

# **MUSIC & CIVIL SOCIETY: A SYMPHONY IN THE MAKING**



BY ARLENE GOLDBARD

A PUBLICATION OF COMMUNITY MUSICWORKS

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## MUSIC & CIVIL SOCIETY: A SYMPHONY IN THE MAKING

*What is civil society?... It has to be always in the making.*

*Maxine Greene*

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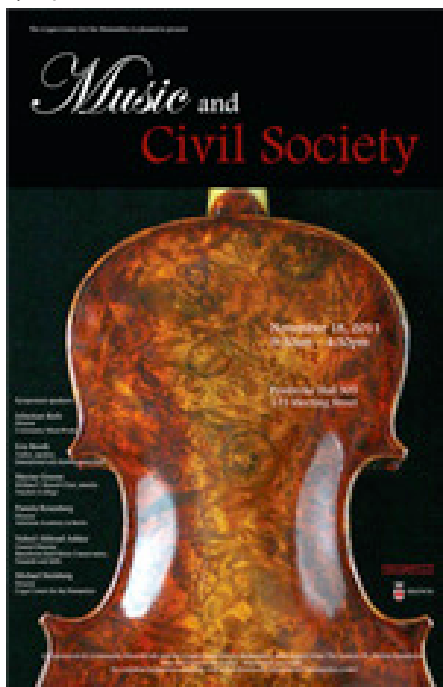
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I guess I'll tell a story from Venezuela. I had just been dropped off with two other fellows in Barquisimeto, after spending a week in Caracas seeing El Sistema in all their glory. But I hadn't actually been inside rehearsals and lessons. One night, we were invited to a rehearsal in a building that looked like a warehouse.

Kids were being dropped off all day. I think they decided how many kids could come by how many kids they could stuff into the building. It was totally full of kids from eight or nine to 20. There was a huge orchestra of older students sitting next to the younger students, preparing for a concert, playing beautiful music. There was a choir of blind men, a percussion ensemble of students with special needs and a white hands choir. All of these things were happening at the same time, and there was no end time to the rehearsal. I asked a young kid at the back, "When is this over?" He said, "Whenever the conductor says." How often is it that we get these groups together that are so often deliberately separated? They were together because of this common goal of music.

**Adrienne Taylor, cellist, third-year  
Community MusicWorks Fellow**

Visit [\*\*The Cogut Center website\*\*](#) for links to photos and videos of the symposium.



## INTRODUCTION

Over the past several years, Community MusicWorks and the Cogut Center for the Humanities at Brown University have had the opportunity to collaborate in several ways. We have jointly presented concerts; CMW musicians have participated in musical initiatives originated by Cogut, including a 2006 visit by Daniel Barenboim and the West-East Divan Orchestra; and Cogut Fellows have become part of CMW's educational programs.

Many of these initiatives have come about thanks to the generosity of the Andrew W. Mellon Foundation, which has supported Community MusicWorks to establish partnerships like this one, extending and sharing our model of community-based music and social change work. The culminating project of CMW's three-year grant from the Mellon Foundation was planned as a conference that brought together academics and practitioners to focus on a topic of great importance to both partners. When Cogut Center Director Michael Steinberg and I brainstormed the topic, we settled on the question of how music can and does play a role in the formation of civil society. In the pages that follow, Arlene Goldbard reports on how this question was fleshed out through the conference, and also on the historical context for the notion of a civil society.

For Community MusicWorks, this question of civil society is so resonant because CMW's music education and performance activities help to form a cohesive urban community that exerts a powerful force in kids' lives. We're looking for young people, through their experiences in music, to become members of society in bold and empowered ways. Because CMW's target community is a set of challenged urban neighborhoods whose residents are underrepresented in the halls of government, business, arts and cultural organizations, and higher education, we are particularly interested in how music can give young people an entry point to full participation in society.

Subsequent to our November 2011 conference, I had the opportunity to join Michael Steinberg and other conference attendees in a follow-

up conference hosted by Nabeel Abboud-Ashkar in Nazareth, Israel, where the question of a minority population gaining voice in a society's discourse is acutely present. In that case, the population in question is Arab Christians and Muslims living in the state of Israel. Despite cultural differences, the nature of the question is stunningly similar, but the stakes are much higher in a place where even engaging this conversation is a political act, a profound reminder to value the opportunity for dialogue American civil society affords.

I want to especially acknowledge the work of Arlene Goldbard, both in writing the publication that follows, and for her help clarifying the ideas during the conference. Arlene's long involvement with this set of ideas makes her uniquely qualified to not only capture the richness of conversation, but to move our understanding further forward. I also want to acknowledge Jori Ketten and Chloë Kline, my CMW colleagues who have been editorial teammates in planning this publication; and of course Michael Steinberg, my co-conspirator in creating this conference. I wish you a good experience reading this, and hope you will engage deeply with these ideas going forward.

Sebastian Ruth  
Providence, Rhode Island  
February 2012

## PREFACE

This publication was inspired by the Music & Civil Society Symposium held on 18-19 November 2011 in Providence, Rhode Island, jointly sponsored by Community MusicWorks (CMW) and the Cogut Center for The Humanities at Brown University.

The symposium encompassed two very different days. The first day, held at the Cogut Center, featured a sequence of speakers and panels in the style of an academic conference. Almost all the participants were adults. The second day took place at Providence CityArts for Youth and featured a sizeable contingent of parents and children. It included hands-on workshop sessions, story circles, small group discussions, and an improvised concert by CMW students and visiting students from Play On, Philly!

The difference between the two days reflected the distinct identities of the cosponsors. Theory and practice were not fully integrated. Instead, their interaction embodied an instructive tension, one that could and should animate an ongoing dialogue.

In effect, this publication is intended as Day Three, conveying the energy, ideas, and voices that circulated through both days of the symposium and inviting you to continue the conversation. We encourage you to read; to follow the links, exploring further resources; and to become a participant in an ever-expanding dialogue on the emergent phenomenon of classical music as an expression of—and in the service of—full membership in civil society.

Unless otherwise indicated, the quotations in the right-hand sidebar are transcribed from story circles, interviews, and conversations during the symposium. Many thanks to all of the CMW staff, Board members, students, and friends who pitched in to make these possible.

Arlene Goldbard, February 2012

**[arlenegoldbard.com](http://arlenegoldbard.com)**

One of the things about music that's special is it never finishes. It's not finished when it's written down, and it's not finished when people hear it—is it? I don't think.

**Maxine Greene,  
educational philosopher and activist**

**Click here** to read about the “Playing for Peace” program of the Apple Hill Chamber Music Center.



## PRELUDE: WHAT IS CIVIL SOCIETY?

During breaks in the Music & Civil Society symposium, I threaded my way through conversational huddles, collecting snippets of dialogue. Many were variations on a theme sparked by the symposium’s title: “What,” people asked each other, “does ‘civil society’ mean to you?”

They weren’t begging the question, although almost everyone assumed that “civil society” has an established meaning which must have been intended by whomever named the symposium. In truth, though, the phrase is more Rorschach than rubric.

Nearly a century before the Common Era, the Roman statesman and philosopher Cicero introduced the notion of *societas civilis*, thought to mean a social order in which courtesy reigned, one inhabited by citizens who had rationally devised its arrangements for precisely that result.

In the intervening centuries, ideal societies were envisaged by thinkers from Plato to William Morris. But the concept of civil society acquired practical resonance as more than a utopian notion when the Industrial Revolution of the 18th century began to transform the texture of daily life, granting a larger group of people more discretionary income and more influence over the character of social institutions.

Today, the phrase often denotes society’s third sector, the aggregate of voluntary social structures that, together with the state and the market, form society as a whole. In the intervening twenty centuries, “civil society” has been used in many different ways to characterize the social contract human beings enter into when we form societies. In his opening remarks, Michael Steinberg, co-convenor of the symposium, both a professor of history and music and the director of the Cogut Center, rooted the concept in Hegel’s thought, noting that

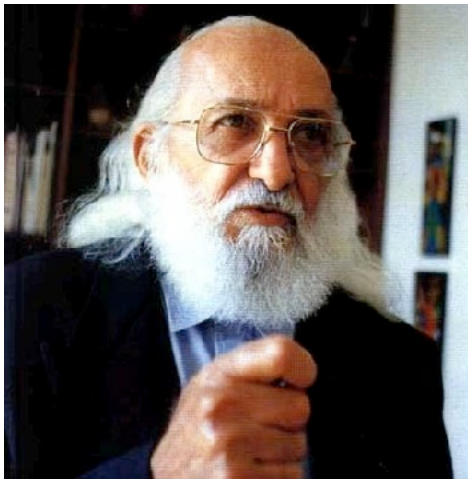
*Hegel’s attitude in the 1820s was that things that happen in civil society—involving institutions, the press, publications, societies, dinner hours—that all of this is a kind of preparation for the state*

I was struck during the small group discussions and the plenary session at the range of meanings that could be attributed to “civil” in the context of society — the obvious definitions from “civility” and “civilization,” the “civil rights” that defines our roles as citizens, “civil” meaning secular and open forums in contrast to theocratic or fascist societies, and “civil” in the language of an engineer for whom civil engineering means the infrastructure that sustains and ties a society together.

**Ronald Florence, author,  
Board member, Community MusicWorks**



**Click here** to see a video of Paulo Freire's last public interview.



*to come in and take over and set the example of true enlightenment, and take responsibility for cultural life.... As the category develops, it became clear to people, especially to Germans, especially in the mid-20th century, that the state either was not going to take responsibility for this kind of level of culture and conversation, or if it did take responsibility for it, you wouldn't really want it to take responsibility for it. So in later postwar thought, civil society comes to mean an autonomous discussion of how culture works, a conversation about affairs that actually involve the state, but a conversation that actually happens autonomously from the state.*

Whether civil society is defined as a countervailing force to governments and markets, or it is seen to subsume both, the term seems here to stay. For example, the United Nations maintains a "civil society database" (iCSO) of more than 13,000 non-governmental organizations. Yet even the report authorizing the UN to establish consultative relationships with such organizations preceded its definition of civil society by stipulating that "There are no 'correct' definitions for such terms as 'civil society,' and the boundaries between the actors are porous."

The working definition that appears in the right-hand column—a third force of voluntary associations—is generally accepted by those who use the term in professional contexts.

## CIVIC VIRTUES

Symposium participants treated the term "civil society" as an invitation to formulate their own visions of a society founded on the civic virtues they prized most. For instance, Community MusicWorks' founder and Artistic Director Sebastian Ruth, who plays violin and viola, explained CMW's idea of civil society by describing the influence of Brazilian popular educator Paulo Freire on the organization's practice. Freire understood education's true aim as learning to speak our own words in our own voices, enabling us to enter into dialogue that names and helps

Civil society refers to the associations of citizens (outside their families, friends and businesses) entered into voluntarily to advance their interests, ideas and ideologies. The term does not include profit-making activity (the private sector) or governing (the public sector).

Of particular relevance to the United Nations are mass organizations (such as organizations of peasants, women or retired people), trade unions, professional associations, social movements, indigenous people's organizations, religious and spiritual organizations, academe and public benefit non-governmental organizations.

***We the peoples: civil society, the United Nations and global governance: Report of the Panel of Eminent Persons on United Nations–Civil Society Relations, United Nations General Assembly, June 2004.***

**Click here** to see a video of Maxine Greene's October 2011 interview with Sebastian Ruth.



to transform the world. Inspired by Freire, Sebastian and his colleagues at CMW keep asking themselves this:

*How do we engage with society, with community, at a level which is saying, "this is about a question of voice, of honoring voice among people who may not already have a voice in the conversation." It's saying, "Let's not make our effort about classical music outreach, but turn this on its head. Let's not trust in the fact that our institution of classical music is the right thing, and that we just need to bring it to a population that doesn't have it. Rather, it's a practice that we ourselves feel passionate about, and let's enter into a relationship with community as residents and peers, such that classical music is a forum for this conversation."*

Throughout the symposium, interrogating the meaning of civil society led to more penetrating questions. Rather than foreclosing further exploration, each answer deepened the spirit of inquiry, suggesting that civil society might be more about holding questions open than about settling them.

