

Helen Bråten

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Sendt: 14. mai 2013 01:53
Til: Helen Bråten
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Emne: Application for recognition as Center for Excellent Education
Vedlegg: Søknad 12.5.13_CEE_BDM.doc; Selection of prizes received in 2008-2012 by pupils and students of Barratt Due Institute of Music.docx; Draft Budget CEE BDM 2014-2018.xlsx; Alf Richard Kraggerud _ CV.docx; BDM AD-projects examples.doc

Kjære Helen Bråten,

Viser til utlysning og kontakt vedrørende levering og sender her inn søknad med vedlegg på vegne av Barratt Due musikkinstituttt.

Vi håper at søknaden blir positivt mottatt og ser frem til tilbakemelding.

Med vennlig hilsen

Harald Hjort

Harald Hjort
administrasjonssjef



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NOKUT

Att: Helen Bråten

Re. Center for Excellent Education (CEE)

Host: Barratt Due Institute of Music

1. The mission Barratt Due Institute of Music (BDM) has undertaken is to prepare highly talented individuals for careers as passionate performers. This entails creating an opportunity for young talents in due time to choose pursuing a career as a professional musician. The goal is then to enhance the performances of those who choose to become professionals to a level where they are internationally competitive.

There is a shortfall between Norwegian governmental intentions and actual output from the public education system. After the establishment of the National Academy of Music in 1973, almost all private conservatories were acquired by the government and transformed into higher education facilities. Although a public structure of music schools and a number of high schools focusing on the arts is established, the undercurrent of music talents in Norway is not exploited. Less than 400 children and youth annually receive adequate talent tutoring, which leaves a very scarce undercurrent for the 1.400 places in universities and colleges across the country. Hence, higher music education in Norway is challenged by the level of the candidates, rather than the way college education should be facilitated.

International research reveals talents need to accumulate 7500 practicing hours before eighteen years of age in order for an international professional performance level to be within reach. Such comprehensive activity entices extraordinary discipline and several hours of daily practice from very young age. From our experience, a talent may be spotted around 8 to 10 years of age. With close collaboration between home, school and teacher, maturation may be observed when reaching 14. With the right guidance, tutoring and discipline, naturals may blossom around 16 years of age and when reaching 20, international careers may have started for talents of the highest caliber. Hence, a much broader scope of music education, than simply dealing with the bachelor and master levels, needs to be applied. The crucial point of the making of a musician lies before entering into higher education and the entire development course from early on should be closely observed and the individual talent carefully nurtured.

When applying for status as a Centre for Excellent Education (CEE), BDM seeks acknowledgment of its unparalleled comprehensive structure. With pre-college programs and college education in an integrated structure, pupils play together with students and students play with professional performers. BDM thus provides its students with a unique opportunity to engage with challenges meeting their individual musical level, and at the same time socializing with people their own age. A Centre for Excellent Education within the field of music should allow taking in the whole scope of training talents from an early age, through college/university education. It is of vital importance understanding talent development and why it needs to be an integrated process.

Furthermore, the number of talented children receiving enough quality music tutoring from early childhood in Norway must be dramatically increased. BDM does emphasize on raising funds for expanding the number of high end talent development places in Norway. However, in this application we focus on the importance of establishing a “national talent hub” with the ambition of facilitating healthy and quality oriented talent development growth in Norway. We believe this may be done by sharing principles and methods on national and international levels, joining forces between the various players in the sector, development and implementation of quality standards, and cooperating and sharing resources rather than building parallel and non-coordinated programs.

Relevant links:

http://www.aftenposten.no/kultur/I-Norge-er-kultur-koselig_-men-ikke-sarlig-viktig-6806633.html

http://www.kulturskoleradet.no/upload/bruker/dokumenter/Dokumentarkiv/10_Forskning/2012_Arts_and_Cultural_Education_in_Norway.pdf

2. BDM as CEE

BDM's disproportionate number of highly successful talents experiencing world class careers can be traced to its unique approach to education and training. BDM has a unique position and size in the Norwegian music education sector and in order to share knowledge and facilitate growth in the pre-college services in regional Norway, we seek to position BDM as a «Centre for Excellent Education».

A regional Bergen pilot was established in 2011 in cooperation with the City of Bergen, the Bergen music school and the University of Bergen. The facility already boasts very good results. However, no additional capacity was established as existing places were moved from Oslo to Bergen. Fresh funds are required in order to expand the existing number of talents involved.

