

INSTRUMENTAL VALUE:



THE TRANSFORMATIVE POWER OF MUSIC

SALZBURG GLOBAL SEMINAR
SESSION 479 REPORT

Author: Fiona Maddocks · Rapporteur: Brent Reidy

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SALZBURG GLOBAL SEMINAR

CHALLENGING PRESENT AND FUTURE LEADERS TO SOLVE ISSUES OF GLOBAL CONCERN

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PREFACE

In April 2011, the Salzburg Global Seminar, a non-profit, independent institution founded in the wake of World War II, convened a conference to debate **Instrumental Value: The Transformative Power of Music**. Fifty-four participants from twenty-three countries, among them composers, practising musicians, administrators, educators, scientists, gathered in Schloss Leopoldskron, in the environs of a city whose name is inextricably linked with Mozart.

The further associations with Max Reinhardt, who did so much to restore the Baroque *Schloss* to its former splendour when he lived there from 1918 to 1938, is also important: Reinhardt, best remembered today as an actor and director, founded the august Salzburg Festival with the composer Richard Strauss and the writer/librettist Hugo Von Hofmannsthal.

The Schloss was confiscated by the Nazi government in 1938 as “Jewish property” and Reinhardt, by then in Hollywood, never returned. He died in New York in 1943. Reinhardt’s widow eventually sold the Schloss to the Salzburg Global Seminar. Its lakeside setting has won more widespread, if not iconic celebrity, for having featured in *The Sound of Music*. As a setting for a conference about music, it could scarcely be more ideal.

SETTING THE SCENE

How do you debate music? By its nature and impact, this is the art form which least lends itself to verbal analysis. Its “transformative power” is mental, spiritual, and physiological. It can alter our heart rate or make our hands clammy or provoke tears. Its effect changes in every circumstance, every repeat encounter. No experience of music is ever the same. Bring together a group of music professionals from all over the world, each inevitably with different experiences, and they are immediately united by a

shared passion which requires no explanation, only the instruction: “Listen to this!” or “Just wait till you heard that!”

The task of Seminar 479, by dividing a large, ambitious topic into tightly identified segments, was to put flesh and bones on the instinctive and ephemeral. A few sessions were interrupted, memorably, by participants breaking into music or song: an *a cappella* folk lament from India, an impromptu voice-and-guitar song written, overnight, as a contribution to a debate on education; an informal session of composers introducing samples of their work.

Outside hours, the grand piano in the Schloss sounded with serious practice and lively improvisation. Reminding us all how music can transform, strangers quickly became firm friends as they gathered, into the small hours, downstairs in the Bierstube, tapping feet to the inspirational trombone playing of Aubrey Tucker. Giving his unique spin to jazz classics and wearing-out three fabulous pianists – SGS 479 participants - who took turns to accompany him in the process, he demonstrated music’s power to transport, transform and ambush us.

OVERVIEW

The programme was coordinated by two co-chairs, Sir Nicholas Kenyon (UK), director of the Barbican Centre, London and former director of the BBC Proms and BBC Radio 3, and Sarah Lutman (USA), president and managing director of the Saint Paul Chamber Orchestra and formerly vice-president for content and media at the American Public Media, where she was responsible for cultural programming.

The four-day residential seminar was structured around five plenary sessions and four working group meetings. Spokespersons from each of the three groups presented their findings in a final plenary session, which stimulated



Hans Graf, Nicholas Kenyon and Sarah Lutman



Anton Batagov, Tomoko Momiyama, and Eva Weissenbacher



Plenary on „The Power of Learning: Creativity and Young People“

lively discussion, a few answers and, given the variety and vitality of the participants, many more questions for us all to take back to our daily working lives.