This point was made with great force by Maxine Greene, a venerable and much-admired educational philosopher and activist whose symposium presentation took the form of a video interview with Sebastian Ruth. Greene—confined to a chair, recovering from illness—may have been weakened in body, but her spirit blazed from the screen as she offered her own account of civil society as perpetually becoming, never complete:

*What is civil society? I think it's a society in part that creates its community by means of dialogue, by means of felt connection among consciousness in the world. A civil society is not necessarily a society defined by law or written scripts. I think a civil society, like community, emerges, and it's never achieved. People are never complete, and I don't think the society can be complete. It wouldn't be what we cherish if it was, "Well now, we've got it. We've got the Constitution." It has to be always in the making.*

This is a story about the first time I realized that I witnessed some form of civil society through music. Days after the devastating 2010 earthquake in Haiti, I was visiting Miami. I heard that the New World Symphony Fellows wanted to aid recovery efforts by presenting a benefit concert. It happened to coincide with the Cleveland Orchestra's Florida residency, directly after the Orchestra's one-day strike. Fellows went to the Cleveland Orchestra, asking whether they would perform a side-by-side benefit concert. The answer was yes.

The Fellows opened with Barber's Adagio for Strings, performing with incredible passion. The Cleveland Orchestra then performed Leonore 3 with technical perfection, yet almost completely disengaged from the reason for their performance. The audience could feel tension lingering from the recent strike. The second half was a side-by-side performance of Tchaikovsky's 4th. Throughout the first movement, you could feel these two dynamics—the Fellows' passion and the Orchestra's technique—starting to play together. The Fellows' level of playing—already quite high—rose, and their passion energized Orchestra musicians and the audience. By the fourth movement, the two ensembles created the most dynamic performance I have ever seen. At the time I didn't call this an example of a civil society, but looking back it was: the audience saw how music can have the power to influence each other for a greater need.

**Rachel Roberts**  
Director of Entrepreneurial Musicianship,  
New England Conservatory



**Click here** to hear Daniel Barenboim speak in Ramallah in 2008.



*And then, what is civil? It comes out of the idea of community in the making, something of acknowledging each other as citizens. And a citizen is somebody who has regard for the integrity of other people, and out of that regard, and out of that feeling of kinship, a civil society may take shape. But it's never finished.*

Eric Booth, best-known for his work with teaching artists and his formative role as Senior Advisor to El Sistema USA, was charged with animating the gathering by leading discussions and exercises designed to stimulate dialogue. He guided participants into small groups to consider their own experiences of civil society and civil discourse. They came up with characteristics that included:

- ☛ A culture of listening, of full attention
- ☛ A shared effort to find common ground while celebrating diversity
- ☛ An implicit ground rule that everyone's voice counts, striving for equal time

The legal definition of citizenship varies greatly from place to place, and in a time of controversy over immigration, it can be strongly contested. But the general consensus that emerged from symposium conversations closely resembles “cultural citizenship,” a concept that has been gaining ground in international discourse on societies’ responsibility to protect, nurture, stimulate, and regulate culture as part of their commonwealth. It isn’t about who can vote and who can have a passport, but who is included, who belongs. Like “civil society,” “cultural citizenship” is aspirational, looking toward a society in which each person feels at home and each voice counts, where we care about knowing each other and create the access that enables sharing and communication. As expressed by Nabeel Abboud-Ashkar, General Director of the Barenboim-Said Conservatory in Nazareth and the Barenboim-Said Music Centre Ramallah, “in a civil society, every person is actively involved in shaping the future, regardless of background.”

**Click here** to watch a conducting lesson at the YOURS Project in Chicago.



Listening to these manifold definitions, Carsten Siebert, Director of the Daniel Barenboim Foundation, perceived a through-line. He found himself struck by “how Rawlsian” the discourse was, alluding to the moral and political philosopher John Rawls, whose idea of social justice was grounded in imagining an order that would be as fair to the person with the least natural advantage or class privilege as to anyone else. “Civil society is being defined not by content but by processes,” Carsten Siebert said:

*One of the huge advantages of music is that it gives you a structured process in which people with very different backgrounds, very different opinions, very different world views can still come together and let the other position stand, accept it, respect it, while potentially disagreeing with it. When they play together, they have to listen as they play. I’m sure there are all sorts of different forms of artistic practice that can achieve this acceptance, this mutual respect. But music probably has a very special role in that it allows for non-hierarchical discourse, non-hierarchical exchange of musical opinions. When you play together, you have to listen while you play. Any other form I can think of—in literature, in discussion, in any verbal discourse, someone speaks and you have to listen. There’s almost always a hierarchical relationship; even in the best-intentioned and most conflict-free discussion, there is this trade-off. In music, you don’t have that. You listen and you play at the same time. In fact, if you don’t listen when you play yourself, you won’t be able to play together. That is why music is such an interesting paradigm for creating an environment in which civil society can really live and come into its own.*

In the symposium’s first interactive exercise, Eric Booth had asked symposium participants to talk with each other “in a civil society kind of way, whatever that means.” And for two days, mostly using voices (but sometimes instruments) they did.

Musicians are constantly living or dealing with dissonance. Yesterday at the conference, we heard a lot of things that were surprising to us and that we didn’t necessarily agree with, but there was space for that other voice. I think, as musicians, we’re used to dealing in music with tension or dissonance, and we either resolve that or learn to live with it. I mean, trichords, sometimes they’re spicy and delicious and not ugly and terrible. As a community of musicians, we transfer these musical skills to our social relationships. I know we can tolerate people that are much different from ourselves, respect that, and learn to really embrace that.

**Raquel Jimenez, Administrative Coordinator, El Sistema USA**

[Click here](#) to see a clip from *El Sistema USA*, a feature documentary tracking a handful of kids in West Philadelphia as they participate in Play On, Philly!



## FIRST MOVEMENT: WHAT CAN MUSIC DO?

What can music do? The symposium brought together diverse individuals who have experienced the transformative power of music in their own lives and communities. Consequently, they had a great deal to say on this subject. There was diversity in their responses, but for everyone, the experience of beauty and meaning through music—whether one is the maker, or the listener, or both—is a necessity, not a luxury.

Three themes emerged repeatedly: music can be *the vehicle or container for personal and social growth*; it can serve as *a model of how to be a citizen in the larger community*; and it can provide *an experience of deep equality*, a simultaneous encounter with active listening and total presence, with learning and teaching.

### A VEHICLE FOR PERSONAL AND SOCIAL GROWTH

Stanford Thompson, a trumpeter, conductor, and former New England Conservatory Abreu Fellow, is Executive Director of Play On, Philly!, an El Sistema-inspired “out-of-school music education program” that began in West Philadelphia and is now branching across the city. Stanford Thompson described his program as serving “kids that are in many ways from the lowest common denominator of society, now having access to the same resources that I had, so that we now end up helping to reshape lives and communities. These kids have access to learning high-level executive functioning skills.” On its website, Play On, Philly! aggregates this individual learning into four goals for community development:

- 🎵 Promote social progress through music
- 🎵 Build a foundation for a prosperous and sustainable society
- 🎵 Improve and nurture children’s social-emotional well-being, behavioral development, academic motivation, achievement, and school attendance

We definitely have a sense of family at Community MusicWorks. The way that people are treating each other, we’re showing that to other people who are not even CMW. We just have that embedded in us now. When we see someone we just want to say hello to them, we want to be friends with them, talk to them. So there’s definitely the social aspect that’s affected by CMW.

**Alexis Nelson, violist, CMW student**

- 🎵 Build pride within the communities we serve, while bringing them together, through developing orchestras, bands, choruses, and instrumental ensembles.

Based on the other side of the Atlantic, Pamela Rosenberg, Dean of Fellows and Programs at The American Academy in Berlin, described the aim of The Musikkindergarten Berlin, a preschool program shaped by conductor Daniel Barenboim's educational ideas, this way:

*It's not about creating a lot of little musicians. It's about helping children learn about life through music. If at the end of their time at the Kindergarten, they've taken up an instrument, that's lovely, but that's not actually what it's about. It's about learning to listen to life and to access the world around them through this medium as well. It gives them an additional way of perceiving the world and each other.*

Countless stories were shared of music's role in individual personal growth. For instance, taking part in a story circle (in which participants divided into small groups to share glimpses of music as a positive force), New York-based composer and educator Thomas Cabaniss shared a story. In one of his songwriting workshops with elders, where participants are supported in writing their own lyrics and melodies whether or not they have musical training, he met Miriam:

*On the very first day, Miriam was sitting and playing a few notes at the piano, rather timidly, shyly. She said she was excited to be in the workshop, to be writing a song: she'd never done that before. She didn't have any lyrics of her own, but someone else had come in with some lyrics that they had written, but they were having difficulty coming up with a melody for it, and they were sort of shy about attempting to improvise vocally. Miriam took the piece of paper with the lyric on it and said, "I think I have an idea about that." She sang the first line, and it sounded very interesting and catchy and was melodically interesting, and then she sang the second line and it was beautifully constructed, it was a perfect sequence of the melody that had come*

**Click here** to see a video of Thomas Cabaniss and others at a Weill Music Institute songwriting workshop.



We all graduated from CMW two or three years ago, and this was the first summer where all four of us were back for a really long time, so we decided to form our old quartet and go play. Our first concert, Jesse Holstein asked if we could perform in New Hampshire for a man who was really sick. We were really excited. It was July 4th weekend. It ended up affecting us a lot more than we thought it would. He was dying of cancer, and we had never played for such a small audience and for someone in that kind of way. That notion of playing to make someone feel better just never struck us before.

He spoke afterwards and you could tell he was feeling a little bit better, and he was so thankful, the music was so powerful. It was just a very empowering moment, to think how we could use music in that way.

We ended up naming our quartet after him, and he's what drove us this whole summer.

**Kirby Vasquez, cellist, CMW Board member, Smith College student**



**Click here** to see a video of Gustavo Dudamel conducting the Simon Bolivar Youth Orchestra in London in 2007.



*before, and then the third one built on that and the fourth one finished it off and came to a complete cadence, a beautiful sort of tonal cadence.*

*The writer of the lyrics was really happy and very excited and said that they would really love it if Miriam would write music for the rest of her song, so the two of them worked on it. The next session when she came back, Miriam shyly handed me a CD, music of her father. It turned out that her father had been a songwriter from the Dominican Republic. She said, “I always felt that music was inside me, because of my father, but it had never been able to come out until now. She’s written three songs since then.*

## A MODEL OF HOW TO BE A CITIZEN

But growth in the service of what? Tricia Tunstall, author of a new book on El Sistema, *Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music*,<sup>1</sup> described the strong and coherent response to this question—citizenship—offered by this vast program of musical learning through youth orchestras and other ensembles. She first visited Venezuela in a mood of skeptical excitement:

*I was sure I’d find some of the claims were overstated. In fact, that was almost never my impression. If anything, what I saw in Venezuela surprised me and was even more startling than I thought it was. I want to single out one particular claim, which is that music education, orchestral education, helps to make one a citizen. The very first núcleo [El Sistema site] I went to was Los Chorros and the director was Lennar Acosta. At the end of his remarks to me, “What we’re doing here,” he said, “we’re in the business of making citizens.” He said, “It’s really hard, it’s not easy, but we’re not turning out musicians, we’re in the business of making citizens.” That same afternoon, I went to a núcleo in Caracas called La Sarria. The director there was a young*

<sup>1</sup> Tricia Tunstall, *Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music*, W. W. Norton & Company, 2012.

