin and even Donaueschingen – was rooted in the political protest movements of those years. At the same time a new cultural phenomenon arose – the hippie movement, which developed impressive ways to present mass culture in the Woodstock Festival (1969) or the Burg Herzberg Festival (1968).

### *Political Change and Festival Boom*

The great political transformations of the early 1990s triggered a new wave of festival foundations, which has since given rise to an international festival landscape of unprecedented richness. It all began when the pianist and conductor Justus Frantz founded the Schleswig-Holstein Festival in 1986. Frantz attracted new audiences to classical music. With his slogan 'classical music in the countryside' (*Klassik auf dem Lande*), he also discovered an untapped market niche and created a new species of all-embracing festival aimed at special target groups and accompanied by sponsors. To be sure, he was able to draw on earlier examples, such as the Flanders Festival (founded in 1957) and Sviatoslav Richter's legendary festival at La Grange de Meslay. But credit must surely go to Frantz for having combined all these ingredients at just the right time.

Since then the Schleswig-Holstein Music Festival has itself become a 'model' for new festivals, whether in the former West Germany or, since 1990, in the newly formed states of the former East Germany. Examples include the Rhinegau Music Festival and Ludwig Güttler's successful blend of 'Sandstone and Music' (*Sandstein und Musik*) (see Figure 7.2). Especially noteworthy is the explosion of new festivals in the historically and culturally rich states of Saxony-Anhalt, Thuringia and Saxony. These new festivals reveal a tendency to market local 'stars' or regional specialities; they also display an effort to obtain economic success in the cultural sector

» Festivals established in Germany after 1985

|      |                                                                                  |
|------|----------------------------------------------------------------------------------|
| 1985 | Europäisches Musikfest Stuttgart                                                 |
| 1985 | Händel-Festspiele Karlsruhe <sup>1</sup>                                         |
| 1985 | Schreyahner Herbst                                                               |
| 1986 | Schleswig-Holstein Musik Festival                                                |
| 1986 | Bad Kissinger Musiksommer                                                        |
| 1988 | Rheingau Musik-Festival                                                          |
| 1988 | Braunschweiger Kammermusik-Podium<br>(seit 2001 Braunschweiger Classix Festival) |
| 1988 | Münchener Biennale – Internationales Festival für<br>neues Musiktheater          |
| 1989 | Klavier-Festival Ruhr                                                            |
| 1989 | Internationales Bodensee-Festival                                                |
| 1989 | Musikfest Bremen                                                                 |
| 1989 | Richard Strauss-Festival Garmisch-Partenkirchen                                  |
| 1990 | Sommerkonzerte zwischen Donau und Altmühl                                        |
| 1990 | Magdeburger Telemann-Festtage*                                                   |
| 1990 | Festspiele Mecklenburg-Vorpommern*                                               |
| 1991 | Internationales Festival junger Opernsänger –<br>Kammeroper Schloss Rheinsberg*  |
| 1991 | Brandenburgische Sommerkonzerte*                                                 |
| 1991 | Musikfestspiele Potsdam Sanssouci*                                               |
| 1991 | Telemann-Tage Köthen*                                                            |
| 1992 | Festival 'Mitte Europa' Bayern/Böhmen/Sachsen*                                   |
| 1992 | MDR Musiksommer*                                                                 |
| 1992 | Rossini-Festival Putbus*                                                         |
| 1992 | Sandstein & Musik*                                                               |
| 1992 | Festspiele 'Orff in Andechs'                                                     |
| 1993 | Kurt Weill Fest Dessau*                                                          |
| 1993 | Europäisches Musikfest 'Europamusicale'                                          |
| 1993 | Köthener Bachfesttage*                                                           |
| 1994 | Musik-Triennale Köln                                                             |
| 1994 | Usedomer Musikfestival*                                                          |
| 1994 | Dresdner Musikfestspiele* <sup>1</sup>                                           |
| 1994 | DomStufen-Festspiele in Erfurt*                                                  |
| 1994 | Koblenzer Mendelssohn-Tage                                                       |
| 1994 | Lausitzer Musiksommer*                                                           |
| 1995 | Festival der Nationen Bad Wörishofen                                             |

|      |                                                                              |
|------|------------------------------------------------------------------------------|
| 1997 | Bonner Schumannfest                                                          |
| 1997 | Heidelberger Frühling                                                        |
| 1997 | Kammermusikfestival 'Oldenburger Promenade'                                  |
| 1997 | 'Eclat' Festival Neue Musik Stuttgart                                        |
| 1998 | Spannungen: Musik im Kraftwerk Heimbach/Eifel                                |
| 1998 | Internationale Festspiele Baden-Baden                                        |
| 1999 | Internationale Beethovenfeste Bonn <sup>1</sup>                              |
| 1999 | Bachfest Leipzig*                                                            |
| 1999 | 'Pèlerinages' – Kunstfest Weimar*                                            |
| 2000 | young.euro.classic – Europäischer Musiksommer<br>Berlin                      |
| 2001 | Putbus Festspiele* <sup>1</sup>                                              |
| 2002 | Ruhrtriennale                                                                |
| 2002 | KlangZeit Münster                                                            |
| 2003 | Bebersee Festival b:fes*                                                     |
| 2004 | Sommerfestival AlpenKLASSIK Bad Reichenhall                                  |
| 2005 | Altenberger Kultursommer                                                     |
| 2005 | RheinVokal – Festival am Mittelrhein                                         |
| 2006 | Hamburger Ostertöne                                                          |
| 2006 | chiffren. kieler tage für neue musik                                         |
| 2006 | Thüringer Schloßfestspiele Sondershausen*                                    |
| 2006 | Viersener Musiksommer                                                        |
| 2006 | Kammermusikfestival Rolandseck                                               |
| 2007 | Musikfest Jahrhundertklang Freiburg                                          |
| 2007 | Der Sommer in Stuttgart – Musik der Jahrhun-<br>derte                        |
| 2007 | Klangbiennale – Festival zeitgenössischer Musik<br>Frankfurt                 |
| 2007 | 'Provinzlärm' – Festival Neuer Musik Eckernförde                             |
| 2008 | Alles im Fluss. Festival für Neue Musik Passau                               |
| 2008 | Audiodigitale – Festival für elektronische Musik<br>und Visual Arts Dortmund |
| 2008 | Bach Biennale Weimar                                                         |
| 2008 | Impuls. Festival für Neue Musik Sachsen-Anhalt                               |
| 2008 | Musik der Synagoge – Biennale im Ruhrgebiet<br>Bochum                        |
| 2008 | Festival 'Musik 21' Niedersachsen Hannover                                   |
| 2009 | Klangvokal Musikfestival Dortmund                                            |
| 2010 | Internationale Schostakowitsch Tage Gohrisch*                                |

Note: This list raises no claim to completeness.

\* Festival venue in East Germany.

<sup>1</sup> Re-established.

Source: Compiled by Franz Willnauer for the German Music Information Centre.



by employing new marketing techniques. The festival boom is impressively captured in the figures published by the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) in its *Musik-Almanach*. If the 1993-94 edition lists 136 Festspiele and festivals, by 1999-2000 the number had already climbed to 203. Four years later there were over 270 festivals, and the most recent edition of 2007-08 lists more than 360. The MIZ's constantly updated online database, using a slightly broader definition, comes up with a total of some 480 music festivals.

The dramatic increase in new festivals after German reunification is all the more unusual when we consider the longstanding downturn in public largesse – especially the cost-slashing measures of Germany's states and municipalities – or when we listen to the widespread laments about the growing unwillingness of sponsors to subsidise culture and the endless debates on orchestral mergers and theatre shut-downs. Why then do municipalities, companies, private associations and die-hard optimists move into the crowded festival market? Unlike the post-war years, the reasons have less to do with the will to survive or a realignment on spiritual forces than with hard-nosed business interests. Economists advance the thesis that culture is a 'soft' economic factor in regional economies, and politicians trumpet the benefits resulting from so-called indirect profitability. Both factors have evidently turned the festival idea into a casebook example of our modern event culture.

## A TENTATIVE CLASSIFICATION SYSTEM

Just as the terms '*Festspiel*' and 'festival' escape clear definition and their artistic offerings resist normative evaluation, it is difficult to place festivals as they exist in the real world into a classification system that does more than pin labels to them without placing them in a meaningful order. The difficulties involved in classifying festivals are also surely related to the noticeable unwillingness on the part of today's scientific community to study *Festspiele* and festivals at all, although they are among the most conspicuous phenomena in today's cultural landscape. It has been more than 35 years since the German music theorist Hans G. Helms proposed a functional classification scheme along Marxist lines.<sup>4</sup> Ten years later the Viennese cultural anthropologist Manfred Wagner developed a contrary 'theory of types' that is still con-

Figure 7.2

vincing today only because of its far-sighted predictions.<sup>5</sup> But since then experts in cultural management have made no significant contributions to the topic.

Manfred Wagner proposed four types of festivals depending on whether they emphasise prestige, local patriotism, an overriding theme or particular target groups. In contrast, the classification scheme given below distinguishes between an *intrinsic* and an *extrinsic* perspective. The intrinsic perspective focuses on festivals as 'art products' and places conceptual and dramaturgical aspects at its centre. The extrinsic perspective proceeds from viewpoints outside the cultural field and examines the ostensible purposes and functions of festivals. Neither approach makes a terminological distinction between traditional *Festspiele* and modern festivals.

If we assume that the true purpose of a festival – indeed, its sole purpose – is to present events of supreme artistic stature, it follows naturally that its primary goal is 'the production of art'. Viewed in this light, festivals can be classified according to their contents, e.g. by *segment* (historical period, stylistic era, early music, contemporary music etc.), by *genre* (orchestral music, chamber music, opera, ballet, operetta, musicals, jazz etc.) or by *theme* (aesthetic concepts, political topics, regional emphases, particular composers etc.).

Depending on the rigour with which they turn these contents into programmes, festivals are now said to range on a scale from exclusive '*speciality festivals*' to mixed forms known by the somewhat derogatory term of '*shopping cart festivals*'. Given the perilous and widespread trend toward marketing the same things everywhere over and over again, success is increasingly being sought in '*niche festivals*'. Even the term '*monument festival*' coined by Manfred Wagner ('an attempt to elevate a prestigious figure associated in one way or another with the location into a monument and to stage a festival in his or her honour')<sup>6</sup> crops up every now and then in festival parlance. All in all, however, it must be conceded that any effort to create a classification scheme for festivals on the basis of their contents can produce nothing more than a superficial system of pigeonholes for items which are, by their very nature, individual and autonomous.

If instead we view festivals on the basis of their extrinsic purpose as business enterprises, they fall into two categories depending on their mode of financing

and the nature of their audience. Needless to say, this approach is likewise incapable of producing an ‘air-tight’ classification system. On the contrary, here too we are more likely to encounter hybrids, overlaps and exceptions. Roughly speaking, there are three *modes of financing*:

- exclusively from public funds,
- exclusively from private funds and
- mixtures of public and private funds.



*A landscape intoxicated by music: the Rheingau Music Festival*

Festivals financed entirely from public funds are just as rare as those which are financed entirely from private funds or generate enough revenue to cover their own costs. The first type is exemplified by the Munich Opera Festival, the second by the Rheingau Music Festival, which is funded almost entirely by sponsors. Most festivals in Europe thrive on a complex mixture of government subsidies, sponsorships, patronage and their own income, i.e. proceeds obtained by exploiting their own ‘products’.

Festivals may also be categorised by the *nature of the audience* they attract (and the marketing strategies they must employ to this end). Here we can distinguish between

- local festivals,
- regional festivals and
- supra-regional or international festivals.

Audience research will undoubtedly attract great attention in the future. As the management echelons of successful festivals become increasingly dominated by a profit mentality in addition to artistic stature, targeted marketing strategies will become all the more prevalent. We can expect to see scientifically solid and up-to-date surveys of audience behaviour and statistically relevant visitor polls, which at present are sporadic at best or already outdated.

## ART OR BUSINESS?

Quite apart from the role they play in regional, national or international cultural life with their artistic achievements, festivals are by their very nature business enterprises. However, unlike businesses in the market economy, the economic success of non-profit companies (to which festivals, like every other artistic venture, belong by their very nature) cannot be measured in terms of *revenue* and *profit*, but only by the relation between *operating expenses* and *operating income* as a measure of their ability to make ends meet. The 'viability' of festivals, being generally dependent on subsidies, is thus subject not only to commercial pressures but also to monitoring by the public sector. If supported by the private sector, they are also subject to the rules of the market economy, which – as in the case of sponsorships, a well-known instance of one hand washing the other – include the benefits of advertising and the anticipated gain in image. The market may even have repercussions on artistic decisions.



### *Forms of Financing*

In principle, *Festspiele* and festivals can be financed in any of three ways:

- internally through ticket sales and media exploitation,
- subsidies from the public sector or
- donations from sponsors, patrons, supporters or similar groups.

In actual practice, the most common form of financing is probably a combination of public subsidies and allocations from private individuals or companies, i.e. donations and sponsorships. These are managed in a great many ways. Foundations are increasingly being sought out as patronage vehicles, in which case the annual interest from the foundation's assets yields an additional source of funds.

The economic success of a festival invariably hinges on the amount of revenue it can generate. Besides income from media exploitation (radio and TV rights), advertising and the sale of programme booklets, this revenue comes mainly from ticket sales. Occupancy rates and capacity utilisation are not quite the same thing, for the number of 'occupied' seats also includes complimentary tickets for artists, reviewers, employees, sponsors and so forth. Nonetheless, high occupancy figures invariably imply a relatively high rate of capacity utilisation. In the best case, i.e. with a fixed public subsidy or a guaranteed volume of sponsorship funds, the balance sheet may even show a surplus. This can usually be carried forward to the following year, provided the government waives its right to call back 'unused' funds and to reduce the subsidy accordingly – a right set down in its subsidy guidelines.

### *Quantitative and Qualitative Economic Benefits*

The economic effects that greet the eye when we regard a festival as an economic venture fall into two categories: quantitative and qualitative. *Quantitative* effects are distinguished by the nature of their impact: value creation, income, employment and fiscal effects. More significant, though more difficult to quantify, are the *qualitative* effects, such as improvements to the location, enhanced attractiveness for tourists, a more positive image and stronger identification with the town or region involved. These aspects have been recognized and proved by

studies done in the past. However, no study thus far has assessed what the 'value-added' is for festival visitors who consider art and culture to be affirmative and life-enhancing. Such spiritual and intellectual enrichment should probably be booked as 'improvements in the quality of life'.

### *Indirect Profitability*

Festivals as business operations can be assessed in other ways besides the *nature* of their economic impact – namely, by the *degree* to which they influence economic success, including the benefits enjoyed by the tourist infrastructure from the mere existence of festivals. These benefits are known as 'indirect profitability'. Many studies have shown that hotels, restaurants and retail shops have significantly higher revenue and profits thanks to festival visitors.

Finally, we must look at the framework conditions of a festival's business activities. Two of these conditions are self-evident: professional management and artistic attractiveness. An amateurish or sloppily organised festival that pins its hopes entirely on enthusiasm and goodwill has no better chances of surviving in this highly competitive market than one with run-of-the-mill artists. Nor will a festival with unattractive offerings succeed as a business enterprise. Admittedly the opposite also holds true: artistic potential cannot come to fruition without a solid economic basis. Still, festivals cannot be expected to create favourable framework conditions entirely on their own: equally crucial to their economic success is reliable long-term funding, usually from the public purse.

Festivals are luxury items by nature. However, once we agree that culture as a whole is *not* a luxury but necessary nourishment for the mind and spirit, then art too, like the human body, requires sustenance, whether daily bread in order to survive or other foodstuffs as a source of pleasure and *joie de vivre*. In this light, festivals, if judiciously enjoyed and carefully nurtured, are one of our vital luxuries. Although it is not set down in Germany's constitution, the state has an inescapable self-imposed duty to further the advancement of culture. And this must go beyond the provision of cultural 'staples' – libraries, museums, orchestras, theatres and the like. It must also encompass the luxury item, festivals.



*The Leipzig Bach Festival, shown here in Bach's place of employment, the Thomaskirche*

## CONCLUSION AND PREDICTIONS

Throughout the 20th century the history of *Festspiele* and festivals alike was a success story. We have meanwhile reached the second decade of the 21st century and can look back at the greatest economic and financial crisis in recent times. Nobody will deny that this crisis has affected culture, too, including its most exposed products, *Festspiele* and festivals. Even showpieces like the Salzburg Festival or the Bonn Beethoven Festival struggle to cope with the problem of retaining their public subsidies and reaching the previously open ears of their sponsors. Less protected institutions, like the Ruhr Piano Festival, must make do with half of their previous subsidies, and even the Moers Jazz Festival is facing serious financial problems after 40 successful years. By the same token we can observe two contradictory trends: the boom in the founding of new festivals that meet the above criteria is slowing down, and the popular music scene (see Peter Wicke on 'Popular Music' in this volume) is increasingly using the word 'festival' as a synonym for rock and pop events marketed under the slogan 'open-air and free of charge'.

It is difficult to make predictions, but classical music and contemporary music are both showing a trend towards short one-time-only events that combine a specific (often historical) occasion with specialist artistic programmes. Examples

include the Nono Festival (2007), the Mahler festivals in Iglau (2010) and Leipzig (2011) and the newly established International Shostakovich Days in Gohrisch (2010). New festivals in the full sense of the term, such as the Klangvokal Festival in Dortmund or, to choose two festivals founded by leading musicians, Rudolf Buchbinder's festival in Grafenegg (Lower Austria) and Gustav Kuhn's projected Mahler Festival in Toblach (South Tyrol), are few and far between. In contrast, there is no overlooking the multitude of open-air pop music events labelled festivals, which take place in defiance of the economic crisis. We are already hearing about the 'festivalisation of the cultural landscape', meaning 'the exemplification and staging of an entire region with events tailored to suit the audience and the media' with the object of presenting 'intermingled products and unique events'. Perhaps the sheer number and mass presence of festivals (with or without quotation marks) will lead to their complete loss of relevance. Perhaps, when all is said and done, the hoary *Festspiel* will rear its head again.

- <sup>1</sup> The terms 'Festspiel' and 'Festival', as used below, refer to events with classical music. See Peter Wicke's article in the present volume regarding festivals of jazz, rock and popular music.
- <sup>2</sup> Harald Kaufmann: 'Kanon des Festlichen', *Fingerübungen: Musikgesellschaft und Wertungsforschung* [Finger exercises: music society and evaluation research] (Vienna, 1970), p. 107.
- <sup>3</sup> Karin Peschel, Hayo Herrmann and Michael Niese: *Ökonomische Effekte des Schleswig-Holstein Musik Festivals* [Economic effects of the Schleswig-Holstein Music Festival], Beiträge aus dem Institut für Regionalforschung der Universität Kiel 25 (Kiel, 1998), p. 13.
- <sup>4</sup> Hans Günter Helms: 'Festivals für neue Musik', *Neue Musik und Festival*, ed. O. Kolleritsch (Graz, 1973), p. 90.
- <sup>5</sup> Manfred Wagner: 'Kulturfestivals – eine Form gesellschaftlicher Reaktion auf die Krisen der Achtzigerjahre' [Culture festivals – a form of social reaction to the crises of the 1980s], *art management: Theorie und Praxis des Kunstmanagements*, vol. 1, no. 1 (Vienna, 1983).
- <sup>6</sup> *Ibid.*, p. 7.





Stage photo from Karlheinz Stockhausen's *Michaels Reise um die Erde*, 2008

| *Stefan Fricke*

## CONTEMPORARY MUSIC

### DIVERSITY AND STATUS QUO

The infrastructure of contemporary music in Germany is remarkable for its diversity. The very large number of German synonyms for the 'serious' music of the last 100 years, as well as its performance and publication, suffices to convey an initial impression of the broad spectrum of art music in Germany today. Contemporary music, music of the 20th and 21st centuries, modernist music, music of our time, present-day music, new music, New Music, newest music, musical modernism: all these and many more have their current German equivalents. The wide range of terms, most of them coined by journalists or concert organisers, has recently been augmented by more inclusive concepts such as *Klangkunst* ('sound art'), audio-visual art, performance art, audio art, radiophonic music, *ars acustica* and music in the web. The associated phenomena often lie in an intermediate

realm between the visual arts and art music. They can take the form of resonant spaces or resonating objects; they can also toy aesthetically with the manifold technical possibilities of the new media, crossing the traditional boundaries between art forms. These modes of expression are likewise often classified as contemporary music and presented as such in the standard festivals and professional journals. The same applies to improvised music, which vacillates between established jazz and the 'serious' avant-garde, and to so-called new music theatre, which has parted company with narrative opera and drawn a large following since the 1990s. In short, contemporary music is neither a stable and sharply defined concept, nor does it point to a precisely demarcated aesthetic terrain. Rather, it designates a remarkably broad and varied range of acoustical creations, both of today and of recent decades, as well as a multi-layered, open-ended and increasingly inclusive scene that has thrived chiefly on the spirit of 'serious' music – until now, at any rate. For the boundaries separating contemporary art music from established forms of popular music, which is evolving at an increasingly dizzying pace, and conversely those separating popular music from contemporary music, are becoming more and more blurred. The former lines of demarcation are rapidly vanishing, so that the spectrum of what can be termed 'contemporary music' will continue to expand in the future.



*Wolfgang Rihm's Jagden und Formen, performed by Ensemble Modern, 2008*

The steadily growing multiplicity of forms of expression in contemporary music is a striking feature of our times, and one that should be seen in a positive light. Never in the past 100 years has so much contemporary music reached the public as it does today, and never have there been so many specialist ensembles. These developments, however, which have been particularly dynamic since the 1980s, contrast with a diametrically opposite decrease in funding. The sometimes draconian financial cutbacks in the area of culture have not stopped short at contemporary music, which, like every other form of 'serious' music through the ages, stands in need of material support. In particular Germany's municipalities and publicly-funded broadcasting corporations, which have until now served as reliable bastions of funding for Germany's contemporary music, have been reducing their commitment for years.

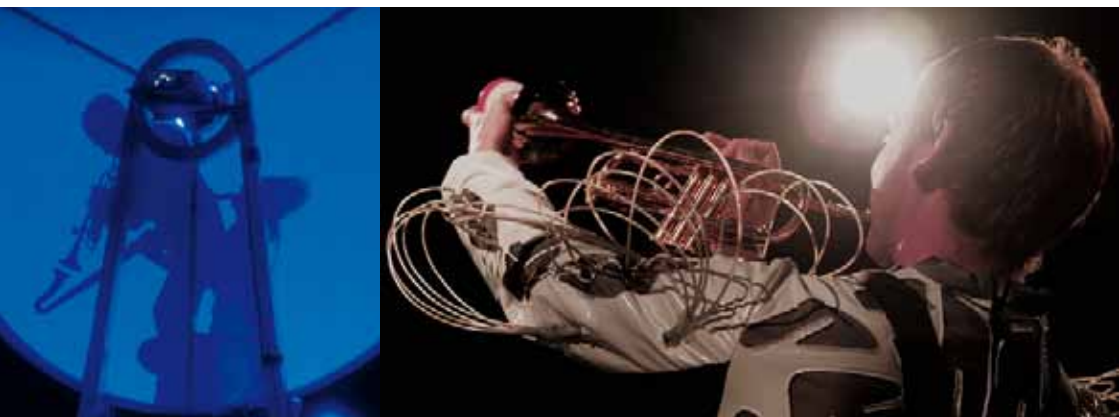
In sum, the current status quo of Germany's contemporary music is ambivalent. On the one hand, there is a steadily growing number of composers, performers, musicologists, producers and journalists in this area, not to mention a constantly expanding audience with a keen interest in present-day forms of musical expression and an ability to engage with them at a high level. On the other hand, this upsurge in artistic creation and reception is being hamstrung by financial cutbacks in the public sector.

## CONCERT AND FESTIVAL LANDSCAPE

### *Public Broadcasting*

The large number of publicly funded broadcasting corporations in Germany, virtually every one of which has a separate department for new music, is a driving force behind the great diversity of Germany's contemporary music, whether in its creation, distribution or propagation. Here a major role is played by the corporations' own musical formations (i.e. orchestras and choruses), many of which are deeply committed to the music of our time.

The annual Donaueschingen Festival, founded in 1921, is not only the world's oldest festival of contemporary music, but one of the most prestigious in the world. Since the early 1950s it has been supported mainly by the Southwest German Broadcasting Corporation (Südwestrundfunk, or SWR) in co-operation with



the city of Donaueschingen and other partners. Another major festival, the Witten Days of New Chamber Music, has been held since 1969 by the West German Broadcasting Corporation (Westdeutscher Rundfunk, or WDR) in conjunction with the city of Witten. Germany's other public broadcasters have festivals and concert series of their own.

Equally central to Germany's contemporary music landscape are the music programmes of its public broadcasters, which follow a cultural and educational policy and provide a very wide range of information on contemporary music several times a week. Several of their contemporary music departments have developed and launched their own series of broadcasts, setting programming and educational standards for the dissemination of contemporary music and reaching impressively large and varied audiences.

Poised at the institutional crossroads of creation and distribution of their own contemporary music projects (including information and publication), Germany's public broadcasters have proved to be among the sturdiest infrastructural pillars on the new music scene. Given their additional programming of projects from other sources (live recordings of concerts, productions with freelance ensembles, reports and essays by freelance writers), it is impossible to overstate their importance, at least in the field of radio. In contrast, the amount of contemporary music



*Stage photos from Karlheinz Stockhausen's Michaels Reise um die Erde in a joint production by the Vienna Taschenoper, the Vienna Festival, the Cologne Philharmonie and musikFabrik*

shown on their television programmes is almost nil. But even the radio companies reveal a trend toward reducing the amount of broadcast time devoted to contemporary music, loosening their ties to public events and sometimes withdrawing from established co-operations with festivals. The precise consequences for Germany's contemporary music in this area are impossible to foresee.

### *Municipalities, States, Federal Government*

Almost every major German city, as well as many smaller cities and communities, has highly regarded festivals, concert series and/or initiatives for contemporary music. Indeed, since the 1980s their number has even increased rather than decreased. More than 100 such activities can be found in a very wide range of towns and cities. Many are short-lived; others have existed for years and become institutions in their own right. (Still other large-scale events, such as Berlin's two *Klangkunst* retrospectives of 1996 and 2006 under the title 'sonambiente', focus their programmes exclusively on expanded concepts of music and art, thereby transcending the bounds of normal festival operations.) Sometimes contemporary music is integrated in community festivals, music festivals or concert series, where it forms a programming highlight alongside other forms of music. Examples include the International Beethoven Festival in Bonn, the MusikTriennale in Cologne and the Altstadt Herbst ('Autumn in the Old Town') in Düsseldorf. Mu-

sic festivals with a regional slant, such as the Schleswig-Holstein Music Festival, the Rhinegau Music Festival, the Saar Festival or thematic projects along the lines of the Ruhr Piano Festival, are likewise often known for their contemporary offerings, sometimes placing brand-new and older material side by side on their programmes. The same can be said of events that cover several art forms at once, such as the Berlin Music Festival, where contemporary music forms a central item on the programmes alongside other artworks of our time. These hybrid concepts are relatively well-funded and have their own infrastructures. In contrast, festivals that focus entirely on contemporary music in a wide range of towns and cities usually owe their existence to a single benefactor or association and frequently have a hard time holding their own in the long run. Nonetheless, in 2002 the federal government instituted an annual 'festival of current music' – MaerzMusik – within the Berlin Festival, which is wholly financed with federal funds. MaerzMusik is now one of the best-equipped festivals on the contemporary music scene. In contrast, other festivals, one example being Inventionen, founded in the 1980s and jointly run by Berlin Technical University and the Berlin artists' programme of the German Academic Exchange Service (Deutscher Akademischer Austauschdienst, or DAAD), have had to grapple with steadily dwindling budgets. On the positive side, the establishment of the Federal Cultural Foundation (Kulturstiftung des Bundes) in Halle (Saale) has ensured long-term support for several festivals of contemporary music and *Klangkunst*, some of which would never have come into existence without it. This institution, created and sustained by the federal government, is unquestionably among the most important and best-equipped funding tools for promoting contemporary music, and has also developed programmes of its own. In 2007 the Federal Cultural Foundation created the Netzwerk Neue Musik ('new music network') project, which will use its over € 10 million in funds to promote, organise and co-ordinate the administration of several large-scale contemporary music projects and their propagation until 2011 in 15 German cities and regions selected by a jury. Moreover, Netzwerk Neue Musik has assumed the task of functioning as an intermediary, initiator and platform in the field of contemporary music. There is, of course, no telling how things will look after 2011, when the subsidisation is scheduled to run out, but since the initiative began several regions and municipalities have become more actively and lastingly involved in this field than ever before.

## ORCHESTRAS AND FREELANCE ENSEMBLES

Besides the ensembles associated with Germany's public broadcasting corporations, Germany's other art orchestras funded on the municipal or state levels (the federal government is partly involved in the funding of only two ensembles) present greater or lesser doses of contemporary music. Some of these orchestras have a firm commitment to contemporary music; others occasionally play works composed in the last 100 years, and still others only rarely. Most concerts of today's music are given by some 200 freelance ensembles based in Germany and specialising in the performance of contemporary music. According to a study conducted by the Institute for Research in Cultural Innovation (Institut für kulturelle Innovationsforschung), the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) in conjunction with the Contemporary Music Promotion Projects of the German Music Council (Deutscher Musikrat, or DMR) and the German section of the International Society for Contemporary Music, these ensembles gave a total of more than 1,200 world premières in 2005 and 2006.<sup>1</sup> Despite this impressive and aesthetically forward-looking commitment, very few of these ensembles are able to work on a more or less solid financial basis. Among these at the moment are Ensemble Modern (Frankfurt am Main), musikFabrik (Cologne), ensemble recherche (Freiburg im Breisgau), Kammerensemble Neue Musik Berlin and Neue Vocalsolisten (Stuttgart). All the others, including many of international stature, must struggle to survive. All in all the number of new ensembles is even increasing, though we should not let this blind us to the dire pecuniary straits prevailing amongst most of them.

## PUBLICATIONS AND ARCHIVES

Germany's public radio companies report regularly on contemporary music in miscellaneous broadcasts, some devoted entirely to new music. Articles on contemporary music also appear regularly in the arts pages of Germany's daily newspapers. Apart from these, information on the subject is chiefly found in specialist journals that report mainly or exclusively on new music. Among these are *Neue Zeitschrift für Musik* (founded in 1834, published bimonthly in Mainz), *neue musikzeitung* (founded in 1952, published ten times per year in Regensburg), *Musik-Texte* (founded in 1983, quarterly, Cologne), *Positionen* (founded in 1988, quarterly,

Mühlenbeck near Berlin) and *Musik & Ästhetik* (founded in 1997, quarterly, Stuttgart). Some of these journals, such as *Neue Zeitschrift für Musik* (NZfM) and *neue musikzeitung* (nmz), maintain their own up-to-date web sites. The internet also has many important and interesting portals and home pages on contemporary music, some maintained by publishers, associations, societies, concert organisers or other institutions, others by private individuals. Especially worthy of mention is the 'Neue Musik' portal of the German Music Information Centre, which provides not only a detailed overview of the infrastructure of Germany's contemporary music scene, but a variety of sources for further information. Also worth mentioning is the journal *KunstMusik*, which has been published semi-annually in Cologne since 2003 and consists entirely of (auto-)poetological articles by composers and sound artists. Incidentally, basic information on aesthetic, political, social and other aspects of contemporary music can also be found in festival programme booklets, some of which are quite large.



Stage photos from MaerzMusik, the contemporary music festival attached to the Berlin Festival

Another ambitious publishing project based in Germany is the internationally aligned biographical dictionary *Komponisten der Gegenwart* ('Composers of the present'), which has been publishing biographies of composers, lengthy introductions to their music, and bibliographical references on an ongoing basis since 1992 (Munich: Edition text + kritik). Equally informative, especially for musicologists,



is the 12-volume *Handbuch der Musik im 20. Jahrhundert* ('Guide to 20th-century music'), which contains cohesive discussions of larger subject complexes (Laaber, 1999-2008). Among Germany's large publishing houses with a longstanding interest in publishing modern music – or those with a branch office in Germany – are Bärenreiter, Boosey & Hawkes, Bote & Bock, Ricordi, Schott, Sikorski, Breitkopf & Härtel and Peters. In addition there are a number of smaller publishers committed to contemporary music, such as Edition Modern/Tre Media and Edition Juliane Klein. But many composers tend to publish their scores themselves. Among publishers of books on contemporary music, special mention should be made of the publishing firms Pfau, Wolke and Kehrer, the latter specialising in writings on sound art. In contrast, Germany's large literary and non-fiction publishers rarely carry books on contemporary music, just as its wide-circulation popular magazines rarely report on it.

Turning to the recording industry, the leading German labels devoted partly or entirely to contemporary music include *inter alia* Wergo, Cybele, Neos, Edition Zeitklang, edition RZ, Maria de Alvear World Edition and Winter & Winter. Moreover, the German Music Council issues two CD series of its own:

a) *Edition Zeitgenössische Musik* ('Contemporary music edition'), which has issued 70 portrait CDs of German composers, male and female, on the Wergo label since 1986. Two or three portraits are added to the series every year. The composers, who may apply for inclusion, are selected by a jury specially appointed by the German Music Council. The choice of works on the CD and the contents of the accompanying booklet are the responsibility of the composer concerned.

b) *Musik in Deutschland 1950-2000* ('Music in Germany from 1950 to 2000'), a series of more than 130 CDs documenting the evolution of contemporary music in both German states (the German Democratic Republic and the Federal Republic of Germany) up to 1990 and in reunited Germany up to the turn of the century. Besides works by German composers, this series also presents pieces by composers from other countries who did most of their creative work in Germany or whose oeuvre impinged on Germany's own musical evolution. The choice of pieces and the commentaries in the richly detailed booklet that accompanies each CD are

the responsibility of an authority on the subject who is appointed by the editorial board. This project reached completion in 2010.

Two major archives specialising in contemporary music are the Darmstadt International Music Institute (Internationales Musikinstitut Darmstadt, or IMD), which also serves as Germany's information centre for contemporary music and maintains a large specialist library, and the Hellerau European Centre for the Arts (Europäisches Zentrum der Künste Hellerau), which maintains the German Composers' Archive (Deutsches Komponistenarchiv) collecting posthumous papers of composers since 2005. Darmstadt is also the home of the Jazz Institute (Jazzinstitut Darmstadt) with its large specialist research archive on improvised music. In addition several academies, such as the Berlin Academy of Arts (Akademie der Künste), preserve large collections of posthumous papers by various modern-day composers, performers and musicologists.

## TRAINING AND EDUCATION

Many activities associated with contemporary music take place at Germany's musical institutes of higher learning (Musikhochschulen). All of them have degree programmes in composition, and many offer a degree in electronic or electro-acoustical music. However, these offerings are seldom organised so as to create a special degree in contemporary music and are rarely gathered into a separate contemporary music department. A comparison of these institutions reveals sharp contrasts in their emphasis on contemporary music, which depends greatly on the commitment of their teaching staff and, of course, of their students. As a result, centres of contemporary music at the university level can vary greatly over time. Contemporary music is also taught at a few public music schools, one being the Rhenish Music School in Cologne. However, Germany does not have a tertiary-level musical institute that focuses its curriculum exclusively on contemporary music. Nor is there a department of musicology at a German university that devotes its teaching and research entirely to this subject. That said, since 2006 the International Ensemble Modern Academy (IEMA) and the Frankfurt University of Music and Performing Arts have offered a one-year master's programme in contemporary music as a joint educational project. Moreover, since the 1990s the department of musicology at Cologne University has had a chair of 'music in



the 20th and 21st centuries' – at present the only one of its kind in Germany. Nevertheless, academic musicology, which has been shrinking nation-wide for years, has currently taken a large interest in contemporary music, as can be seen in the growing number of dissertations and theses in this field.

Special degree programmes in *Klangkunst* and audio-visual art have been established *inter alia* at Cologne Academy of Media Arts, Braunschweig University of Art and Saar University of Art and Design. The degree programme in 'sound studies', introduced at Berlin University of the Arts in 2002, not only promotes the training of freelance sound artists, it also teaches acoustical possibilities and forms of participation that can be of use in business and industry. Similar projects at many tertiary-level academic institutions probe the relations between contemporary music and architecture, sound design, sound art and radio art on a practical and/or theoretical basis, though often selectively in the form of lower-level academic appointments or guest professorships.

Special importance attaches to Germany's electronic and electro-acoustical music, which maintained a position of international leadership for decades. In

the 1950s and 1960s several electronic music studios were founded by public broadcasting corporations and institutes of higher learning. In the new millennium, however, many of these studios have had to be completely or partially shut down. There are many reasons for this: lack of money, new conditions of production, new options of realisation. In the near future, developments in this area must be viewed with a very watchful and critical eye in order to respond promptly to poor decisions and hasty changes. At least the Berlin Artists' Programme, established by the German Academic Exchange Service (Deutscher Akademischer Austausch Dienst, or DAAD) at Berlin Technical University in 2001, has made possible the Edgard Varèse Guest Professorship of Electronic and Computer Music, which is given to an internationally acclaimed composer or theorist for one semester at a time.

A special instance of Germany's educational offerings in contemporary music is the unique International Summer Courses for New Music (Internationale Ferienkurse für Neue Musik), founded in Darmstadt in 1946. Here roughly 300 students gather together every two years to be taught composition, performance and musicology by some two dozen lecturers. In 2003 Ensemble Modern, founded in 1980, set up the International Ensemble Modern Academy on its own initiative in Frankfurt am Main in order to pass on their experience in dealing with new music within the framework of interdisciplinary artistic forums. Further, the Baden-Württemberg Ensemble Academy in Freiburg, in existence since 2004, has likewise held events in an effort to teach practical and theoretical aspects of contemporary music, partly in conjunction with the ensemble recherche and the Freiburg Baroque Orchestra. Another important independent teaching facility is the Darmstadt Institute of New Music and Musical Education, which has held multi-day working conferences on different aspects of aesthetic and educational positions in contemporary music every year since 1946. There are also several devoted to children and young adults. One is the composition class for children founded at the Händel-Konservatorium in Halle (Saale) in 1976 and still in existence today. Another is the 'Jugend komponiert' ('Youth Composes') projects introduced in various regional branches of the German Music Council, for example in Berlin, Brandenburg, North Rhine-Westphalia, Rhineland-Palatinate, Saarland and Thuringia and, since 1986, in conjunction with the nation-wide 'Jeunesses musicales' competition in Weikersheim.

## ASSOCIATIONS, SOCIETIES, INITIATIVES

Established in 1992, the German section of the International Society for Contemporary Music (ISCM) – the Gesellschaft für Neue Musik (GNM) – is the oldest and largest umbrella organisation for all persons and groups interested in contemporary music in Germany. Its members include private individuals from a very wide range of professions as well as several institutions and companies (e.g. radio stations, concert halls, professional associations and publishers). In various cities and regions the GNM has so-called regional groups actively involved in promoting contemporary music in concerts and round-table discussions on issues of aesthetics and cultural policy. Another member of the GNM is the German Society for Electro-Acoustical Music (Deutsche Gesellschaft für Elektroakustische Musik, or DEGEM), whose members come from the field of electronic and electro-acoustical music, and which issues its own CD series and maintains its own WebRadio. The GNM is in turn a member of the German Music Council, which it advises in matters involving contemporary music. Moreover, the GNM or one of its members has organised the annual ISCM World New Music Days in Germany on several occasions, most recently in Stuttgart in 2006.

All in all, the number of societies and initiatives involved with contemporary music in Germany is very large and spread over many cities and regions. Many are active locally or regionally; others, such as the GNM, are for the most part national or international in scope. Several of these varied initiatives have been short-lived, while others are continually springing into existence, often with fresh concepts and ideas. In the final analysis, contemporary music, like any other current art form, is not a static construct but one in a constant state of flux, as are the undertakings associated with it, which are almost always based on private initiatives.

## PRIZES, SCHOLARSHIPS, GRANTS

Like other forms of artistic expression today, contemporary music in Germany has many prizes, scholarships and grants as well as temporary composer-in-residence positions, which are often publicly advertised. This is not the place to list them all, particularly as many have had to be abandoned while others have arisen to take their place and still others are in the process of being created. Detailed



*Stage photo from a performance of Bernd Alois Zimmermann's  
Die Soldaten at the Ruhrtriennale, 2006*

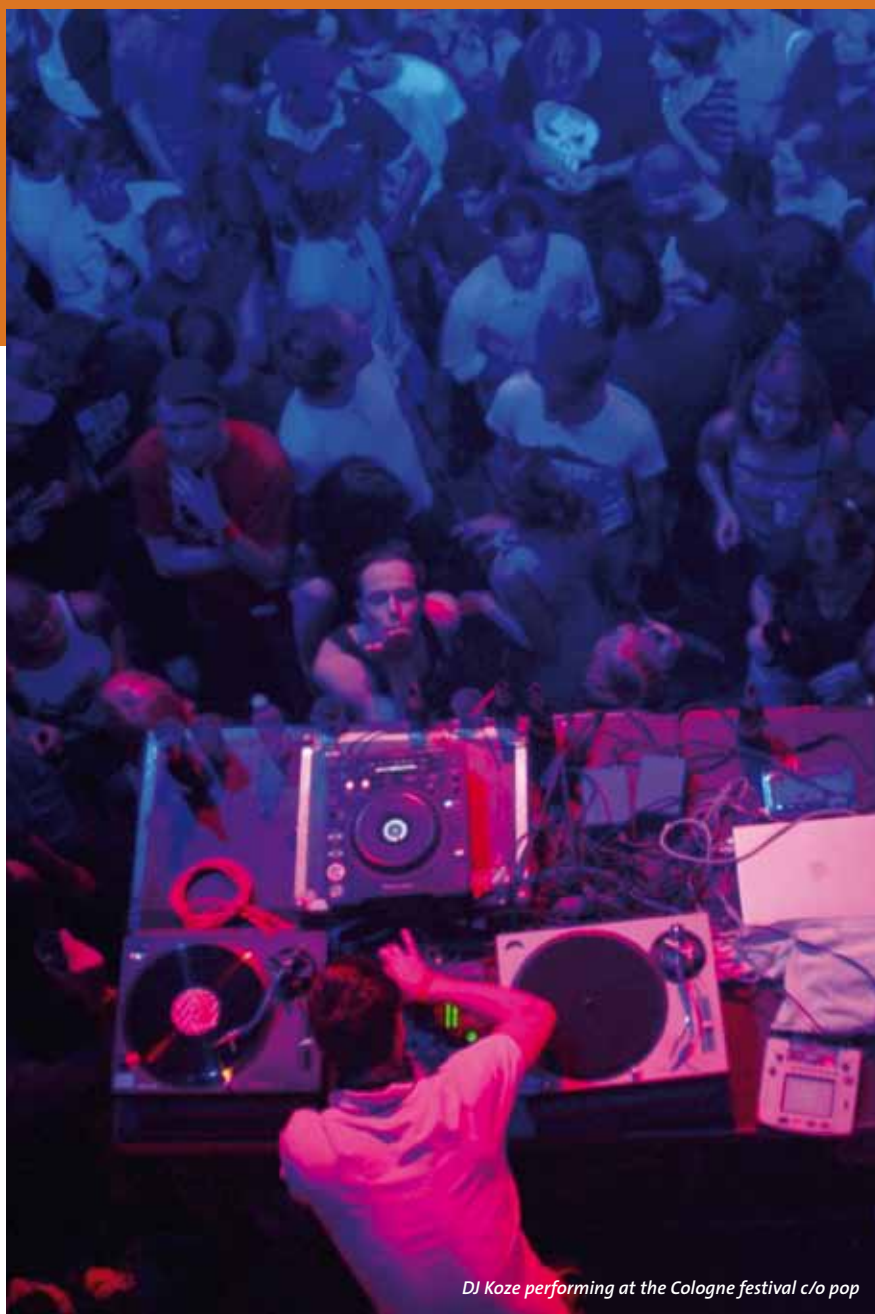
information on them can be obtained from the German Music Information Centre, especially via its calendar of invitations to apply, which offers an overview of various forms of financial assistance in Germany's contemporary music scene, with application deadlines and categories considered. Contemporary music projects generally receive assistance (with financial or equivalent means) from public institutions and facilities within the framework of their respective statutes. These include the Federal Cultural Foundation; the Centre of Art and Media Technology in Karlsruhe (ZKM), which awards working scholarships; Germany's performance rights organisation, the Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (GEMA), which awards the German Music Authors' Award and a scholarship for European Music Authors; the Karl Sczuka Prize for Acoustic Art, awarded by Southwest German Broadcasting Corporation in Baden-Baden; the German *Klangkunst* Prize, awarded by the Marl Museum of Sculpture; the *Klangkunst* Scholarship of the Berlin Senate; the foundations of each federal state, such as the Art Foundation of North Rhine-Westphalia; various cultural foundations sponsored by German business firms (e.g. Siemens, Aventis, Allianz and Deutsche Bank), and the grant programme 'Concert of the German Music Council' (Konzert des Deutschen Musikrats).

## CONCLUSION

Contemporary music in Germany no longer leads a wallflower existence. The number of people in Germany interested in listening to and critically engaging with topical, progressive and subtle creations of acoustical art has steadily grown, especially in recent years. This positive development is the result of decades of commitment on the part of composers, performers, musicologists, journalists and concert organisers. Yet it is a commitment that still requires broad-based support as well as sustained material and conceptual assistance from German society.

Granted, the socio-economic infrastructure of Germany's contemporary music scene is neither desolate nor underdeveloped. But 'contemporary music in society' has always been a delicate subject, and it invariably requires the utmost in attention, care, commitment, vision and imagination as well as the best possible structural underpinnings. What is called for now is to design and discuss independent and future-oriented conceptions of contemporary music on a very wide range of levels in cultural life and, ultimately, to give them a solid footing in society as a whole.

<sup>1</sup> See *Freie Ensembles für Neue Musik in Deutschland*, ed. Reinhard Flender (Mainz, 2007).



*DJ Koze performing at the Cologne festival c/o pop*



| *Peter Wicke*

## POPULAR MUSIC

Pop, rock, jazz, schlager, commercial folk, oom-pah, chansons, hip-hop, rap, techno, dance music and all their many hybrids and sub-genres occupy a place of central importance in Germany's musical life. And they do so in many ways at once. More than 90 percent of the music disseminated via the media come from the genres and subgenres of popular music, lending a special musical touch to everyday life in a multitude of social groups. They also form an outstanding field for personal self-expression – a factor easily overlooked, given the omnipresence of this species of music in the media. For every musical career in the media there are literally hundreds of recreational musicians from all age groups who satisfy their creative needs by making music on their own with greater or lesser ambition. They give popular music those deep roots in everyday life without which it would be unthinkable even in the context of the professional music industry. Furthermore, notwithstanding the preponderance of the media, popular music is a cultural terrain dominated by live performance. This is not merely because only a tiny fraction of the musical activities in this field find their way into the media. Rather, it is because taking part in active music-making, and plunging into the network of social relations that arise from musical performance (and nowhere else), is a defining functional element of popular music. The 'scene', with its characteristic local infrastructure of venues and musical or related activities, plus the more or

less permanent social groups, fan clubs and recreational cliques associated with it, forms an arena of constantly growing importance for the acquisition of social skills and the expression of social identity and individuality.

Viewed in this light, it is an odd anomaly that as the media ineluctably steer their hold on popular music into completely new dimensions – with music-on-demand, MP3, audio streaming and mobile music – live music continues to gain in importance, even stealing back such cultural practices as deejaying into live contexts. Yet this anomaly is part and parcel of the music's essence. Germany's musical life, too, reflects it in contradictory trends, allowing live music to undergo a boom (as witness the mushrooming of new music festivals) while MP3 and download platforms make the entire world of music available on the internet with a click of the mouse. Indeed, the internet as a whole has become a key factor in the way we deal with music; it is now available in 73 percent of German households, including more than 23 million broadband connections in 2009.

Still, despite the growing use of the media, active music-making, whether in its conventional form with acoustical instruments or in new forms based on software programs and recording equipment (virtual music-making with computer-aided sound processing modules and deejaying) continues to play a large role in every category of popular music. Yet the creative, cultural and social activities connected with these popular music forms, as well as the infrastructure that supports them and the web of institutions that condition them, are difficult to grasp. The reasons have to do with their evolutionary dynamism, their tightly interlocking nexus of global, regional and local processes, and their marked fragmentation into more or less independent subsystems, scenes, socio-cultural milieus, fan groups and musical subcultures. The potential lurking in this area of music, whether cultural, artistic, social or economic, has hardly been tapped. As a result, the false impression has arisen that popular music largely proceeds as portrayed in the media, with everything else being a negligible and derivative by-product. Yet every week the urban magazines of Germany's large cities alone advertise hundreds of musical events mounted by professional, semi-professional and non-professional musicians, by DJs, DJanes and sound artists. In 1999, the last year in which figures were compiled, a total of 30.8 million people attended musical events – an order of magnitude that has most likely increased sharply in the meantime.<sup>1</sup> In 2009 a

poll conducted by the Allensbach Institute for Public Opinion Research (Allensbacher Markt- und Werbeträger-Analyse) revealed that no fewer than 65.6 percent of Germans over the age of 14 attend musical events on a regular or occasional basis.



*Electronic music and its aficionados: Matias Aguayo & Roccness playing at the c/o pop festival (left); excited audience at the Melt! festival (right)*

## EDUCATIONAL OPPORTUNITIES

Given its social and cultural relevance, popular music has, in one form or another, become a permanent fixture in the public subsidisation of Germany's culture.<sup>2</sup> This has left a mark not least of all on educational programmes specially tailored to these categories of music. Owing to the large percentage of recreational musicians, formalised education, though highly variegated, plays a subordinate role, so that 'learning by doing' remains a central means of acquiring musical knowledge and skills. Nonetheless, in recent years the range of options for training and further education in this field has constantly expanded. Thus, 20 of Germany's 24 institutions of higher learning for music (*Musikhochschulen*) offered relevant programmes in the 2009-10 academic year, including courses of studies in jazz, rock and pop music with a total of 958 students majoring in these fields.<sup>3</sup> According to Germany's Association of Public Music Schools (Verband deutscher Musikschulen), more than three-fourths of the roughly 900 music schools in its membership offer training in jazz, rock and pop music. There also exist alternative programmes outside the standard educational system, such as the Global Jazz Academy (Berlin), the Jazz & Pop School (Darmstadt) and the Frankfurt Musikwerk-

Figure 8.1

» Interest in music festivals

|                                 | Rock and pop festivals |      |      | Jazz festivals |      |      | Classical festivals |      |      |
|---------------------------------|------------------------|------|------|----------------|------|------|---------------------|------|------|
|                                 | 2005                   | 2007 | 2009 | 2005           | 2007 | 2009 | 2005                | 2007 | 2009 |
|                                 | Interest in %          |      |      |                |      |      |                     |      |      |
| Men                             | 23.1                   | 23.5 | 22.1 | 8.1            | 7.7  | 7.1  | 8.7                 | 7.6  | 6.5  |
| Women                           | 17.1                   | 18.2 | 16.1 | 7.7            | 7.2  | 6.3  | 15.1                | 13.5 | 11.6 |
| Population over age of 14 years | 20.0                   | 20.7 | 19.0 | 7.9            | 7.5  | 6.7  | 12.1                | 10.7 | 9.2  |

| Age groups        |      |      |      |      |     |     |      |      |      |
|-------------------|------|------|------|------|-----|-----|------|------|------|
| 14-19 years       | 55.7 | 55.4 | 51.8 | 7.4  | 5.2 | 4.8 | 3.0  | 2.7  | 1.7  |
| 20-29 years       | 46.7 | 44.3 | 41.6 | 8.3  | 7.6 | 5.6 | 4.5  | 4.5  | 2.6  |
| 30-39 years       | 28.9 | 29.2 | 26.6 | 9.1  | 8.3 | 7.4 | 6.9  | 6.8  | 4.6  |
| 40-49 years       | 20.0 | 20.2 | 19.8 | 9.8  | 9.2 | 7.7 | 10.5 | 8.6  | 8.8  |
| 50-59 years       | 9.1  | 10.7 | 9.6  | 10.4 | 9.8 | 8.9 | 15.2 | 13.7 | 11.6 |
| 60-69 years       | 1.5  | 3.2  | 2.3  | 7.2  | 7.6 | 7.4 | 20.1 | 18.2 | 16.2 |
| 70 years or older | 0.7  | 1.0  | 0.8  | 2.6  | 3.1 | 3.6 | 18.5 | 16.3 | 16.5 |

| Level of education                                |      |      |      |      |      |      |      |      |      |
|---------------------------------------------------|------|------|------|------|------|------|------|------|------|
| Lower secondary school without apprenticeship     | 15.9 | 16.9 | 16.1 | 2.3  | 2.1  | 1.9  | 7.3  | 6.8  | 6.2  |
| Lower secondary school with apprenticeship        | 12.5 | 13.2 | 12.1 | 5.2  | 4.8  | 4.8  | 11.3 | 9.7  | 8.6  |
| Upper secondary school without Abitur certificate | 25.4 | 25.9 | 22.8 | 8.6  | 8.1  | 7.0  | 11.2 | 9.4  | 8.4  |
| Abitur without college degree                     | 38.9 | 36.5 | 34.2 | 13.1 | 11.3 | 9.5  | 11.6 | 10.5 | 8.7  |
| College degree                                    | 15.2 | 15.5 | 14.8 | 16.3 | 15.5 | 13.2 | 23.3 | 21.4 | 16.6 |

| Net monthly household income |      |      |      |      |      |     |      |      |      |
|------------------------------|------|------|------|------|------|-----|------|------|------|
| € 1,000 or less              | 20.5 | 22.6 | 22.9 | 6.1  | 6.4  | 6.9 | 9.9  | 8.9  | 7.8  |
| € 1,000 to € 1,500           | 17.1 | 18.9 | 15.0 | 6.0  | 6.4  | 4.9 | 11.2 | 9.6  | 8.8  |
| € 1,500 to € 2,000           | 18.1 | 18.5 | 16.2 | 7.0  | 5.8  | 5.5 | 11.6 | 10.0 | 8.4  |
| € 2,000 to € 2,500           | 19.1 | 20.1 | 18.1 | 7.0  | 6.2  | 5.4 | 11.5 | 10.2 | 8.8  |
| € 2,500 to € 3,500           | 22.3 | 22.1 | 20.6 | 9.2  | 8.1  | 7.1 | 11.8 | 10.7 | 9.1  |
| € 3,500 or more              | 23.1 | 22.7 | 22.2 | 11.6 | 11.2 | 9.5 | 15.9 | 13.9 | 11.1 |

Polling method: Representative sampling of the total population of the Federal Republic of Germany aged 14 years and above. The poll is based exclusively on oral information obtained in person and not by telephone.

