



SALZBURG GLOBAL SEMINAR

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,
- fulfil 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, socio-economic, 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 here 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

Vera Brandes, Director, Reserach Program Music Medicine, Paracelsus Private Medical University, Salzburg; Vice President, International Association for Music & Medicine

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 Tonatiah Cummings Rendon, Director of Global Education, Bluefield College, Virginia

Sarah Derbyshire, Executive Director, Live Music Now UK, London

Aneliya Dimitrova, Manager, Music Publishing and Licensing, Justin Time Records, Montreal; Administrative Director, Montreal Chamber Music Society

Noam Faingold, Composer; Doctoral Candidate, Music Composition, King's College, London

Odile Gakire Gatese, Founder, Ensemble Ingoma Nshya, Butare, Rwanda

Mark Gillespie, Artistic Manager, YOA Orchestra of the Americas, Arlington, Virginia; Co-Founder, Filarmónica Joven de Colombia

Andrea Giraldez, Professor, University of Valladolid, Spain

Roberta Guaspari-Tzavaras, Master Teacher, Co-Founder and Artistic Director of Performance, Opus 118, Harlem School of Music, New York

Paul Head, Chair, Chair, Department of Music, University of Delaware

Sujin Hong, Doctoral Student of Music, Europe BRAin and MUSic Program, University of Edinburgh

Pierre Jalbert, Composer; Professor of Composition and Theory, Rice University, Shepherd School of Music, Houston

Alexandros Kapelis, Pianist, New York and Brussels

Charles Kaye, Director and General Manager, World Orchestra for Peace, London

Vimbayi Kaziboni, Conductor and Artistic Director, What's Next Ensemble, Los Angeles

Ghislaine Kenyon, Arts Consultant, London

Artyom Kim, Artistic Director and Conductor, Omnibus Ensemble, Tashkent, Uzbekistan

Jildiz Kudaibergen, Manager, Manas Chamber Orchestra, Bishkek

Celia Lowenstein, Film producer and director, New York

Ken MacLeod, President, New Brunswick Youth Orchestra, Moncton, Canada

Fiona Maddocks, Music Critic, *The Observer*, London

Maria Majno, Vice-President and Coordinator, "Neurosciences and Music" Series, Mariani Foundation, Milan; Task Force "Sistema Orchestre Giovanili", Italy; President, European Mozart Ways

Stephen E. McAdams, Canada Research Chair in Music Perception and Cognition, Department of Music Theory, Schulich School of Music, McGill University, Montreal

Lisa McCormick, Professor of Sociology, Haverford College, Haverford, Pennsylvania; Member, Editorial Board, *Music & Art in Action*

Hiroko Miyakawa, Communication Officer, External Relations, Inter-American Development Bank, Washington, DC

Peter Moser, Artistic Director and CEO, More Music, Morecambe, United Kingdom

Dino Mulic, Pianist; Instructor of Piano, Sarajevo Music Academy, University of Sarajevo, Bosnia and Herzegovina

Maria Sherla Najera, Chair, Department of Music Education, University of the Philippines, Quezon City

Martin Neary, Organist and Choral Conductor; former Master of the Choristers, Westminster Abbey, London

Julian Philips, Composer; Head of Composition, Guildhall School of Music, London

Brent Reidy, Consultant, AEA Consulting, New York; Former Executive Director, Music for Tomorrow, New Orleans

Lloyd Shorter, Assistant Professor, Oboe, University of Delaware

John Sloboda, Visiting Research Fellow, Department of Music, Royal Holloway, University of London; Professor Emeritus, Psychology Department, Keele University

Jennifer Stasack, Professor and Chair of Music, Davidson College, Davidson, North Carolina

Ian Stoutzker, Founder Chairman, Live Music Now, London

Victoria Tcacenco, Professor of Music, Academy of Music, Theatre and Fine Arts, Chisinau, Moldavia

Claudia Toni, Advisor, Padre Anchieta Foundation, Cultura Radio and TV, Sao Paulo; Former Music Advisor, São Paulo State Secretariat of Culture

Aubrey Tucker, Assistant Divison Chair, Fine Arts, Spech and Commercial Music, Houston Community College; Member, National Association of Record Industry Professionals (NARIP)

Eva Weissenbacher, Member, Salzburg City Council; Chair, Cultural Affairs Committee; Cultural Manager, Salzburg

Dobson West, Chair, Board of Directors, St. Paul Chamber Orchestra, Minneapolis

Jane Haugen West, Medical Doctor, Minneapolis

Paulo Zuben, Composer; Musicologist; Chief Executive Officer, Santa Marcelina Cultura, São Paulo

Salzburg Global Seminar: Instrumental Value: The Transformative Power of Music 2-6 April, 2011 (Session 479)

Further Information: <http://www.SalzburgGlobal.org/go/479>