



Musethica

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Musethica

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an education method with social impact

Musethica is an education method for talented musicians, introducing extensive concert performances to a wide range of audiences as a basic teaching tool. Selected musicians are given the opportunity to perform a large number of concerts as a fundamental part of their education, often playing together with their tutor. The tutor attends all concerts and is coaching the musicians after each concert. Musethica's international team of experienced and carefully chosen tutors, coach the musicians in master classes and rehearsals, preparing concert programs of the highest quality. Together, the young musicians and their tutors perform extensively to all parts of society. At least 85 % of the concerts are performed outside traditional concert halls. Musethica's concerts are played in prisons, schools, kindergartens, hospitals, elderly homes, homeless shelters, centers for special education, and in many other unusual places.

The aim is to play for all parts of society, prioritizing people who are excluded or at risk of exclusion. The concerts are always free of charge. Musicians and their tutors perform without remuneration. The aim of Musethica is to establish itself as a program of excellence and as an integrated part of the higher education in music universities and conservatories worldwide.

musical quality

HOW CAN WE TEACH INSPIRATION?

Musethica was born from a need that has traditionally been paid scant attention in the training of musicians – regular playing for an audience.

The musician functions as a bridge between a musical composition and the listener. It is an art that cannot be learned just in the classroom. To completely master their instruments musicians need that encounter with the audience. The intensive Musethica training program is an enormous challenge for musicians but also brings moving moments. During the one-week sessions, the musicians play an average of 12 to 14 concerts and find themselves surpassing their own expectations. Freed from the competitive daily atmosphere at academic institutions, the musicians are able to improve their concentration, enhance their performance and learn to listen to themselves and each other.

The same repertoire is played whether in a traditional concert hall or in a kindergarten. Concerts are played everywhere with the same great respect and highest demands. The repertoire is not adjusted to the audience and there is no explanation needed. The music speaks for itself. After each concert, there is time for a dialogue between the audience and the musicians.

It is through the quality of the music that Musethica's concept derives its social impact. Experience shows that there is a strong correlation between the quality of the performance and the attentiveness of the audience.

Before participating in Musethica, musicians undergo an application process in which they are selected by Musethica's International Artistic Committee. As part of each Musethica session, the participants prepare concert programs in masterclasses, which they then go on to perform many times for all sorts of people together with tutors, renowned soloists and teachers at music academies from around the world. By taking part in the training program, the young musicians make remarkable progress in a very short time. They improve their intuitive playing and learn how to communicate through music.

LEARNING FROM THE AUDIENCE

A special role in this process is played by the unusual audiences in social centers. Senior citizens, children and people with physical or mental disabilities often show their emotional reactions to the music – in both a positive and a negative way – completely free of conventions. This direct response of the audience is a rare experience for the young musicians, one they do not normally experience in music schools and concert halls. This is what opens up for them a whole new perspective on their role as musicians and their important social function.

Each local community and city in which the Musethica program is active receives up to 100 free concerts per year. When establishing and integrating Musethica in the curriculum of the academic program, social concerts will be an inseparable part of the musician's life and society.

Musethica was founded in 2012 in Zaragoza, Spain by viola player **Avri Levitan** and economics professor **Carmen Marcuello**.

Musethica is active in 12 countries: Germany, Spain, Sweden, Israel, Poland, France, China, Austria, Netherlands, Finland, Norway and Lithuania.



Activities

demonstrating the Musethica method



MUSETHICA SESSIONS

Musethica sessions are one-week workshops that include rehearsals, master classes, and concert playing. A small group of musicians or a chamber ensemble selected by Musethica's International Artistic Committee gets the opportunity to intensively develop their performance skills. After the preparation days, the musicians perform 2-3 concerts per day at social centers and public places. Young musicians and their musical mentors perform together. The social concerts are offered free of charge. Local Musethica teams organize the concerts in collaboration with educational partners and social institutions.



MUSETHICA INTERNATIONAL CHAMBER MUSIC FESTIVAL

Musethica International Festivals of Chamber Music takes place over the course of a week. Usually, a group of 14 musicians is taking part: 4 internationally recognized musicians who serve as musical mentors and 10 excellent young musicians from different countries. After two days of rehearsing, the young musicians together with the tutors play concert programs in various social and public places. The festival ends with two public evening concerts taking place at traditional concert venues. The total number of concerts played in one festival varies between 20 and 28. Renowned soloists and members of well-known ensembles and orchestras such as the Jerusalem Quartet, Artemis Quartet, Vogler Quartet, Michelangelo Quartet, and Vienna Philharmonic have so far participated in the International Chamber Music Festival as tutors. The festival offers a wonderful experience combining music and social outreach.





