



# WORLDWIDE MUSIC CONFERENCE 2024 GENEVA

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## The Statement on Global Musical Culture



The conference marks the launch of the "Statement on Global Musical Culture" initiative, bringing together distinguished experts in the field of music – scientists researching music, musicians, specialists in traditional and indigenous musical cultures of the world, music industry leaders, as well as public and diplomatic figures.

The initiative aims to highlight the immense significance and value of music to society and to demonstrate the urgency of supporting musical culture on an international scale. It seeks to define the key tasks for the development and protection of musical culture and to convince the international community to include them among its priorities.

The idea behind the initiative is to gather evidence from prominent musical experts on the great importance of music and the need for its support, and to convey this to the public. We strive to amplify the voices of those who possess deep knowledge of music and have achieved outstanding results in its creation, research, and support, aiming to persuade society to place music in a higher position within its system of values and to ensure a climate that allows music to thrive.

At the conference, the Statement – a flagship document of the initiative – will be presented and discussed. This document outlines the primary tasks for the development and support of musical culture and calls on the global community to unite efforts to address them.

Conference website: [wwmc.io](http://wwmc.io)

# Timetable

December 10, 2024  
Central European Time (CET)

|                                 |  |
|---------------------------------|--|
| 09:00 - 10:00                   | Introduction by the World Health Organization (WHO)  |
| 10:00 - 11:30                   | Break  |
| 11:30 - 12:00                   | Conference opening and program introduction  |
| <b>The Statement discussion</b> |  |
| 12:00 - 12:30                   | Priority. The importance of musical culture for humanity.  |
| 12:30 - 12:45                   | The importance and prospects of scientific research in music.  |
| 12:45 - 13:15                   | Music education.   |
| 13:15 - 13:45                   | 30-min: q&a and break  |
| 13:45 - 14:15                   | Musical heritage, challenges in its protection.  |
| 14:15 - 14:30                   | The status of music in society.  |
| 14:30 - 15:00                   | Access to world musical heritage for all people.   |
| 15:00 - 15:15                   | 15-min: q&a and break  |
| 15:15 - 15:45                   | Conditions for the prosperity of musical culture.  |
| 15:45 - 16:00                   | The musical cultures of indigenous peoples as one of the most vulnerable and valuable parts of musical heritage. |
| 16:00 - 16:15                   | The equality of musical cultures.  |
| 16:15 - 16:30                   | 15-min: q&a and break  |
| 16:30 - 18:00                   | Panel: conclusion of the discussion  |
| 18:00 - 18:15                   | Conference closing   |

# Venue access

United Nations' Palais des Nations  
E. Building, room XVIII



## Access from Cornavin railway station

### Recommended:

tram line 15 ("Nations" stop), then a 5 minutes' walk to Pregny Gate

### Other options:

Bus lines 8, 20, 60 ("Appia" stop)

Bus line 5

## Contact

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# Meet our speakers



**Anna  
Lomax Wood**



**Dario  
Martinelli**



**Philip  
Yampolsky**



**Iégor  
Reznikoff**



**Marina  
Mahler**



**Hélène  
Nicolet**



**Lingling  
Yu**



**John  
Warner**



## Anna Lomax Wood

**Anna L. C. Wood** is an anthropologist and ethnomusicologist with a Ph.D. from Columbia University, who from 1996 to 2022 directed the Association for Cultural Equity/Alan Lomax Archive (ACE).

She produced over 100 CDs and box sets published on Rounder Records, one of which was won Grammy's in two categories, and a set of Haitian music with Harte Recordings, nominated for two Grammys.

She and her staff oversaw the digitization, restoration and organization of her father's recordings, photos, videos, films, papers, and research collections before depositing them at the American Folklife Center of the Library of Congress.

The programs she instituted at ACE include:

- a repatriation of Lomax's field documentation to 60 local communities and regional libraries in the U.S. and abroad;
- an open access digital catalog of all of Lomax's media, an open access digital library of the world's music (a Global Jukebox) with a complete overhaul of its data and metadata;
- an Endangered Cultures Initiative to support young culture members to document their expressive traditions;

In the U.S. and abroad, Wood researched and published on Greek, Italian, and Spanish music and poetry, social formations and disaster aid and recovery, and poor families' mental services. She published articles in various academic journals, science journals and books, and has been translated into Chinese.

