



MUSIC FOR EVERYONE

Music Education at the Elbphilharmonie
and Laeiszhalle



ELBPHILHARMONIE
HAMBURG



»For me, the Elbphilharmonie
brings people together;
it's a place of art, joy and
friendship. A place where new
worlds come to life.«

Community project participant



MORE THAN JUST A CONCERT HALL

Hello and welcome,

When people think of the Elbphilharmonie, it is often the sold-out evening concerts, the spectacular view from the Plaza, or the constant stream of visitors that come to mind.

But every year, around 60,000 guests experience the Elbphilharmonie in an entirely different way. Early in the morning, as the sun rises over the River Elbe, the first school classes gather outside to take part in one of the

ever-popular »World of Instruments« workshops in the Kaistudios on the 2nd and 3rd floors of the Kaispeicher, or to attend concerts in the Grand Hall or Recital Hall, designed especially for young audiences.

Others come regularly – not to attend a concert or perform professionally – but to rehearse for months on end for an amateur ensemble concert or for the final performance of a community project they have helped bring to life.



Around 30 members of the Elbphilharmonie and Laeishalle team plan roughly 1,000 such events every season. These events are all about making and exploring music – turning the Elbphilharmonie into far more than a concert hall. It becomes a place for adventure and experimentation, exchange and teamwork, learning and more than just one or two life-changing encounters.

The programme is aimed not only at those with a natural affinity for music, but at everyone – with or without prior musical training. »Music for Everyone« is therefore the title of this brochure, offering an overview of what music

education at the Elbphilharmonie and Laeishalle is all about. Perhaps it should even be called »Music with Everyone«, because without the ongoing dialogue with Hamburg's diverse population, our cultural partners, dedicated foundations and loyal supporters, this music education programme would not be possible.

I hope you enjoy the read!

Yours sincerely,
Christoph Lieben-Seutter
General & Artistic Director
Elbphilharmonie & Laeishalle Hamburg

EVERYTHING WE DO IS ACTUALLY MUSIC EDUCATION

An interview with General & Artistic Director Christoph Lieben-Seutter and Anke Fischer, Head of the Music Education Department

Before the Elbphilharmonie opened, Hamburg's then-mayor Olaf Scholz said that every child in Hamburg should visit the Elbphilharmonie at least once. Is that happening?

Christoph Lieben-Seutter: Yes – and actually we're going further than that. We take our mission to be a place for the city's children very seriously. And we believe once isn't enough – children should have the chance to visit several times.

Anke Fischer: Our programme covers all ages, from nursery right through to when children leave school. The musical learning experiences we provide range from workshops focused on the world of instruments and school concerts to the »Future Music« format for upper grades, in which students can attend regular concerts and meet the artists beforehand. When we ask during school concerts who has been here before, well over half of the children now raise their hands.

But the Elbphilharmonie's music education programme isn't just for children, right?

Lieben-Seutter: That is true. From the very beginning, the aim of the city's parliament was not only to build one of the best concert halls in the world, but also to create a venue for everyone. Our music education programme isn't primarily intended as a means of educating the public. We believe that the Elbphilharmonie has the very broad task of having an impact on society and giving everyone the opportunity to experience music. That's why education has always been a core part of our artistic programme. This brochure exists because our diverse range of activities is so integrated into the overall programme of the

Elbphilharmonie and Laeiszhalle that it can be hard to see just how much is happening.

So what exactly does music education encompass?

Fischer: For us, it's an extensive field. It's less about teaching people about classical concerts and more about creating opportunities for participation and encounters with music here throughout all stages of life.

Lieben-Seutter: Some say that everything we do is music education – and there's some truth to that. When you consider the effort we put into programme booklets, pre-concert talks and multimedia content, it's clear that we are constantly offering ways to engage with music.

So it's less about explaining and more about experiencing?

Lieben-Seutter: Yes, definitely. The »Twinkle Concerts«, for example, are like small theatre productions with dramaturgy, costumes, lighting and video. We don't normally explain who Mozart was or how a clarinet works – so we take children on a journey that sparks their imagination and gives them the experience of sharing something special with a few hundred strangers.

Fischer: Aside from the shared experience, participation is also key. In the »World of Instruments« workshops, participants often say how nice the atmosphere is and that everyone feels accepted for what they want to and can do. Although the basic idea is to get to know the different instruments and try them out without any prior knowledge, by the end they are often able to play a short piece together. This gives everyone an important sense of achievement and allows them to experience what it means to work together, get to know each other in a different way, and express themselves.