Such a contrast between what makes good music and what we are seeing in politics right now! Because good music is about harmony, and we are almost losing our ability to accept different versions of the truth, to hold varying truths, which is one of the requirements of civil society: I have to understand that the thing that’s most important to me may not be the thing that’s most important to you, and that together, we have to find something that matters to both of us that we can move forward on.

There’s such a contrast between the kind of conversations that we’re having here and what the politicians are up to these days, which is the only thing that matters is that I shout you down. Well, when you’re playing music, if you play too loudly, you’re ruining what’s happening.

**Russell Willis Taylor,  
President and CEO,  
National Arts Strategies**



**Click here** to watch Dr. Abreu's February, 2009, TED Talk on El Sistema.



Dr. José Antonio Abreu  
Elpais.com

*man named Rafael Elster who, totally without knowing where I had just been or what I had just heard, said to me, "We are in the business of making citizens, absolutely." And the parents used that word over and over and over, very spontaneously.*

*I heard it so many times in the course of my explorations into the núcleos in Venezuela that I really had to believe there is something profound about it.*

*It became very clear to me that the two concepts of making citizens and making excellent music were so intertwined everywhere I went that for Venezuelans in El Sistema, they are inseparable. They are the same project.*

Quotations abounded from Dr. José Antonio Abreu, El Sistema's inspiring and revered founder. This excerpt from his 2009 TED talk makes the point elegantly:

*In its essence, the orchestra and the choir are much more than artistic structures. They are examples and schools of social life, because to sing and to play together means to intimately coexist toward perfection and excellence, following a strict discipline of organization and coordination in order to seek the harmonic interdependence of voices and instruments.<sup>2</sup>*

Dr. Abreu is often quoted as saying, "The orchestra is the only group that comes together with the sole purpose of agreement." Many times in the course of the symposium, it was suggested that the model of an orchestra—each person carrying out a distinct mission while placing supreme value on harmony and collaboration—is a useful metaphor for community of other kinds. Others took a slightly different view, preferring the analogy of a chamber group or other ensemble, in which each person's contribution is both equal and distinct in the service of shared vision of harmony, rather than a conductor's vision.

<sup>2</sup> "Jose Abreu on kids transformed by music," [http://www.ted.com/talks/jose\\_abreu\\_on\\_kids\\_transformed\\_by\\_music.html](http://www.ted.com/talks/jose_abreu_on_kids_transformed_by_music.html), February 2009

We started doing these concerts in Afula or Kibbutz Mizrah near Nazareth. And the level of these concerts is so impressive because of the orchestras or the soloists we invite, or our own children performing at such a wonderful level, that it started to bring mixed audiences, Arab and Jewish, not only from Nazareth but from the region. Myself, as a violinist, I was often involved in these concerts, standing on these stages and performing.

Two weeks ago, we had the Haifa Symphony coming to Nazareth. I hadn't performed for a while, because I am so much involved in other aspects of this work. It was in Kibbutz Mizrah. The concert was finished, it was wonderful, half Jewish people and half Arabs from Nazareth. On the way out, two elderly Jewish ladies from the Kibbutz came to me and said, "Nabeel, when are you performing next time? We have missed seeing you onstage."

Now, imagine this: two Jewish ladies coming to an Arab guy and saying "We haven't heard classical musical coming out of your violin for a while now. When is this going to happen?" And this is just an example of how music is about music, and this is what's so strong about it.

**Nabeel Abboud-Ashkar,  
General Director of the  
Barenboim-Said Music Centre Ramallah**

[Click here](#) to see photos and listen to an April, 2011, WNPR story about Music Haven.



Diverse voices in harmony characterize both metaphors. But does this principle communicate beyond the players, to the audience? Every day that Nabeel Abboud-Ashkar works as General Director of the Barenboim-Said Music Centre Ramallah is infused with the stress of being an Israeli Arab, an inner tension that reflects a pervasive outer polarization. How is it possible to create a sense of shared reality, even of fellowship, given such conditions? Nabeel Abboud-Ashkar pointed out that the attractions of music can transcend even these barriers. From an audience perspective, he said, “You don’t have to agree in order to sit together and listen. The music connects you without words.”

In his story circle, Sebastian Ruth shared a story about a time when

*Our quartet was invited to be part of an event at Providence City Hall that was opening a memorial and a community gathering. There was a photography exhibit of the shrines to kids who have been killed in some kind of violence. The Institute of Nonviolence had some speaking, and we were invited to make music. We chose a couple of slow movements from string quartets. That music could speak to the occasion without having to be contextualized or historicized. In this moment of grief, even when we didn’t know the victims, it was just overwhelming, how could people be dealing with this? It was an emotional opportunity for us as musicians to fill up this space, which felt like about as good as it gets for a musician. Play a slow movement of a Beethoven quartet, and this is the music that’s going to speak to our hearts.*

That story sparked a question from Netta Hadari, Development Director at Music Haven, where a resident string quartet performs and offers free afterschool programs in four stressed urban neighborhoods. “New Haven just had its thirtieth homicide this year, right on the street where we have our office,” he said. “We’re trying to think about our reaction to that, as Music Haven, how much our kids should know about that, and what our reaction should be. We were thinking about when it’s warmer, taking our kids to every spot where a homicide happened, play a little concert.”

In her video interview, Maxine Greene characterized a citizen as “somebody who has regard for the integrity of other people.” When community-based music groups take part in civic life, they create public space for feelings that may not otherwise be given their true names.

### AN EXPERIENCE OF DEEP EQUALITY

Tricia Tunstall explained how deeply peer teaching is integral to the Venezuelan project, where one child helps another to learn music:

*When you actually see how it happens in Venezuela, it's mind-blowing how radical this practice is. It's not an occasional, “Oh, Elizabeth, you go help Betsy.” It's throughout the El Sistema ethos that you teach what you know, and that if you are a learner, you are also a teacher.*

*One of the El Sistema founders told it to me this way: “It has always been our practice if you know A, B, and C”—he means A, B, and C on the violin or whatever—“it is your duty to teach A, B, and C to someone else. In the process of doing that, you will learn D, E, and F, because teaching them will push you.” So I also heard it from Susan Siman [a Venezuelan violinist and master teacher]: “The way we succeed is that we put a less skilled kid next to a more skilled kid, and we do that over and over and over again. We encourage help, and we empower students with the attitude that if they are learners, they are also teachers.”*

Peer teaching is only one expression of the commitment to reciprocity that seems so central to symposium participants' vision. “If you don't listen while you play,” said Pamela Rosenberg, “you don't play well.” And if you can play, status sometimes falls away, and musical interaction is the only thing that counts. In her story circle, Minna Choi, CMW's Fellowship Program Director and a founding member of the Providence String Quartet, described an experience that illustrates this:

*A few years ago we had commissioned a piece by a Haitian-American violinist, Daniel Bernard Roumain, for a professional string quartet*

When I was in high school, I got to go with my youth orchestra to El Sistema in Venezuela, and it was just a life-changing experience for me. The first thing we did was drove through the city and we saw where people lived. I've never seen anything like it, the poverty, it was mind-blowing. Then we went to hear them play.

We had all these preconceived notions of how it was going to be. It was shocking, because the orchestra there, the Simon Bolivar, was better than our orchestra in pretty much every way, in technical proficiency and also enthusiasm.

It was shocking and almost a little uncomfortable for people, I think. It made us question our assumptions.

**Robin Gilbert, violist,  
Community MusicWorks Fellow**

**Click here** for a list of El Sistema-inspired programs in the United States.

**Click here** for a list of international El Sistema programs.

**Click here** to see a video of Alvaro Rodas demonstrating teaching the violin beginning with paper instruments.



*to be played alongside of students. The kids were working on it very hard, the adults were working on it themselves, and the composer came to do a residency and spent the week working with the group. In addition to the piece he brought two different études, he called them, that were really just kind of improvisatory jam. The whole process was so amazing and the kids were so lit up because they were playing next to their teachers, and it was this real moment of inspiration with them.*

*My favorite moment was in the concert where they had played their piece and it was great and they were playing this other étude which had a lot of improvisation in it. Daniel went up to Luis, one of our students, and starting battling with him in an improv. He was going nuts and then Luis would do something and they just went back and forth. It got to the point where Luis was doing all this crazy stuff and Daniel just kind of gave in and laughed and the crowd went wild. And then at the end of the concert we were introducing all the kids and Luis had a moment. He just stood up and kind of gave a huge cheer. That moment still stays with me, this recognition of his voice and also that he was up there on stage with this incredible world-class performer, battling it out, and they were sort of on an equal footing.*

I got a donation for my program from a high school that had a lot of big violins from students that graduated. It turns out that my program is starting to focus on very young kids, so I couldn't use all those violins. Recently, I had the enlightenment moment that I had all these big violins sitting in my apartment and I had this group of moms sitting through class doing nothing. So I decided to ask them if they wanted to learn to play the violin, so we could start a little mom and child orchestra.

The big surprise was that the children were very excited, not to be able to play with the parents, but mostly to be able to teach their moms. The first two weeks have been mostly about the kids coaching their moms on what they've already learned, which is a little bit, but you can see a big progress in the kids that they can master posture and very basic things that their moms have no clue about. So they feel really empowered by it. That was a big lesson in community-building to me, that this intergenerational learning and teaching has a lot of potential that we don't take into account.

**Alvaro F. Rodas, percussionist,  
Director, The Corona Music Project**



## SECOND MOVEMENT: THE LANDSCAPE OF MUSIC EDUCATION FOR CITIZENSHIP

The newer expressions of community-based classical music education in the United States featured at the symposium can be seen as variations on the theme of accessibility and depth. Some programs are free, while others charge fees, subsidizing tuition for participants who cannot afford to pay. Some focus almost entirely on music instruction, while others give equal emphasis to mentoring and relationship-building. Some expect significant, even daily, time commitments, while others focus on one or two sessions each week. Some stress performance as an ongoing, integral part of learning, while for others, a performance is a rare and special occasion. The following examples, chosen because staff, board members, or students took part in the symposium, suggest the range.

[Click here](#) to see a video about Daniel Bernard Roumain's residency focusing on "The Kompa Variations," commissioned by Community MusicWorks.



✿ **Community MusicWorks'** goal is "to create a cohesive urban community through music education and performance that transforms the lives of children, families, and musicians." CMW's "model is centered around the teaching, mentoring, program design, and performance activities of our musicians-in-residence, the Providence String Quartet and the Community MusicWorks Players." Beyond lessons, ensemble work, and frequent performances, supplemental programs include classes in improvisation and new media. All programs are free.

✿ **Community String Project** serves "disadvantaged, at-risk youth in the East Bay area [of Rhode Island and Southeastern Massachusetts] through an innovative, school-based music program centered on string instruments." It involves approximately 25 adults and 67 students (40% meeting the criteria for subsidized instruction) through once or twice-weekly lessons at school sites and occasional concerts.

✿ **The Corona Youth Music Project** (Núcleo Corona) is an El Sistema-inspired program in Queens, New York that "strives to promote social inclusion in New York City by empowering youth and children in Corona, Queens to excel through their participation in musical

This was at the YOURS Project in Chicago, and we had at the time just expanded to our third orchestra. On Fridays, we had all three orchestras in the auditorium together. The advanced students were sitting with the beginning players, sharing a stand. We had so many students we had to put like 90 string players all on the floor, and then all of the woodwinds and brass were all in rows on the stage.

