



Musethica



MUSETHICA





3.547

Concerts



548

Young Musicians



151.850

Listeners



78

Tutors



1.068

Social Institutions



13

Countries

as of April 2024

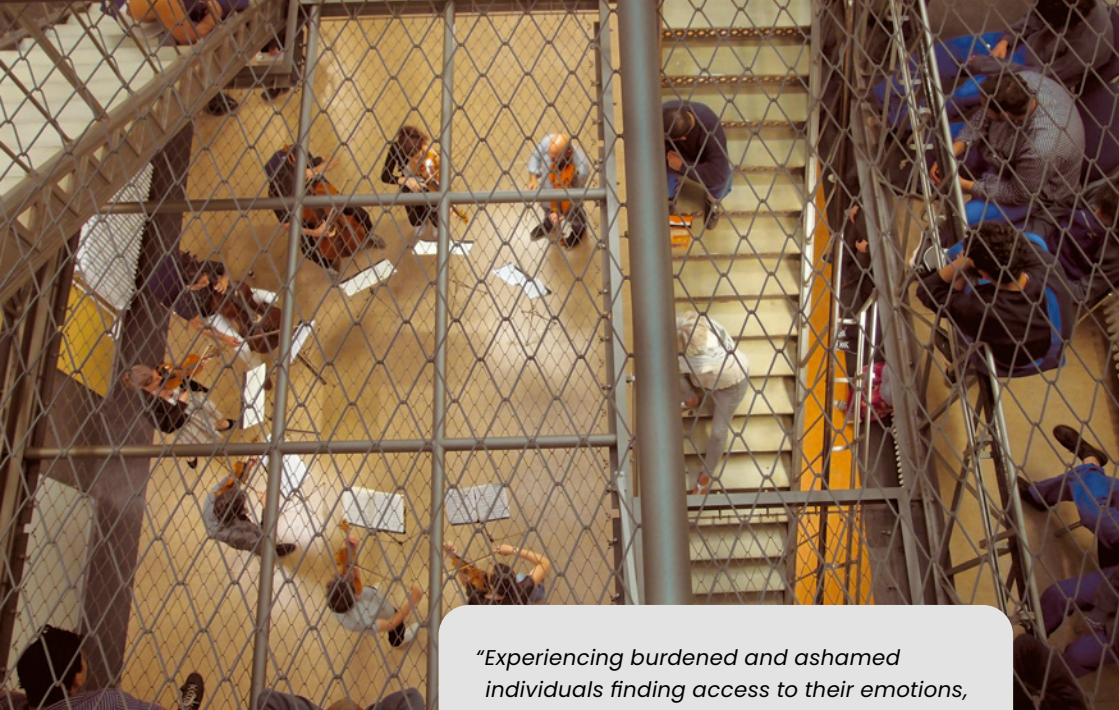
AN EDUCATION METHOD WITH **SOCIAL IMPACT**

Musethica is an education method enabling selected advanced young musicians and their tutors to improve their interpretative skills and to develop their inspiration, listening, and musical abilities.

Established in 2012 in Zaragoza, Spain by viola player Avri Levitan and social economics professor Carmen Marcuello, Musethica has since expanded its activities to 13 countries, including Germany, Spain, Sweden, Israel, Austria,

China, Finland, France, Italy, Lithuania, Poland, the Netherlands and Norway.

The Musethica method is rooted in the belief that making music is an act of communication between musicians and audience that cannot take place in isolation. The basis of the method is giving the selected young musicians daily performance opportunities during an intense period of time, accompanied by an experienced tutor. Instead of a concert being the end result of an



“Experiencing burdened and ashamed individuals finding access to their emotions, feeling alive, and valuable enough that musicians from all over the world come to play for them, brings great joy.”

SABINE HÜDEPOHL

Head of the Women's Correctional Facility Neuwedellerstraße Berlin, Germany

educational process, concerts become an integral part of this process.

