

Kempff : Kulturstiftung

Activity report 2024

In the 2024 event year, the Kempff Cultural Foundation was able to realise an ambitious and diverse cultural programme with the help of its sponsors. This is thanks to the generous support of the Federal Foreign Office of Germany, the Ernst von Siemens Music Foundation and the municipality of Positano. At Casa Orfeo in Positano in southern Italy, an ambitious programme consisting of top-class masterclasses, artist residencies and a music festival has been realised.

The Kempff Cultural Foundation has approached its programme planning with full vigour and has enlivened the foundation's property in Positano with artist residencies and the traditional Beethoven masterclass.

The Schumann Masterclass, which is dedicated to chamber music works by Robert Schumann, was also successfully continued for the fifth year under the direction of William Youn, pianist and member of the Foundation Board.

In addition, a music festival was organised for the first time in cooperation with the municipality of Positano at various locations in Positano in September.

The following projects were realised by the Kempff Cultural Foundation and the Wilhelm Kempff Akademie gGmbH in 2024

Kempff Cultural Foundation

Progetto Positano: Scholarship with double portrait concert

The Progetto Positano was launched in 2017 by the Ernst von Siemens Music Foundation as a pilot project with a scholarship for young composers in cooperation with the Kempff Cultural Foundation and ensemble mosaik under the direction of Enno Poppe. Each year, two scholarship holders are invited to spend a month in the premises of the Kempff Cultural Foundation in Positano to work on their works. Following the residency, the works of the respective scholarship holders are presented as part of a double portrait concert in Berlin.

In spring and summer 2024, the premises in Positano were made available to the selected composers and entry and residence were made possible.

The composer Ricardo Eizirik stayed at Casa Orfeo in Positano in May. In mid-July, composer and conductor Jack Sheen travelled to the Kempff estate in Positano for a four-week artist residency.

Ricardo Eizirik



Ricardo Eizirik (born 1985 in Brazil) is a composer with an extensive artistic oeuvre ranging from compositions to installation art and performance works. His work focuses on themes such as body perception, colonial history, banality, the mechanisation of society and the by-products of everyday life (e.g. rubbish, waste, noise, etc.). He also shows a great interest in the historical representation of these themes and often uses objects, sounds and movements from historical sources in his works.

He has received numerous grants and prizes and has worked with ensembles and festivals such as Ensemble Mosaik, Ensemble Recherche, Neue Vocalsolisten Stuttgart, Ensemble Intercontemporain, Collegium Novum Zürich, Ensemble Adapter, Athelas Sinfonietta, International Ensemble Modern Academy, Ensemble Talea, Wittener Tage für Neue Kammermusik, ECLAT, Maerz Musik, KLANG, Archipel, Manifeste, MUSICA, Nordic Music Days and others.

Ricardo Eizirik studied composition with Antonio C. B. Cunha and Isabel Mundry in Porto Alegre and Zurich as well as Transdisciplinary Art (also in Zurich) from 2006 to 2012.

He lives and works in Berlin and Zurich.

Jack Sheen



Jack Sheen is a musical polymath who is in demand as a conductor and composer as well as a creator of dynamic interdisciplinary projects. He is at home in modern and contemporary music and brings his compositional insights to highly acclaimed interpretations of the core repertoire.

His rare talents and passion drive his vision for the future of classical music, and he is an active force for change.

Not yet 30, Sheen has already worked with leading orchestras including the London Symphony Orchestra, London Philharmonic Orchestra, BBC Philharmonic Orchestra, Britten Sinfonia, Royal Northern Sinfonia and Manchester Camerata. Last season he returned to the Lucerne Festival Contemporary Orchestra, the BBC Philharmonic Orchestra and the London Sinfonietta and was a guest artist at the Tanglewood Music Centre.

This season he made his debut at the Royal Opera House, conducting Oliver Leith's *Last Days* to great acclaim, and he conducts the London Sinfonietta at the Southbank Centre with a programme of new works including his own *Phant Heap Render*, as well as with the ensemble at Huddersfield Contemporary Music Festival. In March 2023 he will make his debut with the Bit20 Ensemble at the Borealis Festival in Bergen and in November with the BBC Scottish Symphony Orchestra.