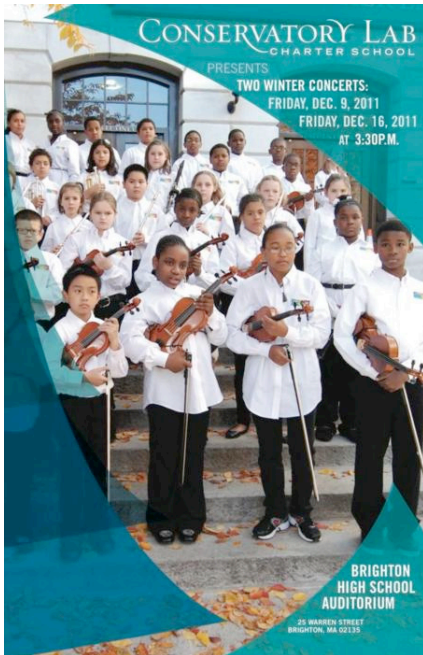
The advanced students were playing William Tell. They could play it mostly well. The intermediate students could do the plain rhythm on their notes, and the beginning players had no idea how to hold their instruments, except they're really trying, because they feel this whole group thing happening. The conductor was literally standing on a piano bench in order to see everybody. On the stage with the woodwinds and brass, I had to repeat everything he said so the students could hear what was going on.

And then it happened, where all of a sudden, things started to line up. The melody came, you can hear the rhythm start. And all of the teachers just stopped and looked at each other, like "What did we do? It's working!" We had a little bit of a crying session. Something magical happened, and we were there to facilitate it.

Kassie Lord,  
Site Coordinator and Resource Officer,  
Baltimore Symphony Orchestra OrchKids



**Click here** to see a video of El Sistema at Conservatory Lab Charter School students talking about their school.



ensembles, offering after-school programs and intensive seminars and camps.

☛ **Cultures in Harmony** forges connections across cultural and national barriers through the medium of music. Collaborative projects foster lasting relationships between American musicians from top U.S. conservatories and musicians from various other parts of the world, encouraging cross-cultural dialogue through year-long missions of cultural diplomacy.

☛ **El Sistema at Conservatory Lab Charter School** is an integral part of the school curriculum at this charter school in Brighton, MA. There is a pre-orchestral early childhood program, a stringed instrument program for first-graders, and options to study flute, clarinet, trumpet, trombone, and percussion as students progress. The school supports several student orchestras and choirs.

☛ **musiConnects** is a social, mobile music program providing communities in the Mattapan and Roslindale neighborhoods of Boston access to in-depth, holistic instruction on string instruments, forums for creative collaboration, and engaging classical music performances, anchored by the Boston Public Quartet.

☛ The mission of the New Haven-based **Music Haven** is to “use a string quartet to build a vibrant urban community through performance and music education that empowers young people, their families, and professional musicians,” focusing “on youth development and education... providing neighborhood youth with tuition-free afterschool programs, with students selected on a first-come, first-served basis.” Each student has one private and one group lesson each week, families are provided free tickets to concerts by local music organizations, and performance parties are held quarterly.

☛ **OrchKids** is an El-Sistema inspired initiative of the Baltimore Symphony Orchestra, providing social and learning opportunities for Baltimore City youth. It includes an after-school program and a summer

**Click here** to see a video about the Academy Fellows' collaboration with PS21Q in New York City.



program of instruction in orchestral instruments, family activities such as field trips to local, cultural and civic organizations, and leadership and personal development training.

🎻 **Play On, Philly!** “is an out-of-school music education program which seeks to use music a vehicle for social innovation,” engaging “children for at least 3 hours each weekday, providing them an opportunity to master a standard orchestral instrument.” Frequent performance opportunities are integral to the program.

🎻 Based at the Woodlawn Community Development Corporation in Pawtucket, the **Rhode Island Fiddle Project** offers free music programming to students and families living in the region, including access to instruments, weekly fiddle lessons and group classes, and monthly community dance and performance events. (Although classical music is not the focus, the project was started by violinist Rachel Panitch, who was a CMW fellow in 2007-2009, working at CMW as a way to learn firsthand CMW’s model for community arts education.)

🎻 **The YOURS Project** (Youth Orchestras United Rita Simo) is a special initiative of Chicago’s People’s Music School. Its mission is to develop social and cultural awareness, foster responsibility, and provide necessary tools for success. Inspired by El Sistema, The Project aspires to be a city-wide network of núcleos, building a system of youth orchestras in inner-city Chicago through intense immersion in an orchestra-school training program.

🎻 **The Weill Music Institute** is one of a range of engaging music education and community programs at New York’s Carnegie Hall, including in-school programs; Musical Connections, which offers diverse live music experiences for people in healthcare settings, correctional facilities, senior-service organizations, and homeless shelters across New York City; and The Academy Fellows program of community projects, also based at Carnegie Hall.

I wanted to tell you this story about one of my viola students who’s in second grade.

He has been playing an instrument, this is his second year, and I work with him at school. I helped him choose the viola because he’s very independent and wants to be different than the other kids. So we chose the viola for him, and he gets a private lesson with me, and he’s simply thriving, I don’t know how else to say it. He practices, he is really talented as well, so he picks up all of the tasks that he’s supposed to do very easily. In the classroom, I notice that he doesn’t really connect with many of the other kids. He’s kind of on his own. I wouldn’t say he’s shy, though, because if someone instigates him, he is definitely quick to give them a biting comment back.

I take him home every Tuesday after chamber music. I take him to his aunt’s house where I drop him off with whoever is there to pick him up. It’s different people every time. And the reason I have to drive him home is because he lives in a homeless shelter.

**Betsy Hinkle, violinist, Founder and Executive Director, musiConnects, Boston**

**Click here** to read about the Abreu Fellows Program at the New England Conservatory.



2009-10 Abreu Fellow Rebecca Levi listens to Kayleen Guzman play at the Conservatory Lab Charter School. (Wendy Maeda/Boston Globe Staff)

## THIRD MOVEMENT: TEACHING AND LEARNING IN RELATIONSHIP

Many symposium participants teach music in community-based programs like those listed in the previous section. It's not a stretch to see the aggregate of their work as a pedagogical laboratory: how are their approaches to teaching shaped? What are teacher-student relationships like?

A more basic question demands to be answered first: what makes a good teacher? Several participants in the Abreu Fellows Program at the New England Conservatory took part in the symposium, and had opportunities to speak of their experience. As they'd traveled in Venezuela, sampling núcleos in preparation for their fieldwork in helping to grow the El Sistema movement in the U.S.A., they developed the acronym C.A.T.S., indicating the multiple simultaneous roles El Sistema teachers play: citizen, artist, teacher, scholar. The best teachers successfully integrate all these roles. How do they do it?

At CMW, Sebastian Ruth explained, the artist part of this role is seen to nourish the others:

*We're trying to establish a role for our teachers that's very much about a musician in residence in the community. So we have a string quartet in residence, have a larger ensemble now in residence, where we're trying to visibly practice a form of musicianship. That means we're working hard at it, and after school hours, we go to the schools and teach it. The kids may not see a rehearsal during the day, but hopefully we come in with some of that seriousness of intention, and that rubs off.*

*There's an article that we studied when I was an undergraduate, that really the essential role of the teacher is to be in love with their material, and to introduce students to that relationship. So that was a fundamental principle behind the musician-in-residence idea: let's*

**Click here** for an informal lecture given by Eric Booth at the Longy School of Music in October 2011.



*continue to be in love with what we're doing, and just have that rub off. I find in my own teaching that some of my best and most creative teaching days come when I'm working hard on a solo project on my violin or my viola. I'm in that mode on a deeper level, and less likely to see a lesson as a methodical journey from step A to step B. I'm more likely to say, "Let's get to Z today," because this is about the experience of music. It continually refreshes my sense of teaching.*

An interesting tension that emerged from sharing models pitted external discipline, rigorous rules and expectations, against internal motivation, kids being there because they want to be. Stanford Thompson from Play On, Philly! emphasized the importance of "hard work. The kids come after school every day for three hours a day. The teachers are there every single day working with the kids for at least two hours a day. We're going to learn scales, finger patterns, how to hold a bow properly, how to form an embouchure properly, how to produce the best tone possible. I pay the teachers too much money, and I pay too much money per kid for them not to succeed in the program. If I'm going to say that the music instruction alone is what will change their lives, then we have to give them the very best experience. We don't do any tutoring in the program, it's just three hours of music. It's what I got when I was their age as well.... Last year, we didn't have a single kid self-select out, but I kicked two of them out. Because if they won't come in and work as hard as we are willing to work, then they can't make those changes in their lives."

In contrast, Sebastian Ruth said that Community MusicWorks "has worked really hard to not have some of that forcefulness, though I really respect it. It's been such a dilemma at many different points for us, of saying, there's a way to get really hard-ass about this at this moment, or there's a way to question our own assumptions as educators and try to look deeper into what the kids' motivation is here, and try to work in an always supportive manner. It's the philosophy that we're after: if there's a caring adult community that's modeling itself on hard work and a group of professionals that they can see are dedicated to doing it, then they'll

When I was driving here yesterday, I was flipping through radio channels and I just happened in rural Connecticut to come across a talk radio station at the moment that some very kind of rural guy said the words, "Yeah, well, anytime music is playing, people are more congenial."

And it just jumped out at me, coming to this conference, that kind of embedded understanding in people that there is some connection between participating in music and the way we behave with one another. So there is something fundamentally human about it, that this work that so many people in the room have dedicated their lives to, is trying to maximize, intensify, and really focus for impact. And that's why we pay such serious attention to the work of Community MusicWorks and their many colleagues around the country.

**Eric Booth, teaching artist educator and Senior Advisor to El Sistema USA**



**Click here** to watch an excerpt from a documentary project by Brown University student Qian Yin featuring interviews with Community MusicWorks student Kirby Vasquez and first year-fellow Aaron McFarlane.



Sebastian Ruth, Kirby Vasquez,  
Michelle Obama

hopefully be kind of magnetized to a work ethic rather than forced into it. It's a question of pedagogical strategy. As I say, I don't think is necessarily the most efficient sometimes, but it's one of those daily decisions that one has to make."

There are many small differences in programs, but the chief difference in learning models seems to be the degree of emphasis put on relationship and mentoring.

When CMW introduced its Phase II program, the idea was to offer teens Friday nights to eat, talk, and play, availing themselves of the same sort of opportunity to build close peer connections that CMW's leaders experienced through summer music camps in their youth. Sebastian Ruth explained that through these interactions, the study of music was "changed from something that was this kind of solitary activity requiring discipline to something that was a pathway to social relationships. You felt like you existed in the context of an emotional life and a spiritual life with others, and something opened up."

For CMW, Sebastian explained, a core characteristic of the best music education is how it is embedded in the stream of life, rather than set apart:

*It was this kind of social experience that was happening around the discussion and the food, and then, if we were to start rehearsing music at that point, it came in this sort of spirited context. "Wow, look what she's playing, look what he's playing," and then the informal pulling out of the instruments during snack time and laying something down for each other, pulling a little jam together, turning it into something other than an academic learning experience.*



**Click here** to see a Weill Music Institute video made with and about teens living with HIV.



## FOURTH MOVEMENT: REVERBERATIONS

Does the type of work that was the focus of the Music & Civil Society symposium have implications beyond those directly involved, primarily musicians, children, and their families? Many participants believe it goes much further, calling into question conventional ideas of what it is to be a musician in community—a musician-citizen, let's say—as well as of professional music education. Early on the first day, Sebastian Ruth set the tone of this inquiry:

*When I started Community MusicWorks in 1997, it was very much a journey of questions about what can musicianship mean in the world. Can performance and education and citizenship not be three different activities, but one activity under the umbrella of what it means to be a musician? There's a way that the professionalization of musicianship has forced people to define musicianship more narrowly: to achieve success and get a job in an orchestra or some other traditional context has meant put your blinders on, sit in a practice room, and make it happen for yourself.*

*So our experiment was to say that if we're really thinking of our performing and our role in community and our role as educators as all feeding tone that we make as musicians—that in fact, that commitment, that sense of purpose, that sense of open-mindedness to what is going on not only makes us better as citizens, but makes us better as performers—that's the question. Can you sit in a concert hall and hear these qualities of dedication to a set of ideas by virtue of what people are drawing into that tent of musicianship when they're actually playing onstage?*

Many participants were excited by a talk by Toshiko Mori, Robert P. Hubbard Professor in the Practice of Architecture at Harvard University Graduate School of Design. Part of her talk focused on the development of Le Kinkeliba Arts Center in Eastern Senegal, rooted in collaboration between members of the local community, healthcare providers, artists,

Much of the discussion talked about the realized musician at the core time of their life in conservatory, where they're making choices about their future. We are entering a new Renaissance where today's artist does not have to choose one track to follow, but instead can contribute to the world in myriad ways. Conservatories are just beginning to open students' eyes to multiple roles: performer, teacher, teaching artist, organizer, advocate, community leader, and entrepreneur.

