

Contents

Preface 7

Welcome Notes 9

***Musikvermittlung* and Its Innovative Potential**
Terminological, Historical and Sociological Remarks
Sarah Chaker & Axel Petri-Preis 11

Listening Twice to Bernhard Gander’s “Peter Parker”
Axel Petri-Preis 39

The Big Bang of *Musikvermittlung*
On the Emergence of a New Social World
and Its Future Innovative Potential
Axel Petri-Preis 47

On the Translation of Music
Towards the Relation between *Musikvermittlung* and Innovation
Ronald Staples 71

Slam Poetry Meets Classical Music
Axel Petri-Preis 93

Under a Preservation Order?
The Innovative Potential of *Musikvermittlung* to Renew Concert Life
Constanze Wimmer 97

The Promotion of Pleasure in Individual Perception <i>Musikvermittlung</i> as a Key Agenda in Concert Life Matthias Naske	115
<i>Musikvermittlung</i> as Everyday Practice The Cello Quartet <i>Die Kolophonistinnen</i> Sarah Chaker	121
Practical Intelligence and the Limitations of Practitioners Multiple Forms of Knowledge, and Their Significance in Music and <i>Musikvermittlung</i> Tasos Zembylas	131
Engaging with New Audiences Perspectives of Professional Musicians' Biographical Learning and Its Innovative Potential for Higher Music Education Rineke Smilde	151
Hear – Taste – See: UISGE BEATHA – Waters of Life Towards the Innovative Potential of Synaesthetic Experiences for <i>Musikvermittlung</i> Sarah Chaker	169
Artful Innovation Learning from Experiments with Audiences in Symphonic Music Practice Peter Peters, Ties van de Werff, Ruth Benschop & Imogen Eve	179
Just join in? Audience Participation in Classical Contemporary Music Empirical Insights into Theory and Practice Jutta Toelle	199