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25-27 April 2013 at the Wiener Konzerthaus, Vienna.
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It’s an honour!
Letter from Kjell Wernøe (Pro Arte International Management)

His Majesty the King of Norway has appointed our member, my good friend and colleague, Bea Levine-Humm, “Officer of The Royal Norwegian Order of Merit”.

The Order is conferred on foreign and Norwegian nationals as a reward for their outstanding service in the interest of Norway.

Bea, who is from Switzerland, has done a remarkable work for the music life in the city of Trondheim, and in Norway, as well as managing some of Norway’s finest music artists throughout the 30 years she has lived and worked in Trondheim.

The decoration was handed to Bea by the Chancellor of the Order at a ceremony in Trondheim on 6th June. HM King Harald has declared the Swiss Citizen Bea Levine-Humm as a Knight First Class of The Royal Norwegian Order of Merit for her achievements in Norwegian music life. This is the highest Order a Foreigner can receive in Norway. The Ceremony took place in the Archbishop’s Palace on 6th of June.

Bea Levine-Humm will have an audience with HM King Harald in September this year.

Board governance

Introducing Hannes de Vries, GE#sharp artists events, who was elected by the members in March. Elected board members serve a two year term with an option of one further year after which they have to retire but can stand for election again should they wish.

Biography: Hannes de Vries was born in Germany and has been living in the Netherlands for many years, together with his wife and three children. He studied theology and ancient languages at the Universities of Hamburg and Amsterdam. In Amsterdam, after his study, Hannes became office/tour manager of the Amsterdam Baroque Orchestra of Ton Koopman in 2001 and toured with this ensemble for nearly 8 years. Afterwards he worked in the UK for one year as General Manager for Retrospect Ensemble and The King’s Consort.

In 2010 he became partner at GE#sharp artists events, a company that offers tailor made services to musicians and ensembles in their attempt to reach new audiences, broadening scopes and improving organisational efficiency.

The services offered are rather varied, from management, sales, marketing, publicity, touring and finances. In short, GE#sharp is involved at all levels of successful cultural entrepreneurship. We work for and with, amongst many others, Holland Baroque Society, Janine Jansen’s International Chamber Music Festival Utrecht and as a local agent for Düsseldorfer Symphoniker.

Chief Chancellor of the Order of Merit, Oeystein Braathen, Bea Levine-Humm (BLH Artists Management), Initiator Randi Wenche Haugen (St. Olaf Festival) and David W. Levine, husband of Bea
The IAMA Award is not necessarily an annual award but if it is presented, it is given on the occasion of the gala dinner at the International Conference.

This year, Christian May, IAMA’s Honorary Treasurer, paid tribute to Simon Perry of Hyperion in absentia following which, a short presentation was made at the IAMA office by representatives of the Honorary Life Members in May.

In a vote by the IAMA Board, which took into consideration a short list by a number of record industry organisations such as Midem Classique, Gramophone and the Internationale Musikzentrum, the decision was taken not to repeat another record label award but to recognise the person who had shown artistic excellence and consistent achievement over many years. Between Simon Perry and his father, Ted, the track record is formidable and unquestionably remarkable.

Christian May, Honorary Treasurer of IAMA gave this address in Vienna:

Our IAMA award was created to honour lifetime achievement and to recognise people in our classical music world - artists, managers and individuals who have made contributions of outstanding significance to the field of classical music over the whole of their career. It is to honour excellence and dedication in this field; enthusiasm, vision and leadership as well as an outstanding service and contribution to the community.

The award has been given in the past years to artists like Mirella Freni and Pierre Boulez, and to managers like Amelia Freedman and Hans Landesmann to name but a few. All of them have set an example as to what can be reached through dedication and excellence. This year, the award this year goes to Simon Perry, head of the independent label, Hyperion Records.

Hyperion Records was founded in 1980 as an independent classical label. Led by Ted Perry and later Simon Perry, it became one of the most important independent labels. An example of the determination it took to sustain the early years of the company is the story that Ted Perry raised funds by driving an ice-cream van and at night mini-cab to make ends meet.

