

**Topic: Good health:
How to ensure and maintain it**

Peer Abilgaard: Gesundheit

> **Good health: how to ensure and maintain it**

Helmut Möller: Die Kunst zur Gesundheit

> **The art of good health: salutogenesis and resilience: the keys of music medicine**

Claudia Spahn: „Das klinget so herrlich...“

> **„That sounds so glorious...“ Musicians' strategies to support their health**

Eckart Altenmüller: Der Gänsehaut-Effekt

> **The goose skin-effect. The joy of making music**

Tobias Esch: Gesund trotz (und mit!) Musik

> **Healthy despite (and with!) music. On the importance of music for motivation, reward and stress reduction**

Martin Fendel: Wer hält Musiker gesund?

> **Who keeps musicians fit? A panel discussion at the 9th DGfMM conference in Cologne**

Andreas Burzik: Die Kunst des Entsehenlassens

> **The art of letting things emerge. Learning and teaching according to principles of self organization**

Bernhard Richter: Wie bleiben Sänger gesund?

> **How singers stay healthy. Special factors in the prevention of voice problems**

Maria Schuppert: Kompetenzen – Kontakte – Kommunikation

> **Competence – contacts – communication. How can professional societies for music medicine and local networks contribute to musicians' health?**

On the occasion of the 9th conference of the German Society for Music Physiology and Music Medicine (DGfMM), Peer Abilgaard invites a broader discussion on the factors influencing the health of professional musicians. In particular, he asks for greater attention to positive, individual stimuli. Instead of pathogenesis, a stronger focus on „salutogenesis“ is required. The article by Möller gives an overview of such

factors that can help to improve psychological and physiological coping mechanisms and thus strengthen general wellbeing. Based on Antonovsky's concept of a „sense of coherence“, Spahn presents a classification of four behavioural and attitudinal profiles that impact on professional wellbeing. The central factor, however, she argues, is the meaningfulness of music itself. The next article, by Altenmüller, discusses the physiological and developmental origins of the joy in making music, the goose skin-, or chill-, effect. He considers behavioural and hormonal factors, as well as the music types most likely to cause somatic reactions. It thus appears, as Esch then argues, that professional musicians can develop immediate access to the salutogenic potential of music, both on a neurobiological level and that of social psychology, reducing the strains inherent to the profession. On a more organizational level, Fendel discusses the institutions responsible to ensure the health of musicians. Apart from the individual him- or herself, these are mainly employers, professional associations, and health insurance companies. One of the most satisfying experiences for musicians is playing „in the flow“. As Burzik argues, learning to achieve this state constitutes a paradigm shift, away from conscious, often rigid methods of training, towards a new openness to „let things emerge“. Like instrumental play, singing can contribute to good health, but it is also a risk factor. Richter therefore recommends a „preventive attitude“ under consideration of age and other physiological factors, and co-operation with specialist practitioners. In the final article, Schuppert gives a short overview of health protection for musicians since the 1920s, although great strides, she states, were only made since the 1980s through international networking, conferences, and the establishment of teaching courses.

Key words: music medicine, health protection, salutogenesis, positive stimuli

Ralf Pegelhoff: Mobbing

> **Mobbing. (Not) an issue for orchestras?**

Despite the sometimes inflationary use of the term, mobbing still often remains a taboo topic. The article by Pegelhoff aims to advance a more open discussion of it. It provides a general introduction, giving de-

finitions of behaviour that constitutes mobbing and explains the structures that lead to mobbing. At the heart, he argues, is a conflict that cannot (or is not meant to) be worked out openly and that is more about personal than factual issues. A lack of clear structures of communication and weak leadership often help mobbing to become virulent.

Key words: mobbing, communication, leadership, social psychology

Tina Krauß: Auf Mission

> **On a mission. The mission statement as a management instrument for orchestras**

As public bodies, German orchestras find themselves in a difficult tension between various stakeholders and with a broad spectrum of obligations (artistic, educational, civic). It is for this reason that many still have objections against mission statements, long since widely used, for example, by US orchestras. Yet as Krauss argues, mission statements can be useful management tools, giving long-term strategic directions and instilling a sense of shared values, thus increasing motivation, helping to avoid the misallocation of resources and positioning the ensemble externally.

Key words: music management, mission statements

Constantin Floros: Diener am Werk

> **A servant of the work. The teacher of conductors, Hans Swarowsky**

The article gives a personal portrait of Hans Swarowsky (1899-1975) by Constantin Floros, a former pupil. While not as well-known as others conductors, such as Furtwängler or Karajan, he acquired a virtually legendary reputation as a teacher of conducting, with Mehta, Abbado, Sinopoli and Jansons among his pupils. Floros describes in particular Swarowsky's approach to tempi and his dedication to faithful and close interpretations, related to his own self-conception as a „servant of the work“, rather than its co-creator, and his aversion to „star conductors“.

Key words: Hans Swarowsky, conducting, music biography