Anke Fischer and
Christoph Lieben-Seutter

So it's all about participation. What other formats are there?

Fischer: There is, of course, a range of ensembles that people can participate in as well as formats such as »How to Concert«, where young people plan and stage their own concert in the Recital Hall – from the idea and programming right through to the promotion and performance itself. I'm especially proud of our larger community projects, as I think they're particularly vital when it comes to social policy. People of all ages and backgrounds work together for six months on an interdisciplinary stage production – with texts, singing, dance and acting. Up to 100 participants are guided by professionals through the creative process as they develop a musical performance from scratch. The final performance in the Recital Hall or Grand Hall is a very special moment. Giving your best on the stage of the Elbphilharmonie and then receiving recognition from the audience can be a life-changing experience.

Lieben-Seutter: Incidentally, that's something that sets us apart – we regard these participatory formats as seriously as guest performances from international orchestras. When a group of amateurs performs in the Grand

Hall, they are treated in exactly the same way as the Vienna Philharmonic – with an equal level of artist support and technical expertise, as well as comparable advertising and programme booklets.

Besides the community projects, there are other programmes happening in Hamburg's various districts.

Fischer: Yes, that is due to the fact that, for various reasons, people don't find their way to us. For example, we regularly organise concerts for people with dementia, who are often unable to leave their facilities – so we call on them instead. Since daycare groups often aren't able to visit the Elbphilharmonie either, many of our productions are designed to be easily transported and set up on site. We also offer training for educators, enabling them to use tools like our »Sound Chest« directly in their own facilities.

Lieben-Seutter: It's worth mentioning that we first started going into the city's neighbourhoods out of necessity: as everyone knows, the opening of the Elbphilharmonie was somewhat delayed. So, in addition to our programme at the Laeiszhalle, we brought musical learning experiences to cultural

centres all over Hamburg. It worked so well that we decided to keep doing it even after the Elbphilharmonie finally opened.

What role should the Elbphilharmonie play in society? Is there a clear educational mission?

Lieben-Seutter: I see our mission on a very fundamental level: we humans are social beings. We have an existential need to experience things together with others – whether as an audience or, even better, as active participants. We provide the space for that, in a wide variety of contexts. Rapid technological developments are also relevant here. We are now raising the first generation of children who primarily interact with the world through electronic media and social platforms. Many have not learned to discuss, negotiate and explore the world with each other in person. It is crucial to work with these young people in these participatory formats, to involve everyone, to solve problems together – and to culminate in the joy of a successful stage performance. At best, this process strengthens both personality and community.

Fischer: ...and now, I would add, it also strengthens democracy. Music gives people the chance to create something together – across cultural and generational boundaries. The emotional immediacy of music fosters cohesion without excluding anyone. Our projects create space for people who might never have felt addressed by the Elbphilharmonie otherwise. That's why I'm proud of the position music education holds here. With around 30 people, we are probably one of the largest music education departments in the world.

What are your visions and plans for the future?

Lieben-Seutter: The musical spectrum is constantly widening, reflecting our increasingly diverse society. We already offer projects across all genres, but there's still much to learn about how to include everyone meaningfully and respect their cultural roots – while also sharing and enjoying the classical

music tradition for which the Elbphilharmonie was originally built.

Fischer: There is no shortage of ideas and visions – music education is developing rapidly. Our goal is to keep creating artistic spaces where as many people as possible can participate and help shape and co-create them. A great example was the project »Let's Play«, where a well-known gamer played a computer game live on the Grand Hall stage, accompanied by an orchestra and a sound effects artist. The event was streamed on Twitch and reached an incredible number of people, many of whom would otherwise not have engaged with the Elbphilharmonie. Even though we receive a lot of positive feedback, we are constantly rethinking our formats and exchanging ideas with other concert halls. This is also why, together with the Körber-Stiftung, we have hosted the international congress »The Art of Music Education« every two years since 2008, exploring the future of music education. The journey is far from over – it remains as exciting as ever...

When do you know you've done a good job?

Lieben-Seutter: You can feel it immediately in the atmosphere of the hall. How focused was the audience? How enthusiastic did they look? When we see all those shining eyes, we know we've done something right.