Today, Hyperion’s catalogue currently lists nearly 1400 CDs and approximately 80 new titles are issued each year. The award goes to Simon Perry, but by honouring him, we do in some way of course also honour Ted Perry, the founder. Simon’s enthusiasm and support, his ability to choose a very special stable of artists and repertoire made Hyperion one of the most outstanding independent labels. But more so, it earned Ted Perry and later his son Simon, the reputation of being outstanding managers in their field. Their adventurous policies entirely inspired by Perry’s intuition with regard to making rare repertoire popular, proved to be the right way. It showed that there is a public for the unusual, when presented with discernment.

Simon Perry has successfully built upon his father’s company in the face of formidable competition with long established traditions and reputations. This tradition must have seemed like giant mountains but through innovative financial and artistic plans, a new path was defined that has been sustained with artistic integrity and hard work.

Today, many of Hyperion’s records probably do not recover their production costs - but on the other hand some of the enormous projects undertaken by Perry over the last few years would not have been possible in any other hands. His vision and leadership in this field can be seen as an example for us managers in the classical music world.
BBC Broadcasting Committee changes its remit:

The BBC committee, which has existed since the days of the British Association of Concert Agents, has asked for the remit of its work to be expanded in our changing times. The BBC contact is constantly evolving but so too is the media scene for all public broadcasters. Thus the decision was taken to expand both its representative profile and inclusion of other international members’ media concerns in a more formal context.

The number of requests from members for media rights guidance has increased over the years and not just from the United Kingdom. Media issues in German contracts have continued to challenge members with some finding it difficult to understand the consequences or feeling unable to challenge the terms that are presented to their artists.

The IAMA board approved that Gaetan le Devilec (Askonas Holt) becomes Chair of the newly titled group, the IAMA Broadcasting and Media Committee and that Katharina Ronnefeld (Opus 3 Artists) be co-opted. Those currently serving are: Susie McLeod (Intermusica); Roderick Thomson (Hazard Chase); Libby Abrahams (IMG Artists); Liz Sam (International Classical Artists) and Lydia Connolly (Harrison Parrott).

IAMA/RPS Composer Commission

The advent of social media and commissioning music was the focus of two sessions at the recent IAMA International Conference in Vienna. Many promoters are aware of social media as a promotional tool as are artist managements with varying degrees of opinion about its role and value.

The Conference Committee thought it a good idea to put matters to the test and bring both of the subjects together into a new commission and a legacy of music that could come out of the conference for all to enjoy. IAMA however, is not a commissioning body and the IAMA Board was reluctant to ask delegates for further money for the purpose. A compromise was reached when it was decided to ask the Royal Philharmonic Society (RPS), celebrating its 200th anniversary this year and famous for commissioning Beethoven’s 9th Symphony, if they would consider being the commissioning organisation.

They were asked to propose four young composers they felt deserved a chance to write a fanfare for IAMA’s Montreal Conference in November 2013 and the London conference in April, 2014. The target for giving was £1,000 with an additional £1,000 being donated by the RPS. It was largely due to the determined efforts of Robert Gilder (Robert Gilder and Co) and Bettina Mehne (previously at the Wiener Konzerthaus), who got people to give that made all the difference – in fact, 125% of the target amount! Using SurveyMonkey, another familiar tool to many, the vote went to Tom Harrold.

Well done to all those who made it possible and we look forward to hearing the sounds that Tom creates for us all to enjoy.
More conference photos available online: www.antoniaschroeder.de/iama/review-2013
Innovating Tradition: 25-27 April 2013 at the Wiener Konzerthaus, Vienna.

Our thanks go to Bernhard Kerres (former Intendant) who headed up the committee of members and thanks in particular to Bettina Mehne (former artistic planner).

Every conference likes to boast of its success but the measure of what this means is surely what the member feels to be valuable. The IAMA International Conference is owned by the members and is the only one in the world hosted by the classical artist management establishment. Not everyone can attend the seminars so we have drawn together some reports that we hope you will find interesting.

Bernhard Kerres reports on two sessions, Social Media and Opera and Concerts in a Media World:

Social Media

Can social media be effectively used in our traditional settings or have we become too concerned about trends that we believe to be innovative?

Vienna, 26th April 2013

That music is big on social media is not a secret anymore. Lady Gaga or Justin Biber have over 50 million fans on facebook – almost twice as much as President Barack Obama. But is social media also relevant for classical music?

This was the main question of the social media panel at the recent conference. I was joined by two people from the classical music world using social media as a key marketing tool, an entrepreneur and the managing director of a leading digital media agency.

