

INSTRUMENTAL VALUE: THE TRANSFORMATIVE POWER OF MUSIC

SALZBURG GLOBAL SEMINAR

SESSION 479 REPORT

PREFACE

In April of 2011, the Salzburg Global Seminar convened a conference titled “*Instrumental Value: The Transformative Power of Music*.” As an organization committed to addressing issues of global concern and to promoting dialogue among cultures for more than sixty years, the Salzburg Global Seminar took the view that this was an important moment to consider the transformational power of music within and between societies worldwide. To that end, and with the generous support of The Edward T. Cone Foundation, the Seminar brought together 54 leaders from the world of music, including presenters, performers, composers, researchers, policy makers, scientists, and scholars from 23 countries to engage in dialogue.

Sarah Lutman, president and managing director of The Saint Paul Chamber Orchestra, and Nicholas Kenyon, managing director of the Barbican Centre, served as program co-chairs and moderators. The seminar was structured around five subjects: the power of performance, the mind, the spirit, learning, and creation. Each topic was the subject of a plenary session followed by vigorous discussion. Additionally, the power of performance, the mind, and learning were explored further in small, facilitator-led working groups, which met throughout the four-day session and presented their findings at the session’s close. The plenary sessions and working groups were enhanced by various informal sessions, evening concerts, conversations, presentations, and receptions.

This report summarizes the content and discussions of the five plenary sessions and working group reports, as well as the other seminar events, so that the work and thinking which took place in Salzburg can be shared with a wider global music audience. It is hoped that this wider audience learns from the knowledge shared and questions surfaced within this report, sparking further dialogue. There was a sense at the gathering that now is a moment of change and challenge in the world of music—this report is meant to fuel the ongoing conversation about that change, not just report on one conversation about it.

PLENARY SESSION I – THE POWER OF PERFORMANCE: MUSIC AND ITS AUDIENCES

Nicholas Kenyon started this discussion by noting that only in recent generations has performance been the subject of musicological study. It has become a topic of growing importance as technology allows one to listen to and watch an extraordinary and dizzying profusion of performances online. Performance has also become increasingly democratic, as cheap technology has made it easier to create and share one’s own performances.

The availability of music, and ease with which one can create, presents a challenge for composers. While previous generations more or less interacted with the musical tradition directly preceding them, composers today exist in a world where all musical languages are available and heard. This simultaneity is potentially a huge richness, but also presents difficulties with which composers have to cope.

The proliferation of recordings puts the act of performance in an entirely new context. People still go to see live performances, despite the cost, time, and nuisances involved and the wide array of recorded performances available digitally. Performance remains something special, an intense and communal act that the world is only beginning to understand.

Alan Brown, researcher, management consultant, and Principal of WolfBrown, followed by sharing a framework of five modes of participation that he developed through years of interviewing audience members and asking people how they express themselves creatively. There are varying levels of creative control in people's participation in music: inventive, in which one creates something that is unique and idiosyncratic to oneself; interpretive, in which one interprets and expresses through a preexisting work of art; curatorial, in which one purposefully selects and organizes art to the satisfaction of one's own sensibilities—which is the dominant form of music participation among youth today; observational, when one hears performed music; and ambient, when one experiences art, consciously or unconsciously, that one did not select.

Mr. Brown presented another framework developed in response to the 2004 RAND report *Gifts of the Muse*, which charted artistic benefits on two scales, instrumental vs. intrinsic and public vs. private benefits. One could reinterpret this framework instead based on an axis of space: individual, interpersonal, and community benefits against an axis of time: benefits gained during a performance, before or after a performance, and those accruing cumulatively from a lifetime of performances.

It is important for an arts administrator to ask what benefits within this framework he or she curates and causes. It is likewise important for a performer to understand the values listeners find in performances. Some listeners go because of the interpersonal social benefits a performance supports while others go to validate, not challenge, their aesthetic sensibility, for example.

Hans Graf, music director of the Houston Symphony, described the challenge of performance as providing someone something she or he cannot get from just staying at home and listening to a recording. This can be achieved through spectacle, but the constant utilization of spectacle to gain audiences is not a tenable strategy.