BDM has developed gradually since the start, and the focus on talents has increased in recent years. Music is an international language. The market for music professionals is truly international and highly competitive. Norwegian undergraduates generally do not perform on a level high enough to reach a competitive level when graduating. If our analysis makes sense, the competence level of undergraduates influences the quality of bachelor studies and the likelihood of Norwegian students successfully can meet the demands of the national and international music markets. Norwegian applicants for orchestra positions and master studies are often overtaken by highly qualified musicians from abroad. Calibration of Norwegian talents and talent programs with international standards is essential. Therefore, one of the ambitions of the BDM CEE is to establish close cooperation with institutions from across the globe with similar ambitions.

The following world class institutions can boast excellent results and are therefore within our scope; Juilliard School of Music, NYC, Curtis Institute of Music, Philadelphia and Colburn School, LA, all in the United States, Kronberg Academy in Germany and Toho School of Music in Tokyo. All these institutions have a mix of pre-college and college programs just like BDM. They all create first class platforms for development and growth of young talents. We believe an institutional cooperation based network with exchange programs for pupils, students and teachers, institutional visits, and joint efforts on master classes, teaching programs and concert projects, will create extraordinary possibilities for talents to play together and learn from each other.

Teamwork and communication through chamber music and orchestra are central elements in the development of "whole" musicians. Along with one-to-one teaching, chamber music and orchestra form the basis for development of musicians, based on their own individual platform and their own genuine voice. Belonging to a community of peers is a powerful motivator. Teamwork provides obvious social impulses and significant musical growth opportunities. Young musicians who play together often achieve artistic results exceeding their own personal level. Young musicians ought to experience early the importance and joy of interaction, integration with the group sound, development of common musical goals, finding their place in the harmonic image and being made aware of and honing their own musical opinions.

BDM CEE will be managing the national and international talent development program currently comprising 75 talent positions. Experience based knowledge on talent development, will be collected, organised and publicised. Web based service and knowledge sharing center for pupils, teachers, musicians, and talent programs in and outside Norway will be developed. Post graduate programs, certification of teachers, seminars and conferences for teachers and institution heads will be launched, either by the CEE independently, or in cooperation with other players in the sector.

A number of talent related activities such as master classes, seminars and a variety of courses will be organised by the CEE, independently or as joint projects. All above activities may be organised both in and outside Norway. The CEE will keep track of talent activity in Norway and maintain the network with the institutions mentioned above, and other international acclaimed talent related institutions and centers. Partners within or outside the music sector in pursuit of new innovative methods for talent development, may be contacted.

Close contact with the relevant governmental bodies and institutions on the talent development field will be kept by the CEE. Excellent capacities will be invited to Norway independently or in cooperation with others for master classes and lectures, and regional talent environments will be kept in the loop. National and international conferences may be initiated and executed by the CEE and its partners. Close contact will be kept with the regional talent programs for updates and a dialogue in order to secure optimal development for each talent involved. A service for monitoring and servicing talent development groups across Norway will be considered established.

The talent program run by the CEE will boast the best possible programs with the best possible teachers. A natural part of the CEE work will be taking part in commission work at regional and local auditions, and external members will be involved for CEE commission work. Local and regional talent programs, may receive consulting services during initiation, development and execution of talent centers. Local festivals, courses and institutions offering training programs for talents may receive support and services. Talents involved in concerts arrangements and in pursuits of international training programs may receive advice. The CEE will work for a high competence level on all talent development related areas and initiate and execute growth.

When contact is established with the above mentioned international institutions, a mentor program for young talents in all places may be initiated. Mentors should be selected among world class performers and high distinguished professors.

3. Institute profile

Barratt Due Institute of Music aims to provide the highest quality music performance education at all talent development levels. In our view, the optimal learning environment has a supportive atmosphere that encourages excellence and values individuals, pursuing the ambition expressed in our motto: "From musical kindergarten to the concert podium".

Programs on all levels from kindergarten to master studies create a dynamic environment where talents thrive and receive personalized attention from an extraordinary faculty of around sixty top-tier musical artists and highly credentialed classroom teachers. Many students have access to multiple teachers on their major instrument. Class sizes are small and curricula are tailored to the needs of individual students. BDM's faculty includes a high proportion of successful performing musicians. Because their livelihood is not derived primarily from teaching, performance faculty members are free to accept students on merit alone.