Source: Compiled by the German Music Information Centre from data supplied by *Allensbacher Markt- und Werbeträgeranalyse* [Allensbach analysis of brands and advertisers], vols. 2005, 2007 and 2009, ed. Allensbach Institute for Public Opinion Research (Allensbach).

statt, most of which likewise receive support from the public coffers or are even sponsored by a government entity. One programme that is unique in the world is the Baden-Württemberg Pop Academy, which opened its doors in 2003. It offers a bachelor's degree specially aligned on these fields, with courses in music business and pop music design, and has since been enlarged to include a complex bundle of

continuing education courses. Similarly, Germany's universities, as a result of the Bologna Process, have acquired or are in the process of acquiring bachelor's programmes which, like the Popular Music and Media programme at Paderborn University, are specially aimed at the music communication professions in this area.

## FESTIVALS

Another important indicator for the value attached to popular music in the cultural subsidies of Germany's states and municipalities is the huge number of festivals now existing in every category of popular music, most of which receive financial support on the municipal level. This development has reached vast proportions over the last 20 years. The spectrum ranges from Germany's largest festival of amateur music-making, the Deutsches Musikfest (held every six years), to such decades-old events as the German Jazz Festival in Frankfurt (since 1953), the Berlin Jazz Festival (since 1964), the International Dixieland Festival in Dresden (since 1970) and the 'Rock on the Ring' Festival on the Nürburgring motorsport complex (since 1985), to mention only those with the greatest international clout. But the spectrum also includes regional and local festivals that have firmly ensconced themselves in Germany's musical life.<sup>4</sup> Their significance is evident in their mass appeal, which reaches astounding orders of magnitude spread over all age groups (see Figure 8.1).

## SOUND RECORDINGS

The principal medium for the presentation and communication of professional and semi-professional popular music is the sound recording. Germany's sound recording market reported a total turnover of € 1.53 billion for the year 2009, with 169.5 million records sold.<sup>5</sup> The annual figures from the German Music Industry Association (Bundesverband Musikindustrie) amounted to 237,500 releases in 2009, including 40,700 new titles. But even in the core area of the record industry, the Bundesverband maintains, these figures represent only a fraction of the total recordings actually on offer, as many of the small labels that proliferate year after year do not belong to it and are not included in its statistics.<sup>6</sup> The relative percentages for popular music in the overall figures for 2009 are shown in Figure 8.2. The categories reflect the structurally relevant segments of Germany's sound record-

Figure 8.2

» Sound recording market shares by repertoire category<sup>1</sup>

| Repertoire categories in % | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 |
|----------------------------|------|------|------|------|------|------|------|------|------|------|
| Pop                        | 44.0 | 42.7 | 43.6 | 40.9 | 38.8 | 37.1 | 37.0 | 35.0 | 35.5 | 35.5 |
| Rock                       | 14.6 | 15.6 | 15.9 | 15.9 | 18.5 | 19.2 | 17.9 | 19.8 | 20.7 | 18.9 |
| Schlager                   | 6.9  | 7.3  | 7.2  | 8.5  | 7.6  | 6.8  | 8.2  | 8.3  | 6.6  | 8.6  |
| Commercial folk            | 2.3  | 2.5  | 1.8  | 1.9  | 2.2  | 2.0  | 1.7  | 1.5  | 2.0  | 1.9  |
| Dance                      | 8.7  | 7.9  | 6.2  | 6.6  | 5.6  | 5.3  | 4.9  | 4.3  | 4.8  | 4.2  |
| Classical                  | 8.3  | 7.5  | 7.2  | 6.9  | 7.8  | 7.9  | 8.1  | 7.5  | 6.8  | 7.8  |
| Jazz                       | 1.6  | 1.4  | 1.8  | 1.8  | 1.8  | 1.9  | 1.7  | 2.1  | 1.7  | 1.6  |
| Audio books                | -    | 0.9  | 2.1  | 2.6  | 3.5  | 5.0  | 6.3  | 7.0  | 7.0  | 7.4  |
| Children's products        | 4.8  | 6.3  | 6.3  | 6.5  | 6.4  | 6.1  | 5.8  | 5.9  | 5.9  | 6.0  |
| Other <sup>2</sup>         | 8.8  | 7.9  | 7.9  | 8.4  | 7.8  | 8.7  | 8.2  | 8.2  | 9.0  | 8.1  |

<sup>1</sup> Based on end-user prices incl. value-added tax. Music videos (VHS+DVD) included as of 2003, music downloads as of 2005, and mobile music as of 2006.

<sup>2</sup> Soundtracks/film scores, country/folk music, instrumentals, Christmas releases etc.

Sources: *Musikindustrie in Zahlen* [Music industry in figures], vols. 2008-2009, ed. Bundesverband Musikindustrie (Berlin, 2009-2010), and previous publications: the various annual issues of *Jahrbücher Phogographische Wirtschaft*, vols. 2000-2007, ed. Bundesverband der Phonographischen Wirtschaft (Starnberg, 2001-2008).

ing market and are thus of limited value for describing the music's stylistic profiles. All in all, the figures for 2009 reveal a turnover of 172,800 releases, of which 36.7 percent of all albums, or 40.5 percent of all singles, can be assigned to the national repertoire.<sup>7</sup>

Particularly revealing are the market share developments in the various categories over a longer period of time, for they shed light on the dynamics at work in these processes. Apart from a sharp downturn in the shares of Pop and Dance, percentages of total turnover on the sound recording market have remained relatively constant since 2000, as they had before then as well. This suggests that the genres of popular music are embedded in very stable socio-cultural substrata that change at best from one generation to the next. In other words, we are dealing with firmly rooted cultural value systems and their associated patterns of functional utilisation with which the music is sustained. Still, by reflecting consumer

behaviour rather than musical genres, the categories on the sound recording market conceal the fact that, in recent years, the process of musical and stylistic differentiation has proceeded by leaps and bounds, especially in the major forms of this sector: pop, rock, jazz, hip-hop, rap and dance.<sup>8</sup> The socio-musical processes, fan cultures, stylistic forms and music scenes, however intricately they may interweave, are becoming increasingly smaller and more fragmented. The terms ‘mass processes’ and ‘mass culture’ have long lost their meaning in this field, apart from a few stars shining in the heavens of the pop universe, but even they are becoming increasingly ephemeral.

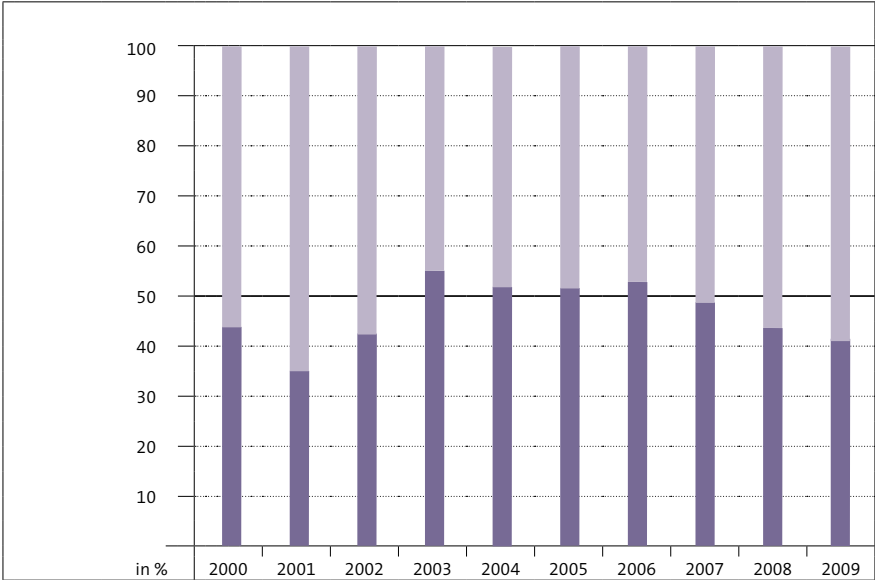
Even if consumer behaviour patterns expressed in record industry figures cannot be mapped one-to-one onto musical and cultural behaviour as a whole, the basic proportions among the categories approximate the overall ratios in the music industry, if only because sound recordings have an uncontested central place in the business and because of the mediated yet ultimately economic connections that pertain between the selling of records and all other activities. This raises a question that is, of course, of special interest: what is the share of Germany’s own national repertoire in the sales patterns on the sound recording market? The question has decisive repercussions for the social situation of the musicians, composers and songwriters actively involved. Moreover, given the economic importance and magnetism of the sound recording, it also has consequences for the event industry.

Since 1995 the annual reports from Germany’s phonographic industry have no longer separated the turnover obtained from national and international repertoires. In 1994, the last year for which these figures are available, 14,800 releases were assigned to the national repertoire, or 47.8 percent, with turnover amounting to 35.9 percent of the total. In contrast, the 30,900 international releases obtained 64.1 percent of the turnover.

Another no less revealing indicator of the strength and resilience of Germany’s own music scene is the ratios in the ‘charts’, the weekly listings of top-selling recordings compiled by Media Control in Baden-Baden at the request of the German Music Industry Association. Even though they *prima facie* exclude all releases and types of music aimed at specialist audiences, the relative presence of German products in the charts are sure indicator for the ratios as a whole.

Figure 8.3

» Shares of national and international singles in the Top 100 charts



|                        |      |      |      |      |      |      |      |      |      |      |
|------------------------|------|------|------|------|------|------|------|------|------|------|
| International releases | 55.9 | 64.5 | 57.3 | 45.3 | 48.5 | 48.6 | 46.8 | 51.0 | 55.9 | 59.5 |
| National releases      | 44.1 | 35.5 | 42.7 | 54.7 | 51.5 | 51.4 | 53.2 | 49.0 | 44.1 | 40.5 |

Source: Compiled by Media Control from *Musikindustrie in Zahlen 2009* [Music industry in figures, 2009], ed. Bundesverband Musikindustrie (Berlin, 2010).

A fully analogous trend is visible in the LP charts. Compared to earlier decades, the national repertoire has gained noticeably in acceptance (the shares hovered around 15 percent in the 1970s but vary between 40 and 55 percent from the year 2000 on; see Figure 8.3). This reflects an observable overall trend – namely, that the growing globalisation of cultural processes on the one hand is accompanied on the other by an increase in cultural offerings at the local and regional levels.

The sound recording has received stiff competition from the distribution of music in the internet. Attempts to integrate this competitor into the existing music industry have been limited at best. In particular, the rapid advance of MP3 players



(46.3 percent of German households were already equipped with an MP3 player by 2009) has led to massive downturns on the sound recording market, whose volume plunged by nearly 40 percent between 2000 and 2009. By 2009, the total number of legal internet downloads had reached a volume of 46 million single tracks and 7.6 million bundles (downloaded maxi-singles or albums) with a value of € 122 million, including mobile music (ringtones and full-track cell phone downloads) with a value of € 9.8 million.<sup>9</sup> Offsetting these figures is a huge volume of illegal downloads, amounting to more than 70 percent of the 369 million music titles downloaded from the internet.<sup>10</sup> As problematic as this figure may be for the music industry (and for the copyright holders of the illegally downloaded music), it nevertheless bears witness to the steadily growing importance of music in everyday life and the increasingly tight interaction between music and information technology.

## RADIO AND TELEVISION

Radio and television are crucial media for popular music, not only as tools for the propagation of products from the record industry, but also as shapers of listening habits that in turn have a direct impact on the evolution of music. Yet the purely co-optative deployment of music in private radio stations funded by advertising is not unproblematical, because the programmes, being aimed at particular target groups, cry out for a sizeable counterweight from other forms of musical dissemination lest the evolutionary dynamic and generic diversity of popular music suffer from radio's juggernaut pull. A glance at the formats employed on the Berlin radio market (see Figure 8.4) illustrates how narrowly the boundary lines are drawn to suit the needs of the advertising sector. At the same time, this breakdown of music programmes on radio reveals a considerable misbalance vis-à-vis the comparatively large share of the national repertoire on the sound recording market.

This situation even prompted a hearing and a plenary debate in Germany's Parliament on the subject of 'the self-imposed obligation of public-law and private radio broadcasters to promote the diversity of pop and rock music in Germany'<sup>11</sup> – further evidence of the high social significance now attached to these forms of popular music.

Figure 8.4

» Formats on the Berlin radio market

| Broadcaster               | Music format                                                                                    | Target group |
|---------------------------|-------------------------------------------------------------------------------------------------|--------------|
| 94,3 r.s.2                | Adult Contemporary (AC)                                                                         | 20-49        |
| 104,6 RTL                 | Hot AC                                                                                          | 14-49        |
| 98,8 KISS FM              | Current titles from Black & Urban Dance                                                         | <30          |
| 98,2 Radio Paradiso       | Soft AC                                                                                         | 30-49        |
| Berliner Rundfunk         | AC                                                                                              | 35-59        |
| Radio Energy              | European Hit Radio                                                                              | 14-29        |
| 100,6 Motor FM            | Main focus: German music scene; categories: newcomers, upcomers, trend act, German act, big act | 16-39        |
| JazzRadio 101,9           | Mainstream Jazz                                                                                 | _1           |
| Spreeradio 105,5          | Oldie-based AC                                                                                  | 30-59        |
| Star FM ROCK Maximum Rock | Rock-based AC                                                                                   | 14-29        |
| JAM FM 97,2               | Urban Black Music                                                                               | 14-39        |
| Klassik Radio             | Classical music                                                                                 | 30-49        |

<sup>1</sup> All age groups.

Source: Compiled by Peter Wicke from *Radio ma 2010 / I: Berliner Hörfunkmarkt*, ed. Media Analysis Working Group (Frankfurt am Main, 2010).

Turning to television (apart from the highly specialised music broadcasters MTV and VIVA),<sup>12</sup> we obtain a quite different picture of popular music in Germany than is reflected on radio. Of the most frequently-viewed music programmes, most fall under the heading of commercial folk music. Television's massive preference for this music is related to the social and especially the age structure of the viewing public, especially in the case of the public-law broadcasting corporations. It is also a clear indication that the usual simplistic reduction of popular music to things relevant to young listeners is lopsided and hence inaccurate. That said, music programmes play a subordinate role in television as a whole, as can be seen in the following results of a cultural study conducted by the 'Consortium of public-law broadcasting corporations of the Federal Republic of Germany', or ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland) in 1999 – a study which has never been repeated since.

Figure 8.5

## » Popular music on television

|           | Jazz<br>Chanson<br>Songs | Rock<br>Pop<br>Folk | Schlager<br>Commercial folk |
|-----------|--------------------------|---------------------|-----------------------------|
|           | Broadcast time in hours  |                     |                             |
| ARD       | 3                        | 30                  | 132                         |
| ZDF       | 5                        | 62                  | 152                         |
| Dritte    | 134                      | 1,145               | 2,013                       |
| 3sat      | 163                      | 119                 | 122                         |
| RTL       | 0                        | 24                  | 1                           |
| SAT.1     | 0                        | 27                  | 1                           |
| Pro 7     | 0                        | 2                   | 0                           |
| RTL II    | 0                        | 257                 | 0                           |
| Super RTL | 0                        | 11                  | 614                         |
| Kabel 1   | 0                        | 0                   | 0                           |
| VOX       | 0                        | 2                   | 0                           |

Source: AGF/GFK television research, compiled from Claudia Dubrau, Ekkehardt Oehmichen and Erik Simon: 'Kultur in Hörfunk und Fernsehen: Angebot und Publikumpotentiale', *Media Perspektiven* 2 (2000), p. 53 [ARD Kulturstudie 1999, I].

These figures, being related exclusively to music programmes, do not of course consider the fact that virtually everything on television, from advertising spots to motion pictures, is accompanied by music. Film scores and advertising music are not only major genres in popular music, they also draw musically and stylistically on current trends in the overall TV offerings, thereby magnifying their cultural impact.

## EVENTS

Compared to the picture of popular music in the media, the situation of Germany's musical events conveys a completely different set of preferences. For most musicians working in this sector, events are the main if not the sole vehicle for communicating their music. A closer look at the event industry reveals a striking accumulation of musical forms for which neither the sound recording market



*The London band Hot Chip playing in the 'city of iron' Ferropolis during the Melt! open-air festival*

nor radio and television have shown a preference. Of the some 500 events with live music (excluding classical music and opera) listed in the Berlin cultural magazines *Zitty* and *TIP* in the last two weeks of May 2010, 70, or nearly 14 percent, fell under the heading of so-called 'world music', ranging from tangos via Brazilian, Cuban, Turkish, Arabic and African music to klezmer, the music of the Balkans and *zouk* (the dance music of the French Antilles). A good third of these events are performed by musicians who are either German or living in Germany. With 65 events, or 13 percent, jazz's share of the event market is significantly higher than the ratios on the sound recording market and on radio and television programmes would have us believe. To these figures we must add the events put on by deejays in Berlin's roughly 50 dance clubs, again suggesting a significantly larger share of this segment than is reflected by conditions on the sound recording market. These ratios have proved to be fairly stable for years.

## CONCLUSION

All in all, we are presented with a many-layered picture dominated by four overlapping levels, which are in turn criss-crossed by highly complex subdivisions:

- 1) With nearly 370 million downloads, the spread of music in disembodied digitalised form has eclipsed every other form of music dissemination. The consequences of this development are completely unforeseeable, especially since the bulk of this mode of dissemination still takes place illegally.
  
- 2) Not only does the sound recording remain as ever a central communication medium for all forms of popular music, the sound recording market, with its commercial and cultural regularities, is the level that interlocks most closely with things happening in music on the other levels. Behind the regularly documented market processes we find low-revenue but culturally relevant developments which may congeal into significant orders of magnitude on other levels, as can be seen in the position of world music, jazz or the dance sector in the event industry. The number of small companies that primarily use the internet to market their highly specialised products is steadily increasing, even though the turnover they obtain is statistically negligible compared to that achieved by the dominant players on the market. Germany's Association of Independent Record Companies (Verband unabhängiger Tonträgerunternehmen, or VUT) represents some 1,200 small and medium-sized operations, but the actual number of market players is probably much higher, as the statistics do not include turnover from home-based companies, online trade or mail-order sales with small and minuscule firms from abroad. These trade channels play a not insignificant role for countless styles of techno music, for alternative genres from indie rock to new age, and naturally for the diverse genres of world music, if only because in many cases their products do not so much as crop up in the ordinary record trade. The greater the fragmentation in the multitude of music scenes, the greater the significance of alternative forms of trade. Techno, with its countless sub-categories from ambient to drum'n'bass and house to UK garage, is a good example. Specialised web portals with integrated online shops, internet radio, proprietary online charts and a broad array of information

on music will probably become increasingly important here, as witness the role that the UK-based 'Trust the DJ' plays for the dance sector ([www.trustthedj.com](http://www.trustthedj.com)).

- 3) The third level – radio and television – encompasses first and foremost music TV, which is represented in Germany by MTV and VIVA. It is aimed at young people, especially young record buyers, and centres on current offerings from the record industry. The largest group of viewers is made up of 14- to 19-year-olds, with an average of 6.5 million viewers each day.<sup>13</sup> As befits the medium, it is characterised by the integration of music and lifestyle, vitality, fashion, zeitgeist and a range of musical styles tailored to a young target group. In this way, music TV in Germany, too, has become the final arbiter in defining what counts as 'pop' in the broadest sense of the term. Further, the private radio broadcasters and their programme formats constitute a sector which, though scattered and decentralised, can include specialised forms such as jazz, commercial folk and schlager as well as the more common array of hit tunes in various combinations, both past and present (or, to quote a typical radio slogan, 'the best from yesterday and today'). The full-coverage radio programmes in Germany's ARD broadcasting system devoted 43.5 percent of their overall offerings to popular music forms in 2008<sup>14</sup> and at least attempt to achieve a balanced overall picture of all genres of popular music. In contrast, the public-



law television programmes – at least in their prime-time viewing hours and regularly scheduled broadcasts – are clearly aligned on older viewers and their predilections for schlager and commercial folk music. A relatively new form is internet-based music TV, as represented in Germany since 2010 by berlinmusic.tv, which mainly covers the presence of local and regional forms of music. Like internet-based radio formats, it too is likely to become considerably more important in the future.

- 4) Finally, the fourth level, local events, is the most difficult to grasp, both in its structure and its impact. Here a vast array of activities converge, ranging from big commercial events to urban street festivals or similar local happenings. It is on this level that the fragmentation of styles proceeds the fastest, for scenes and sub-scenes are constantly rising up and being reshuffled without necessarily leaving a mark on the other levels of musical activities – and if so, then only after a considerable time lag. True, media visibility forms part of the success of pop music. But the large proportion of willingly or unwillingly semi- or non-professional musicians active on this level (like the ‘members only’ policies of a good many dance clubs which are, and wish to remain, accessible only to the music’s active adherents) leads to idiosyncratic structures tied to the scene’s specific media.



*PopCamp furthers up-and-coming talent in pop music, such as The Intersphere, a PopCamp band shown here*



Artistic exchange between Germany and Poland: the Turning Sounds Project, organised in cooperation with the German Music Council

In sum, the situation on this terrain of musical culture might best be described by a paradox: the greater the complexity, the more potent the scene. Viewed in this light, Germany's popular music scene is not badly off, as a glance at the list of annual winners of the Echo, the prize awarded by the German Phono Academy, amply confirms.

- <sup>1</sup> See the government's response to the parliamentary question regarding the current state and perspectives of rock and pop music in Germany; *Bundestagsdrucksache 14/6993* (Berlin, 2001), p. 16.
- <sup>2</sup> Jörg Mischke and Lothar Müller: *Rockmusik im föderalen System der Bundesrepublik Deutschland: Förderkonzepte und Fördermöglichkeiten: Studie im Auftrag der Kulturstiftung der Länder* [Rock music in the federal system of the Federal Republic of Germany: concepts and options for its subsidisation: study commissioned by the Cultural Foundation of the Federal States] (Berlin, 1999). See also 'Rockmusik und Politik' [Rock music and politics], *PopScriptum* 6, ed. Forschungszentrum populäre Musik, Humboldt University, Berlin, available at <http://www2.hu-berlin.de/fpm/popscrip/themen/psto6/index.htm> (accessed on 7 November 2010).
- <sup>3</sup> See also Figure 3.1 in the article on Education for Musical Professions in this volume.



- 4 A detailed overview of festivals in Germany is offered by the German Music Information Centre in its festival calendar at <http://www.miz.org/festivals.html>.
- 5 See *Musikindustrie in Zahlen 2009* [Music industry in figures, 2009], ed. Bundesverband Musikindustrie (Hamburg, 2010), p. 11. The figures contain the classical repertoire, which accounts for 7.8 percent of revenue.
- 6 *Ibid.*, p. 47.
- 7 *Ibid.*, p. 45.
- 8 Hip-hop and rap are subsumed into the category of pop for the simple reason that, unlike their musical substance and style, they do not significantly stand out in the sales and marketing channels of the sound recording market.
- 9 *Musikindustrie in Zahlen 2009* [op. cit.], pp. 25 and 13f.
- 10 *Ibid.*, p. 26.
- 11 See the stenographic report of the Deutscher Bundestag's 149th session on 17 December 2004, 14022A.
- 12 In January 2011, MTV Germany was relaunched as a pay-TV channel based on a new programming concept. In free-TV, the sister-channel VIVA remains the platform for music-based entertainment.
- 13 *Allensbacher Markt- und Werbeträgeranalyse* [Allensbach analysis of brands and advertisers], ed. Allensbach Institute for Public Research (Allensbach, 2006).
- 14 *ARD-Jahrbuch 2009*, ed. Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Hamburg, 2009), p. 371.

*The Silbermann organ in Freiberg Cathedral*



| *Stefan Klöckner*

## MUSIC IN CHURCH

In every religion practised in Germany, especially Judaism, Christianity and Islam, sacred music plays a crucial role. This is not the proper place to attempt an even-handed evaluation of these many repertoires. However, there are both opportunities and challenges to be found in launching and cultivating a meeting of cultures and religions in the field of music. In Christian churches, the concept of church music (or, in a broader sense, music in church) covers a unique wealth of activities and tasks. First and foremost, church music serves the purposes of the liturgy (church worship) and the propagation of the Christian message. On this point, notwithstanding all the differences they attach to the importance and organisation of church music, Christian churches are all in agreement.

Let us begin with the Catholic Church. The Second Vatican Council (1962-5), in its Constitution of the Sacred Liturgy ('Sacrosanctum Concilium', 1963), emphasised the great value of church music and singled out its character as an essential part of the entire church service celebration. The German Catholic Bishops took up this evaluation in their 'Guidelines for the Renewal of the Professional Image of Church Musicians' (1991)<sup>1</sup> and translated it into the day-to-day practice of German Catholicism.

In the many and varied Protestant denominations, the strong bond between the celebration of the church service and the words of the Bible, as presented and interpreted in music, has been specially stressed in recent decades.<sup>2</sup> While it was not until the Second Vatican Council and its aftermath that the Catholic Church recognised the high value of the independence of musical expression in its liturgy, the Evangelical Church in Germany (Evangelische Kirche in Deutschland, or EKD) recollected the proper liturgical task of music as early as the 1950s. Owing to the growing awareness of the interdependence between music and worship, music has always been far more independent in Lutheranism than in the Catholic Church.

In spiritual terms, the function of church music is set down in the Bible<sup>3</sup> and was discussed and enlarged upon time and again by the Fathers of the Church, especially Ambrose, Augustine and Gregory the Great. In light of this historical backdrop, it is only natural that vocal music has always been given precedence as the immediate vehicle of the 'sacred word' in sound. In contrast, instrumental music-making, whose roots were relegated to the pre-Christian world, long bore the opprobrium of orgiastic pagan rites and was initially prohibited or, at best, tolerated.

## AREAS OF ACTIVITY AND REPERTOIRES

In all denominations, the basic purpose of today's church music falls into several areas. These include:

- the musical elaboration of the Christian service (Mass/Communion, Divine Office, Liturgy of the Hours, dispensation of the Sacraments, devotions etc.);
- the educational work of the congregation, especially in its music ensembles (children's choirs, youth choirs, church choirs, *scholae cantorum*, instrumental groups etc.);
- church concerts (organ recitals, choral and instrumental concerts) as an artistic highlight in fulfilment of the church's cultural obligations or as a bridge to those outside the faith; and
- a commitment to music education as part of the general cultural obligation of society (active musical and cultural education as well as training in social awareness and emotional intelligence at the school and kindergarten level).

This definition, of course, proceeds from and concedes top priority to the activities of the church. Nevertheless, the importance of church music in Germany's musical life in general, especially its concert life and its commitment to music education, is impossible to overlook.



*The Schola Gregoriana Pragensis at the Music Sacra International Festival (left);  
a concert at the Nuremberg International Organ Festival (right)*

The diversity of the tasks assigned to church music is equalled by the diversity of the repertoire heard in Germany's churches. *Gregorian chant*, the earliest surviving relic of western musical culture, is the only repertoire whose tradition has remained unbroken since its birth some 1,200 years ago, albeit in varying degrees of intensity and relevance. Being what might be called pre-Reformation sacred music of the first order, it is presently enjoying a revival within other Christian denominations as well, which view it as part of a common ecclesiastical legacy rather than as specific to a particular faith. Gregorian chant in turn gave rise to two genres in the repertoire that are essential to the practice of church music today: the *church hymn* and *choral polyphony* (later accompanied by instruments). Church hymns are known to have been sung at the turn of the first Christian millennium – a sign that the common people were taking an active part in church worship. Their present-day importance in all Christian denominations is primarily the achievement of the churches of the Reformation. The *Evangelische Gesangbuch* ('Lutheran hymnal'), published in 1996, has set high standards for the quality and stylistic diversity of its hymns. These same standards must serve as a guide to the Catholic

Church, which is currently preparing a new 'Book of Common Prayer and Song' to replace *Gotteslob*, its uniform hymnal of 1975. Since 1969 the Working Committee on Ecumenical Hymns (Arbeitsgemeinschaft Ökumenisches Liedgut, or AÖL) has been publishing hymn versions held in common by both denominations. They are marked with an 'ö' (for 'ökumenisch' 'ecumenical version') in hymnals and are intended to facilitate congregational singing in ecumenical services. As the Working Committee includes representatives from Christian denominations in Germany, Austria and Switzerland, a common liturgical repertoire can be worked out for Christian churches in the German-speaking countries.

The heated debate that took place from the 1960s to the 1980s on whether popular music (so-called 'contemporary worship music', or CWM) is appropriate in church services has finally subsided. For one thing, no small number of these hymns have become permanent fixtures of congregational singing; for another, the urgently necessary examination of their quality has begun, ensuring greater hymnological sensitivity. Moreover, popular music has taken increasing hold in the training and everyday activities of church musicians. For example, two official collections of new sacred hymns, *unterwegs*<sup>4</sup> and *gemeinsam unterwegs*,<sup>5</sup> already exist and have been widely accepted in ecumenical usage. Even so, necessary debates on the style and quality of 'contemporary worship music' are constantly erupting, particularly at large church events such as Germany's Catholic and Protestant Church Conventions or the World Youth Day in 2005.



*Opening concert of the Nuremberg International Organ Festival*

In its full range of styles and forms, *choral polyphony* (with or without instrumental accompaniment) accounts for the bulk of today's music in church. However, the focus no longer falls exclusively on the classical church choir: both of Germany's major denominations cultivate church music with children and young adults (children's choirs, youth choirs, Orff ensembles, rock bands etc.) as a deliberate investment in the future, not only of the church, but of society as a whole. This emphasis is clearly bearing fruit, for the number of participants in this field has increased significantly over roughly the last ten years, whereas classical church choirs for adults have declined as their membership grows older.

The organ, the oldest instrument employed in church music, has been accepted and valued since time immemorial. Its rich repertoire has been a permanent part of the church music spectrum, both in the liturgy and in recitals. Increasing importance is being attached to organ improvisation both in church services and in concerts – a fact reflected not only in the curricula for church music students but in requirements for filling vacancies.

The difficult relationship between the church and contemporary music must be viewed in the context of the reception of contemporary art as a whole. The 'rift' between them is caused, for example, by composers' insensitivity toward the musical limitations of amateur choristers in their choral music. It can only be overcome if the two parties will bridge their differences by entering a long-term dialogue. Several encouraging examples of just such a dialogue already exist, one being the Discussion Forum for Issues of Church and Music (Gesprächskreis für Fragen von Kirche und Musik) in Stuttgart and Würzburg.

## ORGANISATIONAL STRUCTURES

As befits their historical evolution, the organisational structure of Germany's two major churches is extremely complex. As in the Catholic Church, where each of the 27 dioceses is financially independent and maintains its own church music policies, the Evangelical Church is noted for the autonomy of its 23 regional churches (*Landeskirchen*). This renders impossible any attempt to compare the organisational structures of Germany's church music on a nation-wide level. Over the years, however, a pyramidal structure has emerged in most bishoprics and regional churches.

The top of the pyramid is formed by the administrative church music bodies and departments, which are responsible for designing and developing staff appointment plans, for training church musicians for semi-professional and voluntary positions, and for offering advanced education programmes. The musical positions at Germany's major churches (cathedrals, monastery churches, bishop's seats, large municipal churches etc.) are all equal in significance. They are often scenes of superb artistic achievements, which can serve as models for the role and potential of music in propagating the faith. Dioceses or regional churches which are subdivided into districts (*Bezirke*) have church music positions at the district or regional level. These positions have greater authority over church music, and many of their occupants are actively involved in training semi-professional or volunteer musicians. Some Catholic dioceses whose congregations have been merged make use of 'pastoral musicians' (*Seelsorgebereichsmusiker*), who are responsible for music in two or more parishes. Finally, a (declining) number of church musicians are employed exclusively in a single parish. The basis, however, is provided by semi-professional and volunteer musicians who take charge of playing the organ or directing the choir in parishes that are either too small or financially too weak to afford a full-time professional musician. In recent years there has been a tendency to link full-time positions either on the supra-regional level or with mergers between parishes. This reflects the fact that the organisational structures of Germany's two major churches are increasingly being downscaled to reflect demographic trends in society or in response to ongoing financial shortfalls. Nonetheless, persons in positions of responsibility should realise that in future, too, church music programmes with fully professional musicians (in whatever form) will be mandatory in every diocese or regional church, whether to train musicians active at the grass-roots level or to ensure the presence of church music in German culture. In some cases, dramatic downturns in funding have caused the basic level of church music to be mercilessly slashed. The fatal consequences of this will be keenly felt over the next few decades. Several positions for full-time church music directors are already impossible to fill.

Other pillars of Germany's church music include those who assume supra-regional responsibility for a complex of topics, such as the building of new organs or the care and maintenance of older ones. The last 20 years have witnessed a qualitative leap in the field of organ appraisal. Not least of all, the training pro-





gramme for certified organ appraisers, based in Rottenburg and Ludwigsburg, has frequently helped to safeguard historically valuable instruments and to restore them in a proper manner. Moreover, expert advice and supervision is of crucial importance to congregations planning or currently building a new organ, particularly in view of the great financial risk that such an undertaking involves.

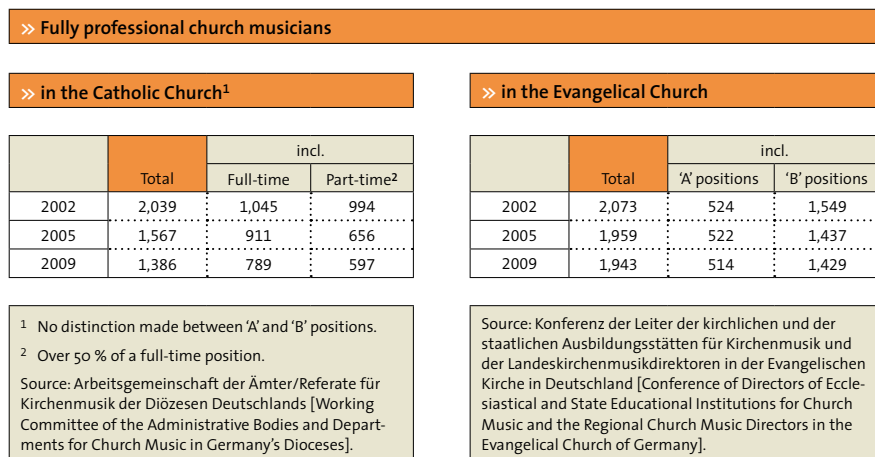
## ACTIVE MUSICIANS

Despite the declining numbers of church-goers and congregations and the sharp reduction in financial resources, leading to staff cutbacks in church music positions, Germany is still a 'land of milk and honey' for church music compared to its European neighbours. Nevertheless, the trends in human resources are extremely worrying.

### *Church musicians*<sup>6</sup>

In 2009 a total of around 1,400 fully professional church musicians were active in the Catholic Church, including 800 working full time and 600 part time (see Figure 9.1). Compared to 2002, with 2,000 musicians, this represents a drop of roughly a third. In contrast, the number of musicians with less than half-time em-

Figure 9.1



ployment (including so-called 'mini-jobs' up to € 400 per month) almost doubled within the same period, namely, from 3,400 to 6,300.

A similar downturn has been observable for years in the Evangelical Church, but, compared to the Catholic Church, relatively few positions have fallen victim to austerity measures. In 2009 a total of around 1,900 fully professional church musicians were active in the Evangelical Church, including 500 in 'A' positions and 1,400 in 'B' positions (see Figure 9.1). Compared to 2002, this represents a decline of a mere six percent. That said, many positions have had their number of hours reduced, sometimes drastically.

### *Church choirs and instrumental ensembles*

More revealing of the importance of music in religion and society are the developments in Germany's church choirs, where the figures run at least partly contrary to job figures and to trends in secular amateur music-making.

In 2009 the Catholic Church (see Figure 9.2) had a total of 393,800 members in 15,700 choirs. Compared to 2002, this represents a drop of some 30,000 singers, mainly because of the decline in membership among church choirs (roughly

Figure 9.2

## » Choirs in the Catholic Church

|                   | 2002          |                | 2005          |                | 2009          |                |
|-------------------|---------------|----------------|---------------|----------------|---------------|----------------|
|                   | Ensembles     | Members        | Ensembles     | Members        | Ensembles     | Members        |
| Church choirs     | 9,910         | 315,454        | 9,730         | 287,778        | 9,482         | 282,369        |
| Children's choirs | 2,989         | 60,750         | 3,165         | 63,706         | 2,979         | 66,371         |
| Youth choirs      | 1,767         | 31,681         | 2,022         | 36,564         | 1,929         | 34,472         |
| Scholae cantorum  | 1,179         | 12,235         | 1,341         | 12,372         | 1,350         | 10,544         |
| <b>Total</b>      | <b>15,845</b> | <b>420,120</b> | <b>16,258</b> | <b>400,420</b> | <b>15,740</b> | <b>393,756</b> |

Source: Arbeitsgemeinschaft der Ämter/Referate für Kirchenmusik der Diözesen Deutschlands [Working Committee of the Administrative Bodies and Departments for Church Music in Germany's Dioceses].

33,000 since 2002). In contrast, there was a sharp increase in the membership of children's and youth choirs (some 8,400 more than in 2002). The membership of *scholae cantorum* dropped by about 2,000 during the same period.

The most recent statistics from the Evangelical Church in Germany (see Figure 9.3) list a total of some 362,000 choristers in approximately 17,700 choirs, including 9,900 ensembles with 248,600 musicians in the Association of Evangelical Church Choirs in Germany (Verband evangelischer Kirchenchöre Deutschlands, or VeK). This organisation represents 7,650 church choirs and music ensembles with a total of 179,000 members, as well as 2,250 children's and youth choirs with 69,600 members altogether.

Figure 9.3

## » Choirs in the Evangelical Church

|               | 2001      |         | 2003      |         | 2005      |         | 2007      |         |
|---------------|-----------|---------|-----------|---------|-----------|---------|-----------|---------|
|               | Ensembles | Members | Ensembles | Members | Ensembles | Members | Ensembles | Members |
| Church choirs | 17,394    | 360,495 | 18,765    | 369,387 | 18,133    | 368,070 | 17,676    | 362,441 |

Note: Figures include children's choirs.

Source: Evangelische Kirche in Deutschland [Evangelical Church in Germany].

In contrast, the Catholic Church noted clear growth in the number of amateur instrumental ensembles. If there were 1,800 groups with a total of 17,600 members in 2002, by 2009 the figure had risen to 2,400 groups with 23,800 members.

The brass ensembles of the Evangelical Church are especially noteworthy. The Evangelical Brass Service in Germany (Evangelischer Posaunendienst in Deutschland, or EPiD) listed a total of 6,100 ensembles with a total of some 110,000 members in 2010. An additional 55,000 amateur musicians played in other instrumental groups (see Figure 4.1 in the article 'Amateur Music-Making' by Astrid Reimers).

When we add up all the people musically active in Germany's two major Christian churches, we arrive at an impressive total of about one million conductors, singers and/or players.

Especially important are the promising developments in church music-making with children and young adults, which, as might be expected, has undergone a sharp upward trend. This is particularly revealing in view of the fact that the Allensbach Institute for Public Opinion Research noted a decline of 1.4 percent in choral singing among 14- to 19-year-olds in German society as a whole from 2000 to 2005.<sup>7</sup>

## PROFESSIONAL ASSOCIATIONS

In both of Germany's main churches, church music is sustained and marked primarily by professional associations and conferences with different areas of responsibility. In the Catholic Church, these are

- the General Cecilian Society for Germany (Allgemeiner Cäcilienverband für Deutschland, or ACV), the umbrella organisation for Germany's Catholic church music, especially for its choirs, including the large association of choirs for children and young adults, Pueri Cantores;
- the German Federal Association of Catholic Church Musicians (Bundesverband katholischer Kirchenmusiker Deutschlands, or BKKD), a free association of church musicians from Germany's dioceses that is devoted to their professional representation and consultation;
- the Working Committee of the Administrative Bodies and Departments for Church Music in Germany's Dioceses (Arbeitsgemeinschaft der Ämter/Referate für Kirchenmusik der Diözesen Deutschlands, or AGÄR), which unites all the heads of Germany's church music administrations and departments into a service level; and

- the Conference of Directors of Catholic Church Music Education Institutions in Germany (Konferenz der Leiter katholischer kirchenmusikalischer Ausbildungsstätten Deutschlands).

The ACV is responsible for publishing two periodicals: the bimonthly *Musica sacra*, whose 130th annual volume appeared in 2010, and the annual *Kirchenmusikalisches Jahrbuch* ('Church music yearbook'), whose 93rd volume appeared in 2009.

These organisations are complemented by four associations or conferences on the Evangelical side:

- the Association of Evangelical Church Choirs in Germany (Verband evangelischer Kirchenchöre Deutschlands, or VeK), which is responsible for the work of church choirs;
- the Conference of Directors of Ecclesiastical and State Educational Institutions for Church Music and the Regional Church Music Directors in the Evangelical Church of Germany (Konferenz der Leiter der kirchlichen und der staatlichen Ausbildungsstätten für Kirchenmusik und der Landeskirchenmusikdirektoren in der Evangelischen Kirche in Deutschland), the service level for church music administration and education in Germany;
- the Federation of Evangelical Church Musicians in Germany (Verband evangelischer Kirchenmusiker), which represents its members in professional matters; and
- the Evangelical Brass Service in Germany (Evangelischer Posaunendienst in Deutschland).

The trade journals for Evangelical church music include the bimonthly *Forum Kirchenmusik*, whose 61st annual volume appeared in 2010, and the likewise bimonthly *Musik und Kirche*, which reached its 82nd annual volume in that same year.

The associations and conferences on both the Catholic and Evangelical sides are connected by lively and intensive ecumenical contacts, since many issues affect church music as a whole and can only be addressed in a spirit of ecumenical co-operation, especially when it comes to congregational work at the local level.

# Training Facilities for Church Music, 2010



## EDUCATION IN CHURCH MUSIC

Church music education falls into two main areas: training for service as a full-time professional church musician, and training for the many and varied semi-professional and volunteer tasks in church music.

### *Training for full-time professional church musicians*

As a rule, Germany's full-time professional church musicians are trained at an institute of higher learning for music (*Musikhochschule*) or church music (*Kirchenmusikhochschule*) (see Figure 9.4). Their training is extraordinarily broad, and a gift not only for music but for scholarship and teaching is required in order to master the great range of subjects covered. Fortunately, standards equal to the duties that church musicians face in their daily work have recently been established in the theological and scholarly subjects (liturgy, church history, basic theology, hymnology). Indeed, church musicians are sometime better trained in this respect than pastoral workers, who are often poorly equipped in liturgy and hymnology and insufficiently aware of the opportunities available in this field.



Figure 9.4

For a long time the study of church music was divided into 'A' and 'B' tracks. However, these two labels came to designate conflicting curricula and lengths of study in Germany as a whole, which bred increasing confusion and, in the end, intolerable conditions at its educational institutions. An attempt to unify these two tracks in the 1990s was thwarted by the conflicting needs of Germany's dioceses and regional churches. In the meantime, the Bologna Process has successively introduced the bachelor's and master's degrees in Germany's federal states, so that dual-tier training in church music is now very likely to remain standard practice in the future. According to figures from Germany's Federal Bureau of Statistics, those educational institutions that offer training to become a full-time professional church musician had 475 students of church music in the winter semester of 2009-10, including 69 in their first semester.<sup>8</sup> The number of those who passed their church music examinations ran to 106 (see Figures 3.1 and 3.5 in the article 'Education for Musical Professions' in this volume). The number of student applicants has, with certain deviations, settled at a low level, so that the paradoxical situation may soon arise in which the job market, though tight, can no longer be filled by qualified applicants. In many cases the students choose combinations of related subjects (especially school music or music education) in order to be better equipped for the difficult job market. The same motives have increasingly led them to seek multiple or postgraduate degrees.

### *Training for semi-professional and volunteer church musicians*

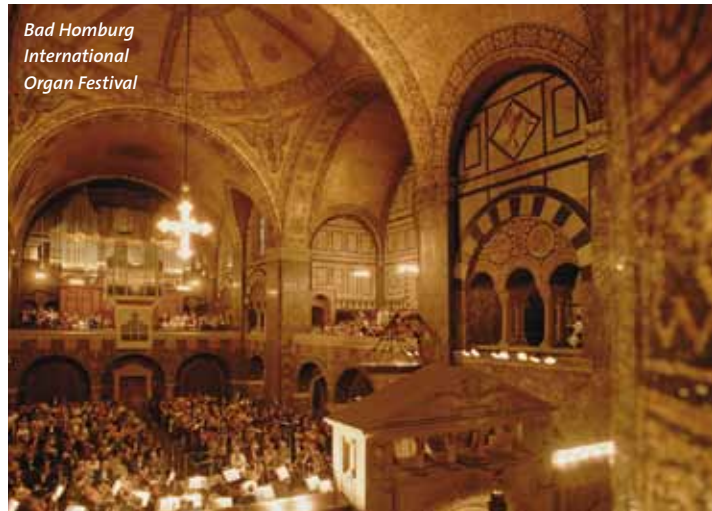
There has been a sharp quantitative and qualitative leap in the training of Germany's semi-professional and volunteer church musicians. Twenty years ago the 'C' track was practically the only form of training beneath the 'A' and 'B' levels, and most of the students who pursued it were 15 to 20 years old. But recently many new things have happened in this area:

- A 'D' and sometimes even an 'E' level with more elementary starting points have been introduced beneath the 'C' track.
- The combination of organ and choral conducting, which used to be compulsory in the 'C' track, has been split into so-called 'sub-area qualifications' (*Teilbereichsqualifikationen*) to satisfy those who feel drawn to only one of these two core church music subjects (the original combination is still standard).



- There are curricula devoted almost exclusively to new topics such as children's choir conducting or popular music. These recent developments address a completely new clientele with a broader age spread who previously had no opportunity to receive organised training in church music.

It thus comes as no surprise to learn that, in recent years, the number of participants in and graduates from these educational programmes has constantly grown.



## CONCLUSION AND PROSPECTS FOR THE FUTURE

Despite structural downsizing, church music remains, in both denominations, of central importance to the form of the Christian religion and a key factor in Germany's cultural life. The promising trends in church music with children and young adults may at least, by encouraging active music-making, begin to counteract the continuing decline of music in church that threatens future generations. No one can seriously doubt that church music, with its unique and still living and resounding history, is an important addition to Germany's cultural self-assurance. However, it is essentially up to the churches themselves (and their musicians) to preserve their identity and put it to fruitful use in our own time. The relevance of church music to our age will be judged on the basis of the vitality and legitimacy

of this identity. One part of this identity is the fact that music-making in church must take the propagation of faith as its principal guide. Another is the physical space of the church itself as its distinctive setting.

Yet church music is not inevitably bound to this physical space. It can abandon and transcend it to become a factor in society as a whole, a factor which can make an essential contribution to education, value transmission and art in Germany.

- 1 ‚Leitlinien zur Erneuerung des kirchenmusikalischen Berufsbildes‘. The complete text can be found *inter alia* in *Musica sacra* 6 (1991), pp. 535-6.
- 2 See Oskar Söhngen: *Erneuerte Kirchenmusik – Eine Streitschrift* [Church music renewed – a polemic] (Göttingen, 1975), and Dietrich Schubert’s entry on ‚Kirchenmusik‘ in *Theologische Realenzyklopädie* 18 (Berlin and New York, 1989), pp. 649 ff.
- 3 Eph 5:19 and Col 3:16: ‚Teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord‘.
- 4 *unterwegs: Lieder und Gebete* [underway: hymns and prayers], rev. and enlarged 2nd edn. (n.p., 1998), compiled for the Liturgical Commission of the German Bishops’ Conference together with the German chapter of the General Cecilian Society, the German Liturgical Institute and the Central Committee of German Catholics.
- 5 *gemeinsam unterwegs: Lieder und Texte zur Ökumene* [underway together: songs and texts for ecumenical Christianity], ed. Ecumenical Church Convention (Berlin, 2003).
- 6 In Germany, church music positions are roughly classified by the letters ‘A’ (fully professional positions of exceptional importance), ‘B’ (fully professional positions at the pastoral or congregational level) and ‘C’ (semi-professional positions at the congregational level). The same system used to apply to the training of church musicians until the recent introduction of the bachelor’s and master’s degrees.
- 7 See statistics on ‚Laienmusizieren‘ on the home page of the German Music Information Centre at <http://www.miz.org> (accessed on 10 November 2010).
- 8 Plus some 90 students at other church-operated institutes of higher learning not included in the Office’s survey.

*The oldest of all contemporary music festivals:  
the Donaueschingen Festival*



| *Helmut Scherer and Beate Schneider*

## MUSIC ON RADIO AND TELEVISION

In the beginning was music: music presided over the very birth of German broadcasting on 29 October 1923, when the first truly general free-to-air radio transmission was broadcast from Vox House in Berlin. Twelve pieces of music were played from 8 to 9 pm, beginning with a cello solo by Fritz Kreisler and ending with the national anthem, performed by a military band from the German Reichswehr.

Broadcasting – meaning both radio and television – and music have been closely related from the very outset. In particular, music is the mainstay of radio programming, where a central focus falls not only on music itself but on reports about music and musical events. This is one reason why most people obtain the bulk of their music consumption from radio. Music is, by the nature of things, far less important on television. But here, too, quite apart from broadcasts of concerts, operas, portraits of musicians and special features, music has a wide array of

functions, ranging from background accompaniment to signature tunes. In short, broadcasting, and especially radio, is a premier medium for the communication of music in German society.

Besides their own programmes, Germany's public broadcasting corporations also serve as major vehicles and promoters of culture. They maintain their own musical ensembles, organise their own concert series and act as patrons on a broad scale.

## UNDERLYING LEGAL FRAMEWORK

The most important legal foundation for Germany's broadcast services is its constitution, the Grundgesetz ('Basic Law'). Germany's Federal Constitutional Court has repeatedly emphasised the public mission of broadcasting and stressed that part of this mission is a 'responsibility toward culture'.<sup>1</sup> This responsibility is borne not only by Germany's public broadcasting corporations but by private commercial broadcasters as well, with the public networks functioning to a certain extent as role models.

The legislative authority for culture, and thus for broadcasting, resides with Germany's federal states. A second important legal foundation for the shape of



*Radio Fritz,  
broadcast by rbb*

Germany's broadcast landscape is thus the Interstate Treaty on Broadcasting and the Telecommunications Media, or Rundfunkstaatsvertrag. Its preamble refers specifically to the cultural mission of broadcasting: 'As a result of the expansion of broadcasting programmes in Europe owing to new technologies, the diversity of information and the cultural offerings in the German-speaking countries are to be strengthened'.<sup>2</sup> Here, too, a distinction is made between the demands placed on public broadcasting corporations and private broadcasters. The former are explicitly assigned the task of 'meeting the cultural needs of society'.<sup>3</sup> In the case of private broadcasters, programmes transmitted nationwide are obligated to contribute 'to cultural diversity in the German-speaking and European area'.<sup>4</sup> The special mission imposed on Germany's public broadcasting corporations justifies the fact that they also create their own cultural events and maintain their own musical ensembles for this purpose.

With the Interstate Treaty on Broadcasting, Germany's federal states created a uniform framework which has been augmented by regulations specific to the state concerned. Among these are the states' own public broadcasting laws and their own media laws for private broadcasters. As a rule, these laws are seldom used to narrow down the stipulations set down by the Federal Constitutional Court or the Interstate Treaty on Broadcasting with regard to culture. However, several media laws at the state level impose stipulations on particular forms of music in private radio, so that the granting of permission to broadcast is frequently connected with the allocation of a music format by the state's media authorities.

## BROADCASTING LANDSCAPE

In the post-war years Germany's broadcasting landscape was shaped by the media policies of the victorious Allied forces. Owing to its misuse as a propaganda tool by the National Socialists, broadcasting bore a particular stigma. It was at this time that the Western Allies developed the model of a decentralised, publicly-funded broadcasting network for Germany. This system has retained its basic features to the present day and was adopted in the newly formed eastern states following German reunification. The Federal Constitutional Court, in its First Television Decision on 22 February 1961, reaffirmed the basic principles: broadcasting authority resides with the federal states; broadcasting services are a

public mission; they must be free of government interference and independent of particular interest groups; and broadcast services may also be operated by private commercial entities. The special technological and economic circumstances of the time justified the monopoly status of Germany's public broadcasting corporations. In a later decision the Court emphasised both the admissibility of private broadcasters and the special role of public broadcasting. In 1984 the so-called 'cable pilot projects' laid the cornerstone for Germany's dual broadcasting system, which is distinguished by its combination of publicly-funded and private broadcasters.

### *Public Broadcasting Corporations*

Public-service radio and television programmes in Germany are presented by nine regional broadcasting corporations. In television these include a nationwide broadcasting network known as 'Das Erste' (First Programme) plus three digital channels, all of which operate jointly within the framework of the 'Consortium of public-law broadcasting corporations of the Federal Republic of Germany', or ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland). There are also seven 'Third Programmes' with largely regional offerings broadcast throughout the federal state concerned, either separately or in conjunction with other regional broadcasting companies. Another nationwide broadcaster, likewise with three digital channels, is 'Das Zweite' (Second Programme), which is short for Zweites Deutsches Fernsehen (ZDF). Public-service television is also responsible for the niche channels KI.KA (children's programmes), Phoenix (news and documentaries) and BR alpha. International cooperative programmes, such as the Franco-German cultural channel Arte and the joint German, Austrian and Swiss project 3sat, enjoy special status.

All in all, Germany's nine regional broadcasting corporations operate 58 analogue radio programmes (see Figure 10.1). Though usually broadcast via VHF (Very High Frequency) in the participating federal states, they are also available nationwide by cable or satellite. Several programmes are transmitted via DAB (Digital Audio Broadcasting), and almost all are available in the Internet via live streaming.

Figure 10.1

» Number of radio programmes operated by regional broadcasters (incl. Deutschlandradio), by mode of reception, 2010

| Broadcaster                                    | Mode of reception     |                       |
|------------------------------------------------|-----------------------|-----------------------|
|                                                | Radio programmes with | Radio programmes with |
| Bayerischer Rundfunk (BR)                      | 6                     | 4                     |
| Hessischer Rundfunk (HR)                       | 6                     | 3                     |
| Mitteldeutscher Rundfunk (MDR) <sup>2</sup>    | 7                     | 14                    |
| Norddeutscher Rundfunk (NDR) <sup>2</sup>      | 8                     | 15                    |
| Radio Bremen (RB)                              | 3                     | 5                     |
| Rundfunk Berlin-Brandenburg (RBB) <sup>2</sup> | 6                     | 0                     |
| Saarländischer Rundfunk (SR)                   | 5                     | 7                     |
| Südwestrundfunk (SWR) <sup>2,3</sup>           | 8                     | 10                    |
| Westdeutscher Rundfunk (WDR) <sup>4</sup>      | 9                     | 15                    |
| <b>Total ARD</b>                               | <b>58</b>             | <b>73</b>             |
| Deutschlandradio (DLR)                         | 2                     | 1                     |
| <b>Total</b>                                   | <b>60</b>             | <b>74</b>             |

<sup>1</sup> Many programmes with analogue reception can also be heard with digital reception (DAB, DVB-S, DVB-C or Internet).

<sup>2</sup> Institution serving two or more federal states, each with its own state-specific programmes.

