



EUROPEAN CULTURE AND EDUCATION SYMPOSIUM

7th edition | 8 and 9 July 2015 | Cité du Livre, Aix-en-Provence

ASSOCIATING PROFESSIONAL AND AMATEUR ARTISTS IN AN EUROPEAN CREATIVE PROJECT



The Monster in the Maze (Aix-en-Provence 2015) © Vincent Beaume



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Foreword

THE 7th EUROPEAN CULTURE AND EDUCATION SYMPOSIUM

The European Culture and Education Symposium 2015 was held in Aix-en-Provence on 8 and 9 July. Organized by the Passerelles unit of the Festival d'Aix-en-Provence in collaboration with RESEO (*Réseau européen pour la sensibilisation à l'opéra et à la danse* / European network to promote opera and dance) and the AFO (*Association Française des Orchestres* / French Orchestras Association), this event offers professionals from the cultural and mediation sectors, schools and associations, teachers, students and artists an opportunity to share experiences on the creation and dissemination of live performance.

Under the title "Associating professional and amateur artists in a European creative project", the Symposium's seventh edition set the spotlight on the European project *The Monster in the Maze*, an artistic and pedagogical coproduction of the Berliner Philharmoniker, the London Symphony Orchestra (LSO) and the Festival d'Aix-en-Provence. While also examining several other projects involving amateurs, international or not, the Symposium addressed the issue of the artistic added-value that these young people and adults bring to such creative projects, and to the institutions that initiated them.

The idea for the project of *The Monster in the Maze* came from Sir Simon Rattle. In a commission to the composer Jonathan Dove, he requested a work with a strong choral contribution. *The Monster in the Maze*, performed by amateur choirs and professional artists, had three distinct productions: Berlin, London and Aix-en-Provence. The German and English versions of the work were performed, respectively, on 30 June 2015 in Berlin and 5 July 2015 in London, each conducted by Sir Simon Rattle. The French version of the opera was premiered on 8 July 2015 at the Grand Théâtre de Provence with the LSO and the Mediterranean Youth Orchestra, again under the direction of Sir Simon Rattle. In addition to a number of soloists already performing at the Festival, the opera brought together musicians from the Mediterranean Youth Orchestra and LSO, amateur adult and children's choirs from local schools, and young professional soloists from the academy, for a total of 300 performers.

How can such a European project combine both the common and the unique? What can be shared in common? Wherin lies that which is unique? What are the challenges for the composer and the dramaturge? How can one succeed in this threefold artistic, participative and pedagogical ambition? What mix of skills must each party bring to the process? For the amateurs, what is the definition of a European project, and what are the objectives? Can a project of this nature meet the professional requirements of young musicians today? These are but some of the many questions that set the framework for discussion and debate for the large audience in attendance for these two days.

Guests of the Symposium included those responsible for the productions of *The Monster* in Berlin, London and Aix, as well as those behind other European projects in opera, orchestral performance or dance, as well as university programmes. Philippe Fanjas moderated the sessions with his usual mastery, and Sophie Maisonneuve, lecturer in Sociology at the Paris Descartes University and guest speaker, delivered her conclusions at the end of each of the two days of debates.

In parallel, on 9 July, "Culture Num" held a second edition centred on the question of digital technology in the mediation, creation and dissemination of live performance. This enabled a continuation of the exchanges initiated around *The Monster in the Maze*, in particular by examining the digital platform as it was developed by the London Symphony Orchestra in the context of their production of the work. The sessions brought together specialists on these issues, with exchanges and the sharing of experiences, testimonials and presentations of projects. An interesting synergy developed between these two initiatives. The common session which closed the Symposium and Culture Num bore witness to this.

In reviewing each of the steps accomplished by the three institutions in the production of *The Monster* – the composition and writing, the organization of the work with the amateurs and the professionals, and after the performance of *The Monster in the Maze* on the Grand Théâtre de Provence, the staging, the ensemble of the stage and vocal work – the Symposium provided a new angle on the themes examined in the six previous editions: innovation in productions for young audiences (2009), creation and social exclusion (2010), evaluation (2011), intergenerational projects (2012), reciprocity (2013) and emergence (2014). These questions have lost none of their pertinence, and indeed the recent experiences suggest whole new responses.

This edition sought to be interactive, allowing the audience plenty of time to question the guest speakers. There was also very little formal communication, apart from Sophie Maisonneuve's introduction to the issue of amateur performers. Two caveats may be useful before entering into the heart of the subject. By virtue of its recent premiere, the Aix version of *The Monster* weighed heavily on the debates and the exchanges, which may at times have overshadowed the European dimension of the project – a core theme of the Symposium 2015. Secondly, this summary does not seek to provide a chronological or linear reckoning of the two days of debate. For this reason, and as in the previous editions, we will structure the text according to the themes that seem to us the most apt in terms of spurring reflection and offering perspective on European projects. The reader will find the detailed programme of the Symposium, along with the biographies of the speakers and the schedule of the sessions, at the end of the present document.

Synthesis

ASSOCIATING PROFESSIONAL AND AMATEUR ARTISTS IN A EUROPEAN CREATIVE PROJECT

OPENING OF THE SYMPOSIUM

In opening the 2015 edition, Bernard Focroulle expressed his delight at the high turnout, a sign of the interest generated by the subject. He recalled that the project *The Monster in the Maze* was part of a long collaboration, through residences, between the Festival, the Berliner Philharmoniker and the London Symphony Orchestra (LSO). He also said he was pleased to see that the Symposium 2015 examined an international project and that these exchanges would certainly prove useful for others who might seek to engage in an artistic adventure of similar magnitude.

TIME, TERRAIN AND FRAMEWORK

THE TERRAIN OF A LARGE-SCALE PROJECT

In the first session, Kathryn McDowell addressed the issue of time in *The Monster in the Maze*. The projects come out of a long history. Without pomp or circumstance, the project naturally developed out of a continuous flow of cultural and artistic exchanges that were initiated, conceived and shared for many long years by each of the partner institutions.

Each in its own environment and with its own forms, these institutions have for years – 25 years in the case of the LSO – led multiple initiatives in mediation and creation with all types of audiences. In all three projects, the majority of participating children and adults belong to communities close to the cultural institutions. They are already connected by recurrent artistic experiences over the medium and long term. Often this includes existing choirs, either in neighbourhoods or in music schools or traditional schools. Many of the musicians and theatrical professionals involved in the three projects are also regular partners in this type of project. Marie-Eve Signeyrole, who directed the staging of the French version, bore testimony to this: in addition to her numerous prior projects, she recalled that she was also in residence at the Académie du Festival d'Aix in 2013 and 2014.

Mentioning the projects that he conducted in the cities of Lecce (Italy), Mannheim and Istanbul, Airan Berg also talked about the time needed – two to three years – to hold meetings and workshops to mobilize the populations of these cities, not to mention the time of creation and production itself. It is only through time that these experiences attain the necessary sedimentation, he said.

Clearly such projects cannot arise out of thin air. On the contrary, they are built upon a framework of experiences that little by little make possible an adventure of such broad scale.

This time of collaboration between the three institutions preceded the adventure of *The Monster* itself. This is the fertile soil. The residences of the Berliner Philharmoniker (2006-2009) and the LSO (2010-2013) at Aix-en-Provence provided the opportunities for rich artistic, pedagogical and participative experiences. It is at the heart of this collaboration and in the multiplication of shared experiences that the project *The Monster in the Maze* eventually came to life. Reinforced over the years, these connections seeded the desire for a grand common project. They persuaded the partners of their ability to jointly lead this ambitious adventure proposed by Sir Simon Rattle. And the ties of collaboration and trust between them convinced the three partners of the pertinence of a project combining great freedom, a common matrix and singular results.

Questioning the temporal aspects in another way, that of the composing and writing of the work, Katie Tearle, Director of the “New Music” department at Edition Peters, asked the composer Jonathan Dove, the librettist Alasdair Middleton and Alain Perroux, who was in charge of the French adaptation, about each of their childhoods. Did they draw upon the emotions and the artistic, musical or other experiences from this period of their lives? This formidable question elicited multiple responses, indicating that childhood was indeed the time in which each made the decisive connection with music or writing – a way to remember that childhood is a crucial time and provides strong legitimacy for actions that contribute to creating contacts in all forms of creation. They each added, little by little, their repeated experiences of common creation, accumulated through solid expertise in terms of musical writing for young audiences and amateur audiences of mixed age. Time is a fertile soil.

