

LISZT

Special Issue 2015



Liszt on the move Afghanistan, Australia, Belgium, Brazil, China, Czech Republic, Ethiopia, Finland, France, Great Britain, Hungary, Israel, Italy, Japan, Mexico, Norway, Philippines, Poland, Russia, Spain, South Korea, Tanzania, Ukraine

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Dear Readers,

The cultural city of Weimar has always been convinced of its mission to sustain a dialogue with the entire world. The Weimar Classics corresponded on eye-level with everything they found culturally significant. Curiosity about all world cultures and the skill of adaptation was Weimar's leitmotiv, at least during its flourishing times. The world made pilgrimage to Weimar and confirmed the universalistic matrix of the tiny residence city – whether during Goethe's, Liszt's or Gropius' lifetimes. And especially nowadays: a third of our students come to us from all the different continents of the world.

The cosmopolitan Liszt showed us that he not only passionately traveled all the way across the European continent – up to St. Petersburg in the north and down to Istanbul in the south! He was also interested in everything unusual and new as far as music goes. So it is only logical that our Music University, which owes its founding philosophy to Liszt, pays homage to crossing borders with the enthusiasm of its inspiring forefather. In their master classes, the professors carry the message of European art music throughout the world, building bridges for future students to come to Weimar. Weimar ensembles perform concerts in distant places, creating a network of not only institutional but also personal friendships.

It is self-evident that the Weimar musicology department, which is institutionally connected to the University of Jena and is an encyclopedically equipped community of researchers, would cover the abundance of European music history. Moreover, the horizon of our musicologists of the Transcultural Music Studies comprises all world cultures. From South America to Eastern Europe, from Afghanistan to Africa – the horizon of the Weimar researchers is broad. The transcultural element, i.e. the migration and return of musical principles, structures and traditions around the world, is a fascinating field of research.

Music connects and differentiates human beings. It shapes identity and lends emotions a form and a voice. Music is the expression of humanity and creates proximity, curiosity and sympathy. When we reach out to the world from Weimar, we also contribute to Germany's cultural foreign policy – to a task of fostering peace, which, in these days of returning antagonism, is more important than ever before.

Yours sincerely,



Christoph Stölzl
President of the University of Music FRANZ LISZT Weimar



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Unknown Ethiopia

Guzo, the Journey:

Weimar music researchers tracing the origins of Ethiopian music

Together with one of the most famous jazz pianists in Africa, the Ethiopian Samuel Yirga from Addis Abeba, the team from the Weimar Transcultural Music Studies will embark on a search for the origins of an archaic, tonally multi-faceted music. In 2015 and 2016 they will be accompanied by filmmaker Dirk van den Berg. Samuel Yirga (photo, right) describes his life project as a *Guzo* (Journey), that will take the group through a breathtaking country with three climate zones and 5,000 meters difference in altitude. The Weimar scholar Tiago de Oliveira Pinto describes the background of the new project for LISZT Magazine.

There is hardly any other cultural region south of the Sahara that has enjoyed the attention of so many western writers and scholars since antiquity as much as ancient Abyssinia. The most famous figures included the Greek philosopher Herodotus, the Phoenician-Syrian author Heliiodorus, the Orientalist Job Ludolf and the enlightener Adolph Freiherr Knigge. In contrast to other African regions in which the languages of the colonial powers largely influenced the development of the culture, this factor has played a subordinate role in Ethiopia. Ethiopia is the only country in Africa that was not colonized by a European nation for any length of time.

The extraordinary cultural density has produced great musical and literary wealth in the region. The three great monotheist religions have been represented here from the beginning. Liturgical music of Coptic monks brought Christianity to the region as early as the 4th century. In the 7th century Islam entered Ethiopia, and the presence of the Jews, called *Falasha*, most likely dates back to the 3rd century. The Ethiopian sacred musical ceremony connected the European sacred keys with the "modi" of Ethiopia, which still influence the style of music in several regions of the country.

Between Ethiojazz and Traditions

Since the mid-twentieth century, Ethiopia is also well known for its original urban music scene. The project *Ethiojazz* made the country's music known around the world, especially among jazz fans. After the socialist revolution in 1974, many Ethiopian musicians emigrated to North America or Europe (particularly to France). However, Ethiopia has for the most part remained musically unexplored. The core of the new *Guzo* project is to document the historic music traditions of Ethiopia, and they are firmly tied into the course of the journey.

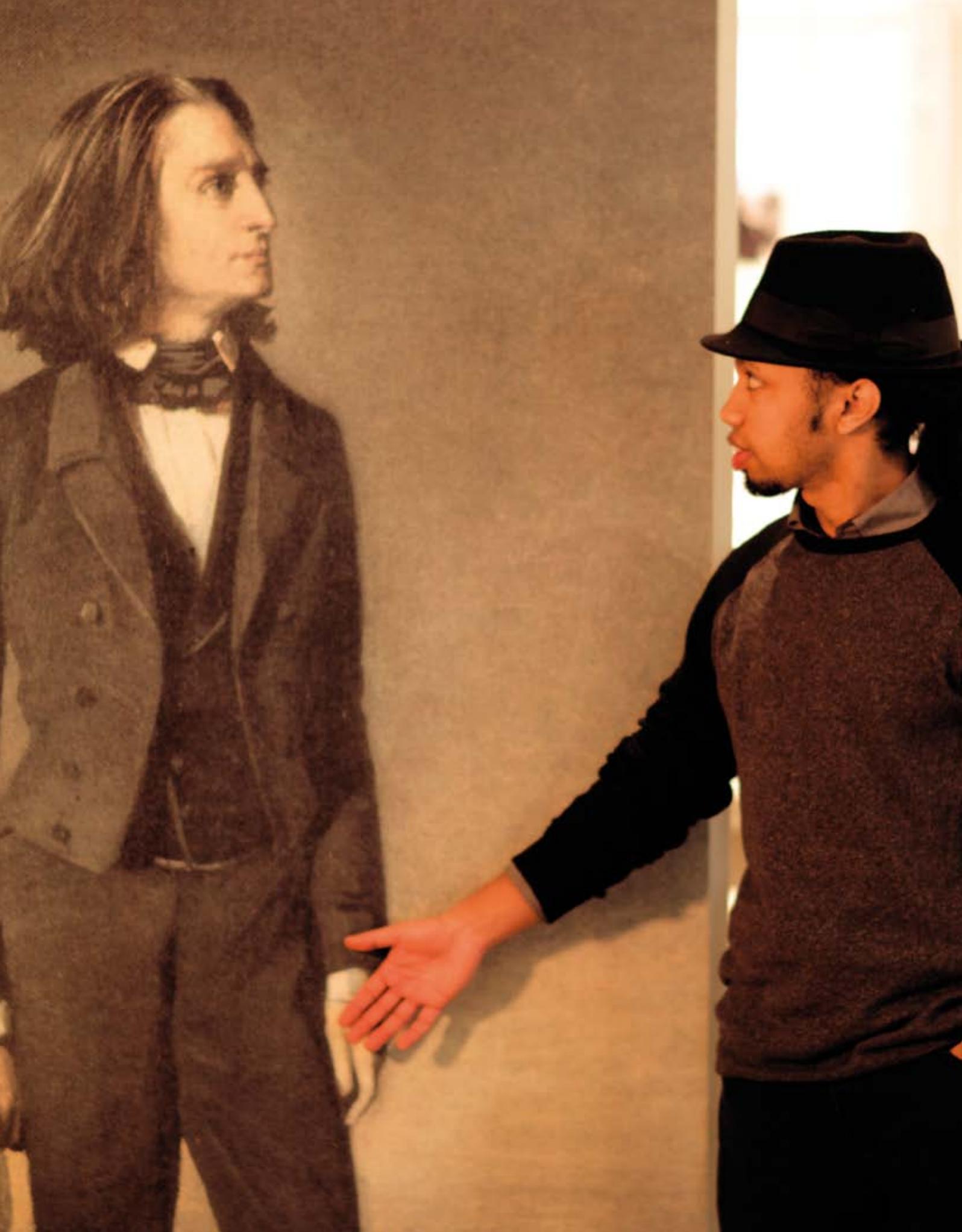
At the same time, the dialogue with the present day will be established by Samuel Yirga, who will meet traditional musicians, who, together with the musicologists, will examine how music instruments are made, will attend religious ceremonies, and will perform music together with musicians he and the group encounter along their journey. This performance component is fundamentally important for the film project, because during this joint search, Yirga will actively interact with the surroundings to be explored. On a theoretical level, he will debate with musicologists, researchers, experts and musician colleagues. Methods, discoveries and results will always be discussed in the group.

Musicological Mission

Along with concerts in Weimar and other German cities where Samuel Yirga and traditional musicians from Ethiopia will perform, a documentary film about an exciting musicological mission in Ethiopia will mark the end of the project. In addition, the audio and visual documentation will be added to materials from older private archives that were collected in 2014 by the Transcultural Music Studies. The software and music database, *Global Music Data Base*, developed by the Weimar department forms the technical and scholarly platform for the integration of the existing archives and the material yet to be documented. With the respective meta data, the music archive can later be easily transferred to Ethiopia.

The idea for *Guzo* evolved in 2014. Thanks to the support of the German State Department, Sammy Yirga (Addis Abeba) could be accompanied by the experts Getie Gelaye (Bahir Dar/Hamburg), Timkehet Teffera (Addis Abeba/Berlin), Francis Falceto (Addis Abeba/Paris), David Evans (Memphis) and Itsushi Kawase (Osaka) to visit the Department of Musicology Weimar-Jena in order to determine and plan the contents of the project during a one-week symposium. In the meantime there is a Memorandum of Understanding between the University of Music FRANZ LISZT Weimar and the Bahir Dar University in northern Ethiopia. According to Forbes Magazine Africa, Samuel Yirga belongs to the 50 most important African figures alive. But instead of resting on the laurels of his popularity, Yirga is determined to investigate the origins of both his own and Ethiopian music. He has found the perfect partner in Weimar.

Prof. Dr. Tiago de Oliveira Pinto



Aspects of Identity

Safar to the Hindu Kusch:

Weimar musicologists support Afghan musicians in reviving their traditions

Everything began in 2011 with a visit to the Winter Academy of the Afghanistan National Institute of Music (ANIM), one of the three establishments in Afghanistan where music is taught on an institutional level. The Weimar musicologist Philip Küppers taught a two-week course here. He was excited about this music that the old masters – so-called *Ustads* – played here once again, because during the terror-reign of the Taliban, music was forbidden. As a result, the University of Music FRANZ LISZT Weimar has been collaborating with ANIM since 2012 on the *Safar* project. The most recent development was the signature of a Memorandum of Understanding with the Kabul University. Project-Director Philip Küppers offers LISZT Magazine detailed insights into this German-Afghan undertaking.

The auditorium is full. Over 100 teachers and students of the Kabul University, along with nine musicologists and journalists from Germany are participating in the first symposium on “Collaborative Research and Educational Partnerships in Musicology” at the Kabul University. When Gloria Ahmadi steps up to the rostrum, the audience goes silent. All the listeners intently focus on the front of the hall. Especially at the back of the room, on the right side it seems that the suspense is mounting. This is where the women with colorful headscarves are seated. Gloria Ahmadi doesn’t seem to notice that. Calmly and thoughtfully, the Bachelor student at the Kabul University begins her lecture on the role of women in Afghanistan’s music culture.

She speaks Dari, the national language. The fact that she is one of only two women speakers, that this is the first time that she has ever spoken at a symposium makes a deep impression on us. Later she will simply say: “There used to be so many important women musicians in Afghanistan. I want to make a contribution so that women will once again play a role in our music.” That is what we want too. The symposium in November 2014, which was jointly organized by the Transcultural Music Studies (TMS) of the University of Music FRANZ LISZT Weimar and the Department of Music of the Kabul University, is one step in this direction.

Supported by the German Federal Foreign Office

In October 2014, the chancellor of the University of Music FRANZ LISZT Weimar, Christine Gurk, the musicological staff member of the TMS, Mirwaiss Sidiqi and I travelled to the capital city of Afghanistan, in order to strengthen our long-term collaboration. Christine Gurk was the first university chancellor to visit the Kabul University after the fall of the Taliban regime and signed a Memorandum of Understanding with the chancellor, Prof. Dr. Habibullah Habib (see also p. 16 of this issue). In the future, the Weimar music university

will support the Kabul Department of Music in setting up their organization, curricula, etc.

Thanks to the support of the German Federal Foreign Office, it will be possible to realize joint research programs with workshops, conferences and symposiums as well as the reconstruction of the archive for Afghan music at the Kabul University during the coming years. Both universities offered their first joint E-Learning seminar during the winter semester 2014/15. During this pilot project seven students from Weimar and ten from Kabul, among which five were women, studied together using a specially developed E-Learning platform. Materials and texts on Afghan music culture and musicological work techniques as well as questions on music management and music pedagogy were uploaded and discussed.

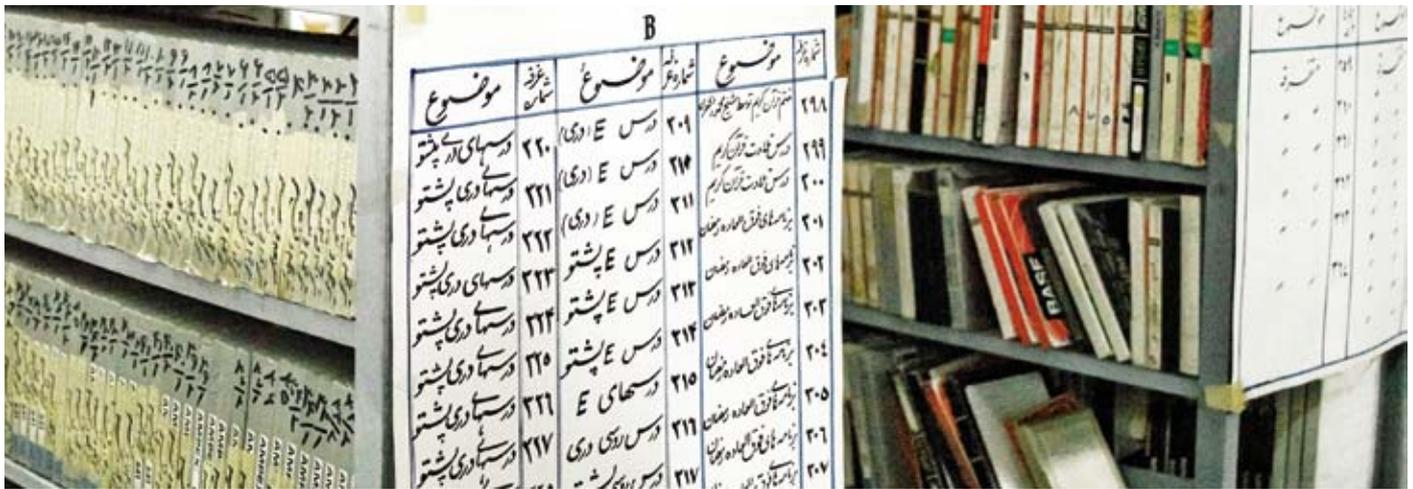
“What we are doing here is not cultural development aid – it is a two-way exchange!”, emphasizes the head of the TMS chair, Prof. Dr. Tiago de Oliveira Pinto from the Department of Musicology Weimar-Jena. The exchange intensifies the scholarly dialogue, fosters understanding for other cultural areas and, last but not least, broadens the horizon – on both sides. Since the beginning of the project, *Safar* stands on four equally important columns: engagement in the area of university education, concert events, the buildup of an archive and the support of music education in schools of general education. This way, this project – with which the University of Music FRANZ LISZT Weimar supports the revival of Afghan music – not only addresses diverse target groups, but also utilizes synergies.