BDM's artist faculty is created to inspire the performance and knowledge of great music. The institute has had a disproportionate influence on musical life since its founding in 1927. Limited enrollment allows the Barratt Due faculty to be extremely selective at auditions. The high standard of admissions ensures that students rehearse and perform alongside musical peers. Just enough students are accepted in order to maintain a full symphony orchestra plus select departments in piano and vocals.

All students are encouraged to perform frequently and "learning by doing" becomes the natural principle. Around 200 talents participate in chamber music, and more than 50 student recitals are held each year. Six orchestras and several ensembles and soloists prepare and perform challenging music programs resulting in a total production of more than 170 concerts per year. Frequent master classes and residencies give students in all disciplines exposure to today's leading musical artists, some of whom participate in performances alongside students. Well-known and highly acclaimed international musicians and teachers work with the talents every year. According to a core principle a gifted young musician should study with an important teacher from the beginning of his or her conservatory days. Elementary- or high school pupils receive intensive training from the same teachers as their older colleagues. There are no "preparatory" teachers. Barratt Due hence offers one of the most unique and inspiring artistic environments in Norway.

Musicians of tomorrow will face many different challenges. Their most important attributes will however continue to be deep musical understanding, technical accomplishment and the joy of performing and communicating their art. Concerts therefore play a pivotal role throughout all programs, including bachelor and master studies. Through courses and seminars with guests from various areas of the arts, students are given important insights into our cultural inheritance, as well as an understanding of our constantly changing and developing world. Master classes with top national and international performers and teachers are essential, both for each individual student and for development of our departments.

In addition to the internationally recognised faculty of BDM, prominent national and international performers and teachers are sources of valuable inspiration. Musicians who have given master classes in the last few years include: Maurizio Fuks, Truls Mørk, Almita and Roland Vamos, Susanna Eken, Christian Lindberg, Hans Pålsson, Gavriel Lipkind, Robert Rozek, Francis Gouton, Winfried Rademacher, Nicholas Jones, Christian Wetzel, Michael Collins and Dora Schwarzberg, Maxim Rysanov and Alexander Fiterstein.

As a link to professional life BDM cooperates closely with their orchestra in residence, Oslo Camerata (OC), and with the Oslo Philharmonic Orchestra (OPO). Selected students and young talents take part in each of OC's numerous concert projects, tours and recordings. Trial auditions are organized in cooperation with OPO in order to create authentic audition settings. OC, OPO and the teachers' practical performing experience provide BDM students with a direct link to life as a successful professional musician today.

4. R&D at BDM

As a CEE, the intention and plan is to integrate Artistic Development (AD) projects (R&D of the Arts) involving teaching staff and students in collaborative activities. Furthermore, research will be initiated as a strategy to support a greater understanding of methods and education programs.

BDM education programs are based on extensive AD activity, especially related to executive projects and concerts. The AD projects derive from knowledge achieved through professional self-development and practical experience. Relevant projects hold aspects such as student driven festival projects, documented live concerts, CD recordings, lectures, presentations and evaluation reports. Extensive professional and artistic development activity is strongly related to the development of talent and student programs. Young talents and students have direct contact with this work because our learning environment is an integrated part of the overall development framework. R&D/AD-activity forms an important part of the platform on which our motto, *from kindergarten to the concert podium*, and the total educational process, is based.

A comprehensive listing of R&D/AD projects from 2008 to 2012, showing how clusters of our learning and study environment are involved in artistic projects both in Norway and internationally, may be forwarded upon request. Please see enclosed short list of AD project examples.

5. Documentations of results

Comprehensive experience at BDM show young individuals with an extraordinary talent mature for college level challenges years before they reach the traditional college age. This will also be the case for many of the current talents taking part in the BDM Young Talents program. Introducing these talents to subjects and executive projects formally placed in the college system, but available for all talents at BDM, open an opportunity for providing talents with relevant challenges independently of their age.

From 2005 to 2012, a total of 40 highly talented students in the Young Talents program received lectures by college professors at BDM. Music theory is tutored in separate lectures for young talents. However, the one to one tutoring and performing art subjects is taught in close collaboration between pre-college and college departments.

Each of the 40 students referred to above have pursued their careers through college music education after completing the Young Talents program. These individuals are still working on their bachelor or master diplomas, or they are established as professional musicians. Examples of the group in question are Tine Thing Helseth, Eldbjørg and Ragnhild Hemsing, Miriam Helms Ålien, Maria Angelica Carlsen, Alexander Rybak and Guro Kleven Hagen. The older students from the same group (pre 2005) today form the backbone of the core performers of the Norwegian music scene. Examples are Henning Kraggerud, Catharina Chen, Vilde Frang, Elisabeth Dingstad, Anders Nilsson, Camilla Kjøll, Mari and Håkon Samuelsen and Christian Ihle Hadland, among many who spent the greater part of their childhood and youth at BDM.

