

Report

Prior to departure, responses from the Conservatoire and NGO ERART allowed us to delegate logistical aspects related to transportation and activity schedules, smoothing the way for us on arrival.

We conducted workshops in two schools (*República de Brasil* et *Fe y Alegría 33*), presenting our instruments and giving participative rhythm and soundpainting workshops. 25 attended the workshop in the first school, 30 in the second. 70 participants attended our presentation at the *Pontificia Universidad Católica del Perú* (PUCP University) on music pedagogy in Europe, initiating children to music, “soundpainting”, generative improvisation, and rhythmic games; a “pedagogical concert” was held at Ricardo Palma Cultural Centre in Miraflores.

At the Conservatoire, our activities included individual instrumental lessons, leading rehearsals for saxophone ensemble, giving pedagogical feedback to teachers, and participating in panel discussions on saxophone techniques, repertoire analysis, and contemporary creation. Ten saxophone players participated actively and twenty observed.

The NGO ERART integrated our activities into its overall schedule : *AcercArte/EducArte/RealizArte*. This Spanish play on words means “Approaching Art” (school workshops), “Learning through Art” (University activities), and “Flourishing thanks to Art,” (pedagogical concert).

In all, 3 “participative” concerts took place with ERART and 3 concerts at the Lima Conservatoire. The teaching team consisted in myself, Marie Ythier, Rodrigo Vila and Yuko Mizutani.

On the positive side, all the participants in the project – be they teachers, audiences (ERART) or students (Lima Conservatoire) – were truly engaged. The Peruvian saxophonists are now planning to organize concerts in disadvantaged neighborhoods. The directors of ERART – who attended the final concerts given by the saxophonists at the Lima Conservatoire, indicated a desire to include our newly created joint saxophone ensemble in the program of the International Contemporary Music Festival, scheduled at the same time as our next session.

A 24-hour travel delay for Marie and me proved more problematic. Further, ERART chose to organize only one day in each school – I will need to insist on the importance of repeat visits. Undoubtedly to compensate, they organized the workshop at the university and the didactic concert at the Cultural Centre. Rodrigo Vila was only able to be present 6 days out of 10 – however he brought the professor Yuko Mizutani, a precious addition to our pedagogical team. Lastly, the extra seat required for the cello – mentioned in the financial report – proved problematic as well.

Based on this experience, I’d like to adapt the project slightly. Firstly, the audiences in the schools could be enlarged by a change in calendar. In the Southern Hemisphere February is the beginning of the school year, so schools had a hard time organizing our activities beforehand. We’d also like to adjust the schedule to give one Sunday off, so everyone can rest. The relative slowness with which Peruvians plan and interact with us is a cultural difference to which we need to be more sensitive so as to plan accordingly.

To conclude, this first seminar was both intense and formative, allowing me to learn about and experience coaching, organization and management an intercultural project on an international scale in a third-world country. New initiatives were born out of this first experience, one which has allowed me to grow significantly both personally and musically.

Seminar 2 : October 29 – November 8, 2014, with a day off on Sunday, November 2.