<sup>3</sup> The regionally divided broadcasting of SWR2 via ADR is not included as a separate programme.

<sup>4</sup> The regional division of the WDR2 programme in the Internet is not regarded as a separate programme.

Source: Compiled by Helmut Scherer and Beate Schneider from information supplied by Consortium of public-law broadcasting corporations of the Federal Republic of Germany [Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland, or ARD] (<http://www.ard.de/radio/alle-wellen/-/id=135130/cf=42/wkmjpm/index.html>) and the online offerings of the broadcasting corporations.

For public radio, a model has been established in which the regional broadcasting authorities operate on several different wave lengths, each of which addresses a specific target group and helps to fulfil the programming mission in a different way. A good illustration of this is Bavarian Radio (Bayerischer Rundfunk, or BR):

- ‚Bayern 1‘ is an entertaining service and information-oriented programme with an emphasis on regional newscasting and a nearly 70-percent focus on music, mostly consisting of oldies.

- ‚Bayern 2‘ sees itself as a cultural and information programme with a broad editorial range of topics from politics, culture and science. Roughly 55 percent of its air time is taken up with talk programmes.
- ‚Bayern 3‘, BR’s second mass-audience programme, is a typical background programme with a heavy focus on services and a large proportion of music. Unlike Bayern 1, it is aimed at a younger target group and presents mainly pop and rock music.
- ‚BR-Klassik‘ has roughly 80 percent music in its air time, which consists mostly of classical music, but also has small admixtures of jazz and world music augmented by magazine broadcasts, features and special formats for children and young people.
- ‚B5 aktuell‘ is devoted entirely to information. It broadcasts news at 15-minute intervals, interspersed with in-depth reports.
- ‚Bayern plus‘ is a digital and medium wave programme offering mainly German hits of the last 50 years and traditional Bavarian folk music as well as information and services.
- ‚on3-Radio‘ is conceived as a radio project for young people. It is transmitted primarily via the Internet, but is also receivable via DAB, cable and satellite. It explicitly invites young people to take an active part in creating its programmes and promotes local and regional music.

In other words, each station has a specific task. Bayern 1 and Bayern 3 ensure a broad reach and high audience acceptance among relatively young or relatively old listeners. Bayern 2 and BR-Klassik service the culturally-minded social groups and go a long way toward fulfilling the broadcaster’s cultural mission. B5 aktuell helps to realise this mission with its large volume of information. Bayern plus and on3-Radio enable Bavarian Broadcasting to test the potential of new transmission technologies and, in the case of on3-Radio, to develop new programming concepts.

In addition to its nine regional broadcasters Germany also has two other public-service broadcasting corporations: Deutschlandradio, which now broadcasts three programmes with a focus on information and culture, and Deutsche Welle, which broadcasts radio services worldwide from Germany. The latter has the twin





*Musicians of the Bavarian Radio Symphony Orchestra  
rehearsing a Musica Viva concert*

missions of conveying an image of Germany and German culture around the world and supplying information to Germans living abroad.

### *Private Broadcasters*

In 2009, according to the Association of State Media Authorities for Broadcasting in Germany (Arbeitsgemeinschaft der Landesmedienanstalten in der Bundesrepublik Deutschland, or ALM), Germany had 360 general-interest and niche TV programmes operated by private broadcasters on a (mainly) local or nationwide level.<sup>5</sup> In the audio sector, 244 private broadcasters competed with 70 public-service programmes in 2009. The vast majority of private programmes are broadcast locally, regionally or state-wide; national channels are the exception. The private companies usually offer format programmes, i.e. they define their image by means of music of a dominant 'flavour', thereby determining the choice and loyalty of their listeners. Most of the formats are oriented on popular music and mainstream broadcasts. Differences reside only in the up-to-dateness of their musical offerings and whether the music is primarily sung in German or English.

## MUSICAL OFFERINGS IN BROADCASTING

### Radio

Music is of crucial importance in radio. The proportion of music transmitted on public-service audio broadcasters has remained relatively constant over the years and currently lies at 62.5 percent (see Figure 10.2). Nonetheless, the broadcasters differ in whether their programmes are talk-oriented or heavily music-oriented.

Figure 10.2

| » Music and talk programmes on ARD radio broadcasters                 |                                       |       |       |       |       |       |       |       |       |        |       |                   |
|-----------------------------------------------------------------------|---------------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|--------|-------|-------------------|
|                                                                       | State-level broadcasting corporations |       |       |       |       |       |       |       |       |        | DLR   | DW <sup>1</sup>   |
|                                                                       | BR                                    | HR    | MDR   | NDR   | RB    | RBB   | SR    | SWR   | WDR   | Total  |       |                   |
| Total air time in thousands of minutes                                |                                       |       |       |       |       |       |       |       |       |        |       |                   |
| 2008                                                                  | 3,278                                 | 3,275 | 3,909 | 4,414 | 2,108 | 3,935 | 2,108 | 4,967 | 3,316 | 31,311 | 1,118 | 2,406             |
| 2003                                                                  | 2,761                                 | 3,390 | 3,889 | 4,379 | 2,102 | 4,343 | 2,607 | 4,993 | 3,291 | 31,755 | 1,144 | 2,335             |
| Total minutes by programme genre and format <sup>2</sup> (in %), 2008 |                                       |       |       |       |       |       |       |       |       |        |       |                   |
| Music                                                                 | 59.3                                  | 56.9  | 61.5  | 63.9  | 75.9  | 57.7  | 76.7  | 65.1  | 54.6  | 62.5   | 30.2  | 6.9 <sup>3</sup>  |
| Rock and pop                                                          | 36.3                                  | 36.7  | 23.3  | 16.1  | 27.1  | 18.4  | 44.5  | 34.0  | 21.0  | 27.6   | 2.9   | -                 |
| Easy listening                                                        | 2.7                                   | 11.2  | 33.7  | 7.5   | 9.3   | 8.0   | 22.3  | 24.8  | 20.4  | 15.9   | 6.0   | -                 |
| Classical                                                             | 16.6                                  | 10.2  | 8.6   | 6.4   | 22.5  | 20.4  | 17.6  | 6.3   | 17.4  | 12.9   | 12.0  | -                 |
| Talk                                                                  | 40.0                                  | 42.0  | 37.9  | 35.9  | 23.1  | 41.2  | 22.0  | 34.2  | 44.5  | 36.7   | 69.8  | 93.1 <sup>3</sup> |
| Information, services                                                 | 32.3                                  | 28.9  | 27.0  | 35.0  | 28.8  | 47.1  | 11.1  | 20.5  | 25.3  | 29.3   | 46.1  | -                 |
| Culture, education                                                    | 9.0                                   | 5.4   | 3.5   | 12.2  | 11.3  | 3.1   | 3.1   | 6.9   | 14.1  | 7.6    | 32.6  | -                 |
| Entertainment                                                         | 2.4                                   | 6.5   | 3.3   | 22.6  | -     | 1.9   | 0.1   | 6.8   | 0.9   | 5.9    | 0.4   | -                 |
| Advertising                                                           | 0.7                                   | 1.1   | 0.6   | 0.2   | 1.0   | 1.1   | 1.3   | 0.7   | 0.9   | 0.8    | -     | -                 |
| Total minutes by programme genre (in %), 2003                         |                                       |       |       |       |       |       |       |       |       |        |       |                   |
| Music                                                                 | 56.9                                  | 62.7  | 66.6  | 65.6  | 66.8  | 59.4  | 77.4  | 57.7  | 58.6  | 62.9   | 34.7  | 9.3               |
| Talk                                                                  | 42.3                                  | 36.6  | 33.1  | 34.2  | 32.4  | 39.6  | 21.6  | 41.6  | 40.6  | 36.4   | 65.3  | 90.7              |
| Advertising                                                           | 0.8                                   | 0.7   | 0.3   | 0.2   | 0.8   | 1.0   | 1.0   | 0.7   | 0.8   | 0.7    | -     | -                 |

<sup>1</sup> Deutsche Welle (DW): German-language programme and foreign-language programmes combined.

<sup>2</sup> The sum total of the percentages for programme formats conflicts with total percentages for programme genres, the reason being that music broadcasts contain sections of talk and vice versa. Different totals result when the genres and formats are counted separately.

<sup>3</sup> Including foreign-language programmes, where however the programme formats are not itemised.

Source: Compiled and processed by the German Music Information Centre from *ARD-Jahrbuch*, vols. 2004 and 2009, ed. Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Hamburg).

A typical example is NDR 2, where music takes up slightly more than 70 percent of the air time. In contrast, North German Broadcasting (Norddeutscher Rundfunk, or NDR) also operates NDR Info, which devotes only 26.6 percent of its air time to music. Even higher is the talk component of information broadcasters such as B5 aktuell or hr-info, where the percentage of music approaches zero.

At present, pop and rock music are the most important components of total air time among public broadcasters, with an average of 27.6 percent. The umbrella category of *Unterhaltungsmusik* (light music or easy listening), in which such styles as operetta, German *Schlager* and singer-songwriters all the way to modern folk are subsumed, accounts for 15.9 percent. Classical music (in a broad sense of the term) has the smallest share with 12.9 percent of air time, which nevertheless adds up to roughly a fifth of all music broadcasts. However, there are great differences among the broadcasters: a programme such as BR-Klassik devotes more than 80 percent of its air time to classical music, and the other so-called 'cultural radios' (see below) of the broadcasting corporations likewise have a heavy emphasis on this area.

The percentage of music broadcast by private stations can only be illustrated by means of examples. In Lower Saxony, for instance, current figures have been provided by studies conducted for the State Media Authority of Lower Saxony by the Volpers Research Group. Here the music share ranged between 63.8 and 76.9 percent in 2009.<sup>6</sup> These percentages differ only marginally between public-service and private programmes, with a clear downward trend in the proportion allotted to music.

With few exceptions, private radio broadcasters concentrate on English-language popular music in various styles. In 2009 private broadcasts were divided among the following formats: Adult Contemporary (139 programmes), Contemporary Hit Radio (51), Rock (7), Oldies and Folk Music (6), Middle of the Road (4) and Jazz (4). There is also a nationwide private broadcaster for classical music: Klassikradio. A closer look at the musical offerings can be obtained from the studies conducted by the Volpers Research Group since 1995. All in all, these studies stress the significance of pop and rock music, which generally account for more than 90 percent of all titles played. Still, the broadcasters investigated in the study, including one public-service institution (NDR 2), sharpen their programming profile by using pop and rock in different ways: three of the four broadcasters examined

devote more than 60 percent of their programmes to pop music, whereas Radio 21, a private niche broadcaster for rock music, devotes more than 60 percent to various substyles of rock. Some private popular radios, such as Radio ffn and Hitradio Antenne Niedersachsen, make do with a relatively small number of titles, though with an overall upward trend, meaning that the offerings have become more diverse. Radio 21 has a relatively broad spectrum with some 950 music titles in 2009. The same applies to NDR 2, a public-service broadcaster with roughly the same number of titles. The ten most frequently played titles on Radio ffn and Hitradio Antenne Niedersachsen amounted to approximately 18 percent of the music broadcast, whereas the figures were significantly lower for the rock broadcaster Radio 21 and the public-service broadcaster NDR 2, amounting respectively to 3.2 and 8.7 percent.



### *Cultural Radios and the Special Responsibility of Public Broadcasting toward Music*

From the very beginning radio broadcasting was seen not only as a means for communicating culture, but as a cultural vehicle in its own right. Public-service broadcasting in particular bears a special responsibility toward Germany's cultural life. In meeting this aspect of the programming mission, a crucial role is played by so-called 'cultural radios'. Several different types of public-service cultural radios could be identified. One is made up of classical stations that focus almost entirely on classical music. Another is mixed music-and-talk programmes with an emphasis on music, where the music share ranges from 54 to 65 percent with

various points of focus within the classical repertoire. A final group includes talk and information programmes with a large proportion of cultural reports and with classical music among their musical offerings.

In earlier times cultural radios largely had mixed programmes which were addressed to variable target groups and presented a very wide range of talk and music programmes from every era and style. Since the late 1980s, however, they have been subject to continuous reforms on which varying concepts have been brought to bear. The concepts range from the development of stations dominated by classical music to the creation of hybrid programmes that feature high-quality titles from other styles of music, such as pop, chanson, world music or jazz, or



*The WDR Radio Orchestra and the SWR Big Band, typifying the diversity of Germany's radio ensembles*

which include a larger percentage of talk and information services. One major reason for this development was to take into account the fact that cultural radios, too, are increasingly being used as a background medium. The complaint is occasionally heard that several broadcasters concentrate on the more popular areas or 'hits' of classical music.

The stations support such important music festivals as the Donaueschingen Festival, the Witten Days of New Chamber Music and Saarland Broadcasting's Mouvement Festival of 21st-Century Music. They also appear regularly as organisers of concerts or music competitions. A prime example of the latter is the ARD International Music Competition, which has been held by Bavarian Broad-

# State-level ARD Broadcasting Corporations, 2010

Orchestras, Choruses, Big Bands



Source: German Music Information Centre



**miz:** Deutsches  
Musikinformationszentrum



Cartography: S. Dutzmann  
Leipzig, 2010

casting (BR) since 1952 and numbers such outstanding artists as Jessye Norman and Thomas Quasthoff among its prize-winners. Contemporary music benefits in a special way from the works commissioned by these broadcasting corporations. In the last ten years Bavarian Broadcasting, for example, has commissioned 180 new works for its Musica Viva and Paradisi Gloria series alone. Southwest Broadcasting (Südwestrundfunk, or SWR) commissions between 29 and 36 new works every year and awards grants-in-aid to young composers through its Experimental Studio for Acoustical Art (see also Stefan Fricke's article 'Contemporary Music').

In addition, practically every public broadcasting corporation maintains its own music ensembles. The number varies from broadcaster to broadcaster, but usually there is a symphony orchestra, a radio orchestra (for light music) and a radio chorus (see Figure 10.3 and in addition the article 'Symphony and Chamber Orchestras' by Gerald Mertens). West German Broadcasting (Westdeutscher Rundfunk, or WDR), North German Broadcasting (NDR), Southwest Broadcasting (SWR) and Hessian Broadcasting (Hessischer Rundfunk, or HR) each maintain a big band, and

Figure 10.3

Figure 10.4

» Amount of music broadcast (television) by ARD, ZDF, RTL, SAT.1 and ProSieben (in % of air time)

|                 | 2000 | 2002 | 2004 | 2006 | 2008 |
|-----------------|------|------|------|------|------|
| ARD / Das Erste | 3.7  | 3.7  | 1.6  | 1.3  | 1.3  |
| ZDF             | 1.9  | 1.6  | 1.6  | 1.2  | 1.2  |
| RTL             | 0.9  | 0.9  | 1.7  | 1.1  | 2.3  |
| SAT.1           | –    | 0.1  | 0.6  | 0.7  | 1.1  |
| ProSieben       | –    | 0.0  | 1.7  | 0.4  | 1.1  |

Note: Basis in 2000: Four-week programme analysis. Basis from 2001ff.: Complete survey based on broadcasters' programme announcements.

Source: Udo Michael Krüger and Thomas Zapf-Schramm: 'Politikthematisierung und Alltagskultivierung im Infoangebot: Programmanalyse 2008 von ARD/Das Erste, ZDF, RTL, SAT.1 und ProSieben', *Media Perspektiven* 4 (2009), 4 (2007), 5 (2005), 3 (2003) and 7 (2001).

Central German Broadcasting (Mitteldeutscher Rundfunk, or MDR) has its own children's choir. Another peculiarity is found in Berlin, where there is a complex of four ensembles: the German Symphony Orchestra Berlin (Deutsches Symphonie-Orchester Berlin), the Berlin RSO (Rundfunk-Sinfonieorchester Berlin), the Berlin Radio Chorus (Rundfunkchor Berlin) and the RIAS Chamber Choir (RIAS Kammerchor). They are maintained by Rundfunk Orchester und Chöre GmbH Berlin (roc berlin), a joint operation of Deutschlandradio, the federal government, the State of Berlin and Berlin-Brandenburg Broadcasting. The Berlin RSO offers special proof of the close connections pertaining between broadcasting and musical culture. It is the oldest of Germany's radio symphony orchestras, with a history dating back to the birth of German radio in 1923. The significance of the radio ensembles is viewed, on the one hand, in their ability to supply rural areas with high-quality but affordable concerts, and, on the other hand, in its special working conditions, which make possible a relatively large number of major world premières.<sup>7</sup>

These different cultural activities are tightly interwoven. New works are frequently commissioned for the broadcaster's own orchestras or festivals. The orchestras' recordings and the broadcasts of their concerts ensure that cultural radios have exclusive and high-quality programming. Conversely, young artists and little-known works can surmount the media barrier and receive a hearing outside of concert halls and festival venues.



## *Television*

By the nature of things, the role of music on television and on radio differs widely. On television, music programmes tend to be marginal phenomena. The percentage of music on public television is very low and, moreover, currently in decline, especially on ARD (see Figure 10.4). If in 2000 the figure still amounted to 3.7 percent, by 2008 it had dropped to a mere 1.3 percent. On ZDF the decline is smaller, but only because the starting level was much lower. Public broadcasters evidently compensate for the downturn in these figures on ARD and ZDF with other programmes in which they have an active interest. The digital channels of ARD and ZDF, the joint German, Austrian and Swiss project 3sat and the Franco-German cultural channel Arte allocate higher percentages of their air time to music.

The music share has sharply increased at RTL from 0.9 percent in 2000 to 2.3 percent in 2008, probably reflecting the success of casting shows. The music channels (e.g. MTV and VIVA) have clearly changed character in recent years as music clips take up a decreasing percentage of their programmes. Today music videos are primarily viewed via the Internet on platforms such as YouTube. The pay-tv portal Sky has a music channel, Classica, that offers classical music almost exclusively from 8:15 in the evening to 6:00 in the morning. Despite the modest role of music on television with regard to quantity, the importance of the medium for Germany's musical culture should not be underestimated. Television remains second to none for its ability to generate star power, at least in the short run.

## USE OF MUSIC IN BROADCASTING

Most radio programmes today are so-called background programmes designed for constant listening with a mixture of current news, service information (weather reports, time checks, real-time travel service) and popular music. On the whole, listening to radio has declined since the onset of the new millennium: if Germans listened to an average of 209 minutes of radio per day in 2000, by 2009 the figure had dropped to 177 minutes. Today roughly 77.2 percent of the population turn on the radio each day (one-day reach).<sup>8</sup> The public broadcasters as a whole are clearly the market leaders with a one-day reach of 50.6 percent, whereas private broadcasters only attain 40.9 percent. Although Germans now listen to less

radio, it remains the most important medium for music, considerably surpassing the amount of time they spend listening to sound recordings, which only take up something more than half an hour per day, albeit with a sharp upward trend. How much radio a person listens to depends to a large extent on his or her age. Young people and senior citizens listen to far less radio than the middle-age groups, for whom radio is particularly attractive. Especially strongly represented among radio listeners are people with a medium level of education.

The downturn in radio listening is usually blamed on the arrival of new competing media, especially PCs and sound recordings. Media behaviour has indeed changed, especially among 14- to 29-year-olds. This age group uses the new media to a high degree while listening to far less radio than their elders.<sup>9</sup> However, a closer analysis reveals that owners of MP3 players listen to radio just as frequently and intensively as other people. The popularity of MP3 players may thus be seen as expressing a special liking for music. It even seems plausible that young people who own an MP3 player attach particular importance to radio. In this group, radio is a major source of information on new releases; one of the main reasons given by iPod owners for their use of radio is that they want to hear new music titles and thus expand their repertoire.<sup>10</sup> These apparent contradictions probably result from the fact that we are dealing with two different groups of young people: one for whom music is very important, and who therefore use an MP3 player and listen to radio with open and inquisitive minds, and another for whom music is not so important, and who are therefore less concerned about modern storage media and listen little to radio.

Most radio listeners choose their programme by the 'flavour' of the music. As music preferences vary widely between age groups and social strata, this leads to a clear socio-demographic segmentation among radio offerings. A particular form of audience behaviour can be found in relation to radio programmes with classical music. On an average day 4.7 million German citizens and EU citizens living in Germany listen to a public-service cultural or information programme (*'Gehobene Programme'*). The one-day reach amounts to a total of 6.8 percent, with the largest group of listeners (occasional users) amounting to 24 percent.<sup>11</sup>

Sound recordings play an especially crucial role in classical music. All in all, Germans listen to more classical music on recordings than on radio. According to an ARD-ZDF study on the importance of ‘serious music’ (*ernste Musik*), a total of 29 percent of Germany’s adult population listen to classical music on radio, including eight percent on four or more days per week, 11 percent on one to three days per week and ten percent on less than that, whereas 42 percent listen to classical music on their own sound recordings. The same figure, 42 percent, also designates the number of those who at least occasionally attend concerts of classical music, including church concerts. The study also discovered that 18 percent of the population use sound recordings but not radio to listen to ‘serious music’. Roughly 19 percent go to concerts or opera performances but likewise make no use of radio to listen to serious music.<sup>12</sup> Only five percent of the population make exclusive use of radio to listen to classical music. Those who attach great importance to classical music take advantage of virtually every option to listen to it. They find radio especially important for receiving tips and motivation to become acquainted with new recordings and new styles of music. Sound recordings are valued for the fact that they can be used whenever and wherever the user wishes. Unlike radio, they make it possible to listen to music independently of predefined playlists. They are of greater importance for enhanced pleasure, concentrated listening and special sound quality. Today the reception of classical music on radio takes place mainly in the form of background listening, much in the same way as popular music. Nonetheless, radio continues to offer diversions and surprises and allows listeners to make new discoveries.



*The WDR Big Band: the last word in high-quality jazz performance*

## WEB RADIOS

Listening to radio via the Internet is becoming increasingly popular in Germany. Web radios have grown by leaps and bounds. Germany's performance rights organisation, GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte), licensed 450 Web radios in 2006; by 2010 the number had skyrocketed to 1,772. The web radio monitor of the Bavarian Regulatory Authority for Commercial Broadcasting (BLM) counted 1,914 Web radios across the nation. Of these, 77 percent are pure Web radios, 16 percent broadcast the same programme simultaneously with VHF stations, and another seven percent are adjunct Web programmes of existing VHF stations.<sup>13</sup> Offerings from public broadcasters can all be received in the Internet. In particular, the character of conventionally receivable stations for young people is largely determined by Web radios. For example, Bavarian Broadcasting's young radio station, on3-Radio, banks heavily on audience participation. But stations such as Jump MDR, MDR Sputnik and DasDing (Southwest Broadcasting) are already at home in the online universe and target the generation of 'digital natives', meaning those who have grown up with the Internet.

According to information from the industry association BITKOM, 16 million Germans listen at least occasionally to Web radio, with an upward trend. If 18 percent of 'onliners' also made use of Web radio in 2003, the figure jumped to 25 percent in 2009. Users of online radio tend to be rather young: 36.4 percent of people between the ages of 14 and 19 used live radio programmes in the Internet in 2009, as compared to only 15 percent of the 40- to 49-year-old demographic. Still, current utilisation figures make a very small impression compared to terrestrial or cable radio. In contrast, anyone who owns a WLAN radio will listen much more frequently to Web radio and less so to conventional radio. Web radio users are keenly interested in classical music; 11 percent indicate that they use these music formats, and among older Web radio users the figure is even 32 percent. Up to now, programmes of public or private broadcasters that can also be received in conventional fashion have tended to predominate.<sup>14</sup> Technical prerequisites have evidently tended to impede access: an ARD study on radio streams reveals that nearly a fifth of all persons polled needed more than an hour to install a Web radio device. On average, the installation required 40 minutes, and 47 percent of the persons polled complained about installation problems.<sup>15</sup>

The future of Web radio lies in the so-called mobile online services. Even today roughly 19 percent of onliners use mobile Internet services, especially young highly educated males. This group is disproportionately interested in radio programmes; their radio consumption lies above that of stationary onliners. They tend to prefer music styles seldom found on VHF radio, such as modern jazz, world music, folk music, and vocal or instrumental classical music.<sup>16</sup> Spurred by new technologies, the much-maligned music programmes available from Germany's radio broadcasters are gaining in diversity, thereby granting a wider range of options to listeners and greater popularity to musicians.

## CONCLUSION

More than 80 years after its birth, broadcasting remains as loyal as ever to music. Though the musical offerings on television may be declining, music continues to be the most important programming element on radio. Popular music genres dominate the offerings from private broadcasters and the mass-audience programmes of public broadcasters. Germany's public-service broadcasting corporations continue to feel responsible for the cultivation and development of musical culture: they run programmes specifically for classical music, advance the cause of contemporary music with commissions and festivals, organise music competitions and maintain their own ensembles.

The challenge for the relation between broadcasting and music comes from the Internet. Web radio will play an increasingly important role, and new music-related services will emerge. The mobility of Internet applications will continue to grow. All of this will lastingly change the overall music economy and have no small impact on Germany's musical and media culture, especially if the classical music audience should join forces with so-called 'digital natives'. Dangers lurk, but so do opportunities. The diversity of listenable music can increase, though up to now the economic problems resulting from digitisation have not really been solved. In any case, public broadcasting is also grooming itself to play a role in the Internet. All its programmes are available online, and innovative new concepts are being tried out.

- 1 Decision of the Federal Constitutional Court, delivered on 11 September 2007, p. 49.
- 2 *Rundfunkstaatsvertrag* (RStV), in the wording found in the Interstate Treaty for the Emendation of Interstate Broadcasting Treaties (*Staatsvertrag zur Änderung rundfunkrechtlicher Staatsverträge*), ratified on 10 March 2010 and effective as of 1 April 2010.
- 3 *Ibid.*, §11, sec. 1, RStV.
- 4 *Ibid.*, §41, secs. 2 and 3, RStV.
- 5 *ALM Jahrbuch 2009-2010: Landesmedienanstalten und privater Rundfunk in Deutschland* [State media authorities and private broadcasting in Germany], ed. Arbeitsgemeinschaft der Landesmedienanstalten in der Bundesrepublik Deutschland (Berlin, 2010), p. 53.
- 6 Helmut Volpers, Uli Bernhard and Detlef Schnier: *Hörfunklandschaft Niedersachsen 2009: Strukturbeschreibung und Programmanalyse* [Radio landscape in Lower Saxony: structural description and programme analysis], Schriftenreihe der Niedersächsischen Landesmedienanstalt 26 (Berlin, 2010).
- 7 See Dorothea Enderle: ‚Die mäzenatische Aufgabe des öffentlich-rechtlichen Rundfunks in der Musikpolitik‘ [The patronage mission of public broadcasting in music policy], *Musikforum* 93 (2000), p. 25.
- 8 See Walter Klingler and Dieter K. Müller: ‚Radio gewinnt Hörer bei jungen Zielgruppen: Jahresbilanz auf Basis der erweiterten Grundgesamtheit Deutsche und EU-Ausländer ab zehn Jahren‘ [Radio gains listeners among young target groups: annual stocktaking based on the expanded totality of German and EU nationals from the age of ten], ma 2009 Radio II, *Media Perspektiven* 10 (2010), p. 519.
- 9 *Ibid.*, p. 521.
- 10 See Dieter K. Müller: ‚Radio – der Tagesbegleiter mit Zukunft: Chancen und Risiken im medialen Wettbewerb‘ [Radio – the daily companion with a future: opportunities and dangers in the media competition], *Media Perspektiven* 1 (2007), pp. 2-10.
- 11 See *ARD-Jahrbuch 2009*, ed. Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Hamburg, 2009).
- 12 See Ekkehardt Oehmichen and Sylvia Feuerstein: ‚Klassische Musik im Radio. ARD-E-Musikstudie 2005: Zur Unverzichtbarkeit des Radios für die Musikkultur‘ [Classical music on the radio: ARD Art Music Study 2005: Radio’s indispensability for musical culture], *Media Perspektiven* 5 (2006), pp. 259-72.
- 13 See *ALM Jahrbuch 2009-2010* [op. cit.], p. 202.
- 14 See Dirk Martens and Thomas Windgasse: ‚Nutzungsveränderung und Zukunftsperspektiven von Webradio: Ergebnisse einer Nutzerbefragung‘ [Changing uses and future perspectives of Web radio: results of a user poll], *Media Perspektiven* 3 (2010), pp. 119-30.

- <sup>15</sup> Thomas Windgasse: ‚Potenziale eines neuen Verbreitungswegs für Hörfunkprogramme: Qualitative Studie zur Nutzung internetbasierten Radios‘ [Potential of a new transmission path for radio programmes], *Media Perspektiven* 3 (2009), pp. 130f.
- <sup>16</sup> See Gerhard Franz: ‚Mobile Onlinenutzer in der crossmedialen Markenkommunikation: Ergebnisse einer Onlinebefragung‘ [Mobile online users in cross-media brand communication: results of an online poll], *Media Perspektiven* 5 (2010), pp. 235-46.



*Bach House Eisenach*



| *Joachim Jaenecke*

## INFORMATION AND DOCUMENTATION

Music libraries and music archives are fundamentally important for both the study and the performance of music. They collect and provide access to source material and writings on music and musical life as well as sheet music, sound recordings and music videos. Germany's landscape of musical libraries falls into four categories: public libraries, scholarly libraries, conservatory libraries and radio libraries, to which various special libraries and archives should also be added.

Most of Germany's music libraries are members of the German chapter of the trilingual International Association of Music Libraries, Archives and Documentation Centres (IAML), founded in Paris in 1951.<sup>1</sup> This organisation, which has nearly 2,000 members in more than 50 countries all over the globe, is primarily made up of institutions. In size of membership Germany's chapter, with approximately 210 members, follows just behind the United States in second place. Each year IAML holds one national and one international conference at varying locations.

The central agency for information on Germany's musical life is the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ), which

was set up in Bonn by the German Music Council (Deutscher Musikrat) in 1997. The MIZ has a voluminous body of information on every area of Germany's musical life, with up-to-date facts and figures, information on the musical infrastructure and authoritative essays. Its specialist library provides information on every aspect of Germany's contemporary musical culture; its databases also contain the addresses of music libraries and archives, information on their holdings and references to their printed and electronic catalogues. In 1991 the music information centre of the former state of East Germany was incorporated into the German Music Archive (Deutsches Musikarchiv), a division of the German National Library (Deutsche Nationalbibliothek) (see below). The so-called 'International Music Library' of former East Germany is administered by the Hellerau European Centre for the Arts in Dresden. Attached to this institution is the German Composers' Archive (Deutsches Komponistenarchiv), which started work in 2005. Its task is to obtain posthumous papers of Germany's contemporary composers and to make them available for purposes of study and performance.

## PUBLIC MUSIC LIBRARIES

Germany's public music libraries offer a wide range of sheet music, books on music, musical periodicals, sound recordings and music videos from every area of music, whether for use on location or for taking out on loan (see Figure 11.1). Large public music libraries also carry scholarly editions, corresponding secondary literature and reference books. Usually the holdings of public music libraries are freely accessible and organised according to a uniform classification scheme.

Germany's public music libraries place great stock in public relations. They organise their own concerts, lectures and exhibitions. Many of them also collect programme leaflets from concerts and opera performances as well as newspaper clippings to document the musical life in their respective city.

In 1904 Frankfurt am Main became the first city in Germany to open a public music library. It was followed by Munich, Hamburg, Leipzig and Berlin, where even today the largest music libraries of their kind are to be found. The public music libraries in Düsseldorf and Stuttgart are likewise important owing to their broad media collections. Besides the public music libraries in its urban districts, Berlin

is also the seat of the America Memorial Library (Amerika-Gedenk-Bibliothek), donated to the western sector of the city by the United States in 1954. Its music collections focus on music in the United States and music in Berlin. In the former eastern sector of the city, the Berlin Municipal Library (Stadtbibliothek) likewise had a large music department. Each of these two libraries fulfilled a central function for the public music libraries in their respective sector. They have since merged under the name Berlin Central and Regional Library (Zentral- und Landes-Bibliothek Berlin).

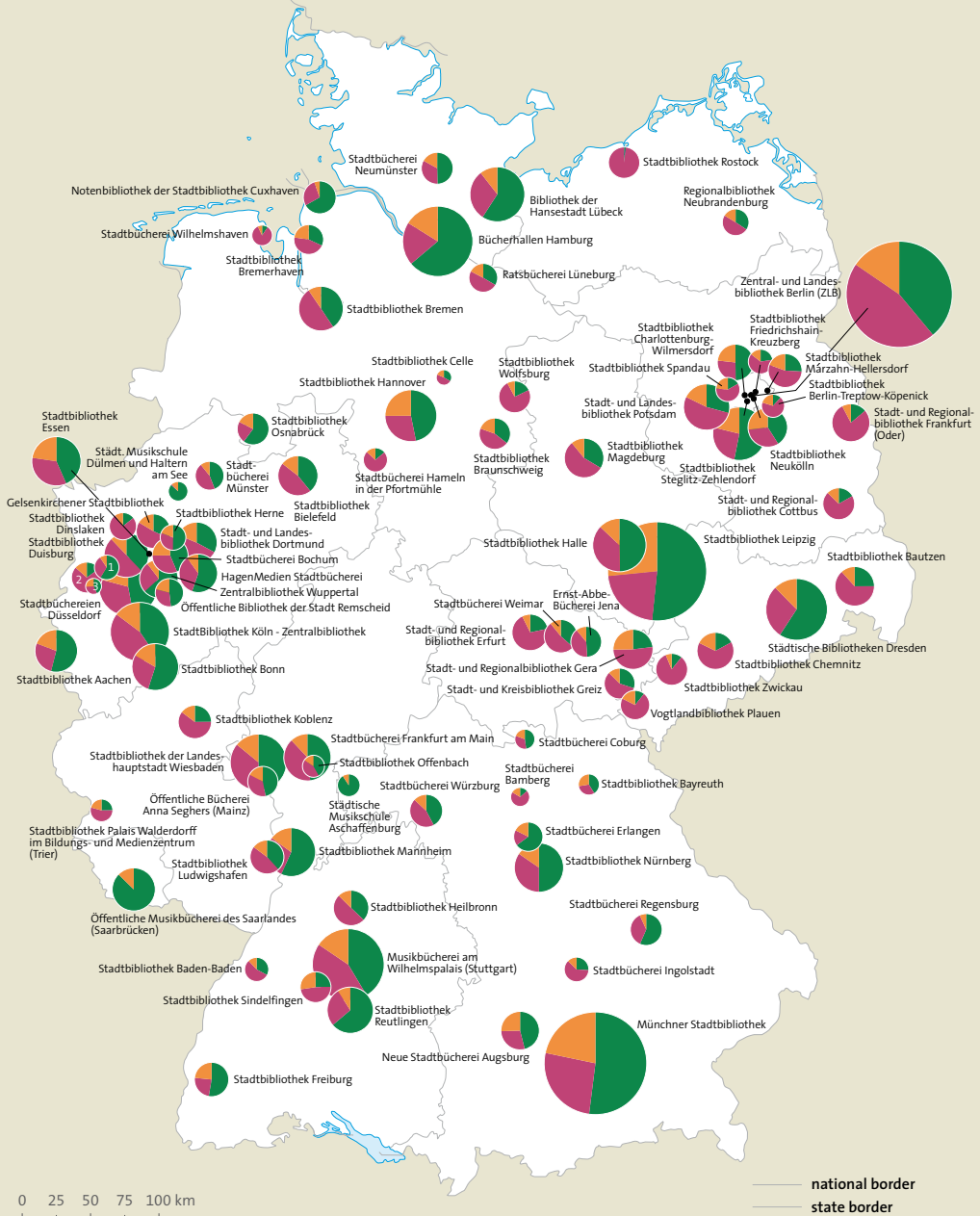


*Autograph of Beethoven's 'Moonlight' Sonata,  
preserved in the Bonn Beethoven House*

## SCHOLARLY MUSIC LIBRARIES

The term 'scholarly music libraries' refers to music departments in Germany's scholarly libraries on the state, regional or university level. In addition to writings on music and sheet music, they also collect and preserve source material such as music manuscripts, early prints, posthumous estates and bodies of correspondence. Several of them also have collections of audio-visual media, consisting mainly of sound recordings.




# Public Music Libraries, 2009-10



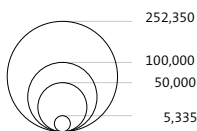
Source: German Music Information Centre

- 1 Mediothek Krefeld
- 2 Albert Vigoleis Thelen Stadtbibliothek Viersen
- 3 Stadtbibliothek Mönchengladbach - Zentralbibliothek

### RATIO OF SUB-COLLECTIONS

-  Sheet music
-  Audio-visual recordings
-  Books

### TOTAL HOLDINGS



Note: The map includes public music libraries maintained as separate departments in municipal libraries, as well as municipal libraries without fully-fledged music departments provided they have fairly large holdings. The pie charts include books, sheet music and sound recordings (CDs, music DVDs, CD ROMs and LPs), but not periodicals or special collections in the form of photographs, microfilms or similar items.

**miz** Deutsches Musikinformationszentrum



International Association of Music Libraries, Archives and Documentation Centres



Cartography: S. Dutzmann  
Leipzig, 2010

Also included among the scholarly music libraries are libraries in the musicology departments of Germany's universities. They are variously endowed and generally open only to members of their respective department. Equally worthy of mention in this connection are the specialist libraries of research institutes involved in publishing complete scholarly-critical editions, such as the Bach Archive in Leipzig and the Joseph Haydn Institute in Cologne.

Germany's major scholarly music libraries include:

- The music department of the Berlin State Library, Prussian Cultural Heritage (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz), with its rich holdings of manuscripts, early prints, bodies of correspondence, posthumous estates and librettos. It was a depository library for music prints for the period from 1906 to 1945 and for sheet music published in the former state of East Germany between 1960 and 1990.
- The music department of the Bavarian State Library (Bayerische Staatsbibliothek) in Munich, with its extensive holdings of manuscripts, early prints, correspondence and posthumous estates. It supervises the special collection area

Figure 11.1

of musicology, funded by the German Research Foundation (Deutsche Forschungsgemeinschaft, or DFG) to acquire publications from abroad, and the Virtual Library of Musicology, a central information portal for music and musicology. In addition to bibliographic information, its search engine also covers sources and databases from external providers and information on scholars and research projects.

- The music department of the Saxon State and University Library (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek) in Dresden, with significant holdings of manuscripts, early prints, correspondence and posthumous estates. It has a large collection of East German publications on music formerly housed in the Central Music Library of former East Germany. A very large collection of sound recordings can be found in its Phonotheek.
- The music and theatre department of the University Library in Frankfurt am Main, with important holdings of manuscripts, early prints, correspondence and posthumous estates. It supervises the special collection area of theatre sciences, funded by the German Research Foundation (DFG), and a collection of programme booklets from Germany's major opera houses.

Other music departments of note are found in the Hamburg State and University Library (Staats- und Universitätsbibliothek Hamburg), the Württemberg



*Exhibits in the scholarly library of the Leipzig Bach Archive*

Regional Library (Württembergische Landesbibliothek) in Stuttgart, the Baden Regional Library (Badische Landesbibliothek) in Karlsruhe, the University and Regional Library in Münster (Universitäts- und Landesbibliothek Münster), the Darmstadt University and State Library (Universitäts- und Landesbibliothek Darmstadt), the regional libraries in Schwerin, Speyer, Coburg and Detmold (with manuscripts and prints, especially from the 19th century) and the Herzog August Library in Wolfenbüttel, with its very rich collection of prints dating primarily from the 16th and 17th centuries.

The German National Library, based in Frankfurt am Main and Leipzig and containing the German Music Archive, serves as Germany's central depository library and national bibliographic centre. It is empowered to collect and catalogue all media publications from Germany and to make them available for use. All publishing firms and other publishing entities or individuals in Germany are required by law to submit two copies of each new publication to the German National Library.

The German Music Archive, which relocated from Berlin to Leipzig in late 2010, collects all sheet music published in Germany since 1943.<sup>2</sup> The main focus of the German Music Archive is the legally mandated collection of sound recordings (from 1970) and sheet music (from 1973). However, the sound recording collection, including shellac discs, gramophone cylinders and piano rolls, dates back to the beginnings of sound recording production in the 19th century. The German Music Archive is responsible for preparing series M (for *Musikalien*, or sheet music) and series T (for *Tonträger*, or sound recordings) of Germany's national bibliography.

In addition to the catalogues of the German National Library, the Karlsruhe Virtual Catalogue (<http://www.ubka.uni-karlsruhe.de/kvk.html>) is one of the most comprehensive catalogues in the German-speaking countries. It enables users to research all German and international union catalogues of scholarly libraries, as well as Germany's official catalogue of books in print and all titles available in the online book trade.

At this point, mention should be made of several specialist libraries limited to one particular sector of music:

- State Institute of Musical Research, Prussian Cultural Heritage (Staatliches Institut für Musikforschung Preußischer Kulturbesitz), Berlin: a specialist library for organology, musical acoustics and music theory.
- The Ibero-American Institute, Prussian Cultural Heritage (Ibero-Amerikanisches Institut Preußischer Kulturbesitz), Berlin: a special collection on music from Latin America, Spain and Portugal, with sheet music, published writings and audio-visual media.
- The Darmstadt International Music Institute (Internationales Musikinstitut Darmstadt): a specialist library for contemporary music in Germany and abroad from 1946 on.
- German Archive of Music History (Deutsches Musikgeschichtliches Archiv), Kassel: a microfilm collection of musical manuscripts and prints from the 15th to 18th century.
- German Archive of Folk Song (Deutsches Volksliedarchiv), Freiburg im Breisgau.
- The archive of the International Working Group on Women and Music (Internationaler Arbeitskreis Frau und Musik), Frankfurt am Main.
- International Library of Women Composers (Internationale Komponistinnen-Bibliothek), Unna, Westphalia.

Furthermore, many research institutes, musical instrument museums and memorial sites for musicians have libraries and archives that can likewise be of importance for special questions or for local music history. Among them are the Bach Archive in Leipzig, the Beethoven House in Bonn, the Handel House in Halle an der Saale and the Richard Wagner Museum (with national archive and research facility) in Bayreuth.

Finally, we should mention the organisations founded by IAML and the International Musicological Society to document the sources of music on an international level:



- RISM: Répertoire International des Sources Musicales (International Inventory of Musical Sources, or Internationales Quellenlexikon der Musik), with main editorial offices in Frankfurt am Main (University Library) and German headquarters in Munich (Bavarian State Library) and Dresden (Saxon Regional, State and University Library). RISM covers all printed music up to 1800 and all musical manuscripts up to approximately 1850.
- RILM: Répertoire International de Littérature Musicale (International Repertory of Music Literature, or Internationales Repertorium der Musikliteratur), whose German headquarters are located in Berlin (State Institute of Musical Research, Prussian Cultural Heritage) and whose main editorial offices are based in New York. RILM covers all publications dealing with music and musicology (monographs, dissertations and journal articles).
- RIdIM: Répertoire International d'Iconographie Musicale, whose German headquarters are in Munich (Bavarian State Library) and whose main editorial offices are in Paris.
- RIPM: Répertoire International de la Presse Musicale, which is currently not represented in Germany. This organisation, based in College Park, MD, and Parma, Italy, has the task of indexing the contents of major music periodicals, mainly from the 19th century.

## CONSERVATORY LIBRARIES

As with university department libraries, the use of libraries at Germany's 24 tertiary-level music conservatories (Musikhochschulen) is set aside for their own members. The ones most likely to have collections of musicological interest are those authorised to grant a PhD degree.

## BROADCASTING AND ORCHESTRAL LIBRARIES

Broadcasting and orchestral libraries are available only to employees of the relevant broadcasting corporations or to members of the symphony or opera orchestras concerned. Those operated by broadcasting corporations are often divided into three areas: music library, sheet music archive and sound recording archive. Only the German National Broadcasting Archives (Deutsches Rundfunkarchiv) in Frankfurt am Main, a central clearing house for archived productions

from Germany's first and second broadcasting systems (ARD and ZDF), are open to use by outsiders (for a fee). The German National Broadcasting Archives also contain the archives of the former East German broadcasting system, located in Potsdam-Babelsberg. In contrast, the highly significant sheet music archive of East Germany's broadcasting system was transferred to Deutschlandradio (formerly RIAS) in Berlin. Radio Berlin-Brandenburg (RBB), in Berlin and Potsdam, also administers holdings from the former broadcasting corporation of the German Reich, among other things.

## OTHER MUSIC LIBRARIES

Other music libraries and archives, as well as other facilities with holdings related to music, are listed in the standard guide to Germany's music libraries, *Handbuch der Musikbibliotheken in Deutschland*,<sup>3</sup> and on the website of the German Music Information Centre. The periodical *Forum Musikbibliothek* ('Music library forum')<sup>4</sup> is published in conjunction with the German chapter of IAML. Information on an international level can be found in IAML's periodical *Fontes Artis Musicae*<sup>5</sup>.

## LENDING POLICY

Music books available on loan from libraries are registered in the databases of the central catalogues for the regions concerned. The Periodical Database (Zeitschriftendatenbank, or ZDB), a joint project of the Berlin State Library and the German National Library, contains references to music periodicals and their locations throughout the country. Unfortunately there are no central catalogues for music prints or sound recordings, but many music prints, and in some cases sound recordings, are included in the above-mentioned databases for books.

## LIBRARIANSHIP TRAINING

Most libraries in Germany are funded by the public sector – that is, by the federal government, federal states or municipalities – or by foundations. Employment in library services is structured accordingly. To serve in higher positions in a schol-



*A reconstruction of  
Bach's facial features  
at the Eisenach Bach House*

arly library it is necessary to have not only a degree in musicology from a university or tertiary-level conservatory, but a two-year period of training in library sciences.

For some years a number of technical colleges have offered various degree programmes in library sciences for higher intermediate positions at scholarly or public libraries. The additional training programme in music librarianship, i.e. an integrated course of study addressing the needs of music librarians, used to be offered at Stuttgart Media University (Fachhochschule der Medien Stuttgart), but it has been discontinued. The technical colleges in Hanover, Leipzig and Stuttgart include music librarianship in their courses of study for information sciences and the media.

The prerequisite for a three-year course of study to become a qualified employee in media and information services, or in middle-level library administration, is a secondary school leaving certificate. This is followed by a general course of study which does not specifically involve music (it is roughly equivalent to the British O-levels).

# Composer Museums, 2010



## MUSEUMS, MEMORIAL SITES, INSTRUMENT COLLECTIONS

In addition to music libraries and archives, Germany also has more than 100 museums, memorial sites and musical instrument collections, including many facilities devoted to the lives and works of great composers. As a rule they are housed in buildings where the composers lived or were born, often with original furniture or furniture from the period in question, and they have collections of musical autographs, bodies of correspondence and other original documents, often in the form of photographic reproductions since many of the originals are preserved in libraries and archives. The most famous are the Johann Sebastian Bach House in Leipzig and the Ludwig van Beethoven House in Bonn. In some cases (e.g. Bach, Beethoven, Handel and Wagner) the museums are connected with research facilities that perform many tasks, from publishing complete scholarly-critical editions to disseminating source holdings in digitised form in the internet. There are also a number of smaller museums (e.g. the Schumann houses in Leipzig, Zwickau and Bonn, the Carl Maria von Weber Memorial Site in Dresden and the Richard Wagner Memorial Site in Graupa) that not only maintain permanent exhibi-

Note: The map includes composer museums consolidated in the Arbeitsgemeinschaft Musikermuseen in Deutschland and other publicly or privately funded memorial sites, provided they house exhibitions on particular figures from music history.

**miz:** Deutsches  
Musikinformationszentrum



Cartography: S. Dutzmann  
Leipzig, 2010

Figure 11.2

tions but, like larger museums, also organise concerts, often for the promotion of young musicians. In the case of Bach there are also two smaller memorial sites in the towns of Wechmar and Arnstadt in Thuringia. Franz Liszt is represented by museums in Weimar and Bayreuth, and Johannes Brahms by museums in Heide (Holstein), Lübeck, Hamburg and Baden-Baden (see Figure 11.2).

Strikingly, almost all museums and memorial sites devoted to musicians are located in Saxony, Saxony-Anhalt or Thuringia. This area has been a bastion of music since the baroque era, beginning with Heinrich Schütz and Johann Sebastian Bach and continuing via Robert Schumann to Richard Wagner, to name only several very familiar figures. One reason may be that Leipzig emerged as the centre of music publishing in Germany during the 19th century. But several memorial sites or museums can be found in southern Germany, as witness the Mozart House in Augsburg, the Carl Orff Museum in Diessen (on Lake Ammersee) or the Richard Strauss Institute in Garmisch-Partenkirchen.



*Beethoven's birth house in Bonn, now a museum, research centre, publishing house and recital hall*

Among the most important museums for musical instruments are the Musical Instrument Museum at the State Institute of Musical Research (Berlin), the instrument collection in Germany's Museum of Science and Technology (Deutsches Museum, Munich), the Musical Instrument Museum in Munich's Municipal Museum (Stadtmuseum) and the collection of historical instruments in the German Museum of Cultural History (Germanisches Nationalmuseum) in Nuremberg, as well as the Museum of Musical Instruments in the Grassi Museum at Leipzig Uni-

versity. Even Markneukirchen, a leading centre of Germany's musical instrument industry, has a museum of musical instruments. There are also museums devoted to a single instrument, such as the Bell Museum (Glockenmuseum) in Apolda, the Museum of Violin Making (Geigenbaumuseum) in Bubenreuth, the Trumpet Museum (Trompetenmuseum) in Bad Säckingen and the Gottfried Silbermann Museum in Frauenstein. Many cities also have museums for their local or regional musical life.

- <sup>1</sup> Its French and German names are, respectively, Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux (AIBM) and Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB).
- <sup>2</sup> Deposit copies of music prints from 1906 to 1945 are preserved in the Berlin State Library; music books and sheet music published in the former state of East Germany between 1945 and 1990 are located in the German National Library.
- <sup>3</sup> *Handbuch der Musikbibliotheken in Deutschland*, ed. by the German chapter of the International Association of Music Libraries, Archives and Music Documentation Centres (IAML) and the Deutsche Bibliotheksinstitut (DBI), rev. and enlarged 2nd edn. (Berlin, 1998).
- <sup>4</sup> *Forum Musikbibliothek: Beiträge und Informationen aus der musikbibliothekarischen Praxis* (Berlin, 1978-99; Weimar, 2000-).
- <sup>5</sup> *Fontes Artis Musicae: Zeitschrift der Internationalen Vereinigung der Musikbibliotheken, Musikarchive und Musikinformationszentren* (Kassel, 1951-92; Madison, WI, 1993-).

*A traditional company based  
in Bonn: Johannes Klais,  
organ builders*





| *Michael Söndermann*

## MUSIC INDUSTRY

The music industry has long figured among the major classical sub-markets of Germany's cultural economy. Often referred to as the 'music business' or the 'music market', it is noteworthy for its varied nexus of highly contrasting business activities. Several of its basic features can be singled out. For one, there is a broad-based music scene heavily dominated by freelancers or self-employed musicians, composers and performing artists. This creative scene also mingles with semi-professional structures extending well into active amateur music-making or the rock, pop and jazz scenes. Secondly, it contains an historically evolved web of commercial companies ranging from musical instrument manufacturers to music publishers and music retailers. Third is the 'music business', a term applying mainly to the recording industry, whose largest companies cover various value creation steps by themselves. Besides these three basic features there is also the public music and/or theatrical sector and the non-profit music sector, both of which work to complement the music industry (see the article 'Public and Private Funding of Music' in this volume).

Hardly any other sub-market of the cultural economy spans such a broad array of business activities and profiles as the music industry. Traditional manual or industrial modes of business, some of which date back to the 19th century, rub shoulders with new forms of digitised musical products and online services. Vari-

ous local and regional modes of production contrast with mainstream products from the global music industry. The music market is distinguished in related and increasingly competitive ways by the cultural diversity of micro-companies and the corporate structures of major players. In recent years music as live entertainment has come increasingly to the fore as listeners evidently wish to experience music in direct contact with the artists.

## DEFINING THE TERM 'MUSIC INDUSTRY'

As already mentioned, the music industry covers a broad range of contrasting branches and groups of freelancers. Among them are self-employed musicians and performing artists, musical ensembles working in the private sector, publishing firms, musical instrument manufacturers, private concert organisers and agencies, record companies, recording studios and other business involved in the exploitation of music. These branches are commonly called the economic core area, or the 'music industry in the narrow sense'. To this we should add the 'audio market', i.e. the manufacture and sale of radios, TVs and gramophone equipment, which remains as ever of great importance to the evolution of the music industry in the narrow sense. In this sense, the music industry forms part of Germany's cultural and creative economy, which, according to an agreement reached at the conference of economic ministers in 2009, includes those cultural and creative enterprises that are primarily run for profit and are concerned with the creation, production, distribution and/or media dissemination of cultural and creative goods and services.

The rest of this article will describe the rich array of branches subsumed under the heading of 'music industry' on the basis of official data plus information from professional associations. However, the available data do not allow us to present mathematically exact findings. Rather, they serve as points of departure for describing a cross-section of the music industry plus the audio market – an area especially noteworthy for its diversity.

## OVERVIEW

### *Economic Development*

As shown in Figure 12.1, there were nearly 20,000 music and audio companies in Germany in 2008, the year of the most recent data. More than half of them, some 11,400 companies and private entrepreneurs (including self-employed composers and music arrangers) should be classified in the music industry in the narrow sense. The audio market, including the related branches of the music sector, contains about 8,300 businesses.

After years of stabilisation and growth, the music industry, including the audio market, again reached a state of stagnation in 2008, with taxable turnover totalling € 16 billion. All in all, the turnover volume remained practically unchanged, with a shortfall of 0.3 percent compared to 2006.

Behind these developments are sharp contrary trends in several large branches of the music industry. Whereas theatre and concert organisers managed to achieve significant growth in the period under consideration, manufacturers and reproducers of sound recordings suffered losses, and music retailers remained at a stagnant level in 2008 compared to 2006.