Lavr Burin from the Mariinsky in St. Petersburg is not only behind all social media activities of the various Mariinsky halls but also behind the profile of Valery Gergiev. This immediately raised the question if artists should be active themselves on Facebook, Twitter etc. or if they should have a ghost writer. Lavr made very clear, that at least in the case of Valery Gergiev with an extremely tight and full schedule he would not know where the maestro would find time for posting material. But, other artists like Martin Grubinger write their post themselves. This helps to build a much more personal contact to the various fan communities. If artists do not write themselves it should be clear to the reader that someone is writing about the respective artist.

Social media campaigns of various classical music institutions have reached a broad audience over the last years such as the campaign of the Orchestra of the Age of Enlightenment filming their own audience or the videos of the Konzerthaus Dortmund created by Jung von Matt. All are worth viewing. Didier Goossens from the Philharmonie Luxembourg also introduced their activities to the audience.

It became clear in the discussion that linking social media, videos etc. of artists with promoters is becoming increasingly important. When working together in a coordinated way a much broader audience can be reached – a benefit to everyone.

Judith Denkmayr, Managing Director of the agency Digital Affairs in Vienna, reminded all of us that social media is not a question of platform.
They come and go. It is much more a way of modern artist management using all tools available to create and mobilize their communities. And for communities relevant content is key – not just a listing of the next few concerts. Fans like to get behind the scenes. They want to see a personal touch to the artists they follow.

That you can create your own platforms was shown by Jubin Honarfar, the co-founder of Whatchado. Whatchado is a platform where everyone can find structured interviews from the most diverse jobs. Jobseekers can inform themselves what it is like to drive an underground train or to be the president of Austria. Whatchado is now one of the most successful platforms in Austria – and a very successful start-up.

Another example of how one can use social media was brought by the Wiener Konzerthaus. During the 100th Season 10 young bloggers were selected to write 10 reviews each. The 100 reviews covered about 22% of all concerts in the season. The reviews were posted at www.konzerthaus.at/magazin but also linked to a sponsor of the house and therefore supporting them in the content creation.

The experts on the panel could only advise the audience to start using social media, trying it out, and playing with it. It is not a question any more if an artist should use social media. It is the question how they use it best.

**Opera and Concerts in a Media World**

A diverse panel gathered early on Saturday morning to discuss what should be thought of all the digital transmissions of live performances.

**Vienna, 27th April 2013**

The Met transmits some of its performances to cinemas around the world where people dress up to see a live stream of an opera. The Berlin Philharmonic has established its digital concert hall. Medici TV and others are combining traditional media with the internet. A diverse panel gathered early on Saturday morning to discuss what should be thought of all the digital transmissions of live performances.

Everyone there was used to radio and television broadcasts for which rules have been established but what about internet streaming, direct to disc, transmissions to cinemas etc.? Even within the well established models for radio and TV the industry is faced with the competition of more private networks. Do the models established with public broadcasting institutions still apply?

We heard of many cases where artists were informed at a late stage about public broadcasts who were often not offered any compensation for the digital aspect of their performance. Dr. Gerald Ganzger, partner at the law firm Lansky, Ganzger & Partner broke the unfortunate news to the audience that legislation and jurisdiction is much too slow for all the fast technical developments. The current copyright and other laws have not foreseen the ease of recording, transmission, and broadcasting of today’s world or the fact that a mobile phone is sufficient to deliver a concert to a world audience.

How important a broad digital reach is was explained by Clément Ledoux of record label Naïve. When Naïve recorded all symphonies by Franz Schubert with Marc Minkowski and Les Musiciens du Louvre Grenoble at the Wiener Konzerthaus they not only made an audio recording, they also made a video and a documentary. The video images and the documentary are important to reach out to a wider audience. Bernd Fleischer and Stephen Wright, both very much involved in the digital evolution of the classical music content explained some of the background and success models. These examples, as well as the experience of the audience, made clear that the digital world is happening and growing fast. But artist managers should work together on protecting the artists’ rights in a constructive way which will further enhance the appreciation of classical music.

**Bernhard Kerres, Consultant, Publisher and Lecturer**

www.bernhardkerres.com

KERRES.COM Unternehmensberatung GmbH, Walfischgasse 12, A-1010 Wien, Austria
Is a beautiful voice enough to start an international career? What qualities are required today apart from the vocal material? Are Music Colleges / Hochschulen laying the foundations and where are the opera houses and institutions, agencies and chief conductors who are encouraging the young singers and build careers carefully? Or are young singers in an ensemble only cheap labour?

