

Interviewee: Participant 5

Interviewer: Nathalie Roué

Date of Interview: 02.08.2022

Location of Interview: [Unknown]

List of Acronyms: AS=Participant 5

[Begin Transcript 00:00:00]

AS: What is my view of music programme? So I just go, you know, message by message to answer your questions. So well, I think they are important. They are definitely important. I think they can be a fundamental part of society. Especially they have to be well-organised. People in the board, in the leadership, they have to have the right ideas how to bring the community together. So a good mix between clear vision and mission and structure, but also openness towards everyone. So to centralise is not good, as partly El Sistema showed, but also too democratic and parenthesis. They have to be, decisions have to be taken at some point, but they are very important and I think they are fundamental and they can work for the betterment of societies.

AS: Question 2: Dr. Barry Ross

He is looking into fundamental reasons for why music is basically present in every society. There could be points of contact with this question.

It was a very long time ago already part of the curriculum as one of the 7 arts.

It plays a role in rituals and there is the theory that it comes in place when a sense of belonging together needs to be expressed but words seem to be not enough expressive to create that bond

AS: Question 3: Participating in 2008 as chorus member and translator in a project between El Sistema and my faculty.

Performances in Germany and Austria, translating for Gustavo and Abreu, later helping some students that came to study in Germany.

AS: Question 4: none implemented but a couple of them visited that have some common ground.

Colombia, Brasil, México, India, South Africa, Italy.... Heard about others that I haven't visited in New Zealand, India, England, Samoa, Paraguay, and Ecuador...

AS: Q 5: El Sistema was strongly connected to Abreu, every program has to find its personalities and its structure and adapt to the needs and circumstances.

AS: Okay, so question number 6 is how I witnessed how it affected the community. So jab, I mean I have seen quite a few of course. First of all, for those who participated, it is a big deal, right. In Italy for instance it is just refugee kids. They have not so much to do and they felt welcome and that brings immediately like a positive sense to that otherwise not very positive situation.

Then when I think about India, it is also similar, like in Mexico. Both of them very remote places; like really, really far away. Some of the kids had to walk such a long time to get to classes and in Mexico they actually also did work for the community. So that gives them so much. So jab, that was like, you know the fact that something is happening there. They valued it so much and it was a place that was structurally very weak and in the mountains both of those places.

And in Columbia actually it was... there they call it invisible borders, which is basically... there is a lot of violence going on and it was like gangs, drug gangs some of them, fighting for territories and it was a very violent place and they started a school centre with the music school there. So it was education and music and it really changed the place. I mean it is not publicly safe, but most of the crime is being outsourced, which is a very positive impact.

Then thinking about Brazil, another project, two projects, one that had to do with two socially different classes where they got in touch. That is very positive and challenging. I mean for instance, there was this love story between a girl from the upper-class and a boy that was from a fovea, you know, and the parents were confronted with all the fears and all the... because they do not have contact, unless it is like an employee at the house. And the other project was in the midst of the fovea. I mean it was incredibly inclusive with disabled kids, with orphans with the music school and it was so much giving value to everybody and such a clean place spiritually, if you want to call it that way.

Well, and then in South Africa of course I feel also that the young programme, the Youth Orchestra programme of the Cape Town Philharmonic, the young Cape Town Philharmonic where they really reach out and travel with buses into the townships and get the kids from there. I accompanied that. So I saw that. And of course it is the Rainbow Nation where unfortunately there are still divide among the races unfortunately. This is an opportunity where they get

together and they are being exposed and exposure with a common goal. This combination is a very strong way to bond people. So this is what I experienced there.

AS: Number 7 in which it has involved my life well, for sure. I was very impressed by the first contact with the real, the original El Sistema and, you know, the following Mahler 2nd Symphony. For sure that gave me drive also to work musically more in deep. It helped me, I think, made the decision to conduct. I got exposed to Mahler's music for the first time and then of course it also got me interested. So one of the reasons why I visited this project was that and I wanted to contribute something. So I had some money that I got after my grandmother died, something that I actually never worked for. So I decided as part of it to use it to visit these projects and to give my contribution and then of course...

Question number 7, part 2: When you get there, it is like you work with those kids. My goal was always to work with them seriously, not to just go there and be like... I just wanted to show respect to their commitment in the way that I am being committed. So I was also strict of course. There is a whole, how shall I say, the whole range of emotions, right. You want to be encouraging. You want to help, but also demanding at times, because that means I take them seriously and they give back a lot, you know. They open up. They tell me their stories. There were some very touching moments apart from getting to know beautiful countries of course.

AS: So number 8. It is for me very hard to tell about the university, because I just do not know the circumstances. I just know that South Africa has an incredible potential, you know. Just from the singing that I see in choirs and solos, there is so much talent out there throughout all the different cultures that live in the country. So I believe that is quite easy to set up easy of course. I was in parenthesis, but with instruments it is of course always, it cost more money and everything, but I think it is really worth it and of course South Africa as its issues; so whereas social differences were the biggest issue in Venezuela. In South Africa it is this and probably the impact that the racial differences have had.

AS: Well, the first steps are to be taken. That is question number 9. To implement such a system is for me a little bit hard to tell, because I have never done it, but generally spoken, I guess it is important to get also the community on board. Universities can be sometimes a little bit [indistinct] [00:09:21], if this is the question, if it refers to the university. I believe that, nevertheless, it is good to have support from the community; and actually thinking about that, Tanya Bear, who is an echo monographer, an Austrian/Australian artist. She has done with her living stage project things in some countries all across the world and she is really experienced in

getting the community on board and starting talking to them and then having a sustainable project. I can forward you...

Well, maybe I wanted to add to something that I said before; how it changed my life. Well, I think also that the interest, my interest in sustainable projects and things that [indistinct] [00:10:39] the only sake of music has started since then and I have pursued with other people to, you know, make things like that possible. So this is one of my current tasks and topics. So that is certainly connected to the experience that I have had with El Sistema.

AS: Q10: Hard to say. Most programs run out of money after 2-3 years, so I would try to attach one to institutions that have secured funding, at least for about 5 years. Apply for European money and do lots of lobbying.

Staff, rentals, PR, instruments, all sorts of equipment, all sorts of logistics, but other people have probably more specific knowledge.

AS: Q11: rooms for individual lessons but especially rooms for groups. Pianos...Place for performances and a teacher's room.

AS: Q12: DIY, find professionals that write applications and have contacts and work on commission, find people who are passionate about the project and use every network available, organize events, do marketing, use online platforms such as crowd funding. Never stop and always rely on many horses.

AS: Q13: hard to judge, make sure to use some resources that the university offers and put in a clear structure so competences don't interfere.

AS: Q14: all of the mentioned. Find trend setters and use social media. Involve parents a lot and eventually other social clubs.

[End of Transcript]