A STIMULATING CONSTRAINT

Regarding the time needed for the initiators of the projects – *The Monster* or the other projects such as *Connect* and *Babel 8.3* – the feeling was unanimous: move quickly, overcome difficulties, make the time count.

In terms of the work's gestation, the libretto, the music and the adaptations of *The Monster in the Maze*, the time constraints were described as relative: there was time for the initial meetings in 2012, the back and forth between the librettist, the composer and the dramaturges charged with the two

adaptations. The reworking allowed the work to maintain the desired high artistic standards.

For the music and stage work, the time constraints were more intense. The participants all agreed that this was quite stimulating, obliging them to seek a “heightened” creativity and a high degree of professionalism in the rehearsals. Annechien Koerselman, stage director for the Berlin production, confirmed that her only wish at the end of the project was to have had more time to work with the participants, but she freely admitted that the tight deadlines forced her to invent more efficient working methods, with which, given the result, she was highly satisfied.

Marie-Eve Signeyrole echoed this sentiment, convinced that the time constraints obliged her to dig deeply into her creative resources to lead the three hundred participants with a high degree of precision, banishing all improvisation in search of the greatest rigour. Frédérique Tessier, Head of the educational department of the Festival d’Aix-en-Provence, said that the Aix project was all the more constraining given that the production sought to be quite similar to a traditional opera production (stage and orchestra pit). She related how, given the strong time constraints, inventive and participative methods were put in place by the partner teachers and choirs involved in the project to facilitate the memorization of musical parts by the participants or to provide organizational and logistical solutions.

The composer Benjamin Dupé talked about time in relation to the project on which he is working today, more modest in ambition and currently in its launch phase. The process relies on existing resources, the children choir of the Opéra de Caen, and will deploy in successive phases and over several months a creative work with children. He spoke of “organic and plastic time” to qualify his perception of the process and his desire to develop an open way of working, open to whatever comes from each of the children. This provided a different grasp of time, not exactly liberated from the constraints exercised on the partners of *The Monster* and yet more liberated all the same, given the smaller scale of the project and the relatively homogeneous public involved.

TIME AMPLIFIED BY THE INTERNET: MOMENT AND DURATION

In the project *The Monster in the Maze* in Berlin, London and Aix-en-Provence, the Internet proved to be a powerful resource in many ways, juxtaposing the past, the present and the future. A new tool? Certainly not. For quite some time, it has played a major role in the institutions’ strategies for sharing experiences and developing dialogue. The same holds true for the other projects examined at the Symposium.

The Internet is both the present moment and the duration. It can provide upstream access to projects by showing the rehearsals and work sessions that precede the staged production. It enables communication among participants through platforms, newsletters and forums. It made it possible to disseminate the three productions via live streaming or deferred viewing, and gave access to all kinds of follow-up: interviews of the artists, comments from the general public, forum debates. It followed the project in its continuity, with reprise announcements, and allowed interested professionals

to gather information that could prove useful for their own projects.

In the case of *The Monster in the Maze*, Jo Johnson, who was responsible for the digital platform, talked about how little time she had to design it, and how she nonetheless was able to turn it into an opportunity for multiple extensions of the project. Dominique Hervieu also spoke about *numeridanse*, the platform that allowed prolongations of the project *Babel 8.3*.

Thus, the temporal aspects of projects must be situated in a delicate equilibrium between the constraint and the possible. As in any production project, it is a fine line, but the participants in the debate shared the belief that in the projects examined at the Symposium and in particular in *The Monster in the Maze*, time (or the lack of it) was as much a stimulus as a constraint for the artists and the participants involved.

THE QUESTION OF AMATEURS AND, MORE BROADLY, OF PARTICIPATION IN GENERAL

As the title indicates, the Symposium 2015 examined the triple production of *The Monster in the Maze* and the guest projects because they bring together experienced professionals, young professionals, children familiar or not with music, song and the stage, as well as adult amateurs. It was therefore appropriate to seek to define the notion of amateur and that of amateur practice in order to then examine the work being done with this type of public at the European level.

REGARDING AMATEURS

Sophie Maisonneuve, lecturer in sociology at the Paris Descartes University and specialist on this issue, opened the session by placing the European amateur in the context of cultural history.

The notion of the “amateur” first appeared in the 18th century with the Enlightenment philosophy, setting aside the “dilettante”, the gentleman of leisure free to practice for the pleasure itself, without any other purpose. The term “amateur” evolved little by little, in juxtaposition with the legitimization of the profession of artist, in music notably. This differentiation between amateur and professional arose as music became progressively more complex, and thus too difficult for certain amateurs unable to keep pace with practice. It was at this time that the notion arose of the “aficionado”, the connoisseur of serious music. In France, an amateur became a non-professional, a musician without quality, one who could never achieve musical perfection. Serious music, meanwhile, became the only legitimate music, even as it became less popular and thus less shared. Once established, the conservatories created specializations, and further filtered the field. At the lowest level, the mass of amateurs is given scant consideration in cultural policies.

In Germany, the notion of perfect music is viewed differently. The person who practices music, even as an amateur, is a musician in full. In addition, in Germany as in Britain, associative practice is valued as a mark of citizenship and

engagement, thus ensuring a strong visibility for amateur practices. Considered today as a fertile soil for communal life, the German musical environment is structured in major federations for choirs and instrumental ensembles. Thus, the conception of culture is more egalitarian in Germany and in Britain than in France.

Amateur practice has been on the rise since the 1970s: in 2007, in Europe, 62% of citizens practiced music as amateurs. Statistics are difficult to establish because the methodologies used to inventory the practices of amateurs are very diverse, but it is clear that there are very significant differences between choral practices in Germany and in Britain, for example, and in France, where it is much less prevalent.

There are several types of shared determinants for musical practice, according to Sophie Maisonneuve: the level of education, the socio-professional category, income levels and geographic origin. She added that the younger one begins, the greater the likelihood of continuing, the more likely to enter the institutional framework, and the more the practice is pushed, the more it is pursued.

It would be judicious, she added, to examine the long-term impact of participative projects such as those discussed at the Symposium. These projects can inflect cultural practices among audiences: cultural participation can be recognized as socially inclusive because it produces an effect of belonging and community. It can also have a significant impact on intergenerational integration.

We note that these questions were addressed quite thoroughly at previous editions of the Symposium. The reader will find in previous reports the confirmation of observations and reflections provided by the researcher.

What then, today, is an amateur? Sophie Maisonneuve spoke of the notion of an amateur career founded on an attachment. Amateurs construct their own project autonomously, they look for opportunities that allow them to prolong or deepen this attachment. They engage in projects in which contact with professionals nourish and stimulate them and through which artists and cultural institutions become more approachable.

She noted that the word “sharing” is omnipresent when talking with amateurs. In this regard, it should be noted that their voices were only seldom heard at the Symposium. The culmination of the project on the stage of the Grand Théâtre de Provence in Aix-en-Provence made their presence difficult, but the video excerpts and a presence during the last session would partly compensate for this deficit by broadly confirming the observations of Sophie Maisonneuve, even amongst the youngest members.

In reality, the word “amateur” would spur considerable debate throughout the Symposium. Certain speakers sought to make the distinction between the amateur who is a voluntary practitioner, who is highly demanding and devoted over the long term, and the participant who seeks an occasional or short-term experience. Airan Berg began his presentation with this observation, adding that he loves what he does in working with amateurs. Simon Halsey, choir conductor for the French version of *The Monster*, said he disliked the term “amateurs” and preferred to say “people who make music”. He added that he only works with amateurs who are not paid. They have, he said, true talents and are ready to take the time to work

together. He said that the LSO is responsible for musical education in the east of London. This responsibility is very important for him, and a project such as *The Monster* is clear proof. In the context of Aix, it allows the appropriation by the participants of the music defended by the Festival.

HOW TO WORK WITH AMATEURS, HOW TO WORK FOR AMATEURS?

For Marie-Eve Signeyrole, amateurs could simply be considered people driven by a desire to participate, to do their best, and for that reason could be pardoned certain imperfections. One shouldn't necessarily expect from them the same work as “the professional”, but rather they should be counted on for what they can offer. Having said that, the emotional contribution can be strong and accurate. This is the objective of the unsung parts, which show all that they can give, she added. They should be engaged in constantly telling the story that they are telling. For the stage director, therein lay the risk of this production: how to bring all these people closely together, to film them, trust them and teach them to give the best of themselves. She added that she approached the work as a “genial” challenge: to work with 300 people on a stage without thinking about “amateurs”. As did her British and German colleagues, she spoke of the concern for setting the same high expectations and rigour as in any professional artistic endeavour. Thus, in Berlin, London and Aix, the talent of the stage directors was to be able to bring to the fore all that the participants had to give.