Interview: Julika von Werder

School concert »Etruschka«



THE PROGRAMME

SIX CORNERSTONES



CONCERTS

Listening experiences for people of all ages
P. 12



WORKSHOPS

Trying out instruments, composing or DJing – a diverse range for schools, daycare groups and families
P. 18



JOIN-IN ENSEMBLES

Making music together as a group – the five in-house ensemble line-ups
P. 22



OUTREACH

Community projects beyond the walls of the Elbphilharmonie, local neighbourhood initiatives, collaborations with cultural centres
P. 26



COACHING & NETWORK

The Elbphilharmonie as a centre of training – top international jazz masterclasses, further education programmes
P. 32



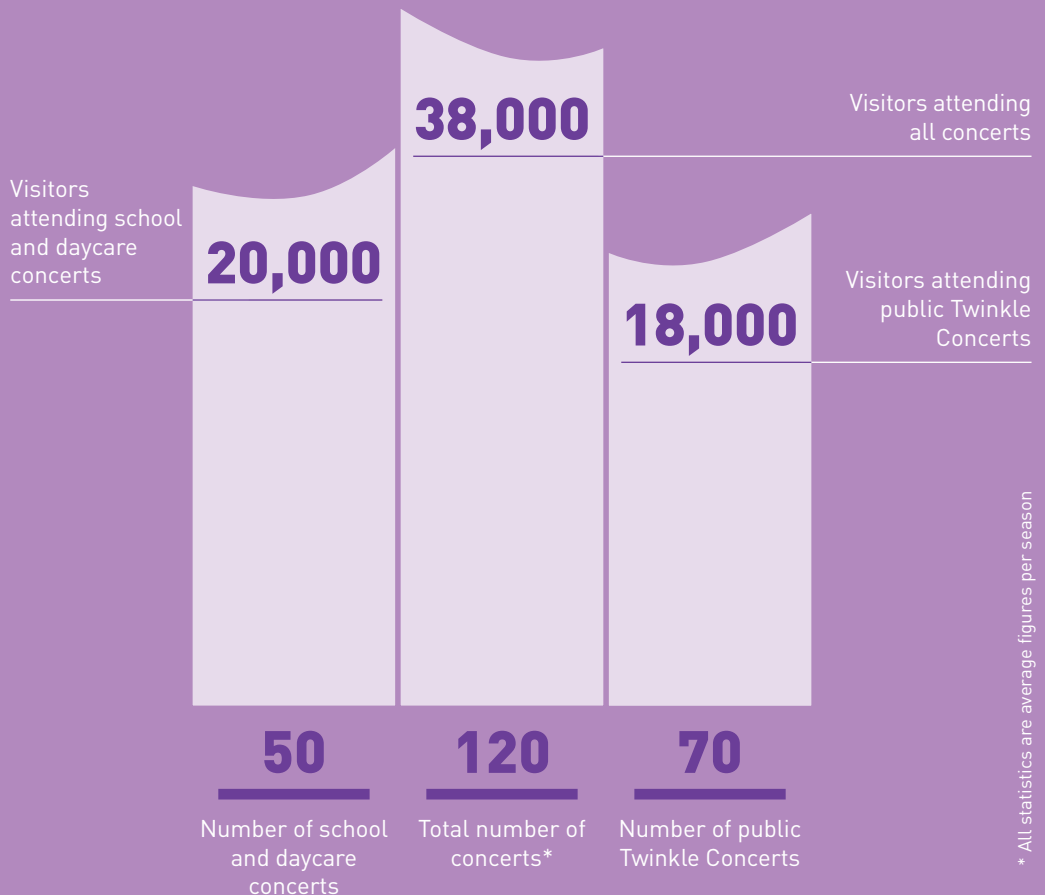
ELBPHILHARMONIE PLUS

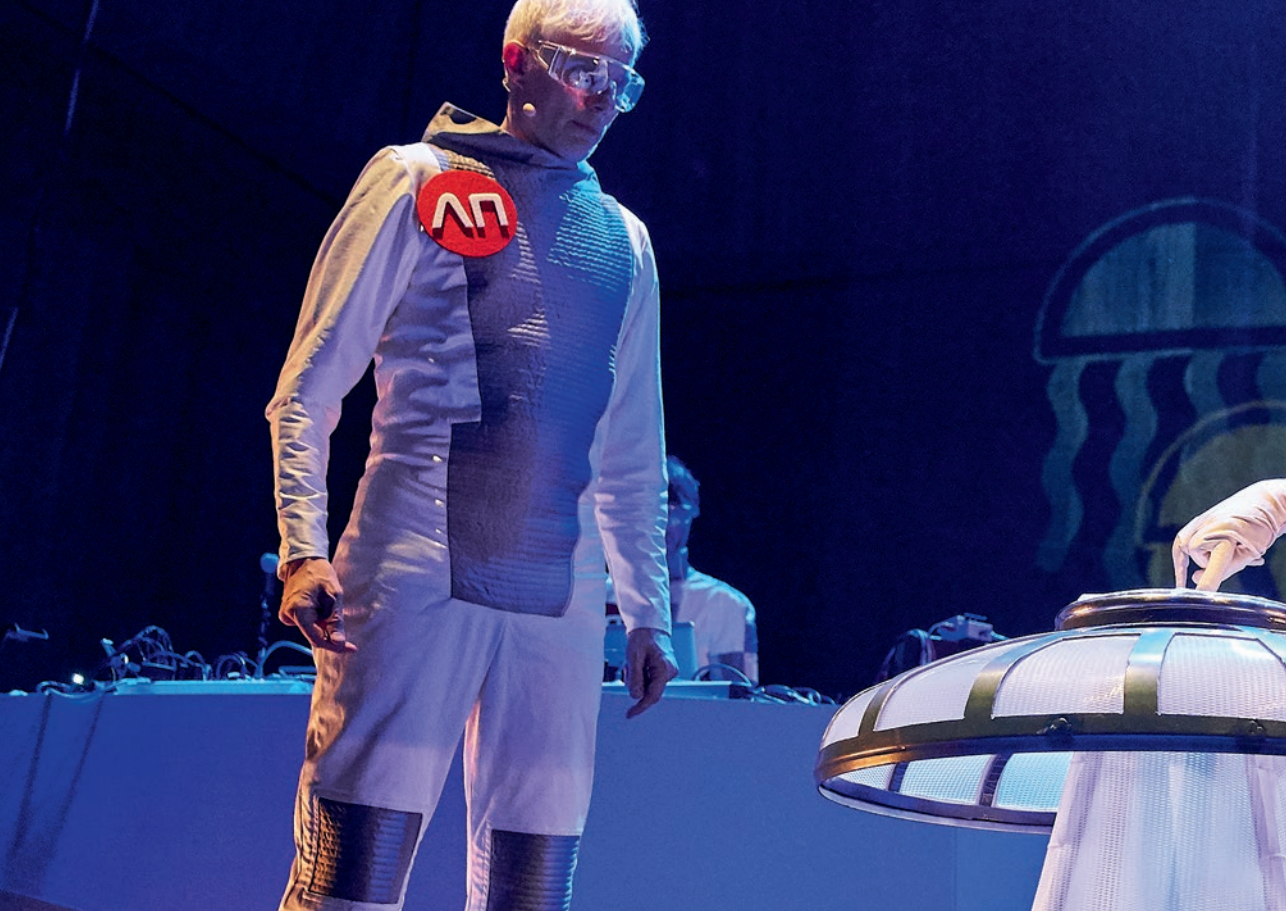
Unconventional events that enhance the concert experience
P. 34

CONCERTS



Even before birth, the human ear is receptive to music. That's why the Elbphilharmonie's programme includes concerts for babies and expectant mothers in the cosy Kaistudio as well as matinees and afternoon concerts for people with and without dementia – many of them taking place in familiar, everyday settings where people live. Between these two poles lies a wide spectrum of »Twinkle Concerts« for children, plus youth concerts in the Elbphilharmonie Grand Hall and Recital Hall – cleverly grouped by age like clothing sizes, from XS to XXL. There are an average of 70 children's concerts each year, along with another 50 morning concerts for school classes and daycare groups.





Many of the Twinkle Concerts are in-house productions, often created in collaboration with the Hamburg-based Ensemble Resonanz, the Elbphilharmonie's long-standing Ensemble in Residence. The concerts usually tell a story that does not require many words.

Magic, playfulness, humour, wonder and glimpses of a world beyond the ordinary – these are the hallmarks of the Twinkle Concerts. At the heart of it all is music.



Twinkle and School Concert
»Next Stop: Lunar Plexus«

Many of them have creative stage sets, some of which are created in real time during the performance through projections that unfold before the children's eyes. Magic, playfulness, humour, wonder and glimpses of a world beyond the ordinary – these are the hallmarks of the Twinkle Concerts. At the heart of it all is music, which is never overwhelming nor too simplistic, inviting children to step into a realm of emotion, curiosity and heightened self-awareness. Children, as an honest audience, immediately let you know what resonates with them – and the most successful productions return in later seasons. The Twinkle Concert series is complemented by guest performances from select international ensembles, adding further sparkle to the programme.