Return of the Master Musicians

Afghanistan is located on the Silk Road. The mountainous area of Hindu Kusch has always been focused on trade. Nowhere else in the world did the great cultures of this multiethnic state encounter each other in such a fascinating way. From the Turkish people in the north and the Persians in the west to the followers of the Hindu cultures in the east: They all brought their own music and instruments along. Consequently, the music of Afghanistan is appropriately multi-faceted and culturally unique. During the terror-regime of the Taliban, music was forbidden. Music archives were destroyed, instruments shattered, and if anyone played music in spite of this, it was not seldom that his hands would be cut off.

Many master musicians left Afghanistan. Most went into exile in Pakistan, others left for countries farther away. Today, only a few of the master musicians have returned and pass their knowledge on to a new generation of musicians at the ANIM, the Aga Khan Music Initiative and the Kabul University. Unfortunately, the many headlines about terror and destruction dominate the news. The fact





that this music that is so culturally and historically significant is now being played and taught again by old Ustads, that young students are beginning to become interested in traditional music, that there are three instrument-makers back in Kabul – is hardly known outside of the region. That needs to change!

In the summer of 2012, five Afghan master musicians and two of their ANIM students travelled to Germany. This concert tour made it possible for interested people in Germany to experience *Safar*, which means “Journey”. In Weimar the Afghan musicians rehearsed with three renowned German jazz and pop musicians – an exciting musical exchange across national and cultural borders. This unique ensemble then gave concerts in Weimar, Rudolstadt, Bonn and Berlin that were also broadcast on the radio. They recorded their exceptional repertoire at the studio of the University of Music FRANZ LISZT Weimar. *Safar 2012* concluded with a sold out concert at the Berlin *Haus der Kulturen der Welt*. Thus, the path was cleared for future journeys.

The next year German musicians travelled to Kabul on the reciprocal trip. The instrumentalists from different cultures and musical traditions gave joint workshops and concerts with traditional Afghan repertoire. The final concert at the historic park of the Babur Gardens was broadcast via satellite live as an audio-video stream throughout the world. Many radio stations were connected and the concert was available as a video stream on the website www.safar-musik.de and the Internet sites of the European Broadcasting Union (EBU). The *Völkerkundemuseum* (Ethnology Museum) in Hamburg showed the concert live at its auditorium.

In 2014 the German musicians travelled to Kabul once again. This time, they were accompanied by the Turkish Ney flutist Kudsi Ergüner with his historically important repertoire that was composed in the 15th and 16th centuries in what is today Afghanistan. “These concerts are important, because the Afghan musicians experience the great appreciation by the national and international public. But also for the Afghan audience: the rich tradition of Afghan music can once again be experienced,” as Prof. Tiago de Oliveira Pinto explains. “At the same time we were able to show the German public such a different impression of Afghanistan than is normally communicated by the news. Afghanistan is also the beauty of the

culture here.” The musical encounters were documented on a DVD that was released in 2014.

Compiling a Music Archive

On the long term, staff members of the TMS department will support the Afghan musicologists in compiling an archive that will be accessible to interested specialists both within and outside of Afghanistan. The last collection of Afghan music that survived the terror-regime of the Taliban is located in the center of Kabul. Its caretaker is Mohammed Sidiq. He has been the archivist of the state Radio Television Afghanistan (RTA) for over 40 years. During the 1990’s he hid the tapes from the Taliban, thus saving them from destruction by the self-declared warriors of God. Thanks to this man’s commitment, some 30,000 catalogued recordings, some 1,000 notebooks full of information and minutes, and ca. 15,000 digitalized works of music still exist.

But the archive at RTA is hardly accessible and there are no backup copies. Should this important collection be destroyed, the recordings would be lost forever. It would be a harsh blow for the national identity of the Afghans. This country has suffered an immense loss of national, material and immaterial cultural treasures since the war-like disputes of the past decades. By systematically archiving the collection and making it accessible, Afghans would have the opportunity to remember aspects of their identity that had been an important part of cultural memory for generations. The archives also form the basis for further scholarly examination in the international dialogue with the cultural heritage of the country.

In order to make backup copies to secure the archive, staff members of the University of Music FRANZ LISZT Weimar are currently developing an initial digital platform for tagging in the Persian alphabet. They are being assisted by Johannes Theurer, chairman of the World Music Group at the European Broadcasting Union (EBU) and the chief curator of DISMARC, the largest metadata bank for music data. In addition, Prof. Dr. Walter Koch from Austria, the chairman of the *Forschungsgesellschaft für angewandte Informationstechnik mbH* (Research Society for Applied Information Technology, Inc.) and chairman of the Austrian Institute of Technology (AIT), which created the digital infrastructure for the audio library





EUROPEANA. The data bank solution uses the highest standard at present for the networking of digital audio libraries and makes the RTA archive accessible for modern processing methods.

Until now, the RTA had refused many offers of collaboration from various initiatives and institutions. The fear is great that the material could be uncontrollably distributed on the Internet. But the connection between the two universities in Kabul and Weimar and the positive experience of the *Safar* project up until now have persuaded the decision makers to revise their position. Along with the first work initiatives, the RTA journalists invited the German delegation to visit the television studio in November 2014. For an entire hour, Prof. Walter Koch, Johannes Theurer, Mirwaiss Sidiqi and I were able to present the joint project.

There was a great show of interest by the students and teachers of the Kabul University which is why Prof. Koch held a lecture on "Digital Libraries" and "Cloud Computing" at the symposium in November 2014. "Afghan music must once again be available, researchable and audible – even beyond concerts and exclusive circles," Johannes Theurer emphasizes. "That will also bring forward further research on this rich culture within and outside of Afghanistan." Since Afghanistan has no other music archive, other collections must be found in other countries to be made accessible as Cloud archives.

In that context the collection of the musicologist and ethnologist Prof. Dr. Felix Hoerburger (1916-1997) is of particular interest. The audio, photo and film documentation as well as diary entries that include what he collected during his travels to Afghanistan (1966-1968) offer interesting insights into the music culture of the country. Mirwaiss Sidiqi, who undertook much field research in his former function as the director of the Aga Khan Music Initiative in Kabul, is presently preparing the collection so that it can be made accessible in the Cloud archives and at the Kabul University.

Music is not taught at Afghan schools. Although the active interaction with music helps students learn teamwork capability, flexibility and communication skills. And yet the conventional western music pedagogy approaches would have to be revamped in regard to

the Afghan cultural area and the educational tradition there. The question "how do we teach music?" faces a great challenge in a country that has had no music education for a very long time – a challenge that the project staff of the University of Music FRANZ LISZT Weimar have been addressing since the year 2013.

Teaching Module about Afghanistan

First of all, for the music education at high schools in Germany a bilingual module was created for teaching about the Afghan music culture. Along with explanations about music performance practice, interactive elements such as 3D models of Afghan instruments and videos showing current music and school life were produced with the assistance of media designer Markus Schlaffke. This makes Afghan culture easier for German students to understand. "This way, students have the opportunity to immerse themselves in other music cultures, to expand their view of this country and to experience instruments they have never seen before and new musical principles and timbres," as Jörg Sapper, who works on the project area of music education, explains.

The statistics prove how timely this educational tool is: At the moment about 40 high schools throughout Germany are testing the module and showing their students the other, the beautiful side of Afghanistan. For music classes in Afghanistan, this teaching tool serves as a basis for the contents. In order to make the teaching material available at all times, a digital learning program was developed. Now it is time to offer training to the teachers in Afghanistan to make them familiar with this material and, as a result, with teaching about their own culture.

Since 2004 it has been possible to study music at the Kabul University once again. After initial difficulties, the Department of Music under the direction of Prof. Islamuddin Ferooz, has registered 70 students, of which 30 are women. Along with assistance for workshops and symposiums, the University of Music FRANZ LISZT Weimar supports the Kabul colleagues in the preparation and realization of a musicological curriculum. This includes regular exchange between teaching staff as well as joint publications. Because one teaching hindrance must be energetically addressed in the future:





the lack of adequate teaching and studying materials for music education – both at the Department of Music and at schools of general education.

First Publication in 30 Years

The materials must be prepared whilst taking social and religious contexts into account. The prerequisites for that are stamina and teamwork. This kind of complex task can only be realized through cooperation. Another important milestone in our collaboration has already been reached. Before the end of 2015 the bilingual textbook of the Kabul symposium will be published – in English and Dari. It will be the first publication in over 30 years on Afghan music, in which young Afghan scholars have been involved. All Afghan and German contributors have submitted their texts. “It is the first time in my life that a text I have written will be published,” as Gloria Ahmadi from Kabul happily remarks.

Although women had traditionally enjoyed an important role in Afghan music, the women students such as Gloria Ahmadi have a doubly hard time today: as a woman and as a young musicologist. Because after the many years of the Taliban regime, Afghan society is still skeptical in regard to music and the people who work with it. That is why it is all the more impressive for us to encounter students like her, who continue on their path with determination and courage. They deserve every possible support.

For over three years now, the University of Music FRANZ LISZT Weimar has been engaged in Afghanistan. The first concert visit of the Afghan masters has become a comprehensive project – thanks to the support of the German Federal Foreign Office. The simultaneous work on all four columns and the continuity of this work have made it possible to gain a great amount of confidence on both the Afghan and the German sides for the joint project. Again in 2015 staff of the University of Music FRANZ LISZT Weimar will be teaching in Kabul and will open an exhibition at the Kabul University that will show materials from the Hoerburger collection and the first E-Books. In fall of 2015 a group of young Afghan scholars and young musicians will travel to Weimar.

A symposium in Weimar and more joint concerts will make it possible for the German audience to experience the beauty of the music once again live. Gloria Ahmadi will also travel to Germany, for the first time in her life, and meet the Weimar students personally who she has only encountered at the joint online seminar so far. Together, they will document their works and prepare suggestions for further measures. A journey together, very much in the sense of Safar. We are already looking forward to it!

Philip Küppers

Photo on p. 11: The national instrument of Afghanistan, the rubab

P. 12: Rohullah Baqizada, a tanbur student at the Afghan National Institute of Music (ANIM)

P. 13: The master musician Ustad Amruddin with his instrument, the dilruba

P. 15: The musicians, from left to right: Ustad Mir Afghan (tanbur), Kudsı Ergüner (ney), Ustad Amruddin (dilruba) and Oliver Potratz (double bass) during their joint concert in Kabul in November 2014



Endearing Kabul

Afghanistan in times of change:

University of Music Chancellor Christine Gurk signed a Memorandum of Understanding

Since 2012 the University of Music FRANZ LISZT Weimar has been cooperating with the Kabul University, working on the project *Safar* – or “Journey” in English – with the assistance of the German Federal Foreign Office. This German-Afghan journey began with concerts in both countries and the exchange of musicians, but soon extended to include the collaboration between the Department of Music of the Kabul University and the University of Music FRANZ LISZT Weimar. In October 2014 University Chancellor Christine Gurk signed a Memorandum of Understanding in the presence of the German Ambassador in Kabul. She shared her experiences with LISZT Magazine.

Friday, 24th October, 8:30 am local time: Landing approach over Kabul, the capital city of Afghanistan, over the foothills of the Hindu Kush. I gradually become uneasy. What is awaiting me? Our most familiar visions of Afghanistan are dominated by suicide attacks, ISAF-troops, drugs, bombs, Taliban and destruction. There are very few travel guides on the market. I imagined a capital city of 3.5 million inhabitants, located 1,800 meters above sea level, with catastrophic city traffic, women in veils and covered by burkas.

How much more Afghanistan really is, what a magnificent and rich country is suffering there – that is what I was able to experience in only four days in a most impressive way. Before I left the airport I was obliged to adjust to the country’s norms by donning a headscarf. Of course I had informed myself about the dress code and etiquette prescribed for women in advance and observed it accordingly – even though very much about it seems incomprehensible and discriminating to me and many women in Germany.

Multifarious Appearance

But then, my very first impression, such a colorful and multifarious picture, already surprised me: Large high-rise apartment buildings, expensive cars next to donkey wagons, modern houses with gaudy neon signs, women dressed in burkas alternating with fashionable colorfully dressed young people, heavily armed soldiers next to old men in traditional garb. I hadn’t imagined Kabul being so multi-faceted. Then the abundant, moving encounters and candid conversations with teachers, employees and students. Most unforgettable for me was the opportunity to meet the friends and family of Mirwaiss Sidiqi, our Weimar Department colleague (on the cover of this LISZT Magazine), who, as a born Afghan, showed me the endearing side of his hometown.

Then, the 25th of October arrived, the big day. For the signature of the Memorandum of Understanding with the Kabul University,

the Deputy Ambassador of Germany in Kabul, Erik Kurzweil, the cultural attaché of the German Embassy Kabul, Michael Lauber, Prof. Habibulla Habib (Chancellor of Kabul University), Philip Küppers (Project-Coordinator for Transcultural Music Studies of our Department of Musicology Weimar-Jena), Prof. Islamuddin Farooz (Director of the Kabul Department of Music), and Dr. Natalie Sharifzadeh (Director of the DAAD in Afghanistan) were gathered together along with Mirwaiss Sidiqi, myself and several others. This memorandum has a very great symbolic and practical importance for the Kabul University, because it strengthens and certifies yet another important partnership for a good future.

For many of us, the idiom “education is elementary” has almost become trite. However, the truth of these words becomes visible and tangible in Afghanistan. The young people there who are not able to learn or study, men as well as women, are well aware through the recent past that it can be different. They reach out with both hands to grasp new opportunities. I have seldom met such inquisitive young people, who literally inhale every bit of information and new knowledge, who believe in the future of their country, and who are full of hope and enthusiasm.

Positive Developments

Of course there are still many problems yet to be solved; the political situation is uncertain and the journey was not without risk. However, everywhere I went, I felt how thankful the people are that we came – that we had the courage to come. They insistently asked us to tell everyone at home that there is more to Afghanistan than explosions and attacks, and that already many positive developments can be seen and the Afghans will not give up expediting these developments. In this sense, my visit to the Afghanistan National Institute of Music (ANIM), was particularly moving and impressive.

Comparable to our Center for Gifted Young Musicians at the Music High School Schloss Belvedere, young girls and boys study – along with subjects like math and English – the various typical Afghan instruments, as well as classical instruments here. The joyful welcome and the never-ending questions during our visit were overwhelming. And right next to the ANIM, the first concert hall in Afghanistan, with 200 seats, is being built with support of the World Bank. Progress is being made. And it is both good and appropriate that the University of Music FRANZ LISZT Weimar is contributing to what I consider to be a meaningful and sustainable project in Kabul and Afghanistan.

Christine Gurk



Down Under

Man at work:

Pianist Prof. Christian Wilm Müller gave a master class in Sydney, Australia

In fall of 2014 Prof. Christian Wilm Müller travelled into springtime: The artistic director of the Center for Gifted Young Musicians at the Music High School Belvedere gave a master class at the Conservatorium of Music of the University of Sydney in Australia last October. He also used the opportunity to speak with colleagues of the piano department and with Deacon Karl Kramer there to strengthen existing contacts. The Conservatorium is known of as "the best address" in Australia according to Christian Wilm Müller, who also instructs piano and chamber music at the University of Music FRANZ LISZT Weimar. He described the background and his impressions of his long journey for LISZT Magazine.

Upon the recommendation of my former student, Dr. Kirill Monorosi, who himself teaches at the Australian Institute of Music (AIM) in the meantime, the pianist and pedagogue Dr. Paul Rickard-Ford came to Weimar for a few days at the beginning of 2014. As the director of the piano department of the Conservatorium of Music, a college of the University of Sydney, he visited several German music schools to collect ideas for the further development of his department and to re-evaluate it in the international context. He was especially interested in the study opportunities, curricula and structures within the German institutions and of course in the quality of the education. In the process, he taught students at the Weimar university for one day and had a meeting with President Prof. Dr. Christoph Stölzl.

