

LIPKIND OPEN STUDIO

// WITH CELLIST GAVRIEL LIPKIND
AND FACULTY MEMBERS



**Two-semester course
2017/2018**

in the English language



GAVRIEL LIPKIND

// CELLO

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Gavriel Lipkind, an intriguing and dynamic musician on stage, is also a person of great creativity and thought, intellectual involvement and kindness.

Born in 1977 in Israel to a family of immigrants from Moscow, Lipkind enjoyed a stellar early rise to fame in his early years and appeared in some of the world most prestigious venues with orchestras such as the Israel Philharmonic, the Munich Philharmonic and the Baltimore Symphony, working alongside outstanding musicians such as Zubin Mehta, Philippe Entremont, Giuseppe Sinopoli, Yehudi Menuhin, Pinchas Zukerman, Yuri Bashmet and Gidon Kremer. Having graduated from three major academies on three continents and having won more than a dozen top prizes in major competitions, Lipkind found himself at the pinnacle of his youthful achievements.

The Frankfurter Allgemeine Zeitung wrote of him: "A new star ascends the cello sky [...] The young Israeli cellist is one of the major musicians to have entered the music scene in recent years." (Ellen Kohlhaas 1997) In spite of his fulminant success as a young cellist, Lipkind decided aged 23 to take a sabbatical to focus wholly on the innermost aspects of his musicianship.

With the precognition of an old man, Lipkind relocates into a small village in the Taunus mountains near Frankfurt and spends the next three years working reflectively on his repertoire, liaising with composers, experimenting with new instruments, considering new approaches to established formations, giving masterclasses and producing recordings of the highest order.

Finally, in the end of 2006 Lipkind chooses to release two contrasting albums concurrently: Miniatures and Folklore, featuring his own arrangements and Single Voice Polyphony, showcasing Bach's Cello Suites.

At this pivotal point these two contrasting recordings showed him moving from strength to strength as a conceptual musician with an own compositional voice and a true expressive virtuoso with a deep knowledge of the cello. 100000 sold CDs and 4 reprints later, these recording have long become celebrated jewels and collector's items in the wide music world. The fulminant success of these self-produced recordings gradually moved the artist away from his isolated lifestyle, and brought him back on stage. Lipkind is now referred to by the press as an „Iconoclastic Thinker“, a „Cello Monk“, a „Nano-musician“, and a „Maverick“.

His dynamic minimalist performances of the great German masters are „[...]an impossible breed of extremes“, With the seemingly unbridled panache of a rockstar Lipkind manages to converse the intimate laws of musical space/time. 10 years later, Lipkind's unique brand of musicianship quietly inspire a new modern audience. These audience are characterized by an unusual diversity of age, interests, layers of society, and levels of erudition. Besides the well known masterworks, Lipkind's repertoire encompassed numerous rarities, newly commissioned works, own arrangements, and a daring approach to chamber music.

He tours with outstanding orchestras and conductors, most recently worth noting Mariinsky Theatre under Valery Gergiev, Tokyo Metropolitan under Elyahu Inbal, and Brussels Philharmonic under Anthony Wit. However, the very core of Lipkind's artistic life will always remain his solo recital performances of Bach and related pieces titled: "Bible of the Cello". These one-man-shows reflect everything Lipkind stands for, his early childhood love to the music of J.S.Bach and fascination by the rich polyphony within a single voice.

www.lipkind.info



TWO-SEMESTER COURSE 2017/2018 IN THE ENGLISH LANGUAGE

€ 4,000 for the entire course (price includes study fees - without accommodation, travel expenses and meals)

SUBJECTS OF STUDY

Command of the Cello (14 lessons per semester) ▶ G. Lipkind

Chamber Music Performance (10 hours per semester) ▶ G. Lipkind

Open Studio (10 hours per semester) ▶ G. Lipkind

Study of orchestral parts (10 hours per semester) ▶ Members of Faculty

Orchestra Practice (16 hours per semester) ▶ Faculty of Fine Art Orchestra / Janacek Philharmonic Orchestra (JPO)

Collaborative Piano (8 hours per semester) ▶ Accompanists of Faculty of Fine Art

Interpretation Seminars (10 hours per semester) ▶ Department of String Instruments

Music, Arts, and Culture in the Modernist Era /c. 1880-1920/ (13 hours per semester) ▶ Martin Čurda

Music, Arts, and Culture from Inter-War Avant-Gardes to the Post-Modern Era (13 hours per semester) ▶ Martin Čurda



SUBJECT ANNOTATION

COMMAND OF THE CELLO

The objective of this course is focused on improving the student's command of the cello. Both aspiring soloists as well as chamber and orchestra players are welcome. A personal study plan will be prepared taking into account the specific capabilities of each individual student. A radical approach rooted in the fundamental mechanics of cello playing allows a technical analysis of interpretative goals. The student will learn how to work effectively and independently, how to translate style-specific tonal approaches into cellistic gestures, how to shape time (temporal awareness) and gain an overview of the musical material while embracing technical details.