Children, as an honest audience, immediately let you know what resonates with them – and the most successful productions return in later seasons.

Twinkle Concerts are also connected to the Elbphilharmonie's regular concert calendar. Sometimes it's a guest performance by a full orchestra, other times by an ensemble bringing together musicians from different cultures – or even a jazz or pop act. The »Future Music« format gives senior school students the chance to attend top-level concerts together, sit in on rehearsals and meet soloists, conductors and orchestra members in person. Personal encounters with musicians are also central to »Klangzeit«, the accessible, inclusive series of concerts designed for people who can no longer – or do not wish to – attend regular concerts, as well as for their relatives.

WORKSHOPS



Number of public
workshops

160

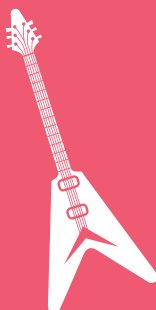


Visitors attending
public workshops

4,000

Number of school
workshops

440



Visitors attending
school workshops

10,300

»Sound Mobile«
events

240



Visitors attending
»Sound Mobile«

4,400

Day after day, the »Elbphilharmonie World of Instruments« invites young people and adults to explore music hands-on through a wide variety of workshops. On weekdays, morning sessions are designed for children and students of all ages and grade levels, while weekends open up the experience to families and adults. There are more than a dozen different workshop formats, each tailored to participants' needs. No prior knowledge is required – the focus is always on playful learning and active participation. Highly popular holiday programmes complement the programme, which altogether comprises around 900 events with some 18,000 participants each year.

The workshops are organised into several themed areas. In »Klassiko Orchestra Instruments«, participants get to know the instruments typically played in a symphony orchestra up close. From violin and double bass to harp and trombone: participants get to try out for themselves how to produce sounds on these

Number of instruments in the
»World of Instruments«

995



instruments. By the end, the group will already be making music together. Other »Klassiko« formats invite participants to explore specific instrument families in more depth – from strings and percussion to keyboard instruments. »Klassiko Special« introduces rare instruments such as the waterphone and the tubax. »Kreativ Sound Safari« is a three-hour family workshop for children aged 8 and above, focusing on spontaneous compositions using sounds recorded throughout the building. »Kosmos Minimal Music« explores rhythmic patterns, while the DJ workshop for FLINTA* participants (offered several times a year) teaches the basics of DJing over a weekend to those aged 16 and over.

With more than a dozen activities to choose from, all formats have one thing in common: no prior knowledge is needed – the focus is always on learning through play.

»Brass Day«, part of the school holiday programme, lets professionals present instruments from the brass section of the symphony orchestra: from the trumpet to the tuba. With hoses and funnels, children even build their own wind instruments to take home. »BeatObsession« has become a true classic: four days of drumming on anything that makes a sound – from instruments to cooking pots to your own body – both inside the Elbphilharmonie and in district cultural centres around the city. Even rubbish collected with the environmental initiative OCLEAN is turned into percussion instruments. A lively final concert in the Recital Hall brings everyone together.



Klassiko Orchestra Instruments

Holiday programme
»Brass Day«



JOIN-IN ENSEMBLES



WITH

OLD

FROM

320 VOICES AROUND THE

Making music alone can be wonderful – but playing or singing together with others is even better. The Elbphilharmonie offers six very different ensembles that give space to this shared human desire for sound experiences that can only be created and shaped in a group. Two of these ensembles focus primarily on classical orchestral music.

The Family Orchestra, run in collaboration with Hamburg's Jugendmusikschule (Youth Music School), celebrates intergenerational music-making. Each rehearsal phase concludes with a festive final concert in the Recital Hall. The Audience Orchestra brings together ambitious amateurs every week and works on several concert programmes throughout the year, which are performed in the Grand Hall and occasionally even beyond the Elbphilharmonie. The Hamburger Konservatorium is a partner in this project.