And I wonder if we need to think about providing opportunities to explore these roles from a much earlier age. (Can you imagine kindergartners teaching their classmates as standard methodology instead of an experiment? Fourth graders leading community projects?) By the time you get to conservatory, you're not being introduced to these roles for the first time, but developing virtuosic, rigorous skill sets to thrive in the roles that matter to you most, keeping the highest level of artistry at the core.

Virtuosity should not live on the stage alone.

**Ann Gregg, Director,  
Community Programs,  
Weill Music Institute, Carnegie Hall**

**Click here** to download a detailed plan for the Portable Concert Hall.



and the design agency, a group of Harvard students working with Toshiko Mori on a project entitled “Global Redesign Project 2. Resonance: Virtual and Real: Design of a Performing Arts Center.” A PowerPoint slide showed the design agency in the center, surrounded by three hubs: *Social Infrastructure/Community Building*; *Cultural Infrastructure/Music Education*; and *Health Infrastructure/Local Medical Clinics*. The project was conceived as a center for arts education, but also a “locus of local identity and unity,”<sup>3</sup> with resident artists and students drawing diverse participants to a single location, where medical care will also be offered for the residents.

The same notion of an arts project contributing to larger social well-being infused the design of a portable concert hall Toshiko Mori and students undertook in collaboration with the Youth Orchestra of the Americas (YOA). An arrangement of umbrella-shaped structures provides gathering-places and sun protection, reflects sound, and collects rainwater for community use. They can be arranged in many different shapes and scales, from a small pavilion to a large enclosed field. Toshiko Mori said she was told by YOA that they are unable to “hire union people, it has to be erected by musicians, and musicians’ hands are very delicate, so our students are working very hard to make this structure which is easy to build by delicate musicians.”

The idea of musicians constructing their own performance space resonated with some of the community-based music educators present, who saw it as closely paralleling their own experience as musician-social activist-administrators, erecting the container for their own work.

No one questioned the proposition that a richer engagement with the world beyond the conservatory would be likely to deepen musicians’ artistic expression. But what could—and more important, would—conservatories do to act on this knowledge? People pointed out that existing institutions

3 Le Kinkeliba Arts Center Master Plan, prepared by Zakcq Lockrem, MUP Harvard Graduate School of Design, 12.8.09, downloaded from <http://isites.harvard.edu/icb/icb.do?keyword=k70863>

dedicated to training professional musicians seldom incorporate such an expanded understanding into their programs, and the reasons for that are seen as largely practical. For example, Miriam Fried, a violinist who teaches at the New England Conservatory, raised such questions, asking about the “tension between becoming a highly competent musician and spreading students’ education across other fields” of learning. She cited a lack of time, or at least an inability to apportion time for both types of development, as a pervasive challenge.

Pamela Rosenberg acknowledged the problem’s difficulty. If students don’t have “a wider context,” she asked, “what will they communicate with the music?” She added that “I’ve had too many conversation with the top orchestra musicians of this world, who’ve somehow been stunted in their grown as far as having a wider understanding and curiosity about culture and life, simply because they did have to focus so extremely” on technical proficiency. Carsten Siebert echoed her question, noting, “The challenge is that once you get into a conservatory, the technical demand are indeed so high that there’s very little time to reflect on why you are doing what you are doing as a musician.” He thought it should happen before they start conservatory, expanding professional musicians’ educational preparation “as the foundation for becoming the best possible musician you can become”

Stanford Thompson underscored this point, describing himself as “an example of going through this traditional system that we complain about”:

*I started playing trumpet when I was eight. It took me five years with a teacher to learn how to play scales well enough to finally join a club and a youth orchestra. I went home every day and practiced for several hours. I had an opportunity immediately after high school to go to Curtis and play with the finest conductors and the finest musicians, to play in the greatest halls in the country and all around the world. I had an opportunity to live that, and to think that was amazing and what work I was doing was great. It wasn’t until a Curtis rehearsal that I began to question; we were playing with Simon Rattle and I was excited. I had practiced my part, it sounded great, I wasn’t missing*

I’m seeing the arts and I’m seeing music in a whole different way than I ever have.

I see the vital role of music in civil society and it’s such a way to change our neighborhoods and our country.

I’m so excited, as a parent I want to share this with my children.

One of my questions I have is: how do I convey this information to children? How do you turn this around to get them to understand the power they have to change the society we’re in through music?

**Akina Ramos, Parent Engagement Coordinator, Community MusicWorks**

**Click here** to see a video on Community Musicworks' Institute for Musicianship and Public Service.



*notes, I was doing everything that I had been trying to do for a really, really long time. And he told us, "You guys are playing like robots. It's perfect, everything is perfect. Where is the life in this room?" And he said, "there's a group of kids in Venezuela that could outplay you any day."*

Michael Steinberg pointed out that the expansion of professional education from narrow specialization to a more encompassing ideal is evident in other fields, such as the M.B.A. "Over-professionalization produces a mechanical mentality," he said, foreseeing a curriculum that is "75% conservatory and 25-30% humanities." But that kind of change is generally driven by need or desire on both sides. Changes in business education have followed on a general realization that in a fluid environment with rapid technological innovation, the old way of doing business no longer suffices. Is such a realization dawning on the classical music world? In conversation following the symposium, Sebastian Ruth asked, "is there a way for some of this thinking to infiltrate bigger, more established musical organizations? Is the question reform or revolution? Does it really have to be a new kind of organization that does stuff and leave the other ones alone?"

He recounted a conversation in which a colleague who is part of a major orchestra responded to the notion of extending work into the community by saying, "Eighty percent of the orchestra is people who very much like the way their job is set up and don't want to do anything other than play at the best level and play in concerts and go on tours and do their thing. They don't want to be bothered with other ways of having to act in their community. And 20% of the people are really into it."

In business, there is much talk of the Pareto principle, which states that often, 80% of effects come from 20% of the causes. The idea has been associated with the notion of a "tipping point," that 20% of a cohort can suffice as a critical mass to tip a marginal phenomenon into a general one. It will be interesting to see what impact this particular 20% has.

[Click here](#) to visit the Classical Revolution website.



## CODA: OPEN QUESTIONS

### ACCEPTANCE AND SUPPORT

No one knows the future, but for practitioners of the types of community-based music education explored at the Music & Civil Society Symposium, the future is an especially open question. Will their work—which focuses on social inclusion and cultural citizenship as strongly as on music—be more widely understood, appreciated, and supported? Or will it be dismissed by those who want to keep classical music separate from social critique and social transformation, who stress acquiring technical capability over all other capacities that might be developed through music?

The word “new” is often deployed in relation to this work, which is suggestive. As Michael Steinberg pointed out in his introduction to the symposium, there are many historical examples of musicians coming together to consider their social responsibility in light of contemporary social conditions (for example, he cited the Institute on Music in Contemporary Life, convened in September, 1944, by the UCLA Department of Music and the Musicians Congress).

Yet Community MusicWorks, celebrating its fifteenth anniversary, is still seen as offering a new model of how to be musicians in community. El Sistema, which began more than three decades ago and currently involves more than 300,000 young Venezuelans, continues to be perceived as a new model. In such contexts, “new” means not merely novel but insurgent or countervailing—something that exists against a backdrop of prevailing expectation, and merely by existing, calls convention into question.

A great deal depends on the work being perceived and understood clearly, a fact brought into high relief in people’s response to the provocative keynote delivered by Leon Botstein, President of Bard College and principal conductor of the American Symphony Orchestra. Advocates want their work to be evaluated according to its own standards and intentions, with music education understood as an opportunity for social

Classical Revolution is a movement to bring classical music to sort of unusual places. Some friends and I started a chapter in Baltimore recently, and we had sort of a chamber music jam session at a bar/cafe on a Saturday night. We invited musicians, non-musicians, just come, bring some music, whatever. People just poured in, it was crazy, it was packed, there were bassoonists playing a string quartet, and someone playing a kora along with them, and it was just a lot of fun.

The way they had the cafe set up, the only place we were able to put the chamber group was right up against the entrance where people came in, and there was a big window there. It was kind of awkward, you were walking through the group to go in and out, but it ended up being a really amazing thing, because people were walking by on the street. People from the street just started coming, I don’t think they’ve seen a lot of live classical music before. A really great mix of people and great energy.

**Rafaela Dreisin, Site Coordinator,  
Baltimore Symphony Orchestra Orchkids**



**Click here** to see a video about Mauricio Salguero's work with University of Missouri-Kansas City undergraduates in a music service learning project at Kansas City Middle School for the Arts.

healing and social inclusion, for personal and community development, as much as an occasion of mastery, beauty, and meaning.

But Leon Botstein felt that the whole enterprise implicitly asserted claims for music's intrinsically civilizing, humanizing role, claims he felt strongly deserved debunking: "Implicit in the title of Music & Civil Society is the notion we believe certain things," he said. "The notion that music fosters communication and cross-cultural community, in the interests of peace and community-building, I don't think so." He cited "the Jewish experience in Europe in the 19th century" as "a good example of how music doesn't communicate, and does not function in civil society to create brotherhood, mankind, peace, etcetera. Exactly the opposite. In fact, it creates a dangerous illusion." He returned several times to mid-twentieth century European experience: "There is no culture in which musical culture was more integral to the conduct of daily life and the sense of value and prestige than German-speaking Europe. And no more needs to be said. It was not an adequate retarding."

In contrast to other speakers' view of the orchestra as a model of civil society—a collaboration among diverse individual talents and sensibilities to produce a harmonious conversation—Leon Botstein characterized "the authoritarian structure of an orchestra, and the role of the conductor, maestro, and so on" as "repugnant, actually." He also challenged the notion that music builds community, citing his individual experience: "I find going to concerts and opera houses in advanced countries is not community-building. I don't know anybody there, I don't talk to anybody there, and my having been there leaves no residue."

Leon Botstein's talk generated considerable dialogue among advocates, many of whom felt misjudged by it, certain that their work doesn't particularly make claims—either explicit or implicit—for music per se. Rather, what they have to offer turns on music not in the abstract, but when wedded to a particular set of educational and community development practices. Their own passion for music leads them to find it an attractive

Here we sit and we talk about civil society in kind of this safe bubble in which we live, and in the same country, in places like Alabama or Arizona or South Carolina, there's this huge clash, because some people are trying to decide whether or not immigrants and the sons and daughters of immigrants can be part of civil society. I have kind of found an answer to that in my own way as an artist. I decided to bring Spanish into schools. I have seen the positive reaction to bringing in a new language with music, which is something that all the kids relate to, all the kids dance, so at the end of the show, all of the kids are happy.

They come and tell me, "You know, I know Spanish, I know Spanish!" They are very excited to tell me, they say to me, "Adios," and that's from one side. And from the other side, the Hispanic kids in the room, they come and tell me about their parents, like, "Hey, my parent is named just like you." I've seen music as change, along with a foreign language, being an answer to this huge dilemma that is just going to keep growing. I don't think there's a civil society in this society, because we're excluding millions of people who are part of the society. They're part of our society, but they're being pushed away. So when we're talking about our experiments of civil society, we need to think about them, who are not being invited to the table.