The plenary sessions, whose discussions will be summarized in this report, were as follows:

- * The Power of Performance: Music and its Audiences
- * The Power of the Mind: Music, Perception and Health
- * The Power of the Spirit: Music, Transcendence and Reconciliation
- * The Power of Learning: Creativity and Young People
- * The Power of Creation: Composers and New Music Today

The Small Group Work, which will be summarized briefly, was divided as follows:

- * Music: Performance and Audiences
- * Music: Perception and Health
- * Music: Learning, Creativity, Young People

PURPOSE AND OBJECTIVES

In the opening “Welcome” session, Edward Mortimer, Executive Vice President and Chief Program Officer, Salzburg Global Seminar, spoke of “music’s unique power to mobilise feeling and to speak directly to the soul even, or perhaps especially, to those who know little about it”. Both Sarah Lutman and Nicholas Kenyon observed that, entering the second decade of the twenty-first century, we are in a moment of change and challenge in the world of music.

Whatever our specialist fields or cultural backgrounds, it was immediately clear that the assembled participants cared deeply about the power of music to transform and enhance lives. The topic is complex, the experience often



Paul Head and Jennifer Stasack



Alexandros Kapelis and Jildiz Kudaibergen

hard to quantify, and by its nature hard to put into words. The Seminar's task, Nicholas Kenyon reminded us, was to try to identify, explain and analyse the impact of music and its potential, by a variety of means, for building a better society. As Susanna Seidl-Fox, Program Director of SGS expressed it, participants should be "tough on the issues, but generous with each other". This proved the case.

SUMMARY OF PLENARY SESSIONS

I. THE POWER OF PERFORMANCE: MUSIC AND ITS AUDIENCES

Led by Co-Chair **Nicholas Kenyon; Alan Brown**, Researcher and Management Consultant, WolfBrown, San Francisco and **Hans Graf**, Music Director, Houston Symphony, Houston

The key questions concerned the relationship between music and audiences: "What do we currently think about music performance? How is the experience shared? What is the nature of this shared experience? How could the moments of "bliss", those high points which transform our sense of self and, at best, lead to a feeling of well-being, be maximised?"

Nicholas Kenyon observed that we were in the midst of a "sea change": the proliferation of outlets for performance – especially online via YouTube, Spotify and similar, as well as through traditional means, has made performance more democratic. Where once music was ordered for you, by broadcasters and record companies, now everyone can "curate" their own private listening (via Garage Band, etc.), with Machaut, Gamelan or Mozart, all being available simultaneously without any need for linear development.

Taking these points further, Alan Brown provided a helpful framework based on his own extensive research with audiences, by identifying five "modalities" for participating in music: inventive, in the sense of a unique new work being created; interpretive, as in a performance which brings to life an existing work; curatorial, in the sense of individuals making their own play-list in whatever format; observational, as in an audience at the Proms or similar, and ambient, concerning music you experience without choosing to (as in "muzak" in a hotel lounge or shopping mall). He took this analysis further by outlining the various hopes and expectations of audiences, from the social, to the re-encounter with the familiar to the, perhaps less frequent, quest for that which is new and challenging.

The easy availability via technology, a constant talking point in this session, carries risks as well as benefits. Nicholas Kenyon reminded us of the notorious example of the pianist Joyce Hatto, whose "recordings", "made" late in life turned out to be re-packagings of CDs by illustrious players, easily identified as such. He noted, too, that performance practice has for the first time become a subject of musicological /academic study. We have access to performing traditions as never before. You want to hear, and see, how Furtwängler conducted or Horowitz played: it's there, at the tap of a few keys, on YouTube. We are still assessing the implications of this exciting, but often bite-sized ready knowledge.

Recalling a highlight of his time as Director of the BBC Proms, Kenyon showed a clip of the Venezuelan Youth Orchestra and Gustavo Dudamel playing their third Proms encore ("Mambo"), which involved dancing, spinning instruments and well-rehearsed, seemingly spontaneous,



Emily Akuno



Martin Neary



Duffie Adelson and Odile Gakire

choreography, as well as playing. The young musicians' energy and physicality, and the audience's joyful reception, seemed to convey a perfect balance between performer and listener.

