

TILMAN HOPPSTOCK

By GUY TRAVISS

TILMAN HOPPSTOCK studied guitar and cello in Darmstadt and Cologne. He has visited over 40 countries on concert tours and has over 20 discs documenting his extensive repertoire. In addition to his teaching posts at the Musikhochschule in Mainz (1985-2007) and the Akademie für Tonkunst in Darmstadt (since 1988), Hoppstock accepted a two year professorship 2004-2005 at the University of Pitea in Sweden and followed invitations to institutions such as the Royal Academy of Music, Manhattan School of Music and University of Southern California. In 1993 Hoppstock founded his own publishing house: PRIM-Musikverlag, a label under which he has released many of his critically acclaimed music editions and recordings.

You often define yourself as both a cellist and guitarist; to what extent does the cello continue to feature in your life?

I see myself as a guitarist, because my guitar playing is better than my cello playing, but I started playing the cello before the guitar. I have played in orchestras and string quartets and the cello has kept me in touch with all this other music. It's a very important part of my musical life.

How involved are you with a teaching institution?

I teach at the academy in Darmstadt for around thirteen hours a week. I have my own class there, coaching chamber music and running a series on counterpoint and basso continuo.

What does the year ahead hold?

I will start to write the second volume in my series *Bach's Lute Works from the Guitarist's Perspective*.

I will also be publishing twelve miniature preludes by Allan Willcocks, all recently discovered pieces by this unknown composer. There are some concerts of course, and I plan to publish a new disc featuring Schubert's *Winterreise* together with the tenor Christoph Prégardien. This will be a concert recording.

How are you dividing your time at present?

I'm always jumping between projects; when I'm writing a

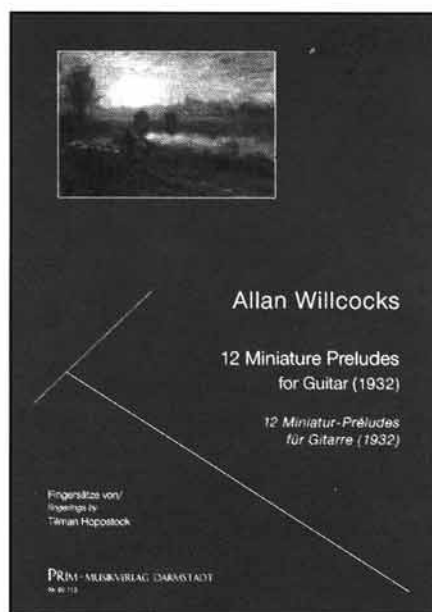


Tilman Hoppstock.

book such as the one on Bach I cannot concentrate on anything else. So I find myself working on this for two or three weeks at a time and then preparing for a concert. I have to organise a lot. Every year in December I hold a festival in Darmstadt and this takes a whole year to arrange in addition to everything else.

What's the format of the festival?

It's always compressed into a long weekend from Friday to Monday. I try not to put on an event only for soloists; it's a festival with different aspects. We have chamber music and very often the concerts are led by a theme: last year I shared a concert with the Italian guitarist Carlo Marchione entitled *Studies for Guitar*; or we might have a concert featuring just sonatas. In the past we have even programmed a concert for actor and guitarist. For the matinée concert – always held on Sunday morning – we usually present wonderful and



interesting projects. For example, in 2008 we offered a concert/lecture on reworkings of Bach's lute music that included things like romantic adaptations for piano. There is also a special kind of exhibition in which I give a number of performances of the same piece using eight or nine different guitars. This gives the audience an opportunity to listen to the instruments themselves, and we normally get 100-120 people attending this particular event.

By what process do you choose or become involved in projects?

I have no idea. It's fortunate that all the things I dreamed I would do I have done, so everything

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I do now is a plus. There's no obligation for me now to say 'I have to do this'. I still keep projects of course, but whether I choose to do them is not so important.

What can we expect to find added to your recording catalogue in future?

I have done many recordings that are not yet published: for instance there's a live recording of music by Leo Brouwer that will be released in 2012. I also have many live chamber music recordings, things I have done with friends over the years, which will be compiled and released as a double disc. There's also a recording I did six or seven years ago that will be published next year: suites originally composed for harpsichord by

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Given your diversity, is there some area of the repertoire you find yourself coming back to?



Throughout my career there have been periods where I have invested in certain subjects. Schubert is one of my things for example. I'm also involved in music by Sor, Ponce and Villa Lobos. I'm perhaps not so much involved in contemporary music, but even that I have done. I am always doing different things, but in a way I do find myself coming back to Baroque music. Equally I feel I need to be involved in this other stuff, such as Ponce, to have new energy for Baroque repertoire.