A footnote to the French production: tensions exist regarding the “employment” of amateurs in creative projects, as was seen when the unions petitioned the government for more restrictive legislation. The debate continues to concern the cultural sectors.

Beyond this, one needs to address the broader notion of participation in general. These projects, wherever they arise, are often presented in a form that could lead one to imagine that the desire to participate for the cultural institution or actor is paramount, even exclusive. In reality, the Symposium showed that the “flows” of participation are multiple. Frédérique Tessier spoke of the efficiency of the networks – including families – that emerged between all the participants to pull off *The Monster*. And many professionals attested to the fact that in artistic and technical terms this type of work provides the same impetus as other artistic enterprises. The Symposium 2013 explored this notion of reciprocity by examining the “multidirectional” support for these projects. As Sophie Maisonneuve expressed so well at the end of first day, these projects are for all participants, be they amateurs or professionals, the occasion for a unique and strong experience.

To the question of “how to work *with* amateurs”, she added “how to work *for* amateurs”? This question was posed to the composer and librettist of *The Monster*. They responded by saying that they sought to write a score that would not be needlessly difficult to perform. They wanted, they said, for it to be mastered by all with pleasure. The word is important. In the project mentioned by Benjamin Dupé and that of the Maison de la Danse of Lyon, *Babel 8.3*, the participation went beyond this, because it was a question of musical or choreographic co-writing: Benjamin Dupé spoke of an “open score” and also of the rigour of the work, its precision and the high artistic

expectations that differ little from what professionals accomplish in other contexts.

PARTICIPATION

The position of those who worked on the projects was clear: in London, Berlin, Lyon, Edinburgh, Lecce, Istanbul, Aix or Caen, the central question is not that of the status or place of amateurs in creative projects, but that of the participation of cultural institutions towards the objectives of the City. These projects clearly manifest their desire to take a place in the human and social biotope that is closed to them. This was echoed by Dominique Hervieu from the Maison de la danse of Lyon, when she spoke of *Babel 8.3* and its ambition to build a relationship – by taking the time – with a sensitive portion of the urban community. Over the years, each institution has developed ties with the neighbourhoods and communities close to them, with partners farther removed, sensitive neighbourhoods in difficulty and open to rebuilding connections through experiences of artistic practice and creation. These connections are materialized through multiple initiatives, such as projects, but also through internships and musical training over the medium and long term.

This participation concerns all members of the institutions: experienced musicians and stage professionals, young professionals in training at the academies, such as those established at Aix and elsewhere (such as the Mediterranean Youth Orchestra). This concern to maintain a necessary and clear presence of the cultural institutions in the City was many times raised at previous Symposia, but it took particular resonance during this edition.

THE INSTITUTIONAL OBJECTIVE

This objective seemed to us to be central at the Symposium: the discourse of cultural operators and various participants was more intense than ever. Far from an instrumentalisation, albeit virtuous, that would long characterize the approach of creative projects realized with young people in scholastic or other structures, so-called fragile publics and amateurs of all ages, far from the presentation of these projects as is the case for many events, regardless of the artistic quality, the question at Aix was about a practice that must be structurally integrated into the normal course of action of the cultural institutions. As Simon Halsey said, these projects are now evident, and first and foremost, an artistic evidence.

The affirmation of these participative creative adventures as missions of cultural operators, similar to the rest of their activity, has significant consequences, and a triple result was observed with *The Monster*. For this project, the institutions mobilized the artistic, technical and financial resources necessary to maintain a level of achievement comparable to the rest of the programming.

These projects were added to the programming for the season, and sold to the public just like the other productions. If the question of financing was mentioned only rarely, that of ticket prices was the subject of considerable debate and gave a glimpse, albeit fugitively, of the diversity of approaches in this

matter. This range extended from steep discounts to full price tickets, comparable to those applied for the regular productions of the season. The financial status of participative creative projects is a good indicator of their place in the culture of the institution. It would be interesting to examine this question in greater depth.

Having conducted all three productions, a personality of the stature of Sir Simon Rattle legitimizes the artistic work of the amateurs and the young instrumentalists. The participants at the Symposium, the Aix public and the press were not wrong in this regard, responding enthusiastically to the Aix show, as was also the case for the productions in London and Berlin.

The Aix production of *The Monster in the Maze* deflected all *a priori* judgment, in particular artistic, that one can generally find with this type of production. The indulgent or even condescending eye had no place here. The artistic quality of all three productions reflected the strong institutional investment, and this high quality was palpable.

This new proposition within the programming of cultural institutions is by nature likely to attract a broader audience. The participants in the project and the general public can thus discover opera of high quality, comparable to the other productions, which hitherto many might have felt beyond their reach. Curiosity and a new appetite can thus be expressed. Kathryn McDowell raised the wish to construct for the LSO a season of concerts that would integrate this type of proposition at the heart of the “usual” programme, by presenting on the same evening works from the repertoire and creations realized with amateur audiences.

TRANSMISSION, SHARING, TRAINING, PROFESSIONALIZATION

The session titled “Transmission, training and professionalization” sought to clarify the question of what exactly gets transmitted in these creative projects. It also addressed the organization of skills within projects as well as, even more importantly, the place of projects of this type in the professionalization of young artists in music and the stage.

TRANSMISSION AND SHARING

On the question of transmission and sharing, what we heard during this edition of the Symposium confirmed the feedback from previous projects, regardless of their format. The notion of sharing was a constant in the presentations by the different operators of projects. One thing that is certainly shared is the fact of living a powerful experience, a profound feeling, and this observation seems to be applicable as much to the institution and the professionals as to the amateurs.

The cohabitation of experienced professionals and young professionals, amateurs, children, teenagers and adults gives rise to multiple transfers of skills, both formal and informal. And those who have participated in the projects, regardless of their level, recognize and celebrate this fact.

The three associate partners in the project *The Monster in the Maze* shared similar views all the while noting the uniqueness

of each production. This transmission is an opening and an enrichment, but it is not a reproduction.

In the context of Aix, the transmission was operated through the ties established with the schools. The rectorate sought to encourage the teachers to organize choirs, which were then concretely involved from the initial steps of the project. Two hundred middle school students were integral to a programme to raise awareness linking *The Monster of the Maze* and *Svadba* (a production on the programme of the Festival). Eighty of these students pursued the adventure to the end. We'll see what happens as a result with the choirs in the middle schools of Aix. Frédérique Tessier further mentioned the importance of a true chain of transmission – knowledge, skills and organization – that arises between all the stakeholders of the project and that contributes to its result.

Regarding the forms of transmission, Émilie Delorme, head of the Académie du Festival d'Aix-en-Provence, recalled the diversity of approaches in terms of mediation that in this European project often took a non-verbal form. She mentioned, in counterpoint to the verbalization of the French, the work led by Mark Withers with the Aix-en-Provence audiences in the context of the LSO residences. The mediation was enacted more through music than through words. In this regard, dance is the ideal territory to speak with body language and gesture: the 300 dancers who were integral to the project *Babel 8.3*, those from the neighbourhood, from the Maison de la Danse and the members of the Orchestre national de Lyon, gave a portrait of dance in the 8th arrondissement of the city. In a rich artistic form, they transmitted the reality and richness of this tough neighbourhood.

The positive contamination that can be generated by these projects, such as *Babel 8.3*, *The Monster* or other projects, is one of the more interesting consequences: on this point *The Monster* at Aix showed the path for major investment at an artistic, technical, institutional and financial level. The Internet played a big role, as we've mentioned, in the extension of this transmission.

This transmission took on an additional form on the occasion of *The Monster in the Maze*, since 15 young artists and stage professionals attached to the academies of the LSO, the Berlin Philharmoniker and Aix were able to observe *in situ* each of the three productions. They were able, at the end of Symposium, to summarize their observations and relate the initial results of this experience, their desire to work together and share their expertise on a joint creative project. Transmission also concerns the question of the professionalization of young artists who, at the various institutions mentioned, participate in creative projects of this type.