A good nine months later, at the beginning of October 2014, I returned his visit by traveling to Sydney. Doubtlessly this is a long journey. It is a good 36-hour trip from door to door. But it is always worth it! Everyone who has been to Australia was always impressed. The location of the Conservatorium next to the Botanic Garden and a stone's throw from the famous opera house is absolutely unique. Being able to enjoy the magnificent plants, the view of the water and the harbor and the special air are definitely advantageous for those who study here. The temperatures were a comfortable 20 to 25 degrees Celsius. The many international origins and influences among the inhabitants make visitors feel "at home" right away – or at least not like strangers.

Top Study Conditions

Exactly one hundred years ago, on 6 May 1915, the State Conservatorium of Music was opened in the specially remodeled Government House. Of course this occasion will be celebrated in 2015 with numerous concerts and events. The Conservatorium was extensively refurbished and enlarged by several buildings several

years ago and offers top study conditions and an open and friendly atmosphere to the some 900 students from all over the world who study here. In addition to the large concert hall that seats 500 people, there are also two recital halls with 130 seats each.

My courses for piano and chamber music took place in one of these halls. The students performed a broad repertoire, for the most part large and important works by composers like Mozart, Beethoven, Schumann, Chopin, Rachmaninoff, Berg, Lutoslawski. In the chamber music classes mostly piano duos – four hands and two pianos – and piano trios presented themselves. We spoke about tone, breathing, phrasing and again and again about relaxed and conscious performance practice. The students were in various stages of development but seemed very open and promptly reacted with their corrections. I particularly remember a young man who played the first movement of Rachmaninoff's Piano Concerto No. 3: It was a very commanding rendition with a great tone! Or a piano trio with a work by Joseph Haydn who gave a very professional and enthralling performance.

Courses with Great Resonance

There was always a great number of students, colleagues and often guests from far away listening to the courses. Two hours by car is nothing extraordinary there. It was wonderful to experience this kind of resonance. What impressed me in particular was their open attitude, their curiosity and their endeavor to improve, expand and make their own educational institution more attractive for potential students from all over the world. The present students continue to search for opportunities and are interested in Europe and the USA. They asked many questions about the studying conditions in Weimar.

It is certainly also interesting to think in the opposite direction: My former student, Kirill Monorosi was immediately able to find the opportunity he had hoped for in Sydney to earn his Doctorate of Music. Scholarships quickly smoothed the way for him. In the end he became a Doctor of Philosophy. Of course it is wonderful that the connections of former students lead to this kind of exchange opportunity... It would certainly make sense to intensively nurture these contacts to Australia and in particular to the Conservatorium of Music at the University of Sydney in the future.

Prof. Christian Wilm Müller



CONSERVATORIUM OF MUSIC

1873

Around the World

Philippines, Russia, Finland, Norway



Spring on the Philippines

At an average annual temperature of more than 26 degrees Celsius one doesn't encounter the four seasons familiar to Europeans. Perhaps this was the reason why six students and alumni of the University of Music FRANZ LISZT Weimar chose Vivaldi's Four Seasons for their master class in the city of Cebu at the beginning of 2014. Besides Vivaldi's Spring the pieces they rehearsed together with young Philippine musicians from the local music school included Bach's Double Concerto in D minor, the 1st movement of Mozart's Clarinet Concerto and several Philippine works – and performed them in public. The students involved in the one-week journey were Juan Salvador Raya and Ute Klemm (violin), Tania Cornejo (viola), Martin Knörzner (violoncello), Maxim Conrad (clarinet) and Rafael de Torres (conductor). De Torres also conducted the German-Philippine ensemble that formed during the master class. "The musicians were very open for new ideas and showed their gratitude", as violist Tania Cornejo recalls. "It was a great experience, both humanly and musically. The social differences in Cebu were huge, the poverty throughout the city was very moving for me."



Home Game in St. Petersburg

He is still a Bachelor student, 23 years young, but yet he already performs with the best: Alexey Stadler, from the Weimar cello class of Prof. Wolfgang Emanuel Schmidt, gave his debut in November 2013 with Shostakovich's Cello Concerto No. 1 in St. Petersburg as the soloist with the Mariinsky Theater Orchestra under its world-famous Maestro Valery Gergiev. Soon after, the St. Petersburg Philharmonic engaged him as the substitute for Natalia Gutmann, who was ill, in January 2014. This performance was such a success that Stadler was engaged for another concert in the fall of 2014, once again with the St. Petersburg Philharmonic – this time in the prominent A-subscription concert series. In April 2015 he once again entered the stage in St. Petersburg as the winner of the Hamburg TONALi 2012 *Grand Prix* and played chamber music with the other TONALi winners and members of the artistic advisory council, including his own cello professor, Wolfgang Emanuel Schmidt. "There are already plans for next season," Alexey Stadler happily remarks, looking forward to more performances in his hometown. And that is not all: Just recently he made his debut in London with a performance of Elgar's Cello Concerto with the London Chamber Orchestra under Vladimir Ashkenazy and received a good review in *The Guardian*.

Around the World

Philippines, Russia, Finland, Norway



Impetus in Helsinki

29 high-performance loudspeakers were positioned around the room, making electroacoustic noises and sounds fly through space like acoustic arrows, then stop in their tracks and mingle with each other in sounding relationships. That is what happened at the Music Technology Department (MUTE) of the Sibelius Academy in Helsinki in May 2014 at a one-week workshop presented by the Weimar Studio for electroacoustic Music (SeaM). Ludger Hennig from the University of Music FRANZ LISZT Weimar was responsible for the workshop. Composition students from MUTE as well as from SeaM – from the class of Prof. Robin Minard – presented their works for loudspeaker orchestra. The work of the Weimar student Tim Helbig was quite remarkable. He presented a live-electronic piece that he had developed during his stay in Helsinki, which he entitled *Impetus [in Helsinki]*. He had composed it using sounds and sound material that he discovered in Helsinki. For both Tim Helbig and his Weimar student colleague Andreas Vorwerk the excursion to Finland was a successful conclusion to their master studies in electroacoustic composition, especially because of the joint concert with all participants at the end of the workshop.

Master Class in Stavanger

Almost “like coming home” is how it felt to arrive in Stavanger, as piano professor Gerlinde Otto described her teaching visit at the Department of Music and Dance of the university there in 2014. She has enjoyed “very fruitful contacts with the piano department over many years”. Her master class in southern Norway was part of the Erasmus program. The student body in Stavanger has become more and more international during the past years, Prof. Otto reports: “It was a great pleasure to instruct gifted young people and nurture close contacts to colleagues.” She returned to Germany with the news that a piano professorship was vacant there, for which the former Weimar teacher Daniel Röhm successfully applied. A few months before, a different master class had taken Gerlinde Otto to the Music University in Charkiv (Ukraine). “It is always amazing to experience the unconditional passion with which East European music students engage in their studies,” Otto observes. Parallel to the classes, she performed Johann Sebastian Bach’s complete *Wohltemperiertes Klavier II* for sold-out concert halls in Charkiv on two evenings.

Intangible Cultural Heritage

Casa do Samba: Student Excursions to the UNESCO center for the traditional Samba de Roda from Bahia

What is the meaning of music as living cultural heritage? How can music be transmitted without musical notation? What role do music masters play, and what didactics do they use in music lessons? And above all: What does it mean when music and dance determine the daily life of a society – across the generations and throughout the year? These were some of the questions that musicology, arts management and music education students from Weimar posed on various excursions to Bahia, Brazil, from 2010 until 2013. Liszt Magazine author Ina Schwanse reports on the former and current collaboration with the Casa do Samba in Bahia.

For several years, the Transcultural Music Studies of the Department of Musicology Weimar-Jena have maintained a partnership with the cultural center Casa do Samba in the historical city of Santo Amaro. The local Samba de Roda was inscribed as Intangible Cultural Heritage in the Representative List of UNESCO in 2005. Music as immaterial cultural heritage is also one of the research emphases of the Weimar study program. Prof. Dr. Tiago de Oliveira Pinto of the Transcultural Music Studies serves as an expert on the German UNESCO commission. Thanks to his research in Bahia during the 1980's the Brazilian Ministry of Culture was able to compile a dossier on the Samba de Roda that subsequently led to the nomination at the UNESCO in Paris.

Samba de Roda is the name of a music and dance form that originated in the countryside around Salvador, Bahia, the so-called *Recôncavo Baiano*. From 1530 until 1850 several million people were shipped from Africa into this historic sugarcane- and tobacco-producing region to work as slaves. In *Recôncavo* about 80 percent of today's population have African ancestors. This is the largest percentage of Afro-Brazilian population in the entire country.

Capoeira and Candomblé

The fact that Samba de Roda is performed at all important occasions on the local calendar, but also that Samba de Roda is both a stylistic and a substantial link to the other two important music genres of the region, namely to Capoeira and Candomblé, make the Samba a strong identification factor in Bahia. The Weimar students became acquainted with Santo Amaro and the area around the old sugarcane- and tobacco-producing region of Bahia. The cigar factory *Dannemann*, diverse cultural institutions, but above all the Casa do Samba itself, where the group stayed, were important locations to explore.

They learned how to make and play the *Berimbau* music bow. They practiced Samba dance steps and the appropriate body movements, visited religious ceremonies – an intense immersion in an unknown culture for everyone involved. “To offer our students the opportunity to experience music in a cultural context that is completely new to them is part of the curriculum in Weimar,” Prof. Pinto explains. As the leader of the excursions he repeatedly gave the participants concrete tasks related to music and musical daily life in the *Recôncavo*. The themes that the Weimar students examined in Bahia included music and society, intangible cultural heritage and tourism, music and cultural identity, children's musical activities, and music and rituals.

Building up a Music Archive

In the meantime master theses have emerged from this research. But the purpose of the excursions extends further: “The learning objective of these excursions is not to produce music specialists on Bahia, but rather to produce musically comprehensively educated musicians, musicologists and pedagogues,” Tiago de Oliveira Pinto explains. The collaboration with the Casa do Samba is designed to be sustainable for both partners: Together, they are working on a music archive and planning an exhibition. The holdings of ca. 2,000 audio files of traditional music in *Recôncavo* in Weimar alone are an important foundation for the archive. These are already recognized as historically significant source materials for the music history of Bahia.

In 2014 there was no excursion to Bahia – instead, a music group from Santo Amaro travelled to Germany and performed at the “Long Night of Music Cultures” in July at the Kaisersaal in Erfurt, organized by the Chair Transcultural Music Studies. Dona Nicinha, the well-known Samba dancer from Santo Amaro who arrived with her musicians and dancers, was happy to see so many familiar faces in Weimar again. “It is as though I were coming home,” she excitedly exclaimed. These human encounters that evolve from experiencing music together – independent of whether passed on in writing or by word of mouth, whether African or European – leave a lasting impression on the students.

Ina Schwanse



Beyond Idioms

Improvisation in China: In her master classes
music pedagogue Prof. Marianne Steffen-Wittek taught experimental eurhythmics

The old town of Xi'an is a mecca for percussionists. Huge temples with wonderful percussion instruments are evidence of the century-old Chinese art of percussion. Typically for China, this history is imbedded in a metropolis with millions of inhabitants. The Weimar professor for Elementary Music Education and Eurhythmics, Marianne Steffen-Wittek, visited Xi'an. Upon the invitation of the Conservatory of Music, she stayed for one week in September 2014 and gave master classes and held lectures at the Institute of Music Education – and received an honorary professorship. Prof. Marianne Steffen-Wittek reports in the LISZT Magazine about her visit.

Mild, dry weather greeted me upon my arrival in Xi'an. I was received warmly by Li Qiang, a voice teacher and music pedagogue at the Conservatory of Music. Xi'an, with its 7.9 million inhabitants is the capital city of the province of Shaanxi, and was at one time the beginning of the Silk Road. The university of northwest China is located here and the huge city is world famous for its terracotta army from the Qin Dynasty. Xi'an is dominated economically by the technology, high-tech and software industries as well as services, aviation and automobile industries.

Many of the three million people who live downtown lodge in countless, dull-gray pre-fab high-rise apartment buildings that can also be found all over the sprawling suburbs. The ghostly background of the skyscrapers is a stark contrast to the magnificent colors of the historic buildings in this city, which is so steeped in history. My visit to the Qin Qiang "Opera" – a multi-media art genre that is over 1,000 years old and is seen as the predecessor of the Peking "Opera" – made me forget the gray apartment buildings very quickly. I was fascinated by the opulent costumes in a sensual blaze of colors, the constantly changing, intriguing scenery, the effect of make-up, gestures, movement, and dance.

Archaic and Sensual

The almost steeled, penetrating singing style sounded both archaic and sensual. It was accompanied by both western and Chinese instruments. The opera performers must master 60 pre-determined hand gestures, of which each has a symbolic meaning – as my host, Li Qiang explained to me. He proved to be an expert on Qin Qiang opera and quietly sang along to many of the traditional melodies during the performance. Thanks to the intervention of my student, Xie Cheng, who was responsible for the smooth realization of the visit and served as my translator, I was able to enjoy a private tour of the instrument museum of the Shaanxi Normal University.

Professor Chen Si Hai, the director of the museum, told me about the instruments from the Tang- and Han-Dynasty that he had researched and reconstructed himself. As the specialist in this area, he also gave me first-hand information about the function and symbolism of the beautiful percussion instruments, which especially interested me, and I was able to try them out. The percussionist Du Juan also spent quite some time with these instruments. She was the former teacher of my student, studied percussion in Detmold and teaches at the Shaanxi Normal University in Xi'an in the meantime.

Du Juan went with us to visit the famous 14th century drum tower. Gigantic cylindrical drums are mounted on the inside and outside with skins that are painted with Chinese letters. The bell tower within sight is at the crossing of two main roads. I learned that in earlier times the sound of the bell was the signal to lower the drawbridges along the city wall in the morning and the drums were the signal to draw them back up in the evening. Of course I also saw the famous terracotta army from the Qin Dynasty. The some 8,000 artistically modeled figures of soldiers, civil servants, artists and animals are sadly-impressive examples of a 2,200 year-old culture in the service of command.

Search for new paths

Teaching at the Conservatory of Music proved to be an enriching cultural exchange. The interest in eurhythmics in China is so great that two delegations even came from Peking to visit my courses and lectures. The music teacher at the Conservatory of Music in Xi'an, Jin Xin Yu, was a great help to me during the courses and at the final performance evening. In conversations with her, with students and the deacon of the department of Music Education, Feng Li Bin, it became clear that Chinese music education is searching for new paths.

The movement-oriented, improvisational approach of eurhythmics was met with great enthusiasm. Men and women of different ethnic backgrounds that I saw dancing at public places in the evenings are evidence enough that movement belongs to daily life in China. However the students were not accustomed to examining music and movement in an experimental way and beyond the determined idioms. Nevertheless, at the performance evening they were brave enough to present the results of the eurhythmics courses that followed an improvisational approach. Interestingly enough, these were the pieces that were met with the greatest enthusiasm by the audience. The two-way exchange will be continued and further developed in the future.

Prof. Marianne Steffen-Wittek



Compact Energy

Voices and vibrations

from the Israeli-German Young Philharmonic Orchestra Jerusalem Weimar

The Young Philharmonic Orchestra Jerusalem Weimar has existed for the past four years. In May and October 2011 the orchestra went on its founding tours through Germany and Israel – for grateful audiences, celebrated by the nation-wide press, and with much political support. In the project phase in 2013 the Israeli-German youth orchestra performed the benefit concert of the German Federal President, and it will play at the opening concert of the Young Euro Classic festival on August 1st 2015 in Berlin. This “Joint Venture” for the benefit of understanding among nations between the Jerusalem Academy of Music and Dance (JAMD) and the University of Music FRANZ LISZT WEIMAR has already born abundant fruit. LISZT Magazine author Jan Kreyßig recorded voices and vibrations among the participants in the choral and symphonic project at Pentecost 2014 in Israel.

“This is much more than a vacation. I bring something here – and take something home with me. Especially for me as a German, travelling to Israel is something very special. It is a great cultural transfer, like a kind of symbiosis between the Weimar guests and the Israeli students. We bring along Thuringian culture to Israel, because Johann Sebastian Bach is not that important there. Concert life there is much different – for us, Bach is our daily bread.”