For her work on Italian folk traditions, Anna was made a Knight of the Italian Republic in 1978.



## Dario Martinelli

**Dario Martinelli**, musicologist and semiotician, is Full Professor of History and Theory of Arts at Kaunas University of Technology, and is also affiliated to the University of Helsinki, as Adjunct Professor in Semiotics and Musicology, and to the University of Lapland, as Adjunct Professor in Methodologies of Semiotics and Communication Studies.

He graduated at Bologna University in 1999, under the supervision of Prof. Gino Stefani, and earned his PhD at Helsinki University in 2002, under the supervision of Prof. Eero Tarasti. He regards these two scholars as his most important academic mentors.

As of 2023, he has published 15 monographs and ca. 200 among edited collections, studies and scientific articles. His most recent monographs include: *The Beatles and the Beatlesque – A crossdisciplinary Analysis of Sound, Production and Stylistic Impact* (Springer, 2023), *What You See Is What You Hear – Creativity and Communication in Audiovisual Texts* (Springer, 2020), *Give Peace a Chant – Popular Music, Politics and Social Protest* (Springer, 2017), *Basics of Animal Communication* (CSP, 2017).

A common denominator in these research paths is the theoretical platform called “Numanities”, that Martinelli has developed and disseminated in various ways, including three organized international congresses and a Springer book series he founded and directed until 2023. Numanities are devoted to the rethinking of the role and paradigm of humanities in nowadays society.

He has been recipient of several prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.



## Philip Yampolsky

**Philip Yampolsky**, an ethnomusicologist, was the founding director of the Robert E. Brown Center for World Music, University of Illinois.

He has been studying the music of Indonesia and its neighbors since 1970.

He has played Javanese and Balinese gamelan music for nearly 40 years, and the percussion music of the Ewe of Ghana for still longer.

Dr. Yampolsky research interests include:

- various genres of Indonesian and West African music;
- intellectual property issues as they relate to traditional or communal music;
- the recording industry worldwide;
- the discography and preservation of early recordings;
- and the teaching of world music in elementary and secondary schools.

He lived for fifteen years in Indonesia, including seven years as Program Officer in Arts and Culture for the Ford Foundation's Indonesia office.

He spent the entire decade of the 1990s recording, editing, and annotating a series of twenty CDs, *Music of Indonesia*, published in the U.S. by Smithsonian Folkways Recordings and in Indonesia by Masyarakat Seni Pertunjukan Indonesia.

His research focus since 2011 has been singing traditions in rural Timor.



## Igor Reznikoff

**Igor Reznikoff** is a well-known specialist in ancient music/early Christian chant and acoustic archaeology, with an interest in prehistoric caves and Romanesque and Gothic churches. His work — encompassing architectural and corporal resonance, sound therapy, ethnomusicology, and ancient music practices — is credited with helping to create a new concepts and approaches in sound anthropology.

Prof. Reznikoff earned a degree in mathematics from the University of Paris in 1966, subsequently serving as a professor and lecturer in the field at universities throughout France.

He gave his first concerts in the field of ancient Christian chant in 1975, and today is particularly noted for his unique interpretation of the Gregorian chant.

He has also worked extensively on resonance in Palaeolithic caves and caverns, as well as in that of modern edifices. In the field of sound therapy, he explores the human singing voice as a means of addressing certain pathologies.

Reznikoff has given concerts and performed at international music festivals on ancient music and music of oral traditions throughout Europe, the US, and Japan.

A professor in the philosophy department of the University of Paris X (Nanterre), he has also guest lectured in several prestigious conservatories and religious communities.

He had the honour of singing before the Dalai Lama in Zurich in 1991, and in the Shinto ceremonies for the millennium festivities in Kyoto in the year 2000, as well as in exceptional architectural sites such as the Temple of Apollo in Delphos, Greece and in the Basilica of Saint Francis in Assisi, Italy.