For further reference, consult the listing of prizes and recognitions achieved by young talents and students during their BDM years, enclosed.

6. Management and Organisation

The CTE will be established at the premises of BDM, Lyder Sagens gate 2 in Oslo, under the direction of Vice Principal Alf Richard Kraggerud. Kraggerud is among the most renowned violin teachers in Scandinavia. He has himself studied at BDM, at the Royal Academy in London and at the National Academy in Oslo. In 1995 to 1999 he held the position as principal of Gjøvik Music School. Kraggerud has been directing the Young Talents program at BDM since 1999. In 2007 he was appointed and acted for one year as principal of the prestigious Razumovsky Academy in London. In 2009 he returned to BDM to further develop the Young Talents program.

The BDM management group will be strongly involved, in addition to a set of highly qualified and experienced people leading the work in each Strategic Development Areas. In the regional development of the BDM system, we will seek cooperation with local music schools and conservatories (as presently is the case in BDM Bergen, where good cooperation with the local music school and Griegakademiet is established).

The national competence center will be established in close cooperation with the current institute organization. The management group may be extended with one position responsible for the regional satellite development. All departments at the current BDM will be headed by a person with musical and administrative skills, who will be involved in the development and management of their counter parts in each region. BDM is currently negotiating with the Municipality of Oslo regarding a building which will imply a 500 square meters extension to our premises. With this extension, BDM will have the capacity to host the staff extension needed for the CEE.

The current pedagogy department of BDM will be developed and extended in order to facilitate seminars and courses for teachers, both within the BDM system and teaching personnel from other schools and education system across Norway.

Our cooperation over the last years with Chetham School of Music, UK, Brzewski School of Music, Poland and Menuhin School of Music, UK will find its natural continuation.

Enclosed, please find a draft budget for the CEE.

7. Strategic Development Areas and Budget

The following five strategic areas, which will form the core elements of the CEE, are already part of the BDM management focus. However, for initiating quality work processes and the recruitment of staff to take on the challenging work require further financing.

Please see brief budget figures for the CEE enclosed.

7.1 Further development, refining and integration of the BDM education programs

Development of an integrated high school program as a continuance of the already established "Music at Majorstuen" program. Development of the national and international program of talent education, including further development of the proposed "One year study for performing music". Creation of a national talent program for music and culture schools, including activities such as masterclasses, seminars and courses on an "on-demand"-basis. Identify and select a number of additional music teachers with potential or already established on a satisfactory level. Initiate and develop partnerships with private foundations focusing on children and youth, such as Kavli-fondet and "Sparebankstiftelsen DNB NOR". Establish and further develop contacts and relations to festivals, courses and institutions which may create possibilities for talent development.

7.2 Regional strategy

Over the years many talents have invested family time and money in a travel schedule from the provinces of Norway to BDM in Oslo. In order to facilitate for a larger part of the undercurrent of music talents, it is vital with establishment of BDM programs in the regions. Opportunities ought to be given to extraordinary talents. Regional talent programs and cooperative councils of talent education will be coordinated from the CEE, who will be in dialog with local teachers and managers to optimize development of talents. Services will be developed in order to serve talent educational environments, such as external members of juries at regional auditions for talent programs. An ideal solution would be establish cooperation programs with the public school system, which will secure resources and premises in conjunction with the primary, secondary and high school activities locally in the regions. A successful CEE will be a resource center for establishing of regional talent programs.

7.3 National knowledge base of talent education

An extensive research project on BDM's method and tuition will be initiated and conducted in order to identify and document "The Black Box of BDM". Talent development knowledge will be gathered, organized and made available. A web-site for students, teachers, musicians and talent programs will be developed. The CEE will be a national competence center in all areas fathomable related to talent education. National seminars, conferences and other relevant talent development activities will be offered across the board.

7.4 International Strategy

Cooperating networks with relevant international institutions will be established with the ambition of building activity programs across national borders calibrating talent development and music education in Norway to and international level. Cooperation with recognised pre-college programs and college institutions internationally, players such as Bergen International Festival, concert venues such as the Norwegian National Opera, and others in the "champions league" will be pursued.