Yet this at once provoked controversy: a performance such as the Venezuelans could never be "typical". It is not "spontaneous" but thoroughly rehearsed; its predictability, though part of its charm, can lose impact after a couple of encounters; most music cannot be treated in this way; music is not "fun" but requires alert, attentive listening. While no one could fail to enjoy the zest and skill of these young musicians, it was dangerous to confuse an "event" like this with the serious matter of engaging with concert music. You cannot make a Bruckner symphony short and snappy. It will last an hour (or so) and is what it is. It cannot be made any easier. The best is that audiences are equipped, through education of every kind, with the skills to listen.

In this context Hans Graf, who as a distinguished international conductor has explored a variety of ways of performing music to a concert audience, broadly favours any approach which enhances our listening skills, preferably via a purely musical device. He gave as an example a performance at the Houston Symphony, in fact, of a Bruckner symphony, which was preceded by a balcony performance of one of the composer's motets. The unexpected, but far from radical, juxtaposition of two strands of Bruckner's music, choral and orchestral, provided a memorable way into the symphony itself.

Given the numerical and geographic balance of participants, and the peculiarly "Western" notion of "performance" as an event to be encountered by "an audience", most of the discussion was about the Western tradition: every composer needs a performer, every performer an audience. The rites and rituals, dress codes, seating practises, even if gradually changing, are a Western habit. You go to a concert in order to share an experience, preferably intense, that you cannot get listening to a CD at home.



Noam Faingold, Neil Lerner, Kathleen Matt and Lisa McCormick

Views from non-Western participants, often from cultures where performer and audience, and composer too, were one and the same – were invited, welcomed and acknowledged. The idea that East and West might learn from each other was implicit. So, too, was a respect for the differences in the many ways music is created and enjoyed.

2. THE POWER OF MIND: MUSIC, PERCEPTION AND HEALTH

Led by **John Sloboda**, Visiting Research Fellow, Department of Music, Royal Holloway, University of London, Professor Emeritus, Psychology Department, Keele University; **Stephen E. McAdams**, Canada Research Chair in Music, Perception and Cognition, Department of Music Theory, Schulich School of Music, McGill University Montreal and **Vera Brandes**, Director, Research Program Music Medicine, Paracelsus Private Medical University, Salzburg

The power of music, magical when it works, is fragile and elusive. John Sloboda began by addressing this question: "I buy a ticket for a world famous orchestra playing a piece I love. I have the keenest anticipation. Yet, in the event, I feel nothing. Why? Is there a way of coaxing the maximum impact more often? Is it me, or is it the music or the orchestra?"

The session explored the variety of our responses to music, from the rare "life-changing" experience, to the mundane, from the thrill of a fine performance in a concert hall to the familiarity of a TV jingle or a favourite song which prompts memories. What is occurring in our brain as we listen? We need to be in the right state of mind for music to speak to us. Music has no power, including negative powers, unless we allow it: it cannot comfort us unless we need comforting.

Associated issues were discussed: some people are immune to music. Why? Music is subject to the law of diminishing returns: pieces which might have affected us

when younger may not work with the same intensity as we grow older. We may need an “enforced break” before returning to a favourite piece of music. Can we use our knowledge of the brain to create more powerful music events?

Scientists need data. Assessing the changes to body, mind, mood as we listen to music is notoriously difficult, though various kinds of sensors, to measure skin changes, respiration, heartbeat, are now being used. Stephen McAdams of McGill University described research now underway on the physiological changes which take place in the brain during the listening process. He analysed the variables which add up to musical experience: structure, sound, interpretive gestures, versus our own changes in attention, expectation, knowledge, emotional state, all shifting in real time as we listen to music. No reliable method can entirely measure our response. You may hear a piece of music as “happy” even if you do not feel happy yourself. Even as we try to describe our response, the mere act of putting it into words may alter it.

In the open discussion, much interest was shown in Vera Brandes’ proposition, in the light of her own applied music therapy research, that specific music can have a mood-altering effect, in some cases helping people with depression. She suggested that this area of research, still in its infancy, could lead to new roles for composers. No musical examples were given, as she argued that hearing “snippets” could not illustrate the process sufficiently well.