Number of
ensembles

6

Participants
per season

320

Rehearsal hours
per season

640



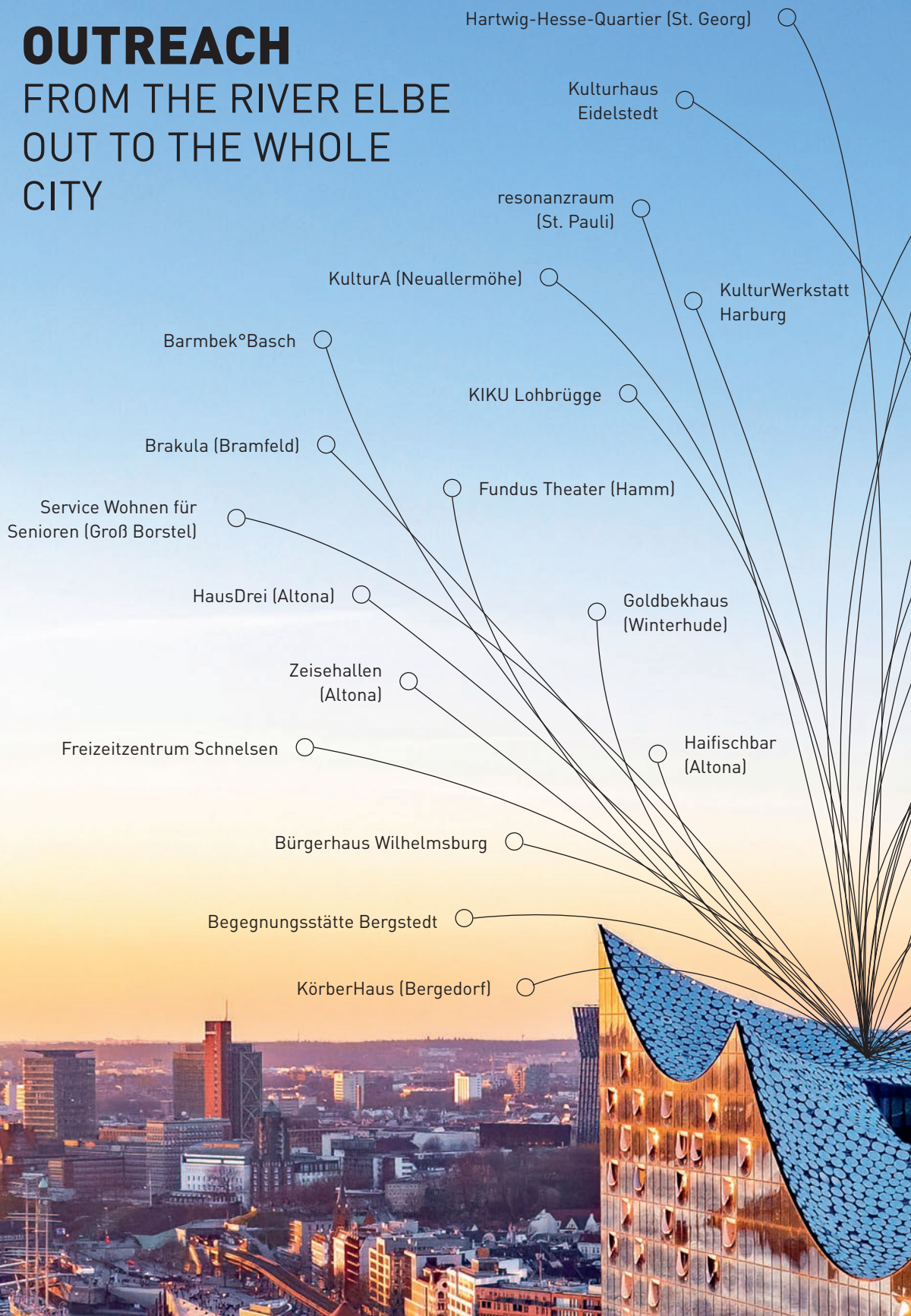
Gamelan Ensemble

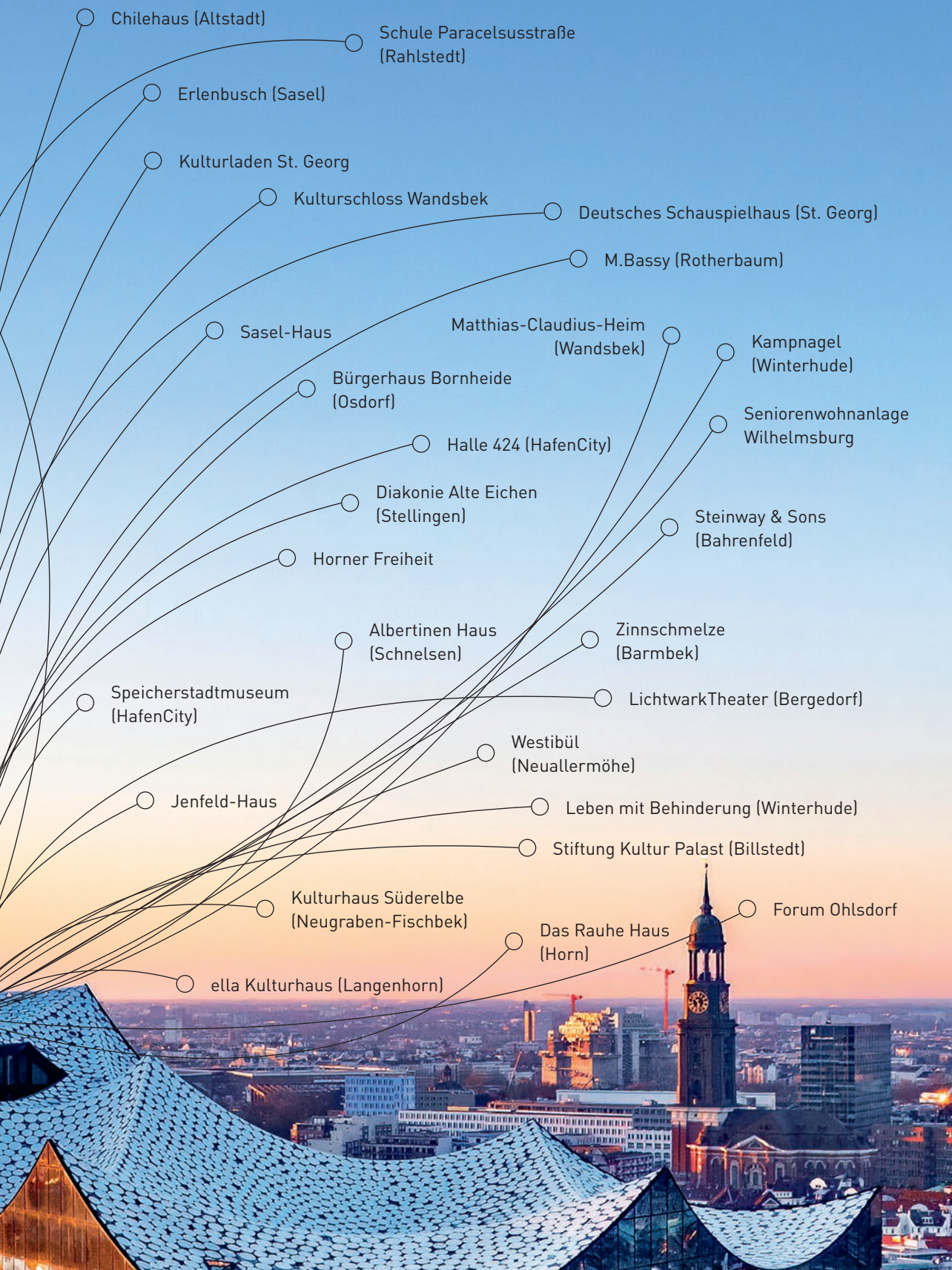
In the Creative Orchestra, there's no need to read music. Instead, the format thrives on the curiosity and creativity of its participants, who invent sounds beyond traditional instruments. Several of the Elbphilharmonie's music educators are involved in the ensemble, whose line-up changes every six months.

The Chor zur Welt (Choir to the World), originally founded as a project choir for a 2017 festival of Syrian music, has since become a success story in its own right. Bringing together around 60 singers from some 20 nations, it is now considered a nationwide model for cultural integration through music. Non-European music takes centre stage in the Gamelan Ensemble, which performs the enchanting sounds of Bali and Java on the Elbphilharmonie's own set of instruments. Long-time participants have even formed their own advanced ensemble. All join-in ensembles rehearse at the Elbphilharmonie and perform regularly in concerts there.