27 April 2013

Helga Machreich steered this session with panellists, Toni Gradsack, Director, Casting Office and Young Singers Project, Salzburg Festival; Eva Kleinitz, Director, Staatsoper Stuttgart; Thomas Quasthoff, Professor at University of Hanns Eisler, Berlin; Founder, The Song - International Song Competition; Sebastian Schwarz, Director, Artistic Administration and Casting, Theater an der Wien and Kammeroper and Artistic Director, Youth Ensemble of Chamber Opera NN.

Interestingly, the IAMA office received a number of calls about this session prior to the conference, many with strong views about the topic. Some members felt opera studios effectively closed a market from the artist managers or worse still, become a pool of talent too easily exploited with roles unsuitable or premature for the artist.

From the singers point of view, a studio is an important training ground with a source of opportunity. Whichever way one looks at it, there are clear opportunities and risks with success dependent on those involved.

Antonia Klein, Agentur Klein had this comment on the session:

The panel raised some good points. They deplored the obsession with youth in theatres and the worrying phenomenon that directors make casting decisions around this factor. Young singers need self-reflection and curiosity and an aria that is set in the context of time and history should be respected. For a start, young singers need to know what they are singing about and be responsible for their vision. It starts with some teachers who treat their pupils like children - it becomes a guru thing but students shouldn’t have false loyalty to a teacher.

Thomas Quasthoff, who often had refreshing comments to add said, "I want to be moved by a voice" which summed it all up. He pointed out that an artist, apart from talent, needed humility. Commenting on the rise of masterclasses the feeling was that a day’s class never makes real sense. Often a big name just tells anecdotes and it becomes another performance platform instead of becoming an in-depth study time – worse still if it just becomes a biographical detail for the sake of an artist’s status.

Some common concerns were also touched upon:

• If a conservatoire does not attract enough students, professor positions get cancelled;
• we have too many singers being trained who won’t find work;
• a competition is good for the exposure, but afterwards you must prove that you are worthy.

Antonia Klein (Agentur Klein)
Innovating Tradition: A focus session on young conductors

Are they a marketing hype, a business model or a new hope for classical music? Over the past years, a large number of young (and very) young conductors have been named music directors of prestigious orchestras and opera companies throughout the music world. What has changed in comparison to the era of the “great maestri”? What does a conductor need today in order to be successful?

Vienna, 26 April 2013

Johannes Neubert, Managing Director of the Wiener Symphoniker was the strongest protagonist of this theme in the conference committee and he was joined by speakers: Dr. Thomas Angyan, Executive and Artistic Director, Gesellschaft der Musikfreunde in Wien; Stephan Gehmacher, Managing Director, Symphonieorchester des Bayerischen Rundfunks, Munich / Designate Directeur, Tonhalle & Tonhalle Orchester Bonn / Designate Intendant, Tonhalle Orchestra, Zurich.

Delegate, Mario Giovanni Ingrassia (MA Music) summed up a lot of the session with his views to us afterwards:

I have worked in the music business for 30 years and never before have I seen so many young conductors starting their careers nearly at the same time in such a short span of years. Why this is happening? I really don’t know, but this is posing quite a few problems from both sides, whether artist managements or orchestra managements.

Referring to Italy, we have at least five or six new young conductors from their early twenties to mid thirties, and all of them have appeared on stage in the last two or maximum three years. All of them are really interesting even if, luckily, quite different from each other. I am working for one of these young conductors but how do I promote him?

Loie Fallis

This eclectic panel represented connections to a wide variety of conductor careers, from those involved with introducing debutting conductors with their orchestras, to the management of Gustavo Dudamel. Speakers covered a wide variety of conductor issues including career development, programming, scheduling & pacing decisions and promotion. There were also some wonderful stories told! As a programme planner for orchestra I would appreciate a continuation of this panel discussion especially from a practical standpoint.

Some topics of interest could include producing of on-line conductor promotional videos and how orchestras could take a more active role in making this process possible, the role of conductors beyond the podium and that complicated balancing act and the expectation of conductors to speak from the stage and how, when, and if it is effective. I am always pleased to see so many orchestras represented at IAMA. As a Canadian, I am looking forward to joining you at the first North American IAMA conference in Montreal this Fall.

www.iamaworld.com
Music Commissions: New ways to commission new work?