The session recognised the risk of attributing omnipotence to the art form for which we all have a passionate bias. Music carries its own inconvenient truths. Think, for example, of the West-East Divan Orchestra. Daniel Barenboim might argue that Western Classical music can have a positive impact on young Arabs and Israelis, and for some it does. For others, it is seen above all as a gateway to a better economic life, not as a way of making inter-religious friendships, or building cultural and political bridges. At best, however, it can enhance our outlook on life. We are a long way from being able to explain precisely why.



Vimbayi Kaziboni and Cecilia Balestra

3. THE POWER OF THE SPIRIT: MUSIC, TRANSCENDENCE AND RECONCILIATION

Led by **Pierre Jalbert**, Professor of Composition and Theory, Shepherd School of Music, Rice University, Houston and **Martin Neary**, leading choral director and organist, London

Touching on some of the issues raised in Plenary Session 2, Pierre Jalbert examined music’s power to unite human beings and reach “the soul”. Some of his own work, even that for the concert hall, contains spiritual overtones, partly inspired by his own Catholic upbringing in the green, pastoral landscape of Vermont, where the family mixed English and French folk song with Gregorian Chant. He gave examples of seriously ill patients who describe how music has managed to resurrect feelings of joy which they cannot any longer find elsewhere in their confined lives. The task he faces in his own Houston Symphony Orchestra commission to mark the 10th anniversary of 9/11, is to express pain and transcendence in his music in a manner which is expressive and not literal or “pictorial”.

Martin Neary, who sang as a boy at Queen Elizabeth II Coronation and directed the music at Westminster Abbey for Princess Diana’s funeral, described how, through ritual and liturgy, music can become “momentous”, even for those who consider they have no religious belief. It can offer collective consolation, as did a performance of Brahms’s Requiem one week after 9/11 or, in the same way, John Tavener’s *Song for Athene* at Princess Diana’s funeral. Some of the impact can be attributed to specific musical elements: a clash of major and minor, use of dissonance or repetition, the way inversion/retrograde are used, the shape of a melody – all standard musical ingredients but worth itemising to see how all these combine with instruments, voices, ritual, liturgy, habit, expectation to achieve transcendence, consolation or exaltation.

This led on to a discussion of music’s palpable spiritual powers outside organised religion. Indian folk-singer and ethnomusicologist, Moushumi Bhowmik, demonstrated



Mark Gillespie



Aubrey Tucker

how a text without direct liturgical reference can carry transcendent meaning: she sang, unaccompanied, a folksong known as *The Boatman's Song* in which the journey across the river is understood to represent that of life towards death. Her beautiful, ululating solo voice, soaring ever louder in lament – in the odd circumstance of a seminar room in a Baroque castle by a lake in the middle of Europe – transported us, as one, to some remote and sorrowful place, by the Ganges or closer to home, which we could all recognise.

The composer, Artyom Kim, from Uzbekistan, expressed surprise that Western musical culture should make these distinctions between sacred and profane. In the East, all music is holy. Musicians take off their shoes to play, treating it as a form of prayer. There was general agreement that the West has lost its consciousness of the sacred, and tries to find this through a sense of heightened emotion in music, or through borrowing the religious music of others, as in Tibetan monks chanting. John Tavener is one composer who has rejected much of the goal-driven bias of Western music – and Western society – in an attempt to return to meditative simplicity.

Finally, Artyom Kim questioned the West's need to explain and systemise everything by telling a Russian joke (which both cheered and touched the assembled crowd, who understood immediately the good-natured irony of the interjection):

An old man had a very long beard. His grandson asked, "Grandfather, where do you put your beard when you sleep? Inside the sheet, or outside?" And he replied: "For all my grown years I have had this beard, and I have never asked myself that question. I do not know where I put my beard when I sleep, but each night I sleep like a baby." And that night he went to bed, and laid his beard outside the sheet, and then inside the sheet, and the more he thought about the question of where to put his beard, the more he tossed and turned and could not

sleep. It was the worst night he ever spent. Next morning, he died.

