We welcome the new chairman, Aino Turtiainen-Visala from Fazer Artists, Helsinki; Elected places: Helen Sykes as the new Deputy Chair and board members, David Sigal (Ingen & Williams), Monica Felkel (YCA Inc.), Jacob Soelberg (Nordic Artists), Roderick Thomson (Hazard Chase); Carola Reul (Konzertdirektion Schmid). Continuing on the board are: Christian May (Melos Konzerte); Meghan King (Ibermusica); Véronique Jourdain (Véronique Jourdain Artists Management); Günther Obwexer (Aliopera) Janis Susskind (Boosey & Hawkes) and Ben Rayfield (RayfieldAllied). As Alan Coates has stepped down, a further election will take place.

Aino Turtiainen-Visala, Chairman of IAMA
Aino Turtiainen-Visala, is Managing Director of the oldest artist management firm in the world, Fazer Artists who celebrate their 110th year in 2013. She has served as Board member since 2007 as Deputy Chair and has also served on several committees including the IAMA/AEAA website, ClassicalMusicArtists.com and the conference committee.

Outgoing Chairman John Willan, who has presided over the last seven years said this:

“I am delighted that Aino has accepted the chairmanship of the Association. We have worked closely together through some difficult times for the industry; her experience, vitality and immense charm will be of great value to the board and the membership in the future. I wish her every success.”

From Aino: “I run a management company which is one of the oldest in the world in the field of classical music - 2013 is our 110th anniversary year. Our business has been very international during that time with Fazer arranging the first appearances in the West for Svjatoslav Richter, Mstislav Rostropovich and David Oistrach, among others. Going the other way, such artists as Gustav Mahler and Pablo Casals were represented and hosted by Fazer in Helsinki on their way to St. Petersburg. Fazer even organized the first international tour of the famous Russian Imperial Ballet. Our company was also among the founders of AEAA and joined IAMA in its early years. My predecessors realised over 100 years ago how global this business is and such is it still today. Feeling this commitment to tradition, and having been a board member for a number of years, I did not find an honourable way to say "No" to the chairmanship!

There is much to be done; I am far away from the office and I am not a native English speaker – all reasons why some would say "no" as did I to start with. Feeling this commitment to tradition, and because that is what we as IAMA members are: extremely hard-working, passionate professionals, most of us far away from London and speaking bad English - all good reasons, I'd say!

I am looking forward to working for this great, caring, growing, music professionals’ network and hope that all present and future members find it easy to approach us, no matter in what part of the world they are from.

Newly elected candidates

Carola Reul, Konzertdirektion Schmid
Roderick Thomson, Hazard Chase
The 23rd IAMA international conference will be held on 25-27 April 2013 at the Konzerthaus, Vienna which celebrates its 100th Anniversary year.

Highlights of the conference include:

Thomas Quasthoff, Pinchas Zukerman, an icebreaker at the newest concert venue in Vienna: MuTh - the home of the Vienna Boys Choir, a gala dinner in the Grosse Saal in the Konzerthaus and the best business networking event in the music world!

For those in the opera world, Saturday 27 April will carry two sessions on the genre as well as a visit to the Kammeroper.

Booking is open on IAMAworld.com
The Québec cultural scene

An overview of the Québec Cultural Scene

by Colin Hicks

On 2 September 2011 a brand new 2100-seat auditorium opened in Montréal la Maison symphonique de Montréal. Designed by Schmitt Architects mainly as a new home for the Montréal Symphony Orchestra, the CAN$269m/£169m [1] price tag included the estimated operating expenses for the next 27-year period, the cost of actually building it being about half that amount. That meant that were the venue to be full 100 nights a year, the level of state investment per ticket would be about $47/£30. That’s the kind of commitment Québec makes to its homegrown culture.

The Artists

The artists of Québec have been on the world stage for many years although their origin has not always been the main point of their success. There has been such a flowering of talent over the years that making lists is invidious, but here is an edited view of the scene.

To start with, some heroes of the twentieth century. How about Emma Albani, a Covent Garden diva of the end of the 19th Century who was said to be close to the Queen? Or Wilfrid Pelletier, conductor of the New York Philharmonic and the Philadelphia Orchestra. Jacques Lacombe deserves to be better known, Artistic Director of l’Orchestre symphonique de Trois-Rivières and the New Jersey Symphony Orchestra. And what about Jean-Marie Zeitouni – Artistic Director of chamber orchestra l’Musici de Montréal and of the Columbus Symphony in Ohio.