TRAINING AND PROFESSIONALIZATION

Almost all of these institutions defend a multiform conception of the career of musician and stage professional. Chris Gray, head of the project *Connect*, described his professional career and highlighted the diversity of accumulated experiences. He said that careers today are naturally polymorphous: “we can go from one function to the other, perform, do research, engage in mediation, teach”, all skills that he brought to bear on the project. Within the academies at Aix-en-Provence, Berlin and London, the professional identity of artists is constructed in the plasticity of practices: the variety of experiences is a key factor

in training and in the case of the LSO, in the career. This doesn't come without resistance from certain professionals who are unfamiliar with this context: Chris Gray recalled that when work first started on *Connect*, some musicians resisted, “worried about the idea of lowering the level and scared by the pedagogical requirements of such projects”, but with time and energy, their engagement was notably amplified. For Émilie Delorme, these projects provide an opportunity for young professionals and other young people to play in the Mediterranean Youth Orchestra, “to get an understanding of the profession”. Today, she said, this is essential. Philippe Fanjas, the moderator and president of the French Orchestras Association, echoed this sentiment.

There remained the questions of the official status of these young professionals, their recognition and their potential remuneration for participation in these productions. On these points, Émilie Delorme provided a very precise response, highlighting how things move from pure training to collaborations of a professional nature, and how the financial aspects, notably, have evolved in a significant and transparent manner.

MEDIATION AND THE INTERNET

The Internet was the other major subject of the Symposium because of the important role it must play in any European project. This dimension of the project allowed the issue to be examined in a fine manner in terms of the usage of the Internet by the European partners at the Symposium. How did they use the Internet in terms of mediation?

All of the participants recognized that the Internet (sites, platforms, forums, social networks) has become an essential tool of dissemination, communication and participative exchanges with their audiences. The Internet has become a fundamental tool to generate and track multiple points of views on the productions proposed. It makes possible exchanges that, before or after, allow the public or the participants to share their impressions and their interests. Lucie Lowe, Digital Manager at Glyndebourne, detailed the forms this communication took both before and after each production. It is destined for future spectators, certainly, but it can also attract people who don't usually go to the theatre but who wish to discover the process of creation and production of an opera. The objective is to use the new technologies to maximize the reach, the impact and the comprehension of the productions at Glyndebourne, all the while taking into account the diversity of audiences throughout the United Kingdom in order to offer them pertinent and enriching experiences before, during and after their visit to the theatre. Furthermore, many shows, such as the production of *The Monster*, can be viewed via streaming. At Glyndebourne, for the 2013-14 season, the number of Internet viewers approached that of spectators in the hall.

The Internet, as we've already said, enables the amplification of dissemination but also of tracking. It is an incredibly effective tool for working with teachers and young people, because the range of online offerings is extremely varied: Casa da Musica every day puts on line, for teachers, children, young

people and audiences of all kinds, a capsule of a minute and a half of music of all styles. The “Mash Up” table mentioned by William Benedetto, director of the Alhambra in Marseille, a cinema with an educational vocation, allows people to work on the editing of films in a highly direct and creative manner: a digital format all the while respecting a direct and spontaneous approach. The table, he confirmed, was a very big success.

At the end of the session, Camille Pernelet, an intern at RESEO who was responsible for a survey of the network’s members to measure the degree to which they use (or do not use) the Internet, provided a summary report on the information she had gathered.¹ She described the changing relationships between the institutions and their audiences with the adaptation of mediation to the daily practices of spectators on the social networks and the Internet. With the social networks, access to information and communication has become more direct, spontaneous and personalized. She noted the rapid evolution and incredible development of resources made available to teachers, youngsters and families. The Internet makes possible access to performance outside of the usual constraints of time, access or finances, but, she noted, for the majority of members consulted, the digital experience should not be isolated. It must be accompanied by live contact with the opera. Camille Pernelet further noted the emergence of highly innovative experiences such as virtual workshops, digital tools of mediation, and the project *Skylight*, a digital platform that unites 30 partners working to create a virtual opera.

While digital technology opens up a world of possibilities in terms of discovery, the feeling of belonging, and dissemination, she said, the fact should not be passed over in silence that not all institutions can easily follow the digital movement. The financing and economic benefits of digital projects are not always evident. This point was broadly seconded by the audience when she reacted to Camille Pernelet’s presentation. Several participants, responsible for mediation, indicated that all of this is very difficult for smaller structures to integrate, primarily for financial reasons. Having said that, as another one of the participants noted, it is also a question of will. Each structure can establish, at its own particular level, digital initiatives to enhance participation.

Asked to give his views on the subject, Bernard Focroulle said that artists today are increasingly likely to renounce their rights for the purposes of scholarship, thus allowing major developments to be addressed to that public. He observed that the cultural world is deeply preoccupied with making its audience more participative and that the Internet provides a fabulous response to this ambition, quantitatively and qualitatively. Streaming, however, should not become “the theatre of the poor”, he said, with live performance the exclusive province of the rich. The Internet must remain a tool that provides equal access to the sites of creation.

At the end of this session devoted to mediation via the Internet, the horizon of possibilities seems incredibly open – a matter of financial means, no doubt, but also a matter – as the participants in the debate demonstrated – of creativity! Sophie Maisonneuve concluded the afternoon devoted to digital media by referring to its democratic dimension: multiplication

of points of view, debates, exchanges, sharing. She also noted its innovative character: it is indeed a privileged territory for creativity and innovation, as much for content as in methods of collaboration, notably between amateurs and professionals. The Internet moves the frontiers of art and creation, it requires a constant reconfiguration. The Internet makes connections, transcends territories, erases distance and opens the sphere of action of cultural actors. In short, it is an essential tool that, far from diminishing the experience of live performance, on the contrary, nourishes it and gives it greater depth.

CONCLUSION

The Symposium 2015 closed with these observations. It will have sown, by positive contagion, the seeds for projects to come. It will have shown how these projects, *The Monster in the Maze*, *Connect* and *Babel 8.3*, provide a natural artistic direction to the institutional missions from which they hail, benefiting for this reason from the means, the energy and the skills in a manner comparable to the other productions of the season.

The ambitions of the leadership are paramount in this, providing an essential legitimacy for the development of such creative projects. They make possible the financing as well as the artistic requirements (in-house or external resources, both public and private). On this point, a long-term relation of trust with patrons and sponsors is capital. In the case of *The Monster*, it played a decisive role. This may, indeed, be the key takeaway of this edition.

Going back to the question posed ahead of the Symposium: what is the share of the common and the unique in a European adventure such as *The Monster* or the other projects examined?

In terms of the exchanges and debates, the common is broadly shared. It is the powerful lived experience, and – beyond the difficulties – the enthusiasm; it is the legitimation assumed by the cultural operators and the artists; it is their ambition to integrate these creative projects into the natural missions of their institutions; it is the desire to train and professionalize young artists; it is also the creative ambition and high artistic expectations, the desire to nourish the entire institution and its audiences with propositions that displace, with pertinence, the familiar axis of creation.

The unique is the proven capability of each institution, in the national or European context, to construct from a common protocol a particular proposition, and to provide original responses to shared challenges or questions. No two projects were the same. This is particularly true in the case of *The Monster in the Maze* since the shared work brought out, in each of the three productions, unique images and initiatives.

The partnership projects do not stifle creativity; on the contrary, they stimulate it, each drawing from the inventiveness of the others, as the energy and enthusiasm that traversed this edition of the Symposium bore witness. To this, the young people of the International Community Arts Academy have fixed a rendez-vous: they will create, together, inspired by what they experienced in Berlin, London and Aix,

¹ The full text in French can be consulted on the RESEO site: <http://reseo.org/project/publication-french-european-overview-use-digital-media-opera-music-and-dance-education>

and by what they heard in Lyon, Glasgow and Lecce. The Europe of creation exists!

6 September 2015
Sabine de Ville

Useful links

www.festival-aix.com/fr/node/6608
www.monsterinthemaze.com/
www.lecce2019.it
www.babel83.com/
www.scottishopera.org.uk/connect

The seventh edition of the European Culture and Education Symposium was organized in partnership with :



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European network for the promotion of Opera and Dance
www.reseo.org



Association française des Orchestres | www.france-orchestres.com



BERLINER
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Berliner Philharmoniker | www.berliner-philharmoniker.de



London Symphony Orchestra | www.lso.co.uk



British Council | www.britishcouncil.fr
Facebook [BritishCouncilFrance](https://www.facebook.com/BritishCouncilFrance)



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Programme of the Symposium

Wednesday, 8 July 2015

10.30 **Opening**

- Bernard Focroulle, General Director of the Festival d'Aix
- Isabel Joly, Director of RESEO
- Philippe Fanjas, Director of the AFO

THE MONSTER IN THE MAZE: A EUROPEAN ADVENTURE OR A STORY OF A THEME AND ITS VARIATIONS

This session discusses the birth of the project, the emergence of the idea, overall design and European implementation.