*A Mecca for Germany's pop music scene: the Popkomm trade fair*

Figure 12.1

## » Companies and turnovers in the German music industry and audio market

| Economic activities                                                                                                                                                                                                                                                                                                                                                                                                  | Number of taxable businesses |           |           |           | Change in %  |              | Turnover in € million |           |           |           | Change in %  |              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|-----------|-----------|-----------|--------------|--------------|-----------------------|-----------|-----------|-----------|--------------|--------------|
|                                                                                                                                                                                                                                                                                                                                                                                                                      | 2000                         | 2004      | 2006      | 2008      | 2006 to 2004 | 2008 to 2006 | 2000                  | 2004      | 2006      | 2008      | 2006 to 2004 | 2008 to 2006 |
| <b>Music industry in the narrow sense</b>                                                                                                                                                                                                                                                                                                                                                                            | 10,609                       | 10,840    | 11,120    | 11,359    | 2.6          | 2.1          | 5,572.1               | 5,691.6   | 6,358.5   | 6,231.8   | 11.7         | -2.0         |
| Self-employed composers and arrangers                                                                                                                                                                                                                                                                                                                                                                                | 2,138                        | 2,213     | 2,337     | 2,461     | 5.6          | 5.3          | 236.0                 | 235.2     | 244.1     | 244.4     | 3.8          | 0.1          |
| Music publishers                                                                                                                                                                                                                                                                                                                                                                                                     | 1,017                        | 1,074     | 1,153     | 1,174     | 7.4          | 1.8          | 650.8                 | 697.1     | 730.5     | 752.4     | 4.8          | 3.0          |
| Manufacture and reproduction of sound recordings <sup>1</sup>                                                                                                                                                                                                                                                                                                                                                        | 726                          | 776       | 810       | 846       | 4.4          | 4.4          | 1,563.2               | 1,626.2   | 1,780.0   | 1,445.6   | 9.5          | -18.8        |
| Musical instrument manufacturers                                                                                                                                                                                                                                                                                                                                                                                     | 1,167                        | 1,175     | 1,195     | 1,267     | 1.7          | 6.0          | 598.8                 | 630.6     | 703.9     | 701.2     | 11.6         | -0.4         |
| Retailers in musical instruments and scores                                                                                                                                                                                                                                                                                                                                                                          | 2,516                        | 2,342     | 2,291     | 2,254     | -2.2         | -1.6         | 958.7                 | 966.7     | 1,051.0   | 1,043.9   | 8.7          | -0.7         |
| Musical and dance ensembles                                                                                                                                                                                                                                                                                                                                                                                          | 1,913                        | 1,909     | 1,859     | 1,792     | -2.6         | -3.6         | 247.5                 | 221.7     | 214.3     | 240.9     | -3.3         | 12.4         |
| Theatre and concert organisers                                                                                                                                                                                                                                                                                                                                                                                       | 940                          | 1,151     | 1,268     | 1,305     | 10.2         | 2.9          | 939.2                 | 1,010.7   | 1,301.0   | 1,420.1   | 28.7         | 9.2          |
| Private theatres, opera houses, concert halls etc.                                                                                                                                                                                                                                                                                                                                                                   | 192                          | 200       | 207       | 260       | 3.5          | 25.6         | 377.9                 | 303.5     | 333.9     | 383.3     | 10.0         | 14.8         |
| <b>Audio market and related branches</b>                                                                                                                                                                                                                                                                                                                                                                             | 9,346                        | 8,782     | 8,588     | 8,323     | -2.2         | -3.1         | 9,048.0               | 9,079.0   | 9,985.7   | 10,069.1  | 10.0         | 0.8          |
| Radio, TV and gramophone equipment retailers <sup>2</sup>                                                                                                                                                                                                                                                                                                                                                            | 5,493                        | 4,808     | 4,559     | 4,377     | -5.2         | -4.0         | 6,051.0               | 6,014.5   | 6,779.2   | 7,183.1   | 12.7         | 6.0          |
| Radio, TV and gramophone equipment manufacturers <sup>2</sup>                                                                                                                                                                                                                                                                                                                                                        | 430                          | 413       | 386       | 379       | -6.4         | -1.8         | 2,155.9               | 2,163.0   | 2,237.2   | 1,954.3   | 3.4          | -12.6        |
| Discotheques and dance clubs                                                                                                                                                                                                                                                                                                                                                                                         | 2,099                        | 2,121     | 2,121     | 1,949     | 0.0          | -8.1         | 687.1                 | 728.9     | 771.5     | 722.5     | 5.8          | -6.4         |
| Dance schools                                                                                                                                                                                                                                                                                                                                                                                                        | 1,324                        | 1,441     | 1,522     | 1,618     | 5.6          | 6.3          | 154.0                 | 172.6     | 197.8     | 209.2     | 14.6         | 5.8          |
| <b>Total music industry and audio market</b>                                                                                                                                                                                                                                                                                                                                                                         | 19,955                       | 19,622    | 19,708    | 19,682    | 0.4          | -0.1         | 14,620.1              | 14,770.6  | 16,344.2  | 16,300.9  | 10.7         | -0.3         |
| All branches (total economy)                                                                                                                                                                                                                                                                                                                                                                                         | 2,909,150                    | 2,957,173 | 3,099,493 | 3,186,878 | 4.8          | 2.8          | 4,152,927             | 4,347,506 | 4,930,000 | 5,412,240 | 13.4         | 9.8          |
| Percentage of music industry and audio market in total economy                                                                                                                                                                                                                                                                                                                                                       | 0.69                         | 0.66      | 0.64      | 0.62      | -            | -            | 0.35                  | 0.34      | 0.33      | 0.30      | -            | -            |
| For information:                                                                                                                                                                                                                                                                                                                                                                                                     |                              |           |           |           |              |              |                       |           |           |           |              |              |
| <b>Internet business, e-commerce, mail-order firms</b>                                                                                                                                                                                                                                                                                                                                                               | 54,126                       | 65,908    | 72,432    | 78,525    | 9.9          | 8.4          | 98,805.7              | 125,20.9  | 127,666.2 | 136,524.3 | 2.0          | 6.9          |
| Telecommunications services                                                                                                                                                                                                                                                                                                                                                                                          | 753                          | 1,028     | 1,221     | 1,221     | 18.8         | 0.0          | 47,750.9              | 64,147.5  | 62,550.8  | 60,772    | -2.5         | -2.8         |
| Data processing services                                                                                                                                                                                                                                                                                                                                                                                             | 49,730                       | 59,945    | 65,441    | 70,723    | 9.2          | 8.1          | 39,731.1              | 45,968.8  | 50,206.8  | 58,732    | 9.2          | 17.0         |
| Mail-order firms                                                                                                                                                                                                                                                                                                                                                                                                     | 3,643                        | 4,935     | 5,770     | 6,581     | 16.9         | 14.1         | 11,323.7              | 15,089.6  | 14,908.6  | 17,021    | -1.2         | 14.2         |
| Note: Taxable self-employed musicians and businesses with turnovers (goods and services) amounting to more than € 16,000, or € 17,500 as of 2003. Private music teachers and wholesalers contained in earlier classification schemes are no longer listed separately owing to regroupings among the business categories. Information for the 'recording studios' branch stops in 2003 and is therefore not included. |                              |           |           |           |              |              |                       |           |           |           |              |              |
| <sup>1</sup> The 'manufacture of sound recordings' and 'reproduction of sound recordings' are combined.                                                                                                                                                                                                                                                                                                              |                              |           |           |           |              |              |                       |           |           |           |              |              |
| <sup>2</sup> For purposes of calculation, only 50 % of the companies and turnovers (manufacturers and retailers) has been assigned to the music audio market because at least equal amounts go to the film and TV sector and other branches of the entertainment industry.                                                                                                                                           |                              |           |           |           |              |              |                       |           |           |           |              |              |
| Source: Compiled and calculated by Michael Söndermann from various annual issues of <i>Umsatzsteuerstatistik</i> , vols. 2000-2008, ed. Federal Statistical Office (Wiesbaden, 2002-2010).                                                                                                                                                                                                                           |                              |           |           |           |              |              |                       |           |           |           |              |              |

Similar contrary trends could be observed in the audio market. Retailers of radio and similar equipment attained a new maximum level of roughly € 7.2 billion in 2008, thereby achieving a growth rate of six percent, while manufacturers of radio and similar equipment often found no buyers for their goods. These contrasting developments suggest first of all a growing connection with the global market, which serves German retailers with imported equipment. But German audio equipment manufacturers apparently failed to counterbalance the import market with products of equivalent value. Their turnover fell something short of € 2 billion in 2008, or roughly 13 percent less than in 2006.

Music industry in the narrow sense, which covers the core branches of the music business, witnessed an economic upturn and climax up to the year 2006. Since then it has again swung back to a stagnant or slightly downward trend, with a two-percent drop in turnover by 2008. As the audio market and related music branches recently showed nearly one-percent growth, economic performance in the music industry as a whole, including the audio market, landed at the above-mentioned stagnant level of negative 0.3 percent. Compared to developments in the German economy as a whole, which again expanded by roughly ten percent between 2006 and 2008, this meant that the significance of Germany's music industry also shrank accordingly from 0.33 percent in 2006 to 0.30 percent in 2008.

The economic slump of 2009 brought about a sharp downturn in the entire national economy. The gross domestic product shrank some four percent (at current prices) compared to that of the previous year. These developments in the overall economy have not, of course, left the music industry unscathed. Still, the branches of the music industry were affected in different ways. Those dealing in exports suffered sharp two-digit downturns, while consumption-oriented branches such as music theatres or music retailers escaped by and large unharmed.

### *Employment Figures*

Whereas developments in turnover in the music industry, including the audio market, were largely positive from 2000 to 2008 (with a slight downturn in 2008), employment figures proceeded in exactly the opposite direction (see Figure 12.2). In 2000 the number of people employed in the entire music industry amounted

to 77,000. Thereafter their number fell dramatically to less than 65,000 up to the year 2006. Since then the figures seem to have levelled off, as the total number of employees changed insignificantly in 2008.

The principal drivers of the job market were the musical instrument manufacturers, who provided jobs for roughly 6,300 employees in 2008. They were followed by the theatre and concert organisers with 5,400 employees. Third and fourth places went to sound recording manufacturers and retailers in musical instruments and scores with 4,300 and 3,800 employees each.

The individual branches likewise reveal contrary trends on the job market. Theatre and concert organisers and musical instrument manufacturers shrunk slightly between 2006 and 2008, while music retailers managed to expand. The branches with double-digit growth were music publishers and self-employed composers, each of which witnessed roughly 20-percent growth in employment.

To understand the divergent employment figures in the music industry, particularly compared to its economic performance, it is important to point out the conflicting causes. The employment situation in the manufacture and reproduction of sound recordings and among theatre and concert organisers is governed by long-term structural changes, while music publishers and instrument manufacturers respond more strongly to developments in the economy. Generally speaking, cutbacks in jobs subject to social insurance contributions always go hand in hand with cutbacks in qualified staff. Some business branches increasingly hire freelancers or project-related staff, while others had difficulty laying off trained employees.

All in all, the job market in the music industry, including the audio market, has remained at a stagnant level since 2006. In contrast, the job market in the overall economy was able to increase more than four percent. It follows that the music industry was unable to profit from the generally positive developments on the nation-wide job market.

Figure 12.2

» **Employment in the music industry and audio market**

Number of employees subject to social insurance contributions, percentages and alteration by branch

| Economic activities                                             | Number of SI employees in Germany* |            |            |            | %     | Alteration in % |              |
|-----------------------------------------------------------------|------------------------------------|------------|------------|------------|-------|-----------------|--------------|
|                                                                 | 2000                               | 2004       | 2006       | 2008       |       | 2006 to 2004    | 2008 to 2006 |
| <b>Music industry in the narrow sense</b>                       | 29,153                             | 26,495     | 26,343     | 26,381     | 40.7  | - 0.6           | 0.1          |
| Self-employed composers and arrangers                           | 135                                | 125        | 134        | 162        | 0.2   | 7.2             | 20.9         |
| Music publishers                                                | 1,869                              | 1,515      | 1,417      | 1,697      | 2.6   | - 6.5           | 19.8         |
| Manufacture and reproduction of sound recordings <sup>1</sup>   | 4,094                              | 3,856      | 4,314      | 4,327      | 6.7   | 11.9            | 0.3          |
| Musical instrument manufacturers                                | 7,083                              | 6,620      | 6,425      | 6,297      | 9.7   | - 2.9           | - 2.0        |
| Retailers in musical instruments and scores                     | 4,402                              | 3,701      | 3,629      | 3,825      | 5.9   | - 1.9           | 5.4          |
| Musical and dance ensembles <sup>2</sup>                        | 583                                | 543        | 551        | 542        | 0.8   | 1.5             | - 1.7        |
| Theatre and concert organisers                                  | 6,699                              | 6,022      | 5,778      | 5,415      | 8.4   | - 4.1           | - 6.3        |
| Private theatres, opera houses, concert halls etc. <sup>2</sup> | 3,258                              | 3,188      | 3,140      | 3,163      | 4.9   | - 1.5           | 0.7          |
| Recording studios <sup>3</sup>                                  | 1,030                              | 925        | 955        | 953        | 1.5   | 3.2             | - 0.2        |
| <b>Audio market and related branches</b>                        | 47,892                             | 42,586     | 38,564     | 38,457     | 59.3  | - 9.4           | - 0.3        |
| Radio, TV and gramophone equipment retailers <sup>4</sup>       | 21,585                             | 21,257     | 21,055     | 21,735     | 33.5  | - 1.0           | 3.2          |
| Radio, TV and gramophone equipment manufacturers <sup>4</sup>   | 17,771                             | 14,152     | 11,690     | 11,031     | 17.0  | - 17.4          | - 5.6        |
| Discotheques and dance clubs                                    | 7,345                              | 5,791      | 4,322      | 3,959      | 6.1   | - 25.4          | - 8.4        |
| Dance schools                                                   | 1,191                              | 1,386      | 1,498      | 1,733      | 2.7   | 8.1             | 15.7         |
| <b>Total music industry and audio market</b>                    | 77,045                             | 69,081     | 64,907     | 64,838     | 100.0 | - 6.0           | - 0.1        |
| All branches (total economy)                                    | 27,825,624                         | 26,523,982 | 26,354,336 | 27,457,715 | -     | - 0.6           | 4.2          |
| Percentage of music industry and audio market in total economy  | 0.28                               | 0.26       | 0.25       | 0.24       | -     | -               | -            |

Note: Employees subject to social insurance contributions by branch (WZ03). Reference date: 30 June every year. Figures for 2008 are provisional.

\* SI employees – employees subject to social insurance contributions.

<sup>1</sup> Includes the 'manufacture and reproduction of sound recordings' branch without music wholesalers and retailers, thereby departing from the employment concept of the German Music Industry Association (Bundesverband Musikindustrie).

<sup>2</sup> Estimated figures. Roughly 10 % of SI employees in these branches work in companies in the private sector. The others work in public or non-profit organisations which, in 2008, had some 33,000 additional SI employees not counted in the private-sector music industry.

<sup>3</sup> Unlike statistics for value-added tax, the data itemised here for this branch are taken from the employment statistics of the Federal Employment Agency (Bundesagentur für Arbeit).

<sup>4</sup> For purposes of calculation, only 50 % of SI employees (manufacturers and retailers) are assigned to the audio market because at least equal amounts go to the film and TV sector and other branches of the entertainment industry.

Source: Compiled and calculated by Michael Söndermann from various annual issues of *Beschäftigungsstatistik*, vols. 2000-2008, ed. Federal Employment Agency (Nuremberg, 2002-2010).

## MUSIC INDUSTRY ON A BRANCH-BY-BRANCH BASIS

### *Self-employed and freelance musicians and music teachers*

Self-employed musicians and music teachers include a very wide array of professional sub-groups, ranging from composers and arrangers via performers and other artists to teachers in different fields of musical life. There is also a wide variety of music-related professions that can be assigned to other creative, educational, communicative or handicraft professions.

Musicians, music teachers and other people active in musical professions frequently work as self-employed persons or salaried employees in a broad range of hybrid legal and business forms. These forms range from full-time professional musicians and those employed in multiple projects to the many semi-professional musicians who work in the music business as a 'sideline'. For this reason, we can only offer rough estimates regarding the scale of the musical professions here.

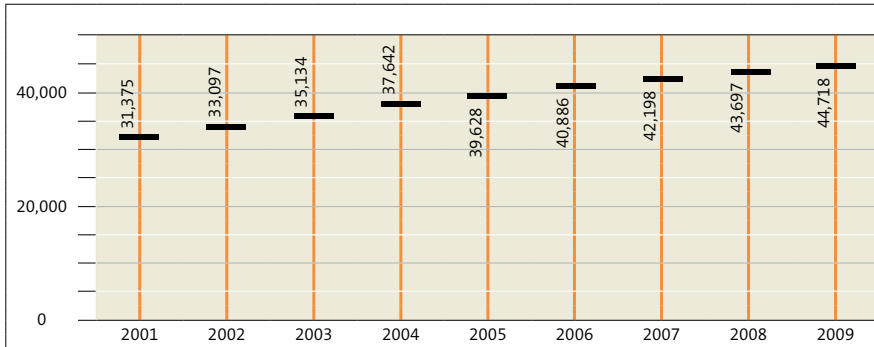
According to official data from Germany's tax authorities, there were some 2,460 self-employed composers and arrangers (with annual turnovers over € 17,500) active in 2008. Soloists and a number of other musical professions are not itemised separately in these statistics. Moreover, there is a large number of freelance musicians and music teachers who earn less than € 17,500 annually. Most members of this group are covered by Germany's Artists' Social Security Fund (Künstlersozialkasse, or KSK),<sup>1</sup> which insures some 44,700 people in its so-called 'Music' category (see Figure 12.3).

In addition to self-employed and freelance musicians and teachers, a large number of people work as salaried employees. According to employment statistics from the Federal Employment Agency, a total of some 18,200 employees subject to social insurance contributions (including employees in the public sector) were active in 2009. This figure includes instrumental and orchestral musicians, choir directors, conductors and other musicians, but not music teachers. If we include the music teachers subject to social insurance contributions (mainly those employed at public music schools), whose number amounted to roughly 17,900 in 2009 according to official employment statistics, the total number of employees subject to social insurance contributions increases to approximately 36,100.



Figure 12.3

## » Self-employed musicians socially insured by the Künstlersozialkasse



Source: Compiled by the German Music Information Centre from information supplied by the Künstlersozialkasse (KSK).

In sum, more than 80,000 people now work in Germany's musical professions on a self-employed or salaried basis. These figures should be regarded as minimum numbers, as many low-income earners, freelancers or other people working on a project-by-project basis could not be covered in the statistics.

### *Manufacturers of sound recordings*

The manufacture of sound recordings is dominated by a small number of conglomerates (the 'majors') who act on a global scale and determine the economic potential of this branch in most countries. Owing to the ongoing digitisation in this market segment, a radical restructuring can be observed. The increasing fragmentation of business models, products and services has led to astonishing new forms: record companies no longer limit their activities to the production of CDs, DVDs or other sound recordings; rather, their activities penetrate every imaginable form of exploitation for the production and dissemination of music, and even the event sector. No less astonishing is how little internet business contributes to the actual business dealings in these branches. In 2009 approximately 90 percent of all turnover in Germany was obtained with physical sound recordings. Conversely, this means that only some ten percent of turnover was obtained through digital

music download. Viewed in this light, the music business is still standing at the threshold of digitisation. As a result of this development, small and micro-enterprises are now more visible than ever before, as they now can (or must, depending on how one views it) act independently of the majors.

For the German sound recording market as a whole (i.e. production, wholesaling and retailing), the German Music Industry Association (Bundesverband Musikindustrie, or BVMI) registered € 1.53 billion in turnover at end-consumer prices in 2009.<sup>2</sup> This amounts to a slight decrease of 2.1 percent compared to the previous year, 2008. For the first time the data also contain turnover from such new lines of business as live events and merchandising. The figures made it possible to finance some 8,400 jobs.

Small and micro-enterprises are organised in the Association of Independent Music Companies (Verband unabhängiger Musikunternehmen, or VUT), which numbered roughly 1,200 labels, publishers, producers and sales organisations among its members in 2010. A VUT poll of 2005 revealed that its member companies attained approximately € 216 million in turnover and financed roughly 3,800 jobs, including 2,200 full-time jobs subject to social insurance contributions. More than half of the companies were so-called 'micro-enterprises employing one or two workers.

Estimates from the BVMI place the illicit acquisition of music (from the internet, physical piracy or private copies from illegal sources) at roughly € 4 billion in 2009. If only ten to 25 percent of this music had been purchased, the music industry would have earned between € 400 million and € 1 billion more in extra turnover, the BVMI concluded in its annual report for 2009. Whatever the case, the estimated value of illegal music acquisition has been declining for several years. The BVMI attributes this to the countervailing steps it has taken and to the continuing growth of legal forms of music acquisition.

According to BVMI estimates, the sound recording market came through the year 2009 with relative ease, despite the financial crisis and the economic slump. Since then, growth is again forecast for the market in 2011. The BVMI attributes

this primarily to the opening up of new lines of business and to growing turnover from internet downloads. Nonetheless, the CD sales market will remain the largest economic segment on the German sound recording market for the foreseeable future.

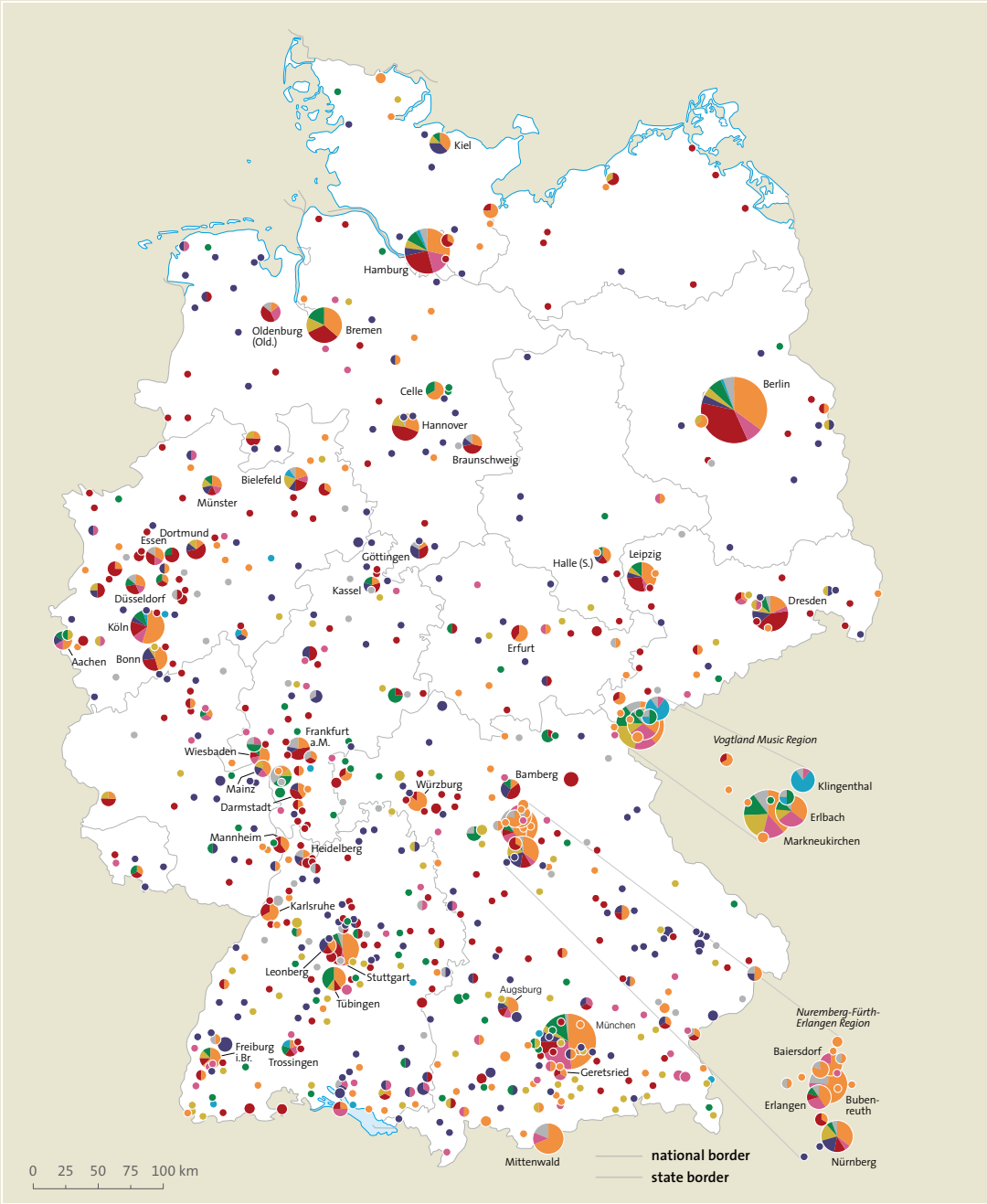
### *Music publishers*

The music publishing branch is structured in small to medium-sized companies. The once dominant importance of sheet music production has yielded its pre-eminence to the so-called rights and licensing business. In Germany, publishers are divided into the (highly controversial) categories of 'light music' (*Unterhaltungsmusik*) and 'serious music' (*ernste Musik*). Composers, songwriters and others still put great store on the image-building power of their publishing house. As in the sound recording production segment, the process of digitisation has impacted the publishing branch, too. In this connection, there is a steadily increasing number of joint ventures uniting companies from the record industry and the film and TV sector. At the same time, digitisation is a powerful driver behind the convergence of various market segments and activities. This process of convergence affects the entire music industry and, by the same token, the cultural and creative economy.

According to official statistics, approximately 1,170 music publishing firms were registered as taxable businesses in Germany in 2008. Altogether they earned some € 750 million in taxable turnover. Some 500 publishing firms are represented in the German Association of Music Publishers (Deutscher Musikverleger-Verband, or DMV). Total turnover from the Association's members amounted to approximately € 580 million in fiscal 2008, thereby remaining at roughly the same level as in 2007. The bulk of the turnover came from licensing income generated above all by Germany's performance rights organisation, GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte). The DMV points out that live and radio/TV performances are especially important for licensing income. Turnover obtained from the production and sale of sheet music amounts to roughly ten percent of the music publishers' total turnover.

# Musical Instrument Makers, 2009

Manufacture of musical instruments by branches



## *Manufactures of musical instruments*

Germany's musical instrument makers can look back on a long and rich history. It covers the industrial manufacture of small instruments, the construction of large instruments (such as pianos and organs) and more recently the production of electronic keyboard instruments. Most companies active in the industrial production of instruments or the building of large instruments are members of the National Association of German Musical Instrument Manufacturers (Bundesverband der Deutschen Musikinstrumenten-Hersteller) or the Association of German Piano Manufacturers (Bundesverband Klavier). The handicraft businesses have joined together in various organisations, such as the National Craft Guild for Musical Instruments (Bundesinnungsverband für das Musikinstrumenten-Handwerk), the Association of German Violin and Bow Makers (Verband Deutscher Geigenbauer und Bogenmacher), the Federation of German Piano Manufacturers (Bund Deutscher Klavierbauer) or the Federation of German Organ Builders (Bund Deutscher Orgelbaumeister). In addition to the prevailing structure of small companies, there are also medium-sized companies with up to 300 employees.

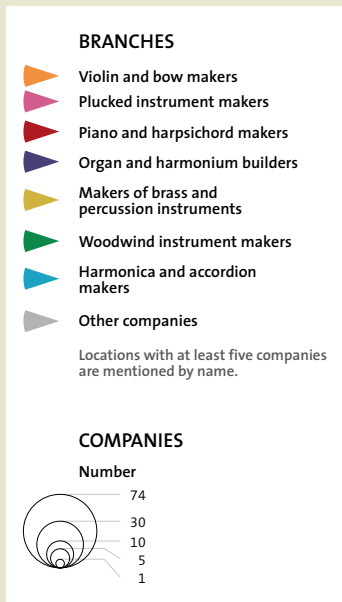


Figure 12.4

The main feature of Germany's musical instrument industry is its wide variety of medium-size, small and micro-enterprises that occupy special positions in the European landscape. Some micro-enterprises have managed to achieve stable value creation for decades by building instruments (something not to be taken for granted in the cultural and creative industries). There are also small and medium-size enterprises that have attained a market presence lasting in some cases for over a century. Evidently the innovative developments in Germany's musical instrument industry have always been able to stimulate long periods of sustained economic success above and beyond the vicissitudes of time. This wealth of experience in dealing with structural and economic changes in the business world is a distinctive feature of Germany's musical instrument industry.



*Made in Germany: grand pianos manufactured by C. Bechstein*

According to figures from the Federal Statistical Office, Germany had about 1,300 taxable companies involved in the manufacture of small or large instruments in 2008. They received approximately € 701 million in taxable turnover. Official figures reveal that their turnover stagnated at minus 0.4 percent compared to 2006, while the job market suffered a loss of two percent during the same period.

As Figure 12.4 shows, a broad network of widely varying companies is spread throughout almost every region of the country. Interestingly, high concentrations of instrument makers are found not just in large urban regions such as Munich,

Berlin, Hamburg, Bremen, Stuttgart and Nuremberg. On the contrary, it is often the intermediate rural areas where world-famous companies and groups or ‘clusters’ are headquartered. Examples include the instrument makers in the Vogtland region of Saxony, the violin makers in Mittenwald (Bavaria) and the firm of Hohner, based in the small town of Trossingen in Baden-Württemberg.

At present, Germany’s musical instrument sector is undergoing a process of profound transformation chiefly marked by the following challenges:

- First and foremost, for years Germany’s musical instrument makers have been subject to severe pressure from imports mainly from East Asia. The competitive pressure has grown in recent years as China has increasingly entered the market. By now a third of all imports come from China.
- A second challenge is the growing production of pirated versions of German brands.
- Closely related to this is the third challenge: the long-term neglect of the so-called middle price segment. For years Germany’s instrument makers sought to withstand the competitive pressure by producing high-priced quality instruments and inexpensive products sold at dumping prices, entirely neglecting the market for medium-priced instruments. Today many companies and handicraft businesses have come to realise that this domestic market must be expanded to accommodate German products.
- This aim is served by the fourth challenge, namely, the promotion of active music-making. Once music-making becomes more attractive, new sales opportunities will open up in Germany itself.

### *Retailers in musical instruments, scores and supplies*

Despite the shrinkage visible for many years, Germany’s music retail trade still has an infrastructure spread widely over many regions. Almost every medium-size or large city still has retail stores whose importance frequently exceeds their specific business purpose. They are at once vehicles for information and a marketplace of ideas for their local music sector.

Roughly 500 music retail stores and outlets are members of the German Association of Music Stores (Gesamtverband Deutscher Musikfachgeschäfte, or GDM). There are also many music stores and trade companies that place their business emphasis mainly on sound recordings and related products without being members of the GDM. As in previous years, positive trends have been observed especially in the segments of acoustic and electronic instruments and wind instruments. One important reason for the optimistic prospects of music dealers in 2010 is that the mood among consumers has remained extraordinarily immune to the financial crisis and economic slump of 2008-09. All in all, turnover statistics listed some 2,300 music retail companies in 2008. Although turnover reached the one-billion-euro mark for the first time in 2006, it has stagnated since then and lay at € 1.044 billion in 2008. Unlike business performance, the job market registered a positive trend following years of downturn. The number of employees subject to social insurance contributions rose to 3,800 in 2008, thereby revealing a growth rate of more than five percent compared to 2006.

### *Musical ensembles*

Musical ensembles frequently emerge from temporary groupings of musicians who wish to develop new repertoires and new forms of events or presentation. The experimental and innovative achievements of these ensembles often fail to receive the public attention they deserve. Ensembles are very fragile undertakings exposed to severe trials in the competition of the marketplace. As a result, this market segment develops in widely varying bursts depending on the state of the economy.

Following the economic boom of the early 1990s the number of taxable musical ensembles and dance bands in the private sector levelled off at roughly 1,900 groups by the end of the century. The years that followed witnessed a small but steady decrease in the number of ensembles. On the other hand, their turnover rose and fell in sharp incremental leaps.

If we relate the number of ensembles to the development of turnover, it transpires that micro-ensembles are obviously being squeezed out of the market while those with greater turnover are able to maintain their hold on the market. None-



theless, in 2008 musical ensembles and dance bands continued to number among the micro-enterprises in the music industry, with average annual turnovers of € 134,000.

*Private musical theatres, festival organisations, concert halls*

Besides publicly funded concert halls and opera houses, there also exist a large number of privately funded enterprises, including theatres expressly devoted to musicals, such as the Starlight Express Theatre in Bochum, or festival organisations such as Baden-Baden Festival Hall (Festspielhaus Baden-Baden). Musical theatres develop and operate productions of musicals that reach regional, national or even international audiences over fairly long periods of time. They stand under enormous pressure to amortise their investments, for they are financed almost entirely via the private sector. Their profits always reveal the sharp ups and downs typical of a high-risk field of business – a feature noticeable in many segments of the music industry or the cultural and creative economy. Festival organisations, for their part, thrive on high-quality programmes that are both tailored to their particular audience and seek to attract new audiences. Festival halls that fail to develop an independent high-quality brand name will not survive in the marketplace.



*A hit since 1988: Starlight Express in its own specially built theatre in Bochum*

According to figures from the Federal Statistical Office, in 2008 there was a total of 260 enterprises active in the ‘private theatres, opera houses, concert halls etc.’ branch with turnover totalling more than € 380 million. The years from 2000

to 2004 witnessed a sharp plunge in turnover, but after 2004 turnover rose again and achieved growth rates between ten and 15 percent in the two periods under consideration up to 2008.

### *Concert organisers and artists' agencies*

It is no exaggeration to say that concert organisers and artists' agencies are among the major players in the entire music industry. They are the intermediaries who generally introduce musicians and ensembles onto the market. They are also the professional vehicles and organisers of most events in the concert business. Paradoxically, once again the process of digitisation has led to a sharp rise in the so-called 'live entertainment' area, so that the ever-present strategic and thus economic importance of concert organisers and artists' agencies is again plain to see.

According to official figures, more than 1,300 taxable businesses with a total taxable turnover of € 1.4 billion are registered in the 'theatre and concert organisers' sector. A comparison with the data from 2006 reveals that the event market has grown yet again both in the number of businesses involved (an increase of about three percent) and the amount of turnover earned (an increase of more than nine percent). In 2008 the number of employees subject to social insurance contributions was approximately 5,400, or 6.3 percent less than in 2006.

In both the classical and light music sectors some 250 organisers and concert agencies are active members of the Association of German Concert Agencies (Verband der Deutschen Konzertdirektionen, or VDKD). The Federal German Association for the Promoters and Event Business (Bundesverband der Veranstaltungswirtschaft, or bdv) represents more than 320 companies whose activities range from concert and tour organisation to event marketing and artist management. According to a GfK study on the consumer behaviour of visitors to concerts and events,<sup>3</sup> the market even achieved a projected total turnover of € 2.57 billion at end-consumer prices in 2008 (with a broader definition of the field).

All in all, the audience of the concert and event market is proliferating on a stratum-specific basis. According to VDKD estimates, the audience for 'serious music' is steadily ageing, and it is becoming increasingly difficult to attract younger

strata of listeners. In 'entertainment music' the market is heavily dominated by well-known stars whose tours can have a strong economic impact on the overall market offerings. Taken as a whole, economic performance in this field is now thought to be more stable than in 'serious music'.

## SUMMARY

The music industry is in a difficult economic predicament marked by overall stagnation. Nonetheless, the number of employees stabilised in 2008 compared to 2006. This is already a positive sign, for in the preceding years the music industry constantly shrank. This has made it possible to stop redundancies among employees subject to social insurance contributions. On the other hand, this too must be compared to general developments on the job market, where the overall economy was able to gain four percent over the two-year period from 2006 to 2008.

Since then the economic slump of 2009 has demonstrated how heavily Germany's national economy, owing to its emphasis on exports, is dependent on developments in the global economy. Of course the slump had both a direct and indirect impact on the music industry and parts of the culture industry, albeit much less than might have been expected. The more a business branch emphasises exports, the greater will be the impact of the economic slump on its turnovers, as can be observed in the musical instrument industry. Those branches of the music industry that are more heavily dependent on private consumption or public expenditures came through the year of crisis either with minor losses of turnover (e.g. concert organisers) or even with positive gains (music retailers). All in all, developments in the music industry seem to be far more affected by long-term structural changes than by the severe but short-term economic downspin.

Nonetheless, parts of the music industry look at the future with optimism. The reason has to do primarily with the development of new sources of income. Thus, there is an increasing trend toward so-called '360 degree models', in which the boundaries between the three classical business branches – music publishers, concert organisers and the audio market – increasingly begin to blur. Most of the majors and independent labels already have their own publishing firms and are tapping other business areas, such as live entertainment. Conversely, organisers

are beginning to become active in the sound recording market. The music industry is converging not only in a technical sense, but in the development of new business models.

In general, the trend toward expansion among micro-enterprises continues apace. Although economic growth in the music industry is modest at present, more and more freelancers and micro-enterprises are entering the market, which is becoming increasingly fragmented while displaying a high degree of ‘cannibalisation’. Either this entrepreneurial diversity will lead to the opening up of new markets, or the entire industry will continue to struggle with a multitude of players with weak potential for value creation.

- <sup>1</sup> Since 1983 the KSK, or ‘Künstlersozialkasse’, has included self-employed artists and journalists under the protection of Germany’s national social insurance scheme. Its special feature is that artists and journalists only have to pay roughly half of their contributions, and are thus treated in the same favourable way as normal employees. The other half of the contribution is funded by a subsidy from the federal government and a levy on companies that exploit artistic and journalistic products and services. See <http://www.kuenstlersozialkasse.de> (accessed on 17 August 2010).
- <sup>2</sup> See *Musikindustrie in Zahlen 2009* [Music industry in figures, 2009], ed. Bundesverband Musikindustrie (Berlin, 2010). The data are not comparable to the figures from the Federal Statistical Office, being subject to a different classification scheme (wholesaling and retailing but not reproduction).
- <sup>3</sup> See *GfK-Studie zum Konsumverhalten der Konzert- und Veranstaltungsbesucher in Deutschland* [GfK study on the consumer behaviour of concert and event visitors in Germany], ed. Bundesverband der Veranstaltungswirtschaft (IDKV) and Musikmarkt & Musikmarkt LIVE! (Munich, 2008).



*Germany's parliament: an interior view of the Reichstag cupola in Berlin*

| *Michael Söndermann*

## PUBLIC AND PRIVATE FUNDING OF MUSIC

Music is one of the largest and most important fields in Germany's cultural sector. Its importance is generally acknowledged by German society, as is apparent in music's broad-based and highly ramified infrastructure. Germany can boast of more than 80 publicly funded music theatres, around 130 professional symphony orchestras, over 900 public music schools, countless music festivals, music libraries and museums as well as subsidies and projects for professionals and amateurs alike.

To maintain and expand this diversity, the Federal Republic of Germany has at its disposal a highly evolved system of music subsidisation. It includes not only the public funding of music, which is borne by funding entities at the federal, state and municipal levels, but a large number of non-profit and private agencies that

make an indispensable contribution to the funding of music through donations, foundation resources, membership fees, corporate sponsorships and many other forms of support.

To estimate the approximate orders of magnitude involved in Germany's musical life as a whole, let us begin by presenting the basic data on funding in the music sector.<sup>1</sup>

- Public funding of music is carried out by the public sector (federal government, federal states and local municipalities) at a level of € 2.4 billion.
- Private funding of music is borne by donations, foundation resources, membership fees, corporate sponsorships and similar forms of support at an estimated volume of at least € 400 million.

In Germany there is a widespread social consensus that public funding of music is an essential constant for large parts of musical life. The quality and diversity of its opera houses, orchestras and public music schools is inconceivable without the basis of substantial public funding, which creates conditions that can be guaranteed neither by non-profit or private agencies, nor by the commercial music market. The public funding of music is therefore a *sine qua non* for Germany's large and varied concert and operatic repertoire and for the stability of Germany's musical institutions. It vouchsafes the possibility of long-term planning, provides viable employment for musicians and performers, and grants experimental leeway for the creation of musical art, without which the entire music sector would be severely stunted.

But who underwrites the public funding of music of Germany? A financial volume of € 2.4 billion is made available from the public purse, i.e., by the federal government, the federal states and local municipalities. However, expenditures on culture belong to the so-called 'ex-gratia payments' of the states and communities, which is to say that they are not obligatory. Moreover, the significance and stature of the funding entities are decisively marked by Germany's federalist structure. In this respect the situation in Germany differs from that in many other European countries.

In Europe, it is a widely held view that the bulk of expenses on music is borne on the national level, which, in Germany's case, would be the federal government. Most 'state operas' or a major symphony orchestras in Europe are sustained and funded on a national level. In Germany, however, this is not the case. The state operas in Berlin, Hamburg and Dresden, for instance, are sustained solely by their respective federal states, and thus by their respective regional governments. The contrast with normal practise in Europe becomes still more clear when we consider the level of municipalities, i.e. towns and cities. It is the municipal budgets of Leipzig, Munich and Cologne that finance such important and internationally renowned orchestras as the Leipzig Gewandhaus Orchestra, the Munich Philharmonic and the Gürzenich Orchestra in Cologne. In no case does the federal government itself underwrite a significant ensemble or state opera house. Its responsibility for the direct funding of music is restricted by Germany's federalist structure.

Taken as a whole, Germany's federalist regulatory structure has strengthened the role of municipalities and states in cultural and musical policy. As a result, the history of Germany's music has always been marked by fruitful competition among its cities and states. The diversity, professionalism and broad social recognition granted to music is thus a result of the country's cultural federalism.<sup>2</sup>

## PUBLIC EXPENDITURE ON MUSIC

Despite the acknowledged importance of facts and figures in debates on cultural policy, it remains difficult to obtain precise data on the scale of public expenditure on music. True, there is a large amount of useful statistics on culture as a whole, given its highly institutionalised forms. But statements on various areas of musical life are frequently so interwoven with other forms of culture that they are only partly or indirectly useful for presenting accounts of music. Moreover, the constant structural changes in Germany's cultural sector have led to a broad and varied array of legal forms, types of organisation, funding strategies and species of projects, posing further obstacles to the use of empirical data.

For this reason, the quantification of public expenditure on music given below merely provides a few benchmark figures for cultural policy and the public subsidisation of music. It is designed to illuminate the funding structures of Germany's

Figure 13.1

» Expenditures from public cultural and musical budgets by funding body (federal, state and municipal), 2006

| Funding body                                 | Expenditures in € million | % of total | Difference between 2006 and 2003 in % |
|----------------------------------------------|---------------------------|------------|---------------------------------------|
| Expenditures on culture <sup>1</sup>         | 7,951                     | 100.0      | - 0.1                                 |
| Federal government                           | 731                       | 9.2        | 2.7                                   |
| State governments <sup>2</sup>               | 2,962                     | 37.3       | - 13.1                                |
| Municipalities <sup>2</sup>                  | 4,258                     | 53.6       | 10.9                                  |
| Expenditures on music                        | 2,419                     | 100.0      | 0.1                                   |
| Federal government                           | 31                        | 1.3        | -0.9                                  |
| State governments <sup>2</sup>               | 1,014                     | 41.9       | 1.5                                   |
| Municipalities <sup>2</sup>                  | 1,374                     | 56.8       | - 0.8                                 |
| Percentage of music in cultural expenditures | 30.4                      | -          | -                                     |
| Federal government                           | 4.3                       | -          | -                                     |
| State governments <sup>2</sup>               | 34.2                      | -          | -                                     |
| Municipalities <sup>2</sup>                  | 32.3                      | -          | -                                     |

Note: All financial data refer to net expenditures.

<sup>1</sup> Subdivisions taken from the 2008 report on cultural funding, based on official financial statistics. Includes adult education centres but not cultural subsidies outside Germany. According to the official financial statistics for 2006, expenditures for cultural work abroad amounted to € 280 million from federal funds.

<sup>2</sup> States include half of the city-states (50 %); municipalities include half of the city-states (50 %).

Sources: Compiled and calculated by Michael Söndermann from *Kulturfinanzbericht 2008* and *Staatliche Finanzstatistik 2009*, ed. Federal Statistical Office (Wiesbaden).

musical life, a sub-area that numbers among the major fields of cultural life in Germany.<sup>3</sup>

It should also be borne in mind that, in addition to the direct financial support of musical culture by the public sector, parliaments and governments on the federal and state levels can decisively influence the evolution of musical life through their legislation and administrative measures. At the federal level, for example, there are regulations in tax and social policy, or in youth, legal, economic and foreign policy, that impinge on culture. Examples include the legal handling of foundations and donations. Similarly, the subsidies paid by the federal government into Germany's social security scheme for artists and journalists has direct and indirect economic repercussions, thereby contributing to the funding of musical



life. However, the financial orders of magnitude involved in these areas could not be taken into account in the present article.

### *Music Expenditures by Political Level*

In 2006 Germany's federal government, 16 federal states and the municipalities provided a total of € 2.419 billion for the funding of music (see Figure 13.1). Of this, the federal government supplied € 31 million, the states € 1 billion and the municipalities (cities) € 1.4 billion. Owing to Germany's federalist structure, the contribution from the federal government is restricted and amounted to 1.3 percent of all expenditures on music. However, it should be noted that the federal government makes further expenditures in addition to the figure shown above for so-called 'nationwide' projects, including expenditures for musical work abroad as well as others where the portion devoted to music is very difficult to determine (e.g. the musical activities of the Stiftung Preußischer Kulturbesitz or the Berlin Festival). As a result, only minimum values can be given for expenditure at the federal level.

Germany's federal states, including the city-states of Berlin, Bremen and Hamburg,<sup>4</sup> registered a total of € 1.014 billion in music-related funds in their budgets, thereby attaining 41.9 percent of total expenditure on music. Unlike the report of the Parliamentary Investigative Commission on 'Culture in Germany',<sup>5</sup> the expenditures of the city-states are divided on a 50-50 basis between the state and municipal levels. In debates on cultural policy it has been pointed out again and again that Germany's city-states primarily maintain musical and cultural infrastructures that should be assigned to local or municipal rather than state-level expenditure. Nevertheless, if we exclude the city-states from the expenditures on music by Germany's federal states, we still find that regional states contribute nearly a third of the total funds.

The financial commitment of Germany's municipalities, including the 50-percent portion from the city-states, amounted to € 1.374 billion. Thus, 56.8 percent of the total funding of music takes place at the municipal level, that is, by cities, communities and districts. Of the municipalities' total expenses on culture, some 32.3 percent of the funds are invested in music.

All in all, the absolute amounts shown in Figure 13.1 clearly reveal the predominance of cities and communities in Germany's funding of music. It is not the state operas, state orchestras or other state-level musical activities of Germany's federal states that make up the bulk of its expenditure on music, but rather the countless music theatres, the municipal orchestras and the nation-wide network of public music schools in urban and rural areas alike. Taken as a whole, they require a far greater volume of subsidisation and are funded at the municipal level throughout the entire country. That this major funding activity at the municipal level is by no means obligatory in countries with a federalist structure becomes clear when we compare it to Germany's neighbour Austria, where 32 percent of the funding of music and theatre is borne by the federal government and 37 percent by the nine federal states. Less than a third is sustained at the municipal level.<sup>6</sup>

The evolution of musical subsidies has tended to vary. While expenditures at the federal and municipal levels declined, Germany's states managed to attain a growth that offset the decrease on the other two levels. Compared to 2003, with € 2.416 billion, the total expenditure on music has stagnated with a slight gain of 0.1 percent.

### *Music Expenditures per Subsidised Area*

When broken down by subsidised area (see Figure 13.2), the highest budgetary items for 2006 were, not surprisingly, the funding of music theatres maintained by states and municipalities. Some € 606 million went to music theatres from state-level budgets, but still greater amounts went to them from municipal budgets, namely € 777 million. Our analysis covers a total of 83 music theatres, of which 16 were devoted entirely to music theatre (opera, dance, operetta and musicals) and 67 were multi-purpose theatres. On the whole, music theatre expenditure in the period under comparison (2003-06) was stagnant with a slight upward trend. However, there are divergent trends at the state and municipal levels: whereas the states raised their expenditures on music theatre by some € 16 million, the municipalities lowered theirs by € 4 million.

*Figure 13.2*

» Music expenditures per subsidised area broken down by federal, state and municipal budgets, 2006

| Area of funding                                              | Expenditures in € million |                            |                             |                             | Difference in % |
|--------------------------------------------------------------|---------------------------|----------------------------|-----------------------------|-----------------------------|-----------------|
|                                                              | Total                     | Federal gov't <sup>1</sup> | Federal states <sup>2</sup> | Municipalities <sup>2</sup> | 2006/2003       |
| 1. Total expenditure on music and theatre                    | 2,965                     | 21                         | 1,097                       | 1,847                       | - 0.7           |
| Amount spent on music                                        | 2,153                     | 21                         | 795                         | 1,337                       | 0.5             |
| Music theatres <sup>3</sup>                                  | 1,385                     | 2                          | 606                         | 777                         | 1.0             |
| Orchestras <sup>4</sup>                                      | 244                       | 10                         | 93                          | 141                         | 12.3            |
| Music festivals                                              | (29)                      | (8)                        | (11)                        | (10)                        | (-)             |
| Public music schools                                         | 394                       | -                          | 60                          | 334                         | - 5.5           |
| Choruses, clubs, ensembles <sup>5</sup>                      | (101)                     | (1)                        | (25)                        | (75)                        | (-)             |
| 2. Total expenditure on museums <sup>6</sup>                 | 1,582                     | 364                        | 368                         | 850                         | 22.1            |
| Amount spent on musical holdings                             | (10)                      | (2)                        | (2)                         | (6)                         | (-)             |
| 3. Total expenditure on libraries <sup>7</sup>               | 1,100                     | 149                        | 269                         | 682                         | - 13.5          |
| Amount spent on music-related items                          | (32)                      | (4)                        | (7)                         | (21)                        | (-)             |
| 4. Total expenditure on tertiary-level art education         | 417                       | 10                         | 406                         | 0                           | - 3.0           |
| Amount spent on schools of music <sup>8</sup>                | 203                       | -                          | 203                         | -                           | -               |
| 5. Total expenditure on adult education centres <sup>9</sup> | 176                       | -                          | 63                          | 113                         | - 9.0           |
| Amount spent on music courses                                | (13)                      | (-)                        | (3)                         | (10)                        | (-)             |
| 6. Total other cultural expenditure <sup>10</sup>            | 1,712                     | 187                        | 758                         | 767                         | - 4.1           |
| Amount spent on music <sup>11</sup>                          | (8)                       | (4)                        | (4)                         | (-)                         | (-)             |
| <b>1. - 6. Total expenditure in cultural budget</b>          | <b>7,951</b>              | <b>731</b>                 | <b>2,962</b>                | <b>4,258</b>                | <b>- 0.1</b>    |
| Amount spent on music <sup>12</sup>                          | 2,419                     | 31                         | 1,014                       | 1,374                       | 0.1             |

Note: Subcategories taken from the 2008 report on cultural funding, based on official financial statistics. Includes adult education centres but not cultural subsidies outside Germany. Figures enclosed in parentheses ( ) are based on relatively vague estimates. Discrepancies in the figures result from rounding.

<sup>1</sup> Excl. funds for Germany's cultural policies abroad.

<sup>2</sup> States include half of the city-states (50 %); municipalities include half of the city-states (50 %).

<sup>3</sup> Incl. theatre orchestras, theatre choruses and corps de ballet but excl. spoken theatre.

<sup>4</sup> Independent full-time professional orchestras, incl. federal funds for Berlin's organisation of radio orchestras and choruses (Rundfunk Orchester und Chöre GmbH Berlin) in 2006. By adding five orchestral budgets previously excluded from the orchestra statistics, the total expenditure for orchestras rose from € 217 million in 2003 to € 244 million in 2006. If these five orchestras are excluded, the orchestral outlays would have declined from € 217 million in 2003 to € 210 million in 2006.

<sup>5</sup> Incl. miscellaneous purposes. Further funds are found in other budgets, such as youth, education etc.

<sup>6</sup> Incl. scholarly museums, memorial sites and archives. The federal funds are too high compared to 2003 owing to transfers from the library budget.

<sup>7</sup> Incl. scholarly libraries. The federal funds are too low compared to 2003 owing to transfers into the museum budget.

<sup>8</sup> Tertiary-level schools of music (Musikhochschulen), but excl. music-related fields of concentration at universities, technical colleges etc.

<sup>9</sup> Only 50 percent of expenditures on adult education centres (Volkshochschulen) applied to cultural education (incl. language courses), excl. other continuing education programmes.

<sup>10</sup> Incl. other art and cultural programmes, culture administration and monument conservation, but excl. cultural policies outside Germany.

<sup>11</sup> Various musical offerings at multi-purpose festivals or similar events are listed under miscellaneous culture.

<sup>12</sup> Total expenditure on music in 2006, amounting to € 2.419 billion, has risen slightly compared to 2003 owing to the addition of five new orchestra budgets. If these additional orchestra expenditures are excluded, the comparable total outlays on music in 2006 would be € 2.338 billion. Compared to the year 2003, this would amount to a decline of € 28 million, or 1.2 percent, in the total expenditure on music.

Sources: Compiled and calculated by Michael Söndermann from *Kulturfinanzbericht 2008* and *Staatliche Finanzstatistik 2009*, ed. Federal Statistical Office (Wiesbaden).

Figure 13.3

» Total music expenditures from federal, state and municipal budgets broken down by subsidised area, 2006

| Area of funding                                             | Music expenditures in € million | % of total outlays per music area |
|-------------------------------------------------------------|---------------------------------|-----------------------------------|
| Music in theatres, orchestras and festivals                 | 1,666                           | 68.9                              |
| Music theatres <sup>1</sup>                                 | 1,385                           | 57.3                              |
| Orchestras                                                  | 244                             | 10.1                              |
| Music festivals and similar events                          | (29)                            | (1.2)                             |
| Multi-purpose festivals <sup>2</sup>                        | (8)                             | (0.3)                             |
| Music education                                             | 407                             | 16.8                              |
| Public music schools                                        | 394                             | 16.3                              |
| Adult education centres                                     | (13)                            | (0.5)                             |
| Musical training (tertiary level)                           | 203                             | 8.4                               |
| Amateur music in choruses, clubs and ensembles <sup>3</sup> | (101)                           | (4.2)                             |
| Documentary services for music                              | 42                              | 1.7                               |
| Museums                                                     | (10)                            | (0.4)                             |
| Libraries                                                   | 32                              | 1.3                               |
| <b>Total</b>                                                | <b>2,419</b>                    | <b>100.0</b>                      |

Note: Figures enclosed in parentheses ( ) are based on relatively vague estimates. Discrepancies in the figures result from rounding.

<sup>1</sup> Including theatre orchestras, theatre choruses and corps de ballet, but excluding spoken theatre.

<sup>2</sup> Music at multi-purpose festivals or similar events that are registered under miscellaneous culture.

<sup>3</sup> Including miscellaneous purposes.

Sources: Compiled and calculated by Michael Söndermann from *Kulturfinanzbericht 2008* and *Staatliche Finanzstatistik 2009*, ed. Federal Statistical Office (Wiesbaden).

For years Germany's public music schools have occupied second place after its music theatres in the financial ranking of institutional music subsidisation. Of the € 394 million available for the funding of public music schools in 2006, the municipalities provided more than four-fifths from their own financial resources, i.e. € 334 million. That said, among all music institutions, it was the public music schools that suffered the sharpest decline in public subsidies between 2003 and 2006. In absolute figures, they lost some € 22 million.

The towering importance of Germany's municipalities for independently-budgeted orchestras (as distinct from theatre and opera orchestras) is unquestioned. With more than € 141 million, the funding at the municipal level is substantially higher in this respect than the comparable outlays of the states, which provided approximately € 93 million in 2006. Apart from a € 10 million commitment from the federal government, which has a participating interest *inter alia* in the funding of Berlin's organisation of radio orchestras and choruses (Rundfunk Orchester und Chöre GmbH Berlin),<sup>7</sup> the funds for independent full-time professional orchestras are focused on a few regional states. Almost 80 percent of the public funds for these orchestras came from four regional states: North Rhine-Westphalia, Bavaria, Saxony and Berlin. All in all, funding of orchestras reached a volume of € 244 million in 2006, a clear increase over the € 217 million for 2003. However, this does not mean that the orchestras' financial situation has improved: it has only risen owing to the addition of five orchestral budgets not included in the earlier figures.