Tillmann Steinhöfel, choir singer, studies music education in Weimar, before leaving on the Pentecost tour with the chamber choir and orchestra of the Weimar University of Music

“For me it will be my first trip to Israel. Bach’s Mass in B Minor is the piece. I have given more thought to the fact that I, a German, am singing this piece in Israel than I had anticipated. With this historical background... It will be very exciting to be in Jerusalem.”

Klaus Ziegler, bass, Weimar University of Music alumnus, at the Berlin-Tegel airport before the Pentecost tour

“It will be a good opportunity for me to perform with students from other countries, to get to know other habits and performance practice. It is important to me to create a different connection on a positive basis, especially with the Germans in regard to our history. In my grandparents’ generation very many died in concentration camps. But that isn’t important anymore: My grandmother, who is still alive, completely believes in peace, also with the Arabs. For me personally it is difficult to hear the German language all day long and to see older Germans. I always ask myself where they might have been 70 years ago... With every orchestra project in Germany it gets better, I feel better and better. In the summer of 2013 I had a good conversation with a German student about the Nazi period – after a couple of days we both had gained the confidence to talk about it. My brother is studying in Germany now, everything is gradually returning to normal.”

Nitzan Gal, violoncello, student at JAMD, on the roof of the Austrian Hospice in Jerusalem

“Up until now, the farthest away I had traveled was to Turkey; Israel is new to me. I find it very impressive to experience how three world religions can coexist in the same place. The way the Jew was bargaining with the Moslem just now just shows how it can work if one accepts that it is actually possible! There is unbelievable diversity and cultural mixture here in Jerusalem. The Western Wall really impressed me – I felt this compact energy at the wall. There were five and six year old children standing there with their foreheads pressed to the wall. They are deeply connected with it. It is really great to see how much respect even tourists have for it. The Young Philharmonic Orchestra Jerusalem Weimar is a fantastic project: We come here as Christians and see how Christians, Jews and Moslems live here together. Then we take our experiences home with us.”

Marleen Mauch, soprano, Weimar University of Music student, at a Café on the Via Dolorosa in Jerusalem

“Already as a child I wanted to become a captain, wanted to travel, travel, travel. As a 15-year-old I came to Israel for the first time on a ship. I took part in the youth recruiting program *Deutsche Seefahrt* (German Seafarers) in Hamburg and went on a long Mediterranean journey on a cargo ship. I disembarked in Ashdod. All the seafarers wanted to go to the whore house, but I went to Jerusalem ... It was really hard training, after that I didn’t want to be a seafarer. In the meantime I have become the captain of an orchestra and have traveled to 107 different countries, and I have returned to Israel three times. To perform the Mass in B Minor in Jerusalem is an especially great project for me, especially because I particularly enjoy working with the Israeli and German students. When I work with professional orchestras it is often my main task to animate them and make it fun – otherwise we sink into daily routine. Making music under these circumstances is so sad! When I see discontented musicians I feel like shaking them! But in this choir and this project orchestra everyone is completely concentrated. It is normal that an orchestra consists of many different nationalities, but of course the Young Philharmonic Orchestra has a very special historic background. I think it is a fabulous initiative and am very happy to be part of it.”

Konrad Junghänel, conductor of the Mass in B Minor, at a rehearsal at the Henry Crown Symphony Hall in Jerusalem

“For me it is a double honor to be able to perform at the Israel Festival – and all the more to perform together with the Weimar chamber choir. During my studies we sang Bach very often – his music played an important role at the Jerusalem Academy of Music and Dance. Of course, Jewish music is also in our repertoire, it has the same roots as classical music. There is also a large Arab Music Department: In Arabian music the instruments, the atmospheres and the improvisations are again completely different. Every kind of mu-





sic has its own challenges.”

Nir Cohen, choir singer, JAMD graduate, at the choir rehearsal at the historic YMCA in Jerusalem

“It is always something special for choirs to sing together. I am very happy about this first encounter between the two chamber choirs of the music schools in Jerusalem and Weimar. Of course we have our history, but the music brings us together! There is a new generation of Germans and this contact is very important. Just look how fast the choirs adjusted to each other and harmonize. Music is like sports: It unifies people.”

Stanley Sperber, conductor of the JAMD chamber choir, at the combined choir rehearsal

“It is wonderful and moving to experience these two choirs together. They have chosen wonderful repertoire and harmonize very well together.”

Yingnam Leef, President of the JAMD, after the choir rehearsal at the YMCA

“We are here at the YMCA, one of the greatest palaces in Jerusalem, a legendary, historical place. This project is based on common, religious basic roots. The two cultural traditions have one heritage in common, that is very moving. The choirs’ choice of works is interesting: the Old and the New Testaments come together in European art music and Israeli contemporary music.”

Christoph Stözl, President of the Weimar University of Music before the evening concert by the two chamber choirs at the YMCA

“This is not a normal concert tour. I am so impressed to be at the source of the text for the Mass in B Minor and to be able to experience the places first-hand. It is a cultural experience to see how the people live together in Jerusalem and how it seems to work, at least at first glance. The Israeli students have given us all a very warm welcome. It is really quite something to be able to perform a Christian mass in Jerusalem.”

Michaela Schneider, mezzosoprano, student at the Weimar University of Music, during a visit to the Church of the Holy Sepulcher in Jerusalem

“For me, this project is a small part of a larger encounter between Jerusalem and Weimar. I am proud that my school chose me for this project. Of course you can still feel some tension between the Israeli and the German students – it would be nice if that would disappear! But for me, the past does not control the present. We have to decide what controls us. We can make something new out of the past events. The Israeli can learn something from the German rehearsal culture: sit still, listen, be disciplined. On the other hand, I miss the openness and attitude towards life of the Israeli culture among the Germans. They could just as well be a bit more daring.”

Yesha’ayahu Ginzburg, violin, JAMD student, during a visit to the Church of the Holy Sepulcher in Jerusalem

“I am very surprised how much culture this little country has to offer. Every city of any size in Israel has at least one orchestra! Since I live here I see things differently. My boyfriend has a principal position in the Tel Aviv Orchestra, and I am studying in Jerusalem. This project is musically very beautiful and enriching.”

Elisabeth Wentland, flute, JAMD student, during a tour of historic Jerusalem

Recorded by Jan Kreyßig



Around the World

South Korea, Belgium, Great Britain, Italy



Soundwalk for Smartphones

The tiny piezo loudspeakers climbed over the walls of the exhibition space like ivy. The Weimar professor for electroacoustic composition, Robin Minard, has already presented this sound installation in many different places around the world, each time with several hundred of these miniature loudspeakers playing the work that Minard especially composed for them with specific spatial effects, *Silent Music* (1994). Thus, once again from August 2014 until January 2015 at the Whanki Museum in Seoul, South Korea, as part of the international exhibition, *Site Whanki Wave*. Altogether, the Canadian Robin Minard was able to present five works from three decades: along with *Silent Music*, *Silence (Blue)* (2001), *à voir en silence* (2006) and *Rosace* (2009) were played, as well as the audio-visual installation *River Dream*, which he composed in 2014. In February 2015, a new work of Minard's was world première in Taiwan. This Soundwalk for smartphones was conceived for the abandoned Rende sugar factory in the city of Tainan and leads the audience on a 20-minute acoustic walk through an important industry monument. *Rende Soundwalk* was realized with the support of the Ten Drum Artist-in-Residence Project (Tainan, Taiwan).

In the Heart of Rhythm

"The 21st Century at the Heart of Eurhythmics" – That was the motto of the European Days of Eurhythmics in early October 2014 in Brussels. The Weimar professor for Elementary Music Pedagogy (EMP), Marianne Steffen-Wittek took part along with the performance guest lecturer Hanne Pilgrim, who travelled to Belgium together with six students of the Master's program Master of Music EMP/Eurhythmics. The students successfully performed two performance contributions at the theater of the renowned Brussels cultural center *Bozar*. A video recording as a documentation of the performance was provided by the *Institut de Rhythmique Jacques-Dalcroze de Belgique*, which had organized the conference. Prof. Steffen-Wittek and Hanne Pilgrim gave courses on the subject of Groove-Based Music and Movements in Eurhythmics, exchanged ideas with European colleagues and took part in podium discussions. Altogether, Brussels offered informative insights into various facets of Eurhythmics in different European cities. As Marianne Steffen-Wittek concluded, the Eurhythmics conference fostered a "future-oriented evaluation of the meaning of music and movement in art and pedagogy today".

Around the World

South Korea, Belgium, Great Britain, Italy



Theses for Birmingham

The international Medieval and Renaissance Conference (MedRen) always focuses its scholarly attention on music before 1600. The conference is a central platform for exchange on medieval and renaissance music. At the last conference in July 2014 in the Bramall Music Building in Birmingham, the Department of Musicology Weimar-Jena of the University of Music FRANZ LISZT Weimar was represented by several contributions. Department director Prof. Dr. Christiane Wiesenfeldt was also a respondent in the group "Cyclic Concepts in Compositions by Ludwig Senfl II". Dr. Kai Marius Schabram and Dr. Michael Chizzali used the opportunity to present their habilitation projects. The doctorate candidates and young scholars Kirstin Pöninghaus and Franziska Meier offered an initial workshop view of their dissertation themes and were able to receive important impulses during the lively discussion of their theses. This was the second time that the Weimar department was represented at the MedRen by several employees and students, and it will also use the opportunity in 2015 to attend this four-day conference, which will be in Brussels this year.

Homeland of Belcanto

The active exchange between Weimar and Milan has existed now for 15 years. Initially founded by the Weimar voice professor Venceslava Hrubá-Freiberger and her colleague, professor for art song interpretation Prof. Karl-Peter Kammerlander, the exchange has maintained close contact between the art song and voice classes of the University of Music FRANZ LISZT Weimar and the Conservatorio Giuseppe Verdi. Several voice students have spent long-term study periods with the Milan professors Stelia Doz and Daniela Uccello. The Weimar professors Dr. Mikhail Lanskoï, voice, and Thomas Steinhöfel, piano, (photo taken at La Scala in Milan) taught at the master classes held in Milan in December 2014. Afterwards, Steinhöfel marveled at "the superior culture of voice training in the homeland of belcanto" and called it his "most exhilarating experiences with Erasmus master classes". The emphasis of the courses was the German art song, in particular within the oeuvre of Richard Strauss, who is especially popular among Italian students because of his proximity to opera. The industrious master classes were concluded by a final concert with the course participants at the Sala Puccini of the Milan Conservatory.

Brilliant Lohengrin

Study and concert tour:

Uwe Komischke's trumpet class performed with fellow Japanese students in Nagoya

Within a creative funds project the trumpet class of the University of Music FRANZ LISZT Weimar traveled to Japan in November 2014 on a study and concert tour. The long, collegiate friendship between the professors Uwe Komischke from Weimar and Yasuyuki Takeuchi from Nagoya led to this German-Japanese exchange. In only 13 days, six Weimar students gave six concerts together with their fellow Japanese students in various instrumentations and with different programs. Prof. Uwe Komische described his impressions of these performances along with the respective teaching sessions and rehearsals for LISZT Magazine.

Concrete planning, exchanging music, planning the concerts, etc. went very quickly thanks to Dropbox and Facebook, in spite of the time difference between countries. And then off we went: looking forward to a ten-hour flight and an exhausting but extraordinary program that began immediately after we arrived. The first encounter with the Japanese trumpet class made it immediately clear that, in spite of the language difficulties, this would be a fabulous project from both an artistic and a human perspective.

Although the first rehearsals were somewhat chaotic, the students were able to gain their artistic bearings very quickly. That was absolutely necessary in light of the dense concert and activity schedule laying ahead. First we performed the opening concert of the annual university festival of the Aichi University of the Arts with 18 trumpets, timpani drums and organ in the large hall of the university. It was followed by a concert by the chamber orchestra of the university that included the Japanese premiere of Anthony Plog's Double Concerto (soloists were Yasuyuki Takeuchi and I). Our third concert took us to the large hall of the Aichi Culture Center with the largest organ in Japan (94 registers).

Wagner with 60 wind instruments

Another concert took place in Nagoya's Catholic Church. With eleven trumpets and timpani, we were even louder than the organ, but the large audience showed their enthusiasm, because this kind of concert had never taken place here before. The musical highlight of the tour was the concert of the Wind Orchestra of the university, which played Wagner's *Lohengrin* in an arrangement by Yoshiano Nakata. Some 60 wind instruments, augmented by contrabass, harp, organ and timpani drums, played under the direction of Prof. Takeuchi.

The first rehearsals for this concert might easily have been described as a catastrophe. Several of the Japanese students had never encountered Wagner's romantic opera before – thus, the musical

understanding for sensitive passages such as the Wedding March, for example, was missing. But what do we have YouTube for? This was how they were able to become acoustically familiar with the work. And the performance in a wonderful, very well filled private concert hall in the center of Nagoya was then a huge success. An amazing achievement – and the growing enthusiasm of all the participants made it a memorable experience for both the orchestra and the audience.

The superb performance of the trumpet players from Weimar, who joined in perfectly with the Japanese trumpet class, deserves special mention. It was no less amazing to me to witness the cleaning up on stage after the concert: Since the concert hall is rented by the hour and the rent is extremely expensive, it is understood that every participant including the professors help move the instruments, music stands, chairs, etc. off the stage. Within minutes the stage was empty and we could leave the hall. An interesting observation that gives reason for reflection on the situation in Weimar...

Idyll in the metropolis

Along with these wonderful artistic experiences, our program also included insights into the Japanese lifestyle, cuisine and old traditions. The students organized sightseeing for us, which included Nagoya Castle: the stronghold was built in the 16th century as a fortress and residence, was destroyed in World War II and has been continuously reconstructed using historic materials since 1959. The visit of the Atsuta Shrine founded in the 2nd century was breathtaking. Located in an idyllic park the size of 250 soccer fields, it is an amazingly peaceful place in the metropolis of Nagoya!

We also took a musical excursion to the concert of the university orchestra under the direction of Yuzo Toyama, the 84-year-old former chief conductor of the NHK Orchestra of the Japan Broadcasting Corporation. Toyama, a maestro with high demands on artistic quality and rehearsal discipline comparable to our honorary conductor Marek Janowski, celebrated Beethoven's 5th Symphony, among other pieces. Altogether it can be summarized that our first German-Japanese project was a success in every sense, and the cooperation should definitely be continued. The experiences – both artistic and human – gained by the students within this short period of time are priceless. I am sure that it was an unforgettable journey for everyone.

Prof. Uwe Komischke

忠巨足助氏

石田氏

Perfectly Tuned

25 Years of German-Japanese Friendship:

A Conversation with Trumpet Professors Uwe Komischke and Yasuyuki Takeuchi

Since 1989 the trumpet professor Uwe Komischke and his Japanese colleague Professor Yasuyuki Takeuchi from the Aichi University of the Arts have been close friends. The concert and study trips undertaken by their respective trumpet classes to Nagoya in Japan in November 2014 and the reciprocal visit in December of that year turned out to be the absolute highlight of their collaboration so far. Together, Komischke and Takeuchi performed the contemporary Double Concerto for two trumpets by Anthony Plog. What else the two professionals have in common, whether on stage, while teaching, or in their lives in general was the subject of LISZT Magazine reporter Jan Kreyßig during the following conversation.

Professor Takeuchi, what brought the trumpet to Japan?

Yasuyuki Takeuchi: Old, traditional Japanese music is a completely different world, without trumpets, not so loud! Usually music was played for God or the Shinto shrine. For 250 years, the country was completely isolated, only later opening up for other music. Military bands brought the trumpet to Japan in 1870. First the instrument was taught in the French and the German system. Then, gradually, all classical music gained acceptance in Japan. Nowadays we play everything: Our conductor at the Aichi University is 84 years old – and conducts like Marek Janowski. Recently we performed Mahler's 9th Symphony, and before that the contemporary work *Time for Orchestra* by Joji Yuasa. The audience wept during the performance of this work. A fantastic live experience!