In a sector dominated by men, let us not forget Lorraine Vaillancourt, Artistic Director of the Nouvel Ensemble Moderne and guest conductor of various contemporary ensembles across the world. Other ensembles of note are of course the Montréal Symphony Orchestra, installed since 2011 in their impressive Maison Symphonique; the Orchestre Symphonique de Montréal, Musical Director of the Rotterdam Philharmonic and the Philadelphia Orchestra. Jacques Lacombe deserves to be better known, Artistic Director of l’Orchestre symphonique de Montréal and of the Columbus Symphony in Ohio.

A decade into the 21st century and thinking more classically, many Québec singers have made it onto the world stage: soprano Lyne Fortin, Marie-Josée Lord, Karina Gauvin, Marnie Fiset, Julie Boulianne and Suzie Leblanc; mezzo Renée Lapointe, contralto Marie-Nicole Lemieux; counter-tenor Daniel Taylor; tenors Marc Hervieux and Joseph Kaiser; and the baritone Gino Quilico.

Among world-class instrumentalists sit pianists such as Marc-André Hamelin, Louis Lortie, Louise Bessette, André Laplante and Alain Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre; harpsichordists Geneviève Soly, Olivier Fortin & Luc Beaupoir; and the harpist Valérie Lefèvre.

Several conductors of merit have emerged from Québec, working with excellent local ensembles. People such as Bernard Labadie, Musical Director of Les Violons du Roy and, a gifted interpreter of Haydn and guest conductor across Europe and the Americas; or Yannick Nézet-Séguin, currently Principal Conductor of the Montréal Musical Director of the Rotterdam Philharmonic and the Philadelphia Orchestra. Jacques Lacombe deserves to be better known, Artistic Director of l’Orchestre symphonique de Trois-Rivières and the New Jersey Symphony Orchestra. And what about Jean-Marie Zeitouni – Artistic Director of chamber orchestra l’Musici de Montréal and of the Columbus Symphony in Ohio.

To start with, some heroes of the twentieth century. How about Emma Albani, a Covent Garden diva of the end of the 19th Century who was said to be close to the Queen? Or Wilfrid Pelletier, conductor of the New York Philharmonic and the Philadelphia Orchestra. Jacques Lacombe deserves to be better known, Artistic Director of l’Orchestre symphonique de Trois-Rivières and the New Jersey Symphony Orchestra. And what about Jean-Marie Zeitouni – Artistic Director of chamber orchestra l’Musici de Montréal and of the Columbus Symphony in Ohio.

A year after the Maison symphonique, Le Vivier opened on Sherbrooke in September 2012, a centre devoted to contemporary music and a delicious play on words, paying homage to the composer of course, but with a nod to the ancient practice of stocking fish in a nursery pond (un vivier). For a refurbishment budget of £5m this sector now has a 400-seat concert hall, an education centre and room for artist residencies. Grouping the 22 principal New Music organizations of Montréal it is destined to become the biggest producer of this music in Canada. Québec has produced a significant number of composers over the decades, both in contemporary classical and the more rarified world of the electro-acoustic. Denis Gougeon, Gilles Tremblay, John Rea, Ana Sokolovic, Julien Bilodeau, Gilles Gobeil, Nicolas Bernier, Jean-François Laporte, Anahí Lluguér, Alain Thibault, Jacques Hétu and Yves Daoust.
However, from the following government data it is clear that the cultural sector is responsible for tens of thousands of jobs in all regions of Quebec and for economic activity in the billions of dollars.

The Québec Government consistently supports the vitality of its arts and culture with an annual expenditure through the Ministry of Culture that in 2012 reached $684m/£431m. (MCCQ [2] 2001-2012 Annual Report). The current core budget of $618m was raised by the new incoming government to $631m in November 2012. (MCCQ Press Release)

In recent years, support for the arts and cultural sector has increased significantly, from $99.30/£63 per capita in 2003-2004 to $120.69/£76 per capita in 2007-2008. In addition, approximately $638m/£396m is invested by the municipalities, with further significant contributions from the Federal Government. Ever open to original formulas to support the vitality of the arts, the Québec Government in 2011 created a risk capital fund, called The Québec Culture Capital Fund, with a value of $100m/£63m and open to joint venture. Now there's canny.