The funding of amateur music-making (choruses, orchestras and ensembles) and related musical organisations, though especially important for the grass-roots cultivation of music, can only be calculated on the basis of vague estimates. As the resources employed in this area are frequently disbursed to projects or isolated events, it is safe to assume that, in recent years, Germany's amateur ensembles, societies and organisations have had to make do with much lower budgetary figures than facilities with guaranteed institutional funding. In 2006 the estimated expenditure for the grass-roots cultivation of music attained a volume of approximately € 101 million. It is becoming increasingly difficult to quantify this type of broad-based subsidisation, especially as resources for amateur music-making are provided in other budgets (youth, social work, etc.).

In sum, the structural distribution of public expenditure on music looks as follows (see Figure 12.3):

Of the total of € 2.419 billion spent on music, € 1.666 billion were made available to music theatres, orchestras and festivals, which thereby take up more than two-thirds of the total music budget. In second place are funds spent on education at public music schools and adult education centres, which amount to 16.8 percent of the total music budget at roughly € 407 million. Far beneath this are the

amounts set aside for musical training at tertiary-level schools of music (Musikhochschulen), which account for roughly € 203 million or 8.4 percent, whereas amateur music-making takes up an estimated € 101 million, or 4.2 percent of the total amount spent on music by the federal government, states and municipalities. To this must be added documentary services, for which approximately € 42 million were made available, or roughly 1.7 percent.

## PRIVATE FUNDING OF MUSIC

In addition to the public funding of music, private funding has always been an indispensable foundation for the cultivation of music in Germany. Private funding of music covers a broad array of donations and grants: donations from private individuals as part of their civic commitment, corporate donations (with nothing expected in return, which distinguishes them from sponsorships), membership fees in voluntary associations, grants from private and non-profit foundations and sponsorship funds from companies.<sup>8</sup>

The volume of private funding for culture and music is difficult to ascertain. The final report of the Parliamentary Investigative Commission on 'Culture in Germany' assumes that private funding of culture reaches an order of magnitude between € 830 million and € 2.6 billion annually.<sup>9</sup> The great distance separating these two figures already suggests the difficulties involved in quantifying this area. The same problems also apply, of course, to the rough figures given here for the private funding of music.

The percentage taken up by private music funding in the total subsidisation of culture by the private sector has been derived on the basis of the following assumptions. A study conducted by the Association of Arts and Culture of the German Economy at the Federation of German Industries (Kulturkreis der deutschen Wirtschaft) on corporate funding of culture in Germany revealed that by far the most popular area for corporate subsidisation in the cultural sector is music and music theatre.<sup>10</sup> A full 71 percent of all companies polled in the study claimed to subsidise projects and institutions connected with music or music theatre. True, this says nothing about the amounts involved. But institutions such as music theatres, orchestras, music festivals and so forth are usually the most cost-intensive recipients



*The 'Academy Opera Today' (Akademie Musiktheater heute), funded by the Deutsche Bank Foundation, supports prospective culture managers, conductors, dramaturges, stage directors, set designers and composers*

of public subsidies, and this fact is probably reflected in the private subsidisation of music as well. Moreover, it can be assumed that amateur vocal and instrumental music-making alone has the highest degree of organisation among all fields in the cultural sector and most of the cultural clubs and societies are devoted to music.

Drawing on the estimates supplied by the Parliamentary Investigative Commission on 'Culture in Germany' regarding the private funding of culture, we therefore assume that roughly half the funds are directed toward music. It follows that the funding of music by Germany's private sector, relative to the figures for cultural subsidisation as a whole, ranges from a minimum of some € 400 million to a maximum of some € 1.2 billion.

## CONCLUSION

All in all, at least € 2.8 billion were made available for the public and private subsidisation of music in Germany in 2006. This figure ensures a broad-based musical and cultural infrastructure in many urban and rural areas and supports a large number of initiatives and individual projects. Moreover, the public and private subsidisation of music also gives a very wide range of impulses for the private

music industry, which, after all, achieves a turnover amounting to some € 6 billion every year. Viewed in this light, the public and private subsidisation of music is a necessary investment, not only from the standpoint of cultural and educational policy, but from the standpoint of business. Yet it invariably requires a social consensus for its future prospects.



*The Reichstag building in Berlin: seat of Germany's parliament*

Given the current state of the public budget, this consensus is more urgent than ever. As a result of the recent financial crisis and economic downturn, the whole of Germany's publicly sustained and funded subsidisation of culture is fraught with uncertainty. The burden of public debt has put pressure especially on *ex gratia* payments not required by legislation, among which are, of course, expenditures on culture. Many towns and municipalities, and even the federal states, have announced and in some cases implemented drastic cutbacks. Notwithstanding the generally acknowledged social significance of music, musical institutions and projects are also affected by the financial crisis in the public sector. It is against this backdrop that the debate on anchoring culture as a national goal in Germany's Basic Law has again attracted greater attention. However the debate happens to turn out, the funding of culture by the public sector is essential, for it has been a self-evident part of German society since time immemorial.



- <sup>1</sup> Data valid as of 2006. No more recent data were available by the time this article went to print.
- <sup>2</sup> A deeper discussion of this point can be found in Council of Europe/ERICards, ed.: *Compendium Cultural Policies and Trends in Europe: Country Profile Germany* (2009), available at [http://www.culturalpolicies.net/down/germany\\_082009.pdf](http://www.culturalpolicies.net/down/germany_082009.pdf) (accessed on 20 July 2010), especially pp. 4 ff.
- <sup>3</sup> As expenditures on music are often listed in mixed items in public budgets, we decided to calculate their structure and scale on the basis of official sources, drawing on estimates as necessary. Expenses for music instruction in Germany's state school system and music education in degree programmes at universities, teacher training colleges and polytechnics had to be disregarded.
- <sup>4</sup> In Germany's federalist system the city-states (Stadtstaaten), though they encompass the geographical area of a single city (Berlin, Hamburg) or two cities (Bremen and Bremerhaven), are granted full stature as federal states.
- <sup>5</sup> Final report of the Parliamentary Investigative Commission 'Kultur in Deutschland', *Bundestagsdrucksache 16/7000* (Berlin, 2007).
- <sup>6</sup> See *Kulturstatistik 2006*, ed. Statistik Austria (Vienna, 2008).
- <sup>7</sup> This umbrella organisation includes the following musical institutions: Rundfunk-Sinfonieorchester Berlin (Berlin RSO), Deutsches Symphonie-Orchester Berlin (German Symphony Orchestra Berlin), Rundfunkchor Berlin (Berlin Radio Chorus) and RIAS Kammerchor (Chamber Choir of RIAS, the broadcaster in the former American sector of Berlin). The funding entities are the two broadcasting corporations Deutschlandradio and Rundfunk Berlin-Brandenburg as well as the federal government and the state of Berlin.
- <sup>8</sup> See Rainer Sprengel's article 'Private Musikförderung' [private subsidisation of music] in the Music Subsidisation portal of the German Music Information Centre at [www.miz.org](http://www.miz.org).
- <sup>9</sup> Final report of the Parliamentary Investigative Commission 'Kultur in Deutschland', *Bundestagsdrucksache 16/7000* (Berlin, 2007), p. 179.
- <sup>10</sup> *Unternehmerische Kulturförderung in Deutschland: Ergebnisse einer umfassenden Untersuchung des Kulturkreises der deutschen Wirtschaft im BDI in Kooperation mit dem Handelsblatt und dem Institut für Handelsforschung an der Universität zu Köln* [Entrepreneurial cultural patronage in Germany: results of a comprehensive study conducted by the Kulturkreis der deutschen Wirtschaft im BDI in co-operation with the Handelsblatt and the Trade Research Institute at Cologne University], ed. Kulturkreis der deutschen Wirtschaft im BDI e.V. (Berlin, 2010).



*Germany's National Youth Orchestra, under the direction of Kurt Masur, paying a visit to the President of Germany*



## THE GERMAN MUSIC COUNCIL

The German Music Council (Deutscher Musikrat, or DMR), Germany's largest civil movement in the field of culture, is the umbrella organisation for music in Germany, and thus the representative of the country's musical life in civil society. In the belief that Germany must evolve into a society of knowledge and creativity, and that education and culture will play the decisive role in this endeavour, the German Music Council, together with its partners in every area of society related to music, is committed to maintaining Germany as a living land of music.

The German Music Council views itself, along with its member associations and state-level music councils, as an adviser and competence centre for politics and civil society. In its activities it seeks to raise awareness for the value of creativity, to stimulate musical life with open-mindedness toward all forms of musical expression, to help young people gain access to the world of music, and to serve as a vehicle for mutual understanding. The bedrock of its activities on behalf of musical policy is music education, a central component of humanistic society.

In this sense the German Music Council campaigns for the further development of Germany's musical life. Amateur music-making, being an expression of civic engagement and an indispensable component of the country's culture, forms part of this campaign, as does an affordable and attainable music-cultural infrastructure in public responsibility at the highest possible level. The Council also campaigns for the protection of intellectual property, the creation of appropriate framework conditions for a creative economy based on cultural diversity and a musical policy outside the borders of Germany itself to serve as a third pillar of the country's foreign policy in its efforts toward international understanding.

Several ongoing projects funded by the Council have become indispensable and defining components of Germany's cultural landscape. They give important impetus to musical life in both Germany and Europe as a whole, enabling and promoting outstanding achievements.

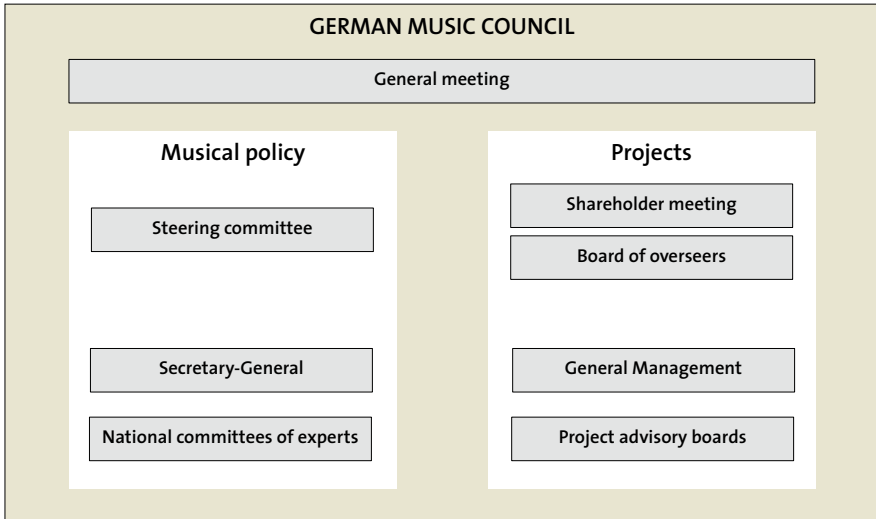
## STRUCTURE AND METHOD OF OPERATION

The German Music Council was founded in Bonn in 1953 and incorporated in the International Music Council (a non-governmental organisation in UNESCO) as a national chapter for the Federal Republic of Germany. Its patron is the Federal President of Germany. At present it is composed of 93 organisations from professional and amateur musical life, the music councils of Germany's 16 states (*Bundesländer*), 32 advisory members and 76 honorary members. It represents the interests of well over seven million people in Germany who are active music-makers or professionally involved with music. It works within the International Music Council, the European Music Council, the German Commission to UNESCO and the German Cultural Council (Deutscher Kulturrat).

The socio-political activities of the German Music Council rest on two main pillars: its political work and its projects (see Figure). 'Deutscher Musikrat e.V.', a registered association functioning as the umbrella organisation for Germany's musical life, is active in Berlin on the political level for every area of music. The Bonn-based German Music Council Non-Profit Project Company (Deutscher Musikrat gemeinnützige Projektgesellschaft mbH), whose sole shareholder is Deutscher Musikrat e.V., underscores the political messages of the German Music Council with its ongoing projects.

The projects thus form part of a musical policy with practical applications. In addition to their exemplary promotion of young talent and their educational functions, the projects enrich Germany's cultural life with their artistic activities and enjoy great national and international esteem.

The national committees of experts – the 'think tank' of the German Music Council – present recommendations to the Steering Committee in conjunction with the Secretary-General. Once the Steering Committee has made its decisions,



they enter the Council's technical and political work. National committees exist for eight areas: Musical Professions, Music and Society, Music Education, Music and the Media, Contemporary Music, Popular Music, Music Authors and the Music Industry.

Project advisory boards, in conjunction with project managers, offer advice, supervise the conceptual development of the projects and are sometimes responsible for their implementation.

Taken together, Deutscher Musikrat e.V. and Deutscher Musikrat gemeinnützige Projektgesellschaft mbH constitute the German Music Council.

## POLITICAL WORK

Ever since its foundation the German Music Council and its member organisations have appealed for responsible co-determination and cooperation in articulating the will of civil society. In this way it has made a major contribution to the international esteem that Germany enjoys today as a land of music. The main focus of its work has always fallen and continues to fall on raising awareness in all relevant social groups, for only awareness can generate resources. The wide range of its membership provides opportunities for networking and campaigning that

are unique in the world of culture. Its projects promote music-making among the young, give fresh impetus to musical life and form the ideal vehicle for communicating music-political messages.

The German Music Council observes developments in society with seismographic accuracy and relates them to the interests of amateur musicians, music lovers or people involved with music in Germany. Every one of its defined goals is preceded by the question of what will advance society as a whole. The Council is an initiator and connects all of its political activities and projects with the desire to function as an exemplary source of inspiration. The effectiveness of its work results from following social developments in its policy-making efforts and from the dynamic processes inherent to musical life.

## RANGE OF TOPICS

The German Music Council's range of topics is broad and diverse. It extends from music education and training to amateur music-making, from musical professions to the media and the music industry, and it encompasses many other aspects such as demographic change, transcultural dialogue and Germany's musical policy abroad. The Council was the first umbrella organisation in the field of culture to direct the attention of the public to the crucial importance of music education (as a part of cultural education) in the development of the individual and in the basic interaction of all areas of musical and cultural life. It was also the first to stress the significance of transcultural dialogue and inter-generational music-making up to advanced age.

The main points of emphasis in its current range of topics are:

### *Cultural diversity*

One of the primary concerns of the German Music Council is to maintain and expand cultural diversity, and thus musical diversity, in keeping with the three basic pillars of the UNESCO Convention on the Protection and Promotion of Cultural Diversity: cultural heritage, contemporary forms of cultural expression, and cultures of other countries. Likewise among its concerns are the 'implementation'

and communication of the core messages as well as practical suggestions for local work in musical policy. Its goal is to heighten awareness for the value and significance of cultural diversity in all areas of society and to expand the de facto legal force of the Convention on all national levels.

### *Value of creativity*

Given recent technological developments in the production and distribution of music, one of the German Music Council's central tasks is to create an awareness for the value of creative achievements and to further the necessary framework associated with them, particularly for authors. The Age of Digitisation (virtual universes, altered modes of reception, the struggle to gain attention) is at once an opportunity and a challenge.

### *Music education*

With its campaign 'No Education Without Music' (*'Ohne Musik keine Bildung'*), the German Music Council seeks to make it possible to treat music education as a lifelong process. Every citizen must have a chance to receive high-quality and continuous music education, regardless of his or her social or ethnic background. Here elementary music education has an important role to play, for the children who make music today will become the adult music-makers of tomorrow. Only the effort to enable everyone to participate in culture, and thereby to strengthen individual powers of self-expression, will engender something akin to a social consensus on the indispensability of cultural activities. Improving the framework conditions for an entire life in music remains a public duty and a central concern of any political work in music.

### *Investment and propagation*

Germany's federal government (being the instigator), as well as its states and municipalities, are encouraged to invest more resources in music education and to expand incentives for civic engagement and patronage. The propagation of civic engagement is not just a question of individual investment, but also one of public perception, recognition and inspiration.

## FACILITIES AND PROJECTS

### *Music as a Profession*

#### GERMAN MUSIC COMPETITION

The German Music Competition (Deutscher Musikwettbewerb) is the national competition for up-and-coming professional musicians in Germany. Every year highly gifted young musicians face an international panel of experts in a wide range of solo and chamber music categories. The Competition's scholarship holders and prizewinners can look forward to long-term support, including concert placement and CD productions. The Competition is held alternately in Bonn and Berlin.

#### NATIONAL SELECTION FOR YOUNG ARTISTS' CONCERTS

The National Selection for Young Artists' Concerts (Bundesauswahl Konzerte Junger Künstler) arranges nationwide chamber recitals for the German Music Competition's prizewinners and scholarship holders over a full concert season, thereby helping the young musicians to launch their careers. They undertake nationwide tours, gain concert hall experience, establish important contacts and enrich Germany's concert life. Many find their participation in the Young Artists' Concerts a decisive springboard in their transition from student life to a professional career.

#### CONDUCTORS' FORUM

The nationwide promotional programme Conductors' Forum (Dirigentenforum) is aimed at up-and-coming conductors in Germany. It prepares young conductors of superior talent for positions of responsibility in the German and international music scenes by allowing them to take part in masterclasses and arranging assistanceships and promotional concerts. Scholarship holders from the Conductors' Forum are given the opportunity to work with professional orchestras and choruses, tutored by internationally renowned conductors.

#### POPCAMP – MASTERCLASS FOR POPULAR MUSIC

PopCamp is a coaching project for young bands en route to professional careers. Here the best young German bands, under the supervision of professional coaches, receive the necessary know-how to make headway in the music industry.



This support programme is individually tailored to meet the needs of the band concerned. The musicians work intensively on sound, presentation and song material and receive background information in such areas as contractual and media law, marketing and communication, production and rights of utilisation.

## *Youth*

### ‘JUGEND MUSIZIERT’ AND THE GERMAN CHAMBER MUSIC COURSE

Every year ‘Jugend musiziert’ (‘Youth Makes Music’) brings together talented young musicians in some 150 regional and 19 state-wide competitions in Germany (including German schools abroad) and in one competition at the national level. Here they compete in a wide range of categories both as soloists and as ensemble players. Following the competition, ‘Jugend musiziert’ arranges concert performances in Germany and abroad and invites national prizewinners to attend the German Chamber Music Course.

### NATIONAL YOUTH ORCHESTRA

Germany’s National Youth Orchestra (Bundesjugendorchester) gives specially gifted musicians between 15 and 19 years of age a chance to gain important orchestra experience under the supervision of renowned conductors. Three times each year the young people convene in working sessions designed to rehearse challenging concert programmes to performance level. Domestic and foreign tours and broadcasting productions then give them an opportunity to present the results of their work in public.

### NATIONAL JAZZ ORCHESTRA

The National Jazz Orchestra (Bundesjazzorchester) promotes qualified and talented young jazz musicians in Germany. Here young instrumentalists and singers up to the age of 24 can develop their skills for two years. An up-to-date concert repertoire is rehearsed in work phases conceived as intensive training sessions in a professional masterclass atmosphere. The artistic director of the rehearsal and concert work is chosen on a rotating basis and receives support from renowned jazz teachers. Each work phase is followed by guest performances in Germany and abroad.

#### NATIONAL 'JUGEND JAZZT' CONVENTION

Here talented young jazz musicians are given an opportunity to display their skills to a panel of experts and an audience. The participants are prizewinners from the state-wide competitions 'Jugend jazzt' ('Youth Plays Jazz') or comparable events that send them to the national convention. Besides the actual competition, 'Jugend jazzt' also functions as a sort of cross between festival, concert platform, networking site, information exchange, workshop and seminar.

#### SCHOOLJAM – NATIONWIDE SCHOOL BAND FESTIVAL

The aim of SchoolJam is to promote the culture of rock and pop music in Germany's schools on a long-term basis and to convey the fun of making music. School bands may apply to the competition by submitting a song, no matter whether it is a cover title or their own creation. They are then given an opportunity to play on stage before a panel of experts in the regional finals, to appear at large open-air festivals, to tour Germany and abroad or to hold recording sessions in professional studios.

#### *Amateur Music-Making*

#### GERMAN CHORAL COMPETITION AND GERMAN ORCHESTRAL COMPETITION

These two competitions, each of which occurs at four-year intervals, gathers together Germany's best amateur orchestras and choruses. Besides comparing their level of achievement and exchanging information, the choruses and orchestras perform before internationally authoritative jurors and experts, making this the most important platform for cultural communication in Germany's amateur music scene. Moreover, the competitions are followed by special seminars and scholarships for choral, orchestral and big band conductors. The goal is to offer support on a sustained basis beyond the competition itself. Rounding off the overall package are commissions for new works and special prizes for contemporary choral and orchestral music.

## *Contemporary Music*

### PROMOTIONAL PROJECTS IN CONTEMPORARY MUSIC

The German Music Council's 'Promotional Projects in Contemporary Music' (Förderprojekte Zeitgenössische Musik) are designed to promote new paths and artistic experiments in contemporary art music. They lend their support to the further evolution and documentation of new music in Germany, providing it with a larger forum and a stronger and more self-confident presence both at home and abroad. Its activities range from the CD series *Edition Zeitgenössische Musik* to the funding of contemporary music performances (in the German Music Council Concert Series) and musical meetings among young musicians in the European Workshop for Contemporary Music, plus many other initiatives and publications.

### MUSIC IN GERMANY, 1950-2000

This documentary series of CDs was called a 'history of 20th-century Germany in sound' when it won the Echo Klassik Award in 2000. In 20 boxed sets with 134 CDs, it documents the evolution of music in both East and West Germany from 1950 to 1990 and in reunified Germany to the end of the century. Accompanied by scholarly commentaries and arranged by year of origin or compositional theme, it covers six major areas: concert music, electronic music, music theatre, applied music, jazz and popular music.

## *Information and Documentation*

### GERMAN MUSIC INFORMATION CENTRE

The German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) is Germany's central institution for information on the subject of music, providing facts and figures on the country's musical life on a broad basis (see also the description in the next chapter). The spectrum ranges from music education and training to amateur music-making, from musical professions and the event industry all the way to the media and the music business. The MIZ collects information on the local, regional and inter-regional levels, gathering material from every area of musical life.

#### EUROPEAN MUSICAL EXCHANGE PLATFORM

'Music connects People. Music connects Europe'. This is the guiding precept behind the European Musical Exchange Platform, whose multilingual Internet portal provides information on current musical and cultural events and furthers information exchange and networking among musicians, organisers and organisations. Here interested musicians can introduce themselves to an international community and contact each other on its website ([www.music-connects.eu](http://www.music-connects.eu)). The goal of the Exchange Platform is to network as many European regions as possible over the next few years and thereby to promote musical and cultural exchange in Europe.

## THE GERMAN MUSIC INFORMATION CENTRE

The German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) is the central institution for information on music and musical life in Germany. Under the aegis of the German Music Council it documents structures and developments in a multi-faceted musical culture that has emerged over the centuries and ranges from music education and training to amateur music-making, and from the funding and professional practice of music to the media and the music industry.

Being part of an extensive network, the MIZ is in close contact with many institutions and initiatives in Germany's musical life, including documentation centres and archives no less than professional associations, educational and training centres, research institutes and media institutions. On this basis it gathers information at the local, regional and national levels and connects people, initiatives and institutions from every area of musical culture. This cooperative approach also finds expression in the membership of its advisory committee, which includes representatives from Germany's leading music archives and documentation centres as well as other experts from different fields of musical life.

The MIZ is an open information and service facility available to everyone. Its goal is to impart greater transparency to Germany's musical life, to serve as a guide to the country's rich and diverse musical landscape and to foster the exchange of ideas and experience. It is aimed at professional circles, cultural institutions and culture-political committees no less than musical amateurs and the interested public.

## RANGE OF INFORMATION

Ever since its foundation in 1997 the MIZ has built up extensive databases, bodies of material and information services that cover a broad spectrum of current issues in Germany's musical life. Its offerings include information on Germany's musical infrastructure, theme portals, statistics, articles, literature and additional sources, special databases (e.g. on contemporary composers or opportunities for advanced or continuing music education) and much else besides. It is continuously updated, expanded and conveyed via various media. The MIZ's internet portal can be reached at [www.miz.org](http://www.miz.org).

### *Infrastructure of musical life*

The MIZ's Infrastructure Databases provide information on more than 10,000 institutions and facilities in Germany. The information is organised systematically into presentations on such topics as institutes of music education and training, orchestras, music theatres, music festivals, funding options and programmes, foundations, professional associations, documentation centres, research institutes, business enterprises and press organs. In addition to information on management structures and descriptions of the organisations concerned, the MIZ also presents postal addresses, contact persons and contact data.

### *Theme portals on musical life*

The MIZ also reflects the diversity of Germany's musical life in comprehensive cross-sectional surveys. Among these are the theme portals, which provide not only basic data on infrastructure but extensive background information, e.g. through introductory articles, documents and statements on cultural policy, daily news roundups or suggestions for further reading.

### *Musical statistics programme*

The MIZ's collection of musical statistics allows it to follow developments and trends in Germany's musical life, from the popular commitment toward amateur music-making and public expenditures on music to the latest industry-wide

developments in the music business. To provide a solid basis for political discussion, opinion-making and musical research, the MIZ excerpts and processes music-related data from a very wide range of statistical sources and conducts its own polls on various topics.

### *Topography of musical life*

Owing to the great wealth of its data, the MIZ has taken upon itself the task of developing innovative forms of information retrieval on an ongoing basis. For example, it combines addresses with statistical facts in a series of topographical diagrams, producing illustrative maps that vividly portray the infrastructure of Germany's musical life. Like every area of information at the MIZ, these maps are updated on a regular basis and constantly augmented with new ones.

### *Advanced and continuing education in music*

Given the efforts toward improving music education and the growing importance of lifelong learning, the MIZ has attached high priority to the subject of advanced and continuing education. Working together with the leading bodies in this field, it has set up an information system on courses, congresses and opportunities in advanced and continuing education that does justice to the great demand for this information. The system provides data on courses and congresses offered by national and regional academies, universities, conservatories, professional associations and independent event organizers for target groups with different levels of musical achievement and educational interests.

### *Calendar of applications and festivals*

The MIZ's calendar service gathers together information on applications for major competitions, prizes and scholarships and on music festivals. The Application Calendar enables users to search directly for approaching application deadlines and event dates. An additional 17 categories are available for selection, from individual instruments and voice via composition and conducting to chamber music and specific musical genres. Also available for topic-related searches is the Festival Calendar, providing ongoing information on the event schedules of music

festivals as well as their current slogans and themes. The offerings cover the full range of musical genres and encompass special festivals not only in early and contemporary music but also in the various styles of popular music.

### *Contemporary art music*

With regard to current art music, the Contemporary Composers Database combines information on the lives, work and performances of composers born or currently living in Germany. This database, covering some 1,000 composers, is supplemented by the trade publications available in the MIZ's library and by the network that the MIZ has set up for leading music documentation centres and archives. The resources are augmented with large collections of facts on the infra-structural conditions of contemporary music production, from specialist ensembles, festivals and initiatives via composer competitions, scholarships and prizes to publishing houses and trade journals.

### *Musik-Almanach*

The *Musik-Almanach* is the central reference work for facts and figures on music in Germany. Issued since 1986, it provides information on the structures of Germany's musical life as well as the goals, activities and working results of its most important institutions. This encyclopaedic publication combines statistical material, structural information and authoritative articles on musical life in Germany.



## THE AUTHORS

### DETLEF ALTENBURG

Since 1999 Professor Dr. Detlef Altenburg has taught at the Liszt School of Music Weimar, where he has headed the joint Institute of Musicology of the Liszt School of Music and the University of Jena since 2000. After studying musicology, theology, comparative religion and philosophy at the universities of Marburg and Cologne, he deputised briefly as professor at Göttingen University before being appointed professor of musicology at the Detmold University of Music and Paderborn University. From 1986 to 1989 he was the managing editor of the scholarly journal *Die Musikforschung*, and from 1994 to 1999 he was professor of musicology at Regensburg University. Altenburg has served as president of the Franz Liszt Society (1990-98) and the German Music Research Society (*Gesellschaft für Musikforschung*, 2001-09) and has sat on the board of trustees of the German Music Council (2003-09). He was inducted into the Erfurt Academy of Applied Sciences in 2000 and the *Academia Europaea* in 2005 and has served as president of the International Liszt Association since 2009.

### HANS BÄSSLER

Since 1994 Professor Dr. Hans Bässler has taught at the Music Education Research Institute of Hanover University of Music, Drama and Media, where he heads the master's programme in music education for upper-level schools as well as the Play Fair project. After studying church music and theology and taking degrees in music education and philosophy, he became a grammar school teacher in Hamburg, where he worked as an organist on the side. From 1979 to 1994 he was dean of music at the Schleswig-Holstein Institute for Practice and Theory in Schools, in which capacity he was assigned to Mecklenburg-Vorpommern as

founding director of the region's Institute of School and Education. From 1996 to 2006 he was the national chairman of the Association of German School Musicians (VDS), which he now serves as honorary chairman. Since 2004 he has been chairman of the German Music Council's National Committee on Music Education and served as vice-president of this umbrella organisation (2004-09). Bässler is also co-editor of the professional journal *Musik & Bildung* and the textbook series *Thema Musik* and serves on the editorial board of *Musikforum*.

#### MICHAEL DARTSCH

Since 1996 Professor Dr. Michael Dartsch has taught at Saar University of Music, where he heads the programme in elementary music education. After taking degrees in music and art education as well as teachers' training, he first taught groups of children, apprentice teachers and violin pupils in every age group. Later he took a doctorate in education. Since 2007 he has been the speaker of the Working Committee of Directors of Music Education Programmes in the Federal Republic of Germany (Arbeitsgemeinschaft der Leitenden musikpädagogischer Studiengänge in der Bundesrepublik Deutschland, ALMS). As project director of the Association of German Public Music Schools (VdM) he played a central role in creating the new education plan for the elementary and primary levels. Dartsch also has many publications to his credit, especially on violin teaching and elementary music education.

#### STEFAN FRICKE

Since 2008 Stefan Fricke has been a contemporary music producer at Hessian Broadcasting in Frankfurt, where he has also headed the Audio Art Department since 2011. He studied musicology and German language and literature at Saarland University. In 1989, together with Sigrid Konrad, he founded the Pfau publishing house in Saarbrücken. Teaching appointments and workshops have taken him to various academic institutions, including the conservatories in Vienna and Shanghai and the International Summer Courses for New Music in Darmstadt. In 2007 he headed the editorial office of the Acoustic Art Studio at West German Broadcasting in Cologne. Since 2000 he has also been on the board of the German section of the International Society for Contemporary Music (ISCM) and a member of the German Music Council's National Committee for Contemporary Music.

## CHRISTIAN HÖPPNER

Christian Höppner has been secretary-general of the German Music Council since 2004. After taking degrees in instrument teaching, music education and the cello, he studied conducting at Berlin University of the Arts, where he has taught cello since 1986. He is vice-president of the European Music Council and the German Cultural Council, where he also serves as speaker of the music division. He is a member of the broadcasting board of Deutsche Welle, editor-in-chief of *Musikforum*, a member of the programming committee of RTL, a member of the board of trustees of the Frankfurt Music Prize, a presidium member of the German Ensemble Academy, honorary president of the Berlin Music Council and former president of the Berlin-Spree Rotary Club. He also represents the German Music Council in Germany's Commission to UNESCO.

## ARNOLD JACOBSHAGEN

Since 2006 Professor Dr. Arnold Jacobshagen has taught historical musicology at Cologne University of Music and Dance. After studying musicology, history and philosophy in Berlin, Vienna and Paris, he took the doctorate at Berlin Free University. He first worked as a musical adviser to the Mainz State Theatre, after which he was a scholarly assistant, assistant professor and *Privatdozent* at the Research Institute for Music Theatre Studies at Bayreuth University (1997-2006). He is a board member of the Joseph Haydn Institute in Cologne, the Meyerbeer Institute and the Working Committee for Rhenish Music History and serves on the jury of the Beethoven Foundation. He also co-edits the publication series *musicolonia* and *edition pp* and was a principal adviser for the encyclopaedia *Musik in Geschichte und Gegenwart* from 2000 to 2008.

## JOACHIM JAENECKE

From 1998 until his retirement in 2010 Dr. Joachim Jaenecke was a consultant in the executive office of the Berlin Staatsbibliothek Preußischer Kulturbesitz, where he had previously worked in the music department (1974-97) and taken a degree in scholarly librarianship. He studied musicology, music education, art history and German language and literature in Frankfurt am Main. In 1976 he became a member of the International Association of Music Libraries (IAML), where he exercised various executive functions. He is actively involved on the advisory

boards of the German Music Information Centre, the European Musical Exchange Platform and the German Composers' Archive in Dresden.

#### STEFAN KLÖCKNER

Since 1999 Professor Dr. Stefan Klöckner has taught musicology, Gregorian chant and the history of church music at the Folkwang University of the Arts in Essen, where he also heads the Institute of Gregorian Chant, the International Summer Courses in Gregorian Chant and the Münsterschwarzach Plainchant Courses. Since 2009 he has also been prorector for studies, teaching and research. He has degrees in music, musicology and Catholic theology. From 1992 to 1999 he headed the Office of Church Music (Diocesan Music Director) for the bishopric of Rottenburg-Stuttgart. Besides serving as managing editor of the church music periodical *Musica sacra* (1999-2005), he has been vice-president of the General Caecilian Society for Germany (ACV, 2001-05), which he has represented at the European Conference of Church Music Associations (CEDAME) and the German Music Council.

#### GERALD MERTENS

Gerald Mertens is a lawyer, church musician and managing director of the German Orchestra Union and the German Orchestra Foundation. He also functions as editor-in-chief of the periodical *Das Orchester* and has a teaching position in orchestra management at Berlin Free University and Viadrina European University in Frankfurt an der Oder.

#### ORTWIN NIMCZIK

Professor Dr. Ortwin Nimczik has taught music education and pedagogy at Detmold University of Music since 1994 and has been national chairman of the Association of German School Musicians (VDS) since 2006. He studied composition and music education at the Folkwang University in Essen as well as education, philosophy and musicology at the Ruhr University in Bochum. From 1985 to 1994 he worked in the school system of North Rhine-Westphalia and served as dean of studies and head of the music department at the Dortmund Study Seminar. Among his main interests are contemporary music, musical creativity, and the theory and practice of music instruction. He also co-edits the periodical *Musik & Bildung* and the publication series *Thema Musik* (with workbooks on music instruction) and edits the Detmold academic publication series *Detmolder Hochschulschriften*.

### ASTRID REIMERS

Astrid Reimers has worked at the Institute of European Music Ethnology at Cologne University since 1988. Her primary area of research is amateur music-making from the standpoint of active musicianship. In recent years her attention has focused on music-making among migrants, amateur music-making in religious contexts and festivals of women's music.

### HELMUT SCHERER

Since 1999 Professor Dr. Helmut Scherer has taught communication and media sciences at the Institute of Journalism and Communication Research at Hanover University of Music, Drama and Media, which he presently serves as managing director. He is also a board member of the Play Fair Initiative. His main areas of research lie in the fields of political communication, public opinion, media utilisation and media impact.

### BEATE SCHNEIDER

Professor Dr. Beate Schneider teaches media sciences at the Institute of Journalism and Communication Research at Hanover University of Music, Drama and Media. The main areas of emphasis in her teaching and research are the legal, economic and organisational foundations of the media, journalism studies and international communication.

### MICHAEL SÖNDERMANN

Michael Söndermann is managing committee chairman of the Working Group for Cultural Statistics (Arbeitskreis Kulturstatistik e.V.). He studied at the universities of Cologne and Hildesheim. Among his main areas of research and consultation are culture industries policy research and cultural statistics. He advises the ministries of economy and culture in Germany, Switzerland, Austria and Luxembourg in the fields of cultural statistics, cultural professions, the cultural labour market and the culture and creative industries. From 2006 to 2009 he was a member of the governing board of the UNESCO Institute for Statistics in Montreal. He is also statistical advisor at the Council of Europe/ERICart's compendium 'Cultural Policies and Trends in Europe' and statistical advisor at ESSnet Culture – Eurostat/Task Force 3: Cultural Industries.

## PETER WICKE

Since 1993 Professor Dr. Peter Wicke has held the Chair of Theory and History of Popular Music at the Institute of Music and Media Sciences at Humboldt University in Berlin, where he founded and directed the Popular Music Research Centre. He is also an adjunct research professor in the music department at Carleton University in Ottawa and a member of the advisory board of the International Institute for Popular Culture at the University of Turku. Besides serving as chief editor of the online periodical *PopScriptum*, he co-edits several international scholarly journals, including *Popular Music* (Cambridge) and *Popular Music History* (London).

## FRANZ WILLNAUER

Professor Dr. Franz Willnauer was artistic director of the Bonn International Beethoven Festival from 1999 to 2003. Before then he held similar positions at the Schleswig-Holstein Music Festival (1995-98) and the Salzburg Festival (1986-91). In between he was employed with the Association of Arts and Culture of the German Economy (Kulturkreis der deutschen Wirtschaft) at the Federation of German Industries (BDI) in Cologne (1991-95), and the culture department of Bayer AG in Leverkusen (1972-85). He was also a lecturer and professor of culture management at the universities of music in Vienna and Hamburg. His voluminous publications include writings on Gustav Mahler, Carl Orff and culture management.

## LIST OF INSTITUTIONS

The addresses below are excerpted from the databases of the German Music Information Centre. The shortage of space in a printed publication has made it necessary to focus on contact data, and thus to dispense with descriptive information on the institutions themselves. Nonetheless, this section offers a concise overview of many areas of musical life mentioned in the preceding articles.

More detailed information on the institutions concerned can be found on the German Music Information Centre's continuously updated information portal at [www.miz.org](http://www.miz.org). There you will find some 10,000 institutions and facilities in Germany's musical landscape listed in 80 chapters, including institutes of advanced and continuing education, music festivals, orchestras, music theatres, ensembles, music competitions, funding organisations, publishing houses, concert organizers, artists' agencies and other enterprises from different branches of the music industry.

In addition to contact data, the basic information compiled on the Centre's website also provides information on the tasks, special points of emphasis and organisational structures of the institutions concerned. Convenient search functions enable users to conduct their research, e.g. on a systematic and geographical basis.

## Music Organisations

### The German Music Council

#### **Deutscher Musikrat e.V. (DMR)**

Nationalkomitee der Bundesrepublik  
Deutschland im Internationalen Musikrat  
Schumannstr. 17, 10117 Berlin  
T: (0049/30) 308810-10, F: (0049/30) 308810-11  
generalsekretariat@musikrat.de  
<http://www.musikrat.de>

#### **Deutscher Musikrat**

**gemeinnützige Projektgesellschaft mbH**  
Weberstr. 59, 53113 Bonn  
T: (0049/228) 2091-0, F: (0049/228) 2091-200  
info@musikrat.de  
<http://www.musikrat.de>

### *Member Organisations of the German Music Council*

### The Music Councils in the Federal States

#### **Landesmusikrat Baden-Württemberg e.V.**

Ortsstr. 6, 76228 Karlsruhe  
T: (0049/721) 947670, F: (0049/721) 9473330  
kontakt@landesmusikrat-bw.de  
<http://www.landemusikrat-bw.de>

#### **Bayerischer Musikrat e.V.**

Sollner Str. 42, 81479 München  
T: (0049/89) 520464-0, F: (0049/89) 520464-64  
info@bayerischer-musikrat.de  
<http://www.musikinbayern.de>

#### **Landesmusikrat Berlin e.V.**

Lübecker Str. 23, 10559 Berlin  
T: (0049/30) 39731087, F: (0049/30) 39731088  
info@landesmusikrat-berlin.de  
<http://www.landemusikrat-berlin.de>

#### **Landesmusikrat Brandenburg e.V.**

Wilhelm-Staab-Str. 10/11, 14467 Potsdam  
T: (0049/331) 2803525, F: (0049/331) 2803525  
lmrBB@t-online.de  
<http://www.landemusikrat-brandenburg.de>

#### **Landesmusikrat Bremen e.V.**

Hanseatenhof 9, 28195 Bremen  
T: (0049/421) 705999, F: (0049/421) 705999  
LMR-Bremen@t-online.de  
<http://www.landemusikrat-bremen.de>

#### **Landesmusikrat in der Freien und Hansestadt Hamburg e.V.**

Mittelweg 42, 20148 Hamburg  
T: (0049/40) 6452069, F: (0049/40) 6452058  
info@landemusikrat-hamburg.de  
<http://www.landemusikrat-hamburg.de>

#### **Landesmusikrat Hessen e.V.**

Gräfin-Anna-Str. 4, 36110 Schlitz  
T: (0049/6642) 911319, F: (0049/6642) 911328  
info@landesmusikrat-hessen.de  
<http://www.landemusikrat-hessen.de>

#### **Landesmusikrat Mecklenburg-Vorpommern e.V.**

Apothekerstr. 28, 19055 Schwerin  
T: (0049/385) 55744-41, F: (0049/385) 5574439  
info@landesmusikrat-mv.de  
<http://www.landemusikrat-mv.de>

#### **Landesmusikrat Niedersachsen e.V.**

Arnswaldtstr. 28, 30159 Hannover  
T: (0049/511) 1238819, F: (0049/511) 1697816  
info@lmr-nds.de  
<http://www.landemusikrat-niedersachsen.de>

#### **Landesmusikrat Nordrhein-Westfalen e.V.**

Klever Str. 23, 40477 Düsseldorf  
T: (0049/211) 862064-0, F: (0049/211) 862064-50  
info@lmr-nrw.de  
<http://www.lmr-nrw.de>

#### **Landesmusikrat Rheinland-Pfalz e.V.**

Kaiserstr. 26-30, 55116 Mainz  
T: (0049/6131) 226912, F: (0049/6131) 228145  
info@lmr-rp.de  
<http://www.lmr-rp.de>

#### **Landesmusikrat Saar e.V.**

Mainzer Str. 116, 66121 Saarbrücken  
T: (0049/681) 8762693, F: (0049/681) 8762695  
info@landemusikrat-saar.de  
<http://www.landemusikrat-saar.de>



**Sächsischer Musikrat e.V.**

Berggartenstr. 11, 01277 Dresden  
 T: (0049/351) 8024285, F: (0049/351) 8023023  
 info@saechsischer-musikrat.de  
 http://www.saechsischer-musikrat.de

**Landesmusikrat Sachsen-Anhalt e.V.**

Kleine Ulrichstr. 37, 06108 Halle/Saale  
 T: (0049/345) 678998-0, F: (0049/345) 678998-19  
 lmr.san@t-online.de  
 http://www.lmr-san.de

**Landesmusikrat Schleswig-Holstein e.V.**

Rathausstr. 2, 24103 Kiel  
 T: (0049/431) 98658-0, F: (0049/431) 98658-20  
 schleswig-holstein@landesmusikrat.de  
 http://www.landemusikrat-sh.de

**Landesmusikrat Thüringen e.V.**

Karlstr. 6, 99423 Weimar  
 T: (0049/3643) 905632, F: (0049/3643) 905634  
 lmr.thueringen@t-online.de  
 http://www.lmrthueringen.de

## Associations in the German Music Council

**Allgemeiner Cäcilien-Verband für Deutschland (ACV Deutschland)**

Andreasstr. 9, 93059 Regensburg  
 T: (0049/941) 84339, F: (0049/941) 8703432  
 info@acv-deutschland.de  
 http://www.acv-deutschland.de

**Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD)**

*See under Public Broadcasting Corporations*

**Arbeitsgemeinschaft Deutscher Chorverbände e.V. (ADC)**

Arnauer Str. 14, 87616 Marktoberdorf  
 T: (0049/8342) 8964032, F: (0049/8342) 40370  
 adc@chorverbaende.de  
 http://www.chorverbaende.de

**Arbeitsgemeinschaft deutscher Musikakademien und Konservatorien**

Fachschule für musikalische Berufsausbildung der Stadt Wiesbaden,  
 Direktor Christoph Nielbeck,  
 Schillerplatz 1-2, 65185 Wiesbaden  
 T: (0049/611) 313034, F: (0049/611) 313918  
 musikakademie@wiesbaden.de

**Arbeitskreis der Musikbildungsstätten in Deutschland**

Landesmusikakademie Berlin,  
 Straße zum FEZ 2, 12459 Berlin  
 T: (0049/30) 53071203, F: (0049/30) 53071222  
 info@musikbildungsstaetten.de  
 http://www.musikbildungsstaetten.de

**Arbeitskreis für Schulmusik und allgemeine Musikpädagogik e.V. (AFS)**

Prof. Dr. Jürgen Terhag,  
 Hochschule für Musik Köln,  
 Unter Krahenbäumen 87, 50668 Köln  
 T: (0049/2175) 168599, F: (0049/2175) 168599  
 bundesgeschaeftsstelle@afs-musik.de  
 http://www.AFS-Musik.de

**Arbeitskreis Musik in der Jugend e.V. (AMJ)**

Grüner Platz 30, 38302 Wolfenbüttel  
 T: (0049/5331) 900 95 90, F: (0049/5331) 900 95 99  
 info@amj-musik.de  
 http://www.amj-musik.de

**Arbeitskreis Musikpädagogische Forschung e.V. (AMPF)**

Prof. Dr. Magnus Gaul,  
 Beim St.-Katharinenstift 8, 18055 Rostock  
 T: (0049/381) 5108100  
 gaul@ampf.info  
 http://www.ampf.info

**Arbeitskreis Studium Populärer Musik e.V. (ASPM)**

Dr. Alenka Barber-Kersovan,  
 Ahornweg 154, 25469 Halstenbek  
 T: (0049/4101) 44840  
 fk8a003@uni-hamburg.de  
 http://www.aspm-online.org  
 http://www.popmusikforschung.de

**Bildungswerk Rhythmik e.V. (BWR)**

Monika Mayr,  
 Schöppingenweg 26, 48149 Münster  
 T: (0049/251) 866548, F: (0049/251) 866548  
 information@bw-rhythmik.de  
 http://www.bw-rhythmik.de

**Bund Deutscher Zupfmusiker e.V. (BDZ)**  
Schlossstr. 11, 07407 Rudolstadt  
T: (0049/3672) 427889, F: (0049/3672) 488401  
info@bdz-online.de  
http://www.bdz-online.de

**Bundesfachgruppe Musikpädagogik e.V. (Bfg)**  
Kai Martin, Stolzestr. 9, 30171 Hannover  
T: (0049/511) 2353947  
http://www.bfg-musikpaedagogik.de

**Bundesinnungsverband für das  
Musikinstrumenten-Handwerk (BIV)**  
Kreishandwerkerschaft Düsseldorf,  
Klosterstr. 73-75, 40211 Düsseldorf  
T: (0049/211) 3670-70 or -727, F: (0049/211) 3670-713  
info@biv-musikinstrumente.de  
http://www.das-starke-handwerk.de/biv/  
index2.htm

**Bundesverband der Deutschen  
Musikinstrumenten-Hersteller e.V. (BdMH)**  
Brunnenstr. 31, 65191 Wiesbaden  
T: (0049/611) 9545-886, F: (0049/611) 9545-885  
info@musikinstrumente.org  
http://www.musikinstrumente.org

**Bundesverband Deutscher Gesangspädagogen  
e.V. (BDG)**  
Prof. Berthold Schmid,  
Zschochersche Str. 15, 04229 Leipzig  
T: (0049/341) 4955652  
prof@berthold-schmid.de  
http://www.bdg-online.org

**Bundesverband Deutscher Liebhaberorchester  
e.V. (BDLO)**  
Berggartenstr. 11, 01277 Dresden  
T: (0049/351) 8104238, F: (0049/351) 8023023  
bdlo@bdlo.de  
http://www.bdlo.de

**Bundesverband Deutscher Privatmusikschulen  
e.V. (bdpm)**  
Generalsekretariat,  
Warschauer Str. 78, 10243 Berlin  
T: (0049/30) 53679793, F: (0049/3212) 1122308  
info@bdpm.de  
http://www.bdpm.de

**Bundesverband Klavier e.V. (BVK)**  
Jochen Klinzmann,  
Niddenweg 1, 38124 Braunschweig  
T: (0049/531) 610308, F: (0049/531) 2611807  
info@pianos.de  
http://www.pianos.de

**Bundesverband Kulturarbeit in der  
evangelischen Jugend e.V. (bka e.V.)**  
Georgenkirchstr. 70, 10249 Berlin  
T: (0049/30) 24344-1851, F: (0049/30) 24344-1850  
info@bka-online.org  
http://www.bka-online.org  
http://www.kulturellekompetenz.de

**Bundesverband Musikindustrie e.V. (BVMl)**  
Reinhardtstr. 29, 10117 Berlin  
T: (0049/30) 590038-0, F: (0049/30) 590038-38  
info@musikindustrie.de  
http://www.musikindustrie.de

**Bundesvereinigung Deutscher Musikverbände  
e.V. (BDMV)**  
König-Karl-Str. 13, 70372 Stuttgart  
T: (0049/711) 672112-70, F: (0049/711) 672112-99  
info@bdmv-online.de  
http://www.bdmv-online.de  
*Deutsche Bläserjugend:* Weberstr. 59, 53113 Bonn  
T: (0049/228) 262680, F: (0049/228) 262682  
deutsche-blaeserjugend@t-online.de  
http://www.deutsche-blaeserjugend.de

**Bundesvereinigung Deutscher  
Orchesterverbände e.V. (BDO)**  
Cluser Str. 5, Kunstwerk B, 78647 Trossingen  
T: (0049/7425) 8312, F: (0049/7425) 21519  
info@orchesterverbaende.de  
http://www.orchesterverbaende.de

**CC Composers Club e.V.**  
**Berufsverband für Auftragskomponisten  
in Deutschland**  
Meckelstedter Str. 9, 27624 Lintig  
T: (0049/4745) 931594, F: (0049/4745) 931594  
contact@composers-club.de  
http://www.composers-club.de

**ChorDirektorenKonferenz e.V.**  
Theater und Philharmonie Essen,  
Opernplatz 10, 45128 Essen  
T: (0049/201) 8122233  
info@chordirektorenkonferenz.de  
http://www.chordirektorenkonferenz.de

**Deutsche Gesellschaft für Elektroakustische Musik e.V. (DEGEM)**

Prof. Michael Harenberg,  
Boeckhstr. 15, 76137 Karlsruhe  
T: (0049/721) 1614895  
info@degem.de  
http://www.degem.de

**Deutsche Gesellschaft für Musikphysiologie und Musikermmedizin e.V. (DGFMM)**

Sekretariat, Holteistr. 6, 30175 Hannover  
T: (0049/511) 3745654, F: (0049/511) 3745654  
sekretariat@dghmm.org  
http://dghmm.org

**Deutsche Jazz Föderation e.V.**

Bundesgeschäftsstelle,  
Weinstr. 58, 67146 Deidesheim  
T: (0049/6326) 9677-70, F: (0049/6326) 9677-99  
info@deutsche-jazz-foederation.de  
http://www.deutsche-jazz-foederation.de

**Deutsche Musiktherapeutische Gesellschaft e.V. (DMtG)**

Libauer Str. 17, 10245 Berlin  
T: (0049/30) 29492493, F: (0049/30) 29492494  
info@musiktherapie.de  
http://www.musiktherapie.de

**Deutsche Orchestervereinigung e.V. (DOV)**

Littenstr. 10, 10179 Berlin  
T: (0049/30) 827908-0, F: (0049/30) 827908-17  
kontakt.berlin@dov.org  
http://www.dov.org

**Deutsche Popstiftung  
Nachwuchsförderung im Bereich  
der Populärmusik**

Deutscher Rock & Pop Musikerverband e.V.,  
Kolberger Str. 30, 21339 Lüneburg  
T: (0049/4131) 23303-0 F: (0049/4131) 23303-15  
info@deutschepopstiftung.de  
http://www.musiker-online.de/Deutsche-  
Popstiftung.popstiftung.o.html

**Deutsche Rockmusik Stiftung**

Emil-Meyer-Str. 28, 30165 Hannover  
T: (0049/511) 260930-41, F: (0049/511) 260930-49  
info@rockmusikstiftung.de  
http://www.rockmusikstiftung.de

**Deutsche Suzuki Gesellschaft e.V.**

Klosterstr. 9-11, 95028 Hof/Saale  
T: (0049/9281) 7200-17, F: (0049/9281) 7200-72  
wartberg@germansuzuki.de  
http://www.germansuzuki.de

**Deutscher Akkordeonlehrer-Verband e.V. (DALV)**

Neuenstr. 29, 78647 Trossingen  
T: (0049/7425) 20212, F: (0049/7425) 20444  
vorstand@dalv-online.de  
http://www.dalv-online.de

**Deutscher Bundesverband der Spielmanns-,  
Fanfaren-, Hörner- und Musikzüge e.V.**

Otto-Suhr-Ring 29, 55252 Mainz-Kastel  
T: (0049/6134) 3140, F: (0049/6134) 240386  
peterkauth@online.de  
http://www.dbv-musik.com

**Deutscher Chorverband e.V. (DCV)**

Eichendorffstr. 18, 10115 Berlin  
T: (0049/30) 84710890, F: (0049/30) 84710899  
info@deutscher-chorverband.de  
http://www.deutscher-chorverband.de  
*Deutsche Chorjugend e.V.:*  
Eichendorffstr. 18, 10115 Berlin  
T: (0049/30) 847108950, F: (0049/30) 847108959  
info@deutsche-chorjugend.de  
http://www.deutsche-chorjugend.de

**Deutscher Harmonika-Verband e.V. (DHV)**

Rudolf-Maschke-Platz 6, 78647 Trossingen  
T: (0049/7425) 326645 or 326646,  
F: (0049/7425) 326648  
info@dhv-ev.de  
http://www.dhv-ev.de

**Deutscher Komponistenverband e.V. (DKV)**

Kadettenweg 80 b, 12205 Berlin  
T: (0049/30) 843105-80 or -81,  
F: (0049/30) 843105-82  
info@komponistenverband.org  
http://www.komponistenverband.de

**Deutscher Musikverleger-Verband e.V. (DMV)**

Friedrich-Wilhelm-Str. 31, 53113 Bonn  
T: (0049/228) 53970-0, F: (0049/228) 53970-70  
dmv@musikverbaende.de  
http://www.dmv-online.com

**Deutscher Rock & Pop Musikerverband e.V. (DRMV)**  
**Bundesverband der Musiker, Musikurheber und Musikerinitiativen im Bereich der Populärmusik**  
Kolberger Str. 30, 21339 Lüneburg  
T: (0049/4131) 23303-0, F: (0049/4131) 23303-15  
info@drmv.de  
<http://www.drmv.de>

**Deutscher Textdichter-Verband e.V.**  
Frank Dostal, Oberstr. 14 a, 20144 Hamburg  
T: (0049/40) 4102161, F: (0049/40) 448850  
TextDichterV@aol.com  
<http://www.dtv-textdichter.de>