A report by Andreas Vierziger

The IAMA conference’s third panel session focused on various new ways to commission compositions. Those participating in the session included Frank Harders-Wuthenow (Head of Promotion, Boosey & Hawkes), Emmanuel Hondré (Director of Production, Cité de la Musique), Jonathan Reekie (CEO, Aldeburgh Music) and Rachel van Walsum (Director, Maestro Arts). The session was moderated by Bettina Mehne (Head of Artistic Planning, Wiener Konzerthaus).

Vienna, 26 April 2013

Frank Harders-Wuthenow believes that music commissions are always in a period of transition, with changes and developments occurring today that would not have fifteen years ago. Commissions are much more common than before, with partners ranging from individual sponsors to festivals and orchestras coming from different places around the world – which Harders-Wuthenow refers to as a positive result of globalisation. According to Jonathan Reekie, the internet has made music accessible to everyone. He prefers the word “digitalisation” to “globalisation.”

Far fewer composers are being signed to publishing houses and they need to find alternative ways to be heard. The traditional, well-defined career path for composers no longer exists. A young composer can now cross genres and combine various musical styles, using a wide net of influences in their compositions.

Emmanuel Hondré finds it tricky to ask composers to “compose within a box,” and feels it is better to support a composer and encourage experimentation. Harders-Wuthenow feels that in the past, writing for unconventional combinations of instruments was always difficult, and Hondré comments that the experiments done by more and more composers often become standardised over time. These composers have become keen on following globalised and more conventional compositional techniques with standard instrumentation, shorter pieces and movements.

Young composers have their pieces more easily performed if they write chamber music instead of symphonic or operatic works. Harders-Wuthenow encourages presenters to continue providing opportunities for composers to not only write a piece for the orchestra, but to work with the orchestra in a collaborative fashion - a model which has emerged among orchestras and festivals in recent years. This model solves a financial issue as well as creates a deeper, more collaborative artistic experience for the composer and presenter alike. “Do it jointly, create a kind of chain that a scheme would build up on another one. Composers would have the possibility that a 14-year-old, for example, could take part and be promoted to a higher scheme.”

Young conductors are willing to engage more with contemporary music. If a new commission is in their repertoire, they can take it anywhere. Although education is not everyone’s expertise, it strikes Rachel van Walsum as something that should not be expensive and should actively promote relationship building. Young composers have the right to fail as well as the right to be successful - “Have the courage to invest in it.”

The generational shift happening to composers is also happening to the audiences. For the new generation, one must consider moving away from the traditional concert experience with different programming, different venues and alternative presentations. Jonathan Reekie mentioned a cellist giving a striking concert of contemporary music in a bar’s basement that may never before have been a typical stage for contemporary music. Marc Monnet created two interesting models for the Printemps des Arts Festival in Monte Carlo. Firstly, he presented contemporary salon concerts at private homes, and secondly, he presented “surprise concerts” where the audience was given no programming information until their arrival. People who attend concerts like this are easier to excite, as they are open to trying something new. For Rachel van Walsum, Reykjavík’s concert hall is a good example for a versatile venue that is utilised to its full extent due to creative programming ideas.

There is a certain difficulty with program notes, explains Hondré. “Sometimes if I read first, I don’t want to listen anymore. Some people are writing these notes for history - they don’t feel free to speak directly to the audience when they write. Sometimes such writing can have an artificial touch.” He reminds us that the audience is waiting for something individual and special, and they see the arts growing as an emotional process. For Jonathan Reeke, it is important that the audience can identify with the composer as a person. A concert at the Aldeburgh Festival would attract the same amount of visitors as a similar concert in London. The festival was founded by Benjamin Britten in 1948, and the composer was always at its epicenter, developing the audience over several decades.

About:
Andreas Vierziger was an Artist Manager at Buhl Artist Management in Vienna before he started his own company (www.andreasvierziger.com) focussing on concepts, projects, programming and branding, thus developing new synergies and shaping classical music in a contemporary way.