Russian joke, told by Artyom Kim (Composer, Uzbekistan)

4. THE POWER OF LEARNING: CREATIVITY AND YOUNG PEOPLE

Led by **Duffie Adelson**, President, Merit School of Music, Chicago, **Mark Gillespie**, co-founder Filarmónica Joven de Colombia and artistic manager of the Youth Orchestra of the Americas, and **Charles Kaye**, Director of the World Orchestra for Peace

This was a chance for speakers to present different methods of bringing music education to the young, whatever the levels of talent or social backgrounds. Three inspiring stories, about a world-class orchestra, a community music school and the setting up of a version of Venezuela's El Sistema, led to a stirring debate about the urgent need for music education for all. The work of El Sistema was recognised for its pioneering success. Its achievement in bringing music education to the world's headlines was both praised, and acknowledged an opportunity to get this message to all educators and political leaders.

Duffie Adelson crystallized the key steps towards musical reward, at every level: Exposure, which leads to Inspiration and, in turn, to Motivation. In her Merit School, Chicago, a community music school freely available, or charging only a very low fee, 6,000 inner city children have had a chance to study music. Potential has been unleashed, perseverance celebrated, a sense of community engendered.

She said: "Music is one of the most cost-effective ways to civilise youth and shape a better society. Children would

rather follow a passion than hang around on a street corner. They become co-pilots with the likes of J. S. Bach. They believe large things are possible, that ‘their world can be my world’.” Rigour, not a fashionable word in education, must be celebrated. Without hard work and discipline, musical excellence cannot be achieved. Self-esteem grows out of accomplishment and is the most valuable asset a child can have.

In his work with the Youth Orchestra of the Americas, Mark Gillespie spoke of his surprise at the different roles an orchestra such as his could play, beyond the incalculable impact it has on individual musicians. He said: “Sometimes a socially-oriented vision holds the key, sometimes it is a commercial viability and sensibility, sometimes it is artistic excellence, and sometimes diplomatic cohesion. These are values that inform the orchestra and have allowed the orchestra to survive, to grow, and to transform lives along the way.”

He linked this directly to the fundamental topic of this panel – music as a transformational force in and through the lives of young people. “Exposure to music, and more specifically, playing within an orchestra, offers the possibility of two transformations (among others) in sequential order. The first is a human transformation: the combined result of learning to lead, to listen, to express, to feel part of a community, to develop a voice, pride of work, teamwork, focus, discipline and so on. These are values that transform lives and contribute to the betterment of individuals regardless of what life path is ultimately chosen. The second possible transformation offered through orchestra training, usually sequentially later than the first, is that of discovering a dream, of finding oneself, and of a long, sometimes arduous but utterly meaningful journey in pursuit of the hope to make a life in music.”

Equally movingly, and taking all these issues one step further, Charles Kaye described how a desire for global peace binds the players in the World Orchestra for Peace (founded in 1995, and the inspiration of Sir Georg Solti): forty nations sit on one platform and collaborate. They are not a regular orchestra, but come together for special events to show, in Sir Georg’s words, “the unique strength of music as an ambassador for peace”. Who can ask more of any art form than that? This was Solti’s dream. But equally important to Solti was always to give a chance to young musicians, and under his successor, Valery Gergiev, the World Orchestra for Peace gives just such a chance at this high level to at least ten new young professionals to join each time – and to learn from their more experienced desk partners.

Yet all ideals have to be pitted against reality. In the discussion after the presentations, a participant from Central America noted that, however good the intentions of organisations like El Sistema or its spin-offs, in some parts of the world periods of violence lead to instability which have to be coped with, and cannot always be overridden. A child cannot cross a city for music lessons when the public transport system is in chaos or a curfew is in operation.

Examples were given of talent emerging from such hardship: a child who ended up living in school because of bad family circumstances at home, found refuge and hope in music and now sings at the Met; a young horn player who achieved exceptional standards, always using borrowed instruments, who eventually reached the goal of owning his own; a flute player picked up from the street by a priest in Bogota, now studying abroad on scholarships. All these cases illustrated Adelson’s view that “you have to find your own way to persevere. You have to embrace what’s given to you, and embrace rigour”.