**Mauricio Salguero,**  
clarinetist and saxophonist

**Click here** to read an interview with CMW student Josh Rodriguez on the occasion of the project's tenth anniversary.



ground for individual and community development; music's beauty draws both teachers and students toward the discipline, pleasure, and sense of personal agency to be gained from serious musical study and performance. Participants saw studying music as something well worth doing in its own right, to be sure. But no one asserted the proposition that Leon Botstein set out to refute: that music in and of itself could sustain larger claims of value, let alone prevent the rise of the Third Reich.

There was, however, a widely shared sense that when musical study is embedded in the web of relationships that define programs such as El Sistema's and CMW's, larger claims do indeed become sustainable. Can that conviction coexist—and prosper—in light of conventional wisdom about classical music's value and social role? Jose Antonio Abreu characterized the implicit social critique of this work in his 2009 TED talk as “a program of social rescue and deep cultural transformation designed for the whole Venezuelan society with absolutely no distinctions whatsoever, but emphasizing the vulnerable and endangered social groups.”<sup>4</sup> Will lovers, advocates, and funders of classical music embrace this?

In his 2009 essay on “Music and Social Justice,” Sebastian Ruth enumerated the gains young people can make through music, asking:

*How does this relate to social justice? What we're talking about is an educational opportunity that develops the whole person, teaching young people empathy and initiating them into the notion that they are citizens of the world. If music is the only place they will have this opportunity, isn't it in fact an injustice that urban kids aren't given access? By posing this question, I hope to be pushing hard against the idea, however old, that classical music is an activity for the privileged. With benefits so fundamental to the human experience, we have to realize that the activity of learning music should be a basic element of education.*<sup>5</sup>

<sup>4</sup> [http://www.ted.com/talks/jose\\_abreu\\_on\\_kids\\_transformed\\_by\\_music.html](http://www.ted.com/talks/jose_abreu_on_kids_transformed_by_music.html)

<sup>5</sup> *Half Steps: A Compendium of writing on Community MusicWorks*, Volume 1, updated July 2009. <http://www.communitymusicworks.org/profiles.htm#Compendium>

[Cultural democracy] points to a culture in the process of becoming, as opposed to one that is stagnant, already there, ready-made, a sort of sacred heritage which it is only a matter of conserving and transmitting.....

But, all the same, it doesn't go so far as to condemn out of hand a cultural past on which it is itself dependent and whence it draws its deepest motivations. On the contrary, its aim is to arrange things in such a way that culture becomes today for everybody what culture was for a small number of privileged people at every stage of history where it succeeded in reinventing for the benefit of the living the legacy inherited from the dead.

Francis Jeanson,  
“On the Notion of the ‘Non-Public,’”  
UNESCO 1970

**[Click here](#)** to see “Stand By Me,” the grand finale of musiConnects’ June, 2011, Performance Party



To declare that classical music is not an activity for the privileged (nor essentially a gateway to privilege for those who desire to join them) is a radical departure, because it situates community-based classical music education among natural allies such as community organizers and educators, community artists, and advocates for public access to all social goods conventionally reserved for those who can pay. On the other hand, as the El Sistema model has begun to penetrate U.S. music education, and to be adapted to U.S. contexts, there is a pervasive desire to maintain legitimacy in the eyes of classical music leaders—in conservatories, in symphony orchestras and ensembles—who are respected and whose imprimatur can help to secure resources and attention for the work.

An interesting and potentially fruitful tension thus arises: who are key allies and supporters? Will the classical music establishment embrace this phenomenon with enthusiasm, and with a commensurate flow of support? Will potential allies in other fields transcend their own reservations about classical music as a field for social justice, reaching out to these community-based classical music educators? Will it be possible and desirable to sustain both types of connection simultaneously? These are open questions.

### **MUSICAL DIVERSITY**

A chicken-and-egg question kept popping up at odd moments in the symposium. Is classical music the focus of these programs because it has special qualities that make it most suitable or effective as a basis for learning both citizenship and performance? Or because the programs were started by people with a special affinity and passion for classical music, who teach what they know? Are there gains to be made in expanding the musical repertoire? Or would that harm the programs somehow, diluting effectiveness or alienating current or potential allies?

Leon Botstein said, “I happen to think the Western musical tradition to today, this notated long-form music, has some kind of opportunity for contemplation, argument, reflection, that is unique to it. That purely

We’ve been running a project in Ramallah since 2004. Finally we had enough musicians to do something a little more ambitious, so we decided to stage an opera. We commissioned a piece based on Arriaga, who wrote several pieces that included the Arab history that is very much present in Spain. We commissioned a pastiche-opera based on several pieces put together with a little story line. Putting on an opera, even a school production-type-opera, when there’s no infrastructure, tends to be daunting.

The hall was full, it seats 700 or 800 people. The kids were extremely excited. Everybody played way beyond their normal capacity, which was extremely touching to see. The hall was filled with relatives, and they really went with the story. This was the first opera production ever on the West Bank. At first I listened to whether they were playing right, feverishly trying to make sure that things were going well. At some point, all that went away, and all I saw was the way that they interacted with the audience, and the way that there was a new community formed around a piece of music. Everybody went out and felt extremely good about themselves. I’m not saying that ironically, because that’s really important. And I think we need a lot more of that. Emotionally, it was very much a highlight of my work.

**Carsten Siebert, Director, Daniel Barenboim Foundation**

[Click here](#) to sample recordings by the West-Eastern Divan Orchestra.



sound, no image, no argument, no talk, that this is some kind of human form of experience that actually is different from other art forms.” And Michael Steinberg said that an “extraordinary opportunity opens up with classical music.... Ownership of these legacies is no longer in question.” And indeed, Carsten Siebert pointed out, it is impossible to say who the canon belongs to, as each culture and context interprets its meaning in light of relevant experiences. He described how the West-Eastern Divan Orchestra played Beethoven’s Fifth Symphony in Shanghai: “I thought they played fairly well, but the applause was overwhelming. I later learned that this work had been the first classical music concert performed on state radio in 1978, signaling the end of the Cultural Revolution.”

In Venezuela, El Sistema has branched out in recent years, for instance establishing The Simón Bolívar Big-Band Jazz, made up of conservatory students; and the Alma Llanera Programme recently launched “for the purpose of promoting the study, rescue, teaching, and diffusion of the Venezuelan folk music.” Here in the U.S. in 2010, the Atlanta Music Project, closely modeled on El Sistema, began offering African drum and dance instruction along with classical instrumental education.

In her story circle, Liz Hollander, former president of CMW Board, pondered both sides of the question:

*Classical music, the kind of music that kids learn at CMW, has always in my mind belonged primarily to rich white folk, older rich white folk. You go to Tanglewood and they’re all like that, right? The first time I walked into a spaghetti supper at CMW, I thought, “Oh, my God, all these different kinds of people own this music.” We’ve had quartets come visit. The Orion quartet said, “We’ve never done a gig like that in our lives.” They came and played at the west end, and it was full of families of all different backgrounds, and they just had never played for a group like that. So that’s one of the really neat things about CMW.*

*And I think one of the questions is should we do just classical music because that’s what our musicians know and love, that’s their passion?*

There was this notion being put out that there’s no longer any ownership to classical music and when that has happened then everyone can “own” it. But I think people need to realize that for a lot of people there’s a lot of baggage associated with “classical music.” My point was a little more focused toward the region of the Near East, North Africa. In a sense, there’s always been this prevailing mentality that if it’s from the West, it’s got to be better, its got to be stronger, so it’s got to be good for us. And that our local traditions, whether it’s how we make cheese or how we view the world, are far inferior. There is some merit to that, but it came at the cost of local traditions. So in a sense it was embraced out of inferiority.

Until there’s more of a self-assurance and a self-confidence, it’s really hard to own it until that’s really established. The Arab world is really at this point at a stage where this is the end of the post-colonial lie, the end of the colonial overseers and this series of dictators who have really run the region since their “independence.”

People really need to have a better sense of who they are and where they’re going before they can truly embrace, for instance, Western classical music as something that they can really own.

**Kareem Roustom, composer**



**Click here** to read about Community MusicWorks' Media Lab.



*But should there be other kinds of music that come out of the traditions these kids are coming from, merengue or whatever that reflect their backgrounds? We do that in our workshops sometimes, but when we ask Sebastian why don't you teach more of that, he says, "That's not what I know how to teach. What I know how to teach is quartet kind of music." So that's one of the questions for me about our future: how much diverse music should we have?*

In conversation following the symposium, Sebastian Ruth characterized CMW's ambition as "wanting us to move more into 'Are we honoring the different voices in our neighborhood, and learning from them, and having a musical dialogue?' I don't think we're that good at it yet, but it's an aspiration that we develop a more reciprocal relationship with the music of the various communities that we work in. There've been milestones of successes along the way, precursors to an even more vibrant musical community, such as our Media Lab project."

At the symposium's end, a sizeable group of current and former students from CMW and Play On, Philly! improvised short pieces around five themes they derived from the previous presentations and conversations: freedom, diversity, connection, happiness, and transformation. Here's what former CMW student Sidney Argueta said to end the program:

*The first word that popped into my mind was transformation. I was sort of surprised that somebody didn't say it before: mission statement, guys, hint, hint! It's just a word that keeps popping in my life. It popped up when I was a student at CMW. It popped up throughout college. It's great playing with you guys again, being able to come back and receive what you can give me and be able to give you a little something back. All of the words that we mentioned lead to transformation of an individual, a note, of a song, and that's one of the reasons why I chose it. Our life changes day by day. I think it's safe to say that our mentality has changed throughout the past two days, questioning: what is civil? What is society? What is music? I thought it was a great way to end all of the ideas we put out on the table. 🎶*

As an artist and as a musician I feel enormous responsibility to my community. For communities to value the arts beyond an aesthetic component, we have to bring them closer to that place where imagination meets possibility, where they can take ownership of the arts process, where they can be part of something bigger than oneself, so that the art becomes a social need, and then, through that, it becomes relevant in society.

**José Luis Hernández-Estrada**  
pianist, conductor, Abreu Fellow



## APPENDIX A: AGENDAS

### FRIDAY NOVEMBER 18, 2011

Cogut Center for the Humanities, Brown University  
Pembroke Hall, 172 Meeting Street, Providence, RI

- 9 AM Breakfast and registration
- 9:30 Michael Steinberg: Welcome & Introduction
- 9:45 Sebastian Ruth: Community MusicWorks at 15: An Ongoing Experiment
- 10:15 Eric Booth, Maxine Greene (video): Civil Society / Global Perspectives on Music Education
- 10:45 Break
- 11:00 Arlene Goldbard: Introduction to Post-Conference Publication
- 11:15 Toshiko Mori: The Portable Concert Hall
- 12 PM Lunch for registered participants in Alumnae Hall
- 1:30 Pamela Rosenberg, Nabeel Abboud Ashkar, Carsten Siebert, Michael Steinberg: Music Education / Education Through Music
- 3:00 Break
- 3:30 Leon Botstein (Keynote Address): Music and Institutions: The Challenges in Contemporary Civil Society
- 4:30 Break
- 4:45 Stanford Thompson, Eric Booth, Tricia Tunstall, Sebastian Ruth: Social Transformations in Music Education
- 5:45
- 6:30 Reception

## **SATURDAY NOVEMBER 19, 2011**

Providence CityArts for Youth

891 Broad Street, Providence, RI

9:30AM Breakfast and Registration

10:00 Thomas Cabaniss: Community Singing: Activity and Perspectives

10:30 Arlene Goldbard: What's Possible in Society through Music: A Story Circle

11:45 Russell Willis Taylor and Jane Polin: Responding to the Themes

12PM Lunch for registered participants

1:00 Eric Booth: Closing Discussion: Where do we stand in relation to the big issues? How do we get closer to our ideals?