OUTREACH

FROM THE RIVER ELBE OUT TO THE WHOLE CITY





Elbphilharmonie
PLUS

Community project
»Love est. 2023.
Wie wir lieben«



Join-in
ensembles

Sound Mobile

Elbphilharmonie
Soundtracker



Concerts in the
city's districts

Community projects



Soundtracker

An essential part of music education at the Elbphilharmonie and Laeishalle is to regularly invite the people of Hamburg to actively shape what happens inside the concert halls. The most elaborate of these initiatives are the community projects, in which citizens aged 16 to 99 join professional musicians to create ambitious productions together. Guided by a team of professionals, participants become part of a professionally led artistic process –

»I thought I was completely unmusical, but I ended up singing and rapping – something I never thought I'd do.«

Community project participant



Workshop »Love est.
2023. Wie wir lieben«

Community project
»Imagine Freedom«

from first idea to final performance. The resulting concerts, alternating between the Grand Hall and Recital Hall, are a highlight of the annual Hamburg International Music Festival. Once the theme of the planned music festival is set, the first ideas for the accompanying community project begin to take shape. Members of the music education team then collaborate with external experts to provide the educational, artistic and organisational foundation stones for the production.

Equally important is what happens beyond the concert halls. Nearly all Elbphilharmonie projects also travel into Hamburg's districts, where the focus is on local needs and collaboration with neighbourhood cultural centres. This ongoing dialogue produces around 60 tailor-made opportunities for musical participation beyond the walls of the Elbphilharmonie and Laeiszhalle every season – bringing music and creativity closer to where people live and making it accessible to everyone in the city.

COACHING & NETWORK



Elbphilharmonie
Jazz Academy

The Art of Music Education

Sound Chest

Creative Orchestra
Laboratory

Since 2021, the Elbphilharmonie has hosted the »Elbphilharmonie Jazz Academy« every two years, welcoming up to 15 participants aged 30 and under. Jazz stars from Europe and the USA join forces as lecturers with exceptional young musicians from around the globe, selected by a panel of experts. The final concert in the Grand Hall offers the audience a unique experience listening to the music created when talented young artists collaborate intensively while exposed to the pressures of limited learning and rehearsal time.

»This week has taught me more than probably any other week in my life.«

Participant at the Elbphilharmonie Jazz Academy

Also part of the Elbphilharmonie's DNA is the biennial symposium »The Art of Music Education«, organised in cooperation with Hamburg's Körber-Stiftung. Over several days, it explores the key questions shaping the present and future of music education. In a substantial number of sessions, workshops, seminars and both in-house and academic training programmes, the Elbphilharmonie's experts share their knowledge with educators, students and cultural practitioners.

ELBPHILHARMONIE PLUS



Elbphilharmonie PLUS offers a series of intimate, small-scale events held just before a concert – each providing a fresh, often surprising and always personal perspective on the music. »Storyteller«, for example, is a social gathering that combines a shared meal with background stories about the theme of the concert. »Listening Sessions« are moderated events in a living room atmosphere, where Elbphilharmonie resident artists present their favourite recordings, listen to them together with the audience and talk about their significance. The Elbphilharmonie's »Insight« events offer deeper insights into musical phenomena to all those interested. Experts from the field explain the various aspects of their daily work in an entertaining and vivid manner and answer questions from the audience. What all Elbphilharmonie PLUS activities have in common is the special closeness they foster between artists and audience – creating encounters that deepen the concert experience.

A group of 11 people, the team, are posed for a photo outdoors. They are standing in front of a brick building and some trees. The word "TEAM" is written in large white letters in the top left corner. The group consists of seven women and four men, all smiling and dressed in casual to semi-formal attire. The background features a brick wall, some scaffolding, and trees.

They make it all happen





Sound Mobile

CONTACT

If you have any questions about the music education programme please contact education@elbphilharmonie.de

Publisher

HamburgMusik gGmbH
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Concept and Design

giraffentoast design gmbh

Printing

Langebartels+Jürgens Hamburg GmbH

Last updated: 12.9.2025

Subject to changes

Photo Credits

giraffentoast (cover); Claudia Höhne (p. 2, 4, 7, 9, 10 and all subsequent pages); Thomas Leidig (Lieben-Seutter, p. 4); Sophie Wolter (workshops, p. 10, Family Day, p. 12, Klassiko String Instruments, p. 18, orchestral instruments, p. 21); Daniel Dittus (Croker/Sammus, p. 10, outreach, p. 13, 28f., p. 31, p. 34); Johannes Berger (Chor zur Welt, p. 24); Thies Rätzke (Elbphilharmonie, p. 26f. & 39); Isabela Pacini (community project, p. 31)

More insights into the music education programme at the Elbphilharmonie and Laeiszhalle can be found here:



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