

2014

Seminar

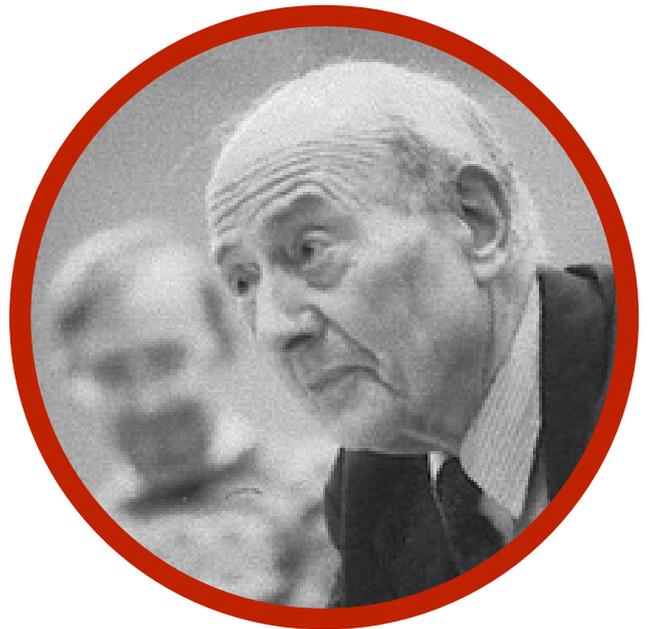
“Essence and Origins of Musical Interpretation”



“Essence and Origins of Musical Interpretation”, appeals not only to any solo music instrument, voice, and chamber music ensemble, but also to any artistic audience. The participants can take an active part either as performers, or as listeners. Through the attendance of classes both the performer and the listener will have the opportunity to approach music thoroughly as the title of the seminar indicates.

The entry fee concerning the seminar “Essence and Origins of Musical Interpretation”, amounts to 80€ for the performers and 60€ for the listeners. During the seminars events admission is by voluntary contribution. The participants, who attend all courses, will receive a certificate of participation.

For your accommodation you have the option of room’s rental or hotels located very close to the places the seminars are taking place, and if you wish, you can cohabit in rooms of 2, 3 or 4 beds with other participants of the seminar. Submission deadline is August 5. Complete the application form by clicking [here](#)



The “Essence and Origins of Musical Interpretation” workshops differ radically in that not only does it offer advice and directives within the framework of a particular instrument or voice, but embrace a wider, more general approach, departing from the principle that music is formally learned from “without”, e.g. via technical and theoretical notions. Here one aims to recover the instinctual and deeper foundations of both musical theory and practical techniques in order to capture the essence of music from “within”. Technical advice, musical elements and “meanings” are explored from “within”, and the performer is guided and encouraged to acquire the ability to identify with the ideas that sparked the composers’ creative impulses.



Biographical notes

George Hadjinikos, a musician with a “special gift able to excel equally as a pianist, teacher, and especially as a conductor” - Carl Orff. Since his early studies in Salzburg, in Munich with Carl Orff (1951-52), his further studies and musical activities in Hamburg (1952-57) and France (1957-59), his subsequent teaching post at the Royal Northern College of Music, Manchester (1961-88) as well as his continuing research into the “essence and origins of music”, including both the didactic and performing approaches to it, Hadjinikos has forged a unique position in the perception and interpretation of classical and contemporary music.

Throughout his distinguished career spanning more than six decades of performing, teaching, conducting and lecturing, Hadjinikos won international acclaim as a leading authority in the field of European Classical tradition. His breadth of knowledge and understanding of this tradition has embraced the Baroque, Viennese Classical and Romantic periods, through to the 20th century mainstreams such as Schoenberg, Bartók, Stravinsky and especially Greek composer Nikos Skalkottas - discovering, editing, performing and conducting world premieres of several of his works. The world premiere of Skalkottas's 2nd Piano Concerto, in Hamburg, was received with great acclaim all over Germany, inspiring Hans Keller's in his “BBC Listener” to exclaim (quoting Schumann) “Hat's off, Gentlemen, a genius has arrived!”.

1961 marked an important turning point for Hadjinikos, when he was appointed principal lecturer in the piano faculty at the Royal Manchester College of Music (now the Royal Northern College of Music). Through classes in Conducting, History of Music, Interpretation and Academic Perception of Music (building bridges between Rudiments and Roots as well as between Theory and Praxis), establishing at the University of Manchester's Institute of Science and Technology (UMIST) on behalf of the RNCM classes of music appreciation, a madrigal choir, and the North Campus Choir, he influenced a new generation of musicians. During this time, he also conducted the Cleveland Easter Orchestral Courses, the Bury Symphony Orchestra, and directing the Canford Choral Weekends, holding various seminars and giving several recitals throughout the UK.

Thus, was born the “Essence and Origins of Musical Interpretation” (previously “Logic and Foundations of Musical Interpretation”) - a new approach to music teaching. Here, he endeavoured to challenge what he perceived to be the predominant emphasis on mere technical perfection and adherence to a ‘blind discipline’ experienced by many during their musical training - instead relating all aspects of interpretation to the wider human experience. - “To wonder is the root of wisdom” - Plato. He has championed this approach in his lectures, seminars and broadcasts throughout Europe, USA, Brazil and India, as well as in a series of published articles. Hadjinikos has performed as soloist with several European orchestras, including the Berlin Philharmonic, the Paris RTF National, the Stockholm Philharmonic, the Geneva Swiss Romande, the Halle, the BBC Symphony Orchestra, the Vienna, Hamburg, Copenhagen and Zurich Radio Symphony Orchestras, the Mozarteum Orchestra, and conducted orchestra including the Radio Symphony Orchestras of Copenhagen, Stockholm, Milan, Athens and the Greek State Orchestras, The Northern Sinfonia (UK), R.A.I. Milan and the Berlin Symphony Orchestra.

Since 1984, Hadjinikos has been the musical director of the Horto International Summer Festival where youth orchestras from all over the world are encouraged to congregate and participate in symphonic productions for two weeks every summer. In 1990 he was awarded the Ugo Foscolo Medal from Pavia University in Italy for his services to European music. Whether as conductor, teacher or recitalist, Hadjinikos has always strived to communicate and share his unique experience and understanding with new audiences and fellow musicians around the world.