Research cooperation attempts with international institutions will be initiated. Cooperation agreements with foundations focusing on international competitiveness will be pursued, such as the Kristian Gerhard Jebsen Foundation in Bergen.

World class performers and distinguished professors will be invited Norway to give masterclasses, lectures, conducting concert projects, etc.

7.5 Development of Teacher Competence

BDM already has a certified education program for music instrument teaching specialists. With the expansion of number of talent development places implied in our ambitions for Norwegian music talents, a great number of additional music teachers need be identified, recruited and/or educated. The CEE will develop post graduate courses for music teachers both independently and in cooperation with other institutions, both in and outside Norway. The CEE will offer certification of teachers in talent education and provide programs of teacher training both centrally in Oslo and locally in the regions. BDM are in the process of developing the BDM Pedagogic Cycle, which focuses on inspiring top performers graduating from the BDM bachelor and master programs, to return and educate themselves to become teaching specialists.

8. Dissemination

As mentioned in the introduction, less than 400 talent development places are made available each year. Given the number of student places in higher music education in Norway, the number of places for young music talents should be dramatically increased. By initiating and conducting the plans and activities presented in this document, the CEE will first and foremost contribute to an expansion of high quality development of Norwegian music talents.

Secondly, the CEE will indirectly contribute to an elevation of the competence and performance level held by candidates entering higher education, which will secure competent and competitive musicians to a global employment market.

With sincere regards,
BARRATT DUE INSTITUTE OF MUSIC



Stephan Barratt-Due
Principal and Artistic Director

Enclosures:

1. Selection of prizes/recognitions received 2008 through 2012 by BDM talents and students.
2. BDM AD project examples.
3. CV on CEE leader Alf Richard Kraggerud
4. Draft Budget for the CEE

Selection of prizes received in 2008 by pupils and students of Barratt Due Institute of Music

In 2008 Barratt Due pupils and students received in the Norwegian national Youth Music Competition (UMM) a total of fifteen 1st prizes, ten 2nd Prizes and seven 3rd Prizes. In addition, Barratt Due pupils got awarded all 3 “Participant’s Inspiration Awards”.

Eldbjørg Hemsing, 18, violin: 1st Prize of NRK’s “Virtuoso 2008” and winner of the Audience Award, the Norwegian Soloist Prize and a guest performance at the prestigious Bergen International Festival. 3rd Prize and the Audience Award at the EBU Finals in Vienna. Winner of Statoil’s Scholarship of NOK 1 million and Oppland Arbeiderblad’s Kulturpris.

Stefan Ivkovic, 19, piano: 2nd Prize in the Nordic Piano Competition in Sweden.

Joachim Carr and Mathias Susaas Halvorsen, 20, piano: 3rd prize in the International Grieg Competition.

Karen Rosenberg Eikremsholmen: received Sparebanken Møre’s Gnist-prisen for 2008

Kristina Stavseng: Winner of the “Guts Scholarship” of NOK 10 000 in Møre og Romsdal

Tine Thing Helset: Luitpold Award at the Kissinger Summer Festival in Germany

Mary Scott Hagen: Halden Arbeiderblad’s song and music award

Martin Hatlo: "This year's Cultural Talent Award 2008" (Stavern, Norway)

Selection of prizes received in 2009 by pupils and students of Barratt Due Institute of Music

In 2009 Barratt Due pupils and students received in the Norwegian National Youth Music Competition (UMM) a total of x 1st Prizes, x 2nd Prizes and x 3rd Prizes. Aquador received 2nd Prize and Duo Traverso received 3rd Prize. Julie and Aina Davidsen got 3rd Prize in their age groups.

In the fall of 2009, two hundred young talents from all over the world auditioned before the commission of the Menuhin Competition (the most prestigious international competitions for young violinists under 22). Of a total of 42 finalists, a total of five were selected to represent Norway. All five of them, pupils and students of Barratt Due: Ann Hou Sæther (14), Trondheim, Sonoko Miriam Shimano Welde (15) Bergen, Guro Kleven Hagen (15), Fagernes, Christopher Tun Andersen (19), Oslo, and Miriam Helms Ålien (18) from Alta.

Alexander Rybak (23) won 1st Prize in both the Norwegian national in Oslo and the international Eurovision Song Contest finals in Moscow.

Selection of prizes received in 2010 by pupils and students of Barratt Due Institute of Music

Didrik Solli-Tangen, 19, vocals: 1st Prize winner of the Norwegian final of the Eurovision Song Contest and represented Norway in the international finals in Oslo in May 2010.

