

Interviewee: Participant 7

Interviewer: Nathalie Roué

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List of acronyms: UB=Participant 7 (Interviewee)

UB: I believe that the community music programmes are very, very important. I mean it brings people together and I think this collaboration between students, music teachers also maybe people who have not so much access to music can become closer. And so I think it has a wonderful social component and also I believe music is the best communication and is against crime, is against criminality and I think it is a wonderful thing.

UB: Question 2: I think generally music education is very important. I mean it is the question how you define the word music education. If you think about the basic music education, this is necessary for I think everybody to get access to music. Also I mean for any community, music education, to understand the rhythm, to understand the language of music is very, very important. To sing together, I think this is something which is so much left in our times with the digital media. We only listen to music, but not anymore that we make music active. And I think to play music together, to sing together, whatever, and/or to beat rhythms together; I think that brings people together.

UB: Question 3 is a very difficult question. My background is very, very colourful. First of all, after I studied music, I wanted very much to bring people together and I wanted just to teach and it was in Germany difficult to find the right way how to teach and then I decided for myself in 2004 or let us say 2005 I went to India.

I saw a project. It is called The Violin Children of the Himalaya of these big mountains; and so there is a school, it is called Gandhi Ashram School and the school is in Kalimpong. This is north-east of India, which is very close to Darjeeling. There I really liked very much. This is a school run by Jesuit and the children learn to play an instrument, especially violin, just because to get better concentrations. And that were children from very poor background and I just was the first professional violinist who taught at this school. All the other teachers were more or less, let us say, autodidact. So people who taught themselves. So I had some pioneer work in that way. That was my first project in India which I still run and which I am still in contact with these people.

Then in the same year I went to Palestine. Maybe you know Daniel Barenboim, the conductor who has a very important orchestra. It is called West-Eastern Divan Orchestra

which is based now in Spain and also in Berlin. And they, how can I say, they bring Israelis and Palestinians together. As you know, there is a big fight in Israel always between the Arab musicians and the Jewish musicians and we tried to bring them together. Still they play on a very high level and I taught in that contents. Also I was kind of pioneer that I worked one of the first musicians from Germany coming to work in Palestine in the West Bank and I taught there at the Edward Said Conservatory, which Edward Said was a writer. He already died and he was a friend of Daniel Barenboim. So the conservatory in Ramallah, the capital town of Palestine West Bank; the conservatory, the name is Edward Said Music International Conservatory of Music and so I taught there on behalf of Barenboim Foundation.

And also then I got in contact in different projects, not only India and Palestine. Also I got in contact to a conductor. He is from South America and his name is Luis Szarán and he is from Paraguay. So Paraguay was the closest project which is more or less the same like El Sistema in Venezuela and he runs a project with approximately 11 000 young people all over the country of Palestine.

So there is a big orchestra in Asunción, the capital city of Paraguay and this orchestra is let us say professional, but of course not on the same level like the German orchestras. But the members of the orchestra they go every weekend through the whole country and teach in all villages, suburbs and so on and the children are learning instruments and so in, let us say the slums. We call it in Spanish it is called favelas. The children who are very poor get the possibility to learn to play instruments and then play together in orchestras. More or less pretty the same like Venezuela and El Sistema. It is of course not so old. El Sistema is the oldest of this project, but on the same way they teach in Paraguay and I was also part of one of the first, let us say European musicians who visited this project. That was in 2006 and until now I am still regular in Paraguay teaching very often, cooperation with the schools there.

And then later also because I was successful in Paraguay, I learnt about other musicians and they invited me to teach at different universities also in São Paulo also in Brazil, also in Rio de Janeiro, also Brazil, also in Argentina. So I taught at three; also at the National University in Buenos Aires in Argentina and also in conservatory called Astor Piazzolla and the other is called Manuel de Falla Conservatory. They are a little bit smaller, but also professional study conservatories, universities of music there. So altogether I taught in nine or ten universities in South America also.

So I have three projects. My background is India, also the project in Israel, Palestine with the West-Eastern Divan Orchestra and this connection Daniel Barenboim and the project is about Paraguay and it is called Sonidos de la Tierra, this project in Paraguay which is very

similar to... and I taught there directly for many years. So I think my background is quite wide.

