

PREFACE

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

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

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

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

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

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

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

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