How have your concert activities changed over the years and where do you find yourself with performing now?

27 or 28 years ago I gave between 100 and 150 concerts a year for two or three years. Now I have ten concerts a year. I love being on stage but I have reduced my playing and I am far more relaxed about performing now. I do many different types of work: I love to teach; to make recordings; to be an editor; to write; and then it is not possible to travel all the time. In the beginning I was just a player. I have come to a point now where I share my work in many different ways.

After a break of a decade from giving concerts, what brought you back to the platform?

Between '85 and '95 I just made recordings. At the time I thought I would never come back on stage, but by chance I found myself playing again: I was about to give a concert with some colleagues when one of the performers got a problem with his hands. I was asked if I wanted to do a solo recital, so then I started performing again. To be honest my real stage career started in '95/'96, because for me the most interesting concerts at the best places came from that time. Though I never gave more than 15 or 20 concerts a year, or was outside Germany for more than 50-60 days a year. Step by step I reduced the amount of playing I was doing.



Where will the remainder of the 2011 concert series take you?

This year I have three or four trips to make, and maybe there will be another one or two concerts. I am travelling to Switzerland, France and Eastern Europe. The rest of the time I will be performing in Germany.

Discography:

- 1 - Fernando Sor: Works for Guitar**
SIG X14-00 (p 1985)
- 2 - Tilman Hoppstock: Early Recordings 1980-1984 Vol. I**
Heitor Villa-Lobos: Préludes & Studies
PRIM 3000-1 (p 1980-84)
- 3 - Tilman Hoppstock: Early Recordings 1980-1984 Vol. II**
Music by Bach, Giuliani, Ponce, Henze, a.o.
PRIM 3000-2 (p 1980-84)
- 4 - Works for Guitar:** Villa-Lobos: 12 Studies, Ponce: 12 Préludes, Brouwer: 12 Etudes, Paganini: 2 Caprices
SIG X41-00 (p 1989)
- 5 - El Ultimo Tremolo - Paganini, Barrios, Brouwer a.o.**
Early Tapes 1980-1985
CHE 0055-2 (p 1980-85)
- 6 - Harpsichord Works in Transcriptions for Guitar**
Music by Froberger, Buxtehude, Bach
PRIM 42-00 (p 1988)
- 7 - Works for Baroque Cello & Guitar** (with Rainer Zipperling) De Visée, Bach, Vivaldi
PRIM 55-00 (p 1991)
- 8 - J. S. BACH: Transcriptions for Guitar** - Early Recordings 1979 - 1985 Bach Suite BWV 995 & 996, Fantasy & Fugue BWV 904 + Martin & Brouwer
CHE 0072-2
- 9 - See, we assemble - Tilman Hoppstock and Friends**
3 guitars, guit. + piano, + violin., + cello, + voice, + string quartet
PRIM 71-00
- 10 - Classical Guitar**
Werthmüller, Marschner, Sor
CHE 0118-2 (p 1995)
- 11 - 20th century music for guitar**
Krenek, Brouwer, Gilardino, Bartok, Meijering
SIG X 90-00 (p 1996)
- 12 - Songs from Love & Death** - Brahms, Spohr, Schubert with Christoph Prégardien, tenor
CHR 77320 (p 1998)
- 13 - Manuel M. Ponce: Sonatas & Variations** (after the manuscripts)
SIG X 114-00 (p 1999)
- 14 - Memories of the Alhambra** (Sor, Albeniz, C. Scott: Sonatina)
SIG X 122-00 (p 2001)
- 15 - I maestri della chitarra: Tilman Hoppstock**
Couperin, Bach, Tarrega, Lauro, Albéniz, a.o.
Seicorde E59 (p 2001)
- 16 - Tilman Hoppstock: Projects** (Chambermusic live & in studio)
PRIM 2001-1 (p 1996-2000)
- 17 - I Giardini del Sogno** T. Hoppstock live at "Days for contemporary music 2003-Darmstadt" Smith-Brindle, Brouwer, Takemitsu, Kurz
SIG X 125-00 (p 2003)
- 18 - Bella Italia** Carcassi, Carulli, Paganini, Giuliani
GS6-2005 (p 2004)
- 19 - Images of Spain** Sanz, Sor, Albéniz, de Falla, Torroba, Paco de Lucia
PRIM 09-01 (p 2004-09)
- 20 - Great Studies for Guitar**
Willcocks, Carcassi, Villa-Lobos, Paganini
CHE 0158-2 (p 1990/2004/2010)
- 21 - Winterreise** (with Christoph Prégardien, tenor)
Christophorus (rel. in 2011)
- 22 - Harpsichord Works for Guitar II**
Christophorus (rel. in 2011)