Ghislaine Kenyon, Andrea Giraldez and Bruce Adolph



Sarah Lutman



Bruce Adolphe

5. PLENARY: THE POWER OF CREATION: COMPOSERS AND NEW MUSIC TODAY

Led by Co-chair **Sarah Lutman**, **Bruce Adolphe**, Composer, Educator, Performer, New York, and **Julian Philips**, Composer, Head of Composition, Guildhall School of Music, London

Many composers, and composer-performers were among the SGS's participants, and the consensus, even if inevitably unspoken much of the time, was that their presence gave vitality, ballast and authority to Session 479: music, its composition as well as its performance, was the central matter in hand. The selling and marketing and attendant issues many of us have to think about were secondary. We all welcomed the chance to hear how it felt from the "engine room" of creativity.

Sarah Lutman spoke of a welcome revitalisation: composers are no longer hidden away in ivory towers, except those that chose to be. They engage directly with musicians, and often audiences too, via orchestra residencies and activities outside the concert hall. She cited John Luther Adams's *Inuksuit* performed at the Armoury New York in March 2011, in which the audience was peripatetic, promenading and coming and going as they chose. Composers, by their engagement with cultural institutions, are helping to reshape them: a welcome and optimistic development.

Touching on some of the issues raised in the *Power of the Mind* plenary, Bruce Adolphe recounted his experience as composer-in-residence at The Brain and Creativity Institute at the University of Southern California. Working with the neuroscientists Antonio and Hanna Damasio, he composed a work (*Self Comes to Mind*) using poetry by Antonio Damasio and MRI brain scans made by Hanna Damasio. Bruce Adolphe spoke vividly of the cross fertilisation of creativity in the arts and sciences, stimulated by working in this unexpected environment which made

him consider "ideas and structures" which had never before occurred to him.

In *Body Loops*, for piano and orchestra, he explored the way memory is experienced through the body, as well as the mind. The balance between intellect and intuition is always at play, the union of these two forces always a fascinating alchemy. He told an old Coyote fable about how once, aeons ago, the empty black sky came to be full of stars. "You are making chaos," complained First Man, who was putting stars into the sky by following a map made by the Grandmother Spirit. "I call it beauty," replied Coyote, who wildly tossed stars into the sky, without a map or plan. That friction of chaos and beauty, tradition and adventure, is the nub of the artist's task.

As a composer as well as an educator, Julian Philips identified the sometimes confusing change in "new music". There is no longer a lingua franca, no single way of expressing music, no single, authoritative aesthetic. As a teacher, Philips said his task is to give skills, encourage a new composer to find his or her "voice", while accepting that there is no model, no paradigm. His own "interactive residency" at Glyndebourne had exemplified the possibilities: he worked in a definable space, but this space was not a theatre; the audience, including many school pupils, was part of the action, implicated in decisions in the performance.

This was Philips's own experience, but parallels can be found in many convention-breaking approaches to music making today. "As a composer you find yourself at the coalface: you experience the impact, and consequence, and transformative power of music, as never before." At the same time, devising music involving the audience is an entirely different process from concert repertoire, where the boundaries are strict between platform and auditorium. Neither approach is better or more valid. We live in an age where anything, as long as it is of quality, goes.

WORKING GROUP PRESENTATIONS

Group I: The Power of Performance: Music and its Audiences

Facilitator: Alan Brown

Working in sub-groups, participants of Group I examined three topics: audience, creativity and programming. Familiar issues concerning concert setting, alternative venues, attracting new audiences, mixing media (dance, visuals, etc. with music) were debated. There are no simple answers but the questions have to be asked repeatedly as new audiences and generations come to the fore. Regarding creativity in programming, taking on the points made by Julian Philips in Plenary V, a central fact to acknowledge is that programming can be inclusive, rather than narrow in focus. "All music is contemporary".