Over 85% of the concerts are performed outside traditional concert halls, in front of audiences who are not usually exposed to classical music and who may be unable to access traditional concert venues. They take place in refugee centres, prisons, schools, kindergartens, hospitals, care homes, homeless shelters, special education institutes and many other places.

Musethica has a strong and direct social impact, providing free concerts of the highest quality to excluded groups in society, turning community centres, school halls and hospital common rooms into concert venues that are treated by the musicians in the exact same way as they would approach a concert in the most prestigious hall with the most discerning audience.

LEARNING THROUGH REGULAR ENCOUNTERS WITH AN **AUDIENCE**

Teaching a young musician to become a bridge between a musical text and a listening ear is a complicated and challenging task. This task requires intensive attention during the musicians' years of study at the university but is currently dealt with very seldom.

To completely master an instrument and the art of interpretation, musicians need to have regular encounters with

an audience. The Musethica method, therefore, combines daily concert performances with mentoring and feedback sessions.

Audiences play a special role in this process, as people who are less accustomed to the conventions of classical music performance (including, for example, children) show their emotional reactions to the music freely –



"I had such a rewarding time at Musethica, experiencing emotions and feelings that are rarely if not ever felt during a regular classical concert."

MICLEN LAIPANG

Violinist, member of Trio Zadig
and Musethica alum

both positive and negative. Such direct responses are a rare experience for musicians and can help them develop their inspiration, listening, and musical abilities.

After each concert, a dialogue takes place between the musicians and the audience to further promote audience engagement and musicians' listening skills. These intensive encounters show

a unique positive development in the young musicians and their tutors, who usually experience tremendous improvement in a short time. Elements such as intuitive playing, reaction, concentration, and listening are strongly improved during a Musethica session. The musicians play with a different motivation in music-making compared to their experience at the music university.





SELECTION PROCESS

"I don't know of any other or better platform where students gain as much as they do at Musethica."

MOR BIRON

Bassoonist, faculty member of the Barenboim-Said Akademie and Musethica tutor

Musethica's International Artistic Committee (IAC)

Over the years, Musethica has gained a prestigious and respectable reputation among the young musicians. Between 300 and 400 young instrumentalists and constituted chamber music ensembles from around the globe are applying yearly to participate in the program.

The evaluation process is ensured by Musethica's International Artistic Committee (IAC), which is responsible for assessing both individual musicians and ensembles. To ensure fairness and

impartiality in the selection process, the members of the IAC evaluate the musicians strictly based on their performance, without receiving any CVs or background information.

Throughout two seasons, accepted musicians or ensembles have the opportunity to participate in multiple Musethica sessions or Chamber Music Festivals. Musethica covers the tuition fees and costs for all participants involved in Musethica activities.

MUSETHICA'S ACTIVITIES

Musethica's primary educational activity is the Session, which is a week-long master course designed for advanced young musicians. These sessions consist of 10-14 concerts held in social institutions and public venues.

Each session follows a consistent structure: the week begins with two intensive preparation days, during which the young musicians receive coaching from world-renowned soloists or professors who serve as Musethica's tutors. In many instances, the tutor collaborates with the young musicians to form an ensemble. On the third day, the musicians start performing concerts within the local community. Typically, they play between 2-3 concerts per day, always accompanied by the tutor who provides valuable feedback and instruction between performances. The session culminates with a public performance in a traditional concert hall. Notably, all community concerts are offered free of charge.

Regardless of the venue, be it a traditional concert hall or a kindergarten, the same repertoire is presented with unwavering respect and the highest artistic standards. The musicians do not adapt the repertoire based on the audience, and no

"Every Musethica session enabled us to fully engage ourselves in the performances [...], making a real exploration and research about what live music performance means. Some of the concerts we gave during Musethica are the strongest live experience we ever had and those moments somehow end up defining us, as musicians and human beings."

QUATUOR HANSON

String quartet and
Musethica alum

explanations are necessary; the music speaks for itself. After each concert, the audience has an opportunity to engage in dialogue with the musicians, fostering meaningful interactions.