## Marina Mahler

**Marina Mahler**, granddaughter of Gustav Mahler and Alma Mahler and daughter of sculptor Anna Mahler and conductor Anatole Fistoulari.

In 2004 together with Ernest Fleischmann, Executive Director of the Los Angeles Philharmonic, and the Bamberger Symphoniker, in Germany, created and launched the Mahler Conducting Competition. Prestigious prize winners include Gustavo Dudamel, Lahav Shani, Kahchun Wong, Finnegan Downie Dear, and Giuseppe Mengoli. Among other notable prize winners is Oksana Lyniv, founder of the Ukrainian Youth Orchestra.

In 2010 Marina founded in Spoleto, Italy the Anna Mahler Society, which in turn gave birth to the parallel Mahler-Lewitt Studios international artist residencies.

In the US, in 2014, Marina founded Mahler Foundation, with the intent to harness the transformative power of art, to take Mahler beyond cultural and geographic venues and borders by fostering emerging talent, encouraging community, reflecting the Universal idea that art can create light, hope and positive action.

Marina Mahler in her concern about the degradation of nature and the social pact between peoples has created the concept The Song of the Earth/Songs of the Earth to sound a far-reaching call to action. This concept began in 1992 working together with Jill Segal and thinking together with Jorn Weisbrodt.

In December 2021 Marina received the Freedom of the City Medal from the City of Marseille, France.



## Hélène Nicolet

**Hélène Nicolet** is the director of the Institut Jaques-Dalcroze (IJD), Geneva, which is the international centre of the Jaques-Dalcroze method.

She obtained her Dalcroze Licence in 2006 at the Institut Jaques-Dalcroze (IJD) and her Master of Arts in Music Education from Haute école de musique (Geneva) in 2008. She studied classical piano and cello.

In 2011, Hélène became a Certified Movement Analyst at the Laban/Bartenieff Institute of Movement Studies in New York. In 2013, she completed her Diplôme Supérieur.

Hélène has taught in music schools, elementary schools, for adults and older adults, and is regularly invited to teach abroad. She teaches professional students at the Haute Ecole de Musique (Bachelor, Master and certificate programs).

Publications include:

- Silvia Del Bianco, Sylvie Morgenegg, Hélène Nicolet, *Pédagogie, art et science: l'apprentissage par et pour la musique selon la méthode Jaques-Dalcroze, actes du Congrès de l'ijd 2015*, Editions Droz et HEM, 2017.
- Mary Brice, Ruth Gianadda, Hélène Nicolet, « Racines d'une pratique encore en mouvement », 2019.
- Mary Brice, Ruth Gianadda, Hélène Nicolet, « Roots of a practice still in movement », 2019.



## Lingling Yu

**Lingling Yu**, is a virtuoso pipa player, maestro of the ancient pipa music, the nomination of Swiss Grand Award for Music in 2016, teaching chinese traditional music «jiang nan si zhu» at University of music of Geneva (HEM).

She was born in the city of Hangzhou, in the south-east of China. At the age of eight, she began to study the violin, the erhu, and later concentrated on the pipa. By the age of thirteen, she was awarded the first prize at the entrance examination for the Central Conservatory of music in Beijing. Considered as a prodigy, a documentary movie was published on her exceptional musical abilities, (Chun Lei, “Little Genius”), as well as various other TV and press reports. Lingling YU obtained the bachelor’s degree in Arts at the China Conservatory of music in Beijing at the age of twenty-two.

At same year, she was appointed as lecturer at Tsinghua University in Beijing.

At twenty-five years old, she won the national competition of Chinese traditional music in Beijing. Together with her master Dehai LIU (the most important pipa player, professor and composer), she traveled throughout China with her favorite instrument, teaching and giving public performances. Dehai LIU exerted a great influence on Lingling YU’s musical evolution.