Beethoven and Wagner are also popular?

Takeuchi: You hear Beethoven's 9th Symphony everywhere in Japan, especially the last movement. Decades ago, German war prisoners began to sing the Ode to Joy with the Japanese. In the meantime it is a tradition, you hear it all over Japan. We also have Wagner fetishists – sort of Wagnerians. Many also have a great passion for Bruckner.

Uwe Komischke: There are Wagner Associations in Tokyo and Osaka, for example. The musical relationships are diverse: For the past 40 years it seems like the top European and American orchestras travel to Japan on tour every year. And every Japanese who is really good or who wants to gain support, goes to study in Germany or Austria. So many of my Japanese colleagues speak fluent German with me! The Japanese are very receptive towards cultural imports. One example is how Hanns-Martin Schneidt founded the Bach Orchestra and the Bach Academy in Tokyo after the Bach Collegium in Munich.

What did you consider to be the highlight of the Japanese-German project?

Takeuchi: Together with Uwe Komischke's class, we performed seven concerts in just two weeks! The highlight was the performance of the University of the Arts band in Aichi near Nagoya. They played Wagner's *Lohengrin* with 18 trumpets – Prof. Komischke played the principal trumpet. It is wonderful when the sound of the last tutti chord radiates! Incidentally, my friend Yoshiano Nakata arranged the piece.

Komischke: Yes, the whole tour was striving towards this concert. We played the interlude before the 3rd Act of *Lohengrin* from six different positions in the hall, with orchestra- and *Königstrompeten*. That is an unbelievable presence! It was really a good arrangement – Nakata had reduced four hours of opera into one hour and five minutes. All the highlights were included, and it worked dramatically as well. The students were able to master the difficult intonation without any great blunders. Simply unforgettable!

Are there differences between the teaching methods in Nagoya and Weimar?

Komischke: The Japanese want to be perfect – mistakes are not allowed. However, this blocks part of the dynamics, part of the sound, part of the music and part of life. Luckily, Takeuchi does not see it that way: He also wants to play musically and touch the heart. The level of practicing efficiency in Japan is much higher than here. They practice more systematically, which is great for technique, but it sometimes gets in the way of the musical aspect. In general, their standard is one level higher than ours, which we must honestly recognize. But this perfection is sometimes gained at the cost of flexibility. The best would be a combination of both in order to see where the borders lie.

Takeuchi: I think that the education in Japan and Germany is basically the same. Incidentally, I might be the only Japanese who exclusively plays a German trumpet! I really like the sound of my almost 100-year-old Heckel trumpet, while I find the American trumpets very difficult.

Komischke: Yes, Prof. Takeuchi owns the largest collection of Heckel trumpets in Japan, and probably in the whole world, at least 15 or 16 instruments! I play a replica of a Heckel trumpet. These instruments have a very special sound – either you like it or you don't...

Thank you for this conversation!

This interview was led by Jan Kreyßig.



In the Land of Smiles

University of Music Chancellor Christine Gurk

collected her own personal impressions during Japan tour with the trumpet class

Prof. Uwe Komischke and his trumpet class did not travel to Japan on their own: For several days in November 2014, the Chancellor of the University of Music FRANZ LISZT Weimar, Christine Gurk, accompanied them in Nagoya. She followed the invitation of the Aichi University of the Arts and utilized the opportunity to attend the rehearsals, lessons and concerts as well as the students' joint activities. Christine Gurk spoke with Koji Matsumura, the president of the Aichi University and other responsible persons about the future of the German-Japanese cooperation. She described her impressions for LISZT Magazine.

From the very first minute I was deeply impressed by the proverbial Japanese discipline and friendliness among the students. Even if this friendliness and constant smiling is primarily polite etiquette, it certainly does make daily life easier. Everyone listens attentively, takes their conversation partners seriously and never interrupts when someone else is speaking. With big eyes, I also observed how matter-of-factly and without being asked all the students helped tidy up the stage, the teaching rooms or the rehearsal halls. And I was at least equally impressed by the weekly ensemble and orchestra rehearsals with obligatory participation of all professors.

It almost made me envious when I toured the campus of the university. Along with the Department of Music, which is similar to our Weimar University of Music in its structure, the Department of Fine Arts, the Department of Design and Craft, the Graduate School of Music and the Graduate School of Fine Arts belong to the university. The state art university was founded in 1966 and has altogether ca. 1,000 students in the meantime. It is to be found in a suburb of Nagoya, idyllically located on top of a hill surrounded by forests. It seems to be almost taken for granted that it is equipped with a concert hall with 1,000 seats, a large organ, a chamber music hall, a choir hall and a rehearsal hall – a situation that we can only dream about in Weimar.

Lunchtime concerts

The University of the Arts, as a government-supported institution is obliged to organize cultural and concert events throughout the region. But in contrast to Germany, where we automatically think of a concert as an evening event, many concerts take place in Japan at lunchtime or in the early afternoon. Many concertgoers use their lunch break to escape into a more beautiful world for an hour. School classes and families also enjoy using these cultural offerings frequently. Surprisingly, the number of visitors was almost as large as at concerts in the evening.

In spite of all language barriers there were absolutely no difficulties in understanding on an artistic level between the Weimar and the Japanese students. Music is just a universal language, while logistical arrangements sometimes seemed more complicated. In spite of Facebook and other aids, it became clear to everyone involved that a common language is essential for working together and at least facilitates the activities surrounding the lessons, rehearsals and concerts. This was not a new experience, but certainly a confirmation of the frequent discussions on the subject of language in Weimar.

As an admirer of Richard Wagner's music, I was particularly impressed by the *Lohengrin* concert performed by the Wind Orchestra in a beautiful concert hall in the center of Nagoya. In spite of the relatively short rehearsal time, the concert was an outstanding success, and I was able to share the jubilation and joy of all the participants backstage: a moving and very special moment for me, as this is usually hidden from the audience in the concert hall. Once again I was amazed to see that in less than 20 minutes after the concert, the stage had been completely cleared off by the musicians in teamwork. Within minutes the chairs, music stands and instruments were packed and loaded up, and then together everyone went to the large, typically Japanese orchestra party, which made just as strong an impression on me as the concert itself.

Memorandum of Understanding

Altogether this journey with concerts and meetings was a brilliant project that was continued in December 2014 by the reciprocal visit of the Japanese trumpet class. During conversations with the students I learned that this journey made a lasting impression on them, and the class became closer because of it. It gave them a major thrust of motivation for their further studies in Weimar. Along with the classes, rehearsals and concerts, the excursions to Nagoya and its surroundings offered them insights into the Japanese culture and lifestyle.

And the project will go on: Because of this great success, the Department of Music of the Aichi University of the Arts and the department of wind instruments and percussion at our university have already signed a Memorandum of Understanding and Cooperation. I am looking forward to the continuation of this wonderful collaboration and to spectacular joint concerts in the future.

Christine Gurk



丸福稲荷社

Dreams of an Iguana

Twelve-hour judging sessions:

Prof. Grigory Gruzman worked in the jury of a Mexican piano competition

Only contestants from the Spanish speaking countries of South and Middle America were allowed to participate. The jury of the Jose Jacinto Cuevas Yamaha Piano Competition in the Mexican city of Mérida was somewhat more international with jury members from Bulgaria, Germany, Argentina, Mexico and Cuba. The Weimar piano professor Grigory Gruzman was one of them at the end of November 2014; he had been invited for the second time to participate in the jury and to give a master class on the Yucatan peninsula. Prof. Gruzman reported on these experiences for LISZT Magazine.

"They want to limit themselves to one language in order to avoid possible misunderstandings," as Gregory Gruzman remembers the special competition conditions. He himself is a fluent speaker. Every two years the Cuevas Competition takes place in Mérida. There are still many countries who qualify to participate, says Gruzman: Chile, Argentina, Uruguay, Paraguay, Peru, Bolivia, Columbia, Venezuela, Ecuador, Nicaragua, Panama, Honduras, Costa Rica, Dominican Republic, Honduras, El Salvador, Guatemala, Cuba... Argentina and Cuba also have "their own particularly good quality and strongly developed piano schools and traditions," explains the piano professor of the University of Music FRANZ LISZT Weimar.

The competition was very exhausting. For several days the jury auditioned the contestants for up to twelve hours per day. During the first and second rounds the 45-minute programs comprised works by Bach, etudes, sonatas of the Vienna classics, romantic, impressionist and contemporary works. In addition, the compulsory piece, *Dreams of an Iguana* had been specially composed for the competition by the Mexican composer Javier Alvarez. According to the organizers, these extended rounds were designed to be "bait" for the contestants, since many of the candidates had to travel five to six hours by plane from Chile or southern Argentina to get there.

Majority of Men

"In Germany, we are used to considering women students as the actual stronger sex because there are so many more of them," Grigory Gruzman philosophizes. However, at this competition it is "absolutely the other way around": Of the 54 invited contestants, only nine were women. And several of these women candidates had shown spectacular skills. For example, a twenty-year-old Mexican woman from Mexico City with a walking disability was awarded a special prize for her performance of a 20th century work, Paul Hindemith's second Piano Sonata, and was "breathtakingly talented", as Gruzman remarks.

He raves about the altogether constant "warm-hearted and honest" atmosphere without "jealousies". In the end, there were no Mexicans among the prizewinners. In the oldest category (up to 28 years old) two Cubans won the 1st and the 2nd prizes, while the 3rd prize went to a Guatemalan. "All three played fulminant to spectacular performances in the finale, and to some extent in the previous rounds," as Grigory Gruzman praises the high standard of the competition. The finalists were accompanied by the Symphony Orchestra Yucatan; Serge Prokofieff's first and third Piano Concertos were on the program as well as Franz Liszt's Concerto in E-flat Major. Curiously enough, a good third of the orchestra, including all the principal instrumentalists, consisted of Bulgarians who live in Yucatan and are the founders of this orchestra, some of whom have been naturalized in the meantime.

After each round, the jury members were glad to coach the participants as much as necessary. This competition has clearly advanced to the "No. 1" of its kind in the Spanish-speaking world, Gruzman estimates. This is also evident in the fact that other competitions changed their dates in order not to conflict with this competition and possibly have the "bad end" of the deal. Gruzman sees his presence in Mexico as an advantage for recruiting students to study in Weimar: "I have 'taken on' about 20 unofficial verbal applications, and five or six of them are really very gifted. Even if only half of them come, it is still good!"

Between Thirds and Sixths

When the competition was over, Grigory Gruzman held a long day of master classes. He taught for ten hours, with just a quarter hour for each course participant. The hard work took its toll on his health: Gruzman underestimated the power of the air conditioners that had "ruthlessly cooled the air down to 18 degrees Celsius" - while outside temperatures ranged from 28 to 34 degrees Celsius.

A "fabulous guitar-vocal terzet" that had often performed during the breakfast buffet at the hotel restaurant helped him forget his cold. It sang the "many thirds and sixths of Mexican folk music much more heart-rendingly and better tuned" than some voice students achieve, as Gruzman says with a grin.

Jan Kreyßig



Autographs on Display

The exhibition „Luigi Cherubini – A Challenge“ in Krakow
was the product of German-Polish cooperation

In 2004 the International Cherubini-Association was founded, and has since been led by the Weimar musicologist Prof. Dr. Helen Geyer. She is also responsible for the development of a scholarly-critical edition of Cherubini's oeuvre, based for the most part on scores held in Krakow. These autograph holdings of the Krakow *Biblioteka Jagiellonska* were presented to the interested public at the end of 2014 in a bilingual exhibition. A delegation of musicologists from the University of Music FRANZ LISZT Weimar traveled to Poland for the opening. LISZT Magazine author Michael Pauser reported on the preparations and the exhibition itself.

For several years musicologists, musicians and music enthusiasts of other professions have endeavored to make Luigi Cherubini's long life and very extensive oeuvre once again more accessible to both the specialized audience and the broad public. „Luigi Cherubini: Often Quoted – Admired – Unknown“ was the title of a symposium in 2010 organized by the joint Musicology Department of the University of Music FRANZ LISZT Weimar and the Friedrich Schiller University Jena.

The extensive early works of the composer in particular – his sacred music composed while still in Italy or in the first years in Paris, his first operas, cantatas, arias and some of his instrumental music – were obliged to disappear from public consciousness. Because most of the scores were autographs, which have been in the possession of the *Königliche Bibliothek* in Berlin since 1878, they were relocated to numerous locations throughout the country in 1941 for fear of destruction by the Allied Forces. Since the end of World War II they have been considered lost. Only a few insiders know that these manuscripts had been brought to Krakow, where they have been kept under the best conservation conditions up until today. Not until the fall of the Iron Curtain did the processing of the holdings begin.

Preparations since 2013

It is „truly a genuine European undertaking“ as University President Prof. Dr. Christoph Stölzl concludes in the exhibition catalogue, when „a German music university and a Polish library combine their efforts to render Prussian cultural goods accessible that consists of the art of an Italian composer, who worked in Paris and was well known in many other countries.“ As early as the beginning of 2013, the intensive preparations for the cooperation with Krakow began in Weimar. In the course of a research seminar, students wrote the texts for the 166-page German-Polish exhibition catalogue. One day before the exhibition was opened, on 13 November 2014, a workshop and a concert took place at the Krakow Institute for Musicology with students and teachers from both institutes.

At the workshop, which began with Prof. Dr. Helen Geyer's thematic introduction, the German participants, Prof. Dr. Christine Siegert, Hannah Lütkenhöner und Michael Pauser gave an overview of the works held in Krakow, while the Polish side focused on the Cherubini reception in Poland. Dr. Aleksandra Patalas led the workshop. Subsequently the Weimar student Joanna Wydorska (soprano) – a born Pole – sang diverse Romances and Chansons by Cherubini, accompanied by the pianist Natascha Trofimova.

Finally, on the afternoon of 14 November the exhibition „Luigi Cherubini – A Challenge. Autograph Holdings“ was festively opened. The *Biblioteka Jagiellonska* had reckoned with a good crowd, but not with these masses! Not only did library director Prof. Dr. Zdzisław Pietrzyk and curator Prof. Dr. Helen Geyer show their pride in the great turnout, but also everyone who participated. The greeting speeches were flanked by Cherubini's works performed by musicians of the Krakow Music Academy, and then the exhibition's doors were opened.

Biographical Arch

Some loudly discussed the exhibited objects, others silently stared at the manuscripts for a long time, as if they wanted to take in every single note. After most of the visitors had been coaxed out of the exhibition room, Helen Geyer gave the ceremonial address „On the Research of Cherubini. Aspects Regarding Development and Style“ as the final part of the formal opening. She cast a broad biographical arch from the manuscripts held in Krakow by Cherubini, who was born in the mid 18th century, all the way to his influence on European musical life that lasted well into the 19th century.

Finally, it can only be hoped that the Krakow exhibition, which was shown until 5 December 2014 will prove a motivation to examine Luigi Cherubini's life and work more closely in the future. The visitors of the exhibition and the lucky owners of one of the 300 catalogues were able to become acquainted with a great treasure of European music history. May this lead to more research, many performances and new recordings.

Michael Pauser



Around the World

Japan, Mexico, Poland



Flutes in the Far East

He flies into the sunrise over and over, pursuing his vocation as a guest professor of the Sakuyo University in Kurashiki: The Weimar flute professor Ulf-Dieter Schaaff enjoys a wonderful reputation in Japan and wrote regularly for the column *Musical Analysis* for many years in the Japanese music magazine *The Flute*. His former student Shizuka Sasa helped organize a journey through Japan “from the southwest to the east”, as he says. It began at the end of October 2014 with master classes in Kagoshima, organized by the flute society there. Then Schaaff stayed in Hiroshima for four days, gave a master class there as well as a seminar for flute teachers on the subject *Basics on the Flute* and a concert at the Elisabeth Music University – followed by an autograph session. He continued on to give music courses at the concert hall of the music store *Dolce* in Nagoya, and then in Osaka, before Ulf-Dieter Schaaff arrived in Tokyo at the end of his journey. He visited the Yamaha flute development studio on *Ginza*, the main shopping street there, tested four different models and spoke with the flute makers. He was invited to return to Japan in the fall of 2015.