UB: Yes, I still answer this question with this answer of question 3. So India, Palestine, Israel and also Paraguay and Brazil and Argentina where they are very similar projects to El Sistema and I am one of the first professional violinists, like nearly 20 years ago, who visited these projects, who supported these projects and I do not mean El Sistema, but the other projects who developed in the same way musical social projects. I was one of the first European professional musicians who went there and taught there and I am still in contact with them and teaching there and some of my students became now professional students. Some teach and work in the United States now. Some are in Germany. One is a member of the Mumbai Symphony Orchestra. So I think my background is very colourful and I have got a lot of experience with such, how can I say, such work.

UB: Question 5, I think this is a quite difficult question. I think always the programmes in other countries which are in the same way like El Sistema and Venezuela, they have to be adjusted with an infrastructure of these countries. Of course they are in different ways. They have different cultural background, especially in those projects I have worked, just to say the Palestinians and the Arabic world is very different than the world of the Sherpas and of the people in north-east of India, Nepal, where there is a very different culture and so the projects have to be adjusted.

Also the work in Palestine is very different from this in South America, of the other countries in South America. I mean like Paraguay which is a copy of Venezuela. I mean the other projects in South America are very similar to El Sistema, what I have seen in Venezuela. Those are very similar, let us say this, from this work what I have seen in Brazil, Argentina and Paraguay. They are very similar to this in Venezuela.

But those who are in Palestine and this which is in India is very different and adjusted to their culture. The common things are that they are all poor people, those people who have no access to music, to learn something to get education, to learn how to concentrate, to play in rhythm, to play together. This is the same spirit behind, but it is very different in the way how they act with a different situation.

UB: Question 6: I think it is difficult to answer this question. For me, ja, I saw what I saw is always to get the same spirit that they grow together to one community and I think there is more peace and not so much fights between the people and not so much criminality. This is what I saw in all projects; that there is more an understanding to the enemy, to the other people and together. It work together. And I think this is a great thing and this I saw in all different projects all over the world.

UB: The [indistinct] [00:00:01] very much. Question 7: Still I am working in those projects also now. At the moment I have another project. I try to help people to get out of Afghanistan. I think, ja, it brings my whole life, it brought my whole life to this what I am. I am still teaching. I mean I am teaching now at one of the biggest universities in Europe. So it is called UdK, University of the Arts in Berlin. It is one of the best and greatest universities in Europe. So I believe I am a quite experienced teacher, but also I teach violin performance. I always teach also music teachers who become violin teachers and also teachers who just become regular teachers at school. So I am very... I think my experience is very wide, but also I think the social spirit I got from all these projects I worked in prior; and at the moment this is what I try; to bring the people out of Afghanistan and save them from the Taliban, which is a big project also.

UB: Question 8: It is a difficult thing. I do not know your university or the University of Tshwane. I really do not know. I believe in general it is a good thing at any university to establish such a programme; also to recruit, let us say, young people later. I mean the music, especially the classical music will keep alive and I think this is only possible if we bring children already and involve them in some university projects that the university becomes more part of the community in your area.

UB: Also question 9 is a very difficult question. I think the most important is first that there must be a communication between the university who, I guess, is willing to establish these programmes together with the politicians. I think there must be a kind of thing that they work together; that there is a good plan, that there is enough space for that. For example, that there are houses where you can teach music; that all has to be first planned and established; and then of course how to care about the musical instruments. There must be people who repair the instruments. Maybe it is necessary to bring some sponsors together and involve them in the whole project. I think the planning is very much important to bring politics together with a community together with those people who have money and to sponsor something.

UB: I have no... It is about question 10. I have no idea how much something cost in South Africa. So it is very difficult. And also everything was very, let us say, coming together with the infrastructure of this project; where is the project, which kind of connection is there to the politicians and so on. I mean to find sponsoring is very, very, very important. So it could be a bank who is interested to help arts in general. Maybe there are some private people who have some money and who are excited to bring music together with arts. It can be very, very different and it can vary a lot. So I think this is for me a difficult question to answer.

UB: Yes, I think the facilities and accommodation for such projects, it must be a kind of school. It could be any kind of school where there are classrooms where you can teach where you can bring musicians together. There must be, I think, one big hall where you can, let us say, bring some bigger projects together so that the students have some single lessons or let us say individual lessons or lessons in small groups and also that there is a possibility for a big meeting. It could be a yard or a court or something like... I mean a kind of place where you meet outside, but it could also be a kind of a hall. Let us say any kind of gymnastic hall, but also where you can bring some, where you can make some rehearsals with orchestra. So I think there must be... a kind of school would be good to accommodate that.