She studied with other famous pipa professor such as Jieli LUO, Fandi WANG and Weixi SUN who gave Lingling YU the opportunity to broaden her knowledge, enrich her repertoire with a great variety of styles, and allowed her to find her own way, giving free range to her personality. Her performing style, combined with an exceptional mastery of all the techniques of the instrument, is powerful, clear, warm and creative, characterized by brightness and delicacy, an encounter between emotion and serenity, blending the two principles of the Chinese philosophy : the yin and the yang.



## John Warner

**John Warner**, a conductor, is the Founder and Artistic Director of Orchestra for the Earth and the Music Director at Oxford Opera.

A committed advocate of contemporary music, John has been invited to commission and conduct world premieres at the Philharmonie Luxembourg, Het Concertgebouw and, most recently, a week-long residency at the Beijing Music Festival which included four world premieres and five Chinese premieres of contemporary classics by Anna Thorvaldsdottir, Huang Ruo, Sir George Benjamin and Messiaen.

John honed his craft as assistant to many of the world's leading conductors, such as Sir Simon Rattle, Daniel Harding, Yannick Nézet-Séguin, Karina Canellakis, Robin Ticciati and Edward Gardner, working with the Symphonieorchester des Bayerischen Rundfunks, London Philharmonic, Orchestre de Paris, Dresden Staatskapelle, Wiener Symphoniker and others.

He studied music at the University of Oxford, graduating with First Class Honours in 2016 and an MSt with Distinction in 2017. He also writes on music, with frequent publications in the Wagner Journal and an upcoming book published by Routledge. He is a regular guest lecturer at the Curtis Institute and Johns Hopkins University in the US.

His pioneering work with Orchestra for the Earth, which he founded in 2017, takes him around Europe with a wide variety of concerts that bring together music and nature, collaborating with leading artists, scientists and charities to raise awareness about the climate and environmental crises.

The past season saw John debut with the Berlin Symphony Orchestra, Orquestra de la Comunitat Valenciana, Slovak State Philharmonic and Armenian State Philharmonic. In previous seasons he has also conducted orchestras including the London Symphony Orchestra and BBC Philharmonic.

# The Statement on Global Musical Culture

(Draft v.2)

## Introduction

At present, when humanity is facing the prospect of ecological and humanitarian catastrophes of planetary scale, when international, civil, economic, and religious confrontations are escalating, cultural heritage is in significant danger, art and creativity are receding into the background.

One of the most valuable assets of humanity is music. Music is among the highest expressions of human nature, it is an important and indispensable part of human and societal life. The peoples of the world have created an exceptional diversity of musical cultures, each not only unique but representing a distinct artistic world. Each contains universally significant aesthetic values and carries special meanings and forms of music, revealing its distinct facets.

Meanwhile, of all kinds of creativity, music is the most vulnerable; its creations and traditions are the easiest to destroy and the hardest to restore. The scale, value, and diversity of the world's musical cultures are far from comprehended by humanity. Society has not fully revealed the depth of the humanistic potential of music and the profoundness of its content. Most musical creations of universal significance are not widely perceived by the global community; they exist within the confines of the national cultures in which they were made or are the subject of interest of a narrow circle of connoisseurs.

Compared to other cultural spheres, music receives the least attention, and the resources allocated for its needs are the most modest.

The modern situation is characterised by the fact that, for the first time in history, conditions have arisen where the music of all peoples can become accessible to everyone on earth. But never before has the diversity of musical cultures been so close to extinction.

In the context of globalisation and technological development, the musical experience of humanity can expand substantially, reaching a fullness impossible in the past. Everyone can turn to the music created by any people, whether large or small, influential in the world, or existing in isolation. We have the opportunity to embrace the multifacetedness of music, not only achieving a new level of its perception but also discovering unknown prospects for musical creativity.

And at the same time, before our eyes, the musical cultures of many peoples are disappearing, and the traditions of folk and professional music are being promptly destroyed and lost. The musical art of indigenous peoples is in the greatest danger. This art, which largely defines the global diversity of music, has accumulated precious experience over millennia and created works of immense aesthetic value, but has universally approached the brink of extinction in just a few decades.