11.00 **From composing to performing: constraints in creation**

A look at the various stages, difficulties and satisfactions inherent to the writing and composition process.

Discussion among:

- Jonathan Dove, composer
- Alasdair Middleton, librettist
- Alain Perroux, Dramaturge and Artistic Advisor of the Festival d'Aix-en-Provence

MODERATION: Katie Tearle, Head of Opera and Dance and Strategic Planning, Edition Peters

12.00 **Presentation of three unique variations of *The Monster in the Maze***

- Kathryn McDowell, General Director of the LSO, and Andra East, Choral projects manager of the LSO Discovery
- Annechien Koerselman, stage director, and Tobias Walenciak, choirmaster
- Bernard Focroulle and Frédérique Tessier, Head of the Education Department of the Festival d'Aix-en-Provence

MODERATION: Philippe Fanjas

DEVELOPING A THREEFOLD GOAL ON EUROPEAN LEVEL: ARTISTIC, PARTICIPATORY AND EDUCATIONAL AIMS

14.45 **Transmission, training and professionalization: interconnecting skills and responsibilities**

Round table with:

- Émilie Delorme, Director of the Académie du Festival d'Aix
- Chris Gray, Director of the Youth Opera Company CONNECT (Scottish Opera)
- Benjamin Dupé, composer
- Frédérique Tessier

MODERATION: Philippe Fanjas

16.00 **Amateurs in Europe: definitions and challenges**

Reflections on the European diversity of this concept with an overview by Sophie Maisonneuve of related challenges, including variations around the concept of amateur, its importance in cultural research and recent developments.

Overview by Sophie Maisonneuve – lecturer, Université Paris Descartes and researcher at IIAC-LAHIC

Round table with:

- Angela Stricker, Project Manager of the Education Department of the Berliner Philharmoniker, and Andra

East, Project Manager of the Education Department of the LSO

- Jean-Marc Bador, Director of the Orchestre national de Lyon, and Dominique Hervieu, Director of the Maison de la Danse
- Airan Berg, former Artistic Coordinator, Lecce 2019

MODERATION: Philippe Fanjas

17.00 **Reflections and Commentary**

Keynote speaker – Sophie Maisonneuve

17.30 **Conclusion of the day**

Thursday, 9 July 2015

11.00 **Performance of *The Monster in the Maze***

POST-PERFORMANCE EXCHANGE AND DISCUSSION

14.00 **Discussion with the artistic team**

- Simon Halsey, choir master
- Marie-Eve Signeyrole, stage director

14.30 **Discussion with the protagonists**

- Valérie Chevalier, Général Director of the Opéra et Orchestre national de Montpellier
- Philippe Franceschi, Frédéric Isoletta and Blaise Plumettaz, choir masters
- Quentin Hindley, musical assistant
- Participant(s), solist(s) and musicians

Commentary by the students of the International Community Arts Academy

MODERATION: Philippe Fanjas

15.15 **Reflections and Commentary**

Keynote speaker – Sophie Maisonneuve

JOINT SESSION: EUROPEAN CULTURE AND EDUCATION SYMPOSIUM & CULTURE NUM

15.30 **Digital technologies and mediation**

What are the opportunities offered by the digital medias to the cultural structures for mediation projects?

- Camille Pernelet, RESEO
- Lucy Lowe, Head of Educational Department of the Glyndebourne Festival
- Jorge Prendas, Head of Educational Department of the Casa da Musica
- Jo Johnson, Senior Marketing Manager of the LSO
- William Benedetto, General Manager of the Alhambra

MODERATION: Arnaud Laporte, journalist

17.00 **Conclusion of the Symposium**

Biographies

SIR SIMON RATTLE

Conductor, Berliner Philharmoniker

Graduate in conducting from the Royal Academy of Music of London, Sir Simon Rattle from 1980 led the City Of Birmingham Symphony Orchestra before becoming, in 2002, principal conductor and Artistic Director of the Berliner Philharmoniker. His long career has been crowned by numerous awards: in 1994, he was named Knight of the British Empire, in 2009, the German government awarded him the Order of Merit for his overall artistic activities as well as for the launch of the Berlin orchestra's educational programme Zukunft@BPhil and, in 2014, he became member of the British Order of Merit. Passionate about contemporary music, he founded in the late 1980s the Birmingham Contemporary Music Group and commissioned, on behalf of the Berlin Philharmonic Orchestra, several works from composers such as Thomas Ades, Luciano Berio, Pierre Boulez, Gerard Grisey, Sofia Gubaidouline, Magnus Lindberg and Mark-Anthony Turnage. At the head of his orchestras, he performs at the Glyndebourne Festival, the Salzburg Easter Festival, the Dutch National Opera, the English National Opera, London's Covent Garden, the Vienna Opera, the Metropolitan Opera of New York, the Festival d'Aix-en-Provence and the Théâtre du Châtelet. He has worked with the major orchestras of London, Europe and the United States and, with the Simon Bolivar Youth Orchestra of Venezuela, he leads two projects in Venezuela. He is one of the principal guest conductors of the Orchestra of the Age of Enlightenment and the Vienna Philharmonic Orchestra; with the latter and the pianist Alfred Brendel, he recorded the complete cycle of Beethoven symphonies and piano concertos. His discography includes more than 70 recordings, of which many have won awards. His latest recordings have appeared under the label of the Berlin Philharmonic Orchestra. Sir Simon Rattle and the Berliner Philharmoniker are International Ambassadors of UNICEF.

KATHRYN MCDOWELL

General Director, London Symphony Orchestra

Kathryn McDowell was named General Director of the London Symphony Orchestra in 2005. From Northern Ireland, she studied music at the University of Edinburgh before becoming a leader in educational services within orchestras. She is notably at the origin of a major pedagogical programme with the Scottish Chamber Orchestra and directed the first educational project of the Association of British Orchestras (ABO). In the 1990s, she became Musical Director of the Arts Council of England. She was awarded the title of doctor *honoris causa* by Trinity College, the Royal College of Music and the Guildhall School of Music and Drama.

BERNARD FOCCROULLE

General Director, Festival d'Aix-en-Provence

Bernard Foccroulle was born in Liège in 1953. He began an international career as an organist in the mid-1970s, performing a wide repertory ranging from Renaissance to contemporary music. He has presented several dozen world premieres, as well as recording the complete organ works of J.S. Bach on historic organs. His discography as a soloist includes more than forty CD recordings, among which many have won prizes. While continuing his career as organist, he became Director of the Théâtre Royal de la Monnaie in Brussels, holding this position until 2007. In 1993, he founded the association "Culture and Democracy", which campaigns for widespread participation in cultural life. As composer, Bernard Foccroulle has written several works for organ and chamber music. He is also the author of *La Naissance de l'individu dans l'art* (Grasset, 2003), which was written in collaboration with Roger Legros and Tzvetan Todorov. Since January 2007 he is Director of the Festival d'Aix-en-Provence, to which he invites the most renowned artists of the lyric world – singers, music directors and stage directors – and for which he enlarges the repertory to include everything from baroque to contemporary creations, traditionally leaving a special place for Mozart and his works. He has developed the activities of the Académie du Festival, created an educational and socio-artistic department and founded eno, the European Network of Opera Academies. He is an organ professor at the Brussels Conservatory. He was awarded the title of doctor *honoris causa* by the Université de Montréal and Aix-Marseille University.

JONATHAN DOVE

Composer

Jonathan Dove studied composition with Robin Holloway at the University of Cambridge and subsequently worked as accompanist, facilitator and arranger. In 1998, he wrote his first comic opera, *Flight*, on commission from the Glyndebourne Festival; this work has been performed in Europe, Australia and America. He has since composed some 20 other operas of different forms and sizes, including two operas for television, *When She Died* (2002) and *Man on the Moon* (2006), awarded by the Rose d'Or Festival in Montreux, a community opera (*Tobias and the Angel*, 1999) and several chamber operas. He has also maintained a rich collaboration with the librettist Alasdair Middleton. Their joint projects include the operas *Mansfield Park* (2011), *Life is a Dream* (2012), *The Walk from the Garden* (2012) and a ballet, *Diana and Actaeon*, premiered by the Royal Ballet in the context of the "Metamorphosis: Titian 2012" project organized by the National Gallery and the London 2012 Festival. They have also written several works for young audiences, including the musical fairy tale *The Enchanted Pig* (2006) and two for Opera North: *The Adventures of Pinocchio* (2007), which won the British Composer Award, and *Swanhunter* (2009). The

compositions of Jonathan Dove have been performed on numerous English stages (Young Vic, Covent Garden, Heritage Opera, Saddler's Wells Theatre, Ageas Salisbury International Arts Festival) and international venues. The artist won the Ivor Novello Award in the "Classical Music" category in 2008.