Maestro Graf described ways in which he has made performance special at the Houston Symphony, including preceding a performance of a Bruckner symphony with a motet sung from the hall's balcony. The strategy employed was not radical, yet it was unordinary for a concert experience and thus primed the audience for performance that followed, making the experience more memorable. A similarly simple yet potentially powerful tactic is the performing of works "blind"—without telling the audience the title of a work before it is heard. This can create a mode of reception that is unusual to the traditional concert experience.

A lively discussion followed. Some questioned whether Mr. Brown's framework privileges private modes of reception. Mr. Brown responded that the spirit of the framework was not to privilege any mode above the other, but it is important to note that while very few people compose or create, an enormous amount of participatory singing takes place—for instance, in

places or worship. The funding world has recently (and somewhat controversially) started to support such forms of amateur participation.

Both criticism and affirmation of the traditional Western art music concert followed. Some asked whether the quantity of information given to a listener before a concert takes place has a detrimental effect and whether withholding that information might produce a different way of listening. Others questioned whether the costume of the performers and audience enhances the specialness of the occasion or is instead a stodgy ritual of which performers and audiences could dispose.

Others suggested that the seminar was too Western-art-focused and that the participants ought to broaden the conversation's scope—performance and participation are quite different in other parts of the world.

Finally, there was conversation around how music can be both magical and can create extraordinary experiences while simultaneously being demystified and made accessible for its audience. Some analogized the situation to the Second Vatican Council, which introduced changes that were in some ways too radical and quick and made after too many years of refusal to adapt.

PLENARY SESSION II– THE POWER OF MIND: MUSIC, PERCEPTION, AND HEALTH

John Sloboda, research professor at the Guildhall School of Music & Drama and emeritus professor of psychology at Keele University, shared the notion that while music can have power, that power is fragile and elusive. The phenomena producing an inspirational listening experience are complex and difficult to describe, but they are phenomena all want to understand.

A map was offered to help describe listening experiences. On one axis is the nature and intensity of experience, from life changing to significant to mundane, on the other axis are domains of influence on music experience, including the music, recipient, and context.

The map illuminates traps often sprung in discussions of music. There is an overemphasis on the life-changing potential of music. Such events are difficult to control, understand, and produce. They are but the high-end of a continuum; the mundane events are more predictable, proliferate, and easier to create.

Another trap is the priority given to the power of the musical object itself. Even when potentially life-changing music is sounded, it will not be life-changing if the recipient listening is not in the right state of mind or the context does not provide the right support. Music has the affordance of power, but it does not force one to avail oneself of its power.

One must keep this in mind as she or he tries to understand the music' elusive magic. Music's deepest power comes from the live event. All at a performance are partners in that magic,

from the back row of a concert hall to the players on the stage. Helping all involved regain agency is key as the full power of music is not realizable when any participant feels passive and disengaged. However, and somewhat paradoxically, now is an era where more and more people have transformational music moments digitally (i.e. private) rather than in live performance.

Stephen McAdams, Canada research chair in music perception and cognition and professor at McGill University, continued with a discussion of the power of music related to its temporality. Researchers often deal with music outside of time, yet the temporality of the experience is of paramount importance. Prof. McAdams has probed psychological and physiological responses in natural performance situations. Live situations present many more complications than a laboratory experience, but the potential yield from such experiments is also significantly higher.

In one example, listeners to the premiere of Roger Reynolds's *The Angel of Death* tracked the familiarity of material as it was presented through the work. The results revealed aspects of the music's structure. Another experiment tracked a work's valence (negative and positive associations) and arousal (excitement versus boredom), as well as measures of their psychophysiological response using biosensors, and showed how an audience together experienced a concert made of chronologically disparate works and how bodily responses can reflect the evolution of emotional engagement with the music over time.

Vera Brandes, director of the research program for music medicine at Paracelsus Private Medical University in Salzburg and vice-president of the International association for Music Medicine, discussed music therapy, noting that research often explores the relationship between player and listener, but omits the music. Chronobiological examinations allow one to understand how the body is synchronized and reacts to music.