Group II: The Power of the Mind: Music, Perception and Health

Co-facilitators: Paul Head & Kathleen Matt

As in Plenary 2, the tension between art and science, when it comes to measuring experiences related to those indeterminate entities, mind, spirit or soul, was acknowledged. Current scientific research is too disparate and embryonic either to summarise here or, yet, to trust. Conversations ranged widely but in a fascinating practical exercise, one volunteer was attached to sensors while the rest of the group listened to an unknown piece of music. A monitor measured changes in heart rate of the "wired up" listener. This was interesting but as yet far from conclusive: you can measure a heart beat but it will not tell you what an individual thinks or feels, or how that relates to whole communities or societies listening together. This is a brave new world of scientific adventure and having practitioners such as John Sloboda, Kathleen Matt and Stephen McAdams present to discuss their work was considered of great value.



Nicholas Kenyon, Susanna Seidl-Fox and Fiona Maddocks

Group III – The Power of Learning: Creativity and Young People

Facilitator: Duffie Adelson

What is creativity? In this context, it was taken to mean all manner of intellectual and conceptual ingenuity which might be subtitled "thinking outside the box", "taking risks" or "having a voice", as well as more specifically creating what could be called a finished work of art. The importance of starting music early, whatever a child's innate talent or social background, came to the fore as a vital challenge for society. It is a political issue, as well as a parental, familial, community, scholastic question. Music education is perceived, too often, as of secondary importance. It should be at the core of the curriculum. When the wider assembly came to debate this group's findings, it was clear, unanimously, that this issue was of prime importance.

CONCLUSION AND ACTION

Sensing the urgent mood of the final Plenary Session, a small working group gathered to write a manifesto [see next page] calling for music for all from the youngest age to be sent to political leaders, opinion formers, funding bodies and anyone else of influence in the sphere of education. By chance, in the same week, three days after SGS 479 had ended, at a free piano recital in London's Turbine Hall, Daniel Barenboim campaigned for a similar change in attitude.

He told the BBC we need a "radical change of the education system so that children don't just learn literature, biology, geography and history at school, but also learn music," adding that music, through its challenges and hurdles and rewards, prepares you for life. Music has the power to unlock potential and develop motivation, trust, curiosity, teamwork, leadership, responsibility, well-being, joie de vivre.



Moushumi Bhowmik and Julian Philips



The Value of Music: The Right to Play

The Salzburg Global Seminar meeting on The Transformative Power of Music believes that music is a proven gateway to engaged citizenship, personal development and well-being. Only through urgent and sustained action can we foster a new generation of energised, committed, self-aware, creative and productive members of society.

The inspiration and rewards unleashed by music are universal benefits that must be available to all as a human right. All children from the earliest age should have the opportunity to:

- * unlock musical creativity;
- * fulfill musical potential;
- * develop musical expertise;
- * shine for their musical achievements;
- * encounter great music from all cultures; and
- * share their new-found skills of creativity, teamwork, empathy, and discipline.

Providing these opportunities should be the responsibility of society supported by the education system, arts organisations, media and funding bodies working together.

There are vital needs for:

- * music education for all from the earliest age by experienced teachers;
- * affordable access to training at all levels of ability;
- * supportive communities nurturing children regardless of background – geographic, socioeconomic, cultural;
- * sustainable financial resources providing reliable support; and
- * pathways to pursue excellence.

Best practice models exist around the world, which show how this can be achieved.

The future of music education is at risk. Our youth deserves an immediate commitment to music as part of the core education curriculum. There must be funding for youth music programs as part of a healthy and diverse society. We call on all governments, politicians, international agencies, educators, funders, and citizens to:

- * assert the essential place of music in schools;
- * support the development of new pathways for young musical talent;
- * ensure that organisations offering these opportunities to young people are sustained and developed; and
- * foster co-ordination between private and public agencies for support.