Specifically concerning the music culture of Québec, the total CALQ [3] budget for 2012-2013 is $89.5m/£56m (CALQ Press release 21 March 2012) of which music takes some $25m/£16m (28%), which sector consistently shows 5.4% annual growth.

Across Québec annually there are 2220 concerts and 973 000 concert-goers, generating ticket sales of some $24m/£15m, and of whom 14% go to classical concerts, 13% to jazz and 5% to the opera. (CALQ Statistical Bulletin 2009 [4])

The festival has become a major vehicle for the sector right across Québec and among the musical offerings is one of the oldest, founded in 1967: the rock, world music and chanson offering in Québec City, the Festival d'été de Québec. The Festival international du Domaine Forget runs a classical music academy with a programme of international calibre, and another big classical rendez-vous - this time in a unique outdoor amphitheatre - is the Festival de Lanaudière. The Mondial des cultures de Drummondville is a crossroads for world folklore and the Carrefour mondial de l’accordéon de Montmagny showcases everything about that instrument.

In Montréal itself is to be found the biggest musical offering of all Québec, the Festival International de Jazz de Montréal. Les FrancoFolies de Montréal is a classic showcase for the sounds of the Francophone zone and Nuits d’Afrique is the principal world music event.

In the contemporary music scene are two vital organizations: Mutek, dedicated to avant-garde electronic music, with outposts in Mexico, Barcelona and beyond; and Elektra, combining the very latest in electronic music and visual creations using new technologies. The Festival international Montréal/Nouvelles Musiques is another, founded in 2003 by one of the oldest Québécois organisations in the sector, the SMCQ (Société de musique contemporaine du Québec). The Festival international de musique actuelle de Victoriaville is the place to go for experimental music and improvisation, and the Festival de musique émergente en Abitibi-Témiscamingue is dedicated to emergent and more original musical forms.

The reasons for this high level of activity may be found in Québec’s triple commitment:

- to the survival of the French language in North America
- to its artists and creators via a joined-up approach to cultural and career development
The Québec Cultural Economy

• to the cross-party agreement on cultural policy that has removed it from the political pitch.

Cultural policy in Québec has been a priority since the Sixties, a place where the artist has protected status and whose training connects to the provision of employment opportunities and a nation-wide raft of purpose-built professional cultural venues.

When the cultural offer began to exceed the purchasing capacity of local audiences, as it was bound to one day, robust policies for local and national touring (tied into access to the international market for those who could take the heat) led by the Eighties to that explosion of Québec talent on the world stage that we have all observed. The cross-party cultural policy agreed by the early Nineties supported this, breaking the barrier of the magic 1% of public investment in culture from the national budget, as recommended by UNESCO, and devolving funding to a kind of double arts budget, as recommended by UNESCO; and public investment in culture from the national this;

In the music sector, 64% of Québec’s music organizations, who receive 66% of the CALQ music budget, are based in Montréal. In 2009 54 music producers, 87 music organizations and 246 individual musicians were supported from the public purse. That year there were 1282 concerts and 64% of the population attended a music event. 600k concert tickets were sold (at 69% of capacity) and 84% listened to music, of which 19% was classical. And at the last count 49% of Montréalers now also listen to music on a mobile device. (CALQ Statistical Bulletin 2009[3])

The Emergent Scene

I started this overview looking at some of the more visible musical offerings from Québec but here are some ensembles and artists that perhaps operate somewhat below the international radar.

In early music, La Nef or Les Boréades; among classical artists, pianist Stéphan Sylvestre, the New Oxford String Quartet, the conductor Jean-Michael Lavie and on organ and harpsichord, Luc Beauséjour.

Among the more contemporary, Quatuor Bozzini are clearly capable of more, as is the Quasar Saxophone Quartet and the composer Pierre-Alexandre Tremblay.

In Jazz and the very Québécois crossover with a touch of classical, take a look at Marie-Anne Trudel, Julie Lamontagne and Claire Gignac et Cie; on the saxophone, Samuel Blais or the Christine Jensen Jazz Orchestra; and Rafael Zaldivar, piano. For an interesting and emerging World music crossover vocalist, try Dominique Gauthier.