He also conducts and composes music for Europe's most progressive ensembles, including Apartment House, EXAUDI, Les Méta-Boles, London Contemporary Orchestra, Ensemble 10/10 and FontanaMIX Ensemble, in diverse programmes that often include his own world premieres.

His own music includes concert works for orchestra, ensembles and soloists as well as immersive performance installations in which live musicians, audio, film and dancers are distributed in spaces such as galleries or warehouses. He has been commissioned by orchestras such as the London Symphony Orchestra, the BBC Philharmonic, the Aurora Orchestra and the Manchester Camerata.

His most recent works include his debut album "Sub", a 50-minute work for large ensemble, written for the Octandre Ensemble, and his "Solo for Cello", which was premiered at the Wigmore Hall. Other composition projects include "Croon harvest (1490-1562)", a sound installation for the Biennale Musica in Venice with the Neue Vocalsolisten Stuttgart; "Croon harvest (Serralves)", a four-hour work for 50 voices and ensemble for the Casa de Serralves in Porto, as well as a series of performance installations as part of residencies at the PINK Gallery in Manchester city centre and at Blackheath Halls.

He was co-director of the London Contemporary Music Festival from 2018 to 2023 and is co-founder of the critically acclaimed LCMF Orchestra. His awards include the PRS Composers Fund (2021), the Arts Foundation Fellowship (Finalist, 2020), the Rovaumont Voix Nouvelle Composition Prize (2018), the Royal Philharmonic Prize for Composition (2016), an RNCM Gold Medal (2012) and the BBC Young Composer of the Year (2011). In 2019 he was Jerwood Fellow at the Manchester International Festival. Jack Sheen is a conductor and composer from Manchester, England. His music ranges from orchestral works to performance and sound installations. He regularly collaborates with leading orchestras, ensembles, galleries and artists on concert and opera performances, commissions and interdisciplinary projects. Jack is particularly at home in late romantic, modern and contemporary music and brings his compositional expertise to the interpretation of core repertoire, which has earned him much acclaim.

Jack has conducted orchestras such as the London Symphony Orchestra, Lucerne Festival Contemporary Orchestra, London Philharmonic Orchestra, BBC Philharmonic, Britten Sinfonia and Royal Northern Sinfonia as well as ensembles such as London Sinfonietta, Bit20, Apartment House, EXAUDI, FontanaMix and Ensemble 10/10. This season Jack made his debut at the Royal Opera House conducting Oliver Leith's *Last Days* to great acclaim, returned to Tanglewood Music Centre as a guest artist and will soon make his debut with the BBC Scottish Symphony Orchestra, the BBC National Orchestra of Wales and the City of London Sinfonia.

As a composer, Jack has received commissions for concert works from orchestras, ensembles and organisations including the LSO, BBC Philharmonic, London Sinfonietta, BBC Radio 3,

Aldeburgh Festival, Apartment House, EXAUDI, Manchester Camerata, Aurora Orchestra and Les Métaboles, as well as large-scale site-specific installations for the Biennale Musica in Venice and Neue Vocalsolisten Stuttgart, Casa de Serralves (Porto), V&A Museum (London), the Holden Gallery (Manchester) and PINK (Manchester).

Recent projects include Phant Heap Render, a 15-minute work for large ensemble and audio commissioned by the London Sinfonietta; his debut album Sub, a 50-minute spatialised work for large ensemble commissioned by the Octandre Ensemble; Solo for Cello, premiered at the Wigmore Hall by Anton Lukoszevieve, director of Apartment House, to critical acclaim and later released on CD by The Trilogy Tapes; as well as a series of open performance installations that deconstruct, spatialise and extend existing concert works across large spaces and extended periods of time, where the decisions of the performers in real time, the movements of the audience and the space itself become unpredictable forces affecting the composition.

His honours include the PRS Composers Fund (2021), the Arts Foundation Fellowship (Finalist, 2020), the Rovaumont Voix Nouvelle Composition Prize (2018), the Royal Philharmonic Prize for Composition (2016), an RNCM Gold Medal (2012) and the BBC Young Composer of the Year (2011). In 2019 he was Jerwood Fellow at Manchester International Festival.