2:20 Break

2:30 Student performance and Q&A: Musical Improvisations on Civil Society

3:00 Adjourn

## APPENDIX B: PRESENTER BIOS

### KEYNOTE SPEAKER

**LEON BOTSTEIN** has been president of Bard College since 1975, where he is also the Leon Levy Professor in the Arts and Humanities. He received M.A. and Ph.D. degrees in European history from Harvard. He was awarded the National Arts Club Gold Medal in 1995, the Centennial Medal of the Harvard Graduate School of the Arts and Sciences in 1996, and the Award for Distinguished Service to the Arts from the American Academy of Arts and Letters in 2003. Dr. Botstein formerly served as president of Franconia College, lecturer in history at Boston University, and special assistant to the president of the New York City Board of Education. He is past chairman of the Harper's Magazine Foundation and of the New York Council for the Humanities, a member of the National Advisory Committee for the Yale–New Haven Teachers Institute, and a member of the board of the Central European University and many other boards and professional associations.

Leon Botstein has been music director of the American Symphony Orchestra since 1992. He was appointed the music director of the Jerusalem Symphony Orchestra, the orchestra of the Israel Broadcast Authority, in 2003. He is also co-artistic director of the Bard Music Festival. He conducts the ASO's subscription concert series at Lincoln Center and has an active international career, making frequent guest appearances with major orchestras. His recording of the music of Popov and Shostakovich with the London Symphony Orchestra was nominated for a 2006 Grammy Award.

Among Dr. Botstein's most recent recordings are *Le roi Arthus* with the BBC Symphony Orchestra (Telarc); the music of George Perle, Roger Sessions, Bernard Rands, and Aaron Copland with the American Symphony Orchestra (New World Records); the Grammy-nominated Popov's *Symphony No. 1, Op. 7*, and Shostakovich's *Theme and Variations, Op. 3*, with the London Symphony Orchestra (Telarc); Strauss's opera *Die ägyptische Helena* with the American Symphony Orchestra and Deborah Voigt (Telarc); Glière's *Symphony No. 3*, Ilya Murometz, with the London Symphony Orchestra (Telarc); the music of Ernst Toch with the NDR Symphony Orchestra–Hamburg (New World Records); Max Reger's *Böcklin Tone Poems* and *Romantic Suite* with the London Philharmonic Orchestra (Telarc); the music of George Szell, Robert Heger, Hans von Bülow, and Felix Weingartner with the National Philharmonic–Lithuania (Arabesque); Bartók's *Concerto for Orchestra* with the London Philharmonic (Telarc); Richard Strauss's *Die Liebe der Danae* with the American Symphony Orchestra (Telarc); Max Bruch's *Odysseus* with the NDR Radio Philharmonic (Koch International); music of Karol

Szymanowski, Karl Amadeus Hartmann, Bruckner's *Fifth Symphony* (Schalk edition), and Dohnanyi's *Symphony in D Minor*, all with the London Philharmonic (Telarc); and Mendelssohn's *Paulus* with the Royal Scottish National Orchestra (Arabesque). Other major recordings include music of Joseph Joachim with violinist Elmar Oliveira and the London Philharmonic (Carlton); a series on CRI featuring works by Richard Wilson, Robert Starer, Richard Wernick, and Meyer Kupferman; both versions of the Brahms *Serenade No. 1 in D Major* with the American Symphony Orchestra (Vanguard); and a recording of Franz Schubert orchestrations by Joachim, Mottl, and Webern (Koch International).

Dr. Botstein is editor of *The Musical Quarterly*. He has published over 100 articles and reviews on music, education, history, and culture. He was editor of *The Compleat Brahms* (1999) and coeditor of *Jews and the City of Vienna, 1870–1938* (2004). He is author of *Jefferson's Children: Education and the Promise of American Culture* (1997) and *Judentum und Modernität: Essays zur Rolle der Juden in der Deutschen und Österreichischen Kultur, 1848–1938* (1991), which was translated into Russian (2003). He has two books forthcoming: *Listening: How Music Creates Meaning* (Basic Books) and *Music and Modernity* (Yale University Press).

### PANELISTS AND SPEAKERS

**NABEEL ABBODD-ASHKAR** is the General Director of the Barenboim-Said Conservatory in Nazareth and the Barenboim-Said Music Centre Ramallah. Born in Nazareth in 1978, Mr. Abboud-Ashkar began studying the violin at age 8 with Nahum Lieberman in Nazareth, and then with Robert Canetti in Haifa. He graduated from Tel Aviv University in both physics and music, studying violin under Semyon Yaroshevich and Yair Kless. In 2007 he completed his master's degree at the Hochschule für Musik, Rostock, Germany, under Professor Axel Wilczok.

A member of the West-Eastern Divan orchestra, Mr. Abboud-Ashkar also co-founded the Barenboim-Said Music Conservatory in Nazareth and Jaffa, and serves as Director of the Conservatory and head of the violin teaching department. He has performed as soloist with the Jerusalem Camerata and the Haifa Symphony orchestras, and in Jordan together with Ivry Gitlis he played the Bach Double Violin Concerto under conductor David Stern. He is a recipient of scholarships from the Barenboim-Said and the Al Qattan Foundations.

In addition to careers as a Broadway actor and author of five books, **ERIC BOOTH** is considered one of the founders of the profession of teaching artistry. He was on the faculty of Juilliard (13 years), and has taught at Stanford University, NYU, Tanglewood and Lincoln Center Institute (for 25 years), and he has given classes for every level from kindergarten through graduate school; he has given workshops at over 30 universities, and 60 cultural institutions. He started the Art and Education (teaching artist) program as well as the Mentoring programs at Juilliard. He has designed and led over twenty research projects, and seven online courses and workshops; and he has designed and led over twenty national conferences (included the four largest in U.S. arts history). He serves as a consultant for many organizations, cities and states and businesses around the country, including seven of the ten largest U.S. orchestras, and five national service organizations. He is a frequent keynote speaker on the arts to groups of all kinds. He is the Senior Advisor to the El Sistema movement in the U.S., and he designed and led the training for MusicianCorps, a domestic peace corps from musicians.

Composer and educator **THOMAS CABANISS** writes for opera, theater, dance, film, and the concert stage. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. Recent works include three new orchestral commissions for Orchestra of St. Luke's and Carnegie Hall's Link UP! program (2010-2012), *A Lad That is Gone* and *Watchman* (2010), a cappella works for the Young People's Chorus of NYC, and *Searching for Kristallnacht* (2008), an oratorio for singers, musicians, and actor. Other works include *The Reclamation* (2009) *Noise + Speed* (2008) and *It's All True* (2007) for choreographer Hilary Easton, *Three Sabbaths*, for the Columbia University Bach Society (2006), and Hilary Easton's *The Short-Cut* (2005). *The Sandman*, a chamber opera based on a story by E.T.A. Hoffmann, was premiered at the Connelly Theater in New York in 2002 and was revived again in 2003.

He has been on the faculty of The Juilliard School since 1998 and is active in arts education, having served as Director of Education for the New York Philharmonic under Kurt Masur and Lorin Maazel and Music Animator for the Philadelphia Orchestra under Christoph Eschenbach, where he designed an award-winning educational collaboration with a senior center in Camden, NJ. He won the ASCAP Foundation Award for Arts Education; he has written articles on arts education in the *Teaching Artist Journal* and writes a column for *Chamber Music Magazine* called The Teaching Artist; and he has served as a consultant for the Lincoln Center Institute, the Metropolitan Opera Guild and Carnegie Hall. At the New York Philharmonic, he helped to found the Very Young Composers Program with bassist/composer Jon Deak, and he edited the Pathways to the Orchestra curriculum for the orchestra's school partnership program.

At the Juilliard School, he teaches in the Dance and Music Divisions, and he has led workshops on musical creativity for the Carnegie Hall/Juilliard Academy fellows. He has designed and led creative projects for Carnegie Hall involving students from NYC high schools including Leonard Bernstein's *Mass* and *TOO HOT TO HANDEL*, both with Marin Alsop and the Baltimore Symphony. Current work includes songwriting workshops for HIV affected teens at Jacobi Hospital in the Bronx and for adults in senior centers and homeless shelters. In his spare time, Cabaniss serves as a volunteer at a local public elementary school (P.S. 199) in Manhattan, helping students to create their own musical compositions, as he has each year since 1994.

**ARLENE GOLDBARD** is a writer, speaker, consultant and cultural activist whose focus is the intersection of culture, politics and spirituality. Her blog and other writings may be downloaded from her Web site: [www.arlenegoldbard.com](http://www.arlenegoldbard.com). She was born in New York and grew up near San Francisco. Her most recent book, *New Creative Community: The Art of Cultural Development* was published by New Village Press in November 2006. She is also co-author of *Community, Culture and Globalization*, an international anthology published by the Rockefeller Foundation, *Crossroads: Reflections on the Politics of Culture*, and author of *Clarity*, a novel. Her essays have been published in *In Motion Magazine*, *Art in America*, *Theatre*, *Tikkun*, and many other journals. She has addressed many academic and community audiences in the U.S. and Europe, on topics ranging from the ethics of community arts practice to the development of integral organizations. She has provided advice and counsel to hundreds of community-based organizations, independent media groups, and public and private funders and policymakers including the Rockefeller Foundation, the Independent Television Service, Appalshop and dozens of others. She is currently writing a new book on art's public purpose. She serves as President of the Board of Directors of The Shalom Center.

**MAXINE GREENE** is recognized today as perhaps the most important American philosopher since John Dewey. She has been called "The consummate Spiderwoman, as she weaves threads from philosophy, literature, psychology, and education to make of life and learning an aesthetic whole that is replete with meaning." Her numerous groundbreaking books—including *Teacher As Stranger* (which won the Delta Gamma Kappa Award for "Educational Book of the Year"), *Landscapes of Learning*, *The Dialectic of Freedom*, and *Releasing the Imagination*—have had a profound influence on American education and, in the words of one reviewer, "give us a vivid portrait of the possibilities of human experience and education's role in its realization."

In her distinguished career she has been elected President of both the Philosophy of Education Society and the American Educational Research Assn., and she serves as Philosopher in Residence at the Lincoln Center Institute for the Arts and Education.

Maxine is the William F. Russell Professor of Education at Teachers College (emerita). William Pinar has said of her, “Just as Susan Sontag experimented with an expanded notion of ‘criticism,’ Maxine Greene has performed an expanded idea of scholarship. Her virtuoso performances—composed from literature, philosophy, and theory (social, feminist, racial)—dissolve traditional disciplinary boundaries, showing not only extraordinary depth but a breathtaking intellectual range as well.”

**TOSHICO MORI** is the Robert P. Hubbard Professor in the Practice of Architecture at Harvard University Graduate School of Design and was chair of the Department of Architecture from 2002 to 2008. She has taught at the GSD since 1995. She was the coordinator of the third semester core studio and is a thesis director in the Department of Architecture. In 2003 Mori was awarded the Cooper Union Inaugural John Hejduk Award. In 2005, she received the Academy Award in Architecture from the American Academy of Arts and Letters, and the Medal of Honor from the New York City chapter of the AIA. She has served on the board of trustees of the Van Alen Institute and the Storefront for Art and Architecture, and has been an advisor to the New York Foundation for the Arts. She is currently an advisor to *A+U Magazine* and serves on the President’s Council for the Cooper Union. She is Chair of the World Economic Forum’s Global Agenda Council on Design. Mori earned a Bachelor of Architecture degree from the Cooper Union and an Honorary Master of Architecture degree from Harvard University. Most recently, she taught the studio, Global Redesign Project I: Le Kinkeliba and the seminar, Global Redesign Project.

**JANE L. POLIN** brings thirty years of innovative leadership experience within the nonprofit and private sectors in developing and investing philanthropic resources. Now serving as a philanthropic advisor, principally in the fields of the arts, education and workforce development, she has completed diverse assignments for national clients such as Accenture; The Dana Foundation; The Bill & Melinda Gates Foundation; The Kennedy Center for the Performing Arts; The Metropolitan Opera Guild; and Young Audiences. In her current role, she has created numerous field-building initiatives, including “Transforming Arts Teaching: The Role of Higher Education” (2007) and “Acts of Achievement: The Role of Performing Arts Centers in Education” (2003) for The Dana Foundation; “The National Fund for Workforce Solutions” (2007) and “The Fate of the American Dream: Strengthening America’s Education and Skills Pipeline” (2005) with Jobs for the Future, and “Creative Learning, Creative Work: Preparing Young People for NYC’s Creative Industries” (2007) for The Center for Arts Education.