Signed by Fellows of the Salzburg Global Seminar 479 on April 5, 2011:

Nicholas Kenyon (co-chair), Managing Director, Barbican Centre, London

Sarah Lutman (co-chair), President and Managing Director, The St. Paul Chamber Orchestra, St. Paul, Minnesota

Duffie Adelson, Executive Director, Merit School of Music, Chicago

Bruce Adolphe, Composer, Educator, Performer, New York

Emily Akuno, Associate Professor, Music Performance and Education, Maseno University, Kenya

Thomas Anderberg, Music Critic, *Dagens Nyheter*, Stockholm; Lecturer, Philosophy Department, Uppsala University

Cecilia Balestra, Managing Director, Milano Musica; Professor of Music Management, Accademia Teatro alla Scala, Milan

Rex Barker, Director, simply transformational, London

Anton Batagov, Composer, Moscow

Zamira Menuhin Benthall, Honorary Chair, Live Music Now, Hamburg; Governor, The Yehudi Menuhin School

Moushumi Bhowmik, Vocalist, Ethnomusicologist, Kolkata

Alan Brown, Researcher and Management Consultant, WolfBrown, San Francisco

Jeremy Buckner, Director of Music Education, Carson-Newman College, Jefferson City, Tennessee

Fred Child, Host, *Performance Today*, American Public Media; Announcer/Commentator, *Live from Lincoln Center*, New York

Juan Antonio Cuellar Sáenz, Composer; Director, Fundacion Batuta, Bogotá, Colombia

Gerardo Tonatuih Cummings Rendon, Director of Global Education, Bluefield College, Virginia

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AUTHOR'S FOOTNOTE

The double privilege of being both a participant and, as writer-in-residence, an observer to the Salzburg Global Seminar Session 479 proved stimulating, challenging and in all respects rewarding. The chance to make new friendships and swap experiences, in spectacular surroundings away from normal preoccupations and pressures, was without parallel. Ideas flowed, optimism was ignited.

This report, naturally, is a heavily summarised account of a sprawling, lively conversation, or multiple conversations which started at breakfast and spilled over into coffee breaks, lunch, dinner, post-prandial talks and constitutional walks round the lake.

The abiding sense of intelligent engagement has stayed with me, and returned afresh in the writing of this report. Music is not one language, as it often said, but several. Unlike a verbal language, even half grasped or encountered for the first time, any kind of music can make its meaning felt. With an open mind – call it the workings of the soul, or the brain, or just a good pair of ears – music can transport and transform us.

From cradle lullaby to wedding march to threnody at the grave, music's powers are limitless. Every citizen has a right to experience its magic, to the full. Only through action, as outlined in SGS 479's Manifesto, can this hope of all musicians and music lovers begin to become a reality.

- Fiona Maddocks

CODA

*In my country you translate music
It comes back as song
In my country if you want to be creative
The teacher often says you're wrong*

*Listen and learn, listen and learn
We want to create space where young people play
We want to start early with rhythm, song and play*

*Where the ten ways to sing are treasured
And progression is measured
By open minds, takings risks
Rigor and originality
Whatever you do believe it and go with your heart*

- Peter Moser

Words from a song by SGS Fellow Peter Moser, written and performed at Session 479.

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FIONA MADDOCKS is chief music critic of *The Observer*, UK. She was chief arts feature writer and opera critic of the *London Evening Standard* and has also held positions at *The Independent* newspaper and Channel 4 TV. As founder editor of *BBC Music Magazine* she established the publication as the world market leader in its field. Her biography of Hildegard of Bingen (Headline) prompted, among other things, an opera and a solo theatre piece. She holds an M.A. from Cambridge University. For the past two years she has been a director's visitor at the Institute for Advanced Study, Princeton NJ.

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Further information about *Instrumental Value: The Transformative Power of Music* (Salzburg Global Seminar Session 479) can be found on the web: <http://www.salzburgglobal.org/go/479wrapup>.

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DISCLAIMER

This report reflects many of the points raised and issues discussed during the April 2011 meeting, but is not an exhaustive exploration of the themes nor does it purport to reflect a consensus amongst the participants on the issues and ideas presented. The report seeks to reflect and summarize the multi-layered and nuanced discussions that took place. The report does not claim to reflect the views of the donors, the authors, nor does it necessarily reflect the views of the Salzburg Global Seminar.



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