Finally, I have it on good authority that these are some of the successful Québec artists of tomorrow to watch out for:

- Groupe Vocâlys - choir
- Danièle Bouget - flautist
- Pentadére Wind Quintet
- Marie-Éve Pupart - violinist
- Antoine Bareil - violinist, Duo Bareil Lépine
- Quartango - René Gosselin et cie
- Odette Beaupré - mezzo
- Manuelle Fortier-Landy - soprano
- Sébastien Deshaies - guitarist
- Kevin Landry-Bélanger - tuba
- Jean-Michel Dubé - piano

Remember, you read it in the IAMA Newsletter first!

Notes:

1. All figures quoted are in Canadian dollars, where CANS1 = GBP£0.63
3. CALQ, the Québec Arts Council. See http://www.calq.gouv.qc.ca/publications/constats Sommaire.htm
5. More information on this vital organization at www.sodec.gouv.qc.ca
6. Québec Government Statistical Institute. See http://www.stat.gouv.qc.ca/regions/profil s/profil06/06bpa_index.htm#construction
I was very pleased to represent IAMA at the AAPPAC Conference in Taipei and moderate the Business Circle session on 27 October 2012 which was by far the best attended to date with much to discuss. Entitled, Blueprints for the Next Decade – Top Priorities, it set out a broad agenda. Here follows a summary:

How do we gather information about management of Asian venues in each city? On this item our Asian colleagues were particularly interesting pointing out that in Asia and in particular China where so many new performing arts centres are opening, centres are managed in very different ways – some by central government, others by local governments and officials. The Chinese pointed out that there are at least three layers of organisations depending on the location and size of the arts centre. There are two organisations which appear to manage groups of some of the larger arts centres e.g. the Poly Culture Group and China Performing Arts Agency.

- Financing models for tours: It was emphasised that this should be discussed at length beforehand to avoid mis-communication nearer the time.
- If one is promoting a performance, one has to achieve a financial balance of costs with ticket prices in keeping with the country’s context. Too often Western product carries too higher ticket price.
- One needs to be fully aware of touring issues such as tax arrangements in various countries and visa requirements. Professional guidance is always advised.
- Taking Western events into Asian arts centres demands particular technical knowledge of the venue beforehand which means site inspections in advance. This also includes knowing the level of technical expertise and production standard at the venue.

It was proposed that AAPPAC compile a tour production manual which would provide, amongst other things, specifications for venues, especially equipment availability. Currently, technical specifications are often not accurate and promoters have resorted to supplying all their own technical equipment because it is often not available in venues, and if it is, there is either a problem with people who don’t have the knowledge to operate it or the incoming company needs to bring personnel with them. In the case of hiring in lighting and sound, it is often better to bring it in from nearby countries such as Australia and New Zealand where there is expertise on hand to operate it, and cheaper than hiring it in China. Delegates made the point that the AAPPAC website could be made more user-friendly for presenters and promoters by adding a list of personnel for each venue with contact details for the programme director or person to be in touch with if they wanted to tour shows or hire venues.
Other points to consider:

• It’s very important for western tour managers and staff to understand the customs of the locals in Asia and develop their local knowledge. One example of this is that the times 12-1pm and 5-6pm are meal breaks and in Asia, people will not work at these times. Another tip is to have people in the touring and management teams who understand the relevant language.

• The Asian understanding of artist management can be very different to that in the West so do not take common practice as a given.

• Often Western managers do not really understand how important involvement in promotion of the tour is. It is important that performing artists help in promotion both in person and using technology such as YouTube or applicable social media. One needs to bear in mind that Facebook does not operate in China.

Conclusion
It was particularly pleasing that our Asian colleagues contributed a great deal more to the discussion than at past meetings, providing very useful insights into their way of working. In a sense the group has come of age which bodes well for the continuation of exchanges in future years.

I summarised what we had talked about to the delegate in the wrap-up session mentioning:

1. To improve the AAPPAC website in particular add the name of the person responsible for making programming decisions at each member venue so those wanting to discuss tours approach that person directly.

2. Provide help with improved communication between venues, specifically in the detail of shared tours.

3. Consider how a handbook of technical specifications for venues could be produced by AAPPAC available to those who are touring.

4. Encourage member venues, in particular those in China, to understand the importance of promotion and publicity and to formulate media and marketing plans for tours well in advance of the actual tour.