We have a one-of-a-kind chance that will be irretrievably lost if immediate measures are not taken.

Now more than ever, we must realise that the musical art of all peoples is a common treasure of humanity, and we cannot afford to lose this treasure in disagreements and conflicts. We must come to understand our responsibility towards music, acknowledging that our duty to ourselves and to all generations that have created the wealth of musical cultures is to defend music as a great good of civilisation.

The heritage of music can only be saved and its future ensured by the united efforts of the entire global community. There is a need for unanimous consensus within the global community that even in our time, when priorities are dictated by the urgency of addressing climate change, hunger, inequality, and confrontation, the resolution of problems faced by music cannot be postponed.

Immediate measures are required, and the first step towards taking these measures is the collective agreement of nations and states on the importance of music and the recognition of the core objectives for its support and safeguarding its heritage.

# The Clauses

*By supporting the Statement on Global Musical Culture, the global community makes an invaluable contribution to the protection of the world's cultural heritage, art and creativity.*

*Adhering to the following clauses will ensure that musical heritage is protected from threats, that the art of music withstands the challenges faced by the peoples of the world, and gains the prospect of fruitful development and prosperity in the future.*

## Priority

1. The support of musical art, care for its heritage, and ensuring its fruitful existence are common tasks for all nations and states and are among the urgent priorities of the global community.

## Heritage

2. The musical heritage of humanity should be conveyed to future generations in all its diversity and completeness. Under the reliable protection of society should be musical works and traditions created by all peoples throughout all times.

## Endangered cultures

3. Special attention should be given to the musical cultures of indigenous and small-numbered peoples, as well as to musical monuments of the past, which constitute an exceptionally valuable and most vulnerable part of the world's musical heritage. Urgent and large-scale measures are required for documenting and archiving the musical art of peoples whose cultures are on the verge of extinction.

## Access

4. It is necessary to ensure full and easy access for everyone to works belonging to any musical culture, regardless of the place and time of their existence, as well as to information about these cultures.

## Status

5. Music deserves high social status and should be recognised as an indispensable form of activity without which the mental and moral life of humanity would be significantly impoverished. High respect and support should surround the musical creativity of representatives of traditional cultures, the work of professional musicians, music researchers, and educators, as well as the engagement with music by all people without exception. Society should encourage musical creativity and familiarity with the musical cultures of the world in each of its members.

## Education

6. Attention should be paid to the quality and accessibility of initial music education, to popularising knowledge about music. It is important to support the exploration of diverse forms of music education appropriate for different social conditions and regions with their specific musical traditions. General music education should develop as an instrument for the humanization of society, facilitating people's acquaintance with music in its national and historical diversity.

## Research

7. The significance of scientific knowledge of music is extremely important not only for understanding its nature and principles but also for human self-knowledge and understanding of the scientific picture of the world as a whole. Music research should become a highly developed, leading branch of knowledge; it is important that the scientific community recognises the significance of this research and actively participates in them.

## Conditions of prosperity

8. It is necessary to ensure the fruitful existence of music in the present and future. To achieve this, it is required to support various forms of musical creativity, both traditional and innovative, amateur and professional, continuity in the transmission of knowledge and experience, creative exploration and comprehension of new forms and possibilities of music, institutions that facilitate the development of musical art, and work on documenting, disseminating, and researching its heritage. Conditions should be created to enable musically gifted individuals to realise their potential.

## Diversity

9. The musical art of every nation and every era should become a part of the cultural life of all humanity. The musical cultures of the world, in all their diversity, should be perceived by the global community not only as attributes of national differences but as a common heritage. It is important that acquaintance with this heritage enriches the cultural experience of people worldwide, fosters mutual understanding and respect between nations, and helps overcome distrust and prejudices.

## Equality

10. The paramount requirement is the equality of musical cultures, acknowledging that the value and significance of the musical heritage of nations are independent of their numerical strength and influence on the world stage.

**We look forward  
to your participation in the  
Worldwide Music Conference 2024**

Association Worldwide Music Conference  
Geneva, Switzerland  
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