**Deutscher Tonkünstlerverband e.V. (DTKV)**  
**Bundesverband für Musikberufe**  
Bavariaring 14, 80336 München  
T: (0049/89) 542120-63, F: (0049/89) 542120-64  
info@dtkv.org  
<http://www.dtkv.org>

**Deutscher Zithermusik-Bund e.V. (DZB)**  
Heinz Mader, Bodoweg 25, 47167 Duisburg  
T: (0049/203) 580802, F: (0049/203) 580882  
info@zitherbund.de  
saitenspiel@zitherbund.de  
<http://www.zitherbund.de>

**Dramatiker-Union e.V. (DU)**  
**Schriftsteller und Komponisten von Bühne, Film und Medien**  
Parsevalstr. 7-9, 12459 Berlin  
T: (0049/30) 530157-39, F: (0049/30) 530157-49  
dramatikerunion@t-online.de  
<http://www.dramatikerunion.de>

**European Guitar Teachers Association – Sektion Deutschland (EGTA-D)**  
Dr. Helmut Richter,  
Waldhuckstr. 84, 46147 Oberhausen/Rheinland  
T: (0049/208) 682264  
info@egta-d.de  
<http://www.egta-d.de>

**European Piano Teachers Association (EPTA) Sektion der Bundesrepublik Deutschland e.V.**  
Dr. Rainer Lorenz, Schanzenstr. 24, 34130 Kassel  
T: (0049/561) 68082, F: (0049/561) 66778  
Lorenz@epta-deutschland.de  
<http://www.epta-deutschland.de>

**European String Teachers Association (ESTA) Union der Bundesrepublik Deutschland e.V.**  
Trixi Wentscher-Helpenstein,  
Katzenberg 123, 55126 Mainz  
T: (0049/6131) 479568, F: (0049/6131) 479568  
info2@esta-de.de  
<http://www.esta-de.de>

**Evangelischer Posaundendienst in Deutschland e.V.**  
Cansteinstr. 1, 33647 Bielefeld  
T: (0049/521) 433442, F: (0049/521) 433443  
info@epid.de  
<http://www.epid.de>

**Fachgruppe Freie musikwissenschaftliche Forschungsinstitute in der Gesellschaft für Musikforschung**  
Dr. Klaus Döge, c/o Hochschule für Musik und Theater, Rosenheimer Str. 5, 81667 München  
fffi@online.de  
<http://www.fffi-musik.de>

**Fachverband Deutscher Berufschorleiter e.V. (FDB)**  
Am Lohgarten 11, 76706 Dettenheim  
T: (0049/7247) 5000, F: (0049/7247) 3636  
info@fdb-online.de  
<http://www.fachverband-deutscher-berufschorleiter.de>

**Frau und Musik Internationaler Arbeitskreis e.V.**  
Archiv Frau und Musik e.V.,  
Heinrich-Hoffmann-Str. 3, 60528 Frankfurt/Main  
T: (0049/69) 95928685, F: (0049/69) 95928690  
info@archiv-frau-musik.de  
<http://www.archiv-frau-musik.de>

**GEDOK – Verband der Gemeinschaften der Künstlerinnen und Kunstförderer e.V.**  
Haus der Kultur, Weberstr. 59a, 53113 Bonn  
T: (0049/228) 2618779, F: (0049/228) 2619914  
gedok@gedok.de  
<http://www.gedok.de>

**Genossenschaft Deutscher Bühnen-Angehöriger (GDBA)**  
Feldbrunnenstr. 74, 20148 Hamburg  
T: (0049/40) 443870 or 445185, F: (0049/40) 459352  
gdba@buehnengenossenschaft.de  
<http://www.buehnengenossenschaft.de>

**Gesamtverband Deutscher Musikfachgeschäfte e.V. (GDM)**

Friedrich-Wilhelm-Str. 31, 53113 Bonn  
 T: (0049/228) 53970-0, F: (0049/228) 53970-70  
 gdm@musikverbaende.de  
 http://www.gdm-online.com

**Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (GEMA)**

*See under Collecting Societies*

**Gesellschaft für Musikforschung e.V. (GfM)**

Heinrich-Schütz-Allee 35, 34131 Kassel  
 T: (0049/561) 3105-255, F: (0049/561) 3105-254  
 G.f.Musikforschung@t-online.de  
 http://www.musikforschung.de

**Gesellschaft für Musikpädagogik e.V. (GMP)**

Elke Szczepaniak, c/o Lehrstuhl für Musikpädagogik der Universität Würzburg, Domerschulstr. 13, 97070 Würzburg  
 T: (0049/931) 31-6820  
 elke.szczepaniak@uni-wuerzburg.de  
 http://www.gmp-vmp.de

**Gesellschaft für Neue Musik e.V. (GNM) – Sektion Bundesrepublik Deutschland der Internationalen Gesellschaft für Neue Musik (IGNM)**

Institut für zeitgenössische Musik IzM, Hochschule für Musik und Darstellende Kunst Frankfurt am Main, Eschersheimer Landstr. 29-39, 60322 Frankfurt/Main  
 T: (0049/69) 154007129, F: (0049/69) 154007140  
 info@ignm-deutschland.de  
 http://www.ignm-deutschland.de

**Gesellschaft zur Verwertung von Leistungsschutzrechten mbH (GVL)**

*See under Collecting Societies*

**Harald-Genzmer-Stiftung**

C. F. Peters Ltd. & Co. KG  
 Kennedyallee 101, 60596 Frankfurt/Main  
 T: (0049/69) 630099-41, F: (0049/69) 630099-54  
 info@genzmer-stiftung.de  
 http://www.genzmer-stiftung.de

**Institut für Neue Musik und Musikerziehung e.V. (INMM)**

Olbrichweg 15, 64287 Darmstadt  
 T: (0049/6151) 46667, F: (0049/6151) 46647  
 inmm@neue-musik.org  
 http://www.neue-musik.org

**Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)**

**Gruppe Bundesrepublik Deutschland e.V.**  
 Dr. Barbara Wiermann, c/o Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy", Grassistr. 8, 04107 Leipzig  
 T: (0049/341) 2144-630, F: (0049/341) 2144-634  
 sekretaeirin@aibm.info  
 http://www.aibm.info

**Internationaler Arbeitskreis für Musik e.V. (IAM)**

Am Kloster 1a, 49565 Bramsche  
 T: (0049/5461) 99630, F: (0049/5461) 996310  
 iam-ev@t-online.de  
 http://www.iam-ev.de

**Internationaler Musikwettbewerb der ARD**

Bayerischer Rundfunk, Rundfunkplatz 1, 80335 München  
 T: (0049/89) 5900-2471 F: (0049/89) 5900-3573  
 ard.musikwettbewerb@brnet.de  
 http://www.ard-musikwettbewerb.de

**Jeunesses Musicales Deutschland e.V. (JMD) Deutsche Sektion der Jeunesses Musicales International**

Generalsekretariat, Marktplatz 12, 97990 Weikersheim  
 T: (0049/7934) 9936-0, F: (0049/7934) 9936-40  
 weikersheim@jeunessesmusicales.de  
 http://www.jeunessesmusicales.de

**Konferenz der Leiter der kirchlichen und der staatlichen Ausbildungsstätten für Kirchenmusik und der Landeskirchenmusikdirektoren in der Evangelischen Kirche in Deutschland (EKD)**

Georgenkirchstr. 69, 10249 Berlin  
 T: (0049/30) 24344473, F: (0049/30) 24344472  
 g.kennel@ekbo.de  
 http://www.kirchenmusikstudium.de

**Konferenz der Leiterinnen und Leiter der Ausbildungsstätten für katholische Kirchenmusik in Deutschland**

Bischöfliches Ordinariat / Referat Kirchenmusik, Ottostr. 1, 97070 Würzburg  
 T: (0049/931) 386637-60, F: (0049/931) 386637-69  
 gregor.frede@bistum-wuerzburg.de  
 hkaiser@uni-mainz.de  
 http://www.kirchenmusik-studium.de

### **Musik + Tanz + Erziehung**

#### **Orff-Schulwerk-Gesellschaft Deutschland e.V.**

Scharnitzer Str. 1, 82166 Gräfelfing  
T: (0049/89) 8542851, F: (0049/89) 8542953  
orff-schulwerk@t-online.de  
<http://www.orff-schulwerk.de>  
<http://www.orff.de>

#### **Musikgesellschaft Carl Philipp Emanuel Bach e.V.**

Lindenstr. 5, 15230 Frankfurt/Oder  
T: (0049/335) 4003966 or (0049/173) 9041041,  
F: (0049/1212) 513484325  
wolfgangjost@web.de  
<http://www.bach-frankfurt.de>

#### **netzwerk junge ohren e.V.**

Neue Grünstr. 19, 10179 Berlin  
T: (0049/30) 5300-2945, F: (0049/30) 5300-7232  
kontakt@jungeohren.de  
<http://www.jungeohren.de>

#### **Percussion Creativ e.V.**

Michael Zöller, Haslacher Str. 43, 79115 Freiburg  
T: (0049/761) 48976795, F: (0049/761) 48976795  
office@percussion-creativ.de  
<http://www.percussion-creativ.de>

#### **PROFOLK – Verband für Lied, Folk und Weltmusik in Deutschland e.V.**

Doreen Wolter,  
Zabel-Krüger-Damm 23, 13469 Berlin  
T: (0049/30) 42010273, F: (0049/30) 42010274  
info@profolk.de  
<http://www.profolk.de>

#### **Pro Musica Viva –**

##### **Maria Strecker-Daelen-Stiftung (PMV)**

PO Box 3146, 55021 Mainz  
T: (0049/6131) 246804, F: (0049/611) 598347 or  
(0049/6131) 366432  
Pro.MusicaViva@t-online.de

#### **Rektorenkonferenz der Musikhochschulen in der Bundesrepublik Deutschland (RKM)**

Staatliche Hochschule für Musik und  
Darstellende Kunst Stuttgart,  
Urbanstr. 25, 70182 Stuttgart  
T: (0049/711) 21246-47, F: (0049/711) 21246-32  
info@die-deutschen-musikhochschulen.de  
<http://www.die-deutschen-musikhochschulen.de>

#### **Society of Music Merchants SOMM e.V.**

Kurfürstendamm 150, 10709 Berlin  
T: (0049/30) 28501654 or (0049/172) 4511726  
doc@somm.eu  
<http://www.somm.eu>

#### **Strecker-Stiftung**

Meistersinger-Haus,  
Weihergarten 1-3, 55116 Mainz  
T: (0049/1805) 0633461027 (subject to charge),  
F: (0049/1805) 0633461027 (subject to charge)  
strecker-stiftung@t-online.de

#### **Union Deutscher Jazzmusiker e.V. (UDJ)**

Weberstr. 59, 53113 Bonn  
T: (0049/228) 2091-121, F: (0049/228) 2091-200  
post@udj.de  
<http://www.udj.de>

#### **Universität der Künste Berlin**

##### **Fakultät Musik**

##### **Edvard-Grieg-Forschungsstelle**

*See under Research and Documentation –  
Archives and Research Institutes*

#### **Verband der Deutschen Konzertdirektionen e.V. (VDKD)**

Briener Str. 26, 80333 München  
T: (0049/89) 28628-379, F: (0049/89) 28628-210  
info@vdkd.de  
<http://www.vdkd.de>

#### **Verband Deutscher KonzertChöre e.V. (VDKC)**

Martin-Klauer-Weg 14, 99425 Weimar  
T: (0049/3643) 7755817, F: (0049/3643) 7755818  
info@vdkc.de  
<http://www.vdkc.de>

#### **Verband deutscher Musikschulen e.V. (VdM)**

Plittersdorfer Str. 93, 53173 Bonn  
T: (0049/228) 957060, F: (0049/228) 9570633  
vdm@musikschulen.de  
<http://www.musikschulen.de>

#### **Verband Deutscher Schulmusiker e.V. (VDS)**

Weihergarten 5, 55116 Mainz  
T: (0049/6131) 234049, F: (0049/6131) 234006  
vds@vds-musik.de  
<http://www.vds-musik.de>

**Verband evangelischer Kirchenchöre Deutschlands e.V. (VeK)**

KMD Christian Finke, Gallwitzallee 6, 12249 Berlin  
 T: (0049/30) 76680165, F: (0049/30) 7741208  
 c.finke@berlin.de  
<http://www.ekd.de/musik/kirchenchoere.html>

**Verband evangelischer Kirchenmusikerinnen und Kirchenmusiker in Deutschland (VeM)**

Christoph Bogon, Wehrer Str. 5, 79650 Schopfheim  
 T: (0049/7622) 6848798, F: (0049/7622) 65188  
 bogon@ekima.info  
<http://www.vem-kirchenmusik.de>

**Verband unabhängiger Musikunternehmen e.V. (VUT)**

Fidicinstr. 3, 10965 Berlin  
 T: (0049/30) 53065856 or 53065857,  
 F: (0049/30) 53065858  
 info@vut-online.de  
<http://www.vut-online.de>

**ver.di – Vereinte Dienstleistungsgewerkschaft**

Paula-Thiede-Ufer 10, 10179 Berlin  
 T: (0049/30) 6956-2333, F: (0049/30) 6956-3656  
 musik@verdi.de  
<http://www.musik.verdi.de>

**Vereinigung Deutscher Musik-Bearbeiter e.V.**

Müggelbergallee 40, 12557 Berlin  
 T: (0049/30) 6517294  
 raimond.erbe@t-online.de

**Vereinigung deutscher Opernchöre und Bühnentänzer e.V. (VdO)**

Tobias Könemann, Münsterstr. 1a, 55116 Mainz  
 T: (0049/6131) 7209531 or (0049/172) 6115998  
 koenemann@vdoper.de  
<http://www.vdoper.de>

**VG Musikedition – Verwertungsgesellschaft**  
*See under Collecting Societies***Werkgemeinschaft Musik e.V.**

Carl-Mosterts-Platz 1, 40477 Düsseldorf  
 T: (0049/211) 4693191, F: (0049/211) 4693159  
 geschaeftsstelle@werkgemeinschaft-musik.de  
<http://www.werkgemeinschaft-musik.de>

**World Association for Symphonic Bands and Ensembles (WASBE)**

Dr. Donald DeRoche,  
 807 Davis 1409, USA-Evanston, IL 60201  
 T: (001/847) 563-8864  
 wasbe@gmx.org  
<http://www.wasbe.org>  
 Contact address in Germany: Dr. Leon J. Bly,  
 Graf-von-Galen-Str. 28, 70565 Stuttgart,  
 T: (0049/711) 7157747, F: (0049/711) 7157761

**Zentrum Militärmusik der Bundeswehr**

Robert-Schuman-Platz 3, 53175 Bonn  
 T: (0049/228) 43320-302, F: (0049/228) 43320-420  
 ZMilMusBw@bundeswehr.org  
<http://www.militaermusik.bundeswehr.de>

## Training Institutions for Musical Professions

### Musikhochschulen (Tertiary-level Schools of Music)

#### **BERLIN**

##### **Hochschule für Musik Hanns Eisler Berlin**

Charlottenstr. 55, 10117 Berlin  
T: (0049/30) 688305-700, F: (0049/30) 688305-701  
rektorat@hfm.in-berlin.de  
<http://www.hfm-berlin.de>

##### **Universität der Künste Berlin (UdK)**

Fasanenstr. 1B, 10623 Berlin  
T: (0049/30) 3185-2342, F: (0049/30) 3185-2687  
musikdekan@udk-berlin.de  
<http://www.udk-berlin.de>

#### **BREMEN**

##### **Hochschule für Künste Bremen**

###### **Fachbereich Musik**

Dechanatstr. 13-15, 28195 Bremen  
T: (0049/421) 9595-1000 or -1503,  
F: (0049/421) 9595-2000 or -2503  
pressestelle@hfk-bremen.de  
<http://www.hfk-bremen.de>

#### **COLOGNE**

##### **Hochschule für Musik und Tanz Köln**

Unter Krahenbäumen 87, 50668 Köln  
T: (0049/221) 912818-0, F: (0049/221) 131204  
sauer@mhs-koeln.de  
<http://www.mhs-koeln.de>

##### **Aachen Campus**

An den Frauenbrüdern 1, 52064 Aachen  
T: (0049/241) 475712-0, F: (0049/241) 475712-99  
**Wuppertal Campus**  
Sedanstr. 15, 42275 Wuppertal  
T: (0049/202) 37150-0, F: (0049/202) 37150-40

#### **DETMOLD**

##### **Hochschule für Musik Detmold**

Neustadt 22, 32756 Detmold  
T: (0049/5231) 975-5, F: (0049/5231) 975-972  
info@hfm-detmold.de  
<http://www.hfm-detmold.de>

#### **DRESDEN**

##### **Hochschule für Musik Carl Maria von Weber Dresden**

Wettiner Platz 13, 01067 Dresden  
T: (0049/351) 4923-600, F: (0049/351) 4923-604  
rektorat@hfmdd.de  
<http://www.hfmdd.de>

#### **DÜSSELDORF**

##### **Robert-Schumann-Hochschule Düsseldorf**

Fischerstr. 110, 40476 Düsseldorf  
T: (0049/211) 4918-0, F: (0049/211) 4911618  
kontakt@rsh-duesseldorf.de  
<http://www.rsh-duesseldorf.de>

#### **ESSEN**

##### **Folkwang Universität der Künste**

Klemensborn 39, 45239 Essen  
T: (0049/201) 49030, F: (0049/201) 4903-288  
info@folkwang-uni.de  
<http://www.folkwang-uni.de>

##### **Duisburg Campus**

Düsseldorfer Str. 19, 47051 Duisburg  
T: (0049/203) 29588-0, F: (0049/203) 29588-55

#### **FRANKFURT/MAIN**

##### **Hochschule für Musik und Darstellende Kunst Frankfurt am Main**

Eschersheimer Landstr. 29-39, 60322 Frankfurt/  
Main  
T: (0049/69) 154007-0, F: (0049/69) 154007-310  
sylvia.dennerle@hfmfdk-frankfurt.de  
<http://www.hfmfdk-frankfurt.de>

#### **FREIBURG/BREISGAU**

##### **Hochschule für Musik Freiburg/Breisgau**

Schwarzwaldstr. 141, 79102 Freiburg/Breisgau  
T: (0049/761) 31915-0, F: (0049/761) 31915-42  
info@mh-freiburg.de  
<http://www.mh-freiburg.de>

#### **HAMBURG**

##### **Hochschule für Musik und Theater Hamburg**

Harvestehuder Weg 12, 20148 Hamburg  
T: (0049/40) 428482-01 or 586,  
F: (0049/40) 428482-666  
gabriele.bastians@hfmt.hamburg.de  
renate.griese@hfmt.hamburg.de  
<http://www.hfmt-hamburg.de>

#### **HANNOVER**

##### **Hochschule für Musik, Theater und Medien Hannover**

Emmichplatz 1, 30175 Hannover  
T: (0049/511) 3100-1, F: (0049/511) 3100-200  
hmtm@hmtm-hannover.de  
<http://www.hmtm-hannover.de>



**KARLSRUHE****Hochschule für Musik Karlsruhe**

Am Schloss Gottesau 7, 76131 Karlsruhe  
 T: (0049/721) 6629-0, F: (0049/721) 6629-266  
 info@hfm-karlsruhe.de  
 http://www.hfm-karlsruhe.de

**LEIPZIG****Hochschule für Musik und Theater  
“Felix Mendelssohn Bartholdy” Leipzig**

Grassistr. 8, 04107 Leipzig  
 T: (0049/341) 2144-55, F: (0049/341) 2144-503  
 rektor@hmt-leipzig.de  
 http://www.hmt-leipzig.de

**LÜBECK****Musikhochschule Lübeck**

Große Petersgrube 21, 23552 Lübeck  
 T: (0049/451) 1505-0, F: (0049/451) 1505-300  
 info@mh-luebeck.de  
 http://www.mh-luebeck.de

**MANNHEIM****Staatliche Hochschule für Musik  
und Darstellende Kunst Mannheim**

N 7, 18, 68161 Mannheim  
 T: (0049/621) 292-3511, F: (0049/621) 292-2072  
 praesidium@muho-mannheim.de  
 studienbuero@muho-mannheim.de  
 http://www.muho-mannheim.de

**MUNICH****Hochschule für Musik und Theater München**

Arcisstr. 12, 80333 München  
 T: (0049/89) 289-03, F: (0049/89) 289-27419  
 Verwaltung@musikhochschule-muenchen.de  
 http://www.musikhochschule-muenchen.de

**NUREMBERG****Hochschule für Musik Nürnberg**

Veilhofstr. 34, 90489 Nürnberg  
 T: (0049/911) 231-8443, F: (0049/911) 231-7697  
 hfm-praesidium@hfm-nuernberg.de  
 http://www.hfm-n-a.de

**ROSTOCK****Hochschule für Musik und Theater Rostock**

Beim St.-Katharinenstift 8, 18055 Rostock  
 T: (0049/381) 5108-0, -100, -202 or 240,  
 F: (0049/381) 5108-101  
 hmt@hmt-rostock.de  
 http://www.hmt-rostock.de

**SAARBRÜCKEN****Hochschule für Musik Saar**

Bismarckstr. 1, 66111 Saarbrücken  
 T: (0049/681) 96731-0, F: (0049/681) 96731-30  
 presse@hfm.saarland.de  
 http://www.hfm.saarland.de

**STUTTGART****Staatliche Hochschule für Musik  
und Darstellende Kunst Stuttgart**

Urbanstr. 25, 70182 Stuttgart  
 T: (0049/711) 212-4631, F: (0049/711) 212-4632  
 post@mh-stuttgart.de  
 rektor@mh-stuttgart.de  
 http://www.mh-stuttgart.de

**TROSSINGEN****Staatliche Hochschule für Musik Trossingen**

Schultheiß-Koch-Platz 3, 78647 Trossingen  
 T: (0049/7425) 9491-0, F: (0049/7425) 9491-48  
 rektorat@mh-trossingen.de  
 http://www.mh-trossingen.de

**WEIMAR****Hochschule für Musik FRANZ LISZT Weimar**

Platz der Demokratie 2/3, 99423 Weimar  
 T: (0049/3643) 555-0, F: (0049/3643) 555-188  
 presse@hfm-weimar.de  
 http://www.hfm-weimar.de

**WÜRZBURG****Hochschule für Musik Würzburg**

Hofstallstr. 6-8, 97070 Würzburg  
 T: (0049/931) 32187-0, F: (0049/931) 32187-2800  
 hochschule@hfm-wuerzburg.de  
 http://www.hfm-wuerzburg.de

## Tertiary-level Schools of Church Music

### **BAYREUTH**

**Hochschule und Institut für evangelische Kirchenmusik der Evangelisch-Lutherischen Kirche in Bayern**

Wilhelminenstr. 9, 95444 Bayreuth  
T: (0049/921) 75934-17, F: (0049/921) 75934-36  
mail@hfk-bayreuth.de  
<http://www.hfk-bayreuth.de>

### **DRESDEN**

**Hochschule für Kirchenmusik der Evangelisch-Lutherischen Landeskirche Sachsens**

Käthe-Kollwitz-Ufer 97, 01309 Dresden  
T: (0049/351) 318640, F: (0049/351) 3186422  
info@kirchenmusik-dresden.de  
<http://www.kirchenmusik-dresden.de>

### **HALLE/SAALE**

**Evangelische Hochschule für Kirchenmusik Halle**

Kleine Ulrichstr. 35, 06108 Halle/Saale  
T: (0049/345) 219690, F: (0049/345) 2196929  
sekretariat@ehk-halle.de  
<http://www.ehk-halle.de>

### **HEIDELBERG**

**Hochschule für Kirchenmusik der Evangelischen Landeskirche in Baden**

Hildastr. 8, 69115 Heidelberg  
T: (0049/6221) 27062, F: (0049/6221) 21876  
sekretariat@hfk-heidelberg.de  
<http://www.hfk-heidelberg.de>

### **HERFORD**

**Hochschule für Kirchenmusik der Evangelischen Kirche von Westfalen**

Parkstr. 6, 32049 Herford  
T: (0049/5221) 991450, F: (0049/5221) 830809  
info@hochschule-herford.de  
<http://www.hochschule-herford.de>

### **REGENSBURG**

**Hochschule für katholische Kirchenmusik und Musikpädagogik Regensburg**

Andreasstr. 9, 93059 Regensburg  
T: (0049/941) 83009-0, F: (0049/941) 83009-46  
info@hfk-regensburg.de  
<http://www.hfk-regensburg.de>

### **ROTTENBURG/NECKAR**

**Katholische Hochschule für Kirchenmusik Rottenburg**

St.-Meinrad-Weg 6, 72108 Rottenburg/Neckar  
T: (0049/7472) 93630, F: (0049/7472) 936363  
hfk-rottenburg@bo.drds.de  
<http://www.hfk-rottenburg.de>

### **TÜBINGEN**

**Hochschule für Kirchenmusik der Evangelischen Landeskirche in Württemberg**

Gartenstr. 12, 72074 Tübingen  
T: (0049/7071) 9259-97, F: (0049/7071) 9259-98  
info@kirchenmusikhochschule.de  
<http://www.kirchenmusikhochschule.de>

## Research and Documentation

### National Library

#### FRANKFURT/MAIN

##### Deutsche Nationalbibliothek

Adickesallee 1, 60322 Frankfurt/Main

T: (0049/69) 1525-0, F: (0049/69) 1525-1010

info-f@d-nb.de

<http://www.d-nb.de>

#### LEIPZIG

##### Deutsche Nationalbibliothek

##### Deutsches Musikarchiv (DMA)

Deutscher Platz 1, 04103 Leipzig

T: (0049/341) 2271-170, F: (0049/341) 2271-140

info-dma@dnb.de

<http://www.d-nb.de>

### State and Regional Libraries, Specialist Libraries

The list below covers the music collections of Germany's major state and regional libraries as well as a few specialist libraries with a focus on music. A comprehensive overview of Germany's music libraries can be found on the German Music Information Centre's website along with further information on the collection areas and holdings of the libraries concerned.

#### AUGSBURG

##### Staats- und Stadtbibliothek Augsburg

##### Musiksammlung

Schaezlerstr. 25, 86152 Augsburg

T: (0049/821) 324-2739, F: (0049/821) 324-2732

bibliothek.stadt@augzburg.de

<http://www.augsburg.de/sustb.html>

#### BAMBERG

##### Staatsbibliothek Bamberg

##### Musiksammlung

Domplatz 8, 96049 Bamberg

T: (0049/951) 95503-0, F: (0049/951) 95503-145

info@staatsbibliothek-bamberg.de

<http://www.staatsbibliothek-bamberg.de>

#### BERLIN

##### Staatsbibliothek zu Berlin –

##### Preußischer Kulturbesitz (SBB)

##### Musikabteilung mit Mendelssohn-Archiv

Unter den Linden 8, 10117 Berlin

T: (0049/30) 266-435201, F: (0049/30) 266-335201

musikabt@sbb.spk-berlin.de

<http://staatsbibliothek-berlin.de/musikabteilung>.

html

#### BREMEN

##### Staats- und Universitätsbibliothek Bremen

##### Musiksammlung

Bibliothekstr., 28359 Bremen

T: (0049/421) 218-2615, F: (0049/421) 218-2614

decke-cornill@suub.uni-bremen.de

#### BONN

##### Deutscher Musikrat

##### Deutsches Musikinformationszentrum (MIZ)

Deutscher Musikrat gGmbH (DMR),

Weberstr. 59, 53113 Bonn

T: (0049/228) 2091-180, F: (0049/228) 2091-280

info@miz.org

<http://www.miz.org>

##### Universitäts- und Landesbibliothek Bonn

##### Musiksammlung

Adenauerallee 39-41, 53113 Bonn

T: (0049/228) 737356, F: (0049/228) 737546

ulb@ulb.uni-bonn.de

<http://www.ulb.uni-bonn.de>

#### COBURG

##### Landesbibliothek Coburg

##### Musiksammlung

Schloss Ehrenburg, Schlossplatz 1, 96450 Coburg

T: (0049/9561) 85380, F: (0049/9561) 8538104

lco@bib-bvb.de

<http://www.landesbibliothek-coburg.de>

#### DARMSTADT

##### Universitäts- und Landesbibliothek Darmstadt

##### Musikabteilung

Schloss, 64283 Darmstadt

T: (0049/6151) 16-5861 or -5807,

F: (0049/6151) 16-5897

info@ulb.tu-darmstadt.de

<http://www.ulb.tu-darmstadt.de>

## **DETMOLD**

**Lippische Landesbibliothek**

**Musikabteilung**

Hornsche Str. 41, 32756 Detmold

T: (0049/5231) 926600, F: (0049/5231) 9266055

llbmail@llb-detmold.de

<http://www.llb-detmold.de/musik/musik.html>

## **DRESDEN**

**Sächsische Landesbibliothek –**

**Staats- und Universitätsbibliothek**

**Dresden (SLUB)**

**Musikabteilung und Mediathek**

Zellescher Weg 18, 01069 Dresden

T: (0049/351) 4677-503 or -504,

F: (0049/351) 4677-732 or -734

Generaldirektion@slub-dresden.de

<http://www.slub-dresden.de>

## **FRANKFURT/MAIN**

**Universitätsbibliothek**

**Johann Christian Senckenberg**

**Abteilung Musik, Theater, Film**

Bockenheimer Landstr. 134-138,

60325 Frankfurt/Main

T: (0049/69) 798-39244 or -39245,

F: (0049/69) 798-39398

ls-musik-theater@ub.uni-frankfurt.de

<http://www.ub.uni-frankfurt.de/musik.htm>

## **FULDA**

**Hochschul- und Landesbibliothek Fulda**

**Musiksammlung**

Hochschule Fulda,

Heinrich-von-Bibra-Platz 12, 36037 Fulda

T: (0049/661) 9640-970, F: (0049/661) 9640-954

h1b@h1b.hs-fulda.de

<http://www.hs-fulda.de/h1b>

## **GÖTTINGEN**

**Niedersächsische Staats- und Universitäts-  
bibliothek**

**Musiksammlung**

Platz der Göttinger Sieben 1, 37073 Göttingen

T: (0049/551) 39-5231 or -5212, F: (0049/551) 39-5222

sub@mail.sub.uni-goettingen.de

<http://www.sub.uni-goettingen.de>

## **HALLE/SAALE**

**Universitäts- und Landesbibliothek**

**Sachsen-Anhalt**

**Fachreferat Musik**

August-Bebel-Str. 13, 06108 Halle/Saale

T: (0049/345) 552-2001, F: (0049/345) 552-7140

[direktion@bibliothek.uni-halle.de](mailto:direktion@bibliothek.uni-halle.de)

<http://www.bibliothek.uni-halle.de>

## **HAMBURG**

**Staats- und Universitätsbibliothek Hamburg**

**Carl von Ossietzky**

**Musiksammlung**

Von-Melle-Park 3, 20146 Hamburg

T: (0049/40) 42838-2233, F: (0049/40) 42838-5856

[auskunft@sub.uni-hamburg.de](mailto:auskunft@sub.uni-hamburg.de)

<http://www.sub.uni-hamburg.de>

## **HANNOVER**

**Gottfried Wilhelm Leibniz Bibliothek**

**Niedersächsische Landesbibliothek**

Waterloostr. 8, 30169 Hannover

T: (0049/511) 1267-0, F: (0049/511) 1267-202

[direktion@gwlb.de](mailto:direktion@gwlb.de)

<http://www.gwlb.de>

## **JENA**

**Thüringer Universitäts- und Landesbibliothek**

**Jena**

Bibliotheksplatz 2, 07743 Jena

T: (0049/3641) 940000, F: (0049/3641) 940002

[thulb\\_auskunft@thulb.uni-jena.de](mailto:thulb_auskunft@thulb.uni-jena.de)

<http://www.thulb.uni-jena.de>

## **KARLSRUHE**

**Badische Landesbibliothek (BLB)**

**Musiksammlung**

Erbprinzenstr. 15, 76133 Karlsruhe

T: (0049/721) 175-0, -2222 or -2325,

F: (0049/721) 175-2333

[sammlungen@blb-karlsruhe.de](mailto:sammlungen@blb-karlsruhe.de)

<http://www.blb-karlsruhe.de>

## **KASSEL**

**Universitätsbibliothek Kassel**

**Landesbibliothek und Murhardsche Bibliothek  
der Stadt Kassel**

**Musiksammlung**

Diagonale 10, 34127 Kassel

T: (0049/561) 804-2117,

F: (0049/561) 804-2125

[direktion@bibliothek.uni-kassel.de](mailto:direktion@bibliothek.uni-kassel.de)

<http://www.uni-kassel.de/bib>

Music manuscripts and prints:

Brüder-Grimm-Platz 4a, 34117 Kassel

**KIEL****Schleswig-Holsteinische Landesbibliothek  
Musiksammlung**

Wall 47/51, 24103 Kiel  
T: (0049/431) 69677-10, F: (0049/31) 69677-11  
landesbibliothek@shlb.de  
<http://www.shlb.de>

**MUNICH****Bayerische Staatsbibliothek****Musikabteilung**

Ludwigstr. 16, 80539 München  
T: (0049/89) 28638-2350, -2353,  
F: (0049/89) 28638-2479  
musik@bsb-muenchen.de  
<http://www.bsb-muenchen.de>  
<http://www.vifamusik.de>

**MÜNSTER****Universitäts- und Landesbibliothek Münster****Musiksammlung**

Krummer Timpen 3-5, 48143 Münster  
T: (0049/251) 83-24021 or -24040,  
F: (0049/251) 83-28398  
sekretariat.ulb@uni-muenster.de  
<http://www.ulb.uni-muenster.de>

**REGENSBURG****Bischöfliche Zentralbibliothek Regensburg  
Prosesche Musikabteilung**

St. Petersweg 11-13, 93047 Regensburg  
T: (0049/941) 597-2510, F: (0049/941) 597-2521  
rdittrich.biblio@bistum-regensburg.de  
<http://www.bistum-regensburg.de>

**Fürst Thurn und Taxis Hofbibliothek  
und Zentralarchiv****Musiksammlung**

Emmeramsplatz 5, 93047 Regensburg  
T: (0049/941) 5048-132, F: (0049/941) 5048-173  
hofbibliothek@thurnundtaxis.de  
<http://www.bibliothek.uni-regensburg.de/bestaende/hofbibliothek/index.html>

**SCHWERIN****Landesbibliothek Mecklenburg-Vorpommern****Bereich Rara/Musik**

Johannes-Stelling-Str.29, 19053 Schwerin  
T: (0049/385) 55844-31, F: (0049/385) 55844-24  
musik@lbmv.de  
<http://www.lbmv.de>

**SPEYER****Landesbibliothekszentrum Rheinland-Pfalz /  
Pfälzische Landesbibliothek****Musiksammlung**

Otto-Mayer-Str. 9, 67343 Speyer  
T: (0049/6232) 9006-245, F: (0049/6232) 9006-200  
musik.plb@lbz-rlp.de  
<http://www.lbz-rlp.de/cms/pfaelzische-landesbibliothek>

**STUTTGART****Württembergische Landesbibliothek****Musiksammlung**

Konrad-Adenauer-Str. 8, 70047 Stuttgart  
T: (0049/711) 212-4424, F: (0049/711) 212-4422  
zwink@wlb-stuttgart.de  
<http://www.wlb-stuttgart.de>

**UNNA****Internationale Komponistinnen Bibliothek**

Nicolaistr. 3, 59423 Unna

T: (0049/2303) 256170, F: (0049/2303) 332169  
komponistinnen-bibliothek@online.de  
<http://www.kompo-unna.de>

**WIESBADEN****Hessische Landesbibliothek Wiesbaden****Musiksammlung**

Rheinstr. 55-57, 65185 Wiesbaden  
T: (0049/611) 334-2672, F: (0049/611) 334-2694  
information@hwb-wiesbaden.de  
<http://www.hwb-wiesbaden.de>

**WOLFENBÜTTEL****Herzog August Bibliothek****Musiksammlung**

Lessingplatz 1, 38304 Wolfenbüttel  
T: (0049/5331) 808-0,  
F: (0049/5331) 808-134, -173 or -248  
auskunft@hab.de  
<http://www.hab.de>

## Archives and Research Institutes

The list below is excerpted from the German Music Information Centre's databases on archives and research institutes. It combines a number of archives and documentation centres of more than local importance. Other institutions and detailed information on the organisational structures and objectives of the institutes concerned can be found on the Centre's website.

### **BAD KÖSTRITZ**

**Heinrich-Schütz-Haus Bad Köstritz  
Forschungs- und Gedenkstätte  
im Geburtshaus des Komponisten**  
Heinrich-Schütz-Str.1, 07586 Bad Köstritz  
T: (0049/36605) 2405 or 36198,  
F: (0049/36605) 36199  
info@heinrich-schuetz-haus.de  
<http://www.heinrich-schuetz-haus.de>

### **BAYREUTH**

**Museum, Nationalarchiv und Forschungsstätte  
der Richard-Wagner-Stiftung (RWM)  
Haus Wahnfried**  
Richard-Wagner-Str. 48, 95444 Bayreuth  
T: (0049/921) 75728-0, F: (0049/921) 75728-22  
info@wagnermuseum.de  
<http://www.wagnermuseum.de>

### **BERLIN**

#### **Akademie der Künste**

**Musikarchiv**  
Robert-Koch-Platz 10, 10115 Berlin  
T: (0049/30) 20057-3261, F: (0049/30) 20057-3102  
musikarchiv@adk.de  
<http://www.adk.de>

#### **Ethnologisches Museum**

**der Staatlichen Museen zu Berlin  
Abteilung Musikethnologie, Medien-Technik  
und Berliner Phonogramm-Archiv**  
Arnimallee 23-27, 14195 Berlin  
T: (0049/30) 8301-438, F: (0049/30) 8301-292  
md@smb.spk-berlin.de  
<http://www.smb.spk-berlin.de>

#### **Hans-Sommer-Archiv**

Hans-Christoph Mauruschat,  
Ilseburger Str. 37, 10589 Berlin  
T: (0049/30) 3443723, F: (0049/30) 34504833  
kontakt@hans-sommer.de  
<http://www.hans-sommer.de>

#### **Humboldt-Universität zu Berlin**

**Forschungszentrum populäre Kultur**  
Am Kupfergraben 5, 10117 Berlin  
T: (0049/30) 2093-5914, F: (0049/30) 2093-2062  
PWicke@culture.hu-berlin.de  
<http://www2.hu-berlin.de/fpm>

#### **Ibero-Amerikanisches Institut**

**Preußischer Kulturbesitz  
Phonothek**  
Potsdamer Str. 37, 10785 Berlin  
T: (0049/30) 266-2517, F: (0049/30) 266-2503  
phono@iai.spk-berlin.de  
<http://www.iai.spk-berlin.de>

#### **Kurt-Schwaen-Archiv**

Wacholderheide 31, 12623 Berlin  
T: (0049/30) 562-6331, F: (0049/30) 562-94818  
ksaberlin@web.de  
<http://www.Schwaen-Archiv.de>

#### **Landesarchiv Berlin (LAB)**

Eichborndamm 115-121, 13403 Berlin  
T: (0049/30) 90264-0, F: (0049/30) 90264-201  
info@landesarchiv-berlin.de  
<http://www.landesarchiv-berlin.de>

#### **Répertoire International de Littérature Musicale (RILM) – Redaktion für die Bundesrepublik Deutschland**

Staatliches Institut für Musikforschung,  
Preußischer Kulturbesitz,  
Tiergartenstr. 1, 10785 Berlin  
T: (0049/30) 25481-136, F: (0049/30) 25481-172  
bibliographie@sim.spk-berlin.de  
[http://www.sim.spk-berlin.de/rilm\\_349.html](http://www.sim.spk-berlin.de/rilm_349.html)

#### **Staatliches Institut für Musikforschung Preußischer Kulturbesitz (SIMPK)**

Tiergartenstr. 1, 10785 Berlin  
T: (0049/30) 25481-0, F: (0049/30) 25481-172  
sim@sim.spk-berlin.de  
<http://www.sim.spk-berlin.de>

**Universität der Künste Berlin**  
**Fakultät Musik**  
**Edvard-Grieg-Forschungsstelle**  
 Fasanenstr. 1 B, 10623 Berlin  
 T: (0049/30) 3185-2149  
 egforsch@udk-berlin.de  
 http://www.udk-berlin.de

**BLANKENBURG**  
**Stiftung Kloster Michaelstein**  
**Musikinstitut für Aufführungspraxis**  
**und Musikbibliothek**  
 PO Box 24, 38881 Blankenburg  
 T: (0049/3944) 9030-0, F: (0049/3944) 9030-30  
 direktion@kloster-michaelstein.de  
 http://www.kloster-michaelstein.de

**BONN**  
**Beethoven-Haus**  
 Bonngasse 18-26, 53111 Bonn  
 T: (0049/228) 98175-0, F: (0049/228) 98175-31  
 info@beethoven-haus-bonn.de  
 http://www.beethoven-haus-bonn.de

**BREMEN**  
**Klaus-Kuhnke-Archiv für Populäre Musik**  
 Hochschule für Künste,  
 Dechanatstr. 13/15, 28195 Bremen  
 T: (0049/421) 328512, F: (0049/421) 3378669  
 archiv@kkarchiv.de  
 http://www.kkarchiv.de

**BUCHEN**  
**Joseph-Martin-Kraus-Archiv**  
**Joseph-Martin-Kraus-Gedenkstätte**  
 Haagstr. 1, 74722 Buchen  
 T: (0049/6281) 8898, F: (0049/6281) 556898  
 info@kraus-gesellschaft.de  
 http://www.kraus-gesellschaft.de

**COLOGNE**  
**Institut für hymnologische und**  
**musikethnologische Studien e.V.**  
 Volberg, Drususgasse 7-11, 50667 Köln  
 T: (0049/221) 925762-0 or 25086690,  
 F: (0049/221) 25086692  
 cultaware@t-online.de

**Joseph Haydn-Institut e.V.**  
 Blumenthalstr. 23, 50670 Köln  
 T: (0049/221) 733796, F: (0049/221) 1208695  
 info@haydn-institut.de  
 http://www.haydn-institut.de

**Max Bruch Archiv**  
 Musikwissenschaftliches Institut  
 der Universität zu Köln,  
 Albertus-Magnus-Platz, 50923 Köln  
 T: (0049/221) 470-2249, F: (0049/221) 470-4964  
 http://www.uni-koeln.de/phil-fak/muwii

**Universität zu Köln**  
**Institut für Europäische Musikethnologie**  
 Gronewaldstr. 2, 50931 Köln  
 T: (0049/221) 470-5267, F: (0049/221) 470-6719  
 IfMV@uni-koeln.de  
 http://www.uni-koeln.de/ew-fak/Mus\_volk

**DARMSTADT**  
**Internationales Musikinstitut Darmstadt (IMD) –**  
**Informationszentrum für zeitgenössische Musik**  
 Nieder-Ramstädter Str. 190, 64285 Darmstadt  
 T: (0049/6151) 13-2416, F: (0049/6151) 13-2405  
 imd@darmstadt.de  
 http://www.imd.darmstadt.de

**Jazzinstitut Darmstadt**  
 Bessunger Str. 88d, 64285 Darmstadt  
 T: (0049/6151) 963700 or 963740,  
 F: (0049/6151) 963744  
 jazz@jazzinstitut.de  
 http://www.jazzinstitut.de

**DESSAU**  
**Kurt-Weill-Zentrum**  
 Ebertallee 63, 06846 Dessau-Roßlau  
 T: (0049/340) 619595, F: (0049/340) 611907  
 sekretariat@kurt-weill.de  
 http://www.kurt-weill-fest.de

**DRESDEN**  
**Deutsches Komponistenarchiv in Hellerau –**  
**Europäisches Zentrum der Künste Dresden**  
 Karl-Liebknecht-Str. 56, 01109 Dresden  
 T: (0049/351) 26462-51, F: (0049/351) 26462-23  
 info@komponistenarchiv.de  
 http://www.komponistenarchiv.de

**Forschungs- und Informationszentrum**  
**für verfemte Musik**  
 Hellerau – Europäisches Zentrum  
 der Künste Dresden,  
 Karl-Liebknecht-Str. 56, 01109 Dresden  
 T: (0049/351) 26462-19, F: (0049/351) 26462-23  
 solbrig@hellerau.org  
 http://www.kunstforumhellerau.de

## DRESDEN

**Heinrich-Schütz-Archiv**  
**Forschungsstelle für mitteldeutsche**  
**Musikgeschichte des 16. bis 18. Jahrhunderts**  
Hochschule für Musik Carl Maria von Weber  
Dresden, Wettiner Platz 13, 01067 Dresden  
T: (0049/351) 49236-11 or -12, F: (0049/351) 4923657  
rektorat@hfmdd.de  
http://www.hfmdd.de

## Hellerau – Europäisches Zentrum der Künste Dresden

Karl-Liebnecht-Str. 56, 01109 Dresden  
T: (0049/351) 26462-0, F: (0049/351) 26462-23  
info@hellerau.org  
http://www.hellerau.org

## Répertoire International des Sources Musicales (RISM) – Arbeitsgruppe Deutschland e.V.

Vereinsltg. u. Arbeitsstelle Dresden,  
Sächsische Landesbibliothek –  
Staats- und Universitätsbibliothek Dresden,  
Zellescher Weg 18, 01069 Dresden  
T: (0049/351) 4677-701 (administration) or -398  
(working office), F: (0049/351) 4677-741  
hartmann@slub-dresden.de  
http://www.bsb-muenchen.de/Repertoire\_  
International\_des\_S.775.o.html  
Munich office: Bayerische Staatsbibliothek,  
Ludwigstr. 16, 80539 München; 80328 München  
T: (0049/89) 28638-2395, F: (0049/89) 28638-2479

## DÜSSELDORF

**Robert-Schumann-Forschungsstelle**  
Karl-Arnold-Haus der Wissenschaften,  
Palmenstr. 16, 40217 Düsseldorf  
T: (0049/211) 131102, F: (0049/211) 327083  
info@schumann-ga.de  
http://www.schumann-ga.de  
Branch office: Robert-Schumann-Haus Zwickau,  
Hauptmarkt 5, 08056 Zwickau  
T: (0049/375) 213757, F: (0049/375) 213757

## EISENACH

**L&R-Musikarchiv**  
**Internationales Archiv für Jazz und populäre**  
**Musik der Lippmann & Rau-Stiftung Eisenach**  
Palmental 1, 99817 Eisenach  
T: (0049/3691) 6125-25, F: (0049/3691) 6125-23  
info@lr-musikarchiv.de  
http://www.lr-musikarchiv.de

## ERLANGEN

**Bruno-Stäblein-Archiv (BSA)**  
**Mikrofilmsammlung mittelalterlicher**  
**Musikhandschriften**  
Institut für Musikwissenschaft der Universität  
Erlangen-Nürnberg,  
Bismarckstr. 1, 91054 Erlangen  
T: (0049/9131) 8522399, F: (0049/9131) 8522403  
michael.klaper@musik.phil.uni-erlangen.de  
http://www.uni-erlangen.de

## FEUCHTWANGEN

**Stiftung Dokumentations- und Forschungs-**  
**zentrum des Deutschen Chorwesens**  
**Archiv und Sängermuseum**  
Am Spittel 2-6, 91555 Feuchtwangen  
T: (0049/9852) 4833, F: (0049/9852) 3961  
info@saengermuseum.de  
http://www.saengermuseum.de

## FRANKFURT/MAIN

**Archiv Frau und Musik**  
Heinrich-Hoffmann-Str. 3, 60528 Frankfurt/Main  
T: (0049/69) 95928685, F: (0049/69) 95928690  
info@archiv-frau-musik.de  
http://www.archiv-frau-musik.de

## Deutsches Filminstitut DIF – Musikarchiv

Schaumainkai 41, 60596 Frankfurt/Main  
T: (0049/69) 961220220, F: (0049/69) 961220999  
info@deutsches-filminstitut.de  
http://www.deutsches-filminstitut.de

## Hindemith-Institut

Eschersheimer Landstr. 29-39,  
60322 Frankfurt/Main  
T: (0049/69) 5970362, F: (0049/69) 5963104  
Institut@Hindemith.org  
http://www.paul-hindemith.org

## Répertoire International des Sources Musicales (RISM)

**Internationales Quellenlexikon der Musik e.V.**  
**Zentralredaktion an der Universitätsbibliothek**  
**Johann Christian Senckenberg**  
Sophienstr. 26, 60487 Frankfurt/Main  
T: (0049/69) 706231, F: (0049/69) 706026  
contact@rism.info  
http://www.rism.info



**Stiftung Deutsches Rundfunkarchiv**

Bertramstr. 8, 60320 Frankfurt/Main  
 T: (0049/69) 15687-150, F: (0049/69) 15687-25150  
[dra@hr-online.de](mailto:dra@hr-online.de)  
<http://www.dra.de>  
 Potsdam-Babelsberg office:  
 Marlene-Dietrich-Allee 20, 14482 Potsdam  
 T: (0049/331) 5812-0, F: (0049/331) 5812-199  
[info@dra.de](mailto:info@dra.de)

**FRANKFURT/ODER****Carl-Philipp-Emanuel-Bach-Archiv**

Stadt- und Regionalbibliothek Haus 2/  
 Kinderbibliothek, Audiovisuelle- und  
 Musikbibliothek,  
 Collegienstr. 10, 15230 Frankfurt/Oder  
 T: (0049/335) 6851929  
[a.stern@srb-ff.de](mailto:a.stern@srb-ff.de)  
<http://www.srb-ff.de>

**FREIBURG/BREISGAU****Deutsches Volksliedarchiv****Institut für internationale Popularliedforschung**

Silberbachstr. 13, 79100 Freiburg/Breisgau  
 T: (0049/761) 70503-0, F: (0049/761) 70503-28  
[info@dva.uni-freiburg.de](mailto:info@dva.uni-freiburg.de)  
<http://www.dva-freiburg.de>  
<http://www.liederlexikon.de>

**GARMISCH-PARTENKIRCHEN****Richard-Strauss-Institut (RSI)**

Schnitzschulstr. 19,  
 82467 Garmisch-Partenkirchen  
 T: (0049/8821) 910-950, F: (0049/8821) 910-960  
[rsi@gapa.de](mailto:rsi@gapa.de)  
<http://www.richard-strauss-institut.de>

**HAMBURG****Hasse-Archiv**

Hasse-Gesellschaft Bergedorf e.V.,  
 Johann-Adolf-Hasse-Platz 1, 21029 Hamburg  
 T: (0049/40) 7217810, F: (0049/40) 72698787  
[info@hasse-gesellschaft-bergedorf.de](mailto:info@hasse-gesellschaft-bergedorf.de)  
<http://www.hasse-gesellschaft-bergedorf.de>

**Jazz Archiv Hamburg**

Isabel Schiffler,  
 Moorfleeter Deich 97, 22113 Hamburg  
 T: (0049/40) 7892735, F: (0049/40) 785975  
[foto@jazzarchiv-hamburg.de](mailto:foto@jazzarchiv-hamburg.de)  
<http://www.jazzarchiv-hamburg.de>

**Universität Hamburg****Musikwissenschaftliches Institut****Arbeitsgruppe Exilmusik**

Neue Rabenstr. 13, 20354 Hamburg  
 T: (0049/40) 42838-5577 or -4863,  
 F: (0049/40) 6003113  
[kontakt@exilmusik.de](mailto:kontakt@exilmusik.de)  
<http://www.exilmusik.de>

**HANNOVER****Europäisches Zentrum für Jüdische Musik**

PO Box 510545, 30635 Hannover  
 T: (0049/511) 3100-430, F: (0049/511) 3100-435  
[info@ezjm.de](mailto:info@ezjm.de)  
<http://www.ezjm.hmt-hannover.de>

**Hochschule für Musik, Theater****und Medien Hannover****Forschungszentrum Musik und Gender**

Emmichplatz 1, 30175 Hannover  
 T: (0049/511) 3100-7336, F: (0049/511) 3100-7330  
[fmg@hmt-hannover.de](mailto:fmg@hmt-hannover.de)  
<http://www.fmg.hmt-hannover.de>

**Hochschule für Musik, Theater****und Medien Hannover****Institut für musikpädagogische Forschung**

Emmichplatz 1, 30175 Hannover  
 T: (0049/511) 3100-601, F: (0049/511) 3100-600  
[ifmpf@hmt-hannover.de](mailto:ifmpf@hmt-hannover.de)  
<http://www.hmt-hannover.de>

**KARLSRUHE****Internationale Händel-Akademie Karlsruhe**

Baumeisterstr. 11, 76137 Karlsruhe  
 T: (0049/721) 35570  
[haendel-akademie@bstaats-theater.de](mailto:haendel-akademie@bstaats-theater.de)  
<http://www1.karlsruhe.de/Kultur/Haendel-Akademie/>

**Internationales Digitales Elektroakustisches****Musikarchiv (IDEAMA)**

Zentrum für Kunst und Medientechnologie,  
 Lorenzstr. 19, 76135 Karlsruhe  
 T: (0049/721) 8100-1707, F: (0049/721) 8100-1709  
[joerg@zkm.de](mailto:joerg@zkm.de)  
<http://on1.zkm.de/zkm/institute/mediathek/ideama>

## **KARLSRUHE**

**Max-Reger-Institut/Elsa-Reger-Stiftung (MRI)**  
Pfinztalstr. 7, 76227 Karlsruhe  
T: (0049/721) 854501, F: (0049/721) 854502  
mri@uni-karlsruhe.de  
<http://www.max-reger-institut.de>

## **KASSEL**

**Deutsches Musikgeschichtliches Archiv (DMgA)**  
Heinrich-Schütz-Allee 35, 34131 Kassel  
T: (0049/561) 3103013, F: (0049/561) 3103415  
mail@dmga.de  
<http://www.dmga.de>

## **Spohr Museum und Archiv**

Kulturbahnhof Südflügel,  
Franz-Ulrich-Straße 6, 34117 Kassel  
T: (0049/561) 7662528  
info@spohr-museum.de  
<http://www.spohr-museum.de>

## **KIEL**

### **Jazz-Institut Schleswig-Holstein**

**Kurt Edelhagen Archiv**  
Joachim Holzt-Edelhagen,  
Stiftstr. 25, 24103 Kiel  
F: (0049/431) 2108907  
info@edelhagen.de  
<http://www.edelhagen.de>

## **LEIPZIG**

**Bach-Archiv Leipzig**  
**Forschungsinstitut – Bibliothek – Museum –**  
**Veranstaltungen**  
Thomaskirchhof 15/16, 04109 Leipzig  
T: (0049/341) 9137-0, F: (0049/341) 9137-105  
info@bach-leipzig.de  
<http://www.bach-leipzig.de>

## **Sächsisches Staatsarchiv**

Schongauer Str. 1, 04329 Leipzig  
T: (0049/341) 2555500, F: (0049/341) 2555555  
poststelle-1@sta.smi.sachsen.de  
<http://www.sachsen.de/archiv>

## **LIMBURG**

**Deutsches Centrum für Chormusik e.V.**  
Römer 2-4-6, 65549 Limburg  
T: (0049/6431) 932800, F: (0049/6431) 932802  
kontakt@dcfc.de  
<http://www.dcfc.de>

## **LÖBEJÜN**

**Carl-Loewe-Forschungs- und Gedenkstätte**  
Am Kirchhof 2, 06193 Löbejün  
T: (0049/3475) 717934, F: (0049/3475) 714643  
vorstand@carl-loewe-gesellschaft.de  
<http://www.carl-loewe-gesellschaft.de>

## **LÜBECK**

**Brahms-Institut an der Musikhochschule Lübeck**  
Jerusalemsberg 4, 23568 Lübeck  
T: (0049/451) 1505-401 or -402,  
F: (0049/451) 1505-420  
brahms-institut@mh-luebeck.de  
<http://www.brahms-institut.de>

## **MAGDEBURG**

**Musikinformationszentrum**  
**für zeitgenössische Musik Sachsen-Anhalt**  
Musikalisches Kompetenzzentrum  
am Konservatorium "Georg Philipp Telemann",  
Breiter Weg 110, 39104 Magdeburg  
T: (0049/391) 6623670, F: (0049/391) 6623681  
InfozentrumZGM@aol.com  
<http://www.infozentrum-zgm.de.md>

**Zentrum für Telemann-Pflege und -Forschung**  
Gesellschaftshaus der  
Landeshauptstadt Magdeburg,  
Schönebecker Str. 129, 39104 Magdeburg  
T: (0049/391) 540-6755, F: (0049/391) 540-6798  
telemann@tz.magdeburg.de  
<http://www.telemann.org>

## **MARBURG**

**Hessisches Musikarchiv**  
Biegenstr. 11, 35032 Marburg  
T: (0049/6421) 28-22266, -22267 or -22269,  
F: (0049/6421) 2828930  
hma@staff.uni-marburg.de  
<http://www.musik-in-hessen.de>

## **MUNICH**

**Orff-Zentrum München**  
**Staatsinstitut für Forschung und Dokumentation**  
Kaulbachstr. 16, 80539 München  
T: (0049/89) 288105-0, F: (0049/89) 288105-33  
kontakt@orff-zentrum.de  
<http://www.orff-zentrum.de>

**Répertoire International d'Iconographie****Musicale – Arbeitsstelle der Bundesrepublik Deutschland (RIDIM)**

Bayerische Staatsbibliothek,  
Ludwigstr. 16, 80328 München  
T: (0049/89) 28638-2888, F: (0049/89) 28638-2479  
franz.goetz@bsb-muenchen.de  
[http://www.bsb-muenchen.de/RISM\\_RIDIM\\_Arbeitsstelle\\_Mue.782.o.html](http://www.bsb-muenchen.de/RISM_RIDIM_Arbeitsstelle_Mue.782.o.html)

**MÜNSTER**

**Westfälische Wilhelms-Universität Münster  
Arbeitsstelle Theaterpädagogik  
Forschungsbereich Theater und Musik  
für Kinder und Jugendliche**

Hindenburgplatz 34 (Stein-Haus), 48143 Münster  
T: (0049/251) 83-39313 od. (0049/2507) 7727,  
F: (0049/2507) 9378  
reisg@uni-muenster.de  
<http://deuserv.uni-muenster.de/theater-und-musik.htm>

**POTSDAM**

**Universität Potsdam  
Bereich für Musik und Musikpädagogik  
Forschungsstelle Systematische Musikpädagogik  
und Archiv zur DDR-Musikpädagogik**  
Karl-Liebknecht-Str. 24-25, 14476 Potsdam  
T: (0049/331) 977-2134, (0049/331) 9772122,  
F: (0049/331) 977-2090  
bjank@uni-potsdam.de

**REGENSBURG**

**Bayerisches Jazzinstitut**  
Brückstr. 4, 93047 Regensburg  
T: (0049/941) 562244, F: (0049/941) 52033  
service@bayernjazz.de  
<http://www.bayernjazz.de>

**ROSTOCK**

**Hochschule für Musik und Theater Rostock  
Zentrum für Verfemte Musik (ZVM)**  
Beim St.-Katharinenstift 8, 18055 Rostock  
T: (0049/381) 5108-0  
birger.petersen@web.de  
vahmels@schwerin.de  
<http://www.hmt-rostock.de/verfemte-musik.html>

**RUDOLSTADT**

**Thüringisches Staatsarchiv Rudolstadt  
Musikaliensammlung**  
Schloss Heidecksburg, 07407 Rudolstadt  
T: (0049/3672) 43190, F: (0049/3672) 431931  
rudolstadt@staatsarchive.thueringen.de  
<http://www.thueringen.de/de/staatsarchive>

**STUTTGART**

**Internationale Bachakademie Stuttgart**  
Johann-Sebastian-Bach-Platz, 70178 Stuttgart  
T: (0049/711) 61921-0, F: (0049/711) 6192112  
musikfest@bachakademie.de  
<http://www.bachakademie.de>

**Johann-Nepomuk-David-Archiv /  
Sammlung Dr. Bernhard A. Kohl (JNDA)**  
Weißenburgstr. 27, 70180 Stuttgart  
T: (0049/711) 600246, F: (0049/711) 6207746  
kohl@johann-nepomuk-david.org  
<http://www.johann-nepomuk-david.org>

**THURNAU**

**Universität Bayreuth  
Forschungsinstitut für Musiktheater**  
Schloss Thurnau, 95349 Thurnau  
T: (0049/9228) 99605-10, F: (0049/9228) 99605-18  
fimt.thurnau@uni-bayreuth.de  
<http://www.fimt.uni-bayreuth.de>

**TÜBINGEN**

**Musikwissenschaftliches Institut  
der Universität Tübingen –  
Landesmusikarchiv**  
Schulberg 2, 72070 Tübingen  
T: (0049/7071) 2972414  
ann-katrin.zimmermann@uni-tuebingen.de  
<http://www.uni-tuebingen.de/musik>

**WEIMAR**

**Hochschule für Musik FRANZ LISZT Weimar  
Franz-Liszt-Forschungsstelle**  
Jenaer Str. 3, 99425 Weimar  
T: (0049/3643) 493918 or 555165,  
F: (0049/3643) 555-220  
sylvia.goebel@hfm-weimar.de  
[http://www.hfm-weimar.de/v1/hochschule/zentren/franz\\_liszt\\_zentrum/](http://www.hfm-weimar.de/v1/hochschule/zentren/franz_liszt_zentrum/)

## **WEIMAR**

### **Hochschule für Musik FRANZ LISZT Weimar Hochschularchiv / Thüringisches Landes- musikarchiv**

Carl-Alexander Platz 1, 99425 Weimar  
T: (0049/3643) 555-116, F: (0049/3643) 555-235  
archiv@hfm-weimar.de  
[http://www.hfm-weimar.de/v1/hochschule/  
archiv/seite.php](http://www.hfm-weimar.de/v1/hochschule/archiv/seite.php)

## **WITZENHAUSEN**

### **Archiv der Jugendmusikbewegung**

Archiv der Deutschen Jugendbewegung,  
Burg Ludwigstein, 37214 Witzzenhausen  
T: (0049/5542) 501720  
info@archiv-der-jugendmusikbewegung.de  
<http://www.archiv-der-jugendmusikbewegung.de>

## **ZWICKAU**

### **Robert-Schumann-Haus Zwickau Forschungs- und Gedenkstätte**

Hauptmarkt 5, 08056 Zwickau  
T: (0049/375) 215269, F: (0049/375) 281101  
schumannhaus@zwickau.de  
<http://www.robert-schumann-haus.de>

## **ZWOTA**

### **Institut für Musikinstrumentenbau (IfM)**

Klingenthaler Str. 42, 08267 Zwota  
T: (0049/37467) 23481, F: (0049/37467) 23483  
post@ifm-zwota.de  
<http://www.ifm-zwota.de>

## Composer Museums

This list includes composer museums that are members of the Arbeitsgemeinschaft Musikermuseen Deutschland and other memorial sites in both public and private sponsorship, provided they have exhibitions on composers. Further information on the history, objectives and holdings of the museums can be found on the German Music Information Centre's website along with information on instrument collections and museums of music history and music education.