HELLO@andreasvierziger.com
www.AndreasVierziger.com

L-R: Bettina Mehne (Wiener Konzerthaus), Frank Harders-Wuthenow (Boosey & Hawkes), Rachel van Walsum, (Maestro Arts), Jonathan Reekie (Aldeburgh Music), Emmanuel Hondré, (Cité de la Musique)
Is Talent Enough?

Mitsuko Uchida DBE pianist and founding trustee of BBT (on film), Panelists: Colin Currie, percussionist; John Gilhooly, Director, Wigmore Hall; Paul Moseley, Managing Director, Decca; Tom Service, Broadcaster, BBC Radio 3; Sonia Simmenauer, Director, Impresariat Simmenaeur. The moderator for the session was Martijn Sanders, BBT Artistic Committee member.

London, 17 May 2013

Amidst the tenth birthday celebrations for the Borletti-Buitoni Trust at London’s Southbank Centre, a seminar session was held on 17th May devoted to a single question – Is Talent Enough? Before the professional panel got to grips with the topic, we had a video address by founding trustee of the Borletti-Buitoni Trust and Artistic Committee member, pianist Mitsuko Uchida.

Typically, Uchida was quite direct. “You can’t answer the question is talent enough without starting with the question: what is talent?” Uchida breaks that into four facets: musical expression; intellectual ability (encompassing Bach to Boulez); technical ability; and charisma. Uchida argues all but the first of these can be acquired, or taught. However, to make a career in music, you need more – both character and luck – but even more fundamentally a passion for music. Indeed, playing music is a vocation, not a profession. But talent, in itself, is not enough, to which both panel and audience readily agreed.

The debate ranged far and wide and what follows is a distillation of the discussion. At Sanders’ request percussionist Colin Currie (BBT Award winner 2005) started, picking up on Uchida’s “what is talent?” point. Although Currie had always been interested in drums, he only later discovered his ‘talent’ through the inspiration of piano and percussion teachers. Of course musicians need to put in a lot of hard work themselves but they need opportunity to soak up as many influences as possible. He later picked up a point first raised by Robert von Bahr (BIS Records), of using commissioned work as a calling card – indeed, as a percussionist, Currie wouldn’t have had the repertoire if he hadn’t been able to have works commissioned.

John Gilhooly recognised the need for promoters to nurture talent, which can be as much about saying no to a young singer tackling Winterreise at their debut recital, as about building up a profile over the years to have a series of recitals. He recognised how lucky he was, with 425 concerts a year to play with, while other venues have just handfuls that they can devote to chamber, vocal or instrumental recitals. But still, a debut recital badly planned can de-rail a career instead of kick-start it, so developing a good relationship with both artist and agent is very important. There’s also the question of managing the expectations of young artists – even to the point where it may already be obvious that they are not going to forge the career they had banked on.

Artist Manager, Sonia Simmenauer, who looked after the Alban Berg and Tokyo Quartets and now has both the Artemis Quartet and Quatuor Ebène (BBT Award winners 2007) on her books, cited the very personal nature of how she chooses with whom to work. She looks for artists that have something different to offer, and her job is to be able to nurture and encourage them to say something new and fresh – whether repertoire choice or flexible playing style – for example, the Other Ebène’s jazz repertoire. Such relationships take both time and discipline, and is harder for quartets than single musicians, where the time-scale for development is longer. With all the time an artist manager puts in, there can be frustration.
when it becomes difficult to get promoters to engage the artist preferring to offer concerts for long-established artists. Of course, a record deal can help. Paul Moseley noted the great changes that have swept through the ‘major labels’ in recent decades, albeit with higher overheads. Although the ‘majors’ can still roll out a marketing campaign to help establish an artist. Whatever the business reasons to sign any given artist it’s the artist’s hunger, promotional potential and ‘stand-out’ qualities and whether their music making speaks to the heart that clinches the deal. Image need not be the overriding factor either. Two of Moseley’s signings illustrate the disparate nature of his gut feelings: young Benjamin Grosvenor (who has the ability to make his performances say something new) and not-so-young Cuban Jorge Louis Prats (for his versatility and character) neither simply ‘typewriters’ (Kovacevich’s word for the slew of modern-day technicians at the keyboard). As evidence of risk taking, Moseley reported his first BBT signing, harpist Lavinia Meijer (BBT Fellowship winner 2007), who had her own single-minded way to success in approaching Philip Glass directly and making a disc of his music in Holland.