ALASDAIR MIDDLETON

Librettist

Born in Yorkshire, the English librettist Alasdair Middleton graduated from the Drama Centre of London. For the composer Jonathan Dove, he wrote the librettos of several operas (including *Life is a Dream*, *Mansfield Park* and *The Walk from the Garden*) and a ballet, *Diana and Actaeon*. Several of their collaborative works have been brought to the stage by the company Opera North, including two operas for young audiences, *The Adventures of Pinocchio* (2007) and *Swanhunter* (2009). He also wrote the storyline for two choreographic creations by Paul Englishby, *Pleasure's Progress* and *The Crane Maiden*, commissioned respectively by Covent Garden of London and the Kanagawa Arts Theatre of Yokohama. He is the author of texts on the melodic cycle *The North Wind Was a Woman* (2009), composed by David Bruce for the American soprano Dawn Upshaw, and the libretto of *The Feathered Friend*, pocket opera by Helen Chadwick for the show *Blind Date* premiered in 2007 by the Head-to-Head Company. He has also penned four plays for theatre: *Aeschylean Nasty*, *Shame On You Charlotte*, *Casta Diva* and *Einmal*. The opera *On London Fields* (Matthew King) and the cantata *On Spital Fields* (Jonathan Dove), on which he collaborated, both won awards from the Royal Philharmonic Society of London.

SIMON HALSEY

Choir Conductor

Graduate from the Royal College of Music of London, the English conductor Simon Halsey directed the City of Birmingham Symphony Chorus (CBSO) for more than 30 years, before being named choir conductor of the London Symphony Orchestra (LSO) and the London Symphony Chorus (LSC) in 2012. That same year, he became Director of the BBC Proms Youth Choir and in 2014 he took on the function of artistic consultant for the academy choir of the Schleswig-Holstein Music Festival. He is also principal conductor of the Berlin Radio Choir and Artistic Director of the Vokalhelden educational programme of the Berliner Philharmoniker. At the CBSO, he founded a youth choir and a childrens' choir as well as two community choirs in Birmingham and its environs. His dedication to choral music has been recognized by the German and English governments, which awarded to him, in 2011 and 2014, respectively, the Cross of Officer of the Order of Merit of the German Federal Republic and the Queen's Medal for Music. His discography includes numerous recordings, including three – released jointly with the Berlin Radio Choir – that have won Grammy Awards. As a teacher, Simon Halsey directs a third-cycle course in choir conducting, in association with the CBSO and the University of Birmingham. He is also doctor *honoris causa* of the University of Warwick, the University of Birmingham and the University of the City of Birmingham.

MARIE-EVE SIGNEYROLE

Stage Director

With a degree in Modern Literature from the Sorbonne and a Masters in Cinema from the Institut International de l'Image, Marie-Eve Signeyrole directed her first films and pursued a dual career path: film director and stage author/director. In 2003, she began working at the Opéra national de Paris on the productions of stage directors such as Willy Decker, Peter Sellars, Laurent Pelly and Krzysztof Warlikowski. From 2006 to 2012, she collaborated with Christoph Marthaler, Stanislas Nordey and Jean-Claude Auvray. In 2004, she became artistic director and film director for the audio-visual production company Ellios Production. In May 2012, she signed her first staging of an opera with *The Cunning Little Vixen* (Janáček) at the National Opera of Montpellier, to which she returned in 2014 to stage *Eugene Onegin* (Tchaikovsky). In 2013, she participated in the Académie du Festival d'Aix – a residence that she continued the following year in order to develop her project to write and stage a contemporary opera, *Vanilla Pudding*. She is the author of the musical *14+18*, which she staged at the Opéra national de Paris for "Dix mois d'école et d'opéra" in coproduction with the Opéra national de Lorraine, the Opéra national de Montpellier and the Opéra de Reims. She will be Artist in residence at the National Opera of Montpellier where she will prepare, among other productions, Puccini's *Triptyque* for the 2016-2017 season, and will stage Wolf-Ferrari's *Cinderella* in 2015 at the Opéra national du Rhin as well as *Carmen* at the Opéra national de Bordeaux in September 2016.

VALÉRIE CHEVALIER

General Director, National Orchestra and Opera of Montpellier

Valérie Chevalier began her musical education as a child with the study of the flute. After a Gold Medal for singing at the CNR of Rouen, she was a laureate of the Lyric Arts School of the Opéra national de Paris. During her years of study, the Opéra national de Paris entrusted her with several roles. She then launched her career as a lyric artist and performed on numerous stages and festivals. She is often a guest of radio and TV broadcasts. After a residence of six years in New York, she obtained a 3rd level degree in Cultural Mediation and Management from the Institut EAC-ARTIS in Paris. She founded the Standing Ovation Artists Agency for stage directors, instrumental ensembles, lyric artists and conductors. She was Director of Artistic Administration for the Opéra national de Lorraine and the Orchestre lyrique at symphonique de Nancy from 2003 to 2013. In December 2013, Valérie Chevalier was named General Director of the Opéra Orchestre national Montpellier Languedoc Roussillon.

QUENTIN HINDLEY

Musical assistant

Trained at the Conservatoire Nationale Supérieur de Musique et de la Danse de Paris (CNSMDP) with the Hungarian conductor Zsolt Nagy, Quentin Hindley won between 2007 and 2012 the first prizes in orchestral conducting, orchestration, music theory, before perfecting his skills with Pierre Boulez,

Paavo and Neeme Järvi, Susanna Mälkki, Jorma Panula and Michail Jurowski. A violist by training, he is regularly invited as violist in the orchestra of the Opéra national de Paris. Since May 2012, Quentin Hindley has been Resident-Conductor of the Orchestre national de Lyon (ONL), where for three consecutive seasons he has been named Assistant to Leonard Slatkin. He is also Musical director of the youth orchestra of the ONL academy, with which he works twice a year. The 2014-2015 season marked a major milestone in the career of the young conductor, who, in September, made his debut with the ONL, at the opening of the prestigious Biennale de la Danse. His extensive knowledge of and dedication to contemporary music earned him an invitation in October 2014 by the Orchestre national de Lille, for the French premiere of *Reflections / Reflektions* by Tristan Murail : "Precise gestures, a fluid beat, a liberated left hand and a broad panorama of contrasts, all surprising" (*Crescendo Magazine*). Quentin Hindley conducted his first subscription concert for the ONL with the soloist Alexandre Tharaud. He was also invited to lead the Orchestre national du Capitole de Toulouse, the Orchestre symphonique de Bretagne, the Orchestre symphonique de Mulhouse, the Orchestre régional de Basse-Normandie and the Orchestre philharmonique de Marseille. He has also conducted New Year's concerts with the orchestras of Mulhouse and Pau-Pays de Béarn. Outside of France, Quentin Hindley has worked with the Berlin Sinfonietta, the Miskolc Symphony Orchestra in Hungary and the Janáček Philharmonic Orchestra in the Czech Republic. Regularly solicited by the Mediterranean Youth Orchestra, Quentin Hindley was invited last summer as assistant conductor to Alain Altinoglu, and will be, in July, the assistant to Sir Simon Rattle and Kazushi Ono.

ALAIN PERROUX

Dramaturge and Artistic Adviser, Festival d'Aix-en-Provence

Born in Geneva, Alain Perroux was musical journalist at the *Journal de Genève* and *Au Temps*, then dramaturge at the Grand Théâtre de Genève. He is today artistic consultant and dramaturge of the Festival d'Aix-en-Provence. Regular collaborator of *L'Avant-Scène Opéra*, he has written the biographies Frank Martin et Franz Schreker (Edition Papillon) as well as *L'Opéra, mode d'emploi* and *La Comédie musicale, mode d'emploi* (Edition L'Avant-Scène Opera). He recently wrote the libretto of the opera *Les Contes de la lune vague après la pluie* by Xavier Dayer, premiered in Rouen and Paris (Opéra Comique). He also wrote the French adaptation of *The Monster in the Maze* by Jonathan Dove, premiered at the Festival d'Aix-en-Provence in July 2015.