Jack was one of the curators of the London Contemporary Music Festival from 2018 to 2023 ("the capital's most ambitious and experimental new music festival", The Guardian) and is co-founder of the LCMF Orchestra. He has worked with many of the world's leading composers and artists, including Sir George Benjamin, Elaine Mitchener, Chaya Czernowin, Matthew Barney and Cerith Wyn Evans.

The portrait concert with the two scholarship holders took place on 23 October 2024 in the Betonhalle at Silent Green in Berlin.

The Progetto Positano is supported by the Ernst von Siemens Music Foundation.

More information at: <https://progettopositano.org>.

Kempff Festival Positano

The municipality of Positano celebrated the first Kempff Festival Positano with three exclusive concerts between 18 and 25 September 2024. The occasion was the upcoming 130th birthday of the legendary pianist Wilhelm Kempff (1895 - 1991), who was awarded honorary citizenship by the municipality of Positano 50 years ago.

Kempff made Positano his adopted home in the 1950s and from 1957 organised masterclasses in Beethoven's piano music for young up-and-coming pianists from all over the world in the specially built Casa Orfeo. He maintained close contact with the community and saw the cultural foundation as an open place for people in the region who were interested in music. He regularly played for the residents of Positano and allowed the community to participate in the concerts of his course work. The idea of togetherness is important to those responsible at the Kempff Foundation so that the foundation is perceived as a lively part of Positano's cultural life - very much in the spirit of Wilhelm Kempff.

In 2024, the Beethoven masterclass was led by Louis Lortie, an outstanding pianist of the 21st century. With his Beethoven expertise, he carries on the legacy of the foundation's founder. The first concert of the festival took place with him on 18 September at 6.30 pm in the Casa Orfeo. He introduced the audience to the art of Beethoven's piano sonatas in the form of a lecture-recital.

The second concert was a piano recital on Sunday, 22 September at 7 pm on the forecourt of Piazza Flavio Gioia with two up-and-coming pianists who emerged from the Beethoven Masterclass: Estonian pianist Tähe-Lee Liiv, who is only 20 years old, is regarded as a great hope for an international soloist career and played Beethoven's Sonata op. 90 and the so-called "Waldstein" Sonata op. 53. Evren Ozel is a US-American, multi-award-winning young pianist with an international concert career. He played Beethoven's sonatas op. 27 no. 2 and op. 109.

The festive conclusion of the festival on Wednesday, 25 September at 7 pm took place in the church of Santa Maria Assunta with a piano trio concert: Lena Neudauer, violin (Germany) / Harriet Krijgh, violoncello (Netherlands) / William Youn, piano (South Korea/Germany). The three internationally acclaimed chamber musicians played works by Mendelssohn, Schumann, Schubert, Bach and Beethoven.

The concept and concert planning for the Kempff Festival Positano are the work of the artistic director William Youn, internationally renowned pianist and member of the Foundation Board. The preparations and communication work, including on site, were supported by Evelyn Meining, Chairwoman of the Foundation Board.



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The event was organised in cooperation with the [Comune di Positano](#).

Wilhelm Kempff Academy

Beethoven masterclass

The first Beethoven masterclass was held in 1957 by Wilhelm Kempff together with his colleague, the French pianist Alfred Cortot. The course began with two piano concertos by Mozart and Bach in the courtyard of the Hotel Palazzo Murat. The orchestra "Alessandro Scarlatti" from Naples played under the direction of the late maestro Franco Caracciolo.

2024: From 14 to 22 September, the traditional, prestigious piano course on Ludwig van Beethoven took place on the estate of the Kempff Cultural Foundation in Positano, southern Italy. The Wilhelm Kempff Academy had originally invited Sir András Schiff to lead the masterclass.

Unfortunately, András Schiff had to cancel his participation due to an accident a few days before the start of the course, but the masterclass was fortunately taken over by Louis Lortie, who stepped in as course director without further ado. Louis Lortie is a renowned musician who, with an international career spanning more than thirty years, is one of the most successful pianists of our time, whose core repertoire is always the piano works of Beethoven and who performs with renowned orchestras in the world's great concert halls.