MUSETHICA FESTIVAL COLLABORATION

Musethica collaborates with prestigious festivals in different countries: The Gotland Chamber Music Festival in Sweden, The Voice of Music in Upper Galilee Chamber Music Festival in Israel, the Zeist Music Days in Holland as well as the Korsholm Music Festival in Finland. As part of those Festivals selected young musicians receive master classes and play concerts in social centers in addition to public concerts at festival venues. By making Musethica part of those festivals they reach a larger and more diverse audience while supporting excellent young artists.



INTERNATIONAL ARTISTIC COMMITTEE

The International Artistic Committee (IAC) is responsible for selecting young musicians that would like to take part in the Musethica program.

Avri Levitan is head of the committee

The IMC is formed by:

Johannes Meissl / Vienna (violin)

Jonathan Brown / Barcelona (viola)

Roi Shiloah / Tel Aviv (violin)

Tanja Becker-Bender / Hamburg (violin)

Zvika Plessner / Jerusalem (cello)

Cecilia Ziliacus / Stockholm (violin)

Ju-Young Baek / Seoul (violin)

Sonia Simmenauer / Berlin (Artist Management Impressariat)



Musethica experiences


„Musethica gives meaning to my life as a musician and to all the work and effort I devote to the instrument every day. In addition, the claim to play in front of an audience and to share the stage with great teachers and outstanding students helps me to prepare better and to demand the highest level of performance. On an emotional level, the warm applause always helps us a lot and motivates us to work and progress. Therefore I believe that the Musethica experience is very enriching for the musicians and a model that can be adapted in schools and conservatories.“ **Armando Yagüe, Viola**

“For students, the benefits, in my opinion, is that after the practice, after the rehearsals, they go out from the rehearsal room and from the concert halls, and we are supposed to read the power of music. Not only as musicians but as a human being... Musically, the level [of Musethica] is getting higher and higher because students between themselves are spreading the idea of the project. It is wonderful to see it because it is coming from them. More and more students want to be part of it, so you have to pick from a large number of students that want to be part of it... more and more countries are joining this project. And I think, with the scale of performances and the number of countries, it can really change not only musically but to start really in the society to break this wall or curtain, to be much more natural, something that is just right to do.”


Roi Shiloah, Jerusalem academy of Music and Dance, Israel

“This project opened my mind and my heart in many ways and gave me the opportunity to perform regularly in front of a public, something that I strongly miss in musical education nowadays.“ **Victor Garcia, Cello**






“The ability of music, classical and particularly live music, to transmit emotions, feelings, which cannot be expressed in words, is surprising. And that is something of incalculable value when dealing with homelessness.” **Homeless Shelter, Zaragoza, Spain 2016**



“The Musethica Festival was one of the strongest most meaningful weeks in my musical career - mainly spiritually. I understood in this week for the very first time what music really stands for. Music is there to serve something that words can't, it's to heal, it's there to calm and to excite, to lift people's souls, it's there to give hope. Music and classical music especially should not be something that only the elite of society can reach. Music is a human right - yes, for prisoners as well, for people with mental health problems, with addiction problems, for kids that can't sit quietly and listen, music is for everyone and we musicians have the same responsibility in Berliner Philharmonie hall as we have in a school. Musethica made me realize that it's not about me, it's not about us, it's about them - the audience. Their lives and their commitment to the moment. We are just there to serve it. It's not about winning this or that, it's not about being able to play this shift or that piece as fast as possible, it's not about winning an award or being accepted somewhere, these are all just tools! But one shouldn't be confused about the path he chooses and forgets what it's all really about. It's about them not us! It's about music, not us!” **Lia Chen Perlov, Cello**




“(....) Never before has a concert been closer, more committed, more emotional, more touching, more barrier-free. (...) Musethica is a wonderful project and should be an integral part of social exchange. It brings people together, musicians and the audience. It promotes understanding and makes the world more beautiful.” **Anke Weihrauch, Neukirchner Erziehungsverein, Germany**



“We were totally immersed in the music; this is something no medication can do.”

Patient at Mental Health Center, Tel Aviv, Israel



„From children and senior citizens to audiences at a health center and a live-music venue, Levitan showed that classical music, which is regarded as high-art by some, can be accessible to people of various backgrounds.” **China Daily, 2017**



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