Apart from regular sessions, Musethica hosts annual Chamber Music Festivals in Berlin, Zaragoza, Tel-Aviv, and Bourgen-Bresse. These festivals are large-scale events where up to 14 international musicians participate, delivering up to 30 concerts in various social contexts throughout the local community. Furthermore, Musethica's impact extends to prestigious chamber music festivals such as the Zeist Music Days in the Netherlands, the Schleswig-Holstein Musik Festival and the Beethovenfest Bonn in Germany.

IMPLEMENTATION IN HIGHER MUSIC EDUCATION INSTITUTIONS



The idea behind Musethica was born from recognizing a gap in traditional music education, as teaching young musicians to perform solely within the confines of music academies has certain limitations. Many aspects of teaching performance require the connection with listeners, which is rarely addressed within traditional music education. Musethica is a movement in education, and many young musicians, tutors, and institutions have expressed a need for such a program to be part of their curricula.

From the very beginning, Musethica aimed to integrate its educational model into Higher Music Education Institutions (HMEIs) and performance studies. Since 2017, the University of Music and Performing Arts Vienna (mdw) successfully implemented Musethica into its curriculum for selected students. Following this path, further HMEIs such as ESMUC Barcelona, the Jerusalem Academy of Music, the Conservatoire National Supérieur de Musique de Paris, the Norwegian Academy of Music in Oslo, the Lithuanian Academy of Music

Collaborating Institutions

(non-exhaustive list)

HIGHER MUSIC EDUCATION INSTITUTIONS (HMEIs)

