

VIVERE | LA MUSICA

Tavola rotonda
e concerto aperto

Sabato 3 Marzo 2018

Palazzina Liberty Dario Fo e Franca Rame
Largo Marinai d'Italia 1, Milano

Evento nella stagione 2017/18 di Palazzina Liberty in Musica
Un progetto Comune di Milano | Cultura, Area Spettacolo

“ SUONARE INSIEME, FARE MUSICA INSIEME, IN UN ENSEMBLE DI MUSICA DA CAMERA COME IN UN'ORCHESTRA SINFONICA, È UN'ESPERIENZA ESTREMAMENTE IMPORTANTE NON SOLTANTO PER COLTIVARE I TALENTI MUSICALI E ARTISTICI DI ALCUNI, MA PER ARRICCHIRE LA VITA DELLE PERSONE IN GENERALE. ”

Salvatore Accardo

Un evento di:



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Tavolo 3 - Milano, l'Europa e il mondo

Daniel A. Kellerhals - Presidente - EOFed, European Orchestra Federation EOFed

“Since about 500'000 years human beings create art. Art was crucial for the survival of mankind.”¹

Wall paintings in the caves of Altamira, northern Spain, date back some 14'000 years. More recently explorers have reported about discoveries of art created by the Neanderthal men about 40'000 years ago.

In all cases it appears to be evident: **Art does not satisfy a practical purpose.**

2 quotes:

“Without music life would be a mistake” - Friedrich Nietzsche

“I would hate to think I am not an amateur. An amateur is one who loves what he is doing. Very often, I'm afraid, the professional hates what he is doing. So, I'd rather be an amateur.”
Yehudi Menuhin²

Music is a **source of joy**, pleasure, enjoyment founded on basic learning, continuous learning, regular practice and exposure to others. Its foundations are awareness, thoughtfulness, passion and compassion. And some talent.

Music can be **instrumentalised**, used as a tool for other purposes than initially intended; indeed music can be abused. Music has been and is used as political statement, signal for battle. Music can be harmful, noise and a nuisance.

Example for nuisance: The cahier at “Rinascente” who works 10 hours a day will perceive the permanent background music as the entry hall to hell.

Europe knows of a **long tradition of amateur music making**: Music in ancient Greece and the Roman Empire, Music written and performed in cloisters (Gregorian music), traditional music, choirs, bands, medieval itinerant singers as “newsagents”, religious music, entertainment for the aristocracy and starting in about the late 18th century amateur ensembles.^{3 4 5} Then follows a proliferation in genres, in set up of ensembles, venues and audiences.

Scientific research has widely shown the **beneficial aspects of music**, music education and music making on human and social development, social cohesion, and societal networks.

Example: UNESCO reports on learning capabilities of children making music.

Amateur music making is a widely recognized and appreciated **leisure time occupation** for people of all ages, social origins and with all kinds of personal history. As for most free time

¹ Prof. Carel van Schaik, University of Zurich, illustrates this with ornamental engravings on the back of shells.

² You want one more quote? „Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.” Plato. The International Music Council IMC declares music as a Human Right.

³ The Königliche Kapelle Copenhagen is considered the world's oldest orchestra, founded in 1448 (Wikipedia.org)

⁴ “The Staatskapelle Dresden, the oldest orchestra in the world”, founded in 1548, according to www.focus.de

⁵ 200 Jahre Orchesterverein Brugg (2017)

occupations it calls for basic organisation, awareness, discipline and common sense. Orchestras are mostly set up as **not-for-profit organisations**, self-governed, financially support by the people/ musicians themselves, by sponsors and often by public authorities.

Within countries orchestras set up a **national organisation as a lobby group and service provider** for the members. **EOFed is the European umbrella** composed of national orchestra associations. Its membership is steadily growing, Italy - Fedioram, the Baltic States and one more Bulgarian ensemble being the most recent members.

Since 33 years EOFed and its predecessors organize the **European Orchestra Festival EOF**. In 2018 the 11th in an uninterrupted line takes place in Bergen, Norway, at the wonderful Grieghallen and other venues. More than 1'000 participants have registered.

The preceding Festivals took place in Cremona in 2015 and in Tallinn in 2012. We are travelling across Europe.

EOFed also offers a specific and exclusive service to its members, the international sheet music lending scheme.

A personal remark on how an amateur orchestra comes to be exemplified with my own: The formal/legal seat of the association is in Switzerland, we rehearse in the Principality of Liechtenstein, we have members/players from Austria, Liechtenstein and Switzerland. Perhaps the only real European amateur orchestra!

Last year it celebrated its 40th anniversary. How did come about: An oboe player placed an add in the local newspaper saying: "I want to make music with others. Who joins me? We meet on that at this place." 6 months later the ensemble presented its 1st programme in a public concert. The lesson, which is generally true: Amateur orchestra music making is a bottom-up thing; it can never work when imposed from the top.

Daniel A. Kellerhals

Annexe: EOFed: Facts and figures

Origins

Founded in 2009 at the 8th European Orchestra Festival at Dalfsen, NL.

Predecessors were the European Association of Amateur Orchestras EAAO (Europäische Vereinigung von Liebhaberorchestern EVL) and the European Association of Youth Orchestras EAYO.

These organisations of amateur music making in Europe were initiated some 33 years ago at the occasion of the UN Year of Music.

Members of EOFed

Basic members are national associations of amateur orchestras. Where no such association exists, individual orchestras can become members.

Member country associations (some figures are approximations/estimations)

| | | | | |
|--------------|-----------------|----------------|--------|-----------|
| ANKST | Czech Republic | 31 orchestras | 1'000 | musicians |
| BDLO | Germany | 787 orchestras | 30'000 | musicians |
| EOV-SFO | Switzerland | 200 orchestras | 8'000 | musicians |
| ESOL | Estonia | 30 orchestras | 1'000 | musicians |
| FASO | The Netherlands | 235 orchestras | 8'500 | musicians |
| FEDIORAM | Italy | 4 orchestras | 150 | musicians |
| IAYO (youth) | Ireland | 108 orchestras | 5'000 | musicians |
| KÓTA | Hungary | 20 orchestras | 800 | musicians |
| LOA | Latvia | 27 orchestras | 1'000 | musicians |
| NASOL | Norway | 56 orchestras | 2'000 | musicians |
| UNOF (youth) | Norway | 84 orchestras | 3'000 | musicians |

Individual member orchestras in

| | | | |
|---------------|--------------|-----|-----------|
| Austria | 4 orchestras | 150 | musicians |
| Bulgaria | 2 orchestras | 40 | musicians |
| Finland | 1 orchestra | 40 | musicians |
| France | 1 orchestra | 30 | musicians |
| Liechtenstein | 1 orchestra | 40 | musicians |
| Lithuania | 1 orchestra | 50 | musicians |
| Luxemburg | 1 orchestra | 60 | musicians |

Associated organisations in
Croatia, Great Britain, Luxemburg, Spain

Overall 20 countries represented, approx. 1'600 orchestras, approx. 60'000 musicians. There is some important potential missing - white spots on the map - such as Belgium, Denmark, France, Poland, Portugal, Slovakia, Slovenia, Sweden, etc.