Guro Kleven Hagen, violin, 16: 1st Prize winner of "Virtuous 2010" and represented Norway in the European final in Vienna. Hagen received 2nd Prize for an amazing 3. movement of Tsjajkovskis violin concerto performed before 50,000 spectators at the City Hall in Vienna.

Joachim Carr and John Chen: 2nd and 3rd Prize at the Princess Astrid Music Award.

All the following 1st Prize winners of the Norwegian National Youth Competition in 2010 came from Barratt Due: Miriam Helms Ålien, Ann Hou Sæter, Louis Gudim, Nanna Tao Karlstrøm, all violin, Sandra Lied Haga, Amalie Eikaas Stalheim and Julia Xia, all cello. Vylan Nguyen, piano. The *Twin Duo* Nadja and Ljuba Kalmykova, violin and *Duo Nessuno*, with Madelene Berg, violin, and Julie Yuqing Ye, piano. The following pupils and students received the "Inspiration Award": Miriam Kammler, Astrid Kongelf Jensen and Duo Nessuno. In addition, Miriam Helms Ålien was awarded "Young Musician of the Year."

In the National Championships for winds, both Hans Marius Andersen and saxophone quartet Aquador, were awarded 1st Prize. Six out of seven winners in the "Sparre Olsen Competition" at Gjøvik, were students at Barratt Due. John Chen won 3rd Prize in solo piano in the "International Grieg Competition".

Soon-Mi Chung and Stephan Barratt-Due: Were awarded Anders Jahre's Culture Prize (NOK 1 million) "for their outstanding contribution to Norwegian music scene".

Barratt Due's Youth Orchestra: received the "Junior Prize" of NOK 100.000 in honor of Anders Jahre.

Selection of prizes received in 2011 by pupils and students of Barratt Due Institute of Music

A total of 22 first prizes were handed out in the Norwegian National Youth Music Competition. 13 of these winners were current or former students at Barratt Due: Xixi Marlene Tao Karlstrøm (piano 13-15 years), Ellisiv Tandberg (piano 16-18 years), Jan Inge Dyrhaug and Heidi Yi (duo up to 16 years); Celliano Duo (duo up to 16 years); Sofa Trio (ensemble up to 16 years); Aquador (ensemble up to 23 years); Vivo Quartet (ensemble up to 23 years); Quartetto Testosterone (Ensemble up to 23 years); Trio Patetico (ensemble up to 23 years); Trond Sagbakken (13-15 years); Nora Hannisdal (16-18 years) and Havard Salvesen Njølstad (16-18 years). Harald Ramm Haugland, Nora Hannisdal and the “Rondo Quartet” were awarded the “Inspiration Prize”. In addition, “Trio Patetico” with Peder Barratt-Due, Theodor Lyngstad and Eivind Holtmark Ringstad, were named “Musician of the Year”.

Guro Kleven Hagen, violin, soloist with KORK where she played Prokofiev 2 Violin Concerto in “Store Studio”. As part of one of her awards, she later debuted as soloist with the Oslo Philharmonic, playing Tchaikovsky’s violin concerto, highly acclaimed by Dagbladet. Her performance was a great success and has led to numerous soloist engagements and a Norwegian Tour of the Oslo Philharmonic Orchestra. Other musicians with a background from Barratt Due with numerous performances and great international recognition this year are: Vilde Frang (violin), Tine Thing Helset (trumpet), Ragnhild Hemsing (violin) and Christian Ihle Hadland (piano).

John Chen: winner of the Nordic Scholarship from the Yamaha Music Foundation of Europe, with a Concert performance in Gothenburg.

Hans Marius Andersen (trumpet), Sonoko Miriam Shimano Welde and Madelene Berg (both violin), were all soloists at the Bergen Philharmonic Orchestra’s “The Youth’s Concert”. Sonoko Miriam Shimano Welde was given the Kavli Audience Award at the concert.

In the Sparre Olsen-Competition in Gjøvik, Louis Gudim, John Haugland, Theodor Lyngstad, Julia Xia and Vivo String Quartet all were awarded 1st Prizes. Vivo Quartet with Emilie Gudim, Lone Meinich, Hedvig Rosenvinge and Henriette Hansteen won the “Honorary Award”.