Guitar Art in Oaxaca

Each year, a large, traditional music festival takes place in the Mexican city of Oaxaca, about 350 kilometers south of the capital of Mexico City. Although the guitar is one of the most popular and most-played instruments in many Latin American countries, it had not been important at this festival up until now. In November 2014 that suddenly changed: upon the organizer’s special invitation the Weimar guitar professor Thomas Müller-Pering participated as a soloist and teacher during the two weeks of master classes. During the festival, Müller-Pering performed in various instrumental groups. Along with a solo program, he was also joined by diverse chamber music ensembles on the stage, including the renowned London Brodsky String Quartet. In addition, he lectured on Hans Werner Henze’s two guitar sonatas – and performed the *Concierto de Toronto* by Leo Brouwer together with the festival orchestra at the final concert. “A very full program”, as Müller-Pering recalls. He was very happy that all the concerts were professionally recorded, for the most part also for Mexican television.

Around the World

Japan, Mexico, Poland



Guest Professor in Krakow

Flute Professor Wally Hase travels regularly between the Department of Wind Instruments and Percussion of the University of Music FRANZ LISZT Weimar and Krakow, Poland: the guest professorship for flute was created for her at the Krakow Music Academy – the *Akademia Muzyczna w Krakowie*. Her performances at Polish festivals with master classes, concerts and other encounters in November 2013 were the impetus for this guest professorship, which was then offered to her. Since then, Wally Hase has returned to Krakow several times for four- to five-day teaching sessions with the three flute classes at the Music Academy. The most recent trips were in March and May 2015. The Polish colleagues, Prof. Barbara Swiatek-Zelazna, Prof. Zbigniew Kamionka und Prof. Kazimierz Moszynski always support and assist the courses. "It is a wonderful, open atmosphere," Wally Hase enthusiastically reports. "Each time we conclude with a concert, in which all the students participate." The standard is very high. The curriculum is standard repertoire, including concertos, sonatas and chamber music, augmented by numerous basic exercises for tone, technique and vibrato, as well as by orchestra studies.



Young Musicians Perform in Morawa

The Polish Educational and Meeting Center at Muhrau Castle is located in a neo-classicist mansion situated in 12 hectares of landscape park in the Lower Silesian village of Morawa. This is where several students of the Center for Gifted Young Musicians at the Music High School Schloss Belvedere participated in the 10-day chamber music course at the end of July, 2014. Together with six Polish string players from the Music School *Jelenia Gora*, they worked on various duets, Mozart *Divertimenti* and a *Double Concerto* by Bach. The course curriculum also included compositions by Georg Philipp Telemann, Fitz Kreisler and Maike Brümmer, a student at Belvedere. Several of the young musicians had won prizes on the national level of the German competition *Jugend musiziert*. Prof. Ursula Dehler, who graduated from Belvedere in 1975 and is an honorary professor at the Weimar Music University as well as concert master of the *Staatskapelle Weimar*, was responsible for the courses. A Polish graduate of her class, Aleksandra Krull, served as her assistant and translator. The German-Polish ensembles performed three concerts at the Schloss Muhrau mansion, along with concerts at the *Szczawno Zdrój* park and the *Strezgom* basilica.

Between Tapas and Zambras

Six musicology students followed the traces of the Renaissance in Granada, Spain

Tinto de verano, a mixture of red wine and lemon soda, is a typical summer drink in Spain. But this was by far not the only reason for Weimar musicologists to travel to Granada in June 2014. Typical tourist attractions such as the fascinating architecture and culture, the festive Corpus Christi procession or the selection of delicious tapas were less important than their justified research interests: After all, the six students of the Department of Musicology Weimar-Jena had traveled to Granada to trace the history of Spanish music before 1600 under the direction of Prof. Dr. Christiane Wiesenfeldt. Co-teacher and LISZT Magazine author Sabine Feinen reports on the journey.

Political center, cultural melting pot, and tangible history – all of the above describe Granada. After this last “Spanish” region was recaptured from the Moors by the Spanish kings Isabella of Castile and Ferdinand of Aragon in 1492, Granada became a politically symbolic center of renaissance Spain. This reorganization of the Iberian Peninsula and the discovery of the “New World” by Christopher Columbus the same year made this new Spain advance to a world power. Thus, the recapture of Granada was a decisive turning point in Spanish history.

After the wars, “one” Spanish nation was ruthlessly formed with the employment of all cultural-political means, in which ultimately the catholic kings dominated. Therefore Christianization and Hispanicization are closely connected and are reflected in the culture and especially in the music of that period. The examination of this unique cultural landscape was the central objective of this excursion by the Department of Musicology Weimar-Jena. Thanks to the Spanish musicologist Dr. Juan Ruiz Jiménez and his daily tours through the city, the students were able to gain a detailed impression of 16th-century Granada.

At Kings’ Chapel

It was obvious on almost every street-corner that the Spanish kings are still very present in the appearance of the city. Their portraits and their mottos, symbols and seals can be found at the cathedral, the churches and many public buildings – even at the famous Moorish *Alhambra*. The decisive role that music played in the formation of one Spanish nation and the Christianization became clear during the tour of the cathedral archive and the archive of the *Capilla Real* – the Kings’ Chapel. This is where the Weimar students directly encountered musical sources of this period of transition.

The future musicologists presented selected aspects during a symposium they organized themselves at the *Centro de Documentación musical de Andalucía*. During several 20-minute, English-language lectures, they offered the audience an overview of the entire musical spectrum, the cultural background and religious facets of Granada during the 16th century. Nora Paulus began with a portrayal of the *Cancionero Musical de Palacio*, a collection of various music pieces from the 15th and 16th centuries, in regard to the reception of the eventful year 1492. She was followed by Alaan Zouiten, who described the decline of the kingdom of Granada from the perspective of Arabian historians – an exciting, new perspective.

Soundscapes of the Renaissance

Next to the Christian and Arabian cultures, Michelle Sun described the influential Jewish culture until its expulsion from the new Spain. Josephine Prkno introduced an “outside” perspective by examining contemporary descriptions by European travellers of the 16th century, which emphasized the significance of Granada as a multicultural center. This interaction of the various cultures is especially apparent in the *Zambra*, a typical dance of Arabian influence, which Sophia Martin researched. Sarah Werner’s lecture concluded the symposium with a historical overview of the Corpus Christi processions and her videos of the processions she experienced.

This lecture offered a feeling for the tradition that dates back to the 16th century and the Soundscapes associated with it. Altogether the students gained a comprehensive impression of historic Granada and its musical landscape. In the process, it became especially clear how much musicological work has yet to be done before this multicultural area is even partly explored. Lectures, photos and music examples from this excursion to Spain are on the website of the Department of Musicology Weimar-Jena at: www.hfm-weimar.de.

Sabine Feinen



Nihil in omni

Veni emittat
Luce nostru
no uigiliste
querate nobis

dulcificans
in no
coer
quod
nobilis
populi
coactu

The Voice of Spain

Coloratura soprano Estíbaliz Martyn Ruíz

spent an Erasmus semester in the voice class of Prof. Siegfried Gohritz

Her hometown is a metropolis of millions of inhabitants – and yet Estíbaliz Martyn Ruíz is a familiar face on the streets of Madrid and is often greeted by name. In 2013 the then 20-year-old singer successfully took part in the TV casting show *The Voice* and has been a star ever since. In Weimar, the coloratura soprano has now studied under Prof. Siegfried Gohritz for one semester. Before that, she has been studying for her Bachelor's degree in opera voice at the *Escuela superior de canto de Madrid* (ESCM) for the past three years. Together with Prof. Gohritz, Estíbaliz Martyn spoke with LISZT Magazine about the Spanish-German exchange, her past experience and her plans.

Ms. Martyn, do you prefer pop songs or opera arias?

Estíbaliz Martyn: It was a special opportunity to be able to sing at *The Voice*. I spontaneously took part in the casting – that was fate. It is just the most important thing in my life to stand on the stage. But the type of music is not the most decisive part for me. I just love the stage, singing, the art of interpretation and the performance. It is like magic! During the finale of *The Voice* I sang *West Side Story*, and before that *Phantom of the Opera*. Recently I published the first song that I wrote myself, *City of Dreams*. I wrote the texts myself and the music was composed by an Italian. That is just right for me, because I first studied Music Theater before I began with opera voice.

Why did you decide to study in Weimar?

Martyn: The professors Francisco Perez "Paco" Sanchez and Victoria Manso were the Erasmus coordinators who sent me to Weimar. Germany was my first choice of course, and luckily I was accepted. My professor, Carmen Rodriguez, agreed with this choice. She is one of the most famous teachers and one of the founders of the *Escuela superior de canto*.

Siegfried Gohritz: My Spanish colleagues, Francisco Perez Sanchez and Victoria Manso will be coming to Weimar for the summer semester of 2015. We have been in close contact with the *Escuela superior de canto* for several years. I have been to Madrid to teach courses several times, and there were also meetings on the administrative level with the president there. Our discussions included the coordination of the two study systems as well as the introduction of a master program in Madrid.

What are the advantages of international cooperation?

Martyn: My life has changed since I came to Weimar. It was good to get away. I am getting the motivation and inspiration here that

I was missing in Madrid. I like the rain and the fog here – the atmosphere. Up until now everything has gone well: Just as soon as I arrived there was a master class with the Hungarian Kathalin Halmai. After that we produced a professional application video at the University's professional recording studio. We don't have anything like that in Madrid! I also travelled to Munich with Prof. Gohritz for an audition with an agent.

Gohritz: We consider our music university education to be more than specialized studies. Ultimately, our work would not make any sense if our students were not able to enter a professional career. That is the objective. That has to be. It is not enough for them to become good singers – that is understood – but they also need to get an engagement. In comparison to other German music schools, our hit ratio is very high. With her 22 years, Estíbaliz is still very young for a coloratura soprano. Now is a very good time to prepare her career. Another one or two years and she will take off into the world. The agents like her success as a pop star in Spain; they find that very positive. That might not really count in Milan or at the Met, but it certainly does matter to mid-sized houses. Estíbaliz is a great talent as a coloratura soprano, just as much for baroque as for musical and pop music.

What plans do you have for the future?

Martyn: I have auditions for opera studios in Paris, Strasburg and Brussels. If those do not work out, then I would like to begin my Master's degree in Weimar. My voice has improved since my Erasmus semester, and I have gained self-confidence. Besides, I love to speak German but need to improve my language skills. At the university in Madrid I studied languages like French and English, as well as translation and text interpretation. So it is not impossible for me to learn German.

Gohritz: A Master's degree would do her a lot of good. She has a very good basis in French and Italian repertoire, and she could gain a lot from the German repertoire, with Mozart and the genres of German light opera and operetta. She is not too young – but yet still young. I see it as my responsibility to assist her through the most complicated phase of professional life – the entrance. It would be ideal if a part-time Master's degree could be introduced, which is something I have been thinking about for a long time.

Thank you very much for this conversation!

Jan Kreyßig led this interview



Back to the Wagogo

Drumming and singing women from Tanzania: Weimar musicologists make initial intercultural contact

In order to document and make the vocal polyphony of the Wagogo people better known, the Transcultural Music Studies of the University of Music FRANZ LISZT Weimar and the Dance and Folk-Festival (DFF) in Rudolstadt created a special project. A team from the Weimar University visited the Tanzanian ensemble *Ufunuo* in their home village of Majeleko. In return, ten women of the vocal ensemble left their homeland for the first time in June 2014. They presented their extraordinary style, the *Muheme* in Weimar, Erfurt and Rudolstadt. Finally, the Weimar musicologists traveled to Tanzania again in July 2014. Project director Philip Küppers presents this intercultural exchange in LISZT Magazine.

We are back. Majeleko lies before us in the broiling midday heat. The village seems abandoned. In the distance we can only hear soft drumming, there is a funeral today. We have been traveling for many hours. We want to visit the singers of the *Ufunuo* ensemble. Majeleko is way out in the country, 120 kilometers west of the capital city of Dodoma in central Tanzania. There is neither electricity nor telephone. That is why we – Marius Böttcher, Andreas Vorwerk and I – were not able to announce our arrival.

Once discovered, the news of our arrival spread like wildfire. Joyce Mathayo Nhembelo, Raheli Lalebi Mamuti and other ensemble members came from the funeral, laughed and embraced us. It is our second journey to visit the Wagogo people. In February 2014 we were already here. Now it is July. In the meantime, a lot has happened. A month ago ten women of the vocal ensemble *Ufunuo* had left their homeland for the first time in their lives in order to present their extraordinary vocal polyphony, the *Muheme*, in Germany.

Shimmering Comprehensive Sound

This singing is performed exclusively by women, accompanied by drums in three different sizes. The drummers are also women. The singers' vocal polyphony is fascinating. The voices wander up and down, cross each other, unite, only to separate again. The pitch system is also different than what we are familiar with in our culture: The Wagogo use a pitch system that is based on overtone-series rather than the European equally-tempered scale. Thus, a shimmering, ethereal, comprehensive sound evolves.

The *Muheme* is more than music for the Wagogo. They use song to inform each other about news, to discuss daily events and to pass on rules for behavior to the younger ones. It originated in the – since 1998 forbidden – female circumcision rituals. These marked the transition from girlhood to womanhood for the Wagogo. But for over 50 years the *Muheme* has also been used to transmit informa-

tion. In 1961, after Tanganyika (as continental Tanzania was called before it united with Zanzibar) became independent, politicians delegated the Wagogo women to use the social and educational function of the *Muheme* to spread new ideas and rules.

The singers had a long way to go before they arrived on the stage in Germany. They had to apply for passports and visas for the trip. But in order to apply for passports, the members of the ensemble needed birth certificates. For many, already the trip to the capital city of Dodoma and to Dar es Salaam to take care of all the formalities was the longest of their lives. Then departure day arrived. "There were people who told us that we would die or become nauseous because of the change in air pressure," singer Raheli Lalebi Mamuti confided. Nevertheless they boarded the airplane – with their drums safely packed – and landed safely in Berlin. From there a bus brought them to Weimar. Mamuti and the other women were curious about this strange country.

No Dust on the Streets

"I had no idea how it would be here, or how the place looks where we were being taken," says Joyce Mathayo Nhembelo. "But Germany is very impressive, a beautiful country. I am just surprised that there is neither dust nor sand on the streets." Nobody walked through the dirt, all streets were paved, the singer remarked skeptically. After two days of exploration they began to work with the Weimar student choir that had been founded especially for this event. The Weimar students had prepared themselves for the intercultural project by carefully studying the music of the Wagogo. In order to make the culture of these people tangible to the students, we had brought audio recordings and film material with us from our preparatory journey in February.

Even before the Wagogo visit, the members of the choir had written their first arrangements. "During the rehearsal we combined the arrangements and thought of ways to put a performance together," explains Stefan Rauschelbach, who directs this special University choir. The *Ufunuo* were delighted by the joint project. "At first I thought that it would never work and only did it for the benefit of Philip Küppers," as Joyce Mathayo Nhembelo confessed later. "But then I noticed how we had grown into a big choir, and the wonderful part was how they sang and mixed it. In the process, I learned how nice it is to sing together with people from different parts of the world. The melodies that I brought with me from Tanzania fit very well with the German ones."

The Wagogo ensemble and the Weimar choir had their first performance at the "Long Night of Music Cultures" organized by





the Transcultural Music Studies of the Department of Musicology Weimar-Jena on 3rd July 2014 in Erfurt. Later they performed two concerts together at the Folk-Festival in Rudolstadt. "Everyone who sees Ufunuo just has to fall in love with them," a visitor exclaimed after the concert in one of the churches in Rudolstadt. The same with us. Parallel to rehearsals and concerts, the Wagogo singers presented their music to students at special classes at the University of Music FRANZ LISZT Weimar.