UB: This is also a very difficult question. I mean I did not work in the sponsoring field. So I just know. I think it is very important always to ask, let us say, influential people who have influence on the society. Maybe some can be sponsors who are interested in kind of sponsoring in arts in general and then they might be excited also to bring young people together.

It could be also a kind of organisation, let us say any social organisation, like the... Ja, it depends. It could be Amnesty International. It could be any kind of... ja, children right organisations. It could be some organisations who are for peace and for... ja, against criminality. Those organisations could support also because it is a kind of programme where you bring people together and as a kind of prevention programme against criminality. And I think social organisations could support this and also kind of people who are interested in arts and maybe might sponsoring or maybe that you establish some scholarships for special-gifted people, so also this and also just for normal people to bring all these possibilities. Also you could ask violin makers to collect some money, also professional orchestras around your university. Maybe they can give a fund. That would be some possibilities.

UB: I have no idea about question 13.

UB: I think your advice for question 14 is already good. I think professional musicians should go to schools, also to nurseries, to kindergartens already; and maybe some very, maybe of some very, let us say, influential musicians who take one or two days off and go and visit the schools and bring the instruments, play it for the children, talk about music and bring the excitement and then make a kind of advertisement about this project, and so I think this is the most important. Also maybe to make a day or an evening organise for the parents of the children of a school; that they learn about music, about how the project would function. I think all this together can bring students together.

UB: I believe also it must be a kind of sponsoring about question 15. It would be really great if you can bring some organisations. It could be also from other countries. Maybe a kind of, let us say, organisation by professional violin-makers or other instrument-makers. Maybe they can give a kind of social, ja, donation for that and support this. On the other hand of course, it might be necessary that a little bit money that parents have to pay in the amount what is possible for them to pay that the children get lessons.

UB: I believe the organisation of the lessons and of the... for me normally the best is, the best education is both; a combination of both. So to have some individual lessons, also some group lessons. I think it is always [indistinct] [00:00:17] to bring only children in groups together. Also it is quite good for the teacher to have a little bit personal link to each student to know about his or her possibilities to play, about the talent. So I think a mixture is very good. To have some individual lessons, let us say I do not know how often it is, if it is once a week, that every child has a single, let us say one. It must not be a lesson. It can only be 15 minutes what the student spends together with a teacher alone and then in a group. Then they meet, let us say three, four, five people together and then later of course also to play in an orchestra together. So for me, I think a mixture of both is very necessary.

UB: Question 17 is for sure a question Adam knows better than me. I think normally when you want to plan a very big orchestra. We had in Paraguay an orchestra where 2 000 people played together. So that was organised in sectional rehearsals. So many teachers, every teacher took some musicians together. So there must be many violinists who play or rehearse with a group of students and then bring the sectional groups together in one group. And then later also there must be a conductor. So the ideal form, I believe, is that there is for each instrument a teacher who can teach the single parts. Let us say two violinists, one viola player, one cellist who teach in the group. And then later there must be a conductor. Also sometimes there is some of the music teachers who are very good in conducting. They also can take that. But I think the best is to have many music teachers who work together, who lead the sectional rehearsals and then later there is a professional conductor and brings everything together; so step by step to build it up.

UB: Yes, partly yes and no about question 18. I think there must be some music theory, especially at the beginning. For the children it is quite good to learn basic rhythm, to learn the worth of the notes, to have some theory. I think that is very necessary at the beginning. So they could organise some theory classes together and then otherwise of course the individual lessons of the instrument and of course then the orchestra again together; so and of course in different levels for the older. It must be a little bit different lessons than for younger students, but they can be put together also about the different levels, but I think it is

necessary to have some music theory. And normally music theory is taught or taught in this project where I worked.

UB: Also this is a difficult question and it is very, very much from situation to situation about question 19. The recruitment of the pedagogy people, it really depends. It could be some students who already want to become a professional teacher. Also it can be some orchestra musicians who help. I think this is very different in different programmes. It depends on the infrastructure also.