KATIE TEARLE

Director of "New Music" department, Edition Peters

Katie Tearle currently heads the department of "New Music" at Edition Peters Group, the international musical publishing house founded in 1800 in Leipzig. In 1986, she created the educational department at Glyndebourne, which she has now directed for 25 years, contributing to the overall development of the festival, notably through numerous innovative and avant-garde projects, and the commission of new participative works (in collaboration with young people and associations in

the region of Glyndebourne). She is also the Administrative Director of the Michael Tippett Musical Foundation and Spitalfields Music, the former chairman of the board of RESEO, a former member of the Regional Council of the Arts Council of England, and member of the Royal Society of Arts. Katie was named member of the Order of the British Empire (MBE) for services rendered to music in the context of the Queen's Jubilee Celebrations in 2012.

PHILIPPE FANJAS

Director, Association Française des Orchestres (AFO)

After numerous years in the general administration of the Orchestre national de Lyon and the Orchestre national d'Ile-de-France, Philippe Fanjas was elected director of the Association Française des Orchestres in 1999, to which he has devoted himself exclusively since 2001. He is the co-author of *Prêtez l'oreille!*, a white book on educational actions by orchestras, which has helped raise awareness about the involvement of orchestras in promoting culture among the general public in France and Britain. His long experience with orchestras led him to conceive and organize the two international orchestra forums held in Paris, in 2001 and 2003, then the European Orchestra Forum, hosted by the European Parliament in Strasbourg in June 2005. Since October 2008 he has been a member of the Executive Committee of Culture Action Europe. Philippe Fanjas also regularly participates in masters programmes in management of cultural enterprises at the universities of Paris-Dauphine, Sorbonne, Saint Denis, on the themes of cultural policies and the lives of musical institutions. He is also president of the contemporary dance company Kelemenis, in Marseille, as well as president of the association of musical creation and training Fond de Coulisses, under the directorship of the cellist Jérôme Pernoo.

ISABEL JOLY

Director, RESEO

After a Masters in Journalism and Communication at the University of Lille, Isabel joined the European Commission as consultant for the Education and Culture Directorate General. Working initially as editor of the newsletter, she quickly became project manager for Kaleidoscope, the predecessor of the Culture 2000 subsidy programme. Isabel was temporarily involved in lobbying with the Health and Food Safety Directorate-General, but quickly turned her attentions to the European Parliament, realising that her passion for culture was greater than her love of food! Participating in the organization of events for the European Parliament, she was responsible for the European pavilion at the Lisbon World Exposition in 1998. Determined to continue her engagement in culture and develop a "local" artistic network, Isabel joined RESEO in 2002 as coordinator. For over more than a decade, she has supervised the development and extension of the network, and, as director, managed a prosperous network dedicated to the promotion of education and awareness about opera, music and dance and representing more than 95 members in Europe and elsewhere.

ANDRA EAST

LSO Choral Projects Manager, London Symphony Orchestra

As the vocal projects manager at the London Symphony Orchestra, Andra East worked in close relation with the LSO and the LSC Choir conductor Simon Halsey to organize LSO Sing, the LSO's selection of singing programmes whose goal is to get Londoners involved in singing. In this context, Andra organises the rehearsals, concerts and recordings of the London Symphony Chorus, the LSO Community Choir for adults living or working in the EC1 zone of London, and the LSO Discovery Choir of 100 youngsters from Hackney, Islington and the City of London. She also organises the LSO Singing Days at St Luke's. Before arriving at the LSO, she worked as a fundraiser for the Gabrieli Consort & Players, directed by the artistic director Paul McCreesh. She also developed the first projects of the Gabrieli Young Singers' Scheme.

ANNECHIEEN KOERSELMAN

Stage Director

The Dutch stage director Annechien Koerselman studied staging at the Toneelacademie Maastricht (1994-1998). Annechien places music at the heart of her productions and primarily stages works of musical theatre and operas. Among other works, she premiered the musical *Music Factory*, for which she received the "Junge Ohren-Preis 2012", the Haydn opera *L'isola disabitata* (National Touring Opera Enschede, 2009) and the musical *Beautiful Anne* (Theaterproductiehuis Zeelandia, 2010). Recently, she staged the drama *Land Overseas* (Theaterproductiehuis Zeelandia, 2014), the chamber opera *Black Perfume*, for which she was also the librettist (Diamantfabriek, 2012), the dramatic concerts *The Garden of Earthly Delights* (Calefax Reed Quintet, 2013), *Feiervillichen*, *Carmencita* and *Bout'chou 4 saisons* (Philharmonie du Luxembourg, 2013 – 2015), as well as the operas for children *Can you whistle*, *Johanna* (Deutsche Oper Berlin, 2013), *Gold* (Theater Sonnevand/Deutsche Oper Berlin, 2014), *Tischlein deck dich* (Theater an der Rott Eggenfelden, 2015) and *The Monster in the Maze* (Berliner Philharmoniker, Berlin 2015). In addition to her work as stage director, Annechien writes plays and has adapted novels for the stage.

TOBIAS WALENCIAK

Choir conductor, Berliner Philharmoniker

Tobias Walenciak has worked as choir conductor with professional and amateur choirs, primarily in Berlin and Dresden (for example: Vocalconsort Berlin, Vokalakademie Berlin). He was assistant choir conductor to Simon Halsey in two productions for the educational department of the Berliner Philharmoniker in 2014 and 2015, and teaches choir conducting at the UDK Berlin. In opera, Tobias Walenciak was vocal director in 2010 for a production of Verdi's *La Traviata* and in 2011 at the Kammeroper Schloss Rheinsberg for a production of Dvorak's *Rusalka*. The same year, he was musical director of an opera for children at the Staatsoper Berlin (*Werkstatt*). In productions for choirs and orchestras, he has collaborated with numerous conductors such as Simon Rattle, Jonathan Nott, Hannu Linto and Hans Graf.

ÉMILIE DELORME

Director of the Académie du Festival d'Aix

Born in Lyon, Émilie Delorme obtained a degree in civil engineering before working three years in finance and then in the management of cultural institutions, all while working at the IMG Artists agency in Paris. She joined the Production team at the Festival d'Aix-en-Provence in September 2000, then left for the Théâtre Royal de la Monnaie in Brussels in October 2003 in order to work on artistic programming. During these years, she was in charge of many productions and tours, with an accent on contemporary creations and atypical projects. With the nomination of Bernard Foccroulle at Aix-en-Provence, she returned to Aix for the summer then re-joined the Festival's team in April 2008 as Artistic Administrator. In 2009, she became head of the Festival's Académie and collaborated with Bernard Foccroulle for the creation of the European Network of Opera Academies (enoa), a network that she has directed since 2011. Since 2010, she has worked actively in the development of the Festival's activities with countries of the Mediterranean basin and has directed the Mediterranean Youth Orchestra since its integration within the Academy in 2014. In parallel, since 2001 she has participated in the organization of the Emperi Music Festival in Salon-de-Provence, for which in 2013 she was named President. She was appointed General Secretary of the GMEM in Marseille in 2012.

CHRISTOPHER GRAY

Director of Connect Company – Scottish Opera

Christopher Gray divides his time between his functions as Director of the Scottish Opera's Connect Company and as a teacher-researcher at the University of Aberdeen. At each stage of his career, Chris has regularly worked with choirs, orchestras and opera companies for children and amateurs, to consolidate their training over the long term and allow them to perform in shows of high, near-professional quality. Chris conducted the Youth Choir and Orchestra during tours in Belgium, the Czech Republic, Germany, the Netherlands and Spain, given numerous performances throughout the world, worked with artists of international renown such as Dame Emma Kirkby, James Gourlay, Judith Howarth, Ruth Palmer and John Wallace and has recorded for Classic FM. In addition, he teaches conducting at the University of Aberdeen in the context of BM programmes (honours mention) and an advanced level MM programme in vocal music.