CHAMBER MUSIC PERFORMANCE

At least 20 minutes of significant chamber music repertoire per semester should be rehearsed worked through and performed. The anatomy of musical collaboration and chamber musicianship are at the centre of this course. The following aspects will be constantly involved: improved instrumental command, expressive maturity, the ability to proactively follow/lead a musical partner, harmonic intonation, ways to articulate/shape/transition into a note together, closing the gap between a string instrument and the piano, physical gestures. The expected outcome is a public performance of rehearsed repertoire. All ensemble formations are welcome. Groups may be formed especially for the course but must remain a fixed chamber music project for the entire period of the course.

OPEN STUDIO

Here the emphasis is on raising questions and reflecting together on the interpretative process. The student may present any general doubts / specific questions as 'material' for a lesson relating to any repertoire. This course is open to all students of Faculty of Fine Arts without distinction on the field. The door is open to all curious investigative minds. Students will be encouraged to join each other's lessons, engage in discussion, coach each other and draw conclusions together.

STUDY OF ORCHESTRAL PARTS AND PLAY AT SIGHT

The aim of the course is to apprise students with the basic orchestral repertoire - orchestral solos. Furthermore, using a variety of special exercises to develop student orientation at the play at sight and even develop his ability to play of unprepared part. The course supposes careful preparedness designated orchestral parts and regular training of play at sight. Studied violoncello parts will be examined by the credit hour replay at the end of the course.

ORCHESTRAL PRACTICE

The course provides students to gain invaluable experience of playing in a symphony orchestra (Faculty of Art Orchestra, Ostrava Youth Orchestra, Janacek Philharmonic Ostrava) directly in practice. Emphasis will be placed on the individual preparedness of each orchestral part. The outcome of the course will be performance at the concert of Faculty of art orchestra, Ostrava Youth Orchestra or participate on one routine shift in Janacek Philharmonic Ostrava. Selecting of the orchestra will depend on the interpretive level of individual students.



COLLABORATIVE PIANO

The course provides students to gain invaluable experience of playing in a symphony orchestra (Faculty of Art Orchestra, Ostrava Youth Orchestra, Janáček Philharmonic Ostrava) directly in practice. Emphasis will be placed on the individual preparedness of each orchestral part. The outcome of the course will be performance at the concert of Faculty of art orchestra, Ostrava Youth Orchestra or participate on one routine shift in Janacek Philharmonic Ostrava. Selecting of the orchestra will depend on the interpretive level of individual students.

INTERPRETATION SEMINAR

Interpretation seminar is the collective subject in which students will present results of their work from the main field and chamber music. The target of education is to educate independent musicians who will be able to apply in various fields of musical practice. To this target leads also the subject content of interpretive seminar that provides an ideal space for the confrontation of opinions, presenting of various activities for the application of knowledges and skills from the main field and theoretical lectures. The main task is to arouse students' activity by their involvement in specific projects:

- ▶ Interpretative (various concert series, thematic concerts, exchange concerts and analysis of interpretive questions)
- ▶ Visits to concerts, competitions, courses and their evaluation.
- ▶ Organizing extraordinary lectures and workshops of our pedagogues and invited lecturers from other schools.

MUSIC, ARTS, AND CULTURE IN THE MODERNIST ERA (C. 1880–1920)

The objectives of this course are:

- ▶ to explain the key aesthetic concepts (such as Symbolism, Expressionism, Primitivism etc.) subsumed under the over-arching notion of modernism,
- ▶ to provide insight into the cultural/social/political context in which such ideas were embedded (with particular focus on the particular climate of capitals such as Vienna, Paris, Prague, and Budapest),
- ▶ to demonstrate how this conceptual and contextual background helps to understand specific artistic products of the modernist era.

Although music will be at the centre of attention, references to visual arts and literature will be made continuously throughout the course. The conviction that music is inextricably linked with other art forms rooted in a common cultural background is fundamental to the design of this course.

MUSIC, ARTS, AND CULTURE FROM INTER-WAR AVANT-GARDES TO THE POST-MODERN ERA

The objectives of this course are to explain the key aesthetic concepts, to provide insight into the cultural/social/political context and to demonstrate how this conceptual and contextual background helps to understand specific artistic products of the time. Although music will be at the centre of attention, references to other art forms will be made continuously throughout the course. The conviction that music is inextricably linked with other art forms rooted in a common cultural background is fundamental to the design of this course.

The result is a performance of the student in interpretation seminars, during with the technical and expressive maturity, perfect encompassment of compositions, memory certainty, listening to recordings, concert visits, overview of the musical literature in the field and others are evaluated. Interpretive student performances are assessed based on discussions among teachers, students and artists, especially in the area of style, tectonics, tempo and agogic.



TERM OF COURSE:

1st semester: from 25 September till 22 December 2017

2nd semester: from 12 February till 11 May 2017

Location: Sokolská tř. 17, 702 00 Ostrava

Applications should be sent electronically to michaela.weimann@osu.cz.
For more information, please call +420 597 092 906

Apply your CV and recording of your choice to the application form.

APPLICATION DEADLINE: Until 23 June 2017

<http://study.osu.eu/contacts>

<https://www.facebook.com/fakultaumeni>