All the following Barratt Due pupils and students received the “Dream Scholarship” from the Art Council of Norway in 2011: Albert Noven (double bass), Inga Våga Guastad (violin), “Twin Duo” with Ljuba and Nadja Kalmykova (violins), Kristina Malene Ravn Stavseng (violin), Theodor Lyngstad (cello), Fredrik Hassel (tuba), Kasper Furnesvik (piano) and Ida Kristin Kilen (vocal).

Ellisiv Tandberg, piano, won the “Tune Prize”, and thus also a solo performance with the National Broadcasting Orchestra (KORK).

Malene Bettina Fosli Flataker (trumpet) won 1st Prize of Class 1 and the Champion Title in Norwegian Championship for soloists and ensembles. Julie Davidsen (flute) was no. 4. Aina Davidsen (saxophone) came 2nd in Class 2 and Sebastian Rotvoll (clarinet) was no. 4. Tanja Helen Kvitnes (flute) won the “Open Class” and became Norwegian Champion. In Class 2 for ensembles Aquador saxophone quartet won 4th Prize.

Selection of prizes received in 2012 by pupils and students of Barratt Due Institute of Music

Four out of five finalists taking part in the NRK Virtuoso where talents from Barratt Due this year, and Eivind Holtsmark Ringstad (viola), who won 1st Prize, later became Norway's first 1st Prize winner of the EBU competition Young Musician of the Year in Vienna. Since the year 2000 Barratt Due has been represented in the finals in 6 out of 7 in Vienna. In 2000: David Coucheron (violin), 2004: Vilde Frang (violin), 2006: Tine Thing Helseth (trumpet), 2008: Eldbjørg Hemsing (violin, and in 2010: Guro Kleven Hagen (violin).

Albert Noven (double bass) and Sonoko Miriam Shimano Welde (violin) both came to the super final of this year's Norwegian National Youth Music Competition. Nanna Tao Karlstrøm (violin), and Brage Botn (cello) both received "Inspiration Awards".

Julie Davidsen (17) (flute) won 2nd Prize in the Alexander & Buono International Flute Competition, New York. Xixi Marlene Karlstrøm (piano) was awarded the Ånund Lund Rej Memorial Fund. Karol Ciesluc won 1st Prize in the Great Double Bass contest in Copenhagen this year, and five out of six 1st Prizes, including the Honorary Award, in the Sparre Olsen Competition, were given to talents from Barratt Due Institute of Music.



Barratt Due Institute of Music Centre of Excellent Education

(All numbers mill.NOK)

Cost estimates

- Further development of teaching and study programs
- Development and running of National Resource Center
- Research on Barratt Due "Black Box"
- Regional development and coordination
- National knowledge base
- Publications and recordings
- International concert development project for BDM 90 years anniversary
- Facilities

sum	2014	2015	2016	2017	2018
	CEE Program period				
1,25	0,25	0,25	0,25	0,25	0,25
2,50	0,50	0,50	0,50	0,50	0,50
0,60	0,20	0,20	0,20		
2,80	0,60	0,60	0,60	0,40	0,60
2,50	0,50	0,50	0,50	0,50	0,50
1,85	0,60	0,45	0,20	0,30	0,30
2,05	0,10	0,25	0,50	0,80	0,40
1,25	0,25	0,25	0,25	0,25	0,25
Sum	3,00	3,00	3,00	3,00	2,80

Alf Richard Kraggerud

Violin teacher and Vice Principal

Kraggerud is among the most renowned violin teachers in Scandinavia and a large number of his past pupils are today award-winning violinists. Several of his students play regularly with major orchestras, perform at prestigious concert events and festivals, and inspire journalists to cover their musical performances in the media, at home and abroad.

The good results of his work can most likely be traced back to his varied and extensive education and experience. He began teaching already at age 13. In 1992, after completing his studies in pedagogy and violin at the Barratt Due Institute of Music, he studied conducting in London (in classes with G. Hurst at the Royal Academy and L. Leonard at Morley College). After a brief period as a first violinist in the Radio Orchestra he became principal of Gjøvik Music School (1995-1999). From 1999 to 2007 he was director of the young talents program at BDM. During this time BDM has achieved much international acclaim as a musical learning institution. In 2007 he was appointed principal of the already prestigious Razumovsky Academy in London. Currently Kraggerud acts as both Vice Principal and Director of the young talents program at Barratt Due Institute of Music.

Kraggerud is a sought-after lecturer and leader of master classes internationally, i.e. at Mozarteum (Salzburg, Austria), Northwestern University (Chicago, USA) and Aston (Switzerland). Valdres Festival, which is one of the largest and most popular summer courses in the world, was established by Kraggerud in 1994.