The cancellation of András Schiff at short notice also led to the cancellation of three participants, so that the course took place with five instead of eight participants.

Group lessons took place in the afternoon at Casa Orfeo. In the mornings, participants practised on the Steinway grand piano and Yamaha piano at Casa Orfeo using a practice plan. Two Kawai

e-pianos were also available for the students to practise on in the house at the La Fenice guesthouse, where the participants were accommodated.

During the week-long course, the young pianists were able to deepen their knowledge, gain musical experience and exchange ideas through intensive study of Ludwig van Beethoven's piano sonatas and concertos.

The musicologist Dr Wolf-Dieter Seiffert was invited as a speaker and gave a lecture on the topic: "The young Beethoven visits Mozart (1787). A philological-biographical discussion, a more or less fictitious report by Johann Nepomuk Hummel and a closer look at Beethoven's Variations WoO 40." Dr Seiffert also accompanied the rehearsals and was in constant dialogue with the young musicians on specialist questions relating to Beethoven's piano works.

On the penultimate evening of the course, the students gave an exclusive concert in the atmospheric setting of Casa Orfeo. This was followed by a reception with the enthusiastic guests, around 45 people from Naples and Salerno, including the mayor of Positano and the town's mayor of culture.

The event concluded with a dinner at Casa Orfeo with Evelyn Meining, Chair of the Foundation Board, the course director Louis Lortie and the course participants.

This year, the following five outstanding young pianists were selected to take part in the masterclass:

Tähe-Lee Liiv (Estonia)
Hyunji Kim (South Korea)
Itamar Carmeli (Israel)
Bruno Maria Billone (Italy)
Evren Ozel (USA)



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Evren Ozel, Itamar Carmeli, Bruno Maria Billone, Tähe-Lee Liiv, Louis Lortie, Evelyn Meining, wife of Dr Seiffert, Natalie Groves, Dr Wolf-Dieter Seiffert (not in the picture: Hyunji Kim)

Comments on the masterclass

"(The masterclass) surely influenced my view in a much broad and deep way. I feel now that my understanding of his works and other similar works will be greatly affected and enhanced."

Bruno Maria Billone

"I think the masterclass (and the lecture from Dr Seiffert) made me think of Beethoven more as a perpetual "underdog" (somebody who feels they have something to prove to the world, to their doubters."

Evren Ozel

The first Beethoven masterclass took place in 1957 under the direction of Wilhelm Kempff in Positano. With the help of funding from the Federal Foreign Office, the 67th masterclass has now been realised this year. The uniquely inspiring atmosphere of the foundation's own facilities in Positano () in southern Italy - the place where the German piano virtuoso, organist and composer once launched the tradition of the masterclasses - plays an important role in the success of Kempff's masterclasses.

Living together, the daily lessons - in groups and individually - and the dialogue about Beethoven allowed the international course participants to discover commonalities, gain new ideas for interpretation, exchange ideas and gain a deep insight into Beethoven's life and work. The historic location of the Kempff estate with its unique atmosphere and the southern Italian landscape and culture served as a source of inspiration for the participants during the course. They had the opportunity to present, receive feedback and discuss their own interpretations of Beethoven's music during the joint lessons. This gave them the opportunity to deepen their awareness of the different piano traditions and styles of interpretation - such as the German and Viennese piano schools - and to put this into practice at the course's final concert.



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Schumann masterclass

From 25 September to 2 October 2024, the masterclass on the chamber music works of Robert Schumann took place for the fifth time on the Kempff Cultural Foundation's estate in Positano, southern Italy.

The classical pianist and member of the Board of Trustees of the Kempff Cultural Foundation, William Youn, was once again in charge of the programme. Two internationally renowned guest artists and four particularly talented master students were invited to take part in the Schumann masterclass, where they played together as "Juniors" and "Seniors" in chamber music sessions modelled on the American Marlboro Festival and deepened and exchanged their experiences with Robert Schumann's oeuvre. In addition, a Schumann expert was invited as a speaker to provide input and background knowledge on Robert Schumann and his works.