5. Make it clear to people who might become members of the Business Circle that those associated with the business, but not involved in the management of venues, would be welcome to join AAPPAC at a future conference.

IAMA has played an important role in the development of the Business Circle and we welcome the collaboration. AAPPAC has grown in stature too and for that reason, UK Trade and Investment has been a partner in the last two years meaning that new companies are introduced to the region for the first time. The spin-offs of the relationship also mean that non-Uk companies have benefited through the networking receptions that are offered to all delegates.

The next AAPPAC meeting will take place in October in Daejeon, Korea and members should bookmark www.AAPPAC.net for announcements.

Virginia Braden
November 2012

---

How does IAMA allocate its resources:

IAMA has three sources of income:

• Membership subscriptions
• Conference income
• Income generated by seminars, trade missions, grants

The Association’s income is used to provide various services to our members. Examples would be the legal and tax helplines, the annual IAMA Conference, international seminars and meetings, our website, legal and professional assistance for our members and of course the various lobbying activities of the Association. Such services are vital to our members and we need to re-allocate resources from time to time.

It is my obligation as IAMA’s Honorary Treasurer on the board to oversee that member money is properly used, that the future of the Association is secure and that the Association has the necessary financial resources to continue its work on behalf of our members.

We try to maintain a balanced budget each year while making sure to put enough reserves aside to cope with sudden, extraordinary expenditure. Examples would be the office move which we have to undertake later this year, or the development of our new website.

During the last 10 years, the Association has not only grown as far as the number of members and the size of our office is concerned, but it has also made steady progress on the financial side. We do have today the funds and resources to amply cover our obligations for a foreseeable future.

Membership subscriptions are our backbone but we are aware of the financial difficult times in our business. We know that other sources of income are necessary for IAMA in order to keep membership fees reasonable whilst stepping up our services, and we have succeeded during the last few years to do exactly this without increasing our subscription beyond the inflation rate.

Christian May,
IAMA Honorary Treasurer

Expenditure:
The following pie chart indicates the percentage of a budget of EUR 440,000 that has been approved by the Board in December 2012.

- Conference (35%)
- Salaries (40%)
- Meetings & professional services to members (12%)
- Administration including rent (11%)
- Membership communication (2%)
Opera Europa report

Young Artists Programmes

Report from IAMA Deputy Chair Helen Sykes on the Opera Europa meeting:

For managers taking young solo singers onto their roster the question often arises how to effect the transition from student to young professional.

While a handful of artists emerge each year from the Conservatoires or Colleges fully equipped to take on principal roles in a professional context, a larger number still require further nurturing before they are ready to step out and perform before a paying public.

The needs of such artists can vary from the more obvious requirement for further technical training to help with dramatic presentation, linguistic expertise or assistance with the psychological demands of performance, and so forth. While, in the words of the legendary Anna Russell, a “glorious voice” is a fine start, her assertion that, “the rest can be fed into you by coaches of one sort or another!” clearly hints that there is much more to preparation for performing the lyric art than what is bestowed by Mother Nature or even, one might suggest, by completion of a degree or Diploma programme.

While some artist managers are willing and able to commit a portion of their time and expertise to helping a few singers find their way through this transition period, pressures of time and economy, and the demands of managing already busy careers can pose practical limitations.

So, what other options are available? A discussion at the recent Opera Europa
A number of programmes, including the Bolshoi Theatre and OTC are specifically designed to foster local talent. The Bolshoi Dorny, General Director, Opéra National de Lyon and the Royal Opera House, Covent Garden, each of whom run a full time structured programme over a set period of one or two years, alongside Aix-en-Provence Festival where a range of courses run in parallel throughout the Festival period. AsLiCo, who for over 60 years have run a highly respected competition from which a touring production is cast, and English National Opera, who recently replaced their Jerwood Young Artists Programme with the Harewood Artists. Some, but not all, courses also take on young conductors, répétiteurs and, in the case of the Royal Opera Jette Parker Young Artists Programme and the Aix-en-Provence Academy, stage directors. The Aix-en-Provence Academy also includes a course element for young orchestral musicians and the Jette Parker Programme today provides for involvement of a ballet répétiteur and/or conductor.