During her years at the GE Fund, Ms. Polin led several grant programs and financial administration for GE’s then \$60+ million annual philanthropic support. She directed education work addressing environment, international trade, workforce development, and other public policy concerns, and created “Tools for Change,” a program that brought GE’s proven change processes to community-based nonprofit leaders.

She also designed and grew the GE Fund’s award-winning arts learning program and research initiatives, including “Champions of Change: The Impact of the Arts on Learning” (1999), “Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education” (1999), and other efforts to advance the role of the arts in learning.

**PAMELA ROSENBERG** joined the leadership team of the American Academy in Berlin in September 2010, assuming the newly created position of Dean of Fellows and Programs, with responsibility for the Academy’s programs and the intensification of the Academy’s Fellows’ participation in the academic, cultural, and political life of Berlin. Before joining the Academy, Pamela Rosenberg served as General Manager of the Berliner Philharmoniker from the 2006–07 season through the 2009–10 season. She was General Director of the San Francisco Opera between 2001 and 2006, and Co-General Manager at the Staatsoper Stuttgart together (with Klaus Zehelein) from 1991 to 2000. Prior to that, she held various leading creative positions at the Nederlandse Opera Amsterdam, the Deutsche Schauspielhaus in Hamburg, and the Frankfurter Oper. Born in Los Angeles and raised in Venezuela, Pamela Rosenberg studied music, history, and literature.

**SEBASTIAN RUTH** is a professional musician and educator committed to exploring connections between the arts and social change. Sebastian graduated from Brown University in 1997, where he worked closely with education scholars Ted Sizer, Mary Ann Clark, and Reginald Archambault on a thesis project exploring the relationship between the philosophy of moral education and music.

Over the past 14 years, Sebastian has worked to build Community MusicWorks, a nationally recognized organization that connects professional musicians with urban youth and families in Providence. As a member of the Providence String Quartet, the organization’s resident ensemble, Sebastian has performed in recent seasons in Providence, Boston, Los Angeles, Banff, and New York, and with members of the Borromeo, Muir, Miro, Orion, and Turtle Island String Quartets, with pianist Jonathan Biss, and violist Kim Kashkashian.

Sebastian is a member of the Board of Directors of the International Music Arts Institute, a member of the Advisory Boards for the Sphinx Organization and Music



Haven, an organization based on the Community MusicWorks model. Sebastian is the recipient of a 2010 John D. and Catherine T. MacArthur Foundation Fellowship.

**CARSTEN SIEBERT** is the Director of the Daniel Barenboim Foundation in Berlin that supports music- and education-related projects and manages the West-Eastern Divan Orchestra. Previously, Carsten was the Executive Director of artist and director Robert Wilson's Byrd Hoffman Watermill Foundation in New York and administrator of the Estate of George Paul Thek.

He also worked as a consultant for McKinsey and continues to develop PR strategies as a founding partner of Berlin-based cta film promotion. Carsten holds an MA from the University of Pennsylvania, a Ph.D. in philosophy from Humboldt University Berlin and teaches arts management at the Universities of St. Gallen, Switzerland, and Lüneburg, Germany.

**MICHAEL P. STEINBERG** is the Director of the Cogut Center for the Humanities, the Barnaby Conrad and Mary Critchfield Keeney Professor of History, and Professor of Music at Brown University. He serves as Associate Editor of *The Musical Quarterly* and *The Opera Quarterly*.

He is a member of the Executive Board of the Consortium of Humanities Centers and Institutes (CHCI) and of the Board of Directors of the Barenboim-Said Foundation USA.. He serves as a dramaturg to the co-production of Wagner's *Ring of the Nibelung* at the Teatro alla Scala, Milan and the Staatsoper Berlin (2010-2013).

Steinberg was a member of the Cornell University Department of History between 1988 and 2005. Educated at Princeton University and the University of Chicago, he has been a visiting professor at these two schools as well as at the Ecole des Hautes Etudes en Sciences Sociales in Paris and National Tsing-hua University in Taiwan. His main research interests include the cultural history of modern Germany and Austria with particular attention to German Jewish intellectual history and the cultural history of music. He has written and lectured widely on these topics for venues such as *The New York Times*, Lincoln Center for the Performing Arts, the Bard Music Festival, the Aspen Music Festival and School, and the Salzburg Festival, and he serves as an advisor to the Teatro alla Scala, Milan, as well as the Staatsoper Unter den Linden, Berlin.

He has received fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, the John Simon Guggenheim Memorial Foundation as well as the Berlin Prize of the American Academy, Berlin. His books include *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* (Cornell University Press, 2000), of which the German edition (*Ursprung und Ideologie der*

*Salzburger Festspiele*; Anton Pustet Verlag, 2000) won Austria's Victor Adler Staatspreis in 2001. Recent books are *Listening to Reason: Culture, Subjectivity, and 19th- Century Music* (Princeton University Press, 2004); *Reading Charlotte Salomon*, co-edited with Monica Bohm-Duchen (Cornell University Press, 2006); *Judaism Musical and Unmusical* (University of Chicago Press, 2007).

**STANFORD THOMPSON** is a musician and educator who is passionate about using music for social innovation and serves as the Executive Director for the El Sistema-inspired program, Play On, Philly! As a trumpeter, Mr. Thompson has performed and soloed with major orchestras around the world while actively performing chamber music and jazz. As a conductor and educator, Stanford has served as clinician for the Music In Charter Schools annual festival and Philadelphia All-City Brass Symposium. He has served on faculty for the Atlanta Academy of Music and Symphony in C Summer Music Camp. For El Sistema-inspired programs he has designed and consulted, Stanford has secured over \$1 million in funding which has led to the impact of thousands of children around the world. He serves on the board of the American Composers Forum Philadelphia Chapter and recognized as one of Philadelphia's top 76 Creative Connectors. Stanford holds a degree from The Curtis Institute of Music and the New England Conservatory's Abreu Fellows Program.

**TRICIA TUNSTALL** is a writer and music educator. The author of *Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music* (W.W.Norton & Co., January 2012), she has spent several years studying El Sistema in Venezuela and in the United States. Her previous book, *Note By Note: A Celebration of the Piano Lesson* (Simon & Schuster, 2008), was a memoir exploring the particular joys and rewards of teaching piano. She maintains an active piano studio in the New York area, and has taught general music in public schools and music history at Drew University and Bergen College. Her journalism and short fiction has appeared in many publications, including *The New York Times*, *New Jersey Monthly*, the *Kenyon Review*, and the *Antioch Review*. Tunstall earned a B.A. in philosophy at Yale University and an M.A. in musicology at Columbia University, and is currently pursuing a doctoral degree in Music Education at Boston University.

**RUSSELL WILLIS TAYLOR** has been working in the arts and not-for-profit sector for over 25 years, in strategic business planning, financial analysis, and all areas of operational management. Educated in England and America, she started her career in the arts as director of development for the Chicago Museum of Contemporary Art before returning to England in 1984 to work with the English National Opera. Mrs. Taylor lectured at graduate programs throughout Britain, held a number of non-

executive director posts in the commercial sector, and also worked on a broad range of projects including the establishment of a private foundation for the arts, and helping Diana, Princess of Wales, establish the National Aids Trust. In 1997 she rejoined the ENO as Managing Director. She is a fellow of the Royal Society of the Arts as well as the recipient of the first Garrett award in Britain, an annual recognition of an individual's outstanding contribution to the arts, and returned to the United States in 2001 to take up the post of President and CEO of National Arts Strategies (NAS). Mrs. Taylor is on the advisory boards of The University Music Society, University of Michigan; The Salzburg Global Seminar; The 21st Century Trust; and Chairs the Center for Nonprofit Excellence in Virginia. She is the author of numerous articles on cultural issues.

The work of NAS supports and trains the leaders of hundreds of cultural institutions in the United States and internationally. A significant number of these are engaged in creating social capital in the communities in which they work, and several of our seminars deal with value creation. In addition, we have recently launched the Chief Executive Program, a two year multimillion dollar training program with 100 leaders around the world, in which one of the major themes is the role of the arts in a civil society.

## APPENDIX C: WEB LINKS

- ☛ **Table of Contents Page:** See the Providence String Quartet perform at Brown University: <http://bit.ly/xDn7vM>
- ☛ **Page 1:** Visit The Cogut Center website for links to symposium photos and videos: <http://bit.ly/zg4BWK>.
- ☛ **Page 3:** Arlene Goldbard's website: <http://arlenegoldbard.com>
- ☛ **Page 4:** Read about the "Playing for Peace" program of the Apple Hill Chamber Music Center <http://bit.ly/xVBsI6>
- ☛ **Page 5:** See Paulo Freire's last public interview: <http://bit.ly/yPG4TU>
- ☛ **Page 6:** See a video of Maxine Greene's October 2011 interview with Sebastian Ruth: <http://bit.ly/zD7ymf>
- ☛ **Page 7:** Hear Daniel Barenboim speak in Ramallah in 2008: <http://bit.ly/z5U2Qr>
- ☛ **Page 8:** Watch a conducting lesson at the YOURS Project in Chicago: <http://bit.ly/ymosP1>
- ☛ **Page 9:** See a clip from *El Sistema USA*, a feature documentary tracking a handful of kids in West Philadelphia as they participate in Play On, Philly!: <http://vimeo.com/33966825>
- ☛ **Page 10:** See a video of Thomas Cabaniss and others at a Weill Music Institute songwriting workshop: <http://bit.ly/yI7J00>
- ☛ **Page 11:** See a video of Gustavo Dudamel conducting the Simon Bolivar Youth Orchestra in London in 2007: <http://bit.ly/yN5fj4>
- ☛ **Page 12:** Watch Dr. José Antonio Abreu's February, 2009, TED Talk on El Sistema: <http://bit.ly/PSNRR>
- ☛ **Page 13:** See photos and listen to an April, 2011, WNPR story about Music Haven: <http://bit.ly/wSoivO>
- ☛ **Page 14:** See a list of El Sistema-inspired programs in the United

- States <http://bit.ly/kfvp7R>; and a list of international El Sistema programs: <http://bit.ly/aOyJBP>
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  - 🎵 **Page 16:** See a video about Daniel Bernard Roumain's residency focusing on "The Kompa Variations," commissioned by Community MusicWorks: <http://vimeo.com/2355034>
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  - 🎵 **Page 20:** See an informal lecture given by Eric Booth at the Longy

School of Music in October 2011: <http://bit.ly/A3QiiQ>

☛ **Page 21:** Watch an excerpt from a documentary project by Brown University student Qian Yin featuring interviews with Community MusicWorks students: <http://bit.ly/yTGwyw>

☛ **Page 22:** See a Weill Music Institute video made with and about teens living with HIV: <http://bit.ly/ycbueC>

☛ **Page 23:** Download a detailed plan for the Portable Concert Hall: <http://bit.ly/zxPzX2>

☛ **Page 25:** See a video on Community Musicworks' Institute for Musicianship and Public Service: <http://bit.ly/zF3LO3>

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☛ **Page 27:** See a video about Mauricio Salguero's work in a music service learning project at Kansas City Middle School for the Arts: <http://bit.ly/zDSZYB>

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☛ **Page 29:** See "Stand By Me," the grand finale of musiConnects' June, 2011, Performance Party <http://vimeo.com/25347475>

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☛ **Page 31:** Read about Community MusicWorks' Media Lab: <http://bit.ly/ziIqa8>



# MUSIC AND CIVIL SOCIETY: A SYMPHONY IN THE MAKING

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