Chronobiological music treatments consist of bespoke music dispensed to a patient at prescribed intervals over a period of days. According to her research, such treatments have yielded positive impact to heart rate variability and depression that surpasses the efficacy of traditional pharmaceutical treatments. Only analog recordings achieve this goal as digital recordings cannot positively affect chronobiological rhythms as machines contribute to depression and the other ailments this therapy seeks to cure.

The final presentation elicited many questions. Some asked to hear examples of the music used in treatments, but Ms. Brandes explained that one would not be able to judge or understand the music outside it in the context of treatment, and that her program can only use music that has not been heard before, so playing it publicly would render it inert.

One participant questioned whether or not any listener at a concert is ever really "present" enough to have moments of musical magic—the ordinary intrudes too easily. Prof. Sloboda

agreed and reinforced the notion that music merely affords the listener a magical experience, not guarantees it.

PLENARY SESSION III – THE POWER OF THE SPIRIT: MUSIC, TRANSCENDENCE, AND RECONCILIATION

Pierre Jalbert, composer and professor of composition and theory at Rice University's Shepherd School of Music, shared thoughts on the plenary subject as informed by his own experiences and compositions. For Prof. Jalbert, the act of composition is not about lofty esoteric goals reaching outside of the music, but about creating a work of art that is a satisfying whole unto itself and communicates something beyond words in its own language. Music has the special power to reach something deep within. Examples played include his *Chamber Symphony*, which quotes directly and is largely influenced by the mystery and longing in Gregorian chant.

Martin Neary, a widely renowned organist and choral conductor, followed with a discussion of music and ritual in the music of Princess Diana's funeral service. The service included works by Henry Purcell, John Tavener, and Elton John. Each evoked different aspects of solemnity and transcendence. Elton John's "Goodbye England's Rose" provided a degree of consolation that many people might not have found in traditional liturgical music. John Tavener's "Song for Athene" embodied the duality of hope and despair brought on by tragedy through a compositional process that sounds simple yet is rather complex. The pure power of Henry Purcell's "Thou Knowest Lord" achieved an emotional response that moved beyond the sung text to an otherworldly place.

Transcendence in ritual is possible in all music, sacred or secular, can be felt by the trained musician and non-specialist alike, and can be created through both active participation in and passive observance of performance.

Several anecdotes were shared after the presentation discussing instances of musical transcendence. Other comments touched on the importance of place in music, and how that can relate to a spiritual side of listening.

One participant wondered as to the ability of spoken word versus absolute music to reach transcendence in sound. Similarly, there were questions as to whether using nineteenth-century musical affect is a "wrong" way to approach sacred music.

A final inquiry asked as to whether music in this context could be called prayer. Mr. Neary said that while music can take the place of prayer and has prayerful elements, it is not here limited to just that role.

PLENARY SESSION IV – THE POWER OF LEARNING: CREATIVITY AND YOUNG PEOPLE

Charles Kaye, director of the World Orchestra for Peace and session guest lecturer, described the history of the Orchestra, from its creation under Georg Solti to the present day. The genesis for the Orchestra was born in Maestro Solti's love for discovering and nurturing young talent. Maestro Solti formed the group at the invitation of Boutros Boutros-Ghali, who requested he put together an *ad hoc* orchestra for a United Nations event. In response, Maestro Solti gathered the finest orchestral talents, both emerging and established, from a multinational cohort. The result was not only a musical group that was superlative, but also an experience in which young musicians learned a great deal from the older talent present.

Duffie Adelson, President of the Merit School of Music in Chicago, discussed the beneficial effects on youth of a music education. Musical talent and interest are distributed equally across economic and social boundaries, but unfortunately exposure and access to music are not. Through this program, students not only are transformed by learning to express themselves, but also by the numerous and powerful extra-musical benefits that come with a musical education: rigor, discipline, social skills, etc. Music is a cost-effective and joyful way to civilize society.