The panel featured representatives of the Bolshoi Theatre, the Bavarian State Opera and the Royal Opera House, Covent Garden, each of whom run a full time structured programme over a set period of one or two years, alongside Aix-en-Provence Festival where a range of courses run in parallel throughout the Festival period. AsLiCo, who for over 60 years have run a highly respected competition from which a touring production is cast, and English National Opera, who recently replaced their Jerwood Young Artists Programme with the Harewood Artists. Some, but not all, courses also take on young conductors, répétiteurs and, in the case of the Royal Opera Jette Parker Young Artists Programme and the Aix-en-Provence Academy, stage directors. The Aix-en-Provence Academy also includes a course element for young orchestral musicians and the Jette Parker Programme today provides for involvement of a ballet répétiteur and/or conductor.

conference in Moscow highlighted a few of the wide range of courses and Young Artists’ Programmes (YAPs) on offer. The panel featured representatives of the Bolshoi Theatre, the Bavarian State Opera and the Royal Opera House, Covent Garden, each of whom run a full time structured programme over a set period of one or two years, alongside Aix-en-Provence Festival where a range of courses run in parallel throughout the Festival period. AsLiCo, who for over 60 years have run a highly respected competition from which a touring production is cast, and English National Opera, who recently replaced their Jerwood Young Artists Programme with the Harewood Artists. Some, but not all, courses also take on young conductors, répétiteurs and, in the case of the Royal Opera Jette Parker Young Artists Programme and the Aix-en-Provence Academy, stage directors. The Aix-en-Provence Academy also includes a course element for young orchestral musicians and the Jette Parker Programme today provides for involvement of a ballet répétiteur and/or conductor.

A number of programmes, including the Bolshoi Theatre and OTC are specifically designed to foster local talent. The Bolshoi programme recruits by audition from Russia and the CIS countries and OTC from Ireland and Northern Ireland. Contrasting, the Bavarian State Opera, the Royal Opera House, Aix-en-Provence and AsLiCo are open to any nationality. ENO is unique in that Harewood Artists are selected “by invitation only”.

While it is not within the scope of this article to outline in specific detail what each house includes in their programmes, common elements naturally include technical voice lessons, role studies, stage movement and acting skills, foreign languages and attendance at master-classes given by famous singers and répétiteur-coaches. Participants have the opportunity to attend main stage rehearsals and performances and are often cast for small roles in productions on the main stage and take part in concerts and recitals as well as having their own fully staged opera production. Several programmes also provide career mentoring and practical advice on financial planning and contract negotiation – and even stage hair and make-up, and how to handle their agent!

At AsLiCo, the longest-established of the programmes, founded 1949, incorporates an additional educational element into their programme. The young singers chosen through their annual competition receive training to perform roles in both the main season productions which tours throughout the Lombardy region as well as in the Opera domani spring production. Each spring Opera domani produces a reduced-version of a standard opera for school-aged children (ages 6 - 11). This same production, in full-version, also forms part of the main season programme.

It was clear from the panel discussion and the contributions from the floor – which included Annilese Miskimmon, the new Intendant of the Galina Vishnevskaya Opera Centre – that there is a real concern across the profession to foster emerging operatic talent, and the variety of programmes outlined demonstrated a range of imaginative approaches which, in turn, might better suit one artist’s needs over another. This highlights the need for careful research when considering where to apply.

Common to all the representatives was the wish to establish long term relationships with course participants, leading either to regular freelance appearances in future seasons or membership of an ensemble of soloists. It was clear that Young Artists Programmes are considered an investment in a company’s future.

However, this may not always go smoothly. Annilese Miskimmon was refreshingly honest in her admission that she had not always ‘got it right’ when running the YAP at Opera Theatre Company, Dublin. It was general acknowledged that sometimes the demands of these courses can cause some artists to fall by the wayside. On the other hand, life as a professional soloist is demanding, and it might be better and, indeed, kinder, for a young artist to discover that they are not equipped to meet all the demands of a freelance life sooner rather than later.

Away from the conference, detractors have asserted that YAPs can be little more than a source of cheap young soloists, who are often unsuitably cast, with the result that better qualified young (and not so young) freelance singers are deprived of an opportunity to perform. For example, how many managers have not been told at one time or another that casting of smaller roles is on hold for a particular season until that year’s intake of Young Artists is known?