## **ARNSTADT**

### **Bachausstellung "Bach in Arnstadt" im Schlossmuseum**

Schlossmuseum Arnstadt,  
Schlossplatz 1, 99310 Arnstadt  
T: (0049/3628) 602932, F: (0049/3628) 48264  
schlossmuseum@kulturbetrieb.arnstadt.de  
<http://www.arnstadt.de>

## **AUGSBURG**

### **Mozarthaus**

Regio Augsburg Tourismus GmbH,  
Schießgrabenstr. 14, 86150 Augsburg  
T: (0049/821) 502070, F: (0049/821) 5020745  
mozarthaus@augustakom.net  
<http://www.augsburg-tourismus.de>  
Visitor's address: Frauentorstr. 30, 86152 Augsburg

## **BAD KÖSTRITZ**

### **Forschungs- und Gedenkstätte**

### **im Geburtshaus des Komponisten – Heinrich-Schütz-Haus Bad Köstritz**

*See under Archives and Research Institutes*

## **BADEN-BADEN**

### **Brahmshaus Baden-Baden**

Brahmgesellschaft Baden-Baden,  
Maximilianstr. 85, 76534 Baden-Baden  
T: (0049/7221) 99872, F: (0049/7221) 71104  
info@brahms-baden-baden.de  
<http://www.brahms-baden-baden.de>

## **BAMBERG**

### **E.T.A. Hoffmann-Haus**

Schillerplatz 26, 96047 Bamberg  
info@etahg.de  
<http://www.etahg.de>

## **BAYREUTH**

### **Franz-Liszt-Museum der Stadt Bayreuth**

Richard-Wagner-Str. 48, 95444 Bayreuth  
T: (0049/921) 75728-0, F: (0049/921) 75728-22  
franz-liszt-museum@stadt.bayreuth.de  
[http://www.bayreuth.de/franz\\_liszt\\_  
museum\\_310.html](http://www.bayreuth.de/franz_liszt_museum_310.html)  
Visitor's address:  
Wahnfriedstr. 9, 95444 Bayreuth

**Museum, Nationalarchiv und Forschungsstätte  
der Richard-Wagner-Stiftung (RWM)**

**Haus Wahnfried**

*See under Archives and Research Institutes*

**BONN**

**Beethoven-Haus**

*See under Archives and Research Institutes*

**Schumannhaus Bonn Museum**

Sebastianstr. 182, 53115 Bonn

T: (0049/228) 773656

musikbibliothek@schumannhaus-bonn.de

<http://www.schumannhaus-bonn.de>

**BUCHEN**

**Joseph-Martin-Kraus-Archiv**

**Joseph-Martin-Kraus-Gedenkstätte**

*See under Archives and Research Institutes*

**COSWIG**

**Villa Teresa**

Teresa Carreño & Eugen d'Albert Gesellschaft  
zu Coswig e.V.

Kötitzer Str. 30, 01640 Coswig

T: (0049/3523) 700186

kontakt@villa-teresa.de

<http://villa-teresa.de>

**DIESSEN/AMMERSEE**

**Carl Orff Museum**

Carl Orff am Ammersee e.V.,

Hofmark 3, 86911 Dießen/Ammersee

T: (0049/8807) 91981, F: (0049/8807) 206314

info@orff-museum.de

<http://www.orff-museum.de>

**DONAUWÖRTH**

**Werner-Egk-Begegnungsstätte**

Pflegstr. 21 a, 86609 Donauwörth

T: (0049/906) 789-160

kultur@donauwoerth.de

<http://www.donauwoerth.de>

**DRESDEN**

**Carl-Maria-von-Weber-Museum**

**Dresden-Hosterwitz**

Dresdner Str. 44, 01326 Dresden

T: (0049/351) 2618234

dorothea.renz@museen-dresden.de

<http://www.museen-dresden.de>

**EISENACH**

**Bachhaus Eisenach**

Frauenplan 21, 99817 Eisenach

T: (0049/3691) 79340, F: (0049/3691) 793424

info@bachhaus.de

<http://www.bachhaus.de>

**Thüringer Museum Eisenach**

**Reuter-Wagner-Museum**

Reuterweg 2, 99817 Eisenach

T: (0049/3691) 743293, F: (0049/3691) 743294

museum@eisenach.de

<http://www.eisenach.de>

**GROßRÜCKERSWALDE**

**Mauersberger-Museum**

Hauptstr. 22,

09518 Großrückerswalde-Mauersberg

T: (0049/3735) 90888, F: (0049/3735) 61014

mauersberger-museum@web.de

<http://www.grossrueckerswalde.de>

**GÜNTHERSLEBEN-WECHMAR**

**Bach-Stammhaus Wechmar**

Förderverein Bach-Stammhaus Wechmar e.V.,

Bachstr. 4, 99869 Günthersleben-Wechmar

T: (0049/36256) 22680, F: (0049/36256) 22680

info@bach-stammhaus-wechmar.de

<http://www.bach-stammhaus-wechmar.de>

**HALLE/SAALE**

**Beatles Museum**

Alter Markt 12, 06108 Halle/Saale

T: (0049/345) 2903900, F: (0049/345) 2903908

BeatlesMuseum@t-online.de

<http://www.beatlesmuseum.net>

**Händel-Haus Halle**

Stiftung Händel-Haus Halle,

Große Nikolaistr. 5, 06108 Halle/Saale

T: (0049/345) 50090-0, F: (0049/345) 50090-416

stiftung@haendelhaus.de

<http://www.haendelhaus.de>

**HAMBURG**

**Johannes-Brahms-Museum**

Peterstr. 39, 20355 Hamburg

T: (0049/40) 41913086, F: (0049/40) 35016861

info@brahms-hamburg.de

<http://www.brahms-hamburg.de>

**HEIDE****Brahmshaus**

Lüttenheid 34, 25746 Heide  
T: (0049/481) 63186 or 6837162  
info@brahms-sh.de  
http://www.brahms-sh.de

**KASSEL****Spohr Museum und Archiv**

*See under Archives and Research Institutes*

**KÖTHEN****Bach-Gedenkstätte im Schloss Köthen**

Köthen Kultur u. Marketing GmbH,  
Schlossplatz 5, 06366 Köthen  
T: (0049/3496) 700990, F: (0049/3496) 7009929  
info@bachstadt-koethen.de  
http://www.bachstadt-koethen.de

**LANGENDORF****Reinhard-Keiser-Gedenkstätte**

Bertram Adler,  
Wielandstr. 2a, 06667 Langendorf  
T: (0049/3443) 335747, F: (0049/3443) 335748  
bert.adler@t-online.de  
http://www.reinhard-keiser-verein.de

**LEIPZIG****Bach-Archiv Leipzig****Forschungsinstitut – Bibliothek – Museum –  
Veranstaltungen**

*See under Archives and Research Institutes*

**Grieg - Begegnungsstätte Leipzig**

Talstr. 10, 04103 Leipzig  
T: (0049/341) 9939661, F: (0049/341) 2171383  
info@edvard-grieg.de  
http://www.edvard-grieg.de

**Museum im Mendelssohn-Haus**

Mendelssohn-Haus Internationale  
Mendelssohn-Stiftung e.V.,  
Goldschmidtstr. 12, 04103 Leipzig  
T: (0049/341) 1270-294, F: (0049/341) 2115288  
IMS@mendelssohn-stiftung.de  
http://www.mendelssohn-stiftung.de

**Schumann-Haus Leipzig**

Inselstr. 18, 04103 Leipzig  
T: (0049/341) 3939-620, F: (0049/341) 3939-622  
info@schumann-verein.de  
http://www.schumann-verein.de

**LÖBEJÜN****Carl-Loewe-Forschungs- und Gedenkstätte**

*See under Archives and Research Institutes*

**PIRNA****Richard-Wagner-Stätten Graupa**

Richard-Wagner-Str. 6, 01796 Pirna  
T: (0049/3501) 548229, F: (0049/3501) 548229  
wagnermuseum@pirna.de  
http://www.richardwagnermuseum.de

**RAIN****Gebrüder-Lachner-Museum**

Kirchplatz 7, 86641 Rain  
T: (0049/9090) 703-460, F: (0049/9090) 703-139  
archiv@rain.de  
http://www.rain.de/kultur/museum/lachner.htm

**WEIMAR****Liszt-Museum**

Marienstr. 17, 99423 Weimar  
T: (0049/3643) 545-400  
info@klassik-stiftung.de  
http://www.klassik-stiftung.de  
http://www.swkk.de

**WEINSTADT****Silcher-Museum Schnait**

71384 Weinstadt  
T: (0049/7151) 65230, F: (0049/7151) 65305  
museum@s-chorverband.de  
http://www.s-chorverband.de

**WEISSENFELS****Heinrich-Schütz-Haus Weißenfels**

Nikolaistr. 13, 06667 Weißenfels  
T: (0049/3443) 302835, F: (0049/3443) 337063  
info@schuetzhaus-weissenfels.de  
http://www.schuetzhaus-weissenfels.de

**ZWICKAU****Robert-Schumann-Haus Zwickau****Forschungs- und Gedenkstätte**

*See under Archives and Research Institutes*

## Orchestras, Music Theatres, Concert Halls

## Symphony and Chamber Orchestras

This list includes those symphony and chamber orchestras that are funded entirely or primarily from the public purse. These as well as other orchestras in private sponsorship are listed on the German Music Information Centre's website along with information on their music directors and established posts.

**AACHEN****sinfonieorchester Aachen**

Stadttheater und Musikdirektion Aachen,  
Hubertusstr. 2-8, 52064 Aachen  
T: (0049/241) 4784-431, F: (0049/241) 4784-432  
orchesterbuero@mail.aachen.de  
<http://www.theater-aachen.de>

**ALTENBURG****Philharmonisches Orchester Altenburg – Gera**

Performance venue: Landestheater Altenburg,  
Theaterplatz 19, 04600 Altenburg  
T: (0049/3447) 5850, F: (0049/3447) 585186  
See under Gera (management office)

**ANNABERG-BUCHHOLZ****Erzgebirgische Philharmonie Aue**

Bambergstr. 9, 09456 Annaberg-Buchholz  
T: (0049/3733) 1301-212, F: (0049/3733) 1301-226  
orchester@winterstein-theater.de  
<http://www.winterstein-theater.de>

**AUGSBURG****Philharmonisches Orchester Augsburg**

Kasernstr. 4-6, 86152 Augsburg  
T: (0049/821) 324-4935, F: (0049/821) 324-4909  
theater@augsburg.de  
<http://www.theater.augsburg.de>

**BAD REICHENHALL****Bad Reichenhaller Philharmonie**

Salzburger Str. 7, 83435 Bad Reichenhall  
T: (0049/8651) 762808-0, F: (0049/8651) 762808-20  
kontakt@philharmonie-reichenhall.de  
<http://www.bad-reichenhaller-philharmonie.de>

**BADEN-BADEN****Baden-Badener Philharmonie**

Schloss Solms, Solmsstr. 1, 76530 Baden-Baden  
T: (0049/7221) 932791, F: (0049/7221) 932794  
philharmonie@baden-baden.de  
<http://philharmonie.baden-baden.de>

**BAMBERG****Bamberger Symphoniker**

Bayerische Staatsphilharmonie  
Mußstr. 1, 96047 Bamberg  
T: (0049/951) 9647-100, F: (0049/951) 9647-123  
intendanz@bamberger-symphoniker.de  
<http://www.bambergsymphony.com>

**BAUTZEN****Sorbisches Kammerorchester**

Äußere Lauenstr. 2, 02625 Bautzen  
T: (0049/3591) 358101, F: (0049/3591) 43096  
info@sne-gmbh.com  
<http://www.sne-bautzen.de>

**BERLIN****Berliner Philharmoniker**

Philharmonie,  
Herbert-von-Karajan-Str. 1, 10785 Berlin  
T: (0049/30) 254880, F: (0049/30) 2614887  
presse@berliner-philharmoniker.de  
<http://www.berliner-philharmoniker.de>

**Deutsches Symphonie-Orchester Berlin**

RBB Fernsehzentrum,  
Masurenallee 16-20, 14057 Berlin  
T: (0049/30) 202987-530, F: (0049/30) 202987-539  
info@dso-berlin.de  
<http://www.dso-berlin.de>

**Konzerthausorchester Berlin**

Konzerthaus Berlin,  
Gendarmenmarkt 2, 10117 Berlin  
T: (0049/30) 20309-0, F: (0049/30) 20309-2209  
intendanz@konzerthaus.de  
<http://www.konzerthausorchester.de>

**Orchester der Deutschen Oper Berlin**

Richard-Wagner-Str. 10, 10585 Berlin  
T: (0049/30) 34384-310 or -311  
orchestervorstand@deutscheoperberlin.de  
<http://www.deutscheoperberlin.de/orchester>

## **BERLIN**

### **Orchester der Komischen Oper Berlin**

Behrenstr. 55-57, 10117 Berlin  
T: (0049/30) 20260241, F: (0049/30) 20260-405  
info@komische-oper-berlin.de  
http://www.komische-oper-berlin.de

### **Orchester des FriedrichstadtPalastes**

Friedrichstr. 107, 10117 Berlin  
T: (0049/30) 23262264, F: (0049/30) 2824578  
orchester@friedrichstadtpalast.de  
http://www.show-palace.eu

### **Rundfunk-Sinfonieorchester Berlin**

Charlottenstr. 56, 10117 Berlin  
T: (0049/30) 2029-87510, F: (0049/30) 2029-87519  
info@rsb-online.de  
http://www.rsb-online.de

### **Staatskapelle Berlin**

**Orchester der Staatsoper Unter den Linden**  
Staatsoper im Schiller Theater,  
Bismarckstr. 110, 10625 Berlin  
T: (0049/30) 20354-230, F: (0049/30) 20354-231  
orchesterdirektion@staatsoper-berlin.de  
http://www.staatskapelle.de

## **BIELEFELD**

### **Bielefelder Philharmoniker**

Brunnenstr. 3-9, 33602 Bielefeld  
T: (0049/521) 51-2494 or -2505,  
F: (0049/521) 51-6408  
philharmoniker@bielefeld.de  
http://www.bielefelder-philharmoniker.de

## **BOCHUM**

### **Bochumer Symphoniker**

Prinz-Regent-Str. 50-60, 44795 Bochum  
T: (0049/234) 9108622, F: (0049/234) 9108616  
amt41bs@bochum.de  
http://www.bochumer-symphoniker.de

## **BÖHLEN/LEIPZIG**

### **Westsächsisches Symphonieorchester**

Leipziger Str. 40, 04564 Böhlen/Leipzig  
T: (0049/34206) 54080, F: (0049/34206) 54083  
wso@dibomedia.de  
http://www.westsaechsisches-symphonie-  
orchester.de

## **BONN**

### **Beethoven Orchester Bonn**

Wachsbleiche 1, 53111 Bonn  
T: (0049/228) 77-6611, F: (0049/228) 77-6625  
info@beethoven-orchester.de  
http://www.beethoven-orchester.de

## **BRANDENBURG**

### **Brandenburger Symphoniker**

Grabenstr. 14, 14776 Brandenburg  
T: (0049/3381) 511-131, F: (0049/3381) 511-130  
sekretariat@brandenburgertheater.de  
http://www.brandenburgertheater.de

## **BREMEN**

### **Bremer Philharmoniker**

Plantage 13, 28215 Bremen  
T: (0049/421) 626730, F: (0049/421) 6267320  
info@bremerphilharmoniker.de  
http://www.bremerphilharmoniker.de

## **BREMERHAVEN**

### **Städtisches Orchester Bremerhaven**

Theodor-Heuss-Platz, 27568 Bremerhaven  
T: (0049/471) 48206-0, F: (0049/471) 48206-482  
kontakt@stadttheaterbremerhaven.de  
http://www.stadtttheaterbremerhaven.de

## **BRUNSWICK**

### **Staatsorchester Braunschweig**

Am Theater, 38100 Braunschweig  
T: (0049/531) 1234-130, F: (0049/531) 1234-123  
orchesterbuero@staatstheater-braunschweig.de  
http://www.staatstheater-braunschweig.de

## **CHEMNITZ**

### **Robert-Schumann-Philharmonie Chemnitz**

Städtische Theater Chemnitz gGmbH,  
Käthe-Kollwitz-Str. 7, 09111 Chemnitz  
T: (0049/371) 6969807, F: (0049/371) 6969897  
orchesterdirektion@theater-chemnitz.de  
http://www.theater-chemnitz.de

## **COBURG**

### **Philharmonisches Orchester**

**Landestheater Coburg**  
Coburger Landestheater,  
Schlossplatz 6, 96450 Coburg  
T: (0049/9561) 898900 or (0049/9562) 579266,  
F: (0049/9562) 501734  
Klaus.Rohleder@arcor.de  
http://www.landestheater.coburg.de



**COLOGNE****Gürzenich-Orchester Köln**

Bischofsgartenstr. 1, 50667 Köln  
 T: (0049/221) 221-22437, F: (0049/221) 221-23800  
 kontakt@guerzenich-orchester.de  
 http://www.guerzenich-orchester.de

**WDR Rundfunkorchester Köln**

Westdeutscher Rundfunk,  
 Appellhofplatz 1, 50667 Köln  
 T: (0049/221) 220-4240, F: (0049/221) 220-2352  
 orchester@wdr.de  
 http://www.wdr-orchester.de

**WDR Sinfonieorchester Köln**

Westdeutscher Rundfunk,  
 Appellhofplatz 1, 50667 Köln  
 T: (0049/221) 220-2147, F: (0049/221) 220-2945  
 orchester@wdr.de  
 http://www.wdr-orchester.de

**COTTBUS****Philharmonisches Orchester  
des Staatstheaters Cottbus**

Lausitzer Str. 33, 03046 Cottbus  
 T: (0049/355) 7824-130, F: (0049/355) 38013456  
 philh.orchester@staatstheater-cottbus.de  
 http://www.staatstheater-cottbus.de

**DARMSTADT****Staatsorchester Darmstadt**

Georg-Büchner-Platz 1, 64283 Darmstadt  
 T: (0049/6151) 2811-322, F: (0049/6151) 2811-492  
 info@staatstheater-darmstadt.de  
 http://www.staatstheater-darmstadt.de

**DESSAU****Anhaltische Philharmonie Dessau**

Friedensplatz 1a, 06844 Dessau  
 T: (0049/340) 2511-220, F: (0049/340) 2511-359  
 gmd@anhaltisches-theater.de  
 http://www.anhaltisches-theater.de

**DETMOLD****Orchester des Landestheaters Detmold**

Landestheater Detmold, Theaterplatz 1  
 T: (0049/5231) 974-645, F: (0049/5231) 974-745  
 info@landestheater-detmold.de  
 http://www.landestheater-detmold.de

**DORTMUND****Dortmunder Philharmoniker**

Kuhstr. 12, 44137 Dortmund  
 T: (0049/231) 50-22092, F: (0049/231) 50-29420  
 tjrink@theaterdo.de  
 http://www.theaterdo.de/philharmoniker

**DRESDEN****Dresdner Philharmonie**

Kulturpalast am Altmarkt, 01067 Dresden  
 T: (0049/351) 4866-282 or -334,  
 F: (0049/351) 4866283  
 intendanz@dresdnerphilharmonie.de  
 http://www.dresdnerphilharmonie.de

**Orchester der Staatsoperette Dresden**

Pirnaer Landstr. 131, 01257 Dresden  
 T: (0049/351) 20799-0 or -78,  
 F: (0049/351) 20799-22  
 chefdirigent@staatsoperette-dresden.de  
 http://www.staatsoperette-dresden.de

**Sächsische Staatskapelle Dresden**

Theaterplatz 2, 01067 Dresden  
 T: (0049/351) 4911-340, F: (0049/351) 4911-633  
 kapelle@semperoper.de  
 http://www.semperoper.de

**DUISBURG****Duisburger Philharmoniker**

Neckarstr. 1, 47051 Duisburg  
 T: (0049/203) 3009250, F: (0049/203) 3009251  
 philharmoniker@stadt-duisburg.de  
 http://www.duisburger-philharmoniker.de

**DÜSSELDORF****Düsseldorfer Symphoniker**

Tonhalle Düsseldorf,  
 Ehrenhof 1, 40479 Düsseldorf  
 T: (0049/211) 8996111, F: (0049/211) 8929143  
 info@tonhalle.de  
 http://www.duesseldorfer-symphoniker.de

**EBERSWALDE****Brandenburgisches Konzertorchester Eberswalde**

Naumannstr. 3c, 16225 Eberswalde  
 T: (0049/3334) 25650, F: (0049/3334) 25651  
 info@b-k-e.info  
 http://www.b-k-e.info

## **EISENACH**

### **Landeskapelle Eisenach**

Theaterplatz 4-7, 99817 Eisenach  
T: (0049/3691) 256-0, F: (0049/3691) 256-159  
info@theater-eisenach.de  
<http://www.theater-eisenach.de>

## **ERFURT**

### **Philharmonisches Orchester Erfurt**

PO Box 800554, 99031 Erfurt  
T: (0049/361) 2233-206 or -208  
orchester@theater-erfurt.de  
<http://www.theater-erfurt.de>

## **ESSEN**

### **Essener Philharmoniker**

Opernplatz 10, 45128 Essen  
T: (0049/201) 8122-294, F: (0049/201) 8122-299  
essener-philharmoniker@tup-online.de  
<http://www.theater-essen.de>

## **FLENSBURG**

### **Schleswig-Holsteinisches Sinfonieorchester**

Performance venue: Stadttheater Flensburg,  
Rathausstr. 22, 24937 Flensburg  
T: (0049/461) 14100-0, F: (0049/461) 14100-83  
See under Schleswig (management office)

## **FRANKFURT/MAIN**

### **Frankfurter Opern- und Museumsorchester**

Untermainanlage 11, 60311 Frankfurt/Main  
T: (0049/69) 212-37138 or -37382,  
F: (0049/69) 212-37233  
info@oper-frankfurt.de  
<http://www.oper-frankfurt.de>

### **hr-Sinfonieorchester**

Hessischer Rundfunk,  
Bertramstr. 8, 60320 Frankfurt/Main  
T: (0049/69) 155-2371 or -2071,  
F: (0049/69) 155-2720  
sinfonieorchester@hr-online.de  
<http://www.hr-sinfonieorchester.de>

## **FRANKFURT/ODER**

### **Brandenburgisches Staatsorchester Frankfurt**

Lebuser Mauerstr. 4, 15230 Frankfurt/Oder  
T: (0049/335) 6067340, F: (0049/335) 6802748  
sekretariat@bsof.de  
<http://www.bsof.de>

## **FREIBERG/SACHSEN**

### **Mittelsächsische Philharmonie**

Bornigasse 1, 09599 Freiberg/Sachsen  
T: (0049/3731) 3582-0, F: (0049/3731) 23406  
gmd@mittelsaechsisches-theater.de  
<http://www.mittelsaechsisches-theater.de>

## **FREIBURG/BREISGAU**

### **Philharmonisches Orchester Freiburg**

Bertoldstr. 46, 79098 Freiburg/Breisgau  
T: (0049/761) 201-2910 or -2821,  
F: (0049/761) 201-2897  
michael.duehn@theater.freiburg.de  
<http://www.theater.freiburg.de>

### **SWR Sinfonieorchester Baden-Baden und Freiburg**

Konzerthaus, Konrad-Adenauer-Platz 1,  
79098 Freiburg/Breisgau  
T: (0049/761) 3881-206, F: (0049/761) 3881-213  
sinfonieorchester.freiburg@swr.de  
<http://www.swr-sinfonieorchester.de>

## **GELSENKIRCHEN**

### **Neue Philharmonie Westfalen Landesorchester NRW**

Performance venue: Musiktheater im Revier,  
Kennedyplatz, 45881 Gelsenkirchen  
T: (0049/209) 4097-0, F: (0049/209) 4097-250  
See under Recklinghausen (management office)

## **GERA**

### **Philharmonisches Orchester Altenburg – Gera**

Theaterplatz 1, 07548 Gera  
T: (0049/365) 8279-178, F: (0049/365) 8279-165  
orchesterbuero-gera@tpthueringen.de  
<http://www.tpthueringen.de>

## **GIESSEN**

### **Philharmonisches Orchester Gießen**

Berliner Platz, 35390 Gießen  
T: (0049/641) 7957-0, F: (0049/641) 7957-80  
dialog@stadttheater-giessen.de  
<http://www.stadttheater-giessen.de>

## **GÖRLITZ**

### **Neue Lausitzer Philharmonie**

Demianiplatz 2, 02826 Görlitz  
T: (0049/3581) 474745, F: (0049/3581) 474736  
info@theater-goerlitz.de  
<http://www.theater-goerlitz.de>

**GOTHA****Thüringen Philharmonie Gotha**

Reinhardsbrunner Str. 23, 99867 Gotha

T: (0049/3621) 751776, F: (0049/3621) 751775

info@thphil.de

<http://www.thphil.de>**GÖTTINGEN****Göttinger Symphonie Orchester**

Godehardstr. 19-21, 37081 Göttingen

T: (0049/551) 30544-0, F: (0049/551) 30544-20

info@gso-online.de

<http://www.gso-online.de>**GREIFSWALD****Philharmonisches Orchester Vorpommern**

Anklamer Str. 106, 17489 Greifswald

T: (0049/3834) 5722-216, F: (0049/3834) 5722-262

orchesterbuero@theater-vorpommern.de

<http://www.theater-vorpommern.de>**GREIZ****Vogtland Philharmonie Greiz/Reichenbach**

Performance venue: Vogtlandhalle Greiz,

Carolinenstr. 15, 07973 Greiz

T: (0049/3661) 452308, F: (0049/3661) 455544

See under Reichenbach/Vogtland (management office)

**HAGEN****Philharmonisches Orchester Hagen**

Elberfelder Str. 65, 58095 Hagen

T: (0049/2331) 207-3210, -3257 or 3258,

F: (0049/2331) 207-2042

poh@Stadt-Hagen.de

<http://www.theater.hagen.de>**HALBERSTADT****Orchester des Nordharzer Städtebundtheaters**

Spiegelstr. 20a, 38820 Halberstadt

T: (0049/3941) 69650, F: (0049/3941) 442652

info@nordharzer-staedtebundtheater.de

[http://nhst.de/ensemble\\_orchester](http://nhst.de/ensemble_orchester)**HALLE/SAALE****Staatskapelle Halle**

Universitätsring 24, 06108 Halle/Saale

T: (0049/345) 5110-0, F: (0049/345) 5110-303

staatskapelle@buehnen-halle.de

<http://www.buehnen-halle.de>**HAMBURG****Hamburger Symphoniker**

Dammtorwall 46, 20355 Hamburg

T: (0049/40) 344851, F: (0049/40) 353788

info@hamburgersymphoniker.de

<http://www.hamburgersymphoniker.de>**NDR Sinfonieorchester**

Norddeutscher Rundfunk Hamburg,

Rothenbaumchaussee 132, 20149 Hamburg

T: (0049/40) 4156-3545, -2403 or -2401,

F: (0049/40) 4156-7569

sinfonie@ndr.de

<http://www.ndrsinfonieorchester.de>**Philharmoniker Hamburg**

Große Theaterstr. 25, 20354 Hamburg

T: (0049/40) 3568-361, F: (0049/40) 3568-464

info@philharmoniker-hamburg.de

<http://www.philharmoniker-hamburg.de>**HANNOVER****NDR Radiophilharmonie**

Rudolf-von-Bennigsen-Ufer 22, 30169 Hannover

T: (0049/511) 988-2340 or -2341,

F: (0049/511) 988-2349

m.ilkenhans@ndr.de

[http://www.ndr.de/orchester\\_chor/](http://www.ndr.de/orchester_chor/)[radiophilharmonie/index.html](http://www.ndr.de/radiophilharmonie/index.html)**Niedersächsisches Staatsorchester Hannover**

Opernplatz 1, 30159 Hannover

T: (0049/511) 9999-1031, F: (0049/511) 99991930

Orchesterbuero@oper-hannover.de

<http://www.staatstheater-hannover.de>**HEIDELBERG****Philharmonisches Orchester****der Stadt Heidelberg**

Emil-Maier-Str. 16, 69115 Heidelberg

T: (0049/6221) 58-35910, F: (0049/6221) 58-48442

info@heidelberger-philharmoniker.de

<http://www.heidelberger-philharmoniker.de>**HEILBRONN****Württembergisches Kammerorchester****Heilbronn**

Moltkestr. 11, 74072 Heilbronn

T: (0049/7131) 87272, F: (0049/7131) 627439

info@wko-heilbronn.de

<http://www.wko-heilbronn.de>

## **HERFORD**

### **Nordwestdeutsche Philharmonie**

Stiftbergstr. 2, 32049 Herford  
T: (0049/5221) 9838-0, F: (0049/5221) 9838-21  
info@nwd-philharmonie.de  
http://www.nwd-philharmonie.de

## **HILCHENBACH**

### **Philharmonie Südwestfalen**

Im Langen Feld 2, 57271 Hilchenbach  
T: (0049/2733) 12484-0, F: (0049/2733) 12484-23  
sekretariat@philsw.de  
http://www.philsw.de

## **HILDESHEIM**

### **TfN · Philharmonie**

#### **Orchester des Theaters für Niedersachsen**

Theaterstr. 6, 31141 Hildesheim  
T: (0049/5121) 16930, F: (0049/5121) 169393  
info@tfn-online.de  
http://www.tfn-online.de

## **HOF/SAALE**

### **Hofer Symphoniker**

Klosterstr. 9-11, 95028 Hof/Saale  
T: (0049/9281) 7200-0, F: (0049/9281) 7200-72  
info@hofer-symphoniker.de  
http://www.hofer-symphoniker.de

## **JENA**

### **Jenaer Philharmonie**

Volkshaus,  
Carl-Zeiss-Platz 15, 07743 Jena  
T: (0049/3641) 498101, F: (0049/3641) 498105  
philharmonie@jena.de  
http://www.jenaer-philharmonie.de

## **KAISERSLAUTERN**

### **Deutsche Radio Philharmonie Saarbrücken**

#### **Kaiserslautern**

Saarbrücken administrative headquarters:  
Studio Kaiserslautern,  
Fliegerstr. 36, 67657 Kaiserslautern  
T: (0049/631) 36228-51

#### **Orchester des Pfalztheaters Kaiserslautern**

Willy-Brandt-Platz 4-5, 67657 Kaiserslautern  
T: (0049/631) 3675-0, F: (0049/631) 3675-216  
info@pfalztheater.bv-pfalz.de  
http://www.pfalztheater.de

## **KARLSRUHE**

### **Badische Staatskapelle**

Baumeisterstr. 11, 76137 Karlsruhe  
T: (0049/721) 3557-281, F: (0049/721) 373223  
orchesterinspektor@bstaatsstheater.de  
http://www.staatstheater.karlsruhe.de

## **KASSEL**

### **Staatsorchester Kassel**

Staatstheater Kassel,  
Friedrichsplatz 15, 34117 Kassel  
T: (0049/561) 1094-0 or -119,  
F: (0049/561) 1094-5212  
info@staatsstheater-kassel.de  
http://www.staatstheater-kassel.de

## **KIEL**

### **Philharmonisches Orchester Kiel**

Rathausplatz 4, 24103 Kiel  
T: (0049/431) 901-2856, F: (0049/431) 90162889  
franziska.rimmele@theater-kiel.de  
http://www.theater-kiel.de

## **KOBLENZ**

### **Staatsorchester Rheinische Philharmonie**

Eltzerhofstr. 6a, 56068 Koblenz  
T: (0049/261) 3012272, F: (0049/261) 3012277  
info@rheinische-philharmonie.de  
http://www.rheinische-philharmonie.de

## **KONSTANZ**

### **Südwestdeutsche Philharmonie Konstanz**

Fischmarkt 2, 78462 Konstanz  
T: (0049/7531) 900810, F: (0049/7531) 900820  
Philharmonie@Stadt.Konstanz.de  
http://www.philharmonie-konstanz.de

## **KREFELD**

### **Niederrheinische Sinfoniker**

#### **Orchester der Vereinigten Städtischen Bühnen**

#### **Krefeld und Mönchengladbach**

Performance venue: Theater Krefeld,  
Theaterplatz 3, 47798 Krefeld  
T: (0049/2151) 805-0, F: (0049/2151) 28295  
See under Mönchengladbach (management office)

## **LEIPZIG**

### **Gewandhausorchester**

Augustusplatz 8, 04109 Leipzig  
T: (0049/341) 1270-0, F: (0049/341) 1270-200  
presse@gewandhaus.de  
http://www.gewandhaus.de

**MDR-Sinfonieorchester**

Augustusplatz 9 a, 04109 Leipzig  
 T: (0049/341) 300-8705, F: (0049/341) 300-8701  
 MDR-Klangkoerper@mdr.de  
<http://www.mdr.de/klangkoerper>

**Orchester der Musikalischen Komödie**

Dreilindenstr. 30, 04177 Leipzig  
 T: (0049/341) 1261-114 or (0049/177) 5632955,  
 F: (0049/341) 1261-151  
 gfd@oper-leipzig.de  
<http://www.oper-leipzig.de>

**Rundfunk-Blasorchester Leipzig**

Bläserakademie Sachsen,  
 Steingrundweg 1, 04651 Bad Lausick  
 T: (0049/34345) 24825, F: (0049/34345) 25708  
 info@rbo-leipzig.de  
<http://www.rbo-leipzig.de>

**LÜBECK****Philharmonisches Orchester  
der Hansestadt Lübeck**

Beckergrube 16, 23552 Lübeck  
 T: (0049/451) 7088-0, F: (0049/451) 7088-102  
 theater@luebeck.de  
<http://www.theaterluebeck.de>

**LUDWIGSHAFEN**

Deutsche Staatsphilharmonie Rheinland-Pfalz  
 Heinigstr. 40, 67059 Ludwigshafen  
 T: (0049/621) 59909-0, F: (0049/621) 59909-50  
 info@staatsphilharmonie.de  
<http://www.staatsphilharmonie.de>

**LÜNEBURG****Lüneburger Sinfoniker**

An den Reeperbahnen 3, 21335 Lüneburg  
 T: (0049/4131) 752-0, F: (0049/4131) 404210  
 info@theater-lueneburg.de  
<http://www.theater-lueneburg.de>

**MAGDEBURG****Magdeburgische Philharmonie**

Theater Magdeburg,  
 Universitätsplatz 9, 39104 Magdeburg  
 T: (0049/391) 5406480, F: (0049/391) 5406590  
 julia.lonkwitz@theater.magdeburg.de  
<http://www.theater-magdeburg.de>

**MAINZ****Philharmonisches Staatsorchester Mainz**

Gutenbergplatz 7, 55116 Mainz  
 T: (0049/6131) 2851-161, F: (0049/6131) 2851-169  
 kontakt@orchester-mainz.de  
<http://www.orchester-mainz.de>

**MANNHEIM****Kurpfälzisches Kammerorchester****Ludwigshafen-Mannheim**

C4, 9b, 68159 Mannheim  
 T: (0049/621) 14554, F: (0049/621) 1561288  
 orchester@kko.de  
<http://www.kko.de>

**Nationaltheater-Orchester Mannheim**

Mozartstr. 9, 68161 Mannheim  
 T: (0049/621) 1680-480 or -487,  
 F: (0049/621) 1680-371  
 Martina.Edin@mannheim.de  
<http://www.nationaltheater.de>

**MEININGEN****Meininger Hofkapelle**

Bernhardstr. 5, 98617 Meiningen  
 T: (0049/3693) 451-266, F: (0049/3693) 451-300  
 hofkapelle@das-meininger-theater.de  
<http://www.das-meininger-theater.de>

**MÖNCHEGLADBACH****Niederrheinische Sinfoniker****Orchester der Vereinigten Städtischen Bühnen****Krefeld und Mönchengladbach**

Theater Mönchengladbach,  
 Odenkirchener Str. 78, 41236 Mönchengladbach  
 T: (0049/2166) 6151-230, F: (0049/2166) 6151-133  
 saskia.fetten@theater-kr-mg.de  
<http://www.theater-krefeld-moenchengladbach.de>

**MÜNICH****Bayerisches Staatsorchester**

Max-Joseph-Platz 2, 80539 München  
 T: (0049/89) 2185-1310 or -1311,  
 F: (0049/89) 2185-1333  
<http://www.staatsorchester.de>

**Münchener Kammerorchester**

Oskar-von-Miller-Ring 1, 80333 München  
 T: (0049/89) 4613640, F: (0049/89) 4613641  
 info@m-k-o.eu  
<http://www.m-k-o.eu>

## **MÜNICH**

### **Münchner Philharmoniker**

Gasteig Kulturzentrum,  
Kellerstr. 4/III, 81667 München  
T: (0049/89) 48098-5100, F: (0049/89) 48098-5130  
philharmoniker@muenchen.de  
<http://www.mphil.de>

### **Münchner Rundfunkorchester**

Rundfunkplatz 1, 80300 München  
T: (0049/89) 5900-2455, F: (0049/89) 5900-3279  
rundfunkorchester@brnet.de  
<http://www.br-klassik.de>

### **Münchner Symphoniker**

Dräxelsstr. 14, 81541 München  
T: (0049/89) 441196-0, F: (0049/89) 441196-15  
info@muenchner-symphoniker.de  
<http://www.muenchner-symphoniker.de>

### **Orchester des Staatstheaters am Gärtnerplatz**

Gärtnerplatz 3, 80469 München  
T: (0049/89) 20241-1, F: (0049/89) 20241-237  
presse@st-gaertner.bayern.de  
<http://www.gaertnerplatztheater.de>

### **Symphonieorchester des Bayerischen Rundfunks**

Arnulfstr. 42, 80335 München  
T: (0049/89) 5900-3058, F: (0049/89) 5900-3057  
symphonieorchester@brnet.de  
<http://www.br-klassik.de>

## **MÜNSTER**

### **Sinfonieorchester Münster**

Neubrückenstr. 63, 48143 Münster  
T: (0049/251) 5909-109, F: (0049/251) 5909-208  
sinfonieorchester@stadt-muenster.de  
<http://www.sinfonieorchester-muenster.de>

## **NEUBRANDENBURG**

### **Neubrandenburger Philharmonie**

Pfaffenstr. 22, 17033 Neubrandenburg  
T: (0049/395) 56998-11, F: (0049/395) 5826179  
Philharmonie.NB@t-online.de  
<http://www.theater-und-orchester.de>

## **NORDHAUSEN**

### **Loh-Orchester Sondershausen**

Performance venue: Theater Nordhausen,  
Käthe-Kollwitz-Str. 15, 99734 Nordhausen  
T: (0049/3631) 6260-0, F: (0049/3631) 6260-166  
See under Sondershausen (management office)

## **NUREMBERG**

### **Nürnberger Philharmoniker**

Staatstheater Nürnberg,  
Richard-Wagner-Platz 2-10, 90443 Nürnberg  
T: (0049/911) 231-5412, F: (0049/911) 231-3769  
konzert\_nuernberg@stadt.nuernberg.de  
<http://www.staatstheater-nuernberg.de>

### **Nürnberger Symphoniker**

Bayernstr. 100, 90471 Nürnberg  
T: (0049/911) 47401-0, F: (0049/911) 47401-50  
info@nuernbergersymphoniker.de  
<http://www.nuernbergersymphoniker.de>

## **OLDENBURG**

### **Oldenburgisches Staatsorchester**

Theaterwall 28, 26122 Oldenburg  
T: (0049/441) 2225-123, F: (0049/441) 2225-232  
musikdirektion@staatstheater-ol.niedersachsen.de  
<http://www.staatstheater.de>

## **OSNABRÜCK**

### **Osnabrücker Symphonieorchester**

Städt. Bühnen Osnabrück, Musikbüro,  
Domhof 10/11, 49074 Osnabrück  
T: (0049/541) 7600-200, 201 or 202,  
F: (0049/541) 7600-209  
musikbuero@theater.osnabrueck.de  
<http://www.theater.osnabrueck.de>

## **PASSAU**

### **Niederbayerische Philharmonie**

Stadttheater Passau,  
Gottfried-Schäffer-Str. 2-4, 94032 Passau  
T: (0049/851) 9291930, F: (0049/851) 9291933  
theater@passau.de  
<http://www.landestheater-niederbayern.de>

## **PFORZHEIM**

### **Badische Philharmonie Pforzheim**

Theater Pforzheim,  
Am Waisenhausplatz 5, 75172 Pforzheim  
T: (0049/7231) 392719, F: (0049/7231) 392566  
presse.stadttheater@stadt-pforzheim.de  
<http://www.theater-pforzheim.de>

### **Südwestdeutsches Kammerorchester Pforzheim**

Westliche Karl-Friedrich-Str. 257a, 75172 Pforzheim  
T: (0049/7231) 464644, F: (0049/7231) 464643  
info@swdko-pforzheim.de  
<http://www.swdko-pforzheim.de>

**PLAUEN****Philharmonisches Orchester Plauen-Zwickau**

Performance venue: Vogtland Theater Plauen,  
Theaterplatz 1-3, 08523 Plauen

T: (0049/3741) 281348-30, F: (0049/3741) 281348-35

See under Zwickau (management office)

**POTSDAM****Deutsches Filmorchester Babelsberg**

August-Bebel-Str. 26-53, 14482 Potsdam

T: (0049/331) 7213272, F: (0049/331) 7213289

intendant@filmorchester.de

<http://www.filmorchester.de>

**PRENZLAU****Preußisches Kammerorchester**

Grabowstr. 6, 17291 Prenzlau

T: (0049/3984) 833974, F: (0049/3984) 8357857

kontakt@umkulturagenturpreussen.de

<http://www.umkulturagenturpreussen.de>

**RADEBEUL****Orchester der Landesbühnen Sachsen**

Meißner Str. 152, 01445 Radebeul

T: (0049/351) 89540, F: (0049/351) 8954201

info@dresden-theater.de

<http://www.dresden-theater.de>

**RECKLINGHAUSEN****Neue Philharmonie Westfalen****Landesorchester NRW**

Castroper Str. 12c, 45665 Recklinghausen

T: (0049/2361) 4886-0, F: (0049/2361) 4886-66

info@neue-philharmonie-westfalen.de

<http://www.neue-philharmonie-westfalen.de>

**REGENSBURG****Philharmonisches Orchester Regensburg**

Bismarckplatz 7, 93047 Regensburg

T: (0049/941) 507-1724, F: (0049/941) 507-4429

presse@theaterregensburg.de

<http://www.theaterregensburg.de>

**REICHENBACH/VOGTLAND****Vogtland Philharmonie Greiz/Reichenbach**

Park der Generationen,

Wiesenstr. 62, 08468 Reichenbach/Vogtland

T: (0049/3765) 13470, F: (0049/3765) 21170

info@vogtland-philharmonie.de

<http://www.vogtland-philharmonie.de>

**REMSCHIED****Bergische Symphoniker**

Performance venue: Teo Otto Theater Remscheid,

Konrad-Adenauer-Str. 31/33, 42853 Remscheid

T: (0049/2191) 16-3851, F: (0049/2191) 16-3279

See under Solingen (management office)

**RENSBURG****Schleswig-Holsteinisches Sinfonieorchester**

Performance venue: Stadttheater Rendsburg,

Jungfernstieg 7, 24768 Rendsburg

T: (0049/4331) 1400-0, F: (0049/4331) 1400-83

See under Schleswig (management office)

**REUTLINGEN****Württembergische Philharmonie Reutlingen**

Marie-Curie-Str. 8, 72760 Reutlingen

T: (0049/7121) 820120, F: (0049/7121) 8201228

info@wuerttembergische-philharmonie.de

<http://www.wuerttembergische-philharmonie.de>

**RIESA****Neue Elbland Philharmonie**

Kirchstr. 3, 01591 Riesa

T: (0049/3525) 7226-0, F: (0049/3525) 7226-49

info@neue-elbland-philharmonie.de

<http://www.neue-elbland-philharmonie.de>

**ROSTOCK****Norddeutsche Philharmonie Rostock**

Patriotischer Weg 33, 18057 Rostock

T: (0049/381) 3814650, F: (0049/381) 3814659

norddeutsche.philharmonie@rostock.de

<http://www.volkstheater-rostock.de>

**RUDOLSTADT****Thüringer Symphoniker Saalfeld-Rudolstadt**

Theater Rudolstadt, Anger 1, 07407 Rudolstadt

T: (0049/3672) 450-2300 or -2301,

F: (0049/3672) 450-2111

orchester@theater-rudolstadt.com

<http://www.theater-rudolstadt.com>

**SAALFELD****Thüringer Symphoniker Saalfeld-Rudolstadt**

Performance venue: Meininger Hof,

Alte Freiheit, 07318 Saalfeld

T: (0049/3671) 359590, F: (0049/3671) 359591

See under Rudolstadt (management office)

## SAARBRÜCKEN

### Deutsche Radio Philharmonie Saarbrücken Kaiserslautern

Saarbrücken administrative headquarters:  
Saarländischer Rundfunk, Funkhaus Halberg,  
66100 Saarbrücken  
T: (0049/681) 602-2210 or -11  
info@drp-orchester.de  
http://www.drp-orchester.de

### Saarländisches Staatsorchester

Schillerplatz 1, 66111 Saarbrücken  
T: (0049/681) 3092-200, F: (0049/681) 3092-360  
info@theater-saarbruecken.de  
http://www.theater-saarbruecken.de

## SCHLESWIG

### Schleswig-Holsteinisches Sinfonieorchester

Lollfuß 49-53, 24837 Schleswig  
T: (0049/4621) 9670-0, F: (0049/4621) 9670-83  
kontakt@sh-landestheater.de  
http://www.sh-landestheater.de

## SCHÖNEBECK

### Mitteldeutsche Kammerphilharmonie

Tischlerstr. 13a, 39218 Schönebeck  
T: (0049/3928) 400429, F: (0049/3928) 400429  
mnp-sbk@t-online.de  
http://www.mitteldeutsche-kammerphilhar-  
monie.de

## SCHWERIN

### Mecklenburgische Staatskapelle

Alter Garten 2, 19055 Schwerin  
T: (0049/385) 5300-152, F: (0049/385) 5300-200  
orchester@theater-schwerin.de  
http://www.theater-schwerin.de

## SOLINGEN

### Bergische Symphoniker

Konrad-Adenauer-Str. 72-74, 42651 Solingen  
T: (0049/212) 2801-583 or -584,  
F: (0049/212) 2801-582  
Kontakt@BergischeSymphoniker.de  
http://www.BergischeSymphoniker.de

## SONDRERSHAUSEN

### Loh-Orchester Sondershausen

Im Loh 1c, 99706 Sondershausen  
T: (0049/3632) 77000-0, F: (0049/3632) 77000-1  
info@theater-nordhausen.de  
http://www.loh-orchester-sondershausen.de

## STRALSUND

### Philharmonisches Orchester Vorpommern

Performance venue: Theater Stralsund,  
Olof-Palme-Platz 6, 18439 Stralsund  
T: (0049/3831) 2646-0, F: (0049/3831) 2646-105  
See under Greifswald (management office)

## STUTTGART

### Radio-Sinfonieorchester Stuttgart des SWR

70150 Stuttgart  
T: (0049/711) 9292585, F: (0049/711) 9294053  
Monika.Jaegel@swr.de  
http://www.swr.de/rso

### Staatsorchester Stuttgart

Oberer Schlossgarten 6, 70173 Stuttgart  
T: (0049/711) 2032-221 or 466,  
F: (0049/711) 2032-8221  
info.verwaltung@staatstheater-stuttgart.de  
http://www.staatstheater.stuttgart.de

### Stuttgarter Kammerorchester

Johann-Sebastian-Bach-Platz, 70178 Stuttgart  
T: (0049/711) 6192121, F: (0049/711) 6192122  
info@stuttgarter-kammerorchester.com  
http://www.stuttgarter-kammerorchester.de

### Stuttgarter Philharmoniker

Leonhardsplatz 28, 70182 Stuttgart  
T: (0049/711) 2167110, F: (0049/711) 2163640  
philharmoniker@stuttgart.de  
http://www.stuttgarter-philharmoniker.de

## TRIER

### Philharmonisches Orchester der Stadt Trier

Am Augustinerhof, 54290 Trier  
T: (0049/651) 718-3464, F: (0049/651) 718-1468  
info@theater-trier.de  
http://www.theater-trier.de

## ULM

### Philharmonisches Orchester der Stadt Ulm

Theater Ulm,  
Herbert-von-Karajan-Platz 1, 89073 Ulm  
T: (0049/731) 161-4450, F: (0049/731) 161-1619  
philharmoniker-ulm@gmx.de  
http://www.theater.ulm.de



**WEIMAR****Staatskapelle Weimar**

Theaterplatz 2, 99423 Weimar

T: (0049/3643) 755-0 or -346,

F: (0049/3643) 755-286

service@nationaltheater-weimar.de

<http://www.nationaltheater-weimar.de>**WERNIGERODE****Philharmonisches Kammerorchester****Wernigerode**

Heltauer Platz 1, 38855 Wernigerode

T: (0049/3943) 9495-0, F: (0049/3943) 9495-29

info@pkow.de

<http://www.pkow.de>**WIESBADEN****Orchester des Hessischen Staatstheaters****Wiesbaden**

Christian-Zais-Str. 3, 65189 Wiesbaden

T: (0049/611) 1321, F: (0049/611) 132337

info@staatstheater-wiesbaden.de

<http://www.staatstheater-wiesbaden.de>**WUPPERTAL****Sinfonieorchester Wuppertal**

Stadtbetrieb 211 Orchester &amp; Konzerte,

Kurt-Drees-Str. 4, 42283 Wuppertal

T: (0049/202) 563-4113, F: (0049/202) 563-8097

info@sinfonieorchester-wuppertal.de

<http://www.sinfonieorchester-wuppertal.de>**WÜRZBURG****Philharmonisches Orchester Würzburg**

Theaterstr. 21, 97070 Würzburg

T: (0049/931) 3908-0, F: (0049/931) 3908-100

info@theaterwuerzburg.de

<http://www.wuerzburger-philharmoniker.de>**ZWICKAU****Philharmonisches Orchester Plauen-Zwickau**

Gewandhausstr. 7, 08056 Zwickau

T: (0049/375) 83460-0, F: (0049/375) 83460-9

info@theater-plauen-zwickau.de

<http://www.theater-plauen-zwickau.de>

## Music Theatres

This list includes music theatres funded entirely or primarily from the public purse. Further information, e.g. on their artistic direction, can be found on the German Music Information Centre's website along with information on other privately funded music theatres.