Examples of BDM Artistic Development (AD) projects

From 2008/09:

Project: «Oslo Camerata in co-operation with Dextra Musica»

Description: Concert in collaboration with Dextra Musica.

Soloists: student Magnus Boye Hansen and professor Stephan Barratt-Due.

Concert in the church at Akershus castle and at Teie Hovedgård.

Program:

Gustav Mahler(1860 – 1911), Piano-quartet A minor

Antonio Vivaldi (1678 – 1741), Cello sonata B major, opus 14 No. 6

Felix Mendelssohn (1809 – 1847), Octet for strings i E-flat, op. 20 1. movement

Georg Friedrich Händel(1685 – 1759), Concerto grosso B major, op. 6 No. 7

Alfred Schnittke: (1934 – 1998), Concerto grosso No. 1

Year: 2008

Professional/artistic director: Alf Årdal

Contributing staff/professionals: Stephan Barratt-Due, Knut Johannessen, Soon-Mi Chung, Tiril Bengtsson, Camilla Kjøll, Bendik Foss, Lina Årnes, Anne Britt Sævig Årdal og Pål Magne Solbakk

Contributing students: BA- and MA-students collaborated with professional musicians.

External partners: Dextra Musica and Sparebankstiftelsen DNB NOR

Forms of dissemination/documentation:

Concerts: Teie Hovedgård, Tønsberg, 25.11 and the church at Akershus castle 26.11.

Project: «Spohr»

Description: Project in collaboration with the Oslo Camerata aiming to perform Ludwig Spohr (1784-1859) rarely performed works, two violin concertos for two violins. The project lasted for two weeks of intense training and a number of concerts with subsequent CD recording. Students from strings- and wind section were involved. The project included the Naxos recording of two double concertos for violin by Ludwig Spohr.

Stephan Barratt-Due directs his two former students, violinists Henning Kraggerud and Øyvind Bjorå. Cooperation with (the professional chamber orchestra) Oslo Camerata is based on Barratt Dues "Learning by doing" philosophy. Students playing side by side with teachers and professionals - all in Spohr spirit - which himself loved to perform these two works together with his students!

Year: 2008-2009

Director and academic / artistic director: Stephan Barratt-Due

Contributing staff / professionals: Soloists Henning Kraggerud and Øyvind Bjorå

Contributing students: BA og MA-students participated with professional musicians.

Partners / external : Oslo Camerata og Naxos International

Dissemination forms / documentation :

1. The project was documented through the CD that was released in 2009
2. Concert at NMH 13th.of February, in the program ' Bylyder'.

Project: «Scandale – Paris 1920»

Description: Cafe de Paris. Concerts, cabaret, movies with live music. Barratt Due has an ambition to develop thematic chamber music projects that bring professionals and students further in artistic and musical understanding. The idea of a project on the 1920s Paris emerged in the scientific community and was both exciting and challenging.
Project manager and artistic source: Soon-Mi Chung.

Scandale! - Paris 1920, a collaboration with Oslo Cinema, the Art Academy in Oslo (KHIO) and the French embassy. The first three evenings was the "French evening." Students from the Academy decorated villa Lyder Sagens gate 2 with murals and installations à la 1920. At the Café de Paris (in this occasion at the institute) there was served "french temptations" and this created a unique atmosphere. Olav Anton Thommesen, Eva Joly and Thomas Hylland Eriksen held lectures with various angles from the actual period. Two evenings, there were movie nights at Gimle with silent movie "Chess Player" which was shown with live orchestral music performed by Barratt Due students. All engaged at the institute collaborated with external expertise to provide a very valuable experience in terms of building up a festival with a challenging theme from scratch.

Year: 2008, 15th.-19th. of April

Academic / Artistic Director : Soon-Mi Chung

Contributing staff: leaders of the Performing sections : Torgun Birkeland (vocal), Arnulf Naur Nilsen (wind) og Jiri Hlinka (piano) took part in the project committee, chaired by Soon-Mi Chung (strings). Teachers in principal instruments and chambermusic helped with the teaching and / or participation in the concerts

Contributing students: All BA og MA-students participated.

Partners / external: Teachers/students at KHIO, Oslo cinema, the French Embassy.

Dissemination forms / documentation: Recording of all concerts and cd recording with both audio and visual material from the festival, with excerpts from the lectures. Photographs on the CD gives a visual impression of the festival with the music. Five concerts were held, three at the institute and two at Gimle cinema.