University of Music and
Performing Arts Vienna
Austria

Escuela Superior de Música
de Cataluña Barcelona
Spain

Musikhochschule
Lübeck
Germany

Jerusalem Academy
of Music and Dance
Israel

Central Conservatory
of Music and Middle
School Beijing
China

FESTIVALS & CONCERT HALLS

Philharmonie
Essen
Germany

Beethovenfest
Bonn
Germany

Schleswig-Holstein
Musik Festival
Germany

Zeist
Music Days
The Netherlands

ORCHESTRAS

Sinfonia Varsovia
Academy
Poland

Norrköping
Symphony Orchestra
Sweden

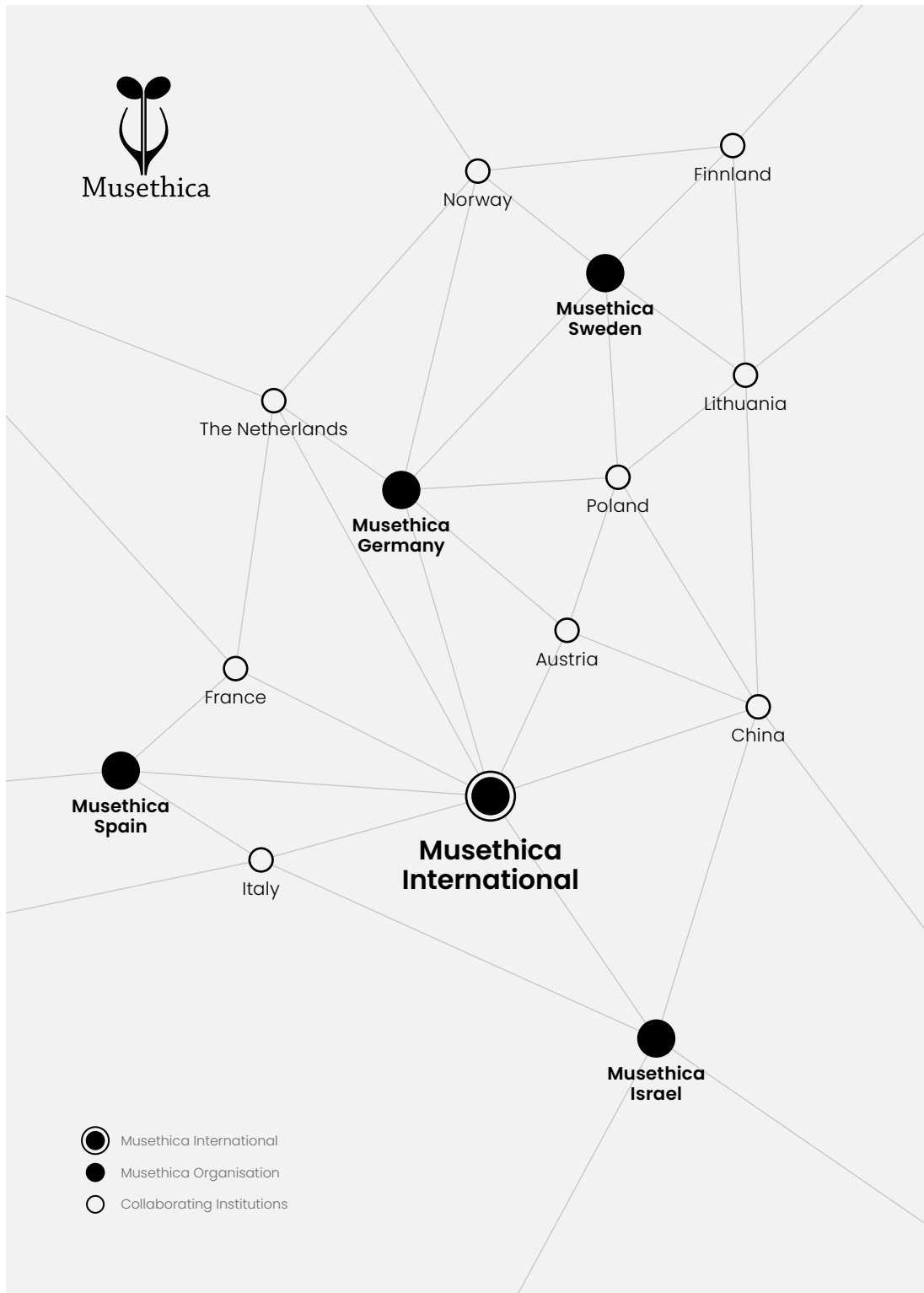
in Vilnius, the Hochschule für Musik Hanns Eisler Berlin, the Musikhochschule Lübeck, the Scuola di Musica di Fiesole and the Central Conservatory of Music and Middle School in Beijing, and have collaborated with Musethica in different capacities.




This network of music academies is expanding, bringing hundreds of free concerts to local communities and teaching the younger generation of musicians and their tutors about their vital role in society.

“Musethica is most important for me – it brings together excellent young musicians with diverse audiences of fellow humans who otherwise would not have the possibility to hear classical music performed on the highest level. The experience of being able to create meaning and to contribute something of real value to our troubled societies opens new spaces for all of us!”

JOHANNES MEISSL

Vice Rector for International
Affairs and Art of the University
of Music and Performing Arts,
Vienna (mdw)



-  Musethica International
-  Musethica Organisation
-  Collaborating Institutions

Musethica International

www.musethica.org

Avri Levitan | Co-Founder and Artistic Director
Carmen Marcuello | Co-Founder and Social Director
Juliette Dufau | Head of Musethica International
Isabel Aguirre | CFO
Gonzalo Mateos | CTO

Contact

Juliette Dufau
juliettedufau@musethica.org

Musethica Germany
germany.musethica.org

Musethica Israel
www.musethica-israel.org

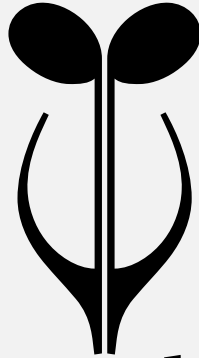
Musethica Spain
spain.musethica.org

Musethica Sweden
sweden.musethica.org

Credits:
Andrea Ciroto, Benoît Lambert,
Carina Adam, Musethica

NEUMAYER
STIFTUNG 

neumayer-stiftung.de



Musethica

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