The Schumann 2024 masterclass was attended by

Director

WILLIAM YOUN

Pianist (Germany/South Korea)

Member of the Board of Trustees of the Kempff Cultural Foundation

Worldwide concert activity with major orchestras

Regular guest at international music festivals

Winner of international competitions: Cleveland International Piano Competition, Concorso

Internazionale Alessandro Casagrande, Shanghai Piano Competition, Busoni Competition

Bolzano, Concours Reine Elisabeth Brussels, Bavarian Art Prize

Close chamber music collaboration with Nils Mönkemeyer (violist), Sabine Meyer

(clarinettist), Julian Steckel (cellist), Carolin Widmann and Veronika Eberle (violinists), the

Aris Quartet and the writer Ferdinand von Schirach

Numerous CD releases

Guest artists:

PROF. LENA NEUDAUER

Violinist (Germany)

Professor at the Munich University of Music and Theatre

Numerous CD recordings

Worldwide concert activity with major orchestras

HARRIET KRIJGH

Cellist (Netherlands)

Professor at the Hanover University of Music, Drama and Media

Intensive concert activity in Europe, North America and Asia with major orchestras

Regular guest at international festivals

Annual "harriet&friends" festival at Feistritz Castle in Austria since 2011

Member of the Artemis Quartet since 2019

Speaker:

INGRID BODSCH

Austrian historian

Director (retired) of the Bonn City Museum

Head of the Schumann Network Bonn

Initiator of the international Schumann Forum

Young musicians:

DENIS VALISHIN, violist (Russia)

BERNADETTE KÖNIG, cellist (Austria)

HONGGI KIM, pianist (South Korea)

HYUNSEOK YOO, violinist (South Korea)



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The Schumann 2024 masterclass focussed on group lessons, with the aim of creating an exchange on an equal footing between the three renowned guest artists (including the course director) and the four young musicians. Conducting the course in a smaller group allowed for an intensive personal dialogue. This form of teaching based on the "junior" and "senior" principle was perceived as enriching and inspiring by all participants.

Practising took place in the mornings and afternoons on the course days. As part of the public lessons, the participants were able to work on Schumann's works on Wilhelm Kempff's Steinway grand piano in the Casa Orfeo together with the course leader and the guest artists. They were given access to the personal sheet music editions of Schumann's works with the entries from Kempff's estate and thus gained a deep insight into Wilhelm Kempff's connection to Robert Schumann's music and the literary works that were important for Schumann's oeuvre during the course.

Dr Ingrid Bodsch was involved in the masterclass as a speaker and provided the participants with valuable impulses and in-depth background knowledge on Robert Schumann and his work in two lectures.

The musicians were accommodated in the Villa Olivella, a flat of the B&B La Fenice, and in the Foundation's premises.

The highlight of the week was a final concert with selected invited guests from the region, who were all impressed and delighted by the chamber music performed. After the concert, in the atmospheric setting of Casa Orfeo, the guests had the opportunity to chat with the artists and course participants and enjoy the evening over a small aperitif.

Comments on the masterclass

"I gained a deeper musical understanding of [Robert Schumann's] works and how to prepare them [through the masterclass]. Mrs Bodsch's lecture was also extremely interesting and provided important background information on Schumann and his work."

Bernadette König

"It was meaningful and a special experience to be able to spend a whole week with Schumann's works. And it was also very nice that I was able to play with these great world-class teachers. Thank you very much for this great masterclass!"

Hyunseok Yoo

"I was able to gain a comprehensive view of Schumann's music in a very interesting week. Especially because I listened to a lot of works for other instruments."

Denis Valishin

"Schumann's music is very human for me, you can feel the most basic emotions. It was impressive how everyone [in the course] expressed their opinions freely and strived for the best rather than perfection."

Honggi Kim



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From left to right: Natalie Groves, Denis Valishin, Honggi Kim, Ingrid Bodsch, Bernadette König, William Youn, Lena Neudauer, Hyunseok Yoo, Harriet Krijgh

Artist residencies

Thanks to funding from the Federal Foreign Office, two outstanding musicologists from Germany and France were able to take up residencies in 2024.

The two one-month artist residencies related to Beethoven were aimed at artists of international standing who were selected across all disciplines and nominated by a two-member jury. The jury members are the renowned pianist William Hong-Chun Youn, member of the Foundation Board, and Evelyn Meining, Director of the Mozartfest Würzburg and Chairwoman of the Foundation Board. The artist residencies enabled the scholarship holders to pursue artistic and academic work in a concentrated form.