**AACHEN****Theater Aachen**

Stadttheater und Musikdirektion,

Hubertusstr. 2-8, 52064 Aachen

T: (0049/241) 4784-211, F: (0049/241) 4784-200

theater@mail.aachen.de

<http://www.theater-aachen.de>**ANNABERG-BUCHHOLZ****Eduard-von-Winterstein-Theater**

Buchholzer Str. 65, 09456 Annaberg-Buchholz

T: (0049/3733) 1401-131 or 5501-0,

F: (0049/3733) 1407-180

info@winterstein-theater.de

<http://www.winterstein-theater.de>**ALTENBURG****Theater & Philharmonie Thüringen****Landestheater Altenburg**

Theaterplatz 19, 04600 Altenburg

T: (0049/3447) 585-0, F: (0049/3447) 585-192

See under Gera (headquarters of general management)

**AUGSBURG****Theater Augsburg**

Kasernstr. 4-6, 86152 Augsburg

T: (0049/821) 324-4933, F: (0049/821) 324-4544

theater@augsburg.de

<http://www.theater.augsburg.de>

## **BAUTZEN**

### **Sorbisches National-Ensemble**

Äußere Lauenstr.2, 02625 Bautzen  
T: (0049/3591) 358-0, F: (0049/3591) 43096  
info@sne-gmbh.com  
<http://www.sne-bautzen.de>

## **BERLIN**

### **Deutsche Oper Berlin**

Bismarckstr. 35, 10627 Berlin  
T: (0049/30) 34384-01, F: (0049/30) 34384-232  
info@deutscheoperberlin.de  
<http://www.deutscheoperberlin.de>

### **FriedrichstadtPalast Berlin**

Friedrichstr. 107, 10117 Berlin  
T: (0049/30) 23262326, F: (0049/30) 2824578  
info@show-palace.eu  
<http://www.show-palace.eu>

### **Komische Oper Berlin**

Behrenstr. 55-57, 10117 Berlin  
T: (0049/30) 20260-0, F: (0049/30) 20260-405  
info@komische-oper-berlin.de  
<http://www.komische-oper-berlin.de>

### **Staatsoper im Schiller Theater**

Schiller Theater,  
Bismarckstr. 110, 10625 Berlin  
T: (0049/30) 20354-0, F: (0049/30) 20354-480  
contact@staatsoper-berlin.de  
<http://www.staatsoper-berlin.de>  
NB: Currently located in temporary premises  
owing to the renovation of the Staatsoper Unter  
den Linden (scheduled to reopen in the 2013-14  
season).

## **BIELEFELD**

### **Theater Bielefeld**

Brunnenstr. 3-9, 33602 Bielefeld  
T: (0049/521) 51-2502, F: (0049/521) 51-3430  
info@theater-bielefeld.de  
<http://www.theater-bielefeld.de>

## **BONN**

### **Theater der Bundesstadt Bonn**

Am Boeselagerhof 1, 53111 Bonn  
T: (0049/228) 778-000, F: (0049/228) 778-371  
theater@bonn.de  
<http://www.theater-bonn.de>

## **BRANDENBURG**

### **Brandenburger Theater**

Grabenstr. 14, 14776 Brandenburg  
T: (0049/3381) 511-0, F: (0049/3381) 511-160  
info@brandenburgertheater.de  
<http://www.brandenburgertheater.de>

## **BREMEN**

### **Theater Bremen**

Am Goetheplatz 1-3, 28203 Bremen  
T: (0049/421) 3653100, F: (0049/421) 3653944  
info@theaterbremen.de  
<http://www.theaterbremen.de>

## **BREMERHAVEN**

### **Stadttheater Bremerhaven**

Theodor-Heuss-Platz, 27568 Bremerhaven  
T: (0049/471) 48206-0, F: (0049/471) 48206-442  
kontakt@stadttheaterbremerhaven.de  
<http://www.stadttheaterbremerhaven.de>

## **BRUNSWICK**

### **Staatstheater Braunschweig**

Am Theater, 38100 Braunschweig  
T: (0049/531) 1234-0, F: (0049/531) 1234-103  
service@staatstheater-braunschweig.de  
<http://www.staatstheater-braunschweig.de>

## **CHEMNITZ**

### **Städtische Theater Chemnitz**

Käthe-Kollwitz-Str. 7, 09111 Chemnitz  
T: (0049/371) 6969-601, F: (0049/371) 6969-699  
generalintendanz@theater-chemnitz.de  
<http://www.theater-chemnitz.de>

## **COBURG**

### **Landestheater Coburg**

Schlossplatz 6, 96450 Coburg  
T: (0049/9561) 898900, F: (0049/9561) 898988  
info@landestheater-coburg.de  
<http://www.landestheater-coburg.de>

## **COLOGNE**

### **Bühnen der Stadt Köln**

#### **Oper Köln**

Offenbachplatz, 50667 Köln  
T: (0049/221) 221-28400, F: (0049/221) 221-28244  
info@buehnenkoeln.de  
<http://www.operkoeln.de>

**COTTBUS****Staatstheater Cottbus**

Lausitzer Str. 33, 03046 Cottbus  
 T: (0049/355) 7824-0, F: (0049/355) 7824191  
 direktion@staatstheater-cottbus.de  
 http://www.staatstheater-cottbus.de

**DARMSTADT****Staatstheater Darmstadt**

Georg-Büchner-Platz 1, 64283 Darmstadt  
 T: (0049/6151) 2811-600, F: (0049/6151) 2811-226  
 presse@staatstheater-darmstadt.de  
 http://www.staatstheater-darmstadt.de

**DESSAU****Anhaltisches Theater Dessau**

Friedensplatz 1a, 06844 Dessau-Roßlau  
 T: (0049/340) 25110, F: (0049/340) 2511213  
 dramaturgie@anhaltisches-theater.de  
 http://www.anhaltisches-theater.de

**DETMOLD****Landestheater Detmold**

Theaterplatz 1, 32756 Detmold  
 T: (0049/5231) 974-60, F: (0049/5231) 974-701  
 info@landestheater-detmold.de  
 http://www.landestheater-detmold.de

**DORTMUND****Theater Dortmund**

Kuhstr. 12, 44137 Dortmund  
 T: (0049/231) 50-25547, F: (0049/231) 50-22461  
 presseinfo@theaterdo.de  
 http://www.theaterdo.de

**DÖBELN****Mittelsächsisches Theater****Theater Döbeln**

Theaterstraße 7, 04720 Döbeln  
 T: (0049/3431) 7152-0, F: (0049/3431) 711216  
 See under Freiberg/Sachsen (headquarters of executive director)

**DRESDEN****Sächsische Staatsoper Dresden (Semperoper)**

Theaterplatz 2, 01067 Dresden  
 T: (0049/351) 4911-0, F: (0049/351) 4911-401  
 intendanz@semperoper.de  
 http://www.semperoper.de

**Staatsoperette Dresden**

Pirnaer Landstr. 131, 01257 Dresden  
 T: (0049/351) 20799-0, F: (0049/351) 20799-22  
 info@staatsoperette-dresden.de  
 http://www.staatsoperette-dresden.de

**DUISBURG****Deutsche Oper am Rhein****Theater Duisburg**

Theater und Philharmonie Duisburg,  
 Neckarstr. 1, 47051 Duisburg  
 T: (0049/203) 3009-100, F: (0049/203) 3009-210  
 See under Düsseldorf (headquarters of general management).

**DÜSSELDORF****Deutsche Oper am Rhein****Opernhaus Düsseldorf**

Heinrich-Heine-Allee 16a, 40213 Düsseldorf  
 T: (0049/211) 8908-210, F: (0049/211) 329051  
 info@operamrhein.de  
 http://www.rheinoper.de

**EISENACH****Landestheater Eisenach**

Theaterplatz 4-7, 99817 Eisenach  
 T: (0049/3691) 256-0, F: (0049/3691) 256-159  
 info@theater-eisenach.de  
 http://www.theater-eisenach.de

**ERFURT****Theater Erfurt**

Theaterplatz 1, 99084 Erfurt  
 T: (0049/361) 2233-0 or -155, F: (0049/361) 2233-120  
 info@theater-erfurt.de  
 http://www.theater-erfurt.de

**ESSEN****Aalto-Theater Essen**

Opernplatz 10, 45128 Essen  
 T: (0049/201) 8122-0, F: (0049/201) 8122-503  
 presse@aalto-musiktheater.de  
 http://www.theater-essen.de

**FLENSBURG****Schleswig-Holsteinisches Landestheater****Stadttheater Flensburg**

Rathausstr. 22, 24937 Flensburg  
 T: (0049/461) 14100-0, F: (0049/461) 14100-83  
 See under Schleswig (headquarters of general management)

**FRANKFURT/MAIN****Städtische Bühnen Frankfurt am Main  
Oper Frankfurt**

Untermainanlage 11, 60311 Frankfurt/Main  
T: (0049/69) 212-37000  
info@oper-frankfurt.de  
http://www.oper-frankfurt.de

**FREIBERG/SACHSEN****Mittelsächsisches Theater  
Theater Freiberg**

Borngasse 1, 09599 Freiberg/Sachsen  
T: (0049/3731) 3582-0, F: (0049/3731) 23406  
info@mittelsaechsisches-theater.de  
http://www.mittelsaechsisches-theater.de

**FREIBURG/BREISGAU****Theater Freiburg**

Bertoldstr. 46, 79098 Freiburg/Breisgau  
T: (0049/761) 201-2807, F: (0049/761) 201-2999  
theaterkasse@theater.freiburg.de  
http://www.theater.freiburg.de

**GELSENKIRCHEN****Musiktheater im Revier**

Kennedyplatz, 45881 Gelsenkirchen  
T: (0049/209) 4097-0, F: (0049/209) 4097-250  
info@musiktheater-im-revier.de  
http://www.musiktheater-im-revier.de

**GERA****Theater & Philharmonie Thüringen  
Bühnen der Stadt Gera**

Theaterplatz 1, 07548 Gera  
T: (0049/365) 82790, F: (0049/365) 8279225  
presse@tpthueringen.de  
http://www.tpthueringen.de

**GIESSEN****Stadttheater Gießen**

Berliner Platz, 35390 Gießen  
T: (0049/641) 7957-0, F: (0049/641) 7957-80  
dialog@stadttheater-giessen.de  
http://www.stadttheater-giessen.de

**GÖRLITZ****Theater Görlitz**

Demianiplatz 2, 02826 Görlitz  
T: (0049/3581) 4747-21, F: (0049/3581) 4747-36  
info@theater-goerlitz.de  
http://www.theater-goerlitz.de

**GREIFSWALD****Theater Vorpommern  
Theater Greifswald**

Anklamer Str. 106, 17489 Greifswald  
T: (0049/3834) 5722-0, F: (0049/3834) 5722-242  
See under Stralsund (headquarters of executive director)

**HAGEN****Theater Hagen**

Elberfelder Str. 65, 58095 Hagen  
T: (0049/2331) 207-3210,  
F: (0049/2331) 207-2446 or 207-400  
theater@stadt-hagen.de  
http://www.theater.hagen.de

**HALBERSTADT****Nordharzer Städtebundtheater  
Theater Halberstadt**

Spiegelstr. 20a, 38820 Halberstadt  
T: (0049/3941) 69650, F: (0049/3941) 442652  
info@nordharzer-staedtebundtheater.de  
http://www.nordharzer-staedtebundtheater.de

**HALLE/SAALE****Oper Halle**

Universitätsring 24, 06108 Halle/Saale  
T: (0049/345) 5110-0, F: (0049/345) 5110-102  
kontakt@buehnen-halle.de  
http://www.buehnen-halle.de

**HAMBURG****Hamburgische Staatsoper**

Große Theaterstr. 25, 20354 Hamburg  
T: (0049/40) 3568-0, F: (0049/40) 3568456  
pressestelle@staatsoper-hamburg.de  
http://www.staatsoper-hamburg.de

**HANNOVER****Staatsoper Hannover**

Opernhaus, Opernplatz 1, 30159 Hannover  
T: (0049/511) 9999-00, F: (0049/511) 9999-1980  
webmaster@staatstheater-hannover.de  
http://www.staatstheater-hannover.de

**HEIDELBERG****Theater der Stadt Heidelberg**

Emil-Maier-Str. 16, 69115 Heidelberg  
 T: (0049/6221) 58-35000, F: (0049/6221) 58-35990  
 theater@heidelberg.de  
 http://www.theaterheidelberg.de  
 NB: Currently located in temporary premises  
 owing to the renovation of the theatre (scheduled  
 to reopen in the 2012-13 season).

**HILDESHEIM****TfN · Theater für Niedersachsen**

Theaterstr. 6, 31141 Hildesheim  
 T: (0049/5121) 1693-0, F: (0049/5121) 1693-93  
 info@tfn-online.de  
 http://www.tfn-online.de

**HOF/SAALE****Theater Hof**

Kulmbacher Str. 5, 95030 Hof/Saale  
 T: (0049/9281) 7070-0, F: (0049/9281) 7070-299  
 info@theater-hof.de  
 http://www.theater-hof.de

**KAISERSLAUTERN****Pfalztheater Kaiserslautern**

Willy-Brandt-Platz 4-5, 67657 Kaiserslautern  
 T: (0049/631) 3675-0, F: (0049/631) 3675-216  
 info@pfalztheater.bv-pfalz.de  
 http://www.pfalztheater.de

**KARLSRUHE****Badisches Staatstheater Karlsruhe**

Baumeisterstr. 11, 76125 Karlsruhe  
 T: (0049/721) 3557-0, F: (0049/721) 373223  
 pressestelle@badisches-staatstheater.de  
 http://www.staatstheater.karlsruhe.de

**KASSEL****Staatstheater Kassel**

Friedrichsplatz 15, 34117 Kassel  
 T: (0049/561) 1094-0, F: (0049/561) 1094-204  
 info@staatstheater-kassel.de  
 http://www.staatstheater-kassel.de

**KIEL****Theater Kiel**

PO Box, 24015 Kiel  
 T: (0049/431) 901-2880 or 2875,  
 F: (0049/431) 901-62838  
 Thomas.Richter@theater-kiel.de  
 http://www.theater-kiel.de

**KOBLENZ****Theater Koblenz**

Clemensstr. 1, 56068 Koblenz  
 T: (0049/261) 129-2840 or -2805,  
 F: (0049/261) 129-2800  
 posteingang@theater-koblenz.de  
 http://www.theater-koblenz.de

**KREFELD****Vereinigte Städtische Bühnen Krefeld****und Mönchengladbach****Theater Krefeld**

Theaterplatz 3, 47798 Krefeld  
 T: (0049/2151) 805-0, F: (0049/2151) 28295  
 See under Mönchengladbach (headquarters  
 of general management)

**LANDSHUT****Landestheater Niederbayern****Stadttheater Landshut**

Ländtorplatz 2-5, 84028 Landshut  
 T: (0049/871) 92208-0, F: (0049/871) 92208-34  
 See under Passau (headquarters of executive  
 director)

**LEIPZIG****Oper Leipzig – Musikalische Komödie**

Dreilindenstr. 30, 04177 Leipzig  
 T: (0049/341) 1261-19, F: (0049/341) 1261-150  
 korn@oper-leipzig.de  
 http://www.oper-leipzig.de

**Oper Leipzig – Opernhaus**

Augustusplatz 12, 04109 Leipzig  
 T: (0049/341) 1261-261, F: (0049/341) 1261-300  
 service@oper-leipzig.de  
 http://www.oper-leipzig.de

**LÜBECK****Lübecker Theater**

Beckergrube 16, 23552 Lübeck  
 T: (0049/451) 7088-0, F: (0049/451) 7088-102  
 theater@luebeck.de  
 http://www.theaterluebeck.de

**LÜNEBURG****Theater Lüneburg**

An den Reeperbahnen 3, 21335 Lüneburg  
 T: (0049/4131) 752-0, F: (0049/4131) 404210  
 dramaturgie@theater-lueneburg.de  
 http://www.theater-lueneburg.de

## **MAGDEBURG**

### **Theater Magdeburg**

Universitätsplatz 9, 39104 Magdeburg  
T: (0049/391) 5406500, F: (0049/391) 5406599  
julia.lonkwitz@theater.magdeburg.de  
<http://www.theater-magdeburg.de>

## **MAINZ**

### **Staatstheater Mainz**

Gutenbergplatz 7, 55116 Mainz  
T: (0049/6131) 2851-0, F: (0049/6131) 2851-333  
info@staatstheater-mainz.de  
<http://www.staatstheater-mainz.de>

## **MANNHEIM**

### **Nationaltheater Mannheim**

Am Goetheplatz, 68161 Mannheim  
T: (0049/621) 1680-0, F: (0049/621) 1680-385  
nationaltheater.marketing@mannheim.de  
<http://www.nationaltheater-mannheim.de>

## **MEININGEN**

### **Das Meininger Theater –**

**Südthüringisches Staatstheater**  
Bernhardstr. 5, 98617 Meiningen  
T: (0049/3693) 451-0 or -266,  
F: (0049/3693) 451-300  
hofkapelle@das-meininger-theater.de  
<http://www.das-meininger-theater.de>

## **MÖNCHEGLADBACH**

### **Vereinigte Städtische Bühnen**

#### **Krefeld und Mönchengladbach**

#### **Theater Mönchengladbach**

TiN Mönchengladbach (Theater im Nordpark),  
Am Nordpark 299, 41069 Mönchengladbach  
T: (0049/2166) 6151-0, F: (0049/2166) 420110  
siebold@theater-kr-mg.de  
<http://www.theater-krefeld-moenchengladbach.de>  
NB: Currently located in temporary premises  
owing to the renovation of the theatre (scheduled  
to reopen in the 2011-12 season).

## **MUNICH**

### **Bayerische Staatsoper – Nationaltheater**

Max-Joseph-Platz 2, 80539 München  
T: (0049/89) 218501, F: (0049/89) 21851133  
marketing@st-oper.bayern.de  
<http://www.staatsoper.de>

## **Staatstheater am Gärtnerplatz**

Gärtnerplatz 3, 80469 München  
T: (0049/89) 20241-1, F: (0049/89) 20241-237  
presse@st-gaertner.bayern.de  
<http://www.gaertnerplatztheater.de>

## **MÜNSTER**

### **Städtische Bühnen Münster**

Neubrückenstr. 63, 48143 Münster  
T: (0049/251) 5909-0 or -109,  
F: (0049/251) 5909-205  
staedt-buehnen@stadt-muenster.de  
<http://www.stadttheater.muenster.de>

## **NEUBRANDENBURG**

### **Theater und Orchester**

#### **Neubrandenburg / Neustrelitz**

**Schauspielhaus Neubrandenburg**  
Pffaffenstr. 22, 17033 Neubrandenburg  
T: (0049/395) 5699811, F: (0049/395) 5826179  
See under Neustrelitz (headquarters of executive  
director)

## **NEUSTRELITZ**

### **Theater und Orchester**

#### **Neubrandenburg / Neustrelitz**

#### **Landestheater Neustrelitz**

Friedrich-Ludwig-Jahn-Str. 14, 17235 Neustrelitz  
T: (0049/3981) 2770, F: (0049/3981) 205435  
info@landestheater-mecklenburg.de  
<http://www.theater-und-orchester.de>

## **NORDHAUSEN**

### **Theater Nordhausen**

Käthe-Kollwitz-Str. 15, 99734 Nordhausen  
T: (0049/3631) 6260-0, F: (0049/3631) 6260-147  
info@theater-nordhausen.de  
<http://www.theater-nordhausen.de>

## **NUREMBERG**

### **Staatstheater Nürnberg**

Richard-Wagner-Platz 2-10, 90443 Nürnberg  
T: (0049/911) 231-3575, F: (0049/911) 231-3508  
info@staatstheater.nuernberg.de  
<http://www.staatstheater.nuernberg.de>

## **OLDENBURG**

### **Oldenburgisches Staatstheater**

Theaterwall 28, 26122 Oldenburg  
T: (0049/441) 2225-0, F: (0049/441) 2225-222 or -223  
dramaturgie@staatstheater-ol.niedersachsen.de  
<http://www.oldenburg-staatstheater.de>

**OSNABRÜCK****Städtische Bühnen Osnabrück**

Dornhof 10/11, 49074 Osnabrück

T: (0049/541) 7600-00, F: (0049/541) 7600-109

info@theater.osnabrueck.de

<http://www.theater-osnabrueck.de>**PASSAU****Landestheater Niederbayern****Fürstbischöfliches Opernhaus**

Gottfried-Schäffer-Str. 2 u. 4, 94032 Passau

T: (0049/851) 92919-10, F: (0049/851) 92919-20

passau@landestheater-niederbayern.de

<http://www.landestheater-niederbayern.de>**PFORZHEIM****Theater Pforzheim**

Am Waisenhausplatz 5, 75172 Pforzheim

T: (0049/7231) 391488, F: (0049/7231) 391485

info@theater-pforzheim.de

<http://www.theater-pforzheim.de>**PLAUEN****Theater Plauen-Zwickau****Theater Plauen**

Theaterplatz 1-3, 08523 Plauen

T: (0049/3741) 28134830, F: (0049/3741) 28134835

See under Zwickau (headquarters of general management)

**QUEDLINBURG****Nordharzer Städtebundtheater****Theater Quedlinburg**

Performance venue: Marschlinger Hof 17/18, 06484 Quedlinburg

T: (0049/3946) 96220, F: (0049/3946) 962220

See under Halberstadt (headquarters of executive director)

**RADEBEUL****Landesbühnen Sachsen**

Meißner Str. 152, 01445 Radebeul

T: (0049/351) 89540, F: (0049/351) 8954201

info@dresden-theater.de

<http://www.dresden-theater.de>**REGENSBURG****Theater Regensburg**

Bismarckplatz 7, 93047 Regensburg

T: (0049/941) 507-4871, F: (0049/941) 507-1729

presse@theaterregensburg.de

<http://www.theaterregensburg.de>**RENSBURG****Schleswig-Holsteinisches Landestheater****Stadttheater Rendsburg**

Hans-Heinrich-Beisenkötter-Platz 1,

24768 Rendsburg

T: (0049/4331) 14000, F: (0049/4331) 140083

See under Schleswig (headquarters of general management)

**ROSTOCK****Volkstheater Rostock**

Patriotischer Weg 33, 18057 Rostock

T: (0049/381) 381-4618 or -4617,

F: (0049/381) 381-4619

vtrinfo@rostock.de

<http://www.volkstheater-rostock.de>**RUDOLSTADT****Theater Rudolstadt**

Anger 1, 07407 Rudolstadt

T: (0049/3672) 450-2920, F: (0049/3672) 450-2921

service@theater-rudolstadt.com

<http://www.theater-rudolstadt.com>**SAARBRÜCKEN****Saarländisches Staatstheater**

Schillerplatz 1, 66111 Saarbrücken

T: (0049/681) 3092-0, F: (0049/681) 3092-160

drama@theater-saarbruecken.de

<http://www.saarlaendisches-staatstheater.de>**SCHLESWIG****Schleswig-Holsteinisches Landestheater****Stadttheater Schleswig**

Generalintendanz, Lollfuß 49-53, 24837 Schleswig

T: (0049/4621) 9670-0, F: (0049/4621) 9670-83

kontakt@sh-landestheater.de

<http://www.sh-landestheater.de>**SCHWERIN****Mecklenburgisches Staatstheater Schwerin**

Alter Garten 2, 19055 Schwerin

T: (0049/385) 5300-0, F: (0049/385) 5300-200

service@theater-schwerin.de

<http://www.theater-schwerin.de>**STRALSUND****Theater Vorpommern****Theater Stralsund**

Olof-Palme-Platz 6, 18439 Stralsund

T: (0049/3831) 2646-0, F: (0049/3831) 2646105

info@theater-vorpommern.de

<http://www.theater-vorpommern.de>

**STRAUBING****Landestheater Niederbayern****Theater am Hagen**

Am Hagen 61, 94315 Straubing

T: (0049/9421) 944-251, F: (0049/9421) 944113

See under Passau (headquarters of executive director)

**STUTTGART****Staatstheater Stuttgart**

Oberer Schlossgarten 6, 70173 Stuttgart

T: (0049/711) 2032-0, F: (0049/711) 2032-389

presse.oper@staatstheater-stuttgart.de

<http://www.staatstheater-stuttgart.de>

**TRIER****Theater Trier**

Am Augustinerhof, 54290 Trier

T: (0049/651) 7183464, F: (0049/651) 7181468

info@theater-trier.de

<http://www.theater-trier.de>

**ULM****Theater Ulm**

Herbert-von-Karajan-Platz 1, 89073 Ulm

T: (0049/731) 161-4444 or -4500,

F: (0049/731) 161-1619

UlmTheater@ulm.de

<http://www.theater.ulm.de>

**WEIMAR****Deutsches Nationaltheater****Staatstheater Thüringen**

Theaterplatz 2, 99423 Weimar

T: (0049/3643) 755-346, F: (0049/3643) 755-286

intendanz@nationaltheater-weimar.de

<http://www.nationaltheater-weimar.de>

**WIESBADEN****Hessisches Staatstheater**

Christian-Zais-Str. 3-5, 65189 Wiesbaden

T: (0049/611) 1321, F: (0049/611) 132337

dramaturgie@staatstheater-wiesbaden.de

<http://www.staatstheater-wiesbaden.de>

**WUPPERTAL****Wuppertaler Bühnen****Opernhaus**

Kurt-Drees-Str. 4, 42283 Wuppertal

T: (0049/202) 563 7600, F: (0049/202) 563 80 78

info@wuppertaler-buehnen.de

<http://www.wuppertaler-buehnen.de>

**WÜRZBURG****Mainfranken Theater Würzburg**

Theaterstr. 21, 97070 Würzburg

T: (0049/931) 3908-0, F: (0049/931) 3908-100

info@theaterwuerzburg.de

<http://www.theaterwuerzburg.de>

**ZWICKAU****Theater Plauen-Zwickau****Theater Zwickau**

Gewandhausstr. 7, 08056 Zwickau

T: (0049/375) 8346-00, F: (0049/375) 8346-09

info@theater-plauen-zwickau.de

<http://www.theater-plauen-zwickau.de>



## Concert Halls

The list below covers halls built for concert operations and conceived with an architecture and technical equipment suitable for this end. All mount events by regional or local orchestras and ensembles as well as guest performances on a regular basis. The list does not include the many auditoriums built for non-musical purposes (e.g. municipal auditoriums), recital halls of tertiary-level schools of music or studios of broadcasting corporations.

### **BADEN-BADEN**

#### **Festspielhaus Baden-Baden**

Festspielhaus und Festspiele Baden-Baden,  
gGmbH, Beim Alten Bahnhof 2,  
76530 Baden-Baden  
T: (0049/7221) 3013-0, F: (0049/7221) 3013-114  
info@festspielhaus.de  
<http://www.festspielhaus.de>

### **BERLIN**

#### **Berliner Philharmonie**

Stiftung Berliner Philharmoniker,  
Herbert-von-Karajan-Str. 1, 10785 Berlin  
T: (0049/30) 25488-0, F: (0049/30) 25488-390  
presse@berliner-philharmoniker.de  
<http://www.berliner-philharmoniker.de>

#### **Konzerthaus Berlin**

Gendarmenmarkt, 10117 Berlin  
T: (0049/30) 20309-0, F: (0049/30) 20309-2209  
intendanz@konzerthaus.de  
<http://www.konzerthaus.de>

### **BREMEN**

#### **Die Glocke**

#### **Das Bremer Konzerthaus**

Glocke Veranstaltungs-GmbH,  
Domsheide 4/5, 28195 Bremen  
T: (0049/421) 3366-5, F: (0049/421) 3366-780  
info@glocke.de  
<http://www.glocke.de>

### **COLOGNE**

#### **Kölner Philharmonie**

KölnMusik GmbH,  
Bischofsgartenstraße 1, 50667 Köln  
T: (0049/221) 20408-0, F: (0049/221) 20408-222  
presse@koelnmusik.de  
<http://www.koelner-philharmonie.de>

### **DORTMUND**

#### **Konzerthaus Dortmund**

#### **Philharmonie für Westfalen**

Konzerthaus Dortmund GmbH,  
Brückstr. 21, 44135 Dortmund  
T: (0049/231) 22696-200, F: (0049/231) 22696-222  
info@konzerthaus-dortmund.de  
<http://www.konzerthaus-dortmund.de>

### **DÜSSELDORF**

#### **Tonhalle Düsseldorf**

Ehrenhof 1, 40479 Düsseldorf  
T: (0049/211) 8996111, F: (0049/211) 8929143  
info@tonhalle.de  
<http://www.tonhalle.de>

### **ESSEN**

#### **Philharmonie Essen**

Huyssenallee 53, 45128 Essen  
T: (0049/201) 8122810, F: (0049/201) 8122812  
welcome@philharmonie-essen.de  
<http://www.philharmonie-essen.de>

### **FRANKFURT/MAIN**

#### **Alte Oper Frankfurt**

Konzert- und Kongresszentrum GmbH,  
Opernplatz, 60313 Frankfurt/Main  
T: (0049/69) 1340-0, F: (0049/69) 1340-284  
info@alteoper.de  
<http://www.alteoper.de>

### **HAMBURG**

#### **Elbphilharmonie Hamburg**

#### **Laeiszhalle**

Johannes-Brahms-Platz, 20355 Hamburg  
T: (0049/40) 3576660, F: (0049/40) 35766643  
mail@elbphilharmonie.de  
<http://www.elbphilharmonie.de>

### **LEIPZIG**

#### **Gewandhaus zu Leipzig**

Augustusplatz 8, 04109 Leipzig  
T: (0049/341) 1270-0, F: (0049/341) 1270-200  
info@gewandhaus.de  
<http://www.gewandhaus.de>

## MUNICH

### Gasteig

Gasteig München GmbH,  
Rosenheimer Straße 5, 81667 München  
T: (0049/89) 48098-0, F: (0049/89) 48098-1000  
zentral@gasteig.de  
<http://www.gasteig.de>

## STUTTGART

### Liederhalle Stuttgart

Kultur- und Kongresszentrum Liederhalle,  
Berliner Platz 1-3, 70174 Stuttgart  
T: (0049/711) 2027-710, F: (0049/711) 2027-760  
info@liederhalle-stuttgart.de  
<http://www.liederhalle-stuttgart.de>

## Public Broadcasting Corporations

The list below includes contact data for Germany's public broadcasting corporations. The website of the German Music Information Centre also contains information on their music departments, editorial offices and other facilities of relevance to music, along with information on private broadcasters.

### Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD)

Managing institution, 2011:  
Westdeutscher Rundfunk (WDR),  
Appellhofplatz 1, 50667 Köln  
T: (0049/221) 220-0, F: (0049/221) 220-4800  
pressestelle@ard.de  
<http://www.ard.de>  
ARD-Generalsekretariat:  
Haus der Bundespressekonferenz,  
Schiffbauerdamm 40, 10117 Berlin,  
T: (0049/30) 8904313-11, F: (0049/30) 8904313-19,  
presse@ard-generalsekretariat.de

### ARD-Gemeinschaftsprogramm

Erstes Deutsches Fernsehen  
Programmdirektion Erstes Deutsches Fernsehen,  
Arnulfstr. 42, 80335 München  
T: (0049/89) 5900-01, F: (0049/89) 5900-3249  
info@daserste.de  
<http://www.daserste.de>

### Bayerischer Rundfunk (BR)

Rundfunkplatz 1, 80335 München  
T: (0049/89) 5900-01 (radio);  
(0049/89) 3806-02 (television),  
F: (0049/89) 3806-2375  
info@br-online.de  
klassik-info@br-online.de  
<http://www.br-online.de>

### Hessischer Rundfunk (HR)

Bertramstr. 8, 60320 Frankfurt/Main  
T: (0049/69) 155-1, F: (0049/69) 155-2900  
pressestelle@hr-online.de  
<http://www.hr-musik.de>  
<http://www.hr-online.de>

### Mitteldeutscher Rundfunk (MDR)

Kantstr. 71-73, 04275 Leipzig  
T: (0049/341) 300-0, F: (0049/341) 300-6789  
kommunikation@mdr.de  
<http://www.mdr.de>

### Norddeutscher Rundfunk (NDR)

Rothenbaumchaussee 132, 20149 Hamburg  
T: (0049/40) 4156-0, F: (0049/40) 447602  
info@ndr.de  
<http://www.ndr.de>

### Radio Bremen

Diepenau 10, 28195 Bremen  
T: (0049/421) 246-0, F: (0049/421) 246-41200  
presse@radiobremen.de  
<http://www.radiobremen.de>

### Rundfunk Berlin-Brandenburg (rbb)

Masurenallee 8-14, 14057 Berlin  
T: (0049/30) 97993-0, F: (0049/30) 97993-19  
info@rbb-online.de  
<http://www.rbb-online.de>  
Marlene-Dietrich-Allee 20, 14482 Potsdam  
T: (0049/331) 97993-0, F: (0049/331) 97993-19

### Saarländischer Rundfunk (SR)

Funkhaus Halberg, 66100 Saarbrücken  
T: (0049/681) 602-0, F: (0049/681) 602-3874  
info@sr-online.de  
<http://www.sr-online.de>

### Südwestrundfunk (SWR)

Neckarstr. 230, 70190 Stuttgart  
T: (0049/711) 929-0, F: (0049/711) 929-2600  
info@swr.de  
<http://www.swr.de>

**Westdeutscher Rundfunk (WDR)**

Appellhofplatz 1, 50667 Köln  
 T: (0049/221) 220-0, F: (0049/221) 220-4800  
<http://www.wdr.de>

**Deutsche Welle (DW)**

Kurt-Schumacher-Str. 3, 53113 Bonn  
 T: (0049/228) 429-0, F: (0049/228) 429-3000  
[info@dw-world.de](mailto:info@dw-world.de)  
[musik@dw-world.de](mailto:musik@dw-world.de)  
<http://www.dw-world.de>

**Deutschlandradio**

Raderberggürtel 40, 50968 Köln  
 T: (0049/221) 345-0  
[presse@dradio.de](mailto:presse@dradio.de)  
<http://www.dradio.de>  
 Deutschlandradio Kultur  
 Hans-Rosenthal-Platz, 10825 Berlin  
 T: (0049/30) 8503-0

**Zweites Deutsches Fernsehen (ZDF)**

ZDF-Str. 1, 55127 Mainz  
 T: (0049/6131) 70-1, F: (0049/6131) 70-2157  
[info@zdf.de](mailto:info@zdf.de)  
<http://www.zdf.de>

**3sat****Satellitenfernsehen des deutschen Sprachraums****ZDF – ORF – SF – ARD**

ZDF/3Sat Funkhaus Mainz, PO Box, 55100 Mainz  
 T: (0049/6131) 70-1, F: (0049/6131) 70-6120  
<http://www.3sat.de>

**ARTE****Der Europäische Kulturkanal**

ARTE G.E.I.E., 4, quai du Chanoine Winterer,  
 BP 20035, FR-67080 Straßburg  
 T: (0033/3) 88142222, F: (0033/3) 88142200  
[c-gruenthal@arte-tv.de](mailto:c-gruenthal@arte-tv.de)  
<http://www.arte.tv>  
 ARTE Deutschland TV GmbH:  
 Schützenstr. 1, 76530 Baden-Baden  
 T: (0049/7221) 93690, F: (0049/7221) 936950

**KI.KA – Der Kinderkanal von ARD und ZDF**

Gothaer Str. 36, 99094 Erfurt  
 T: (0049/361) 218-1890, F: (0049/361) 218-1848  
[kika@kika.de](mailto:kika@kika.de)  
<http://www.kika.de>

**PHOENIX****Der Ereignis- und Dokumentationskanal von ARD und ZDF**

Langer-Grabenweg 45-47, 53175 Bonn  
 T: (0049/228) 9584-0, F: (0049/228) 9584-214  
[info@phoenix.de](mailto:info@phoenix.de)  
<http://www.phoenix.de>

## Collecting Societies

### **Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (GEMA)**

Generaldirektion Berlin:

Bayreuther Str. 37, 10787 Berlin

T: (0049/30) 21245-00, F: (0049/30) 21245-950

gema@gema.de

<http://www.gema.de>

Generaldirektion München:

Rosenheimer Str. 11, 81667 München

T: (0049/89) 48003-00, F: (0049/89) 48003-969

### **Gesellschaft zur Verwertung von Leistungsschutzrechten mbH (GVL)**

Podbielskiallee 64, 14195 Berlin

T: (0049/30) 48483-600, F: (0049/30) 48483-700

gvl@gvl.de

<http://www.gvl.de>

### **Verwertungsgesellschaft Wort (VG Wort)**

Goethestr. 49, 80336 München

T: (0049/89) 514120, F: (0049/89) 5141258

vgw@vgwort.de

<http://www.vgwort.de>

### **VG Musikedition – Verwertungsgesellschaft**

Königstor 1A, 34117 Kassel

T: (0049/561) 109656-0, F: (0049/561) 109656-20

info@vg-musikedition.de

<http://www.vg-musikedition.de>

### **Zentralstelle für private Überspielungsrechte (ZPÜ)**

Rosenheimer Str. 11, 81667 München

T: (0049/89) 48003-00

zpue@gema.de

<http://www.gema.de/zpue>

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## LIST OF ABBREVIATIONS

The articles in our volume make use of the following abbreviations

|                |                                                                                                        |                                                                                                               |
|----------------|--------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <b>AC</b>      | Adult Contemporary                                                                                     | Adult Contemporary<br>(target audience 20-50 years of age)                                                    |
| <b>ACV</b>     | Allgemeiner Cäcilienverband<br>für Deutschland                                                         | General Cecilian Society<br>for Germany                                                                       |
| <b>ADC</b>     | Arbeitsgemeinschaft Deutscher<br>Chorverbände                                                          | Joint Working Group of German<br>Choral Societies                                                             |
| <b>ADR</b>     | Astra Digital Radio                                                                                    | Astra Digital Radio                                                                                           |
| <b>AGÄR</b>    | Arbeitsgemeinschaft der Ämter/Referate<br>für Kirchenmusik der Diözesen<br>Deutschlands                | Working Committee of the Administra-<br>tive Bodies and Departments for Church<br>Music in Germany's Dioceses |
| <b>AGF</b>     | Arbeitsgemeinschaft Fernsehforschung                                                                   | German TV Audience Research<br>Cooperative                                                                    |
| <b>ALM</b>     | Arbeitsgemeinschaft der Landesmedien-<br>anstalten in der Bundesrepublik<br>Deutschland                | Association of State Media<br>Authorities for Broadcasting<br>in Germany                                      |
| <b>AMJ</b>     | Arbeitskreis Musik in der Jugend                                                                       | Youth Music Work Group                                                                                        |
| <b>AÖL</b>     | Arbeitsgemeinschaft Ökumenisches Liedgut                                                               | Working Committee on Ecumenical<br>Hymns                                                                      |
| <b>approx.</b> | ungefähr                                                                                               | approximately                                                                                                 |
| <b>ARD</b>     | Arbeitsgemeinschaft der öffentlich-<br>rechtlichen Rundfunkanstalten<br>der Bundesrepublik Deutschland | Consortium of Public-Law Broadcasting<br>Corporations of the Federal Republic of<br>Germany                   |
| <b>BA</b>      | Bundesagentur für Arbeit                                                                               | Federal Employment Agency                                                                                     |



|               |                                                                         |                                                                                  |
|---------------|-------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| <b>BDB</b>    | Bund Deutscher Blasmusikverbände                                        | Confederation of German Wind Bands Associations                                  |
| <b>BDCO</b>   | Bundesvereinigung Deutscher Chor- und Orchesterverbände                 | National Union of German Choral and Orchestral Associations                      |
| <b>BDI</b>    | Bundesverband der Deutschen Industrie                                   | Federation of German Industries                                                  |
| <b>BDLO</b>   | Bundesverband Deutscher Liebhaberorchester                              | Federal Association of German Amateur Orchestras                                 |
| <b>BdMH</b>   | Bundesverband der Deutschen Musikinstrumenten-Hersteller                | National Association of German Musical Instruments Manufacturers                 |
| <b>BDMV</b>   | Bundesvereinigung Deutscher Musikverbände                               | National Union of German Music Associations                                      |
| <b>BDO</b>    | Bundesvereinigung Deutscher Orchesterverbände                           | National Union of German Orchestral Associations                                 |
| <b>bdpm</b>   | Bundesverband Deutscher Privatmusikschulen                              | German Association of Private Music Schools                                      |
| <b>bdv</b>    | Bundesverband der Veranstaltungswirtschaft                              | Federal German Association for the Promoters and Event Business                  |
| <b>BDZ</b>    | Bund Deutscher Zupfmusiker                                              | Federation of German Mandolin and Guitar Players                                 |
| <b>BinG!</b>  | Barbershop in Germany                                                   | Barbershop in Germany                                                            |
| <b>BITKOM</b> | Bundesverband Informationswirtschaft, Telekommunikation und neue Medien | Federal Association for Information Technology, Telecommunications and New Media |
| <b>BIV</b>    | Bundesinnungsverband für das Musikinstrumenten-Handwerk                 | National Craft Guild for Musical Instruments                                     |
| <b>BJBW</b>   | Bläserjugend Baden-Württemberg                                          | Young Wind Players of Baden-Württemberg                                          |
| <b>BKKD</b>   | Bundesverband katholischer Kirchenmusiker Deutschlands                  | German Federal Association of Catholic Church Musicians                          |
| <b>BKM</b>    | Beauftragter der Bundesregierung für Kultur und Medien                  | Federal Government Commissioner for Culture and the Media                        |
| <b>BLM</b>    | Bayerische Landeszentrale für neue Medien                               | Bavarian Regulatory Authority for Commercial Broadcasting                        |
| <b>BR</b>     | Bayerischer Rundfunk                                                    | Bavarian Broadcasting Corporation                                                |
| <b>BSM</b>    | Bund Saarländischer Musikvereine                                        | Federation of Music Associations in Saarland                                     |
| <b>BVMI</b>   | Bundesverband Musikindustrie                                            | German Music Industry Association                                                |
| <b>BZVS</b>   | Bund für Zupf- und Volksmusik Saar                                      | Saar Federation of Plucked String Orchestras and Folk Musik                      |

|              |                                                                          |                                                                                      |
|--------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| <b>DAAD</b>  | Deutscher Akademischer Austausch Dienst                                  | German Academic Exchange Service                                                     |
| <b>DAIV</b>  | Deutscher Akkordeonlehrer-Verband                                        | German Association of Accordion Teachers                                             |
| <b>DBV</b>   | Deutscher Bühnenverein                                                   | German Theatre and Orchestra Association                                             |
| <b>DBV</b>   | Deutscher Bundesverband der Spielmanns-, Fanfaren-, Hörner- u. Musikzüge | German National Association of Marching Bands, Fanfare Ensembles and Horn Orchestras |
| <b>DCJ</b>   | Deutsche Chorjugend                                                      | German Youth Choral Association                                                      |
| <b>DCV</b>   | Deutscher Chorverband                                                    | German Choral Association                                                            |
| <b>DCW</b>   | Deutscher Chorwettbewerb                                                 | German Choral Competition                                                            |
| <b>DEGEM</b> | Deutsche Gesellschaft für Elektroakustische Musik                        | German Society for Electro-Acoustical Music                                          |
| <b>DFG</b>   | Deutsche Forschungsgemeinschaft                                          | German Research Foundation                                                           |
| <b>DHV</b>   | Deutscher Harmonika-Verband                                              | German Harmonica Society                                                             |
| <b>DITIB</b> | Dachverband Türkisch-Islamische Union der Anstalt für Religion           | Turkish Islamic Union for Religious Affairs                                          |
| <b>DMA</b>   | Deutsches Musikarchiv                                                    | German Music Archive                                                                 |
| <b>DMgA</b>  | Deutsches Musikgeschichtliches Archiv                                    | German Archive of Music History                                                      |
| <b>DMR</b>   | Deutscher Musikrat                                                       | German Music Council                                                                 |
| <b>DMV</b>   | Deutscher Musikverleger-Verband                                          | German Association of Music Publishers                                               |
| <b>DNB</b>   | Deutsche Nationalbibliothek                                              | German National Library                                                              |
| <b>DOV</b>   | Deutsche Orchestervereinigung                                            | German Orchestra Union                                                               |
| <b>DOW</b>   | Deutscher Orchesterwettbewerb                                            | German Orchestral Competition                                                        |
| <b>DRA</b>   | Deutsches Rundfunkarchiv                                                 | German National Broadcasting Archives                                                |
| <b>DTB</b>   | Deutscher Turner-Bund – Fachgebiet Musik und Spielmannswesen             | German Gymnastics Federation – Music and Marching Band Chapter                       |
| <b>DTKV</b>  | Deutscher Tonkünstlerverband                                             | German Musicians' Association                                                        |

|                   |                                                                                               |                                                                                  |
|-------------------|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| <b>DZB</b>        | Deutscher Zithermusik-Bund                                                                    | German Zither Music Association                                                  |
| <b>e. g.</b>      | <i>exempli gratia</i> , 'zum Beispiel'                                                        | <i>exempli gratia</i> , 'for example'                                            |
| <b>ed. / eds.</b> | Herausgeber                                                                                   | Editor / Editors                                                                 |
| <b>EKD</b>        | Evangelische Kirche in Deutschland                                                            | Evangelical Church in Germany                                                    |
| <b>EPiD</b>       | Evangelischer Posaunendienst in Deutschland                                                   | Evangelical Brass Service in Germany                                             |
| <b>etc.</b>       | <i>et cetera</i>                                                                              | <i>et cetera</i>                                                                 |
| <b>excl.</b>      | ausschließlich                                                                                | excluding                                                                        |
| <b>F.</b>         | Fax                                                                                           | Fax                                                                              |
| <b>f. / ff.</b>   | folgend / fortfolgend                                                                         | following page / pages                                                           |
| <b>GDM</b>        | Gesamtverband Deutscher Musikfachgeschäfte                                                    | German Association of Music Stores                                               |
| <b>GEMA</b>       | Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte            | Authors' Society for Works of Music                                              |
| <b>GFK</b>        | Gesellschaft für Konsumforschung                                                              | Society for Consumer Research                                                    |
| <b>GNM</b>        | Gesellschaft für Neue Musik                                                                   | Society for Contemporary Music                                                   |
| <b>GVL</b>        | Gesellschaft zur Verwertung von Leistungsschutzrechten                                        | Collecting Society for Performing Artists, Producers and Promoters               |
| <b>HR</b>         | Hessischer Rundfunk                                                                           | Hessian Broadcasting Corporation                                                 |
| <b>i. e.</b>      | <i>id est</i> , 'das heißt'                                                                   | <i>id est</i> , 'that is'                                                        |
| <b>IAM</b>        | Internationaler Arbeitskreis für Musik                                                        | International Association of Music                                               |
| <b>IAML</b>       | Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren | International Association of Music Libraries, Archives and Documentation Centres |
| <b>ibid.</b>      | <i>Ibidem</i> , 'ebenda'                                                                      | <i>Ibidem</i> , 'in the same book or passage'                                    |
| <b>IEMA</b>       | Internationale Ensemble Modern Akademie                                                       | International Ensemble Modern Academy                                            |
| <b>IMD</b>        | Internationales Musikinstitut Darmstadt                                                       | International Music Institute Darmstadt                                          |

|                 |                                                                                        |                                                                                                                         |
|-----------------|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| <b>incl.</b>    | einschließlich                                                                         | including                                                                                                               |
| <b>ISCM</b>     | Internationale Gesellschaft für Neue Musik                                             | International Society for Contemporary Music                                                                            |
| <b>JeKi</b>     | Jedem Kind ein Instrument                                                              | An Instrument for Every Child                                                                                           |
| <b>KdL</b>      | Konferenz der Leiter katholischer kirchenmusikalischer Ausbildungsstätten Deutschlands | Conference of Directors of Catholic Church Music Education Institutions in Germany                                      |
| <b>KEF</b>      | Kommission zur Ermittlung des Finanzbedarfs der Rundfunkanstalten                      | Commission on the Financial Needs of Public Broadcasting Companies                                                      |
| <b>KI.KA</b>    | Kinder-Kanal                                                                           | The Children' Channel                                                                                                   |
| <b>km</b>       | Kilometer                                                                              | kilometres                                                                                                              |
| <b>KMK</b>      | Ständige Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland     | Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany |
| <b>KSK</b>      | Künstlersozialkasse                                                                    | Artists' Social Security Fund                                                                                           |
| <b>MDR</b>      | Mitteldeutscher Rundfunk                                                               | Central German Broadcasting                                                                                             |
| <b>MIZ</b>      | Deutsches Musikinformationszentrum                                                     | German Music Information Centre                                                                                         |
| <b>MTV</b>      | Music Television                                                                       | Music Television                                                                                                        |
| <b>N.B.</b>     | <i>nota bene</i> , 'Anmerkung'                                                         | <i>nota bene</i> , 'note well'                                                                                          |
| <b>NDR</b>      | Norddeutscher Rundfunk                                                                 | North German Broadcasting Corporation                                                                                   |
| <b>NIA</b>      | Keine Information vorhanden                                                            | no information available                                                                                                |
| <b>NLM</b>      | Niedersächsische Landesmedienanstalt                                                   | State Media Authority of Lower Saxony                                                                                   |
| <b>op. cit.</b> | <i>opus citatum</i> , 'ebenda'                                                         | <i>opus citatum</i>                                                                                                     |
| <b>p. / pp.</b> | Seite / Seiten                                                                         | page / pages                                                                                                            |
| <b>RBB</b>      | Radio Berlin-Brandenburg                                                               | Radio Berlin-Brandenburg                                                                                                |
| <b>rev.</b>     | überarbeitet                                                                           | revised                                                                                                                 |

|                     |                                                 |                                                       |
|---------------------|-------------------------------------------------|-------------------------------------------------------|
| <b>RIAS</b>         | Rundfunk im amerikanischen Sektor               | Radio in the American Sector                          |
| <b>ROC</b>          | Rundfunkorchester und -Chöre GmbH Berlin        | Radio Orchestra and Choirs GmbH Berlin                |
| <b>suppl.</b>       | Ergänzungsband                                  | supplement                                            |
| <b>SWR</b>          | Südwest-Rundfunk                                | Southwest Broadcasting Corporation                    |
| <b>T.</b>           | Telefon                                         | Telephone                                             |
| <b>VDKC</b>         | Verband Deutscher KonzertChöre                  | Association of German Concert Choirs                  |
| <b>VDKD</b>         | Verband der Deutschen Konzertdirektionen        | Association of German Concert Agencies                |
| <b>VdM</b>          | Verband deutscher Musikschulen                  | Association of German Public Music Schools            |
| <b>VDS</b>          | Verband Deutscher Schulmusiker                  | Association of German School Musicians                |
| <b>VeK</b>          | Verband evangelischer Kirchenchöre Deutschlands | "Association of Evangelical Church Choirs in Germany" |
| <b>vol. / vols.</b> | Band / Bände                                    | volume / volumes                                      |
| <b>vs.</b>          | <i>versus</i>                                   | <i>versus</i>                                         |
| <b>VUT</b>          | Verband unabhängiger Musikunternehmen           | Association of Independent Music Companies            |
| <b>WDR</b>          | Westdeutscher Rundfunk                          | West German Broadcasting Corporation                  |
| <b>WTO</b>          | World Trade Organisation                        | World Trade Organization                              |
| <b>ZDF</b>          | Zweites Deutsches Fernsehen                     | Second German Television                              |
| <b>ZKM</b>          | Zentrum für Kunst und Medientechnologie         | Centre of Art and Media Technology                    |

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