Mark Gillespie, co-founder of Filarmónica Joven de Colombia and artistic manager of the Youth Orchestra of the Americas, spoke to his work. The Orchestra is made of young musicians from all countries in the Americas, along with principals from great symphonies and, like the World Orchestra for Peace, benefits from what comes of this contrast. The gain is both in younger talents realizing their potential and at the same time becoming more complete human beings by learning from others and pursuing their dreams. Additionally, the ways in which the organization puts on concerts in various countries and finds different sorts of funding for those concerts in those varied contexts demonstrates that there it not just one key to touching people through music.

One participant shared that a master often learns as much from a student as does a student from a master. In his case, he learned from his student's extraordinary dedication to listening, something that sometimes escapes a master when he or she spends so much time in the role of performer and teacher.

Other discussion touched on the importance of not having the wrong sort of reverence for the Western art tradition and that one should not pass that sort of reverence on to the next generation. There must be room for new modes of creation and participation within this tradition while having respect for and learning from it.

The idea of apprenticeship was brought up as similar to the experiences described in all three presentations. It was noted that several universities and organizations are trying to bring back elements of that tradition, even as it becomes a less dominant way of learning throughout the developing world.

PLENARY SESSION V– THE POWER OF CREATION: COMPOSERS AND NEW MUSIC TODAY

Sarah Lutman discussed several composers from North America who are redefining the role of composer and revitalizing concert music. John Luther Adams, in his work *Inuksuit*, radically changes the relationship between performer and audience as audience members freely circulate through the performance space, choosing where to stand, what to watch, and how to listen. Steven Stucky, in his composition *August 4th, 1968*, created community where it needed to exist, taking advantage of a commission for the President Lyndon Bates Johnson centenary to author a work that commemorated the president while it openly investigated the flawed leader called to work in a difficult moment in American history. John Coolidge Adams, in his curating the Green Umbrella series, interacted with many forms of music in many venues in an attempt to describe, and give a prominent unified voice to, a “California aesthetic.”

Julian Philips, composer and head of composition for the Guildhall School of Music, discussed the diversity in composition today. There is no longer “old” and “new” music as music from all different time periods and nations is omnipresent in the ears of today’s composers and listeners. Listeners and critics sometimes yearn for consistency in composers, but composers should be allowed to be inconsistent, to confound and surprise their audiences with the unexpected, a quality that is amplified by the diversity of music available today. Prof. Philips shared excerpts from his various operas, which partake in this diversity by working to reanimate the tradition of Western art music opera.

Bruce Adolphe, resident lecturer and director of family concerts at The Chamber Music Society of Lincoln Center, creative director of *The Learning Maestros*, creator of *Piano Puzzlers* on public radio, and composer-in-residence at The Brain and Creativity Institute at the University of Southern California, discussed his work created with and influenced by neuroscientist Antonio Damasio. Ideas in neuroscience are inspiration for these works. For example, Mr. Adolphe composed a work based on poetry about neuroscience by Prof. Damasio presented along with fMRI brain scans made by his wife Hanna Damasio, also a distinguished neuroscientist. The work has brought together diverse audiences from music and neuroscience.

WORKING GROUP PRESENTATIONS

The final plenary was followed by presentations by the working groups on the power of performance, the mind, and learning.

GROUP I – THE POWER OF PERFORMANCE: MUSIC AND ITS AUDIENCES

GROUP FACILITATOR: ALAN BROWN

The group divided into three subgroups, focused on setting and format and their effects on audience, creativity and programming, and buildings audiences for unfamiliar work. The sub-group on setting and format delved into recent work in which settings and formats are used in innovative ways. The most successful efforts come from those presenters that do not assume to know the answers to who would like what music, why they would like it, and how they would like to hear it. Rather, successful presents wallow in the questions, exploring new ways, radical and minor, of connecting audiences and performers. The questions they ask include:

- What is the value of traditional/conventional settings? Who is attracted to these settings?
- Should live music be offered in more, and different, settings?
- What are the barriers to using more/different settings?
- Can new spaces change perceptions of new music? Can you talk about new audiences with out talking about new spaces?
- What happens when you re-contextualize music in unusual or unconventional settings?
- What settings might be used for new rituals?
- How might variations in format be used to engage audiences and attract new audiences (e.g., shorter programs, longer intermissions, visual elements, spoken introductions, audience participation)?
- Is enough experimentation going on with respect to setting and format?
- How does the mixing of genres affect audiences (e.g., mixing dance with music, visual elements with music, etc.)?