We do well to pause at this point and consider whether putting young artists on the main stage is the primary purpose of a YAP? If the answer is “Yes”, then we are right to be sceptical. However from the discussion in Moscow it is clear that there is much more to these programmes than meets the eye of the audience in the main house. While no course can be all things to all artists, there was clear evidence that many companies are having a good try!
In Memoriam: Hans Ulrich Schmid

Hans Ulrich Schmid, the founder of Konzertdirektion Schmid, passed away on August 3 2012 at the age of 86. He was one of Europe’s most prominent music managers during the 20th century and a pioneer of the international music industry. Schmid served as President of the European Association of Artist Managers from 1994 to 1997 and was a jury member at several international music competitions. In recognition of his achievements, he was awarded the Medal of Merit of the Federal Republic of Germany, the Gieseking Medal of the Hanover University of Music, Drama and Media, as well as the International Artists Manager Association’s “Award 2000” for outstanding merits in the support of culture and classical music.

Born in Hamburg in 1926, Hans Ulrich Schmid studied the piano in Munich, Zurich and Stuttgart. Having decided to follow a different professional path after the successful completion of his studies, he underwent professional training with the Hamburg piano manufacturer, Steinway & Sons, where he was soon promoted to director’s assistant. In 1957 he co-founded Klavierhaus Döll, a piano dealership in Hanover, together with his business partner, Alfred Döll.


Apart from managing artists, Hans Ulrich Schmid founded an own touring department after a few years. Among the first prominent English orchestras on the roster in the 1960s were the London Philharmonic Orchestra, the BBC Symphony Orchestra, the London Symphony Orchestra and the Academy of St. Martin in the Fields. Starting in 1970, Konzertdirektion Schmid also planned tours for major orchestras from the U.S., including the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the New York Philharmonic, the Cleveland Orchestra and the Pittsburgh Symphony Orchestra. With its own PR department, its offices in London and Berlin, and concert series in various cities, the tradition-steeped family business that was managed with a very personal touch eventually grew into a mid-sized enterprise with a global network of business contacts. In 1994, Hans Ulrich Schmid handed over the management of the company to his daughter, Cornelia Schmid.

“The company and I are tremendously indebted to him. A professional musician himself, he was a pioneer in the international music industry as artist manager, presenter and, above all, as tour contractor. He was a true entrepreneur of the post-war era in Germany: with bold visions, a strong instinct for talent and quality, but also always as a fair and honest dialogue partner and mentor for all who encountered him. Until the end, he took great interest in the current developments at ‘his’ company. He was proud of our new offices in London and Berlin and was keen to hear about our new artistic discoveries as well as the accounts of our tour activities. I am proud to have the privilege to continue his work.”

Cornelia Schmid, President, Konzertdirektion Schmid

Recent Retirements: Judith Alexander

Judith Alexander spent over 40 years working in the arts. Starting in stage management at The Mermaid Theatre in London she then joined Melbourne Theatre Company, where she subsequently directed a number of mainstage productions. She joined Cameron’s Management in 1990 as an artist manager before becoming a partner of Virginia Braden at Arts Management in 2001, where she continued working until her retirement in November this year.

Judith says: “It’s hard to summarise my 17 years as a director of Arts Management in a few sentences. As all of us know, artist management is an absorbing, exhilarating and sometimes frustrating business, but never a dull one. It’s been a privilege to be part of the company founded by Virginia Braden 33 years ago and I know I leave it in the excellent hands of my erstwhile co-director Graham Pushie and Associate Director Sarah Thomas who will manage my artists from now. What I am not leaving of course is the best part of artist management, which is attending performances, and I will continue to follow the careers of our artists with the same interest and passion I felt when I managed them.

It has also been a privilege being a member of IAMA and I want to take this opportunity to thank all at IAMA and particularly Atholl for his support over the years, especially for his support in various matters that have specifically affected Arts Management. Our contact with IAMA has always been important for us in Australia, where the artist management profession is a lot smaller and we are so far from the larger central arts hubs of Europe and the USA.”
Our new website redesigned and Facebook page launched

The new IAMA website is now live! Hopefully you will have already had a chance to look at the site and log in to enjoy the full access granted to members. If you need help with log in information please contact the IAMA office.

IAMA is now on Facebook too. We’ll be sharing photos and updates from events throughout the year and using the page to interact with members and non-members.