Perhaps it was unfair that Tom Service should have to represent the sprawling behemoth of the media, but he bravely outlined the main points: the ever-smaller coverage in newsprint for classical music, where editors want to feature the big names rather than the new comers; while, conversely, possibilities for coverage and self-promotion have proliferated on the internet and through social media. Here he mentioned the case of Valentina Lisitsa, the Ukranian pianist who became a YouTube sensation, sold out the Royal Albert Hall and was picked up by Decca, knowing she looks good on the album cover, although Moseley countered that Lisitsa had done it the hard way, spending years building up her YouTube following. As the audience joined in and prompted by Bis’ Robert von Bahr (‘not all record companies are the same’), Service clarified his point that it was not a criticism of the independent labels, although Moseley argued against playing too much on the ‘majors v independents’ rivalry – they both have their place in the world. He also brought the debate back to one of Uchida’s remarks, suggesting that if talent is enough, it is also about a different type of talent, or a different type of musician which is needed to make a major career.

From the floor our two Scandinavian record company representatives raised points about how young musicians can be seen above the parapet. Robert Von Bahr has commissioned over 60 works, while Jesper Buhl’s Danacord label concentrates on rare repertoire to provide a USP [unique selling point] for both musician and recording. Buhl also urged young musicians to be pro-active in finding sponsors for their own recordings: ‘help themselves to sell themselves’. But they also need help while training, which is the responsibility of the conservatories. However, even when there is a policy for young talent, there may still be a problem of ‘arbiters of taste’ not choosing types of art they don’t like.

BBT founder, Ilaria Borletti Buitoni, recently appointed Deputy Minister for Cultural Heritage in Italy, reiterated the duty of public institutions to look to the future in finding the great artists of tomorrow following which BBT Chief Executive, Susan Rivers, ended the debate with an impromptu outline as to the flexible approach to each artist that the Trust adopts. It’s not just the money, but also the PR and profile-making (CD and video) possibilities that count and a sense of mentoring and nurturing a community.

To hear the debate in full go to the BBT10 page on www.bbtrust.com

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Welcome to new members

Since the last newsletter we have the following members to welcome:

FULL MEMBERS

AUSTRIA:
Künstlermanagement Till Dönch
Roegergasse 24-26/G2
A-1090 Vienna
Austria
Tel: +43 1 470 8083
Fax: +43 1 479 6971
www.doench.at
Artists Management Till Dönch represents numerous orchestras, chamber ensembles, instrumentalists, conductors, vocal ensembles as well as a very limited number of singers. Further the office each season organises several orchestra tours.

CANADA
Agence Station Bleue
4713, avenue Papineau
Montréal (QC)
H2H 1V4
Canada
Tel: +1 514 2733093
Fax: +1 514 2739026
www.stationbleue.com
Agence Station Bleue offers you a wide variety of artists whose musical programs and diverse activities are sure to transform any show into an unforgettable event. Since 2000, when it comes to promoting the ensembles as well as a very limited number of singers. Further the office each season organises several orchestra tours.

CZECH REPUBLIC
Wagner Arts and Promotion Company
Karpatska 2
CZ-10000 Prague 10
Tel: +420 27173 3913
www.wagner-arts.eu
Representing soloists, conductors and chamber ensembles, exporting Czech artists and projects, promoting concerts in the Czech Republic and Slovak Republic, orchestral touring, event and project management

GERMANY
Komarova & Reinicke Artists Management
Ludwigkirchplatz 11
D-10719 Berlin
Tel: +49 30 88 91 65 35
Fax: +49 30 88 92 25 67
www.komarova-reinicke.com
The company aims to bring the best musicians and ensembles onto international concert stages and thus to promote their musical careers on a long term basis.

LATVIA
Herman Braun Foundation
Valnu 9-5
Riga
LV-1050
Latvia
Tel: +371 2601 5035
Fax: +371 6720 5447
www.hbf.lv
Herman Braun Foundation was established in 1998 (its first concert took place on February, 13th) as a private artistic and concert agency run by the pianist Inna Davaldova. The name of the organization immortalizes memory of the famous Latvian pianist and concertmaster Hermans Braun.