The sub-group on creativity and programming noted that, historically, artistic quality has been judged in terms of “excellence in performance” (i.e., technical proficiency, artistry). However, the notion of “artistic excellence” as the sole standard of quality is now being questioned. This has lead some to question whether artistic excellence is confused with creativity in programming and, relatedly, what evolution in thinking is necessary for artists and audiences to thrive together. The sub-group explored the idea that changing decision making about programming from an authoritarian top-down process might inject new ideas into the process. Equally important is fostering an attitude in programming decision-makers of inclusiveness among music of different genres and eras, especially the notion that “all music is contemporary.”

The sub-group on building audiences for unfamiliar work framed the audience as a receiver of communication from the performer. If a composer is presenting an “unfamiliar” work, should an audience be forced to listen to this communication, even if he or she does not like it? And what distinguishes the kind of audience that seeks the unfamiliar from one that does not—is this a marketing challenge, a programming challenge, or both?

GROUP II – THE POWER OF THE MIND: MUSIC, PERCEPTION, AND HEALTH

GROUP CO-FACILITATORS: PAUL HEAD & KATHLEEN MATT

The group began with an experiment in perception, in which all gathered listened to work of music without knowing anything about it beforehand. One participant's heart rate variability was measured while all listened, so that one could gain insight into another listener's physiological reaction while considering his or her own emotional reaction.

The conversations in this group were far-reaching and disparate throughout the working sessions, but several key terms surfaced during the conversations. In pursuit of defining the maddeningly ineffable nature of transformative “magic” in music, the group recognized flow, the event taking place in time, the performer and what he or she performed and fusion, all the other factors that contribute to the listening experience, including setting, social context, etc. A listener might only experience magic when by flow and fusion are aligned; such double contingency might explain the fragility and rarity of such moments.

Music has a power to seduce, in that a performance draws in an audience in order to affect that audience. This however suggests a power dynamic between audience and performer and a need for ethical thinking; if performance can subvert a listener's personal agency then caution must be practiced.

The group noted that many approaches were taken to understanding the mind in music throughout the seminar. There are many ways to measure how the mind is affected by music. However, there are qualities to music that are ultimately irreducible. No matter how much is described, that “magic” will remain fundamentally indescribable.

There was mention that much of the discussion focused on individual responses to music stimuli. Not much was said on the power of music to transform a large scale, i.e., of whole societies, which is altogether a more complicated issue.

GROUP III – THE POWER OF LEARNING: CREATIVITY AND YOUNG PEOPLE

GROUP FACILITATOR: DUFFIE ADELSON

It is recognized that today's youth have had broad musical exposure, but not all have necessarily had the benefit of formal music instruction. The group described the benefits of and obstacles to such providing such instruction and detailed the context of, content in, and process for that instruction.

In order to discuss the importance of creativity for learning and young people, it is necessary to define creativity. The group described aspects of creativity including intellectual and conceptual creativity (“thinking outside the box”), a creative attitude (taking risks), creative activity (self-expression), and a creative state (having one's “own voice”).

Success in education programs can be defined in terms of the learner and the program. The former learns best when beginning from a young age, is provided broad exposure, participates actively and frequently, is provided a teacher with excellent training, taught basic vocal musicianship and movement training before beginning an instrument, and has parental involvement. Above all, a learner learns when the process is consistent, intense, regular, rigorous, and creative, and disciplined. It follows that a program is successful when it nurtures leadership, is sufficiently resourced, communicates well, and is excellent, flexible, and adaptable.