In order to share the materials that were created in Germany with the singers, and also with the ensemble members who were not able to come along, we travelled to Tanzania once again in July. Our suitcases were full of photos, audio recordings and a film of their journey. We wanted to show them at the 7th Wagogo Festival in the small city of Chamwino, where 800 musicians meet every year. For three days they sing, dance and make music together. The *Ufunuo* also went there this year.

People in Transition

At the Wagogo Festival there is more than pretty choir music. It is a resounding intangible cultural heritage that offers us deep insights into the life of a people in a state of transition. Because it is becoming increasingly difficult for the old traditions: Less and less young Wagogo are interested in the old songs. Some clergy completely forbid their congregations to publicly perform the *Muheme*. But the importance of this music is immense. The Wagogo also use it to fight against domestic violence, or to teach about HIV and Aids for example – which is very difficult in a society, in which it is not really allowed to speak about sex.

On the first evening of the festival we present our film. Over 500 people have come to the central square of Chamwino, are sitting and chatting with each other in front of the improvised bed sheets we will use as a movie screen. When our film about the *Ufunuo* journey to Germany begins there is intermittent shouting and loud laughing. It is only silent when the *Ufunuo* can be seen performing. The film not only gave us the opportunity to thank the *Ufunuo* for their visit once again: After the film was shown everyone knows us! And everyone is willing to let us interview them – which is normally not that easy.

We preserved the concerts on audio recordings, made many interviews about the culture of the Wagogo and – back in Germany – produced a one-hour radio broadcast about it. The exchange project was financed by the *Bundeskulturstiftung* (German Federal Culture Foundation) and by the Creative Funds of the University of Music FRANZ LISZT Weimar. The journey has left its mark. On both sides. The Weimar students experienced an exciting intercultural exchange. "What really made me happy was singing together with them," Joyce Moses Mazengo said. "And they can also teach us a lot."

We will continue to work with the material and hopefully continue our collaboration someday. At Christmas I received an email with a beautiful picture from Majeleko. How the *Ufunuo* managed that, and who sent the e-mail remains a riddle to me. But the *Ufunuo* make one thing clear in their mail: Come visit us, you Weimar students, and we will show you how to really drum and dance!

Philip Küppers



Icing on the Cake

Weimar Conducting School: Conducting class travelled to Hradec Kralové in the Czech Republic

Yet another opportunity for selected students from the Weimar Conducting School to gain experience: The department of Conducting and Opera Coaching at the University of Music FRANZ LISZT Weimar offered them the opportunity to work with a partner orchestra in the Czech Republic. During the first half of December 2014, five students travelled to Hradec Kralové – Lorenzo Viotti, Clemens Mohr, Dominik Beykirch, Mario Hartmuth and Johannes Braun – together with the soloist Dragos Manza to work with the Philharmonic Orchestra there. The Weimar conducting professor Nicolás Pasquet reported on the journey for LISZT Magazine.

During the four rehearsals in Hradec Kralové the students prepared a program with the orchestra consisting of works by Wolfgang Amadeus Mozart, Samuel Barber, Jean Sibelius and Zoltan Kodály. Each of the five students that my colleague Markus L. Frank and I assisted was able to try to conduct all of the works. The Philharmonic Orchestra was in superb form, highly concentrated and motivated! And they were very impressed by the high standard of our students. This was the second time that our conducting class had received the opportunity to rehearse with these excellent Czech musicians.

Dragos Manza had joined us on this journey as the soloist, a virtuoso and very musical violinist. He graduated from the violin class of the Weimar professor Dr. Friedemann Eichhorn – and has had the position of 1st concertmaster with the Düsseldorf Symphonic Orchestra for several years. Manza is an absolutely dependable musical partner, who was able to utilize his own experience as a soloist during the rehearsals of Jean Sibelius' difficult Violin Concerto. The highlight of this rehearsal project was the final concert on 11 December in the Church St. Simon and Juda in Prague, in which Mozart had performed during his lifetime.

Gratitude in Flowers

It was an impressive experience to play Mozart's Symphony No. 23 KV 183 right here in this church. And the concert was also special in itself: It was a benefit concert for a Prague school for mentally challenged children. Thus, among the audience that almost completely filled the church, there were many pupils from that school. They expressed their gratitude with flowers that they presented to the conductors, the soloists and us, the teachers, at the end of the concert.

Conducting student Dominik Beykirch was also with us, who then later won the 6th German Music University Competition for Orchestra Conducting only a few weeks later. He was very happy that he was able to visit the Czech Republic for the sixth time fol-

lowing study trips to Marienbad, Teplice, Karlovy Vary – and Hradec Králové. "The orchestra in Hradec Králové is the most efficient and best organized so far," concludes Beykirch. He describes his impression of the Czech musicians: "It is amazingly difficult to work on German music with these ensembles, especially in regard to the fine sound differentiation of Mozart and Brahms." However, he added, Slavic music such as Dvorák und Kodály would always "speak" immediately.

Being able to travel is a great advantage for the students, says Beykirch. It isn't possible to work in such an "intensive and compact" way within the normal daily routine of student life. "That is partly due to the intact progression from the first rehearsal up to the concert, but also to being together with the teachers and experiencing such close interaction", the conducting student observes. The feedback of fellow students contributes to that as well: "I would say that it is very hard to forget even the details of a concert program prepared in this way." The evening activities that are "not only fun but always a culinary delight" are just icing on the cake, says Beykirch.

Accelerated Interaction

Clemens Mohr, who transferred to the University of Music FRANZ LISZT Weimar for the winter semester 2014/15 also seemed very impressed by his experiences. This kind of trip "significantly accelerates" the integration into the conducting class. Mohr adds: "During this intense period you are able to get to know your fellow students much better, and it is easier to find your own place within the group." Rehearsing with a foreign orchestra is always challenging because of the language barrier as he explains: "You are forced to express yourself more clearly and concisely than usual in order to maintain their concentration."

In January 2015 yet another group of conducting students visited our partner orchestra in Karlovy Vary (Carlsbad). This time, I shared the pedagogical direction with our guest teacher, Prof. Mark Stringer, from the Vienna University of Music. Finally, at the end of this winter semester a third group went to Mariánské Lázně (Marienbad) at the beginning of February to work with the West Bohemian Philharmonic Orchestra. I shared the direction with my colleague Prof. Gunter Kahlert. Another visit to the North Bohemian Philharmonic Orchestra in Teplice is planned for summer semester 2015.

Prof. Nicolás Pasquet



Around the World

Ukraine, Hungary, France



Return to Lviv

After the successful concert and friendship journey to Kiev and Lviv in November 2014, the University of Music FRANZ LISZT Weimar returned to Ukraine once again: Three scholars from the Institute of Musicology Weimar-Jena travelled to a conference in mid-December at the National Music Academy in Lviv (Lemberg). It was the first meeting of its kind between Weimar musicologists and colleagues from various Ukrainian cities. The focus of the conference, which was supported by the German State Department, was the research of Jewish music culture in the context of the multicultural traditions of Ukraine. But also, other music-ethnological, music-political and music-anthropological questions of interest to both sides were included as well. Finally, all general questions related to collaboration between Ukrainian and German musicologists were discussed in regard to future joint projects. Weimar's delegates were Prof. Dr. Jascha Nemtsov, Prof. Dr. Tiago de Oliveira Pinto and the doctoral candidate Christian Diemer, while Ukraine's participants included ten specialists from Lviv, Kiev, Kharkiv, Odessa and Dnipropetrovsk.

Conducting without a Baton

Special techniques are required in order to conduct contemporary music. One true expert on this subject, composer and conductor Peter Eötvös, invited selected Hungarian, French and German conducting students to attend a five-day master class in Budapest. The emphasis was on works by Pierre Boulez, Paul Hindemith, Philippe Manoury and Matthias Pintscher. Along with participants from the Conservatoire de Paris and the Budapest Franz Liszt Academy, five Weimar students travelled to Hungary – André Callegaro, Tung-Chieh Chuang, Chanmin Chung, Ustina Dubitsky and Julian Pontus Schirmer – from the classes of Prof. Nicolás Pasquet, Prof. Gunter Kahlert and Markus L. Frank. The orchestra selected for the master class at the Budapest Music Center was the renowned ensemble for New Music, *THReNSeMBle*. The participants extensively practiced special techniques required for New Music, including conducting without a baton, but also learned very much about rehearsal techniques, sound design and types of contemporary composition. In addition to attending master classes with Peter Eötvös, they were also instructed by Ulrich Pöhl (Germany), Gregory Vajda (Hungary) and Jean-Philippe Wurtz (France).

Around the World

Ukraine, Hungary, France



Historical Bow

A class for baroque violoncello has been a steadfast part of the curriculum for the Department of Early Music at the University of Music FRANZ LISZT Weimar for many years. It is taught by Olaf Reimers, who is very experienced in the performance practice: Among other activities, Reimers is a long-term member of the renowned *Orchestre Révolutionnaire et Romantique*, which was founded and is still directed by Sir John Eliot Gardiner. In 2014 Reimers performed a Beethoven and Berlioz program with the orchestra in Spain, Hungary, Mexico and – several times – in London. His former student, Lucile Perrin, an alumna of the University of Music FRANZ LISZT Weimar, also participated in the tour. From 2011-2013 she earned her Master's degree in Historical String Instruments, received lessons from Olaf Reimers and studied Viola da gamba at the same time under Prof. Imke David. Reimers performed in 2014 with other ensembles, of which he is a permanent member, not only in Germany but also in Switzerland and Great Britain. Together with other teachers of the Early Music Department, he will direct the traditional one-week Summer Academy of the *Stiftung Kloster Michaelstein* in July 2015 with a focus on *Suites & Concerti*.

Trio on the Way Home

They play an unusual instrumentation and have an unusual name: the trio *Sierov and Schmidt* has been successful with its music off the beaten path for years. An alumnus and an alumna of the University of Music FRANZ LISZT Weimar, namely the oboist Mykyta Sierov and the harpist Jessyca Flemming perform with the guitarist Stefan Schmidt – and exclusively play their own compositions and improvisations. Their style is somewhere between baroque, classic and jazz and produces very visual sound-worlds. In the summer of 2014 the trio succeeded in reaching the final round of the *Tourneo Internazionale di Musica* in Paris. After the competition they performed in Bordeaux and at the Goethe Institute in Paris. During the year 2014 they also played concerts in the Czech Republic and Ukraine. Although Jessyca Flemming is working on her Master's degree in Berlin in the meantime, the trio meets regularly in Weimar for concerts, film projects, their own radio broadcast and CD recordings: Recently, their new CD entitled *Heimweg* (Way Home), on which the musicians display their multifarious talents, was released under the label of the retired Weimar music professor Wolf-Günther Leidel. Samples can be heard at: www.sierovundschmidt.de

Submerged Music Culture

New German-Ukrainian Partnership: Chamber Choir and Jewish Cantors on a Concert Tour to Kiev and Lviv

A new chapter of German-Ukrainian partnership in musicological and cultural studies began in November 2014: The Chamber Choir of the University of Music FRANZ LISZT Weimar under the direction of Prof. Jürgen Puschbeck travelled to Kiev and Lviv together with three Jewish Cantors of the Abraham Geiger College of the University of Potsdam. They sang Jewish synagogue music and the Weimar professor for the history of Jewish music, Prof. Dr. Jascha Nemtsov was responsible for the project. This cultural undertaking was generously supported by the German Federal Foreign Office. The journalist and LISZT Magazine author Blanka Weber went along on the journey.

“Good morning. Good morning!” It is a cold November day and the middle-aged woman in a warm parka protects her face in the warmth of her red knitted scarf. She is rocking back and forth on her feet, standing at the edge of the Maidan, the famous square in the Ukrainian capital of Kiev, where hardly a year ago more than 100 people lost their lives. “Money is being collected here,” she says, “to purchase warm clothes, food and medicine for our voluntary soldiers.” She means those who left their families and jobs behind them in November in order to fight against the “Pro-Russian forces” in the eastern part of the country. They are in Luhansk, Donetsk, the Donetsk Basin – those sensitive places on Ukraine’s map that are characterized as “strategic points” in the political power struggle.

Olga, the woman in the red knitted scarf, shows us her list of contributions. “We need everything!” She is 56 years old, earns some money as a cleaning woman at a café and is here almost every day. Her family isn’t directly affected by the “sacrifices of the revolution,” but she knows very many people who are grieving the loss of friends, relatives and family members. Her glance shifts to the countless photos along the edge of the Maidan. Most of them are pictures from happier days, showing the people in peace with their children, house pets, in front of their dachas or while fishing. Memories that touch the heart. In front of almost every picture there is a lighted candle, stuffed animals, flowers, memorabilia and souvenirs in yellow and blue, the Ukraine national colors.

A Place for Grieving

“This place is depressing. You have the feeling that everyone here is depressed too,” says Prof. Jürgen Puschbeck, the director of the chamber choir of the University of Music FRANZ LISZT Weimar. He also walks along the periphery of the square, as do many of the students. Hesitatingly, we take pictures of the photographs and slowly begin to speak with each other. It is a place for grieving and reflection. Only a few hours later, about 150 meters across the square, the chamber choir will perform its first concert.

An old Ukrainian man intervenes. “How many mothers are searching for their children right now,” we ask him. “Thousands!” he murmurs in reply with an endlessly resigned look. “Thousands are dying. It hasn’t been reported how many have died on both sides.” The official number in November was some 4,000. “In the east,” says the old man, “where combat has resumed, is where the Cossacks live.” They would not give up that easily, he added.

A short time later Jürgen Puschbeck and the chamber choir are standing on the stage of the concert hall of the Kiev Music Academy. It is the first rehearsal. Prof. Jascha Nemtsov is accompanying the choir and the Jewish cantors Aviv Weinberg, Schulamit Lubowsky and Assf Levitin on the concert grand. The program includes works by Louis Lewandowski, Israel Alter, Lazar Weiner, a Kiddusch by Kurt Weill and a Kaddisch by Maurice Ravel. The small tour to Kiev and Lviv is to be the beginning of a deep, quality collaboration in the area of Jewish music history. “We do not know how the political situation in Ukraine will develop. However, it would be our wish to continue the collaboration,” Jascha Nemtsov comments.

More than Mere Reconstruction

One thing is for sure: the Ukrainian music colleagues are willing. This subject seems to have remained almost untouched in the past, partly because Jewish life was simply taboo during the past 60 years. The Weimar University President Prof. Dr. Christoph Stölzl, who was part of the Ukraine entourage, observes, “One has the impression that this powerful, great and wealthy Jewish tradition is really totally submerged. In Prague, for example, the old synagogue is a reminder of the 1,000 years of Jewish history. In Ukraine there is hardly anything visible left.” It is about much more than mere “reconstruction work,” says Stölzl, it is about remembrance. “This is where we can be of assistance with our musicological and cultural studies.”

Thursday, 6 November, Kiev, at the concert hall of the Music Academy: The German Ambassador to Ukraine, Dr. Christof Weil, appears shortly before the concert for a meeting with the director of the Kiev Music Academy, Volodymyr Rozhok, and the Weimar guests. “In spite of all of this,” he says, it is now time to deepen cultural relationships. “I am very grateful to Professor Stölzl for this initiative.” Knowing full well that only 150 meters away people like Olga were standing there collecting contributions for soldiers of the Ukrainian voluntary army, and that at the same time, the eastern part of the country was being fought for. Does culture even have a chance in times like these? “Yes, especially now,” says Christof Weil, because the people need to gain strength every now and then. He is convinced that music can help them.





Every last seat of the concert hall is full. Full of expectation, joy and gratitude, everyone focuses on the choir and soloists from Weimar. The bustling coming and going of the members of the audience is part of the atmosphere here tonight. Some, arms full of shopping bags, need to catch the last subway trains. Most live beyond the borders of downtown. Times have become more difficult, also for music students like Alexandra. She openly explains that she does not agree with many things in her country at the moment.