The scholarship holders had exclusive use of the Casa Orfeo and Casa Virgilio with living and working areas and use of the foundation's own instruments and sheet music (including works by Beethoven). They also had access to the spacious gardens of the Kempff estate. The scholarship holders were therefore offered sufficient space for individual artistic and academic development, leisure and inspiration.

The following scholarship holders resided in Positano in 2024:

- Prof Dr Wolfgang Rathert, musicologist and publicist

Casa Orfeo, 1 to 31 December 2024

- Prof Dr Nicolas Dufetel, musicologist

Casa Virgilio, 1 to 31 December 2024

Biographies of the artists

Prof. Dr Wolfgang Rathert

Wolfgang Rathert was born in Minden/Westphalia in 1960. After training as a C-level church musician during his school years, completing his A-levels at the modern language Herder-Gymnasium Minden and completing his civilian service in Hanover, he studied historical musicology, philosophy and modern history at the Free University of Berlin from 1980-1987; he received his doctorate with a thesis on Charles Ives, supervised by Rudolf Stephan, which was awarded the Joachim Tiburtius Prize for outstanding dissertations of the State of Berlin in 1988.



A post-doctoral fellowship from the DFG with a research stay at the Paul Sacher Foundation in Basel was followed by training as a research librarian at the Berlin State Library and the Cologne School of Library and Documentation Studies. From 1991-2002 Wolfgang Rathert was head of the Department of Music and Performing Arts at the Library of the Berlin University of the Arts. Since 1996 he has taught as a lecturer and private lecturer at the Humboldt University in Berlin, where he habilitated in 1999 under the mentorship of Hermann Danuser. In the summer semester of 2000, he substituted for Wilhelm Seidel at the Institute of Musicology at the University of Leipzig. Since the 2002/03 winter semester, Wolfgang Rathert has held a professorship for historical musicology specialising in 20th century and contemporary music at the LMU Munich. Guest lectures have taken him to Switzerland (University of Basel, University of Zurich), South Korea (Seoul National University) and the USA (Cornell University, Harvard University, University of Illinois at Urbana-Champaign).

Wolfgang Rathert is currently chairman of the advisory board of the German Music Archive of the German National Library (Frankfurt a.M. / Leipzig) and of the jury of the Schneider-Schott Music Prize (Mainz). He has been a member of the Board of Trustees of the Géza Anda Foundation (Zurich) since 2012 and of the Board of Trustees of the Paul Sacher Foundation (Basel) since 2014; he has chaired the Academic Advisory Board of the Sacher Foundation since 2022.



Nicolas Dufetel

The French musicologist Nicolas Dufetel is a researcher at the CNRS, Paris (IREMUS: Institute for Research in Musicology) and teaches at the Université catholique in l'Ouest, Angers. After studying history and musicology, he dedicated his doctoral thesis to the religious music of Franz Liszt (François-Rabelais University, Tours, PhD 2008).

His work is devoted to Liszt, Wagner and the 19th century in general, as well as questions of aesthetics, analysis and epistemology. In particular, he published the first edition of Liszt's book on Wagner (Three Operas by Richard Wagner, Actes Sud) and the anthology Liszt et le son d'Erard (Villa Medici-Giulini), which he edited and which was awarded the Prix des Muses. As a former visiting scholar at the BNF, he was a fellow of Harvard University in 2010 and completed a postdoctoral fellowship from the Humboldt Foundation at the Institute for Musicology in Weimar-Jena between 2010 and 2012.

From 2010 to 2015, he was professor of musical culture at the Conservatoire à rayonnement régional d'Angers and teaches music history at the Université catholique de l'Ouest, Angers. He has published a collection of Liszt's thoughts and reflections, *Tout le Ciel en musique*, and is preparing the publication of the correspondence between Liszt and Grand Duke Carl Alexander of Saxe-Weimar (French Society for Musicology) and the French translation of Lina Ramann's *Liszt Paedagogium*. Since 2018 he has been teaching at the Julliard School in New York (doctoral seminar).



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