These endeavors face many challenges. Music education is often perceived as secondary in importance to vocational education. Because of this, programs rarely have sufficient resources. Furthermore, learners have trouble listening to some music with today's ears and, conversely, programs sometimes subscribe to too narrow a definition of creativity. There is often a loss of interest among learners and, similarly, a loss of effective leadership to guide these programs.

Solutions to these problems include altering perception through effective advocacy, including interacting with policy makers and communicating with the media, showing and fostering leadership, making more use of limited resources, being more sensitive to cultural barriers, endorsing a broader definition of creativity, and keeping standards high.

These efforts are vital. Music learning programs develop cooperation, create a sense of togetherness, and develop confidence and responsibility. In a way, these programs work to amplify or preserve in children the positive characteristics they innately possess, including:

- Unpredictability – making a creative individual;
- Potential – developing capacity;
- Shining eyes – joie de vivre – taking joy in living;
- Openness – being outgoing and not intimidated;
- Genuineness – acting with honesty and good manners;
- Simplicity – having a lack of pretence;
- Curiosity- being inquisitive and ready to learn;
- Trust – obtaining good interpersonal skills; and
- Energy – being filled with enthusiasm and motivation.

INFORMAL SESSIONS

There were occasions for informal presentations of topics not covered by the plenary sessions, as well as additional evening concerts, conversations, presentations, and receptions. These included:

- An evening concert of piano puzzlers written and performed by Bruce Adolphe presented with Fred Child, host of National Public Radio's *Performance Today*. In the puzzlers, featured regularly on *Performance Today*, Mr. Adolphe rewrites a familiar tune in the style of a classical composer. While the other sessions focused on the transformational power of music, these puzzlers showcased the musical power of transformation;
- Jonas Baes, Tomoko Momiyama, Peter Moser, and Moushumi Bhowmik discussed their experiences of collective composition and performance. Together, the presentations surfaced themes of communities holding to or gaining identity through the act of shared music making and composition;
- Fred Child moderated a conversation with Ulrich Leisinger, director of the research department at the International Mozarteum Foundation, and Peter Alward, managing director of the Salzburg Easter Festival. They discussed Salzburg's musical past and present and of the life of Mozart in Salzburg. Hans Graf joined the conversation, sharing with the gathered a deeper understanding of Mozart's history and the importance of Salzburg as a place of music;
- Roberta Guaspari, master teacher, co-founder, and artistic director of performance for Opus 118 Harlem School of Music and Kenneth Macleod, founder and president of KMA Consultants and the founder of Sistema New Brunswick, discussed their experiences with and the importance of children's education;
- Lloyd Shorter, composer and assistant professor of Oboe at the University of Delaware, convened a meeting of the many composers at the seminar, in which each composer shared his or her compositions;
- Celia Lowenstein, a renowned film and television producer and director, showed six short selections from her films, in a session titled "The Power of Expression: Music and Cultural Identity." Her films showcased the role music plays in various cultures, by using film to create portraits of musicians and their musical styles; and
- Seminar participants enjoyed two piano concerts, the first by Anton Batagov, an accomplished composer and performer who has played internationally and was prize-winner at the International Tchaikovsky Competition in 1986 and the Sydney International Piano Competition in 1988, and the second by Alexandros Kapelis,

who has performed at venues worldwide including Lincoln Center in New York, the Kennedy Center in Washington, and Cadogan Hall in London.

CLOSING REMARKS

Nicholas Kenyon and Sarah Lutman noted that multifarious and intense discussions took place throughout the session. The conversations spawned more questions than answers, but it seemed that an accord emerged over the need for musical opportunities for young people. In light of this, the co-chairs offered a statement on music education.

The manifesto stated that the future of music education is at risk. Decisive action must be taken to keep music a part of educational curriculums worldwide to help foster a new generation of engaged youth. With music education, this generation will help make a healthier and more diverse society.

There was general accord that the manifesto was an important statement to make, and a document which participants could take back to their respective countries and organizations to carry the work done at the seminar forward. The session closed with fellows of the seminar signing the manifesto, which appears below.

MANIFESTO – 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 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, President, 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 Tonatiuh 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;

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

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