"Our lives have become harder," the young woman says and reminds us how it was at the shooting a year ago at the square in front of the academy, the Maidan. The injured, the dead – she and her fellow students witnessed it all, she was there herself, evening after evening. Now she longs for peace, she says, and normality and – after a small pause she adds – less corruption and a better economy in her country. Then, Alexandra thinks, the artists would be better off as well. Right now she doesn't know how she will be able to pay for her lodging in the dormitory, which has become three times as expensive. She tells us about friends who have found their luck outside of Ukraine. The student's pretty face darkens in despair. Should she also leave the country?

On the way to Lviv

Lost in contemplation, the choir and cantors travel along with the accompanying members and the organizers by train to the next stop of the tour. The highly modern train takes the entourage some 500 kilometers across a seemingly endless country to western Ukraine. The endlessly sweeping landscape of fields and birch woods is dotted with villages consisting of small, low wooden houses and light blue churches with golden onion-domed towers, like a picture book. Of all countries in Europe, Ukraine is only second to Russia in terms of size.

Arrival in Lviv: The railway station in Lemberg impresses us by its majestic architecture with decorative details in the style of Art Nouveau and other periods. A large hall, flooded with light, is full of artful glass, bronze, and detail-possessed handicrafts. This is architecture that portrays the faded charm of wealthy, happier times. It is signi-

ficantly warmer here than it was in Kiev – and significantly further west, more European and open. Lviv, with its 790,000 inhabitants, stands for Old Europe. It is the former capital of Galicia. Before the holocaust, more than 120,000 Jews lived here. After 1945 only barely 800 were left. Today, 3,000 Jewish people live here.

Olha Seydur leads us through the city, passing by young women and men who invite us to a street performance. It isn't art, it is participation: Whoever wants to, weaves one of the countless brown-green wide strips of plastic through a net. It will soon be used as camouflages in the east by those who want to defend themselves and their country out in the countryside. The conflict is back, also here in Lviv, in people's heads and out on the streets. A few hours later the first meeting with the students of the music academy here takes place – in a stone building that once housed the craftsmen of the city.

"Today we are here!" exclaims the composition professor Ostap Mamulak. On the top floor of the building, somewhat hidden and remote, there is a small recording studio. Ostap belongs to the younger generation of teachers. Judaism and Jewish music history are also very important to him. "When we speak about Jewish composers here, then Josef Koffler is the most renowned. A composer who was born in what was once Galicia, a friend of Schönberg's, a pioneer, he was very involved in music life and education." Ostap begins to rave. It quickly becomes apparent that Josef Koffler is his subject. One of the many that have been forgotten.

"During Soviet times we called it modernism, formalism. That was all forbidden," he explains. Now it was being attempted to discover it again. After all it was their tradition. Ostap tells about Ukrainian, Polish and Jewish-German composers, the artists who were ostracized, persecuted, murdered and later repudiated. These are the biographies that stand for the radical rupture in history and now offer a chance to fill this vacuum with facts, curriculum vitae, and forgotten compositions. Ostap begins to contemplate on the subject of the Maidan and what has become of it. He has misgivings when he sees how some groups make politics in the name of nationalism and patriotism.





"People have very diverse roots: Polish, Jewish, Tatar, Gagauz, Krymchak... there are many ethnic groups. If we are patriots that doesn't mean we are automatically nationalists, but that we are proud to be a part of this broad mixture." Only three days later, we hear that the combat in the eastern part of the country has once again cost dozens of lives. How many? The number remains unknown. There are sacrifices on both sides, and probably a high, very high number of unreported deaths.

We meet Mykola, who would rather we call him Nick. A quiet young man in a gray shirt, gray sweater and beige necktie. This is someone who had to clear the stones off his path with his own bare hands in order to pursue his goal: to study music. His family was never and still is not happy about that. He doesn't want to complain about financial worries. On the contrary: The prospective musicologist speaks perfect English, seems very disciplined and suppresses his youthful, carefree life for the sake of finding a good job, earning money and improving his standard of living.

Plans of the new generation

Perhaps he would even go to China, as good teachers for classical music were being sought there, confides Mykola in the darkness of night in his hometown of Lviv. These are grand plans of the new generation, a generation that is searching for Europe and has its eyes on the world. On the next evening, Mykola is also sitting in the audience at the concert hall of the Lviv Philharmonic, where the Weimar guests are giving their second concert. It is cold inside, as heating is sparse. Some people leave their warm, wool jackets on. "This is normal here," we hear again and again, knowing already then that music students in Kiev will have no classes in January and February, because the rooms are too cold. It might turn out that way in Lviv as well.

At the end of the concert the audience gives standing ovations. Many listeners are impressed, speak to us and admit that they have never heard the cantors' unique Jewish music before. Igor, in his early 40's, agrees. He teaches French at schools in Lviv, he tells us. He shows how deeply impressed he is and pushes away a tear. The music moved him deeply, he says, and perhaps it is also the

rediscovery of his own past. These kinds of encounters, the tour initiators say at the end of the journey, are what we are here for.

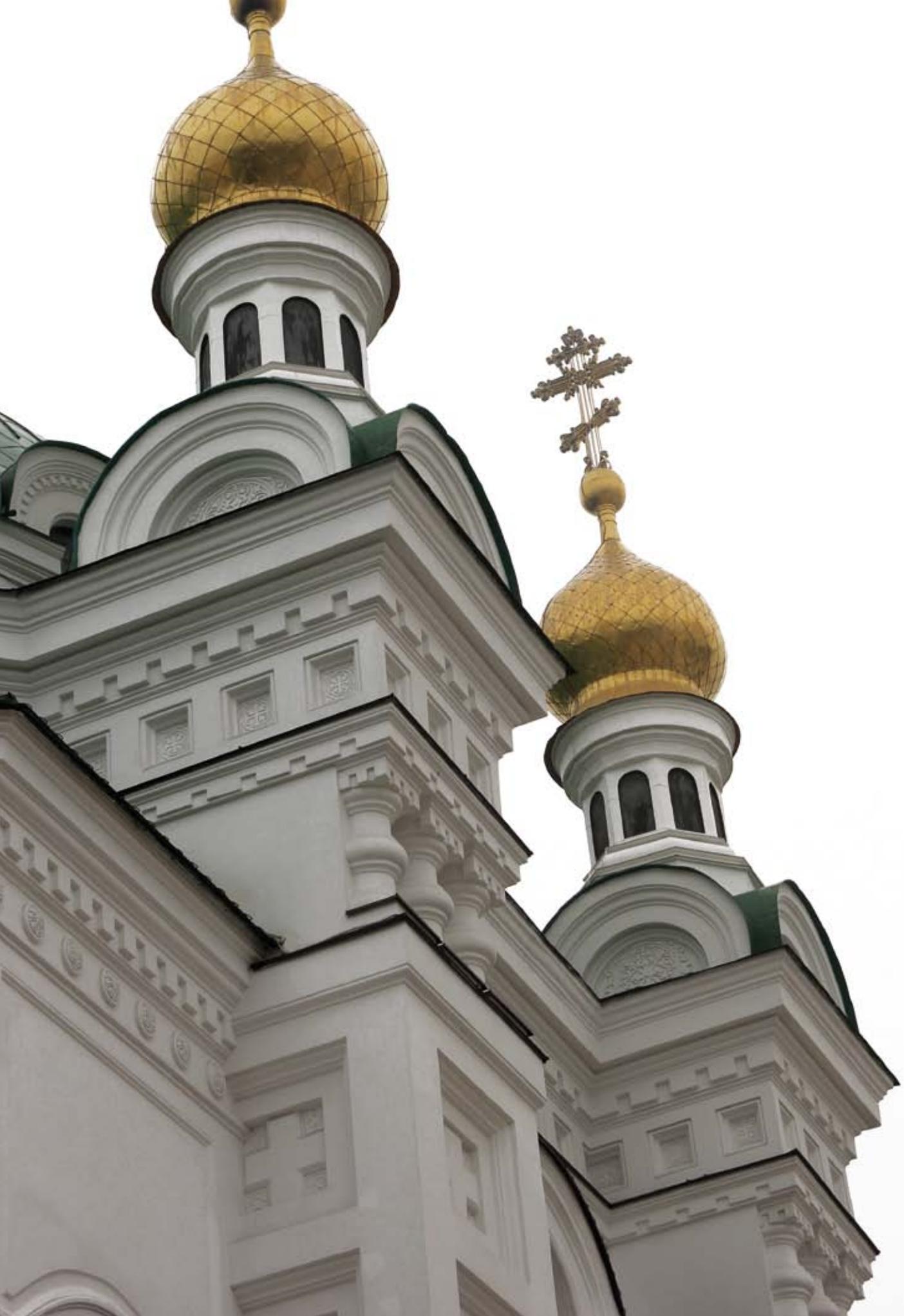
"We have not brought just any concert program with us, but one with Jewish music. And the discovery of this submerged Jewish world is a joint task for all European people," as Christoph Stölzl remarks. "Former Galicia is one of the largest, richest areas with an unbelievable Jewish culture in regard to literature, music, religion. Our department of Jewish Music History is engaged with this subject and that is why I am very happy that we have found partners in Kiev and Lviv who also consider this a worthy task."

Interest in Jewish Heritage

There is still ambiguity in the collective memory in Ukraine about the role of their fellow countrymen in dealing with Jews. To what extent were they helpers, accomplices of the German collaborators? What was their role? The time has come to let the historians take over the field, as translator and tour guide Olha Sydor sees it. "I believe, slowly but surely a new generation is taking charge." The interest in Jewish heritage is increasing, she explains, also because many foreign guests ask questions.

"It is no longer a taboo subject. But it certainly was one during the Soviet regime," Olha remarks. "We had never heard of the holocaust. We heard about the lives sacrificed for the Great War of the Fatherland, and there were memorials and monuments, but we knew nothing about the crimes against the Jewish people." Today, Olha Sydor is also active in the city refurbishment project in collaboration with the German Association for International Collaboration (GIZ). She translates when German craftsmen work with natives to restore baroque balconies.

She takes groups of tourists to where synagogues once stood in her city, where there are information plaques today that inform about plans to create a memorial here. It is to become a modern building, Olha explains. Two Chinese architects had won the call for bids. Almost two-thirds of the donations are still needed, as Iris Gleichmann, who works for the GIZ in Lviv, explains to us the next day when we visit her in her office. "And in regard to the Jewish herita-





ge,” remembers Olha Sydor, things are beginning to happen. Historian friends of hers were also beginning to re-examine the subject. “Especially in academic circles there is great interest, but unfortunately there is still too little awareness in the middle of the population.” The writers have also been forgotten, and she names Bruno Schultz and Joseph Roth. “They could have done it differently. They could have said they were our fellow countrymen!” Luba Kyanowska, professor of music history at the Music Academy in Lviv, also feels that the time has come to think differently about history.

Exchange Planned

“During the Soviet regime the subject was non-existent. Jews were disregarded. Only five percent of the Jews were allowed to study at institutions of higher education,” according to Prof. Kyanowska. In spite of the fact that the Jewish culture before World War I was very rich. Luckily, a bit more is known about the Jewish pianists from Lemberg, as the capital of Galicia was then called. That is also because her colleagues were interested in the subject and wanted to plan an exchange with Jascha Nemtsov. At the moment, they are looking for autographs and researching what is available.

In the meantime, “Don’t worry, be happy...” is being played loudly on the concert grand of the small hall at the Music Academy. Exuberant dancing and celebration. Mykola, the young music student with the dream to teach in China someday, also seems to forget his daily worries for a moment. “That is what we want,” Christoph Stölzl emphasizes: “I think the Germans would do well – also in remembrance of a time not so long ago, a horrible past when the Nazis’ German imperialism overran and tortured this country – to do everything possible to reach out and open doors.”

Blanka Weber



Tasteful Solos

Three Days of a Miracle: Weimar Jazz Students and Professors travelled to Budapest

Over the years, the “style delta” of jazz has continually become broader and deeper. Long ago are the days in which the improvisers from the mother country of jazz, the USA, dominated improvisational music. On the initiative of Prof. Manfred Bründl, a German-Hungarian encounter took place in Weimar in October 2013: Together with jazz professors from the University of Music FRANZ LISZT Weimar, Ágnes Lakatos (voice) and Tibor Csehaj-Barna (double bass) worked with a student ensemble. The reciprocal visit to the Franz Liszt Music Academy in Budapest followed at the beginning of November 2014. Weimar jazz department director Prof. Wolfgang Bleibel describes the project for LISZT Magazine.

The concept of our German-Hungarian exchange was to integrate students and professors into one band. This idea was first realized at the Department of Jazz in Weimar and was to be continued in Hungary with those colleagues. And in fact, we were able to realize all the combinations we could think of: It was ideal! In advance, Manfred Bründl and I had put together a band of Weimar students that really convinced us. In addition, it was important to us to present primarily our own musical material.

So the program in Budapest consisted of compositions by all involved. Each of the six “Liszt Band” members had contributed about two pieces. The atmosphere within the ensemble was fantastic, the concentrated work period in Weimar and the presentation in Budapest were very productive and the students’ gratitude was obvious. Thus, both pedagogical and artistic success was ensured.

Mostly Original Compositions

Sabeth Perez (voice), who had arranged the pieces *At Last* and *Almost Like being in Love*, travelled with us. The pianist Arseniy Lukyanenko, who calls himself “Sammy Lukas”, had composed *Three Days of a Miracle* for this project. The pieces *Uri* and *Möglichkeit* were composed by Juyoung Cheong (guitar). The percussionist Luis Javier Londoño contributed the works *K-Minos*, *Missing You* and *Recaed*. And we professors got involved as well: Manfred Bründl (double bass) brought along *Ratio* and *Crosshatched*, and I (alto saxophone) contributed the compositions *The Train* and *Lydian Talk*.

Our stay was enriched by many wonderful encounters, teaching sessions and master classes on our part, and finally three concerts, in which all kinds of mixed instrumentation formations evolved. The performances took place at three different venues, including the legendary Budapest Jazzclub. “We tested original compositions,

prepared a three-part Hungarian folksong by Bartók and enjoyed classical standards in new versions,” as jazz singer Sabeth Perez recalls.

“We all know,” as the student continued, “how important it is to get a breath of fresh air in order to escape the daily rut of our own thoughts.” She raved about the walks and small outings “to digest all the input,” for example to the left side of the Donau – to Buda: “The guitarist Juyoung and I were so enchanted that the days could easily have been a few hours longer in order to take in all the tasteful solos, fragrant market halls and romantic river promenades at the same time!”

For this kind of band, the musical challenge was to form a harmonious joint impression in the face of the very different styles of the German and Hungarian jazz musicians due to their different backgrounds. But students and teachers are exactly the ones who are confronted with this in their daily, widely varied work. As far as jazz goes, the study conditions in Budapest are improving rapidly! There is a lot of building and renovation going on. The classical musicians already enjoy excellent conditions in regard to architecture, which is fascinating! Our colleagues there are doing an excellent and particularly engaged job.

International Top Soloists

The result is that the gifted students in Budapest can be trained into international top soloists. The omnipresent, strong folk music tradition is especially striking. Jazz musicians experience something like that as a rich source of inspiration. But we know that from the jazz perspective, classical music also enjoys a special significance. Knowing that especially for jazz musicians the learning process is stimulated by different encounters, it is quite obvious that this kind of exchange has a great effect.

Even though our countries are not very far apart, we certainly can see this as a cultural encounter of clearly different characteristics. Since jazz is a very direct musical language, these kinds of differences are also expressed in the moment. The enthusiasm and inspiration about the new or the different automatically activates the learning and maturing process. We all certainly hope that the cooperation will be continued – our visit was already the reciprocal one. We have of course resumed our dialogue.

Prof. Wolfgang Bleibel



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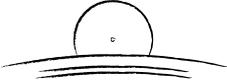
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