UNITED KINGDOM
ArtAxis Music Ltd
40 Portland Place
London
W1B 1NB
Tel: +44 20 7101 4060
www.artaxismusic.com
ArtAxis Music Ltd is a new company, formed in May, 2012, to specialise in Perforiming Artist Representation and Concert Management and Promotion. It draws upon some 25 years of experience in the field from 1972, and was founded upon the opportunity to represent the careers of a single, outstanding classical solo singer. It is envisaged, however, that additional suitable performers will be added, whenever opportunities arise from time to time, to establish a small roster.

Steven Swales Artist Management
46 Twinwood Road
Clapham
Bedfordshire
MK41 6HL
Tel: +44 7742 882167
www.ssartists.co.uk
Steven Swales Artist Management (SSArtists) was founded in 2006 to provide a high quality, personal artist management service meeting the requirements of both our artists and partners. We pride ourselves on both nurturing new talent and working with established artists, aiding them to reach their full career potential through our established business relationships.

AFFILIATE MEMBERS

ARmenIA
State Youth Orchestra of Armenia.
Sayat-Nova 1a, 300 suite
Yerevan
0001
Tel: +374 60 511717
www.syoa.am/en
Founded in 2005 by conductor Sergey Smbatyan, the State Youth Orchestra of Armenia (SYOA) is comprised of young musicians whose maturity to follow the right path of life, diligence and devotion to the art had a significant contribution to the establishment of the orchestra.

CROATIA
Cultural and Information Centre
Zagreb
Prazaoviceva 5
Zagreb
10000
Tel: +385 1 4810 714
Fax: +385 1 4810 735
www.kic.hr

GERMANY
Stuttgarter Kammerorchester
Johann-Sebastian Bach Platz
D-70178 Stuttgart
Tel: +49 7116192121
Fax: +49 7116192122
www.stuttgarter-kammerorchester.de

ICELAND
Reykjavik Concert Hall and Conference Centre (Harpa)
Austurbakk 2
1010 Reykjavik
Tel: +354 528 5000
Fax: +354 528 528 5099
www.harpa.is
Harpa opened its doors in May 2011 and is home to the Iceland Symphony Orchestra and the Icelandic Opera. Harpa also hosts a myriad of events, meetings and conferences.

ISRAEL
Israel Symphony Orchestra
16 Jabotinsky St.
Rishon Le Zion
Tel: +972 545 323 930
www.isoro.com
The Israel Symphony Orchestra of Rishon LeZion (IS) was founded in 1998 by the Rishon LeZion mayor Meir Bitan and municipality, and since 1991 the IS has also served with great success as the resident orchestra of the Israeli Opera.

NETHERLANDS
Amsterdam Baroque Orchestra & Choir – Ton Koopman
Meerweg 23
Bussum
Noord-Holland
NL-1405 BC
Netherlands
Tel: +31 356 926 000
www.amsterdambaroque.nl
Ton Koopman founded the Amsterdam Baroque Orchestra in 1979. The group consists of internationally renowned baroque specialists who meet up several times a year and work together to prepare and perform new exciting programmes.

SWEDEN
Camerata Nordica
Box 14
SE-57221 Oskarshamn
Tel: +46 491 779 15
www.camerata.se
Camerata Nordica – Sweden’s leading international cammera ensemble - is made up of between 15 and 20 players who are the cream of musicians from the Nordic countries and other parts of the world. They come together to work intensively and present concerts in fabulous venues in northern Sweden and other parts of the world.

UNITED KINGDOM
Orchid Classics
35 Leeside
Barnet
EN5 2PO
Tel: +44 7536 110652
www.orchidclassics.com
Orchid Classics was founded in 2005 by violinist Matthew Trusler, with the goal of producing artist-focused recordings of the highest quality and artistic interest.

Tall Wall Media
66 Nutley Lane
Reigate
Surrey
RH2 9HS
Tel: +44 7759 754296
www.tallwallmedia.co.uk
We make films, create images, generate ideas and generally help shout about amazing people in the arts world and beyond.

UNITED STATES
Ondred Record
1040 New Hampshire Street
Lawrence,
KS 66044
Tel: +1 785 842 2756
www.ondred-records.com
Ondred Records is a democratic classical cooperative, non-profit and artist-controlled label and concert association, promoting new artists and fresh repertoire.

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23 Garrick Street, London, WC2E 9B4, United Kingdom. Tel: (44) 20 7379 7336 Fax: (44) 20 7379 7338 Email: info@IAMAworld.com Web: www.IAMAworld.com
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