Follow us on Twitter: www.twitter.com/IAMAworld

Membership logos:
Have you included your membership on your website and e-mails? If you would like a logo to add to your website please contact the IAMA office.
Welcome to new members

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

FULL MEMBERS

UNITED KINGDOM

Musica Universalis Limited
123 Lavender Sweep
London
SW11 1EA
www.musicauniversalis-artists.com
Tel: +44 7940 533 811

Musica Universalis is a collaborative approach to classical artists’ management offering general management with a strong emphasis on high artistic ideals, career diversity in line with the artist’s aspirations, career guidance and mentorship. Approaching instrumental soloists, conductors and ensembles.

Percius
Advice Hub
66 Devonshire Road
Cambridge
CB1 2BL
www.percius.co.uk
Tel: +44 7718 725 481

Primarily: Project and Artist Management – Booking, marketing and media consultancy.

GERMANY

David Skudlik Arts Management
Adam-Vogt-Straße 6
Landesberg am Lech
D-86899 Germany
www.davidskudlik.com
Tel: +49 17 5605 4501
Young agency based in Berlin focusing on representing ensembles from the Berlin and Vienna Philharmonic as well as young, promising soloists.

SPAIN

Music Management GB
Avenida Guadarrama No. 2, 3 D.
ES-28220 Majadahonda
Madrid
www.musicmanagementgb.com
Tel: +34 911 16 29 60

Artist Management in the classical music field.

UNITED KINGDOM

ElevenTenths PR
2 Penneysfields
Norton Canon
Hereford
HR4 7BT
www.eleventenths.co.uk
Tel: +44 7951 600 362

Specialist public and media relations for the classical music and the arts.

Martin Randall Travel
Voysey House
Barley Mow Passage
London
W4 4GF
www.martinrandall.com
Tel: +44 20 8742 3355
Fax: +44 20 8742 7766
Organiser of music tours and events in Europe which present concerts in historic buildings that match the music, also of chamber music weekends in UK hotels, promoting a total of c. 60 events per year.

AFFILIATE MEMBERS

CHINA

Asian Arts Connection
Room 801, Kerry Centre
No.515 West Nanping Rd.
Shanghai
www.aacshanghai.com
Tel: +86 21 5410 6132
Fax: +86 21 5410 6136

Beijing Eurovista Arts Promotion Co.
Room 610,
Xingfu Plaza,
Aihuangguancun Road 45 Ha,
Haidian District,
Beijing,
www.eurovista.com.cn
Tel: +86 10 6251 0779
Great performance tour management for artists and ensembles in China.

ESTONIA

AS Artists Management
Käokeel tee 20-2
Alutaguse
Harju maakond
www.asartists.com
Tel: +372 50 21179

SWITZERLAND

Sinfonieorchester Basel
Steinberg 15
CH-4051 Basel
www.sinfonieorchesterbasel.ch
Tel: +41 61 205 00 95
Fax: +41 61 205 00 99

TURKEY

Andante Classical Music Magazine
Akcaacgac Sokak No:1/1
Acibadem-Uskudar
Istanbul
34660
www.andante.com.tr
Tel: +90 216 325 27 13
Fax: +90 216 326 35 30
“Andante” is Turkey’s only nationwide classical music monthly magazine. Andante would like to become an affiliate member of IAMA in order to become part of the performing arts community in the world and build a strong bridge between Turkey’s classical music scene and the world.

UNITED KINGDOM

Mozart Gesellschaft Dortmund
Ruhrallee 9
D-44139 Dortmund
www.mozart-gesellschaft-dortmund.de
Tel: +49 231 - 427 43 35
Fax: +49 231 - 427 43 63

Even since its founding in 1980 the Mozart Gesellschaft has promoted the careers of young musicians who have qualified themselves through winning prizes at international music competitions and have always been able to impress audiences and the experts with their outstanding musical abilities. Up until now the Mozart Gesellschaft has given financial support to more than 150 young musicians and twenty have been able to smooth their path in the not always easy music business.

SWITZERLAND

Sinfonieorchester Basel
Steinberg 15
CH-4051 Basel
www.sinfonieorchesterbasel.ch
Tel: +41 61 205 00 95
Fax: +41 61 205 00 99

“IAAMA’s first major meeting on the North American continent in collaboration with CINARS hosted by the Montréal Symphony Orchestra.”

IAMA News_2013_v4_Layout 1  12/02/2013  15:32  Page 1