In these projects where I taught, it was normally like that the professional musicians taught the younger, so let us say some young, let us say youth people who are whatever, teenagers and those who already got some lessons can teach the younger ones. So it was a kind of giving and taking. So the real professionals, they just gave lessons. And mostly, as I said already, in individual form and also in group form, it depends on... for example, you can organise some technical classes together, but also I think very important is also these individual lessons in combination and that was always the case.

And then the older, let us say experienced students, they started also then to teach the, let us say, beginners and the beginners have not to be taught. They have not to be taught by really absolutely professional musicians the first step; also can be done by the more advanced students.

UB: The most thing was; they had some sponsoring in the different countries and the sponsors helped them that they could come by normal public transport to the school or to the place where the musician project started. On the other hand, if there is an orchestra project, then they rented a bus and the children were put together and transported to the concerts, but the normal people they just came from their homes to visit these different locations and it was not only one location in Paraguay. It was organised from the capital city as a main town and the music teachers went on different days to different villages and there at a central place or at a school where all the people from this region met. And they had to come by their own to go to that school of the individual, for the individual lessons.

UB: Also not easy to answer question 21. I think there are some possibilities to select different pieces. I think that must be always... If it is an orchestra, I think the problem is of course the beginners have not so much possibilities to play their own different wishes. I think the most important is first that they learn to play an instrument. And later of course if there is a group and they have a special idea, it is great of course to have any kind of conductor who can write arrangements for the different, let us say, groups. That is of course great. But altogether, I believe first it must be a kind of bringing people to the music and giving them the possibility to learn about which kind of music they like and mostly they do not

have experience about classical music and to bring them to classical music and bring them in this variety of this. And I think first it has to be more presented to them; that they really understand which kind of music even exists.

UB: I think question 22 I already had answered. I think it is great if this is on the campus of the university and of course it can bring the university and the town together; that the people who are not so close to music can understand better what the university, which possibilities they have and that they are part of the community.

UB: In a lot of ways it had to be adjusted. So question 23: I think it is very, very different in different countries. It totally depends on the culture. So in Arabic countries, for example, there are different days where they have to be taught as there are a lot of Muslims and the Muslims have different days than people who are more with Christian background or Atheistic background. Also those who are in India who have more the Hindu background, so they have different days where they have holidays also. And then of course, ja, the music pace is very different and it is very different to adjust it to the different culture. I think only the spirit of making music together and to bring that in the form that you have music teachers, teach some individual classes, bring this together in small groups and then later bring it together to an orchestra. I think this is the same spirit, but in different countries there must be an adjustment and a lot of adjustment to the different cultures.

UB: I cannot answer question 24, as I never have been in South Africa. So I think Louise Langstone could answer this question ten times better than me, as I am really, I only can imagine South Africa, but I have not been to Africa at all. So I mean I would love to visit one day, but currently not have been there. So I cannot give suggestions for your special programme.

UB: Also a question; I do not know your university, but in general I think it must be a programme where students have to be involved, also like teaching stuff and I think altogether it must be an involvement of politics together with pedagogy students, also with maybe some great soloists. Maybe the university can invite some, let us say famous musicians, to have a role model and that they show their support for this programme and also I mean politics is important to work together, but also the students must work together with the teachers. I think altogether this is the most important is that many people work together.

UB: I think I talked a lot and I think there is not more to say. If you have still questions about my background, you can ask me. Of course on the other hand, I think I told you the most things what I know. In general if your faculty indeed really wants to build up something, I am very happy to be, how can I say, to help and you can tell your tutors of your dissertation

degree; that I have got a lot of experiences international in different cultures. But for sure for South Africa I have no expertise, as I have never been there.

So it might be very good to contact Louise Langstone. I still wrote to her. I hope that she is answering. I do not know when she is answering. I hope so that she will answer, but I guess in a few days you should get contact to her and then maybe she has some ideas and also she knows the people in South Africa.

I mean I am happy one day to visit South Africa. If your university is excited, I can give a master class there. I would be very happy one day to see your university of course and I would be happy to help to establish any kind of programme there, but on the other hand I believe Louise Langstone has more experience than me regarding the South African expertise.

So I just have expertise in other, let us say El Sistema-like programmes. But on the other hand, Louise has not this experience in the other international what I have. So it might be altogether... ja, I hope that she answers and that I can transmit the email address from... but I first want to ask her for that she allows me to give her email address to you.

[End of Transcript]