BENJAMIN DUPÉ

Composer

Born in 1976, composer and guitarist Benjamin Dupé studied at the Conservatoire Nationale Supérieur de Musique et de la Danse de Paris. He has devoted himself to musical creation in the broadest sense: writing instrumental and electroacoustic scores, improvisation, technological works, innovative staged performances unlike traditional concerts. He is cofounder of the musical invention company Sphota (seven shows between 2002 and 2010). He has received commissions from the State, the GRM, Radio France, as well as from stage directors (Declan

Donnellan) and choreographers (Thierry Thieû Niang). Through a transversal network of production and dissemination, his works are performed at festivals of contemporary music, on national stages, in museums, public spaces, radio. In 2009, he premiered *Comme je l'entends*, a solo work that addresses the question of public perception of contemporary music. In 2010, he composed a radio version for seven instruments that took the Italia Prize in Turin. In 2012, he premiered *Fantôme, un léger roulemen et sur la peau tendue qui est notre tympan*, an immersive spectacle for mechanical instruments. He is currently working on a project adapted from the book *La Haine de la Music* by Pascal Quignard to be interpreted by the Belgian ensemble Musiques Nouvelles and the actor Pierre Baux. He was associate composer at the Phénix scène nationale de Valenciennes for three seasons from 2012 to 2015, a composers residence subsidized by the French Ministry of Culture and Sacem.

JEAN-MARC BADOR

Director general, Orchestre national de Lyon

Jean-Marc Bador is General Director of the Auditorium / Orchestre national de Lyon. After studying Literature and History at university, in parallel with his musical studies, Jean-Marc Bador entered Sciences Po Paris. This double training led him naturally into the management of music. He participated in the launch of the "Folle Journée" of Nantes and handled the press communication for the first three editions. In 1997, he arrived at the Orchestre de Bretagne, becoming its director in 1999. Named in 2008 General Director of the Orchestre de Chambre de Paris, he worked to reinforce the chamber identity of this formation of 43 musicians around an ambitious project to attract new audiences and explore new territories. In October 2012, he became director general of the Auditorium / Orchestra national de Lyon, an entity of the City of Lyons that boasts a hall of 2,100 seats and a symphony orchestra of 103 musicians. Jean-Marc Bador was also President of the Fédération des Employeurs du Spectacle Vivant Public-Privé (FEPS) from 2008 to 2012 and Vice-president of the Fédération des Entreprises du Spectacle Vivant, de la Musique, de l'Audiovisuel et du Cinéma (FESAC). In 2012 he was awarded the insignia of Chevalier d'Arts et Lettres.

DOMINIQUE HERVIEU

Director, Maison de la Danse, Lyon

Born in 1962, Dominique Hervieu has been devouring movement in all its forms since the age of six. After an initial love of gymnastics, she elected dance as the new object of her passion: first with ballet and then contemporary dance. In 1981, she met José Montalvo and developed with him an original approach to movement based on fluidity, rapidity and precision that imparted a unique style to their creations. Their artistic collaboration gave birth in 1988 to the Montalvo-Hervieu Company. Ten years and five premieres later, the tandem was named head of the Centre Chorégraphique National de Créteil et du Val-de-Marne. In 2000, Dominique Hervieu became artistic consultant of the Théâtre national de Chaillot and headed the mission to attract young audiences. She then developed an original action in artistic education,

based on the relations between the works and artistic practices, on the one hand, and on the relations between the arts, on the other, in partnership with the Louvre museum and several Parisian institutions. With José Montalvo, she also signed the choreography and the staging of two operas: *Les Paladins*, under the musical direction of William Christie of Les Arts Florissants at the Théâtre du Châtelet in Paris (2004) and *Porgy and Bess* by George Gershwin at the National Opera of Lyons (2008). In 2010, she staged *Orphée*, the last creation of the duo. In June 2008, she was named director of the Théâtre national de Chaillot then, in July 2011, she succeeded Guy Darmet as General Director of the Maison de la Danse and Artistic Director of the Biennale de la Danse in Lyon.

AIRAN BERG

Artistic Coordinator, Lecce 2019

Born in 1961 in Israel, Airan Berg studied theatre at Brown University in Providence, Rhode Island, USA. His first professional experience led him to New York, where he assisted Harold Prince in the staging of a musical comedy on Broadway. He returned to Europe in 1986 and became assistant stage director at the Salzburg Festival and the Burgtheater of Vienna. He staged his first production at the Burgtheater in 1989 and was stage director in residence of the Schiller Theater in Berlin. In 1992, he travelled for a year, primarily to Bali here he studied mask dance and shadow theatre. In 1993, Airan Berg and Martina Winkel together founded the Theater Ohne Grenzen and the international festival of marionettes for adults "Die Macht of Staynens" in Vienna. From 2001 to 2007, Airan Berg was artistic director of the Schauspielhaus of Vienna. The productions of the Theater Ohne Grenzen and the Schauspielhaus have been presented in several festivals throughout the world. From 2007, he worked as artistic director for live performance at Linz2009, the European capital of culture in 2009, where he was the driving force behind two successful projects: *Klangwolke*, a massive participative show with more than 1,000 volunteers, and the educational and creative project *I like to move it move it*. Between 2010 and 2011, Berg was a member of the artistic team of VIA2018, where he developed a major educational creative project for the Maas-Rhine region, as well as artistic director for special projects for Idans Istanbul. In this context, he developed *iKEDi* with the South African architect Roger Titley, a participative project performed in the streets of Istanbul. This project was then transferred to Burgos for the White Night of 2011 and to Finland for the International Festival of Helsinki. In 2012, Berg was named Director of Mannheim 2020, an urban development project based on art and culture, a post to which he would return in September 2015. In 2013, he again developed his educational creative programme for schools in Brussels. Between 2013 and 2014, he was Artistic Coordinator for Lecce2019, where he initiated a participative process involving some 14,000 people in the candidacy of Lecce for European Capital of Culture and the reinvention of their city.

SOPHIE MAISONNEUVE

Lecturer in Sociology, Paris Descartes University

Sophie Maisonneuve is lecturer in Sociology at the Paris Descartes University and member of the Institut interdisciplinaire d'anthropologie du contemporain (UMR 8177 CNRS-EHESS-MCC). Trained in music, musicology and the social sciences, she has studied amateur musical practices from a sociological and historical perspective (social history of music and cultural innovations, social and political objectives of technological transformations in music). She is the author of *L'invention du disque, 1877-1949, Genèse de l'usage des médias musicaux contemporains* (Edition d'archives contemporaine, 2009) and *Figures de l'amateur. Formes, objets et pratiques de l'amour de la musique aujourd'hui* (Edition La Documentation Française, 2000) with A.Hennion and E. Gomart, as well as numerous articles (www.iiac.cnrs.fr/lahic/article896.html).

pédagogique (DVD, publications, websites), publishes articles in the cultural monthly magazine *Zibelina* and gives didactic concerts. He works regularly with the vocal ensembles Musicatreize, Chœur Contemporain, Opus 13, Voce del Mare, Chœur de l'Odéon, Sull'aria and the Marseille Opera, and gives concerts as soloist or in vocal accompaniment (choir or solo singer).

PHILIPPE FRANCESCHI

Choir conductor

Philippe Franceschi is choir conductor, clarinetist and composer and teaches choir conducting and choral singing at the Université de Provence, the Centre de Formation de Musiciens Intervenants and the Conservatoire à Rayonnement Départemental des Alpes de Haute Provence. He directed the vocal group Antequiem in Aix-en-Provence, and premiered several of their shows, notably adaptations of baroque operas, with a predilection for Charpentier, Handel, Lully and Rameau. He created the youth vocal ensemble Accrovoix and the vocal group Cor D-Lus, featuring traditional occitanian polyphonies and new creations. He is an associate to the artist team and pedagogue dedicated to amateur singers for the project *The Monster in the Maze* at the Festival d'Aix-en-Provence in 2015. He developed a pedagogy for singing based on oral transmission through voice and dance. He is also clarinetist for the group Aksak, which specializes in music from the Balkans. He performs the traditional musical repertoire of Eastern Europe and participates in updating this repertoire through interpretations and new compositions.

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FRÉDÉRIC ISOLETTA

Teacher and choir conductor, Longchamp middle school

Pianist, organist and teacher, Frédéric Isoletta is an accredited teacher in music and art history. After his studies at the regional conservatories in Grenoble and Marseille, he was awarded the Gold Medals and First Prizes in specialized piano cycles, piano accompaniment, organ, improvisation and continuo, chamber music, music theory and writing. He also received the State Diploma for piano accompaniment, specialising in vocal accompaniment, and was laureate of the Henri Tomasi Prize. He is in charge of a special-hours music programme at the Longchamp middle school and the Arts History option at the Victor Hugo high school in Marseille, and regularly provides piano accompaniment for competitions, classes, auditions and summer academies. Since 2010, he has been the piano accompanist of the childrens' choirs of the Festival d'Aix-en-Provence and for the Vanderbilt Academy. Interested in musical pedagogy in all its forms, he participates in the publications of reviews and educational documentation on music via the Centre national de documentation