

## Music – one of the best ambassadors of Cultural diplomacy

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**Abstract:** *The music helps and advertise in the meantime a nation to integrate to the world's culture. The cultural activities themselves, generally speaking, and the musical ones, in particular, have the great opportunity to prove what a nation has got for the best: the indoor and outdoor music festivals, the music competitions, the musical exchanges, the academic music collaborations, the educational music programs, the music exhibitions, the music fairs, the music concerts, the music conferences and the music symposiums, all of these, at national or international level. All these are managed by the cultural diplomacy which shows them to the whole world. The goal of the music as a cultural diplomacy is to use her influence on a foreign audience in order to support the policies themselves. The music is a sure way to generate the most important aspect of of the humanity since thousands of years: the peace.*

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Any nation, any society have their own musical heritage. You don't have to be a composer, a musician or a music teacher in order to understand, to feel or to like this special art of sounds, the music, or to appreciate and love the world's great composers. Wherever you are, from any corner of this beautiful planet, you are able to vibrate to the sound of music, you are able to empathize with another person, and any kind of borders (of language, religion, etc.) are overpassed. Also, you can't talk about a real culture perspective without making some direct links to the traditional music, one of the most fundamental aspects of any culture.

The cultural values of a nation are strongly represented, among others, by music, which has a huge diplomatic potential, who's applicability has not unfortunately brought to the maximum level yet. The relationship between politics and music is more tied that anyone could imagine. When we are putting together music and politics we could refer more to a special segment, the intellectual sphere. The political and cultural aspects are brought together by music, which is a real bridge, special built for a United Global Community.

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Since the end of the Second World War, there are many successful acts of music as Cultural Diplomacy. In order to promote peace, equality, human rights, these acts have throughout the years served and helped as a real tide connection for cooperation between different cultures, countries, religions.

I would like to give some examples:

- 1947, Langollen International Eisteddfod music festival, First International Music Festival Held in Wales, Held in Bangor, Wales
- 1950s and 1960s, The US' Jazz Ambassadors, The soul of a nation expressed through music
- 1956, Eurovision song contest, Contest for the most popular song in Europe, held in Lugano, Switzerland
- 1958, International Tchaikovski Piano competition, Van Cliburn wins The First International Tchaikovski Piano competition, held in Moscow
- 1963, The Philippine Madrigal singers, Promoting cultural diversity, intercultural dialogue and the culture of peace, held in Philippines
- 1969, Woodstock Festival, Woodstock Festival Epitomized the 1960's Principles of Peace and Love, held in Bethel, New York, USA
- 1969, John Lennon and Yoko Ono's "Bed-in for peace", Hotel Room Peace Campaign in the Midst of the Vietnam War, held in Amsterdam, Netherlands
- 1971, Rodriguez's 'Cold Fact', Rodriguez's music during the Anti-apartheid Movement in South Africa
- 1976, Rock against racism, Superstars sing together to stop extremism
- 1981, Seattle Peace Concerts, "No speeches, No Preaches"
- 1982, 'Ein bisschen frieden', wins Eurovision Song Contest, Song promoting world peace wins Eurovision song contest
- 1985, 'We are the world', Benefit Single for African Famine Relief
- 1985, Life aid, 'Global Jukebox' raises funds for relief of Ethiopian Famine

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- 1986, The Human rights Concerts, Human Rights Movement Bringing People Together
  - 1987, China disabled people's Performing Art Troupe
  - 1989, Human rights now, Moscow Music Peace Festival, Promoting global peace and fighting drug war in Russia through hard rock music
  - 1992, Vedran Smailovic Concert during Balkan War, Cellist from Sarajevo playing in War Ruins
  - 1969, Nobel Peace Price Concert, Melting pot of music , held in Oslo, Norway
  - 1995, The World Orchestra for peace, An expression of harmony on all levels
  - 1999, Peace and Love Festival, Diversity, Solidarity and Understanding
  - 1999, West Eastern Divan Orchestra, Equal in Music
  - 1999, Musician without borders, Using the Power of Music
  - 2000, Music for peace, Music Foundation set up to spread Peace
  - 2004, Playing for change, Inspire, connect, and bring peace to the world through music
  - 2005, The Rhythm Road: American music abroad, US Jazz Diplomacy in the Post-Cold War Era
  - 2009, I love Hip Hop, First Hip-Hop Festival in Morocco
  - 2006, Dancing to connect, Connecting the world through dance
  - 2006, Requiem Concert in Tshinvaly, South Osetia, To you – alive and dead! To You, South Osetia!
  - 2007, Beating you Orchestra, Music Collective of Refugee and Migrant Members
  - 2007, Peace Industry music group: The Boyd & friends, Modern Von Trapp Family singing for peace

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- 2009, Musicians for Human rights, An Organization Open to All Musicians
  - 2012, Chimes of Freedom Honoring 50 Years of Amnesty International
  - 2013, Peace One Day Celebration Concert, Uniting People for Peace, Peace Palace in The Hague, Netherlands
  - 2013, DMZ World Peace Concert, Facilitating dialogue between North and South Korea
  - 2013, Atizilut Concert for Peace, Bringing Jewish and Arab Musicians Together

There are also enough composers whose music expressed their political ideas, among I would remember Richard Wagner, Franz Liszt, Dmitri Shostakovich, Frederic Chopin, Ludwig van Beethoven. The unifying motive of the “Ode to Joy” tune of Ludwig van Beethoven is now the anthem of the European Union, as a result of composer’s universalistic policy.

Music and social changes are a vital creative catalyst for today’s composers. Alan Bush, one of Britain’s most politically committed composers in the 20th century composed a Piano Concerto that concludes with a choral setting of part of the communist manifesto. *Fantasia on Soviet Themes* was composed in 1943 as a tribute to Russian revolutionary heroism. Cornelius Cardew’s revolutionary songs from the last years of his life are promoting the socialist society he dreamed of realize. With his Hymnen, Karlheinz Stockhausen creates an oversize political, nationalist and ideological utopia from its mixing of electronic music and 40 of the world’s national anthems, a “Hymunion in Harmondie Inter Pluramon”, as he expresses himself. Jean Sibelius’ *Finlandia* is the symbol of the emergent Finnish people’s identity. British patriotism is expressed today by Thomas Arne’s tune from his opera *Alfred*, famous in the middle 18th-century, when the Jacobites transformed it into one of their songs of protest against the Hanoverians.

Written with Bertolt Brecht in the early 1930s, Eisler came up with one of the most memorable tunes in political-music history, an anthem of Weimar-republic militancy that hymns the unity of the workers of the world. Coming a little bit closer, to the contemporary international relations, music and politics continue to live together, creating a very interesting complementary view. Let’s thing not further but to the every state’s National Hymn. Here is the name of the state expressed by sounds instead of letters, and in this way we are capable to recognize the country. On the other hand, music is nothing else but a very good method for increasing the efficiency of the cultural politics. I personally believe that the bilateral relationship in the contemporary international policy between two

countries, two continents, could be more positive, trying to engage more and more the music as a common goal. The music purpose is to enrich, as much as possible the cultural diplomacy, helping to create a better conception of the meaning of the two terms: cultural and diplomacy.

I would like to underline the diplomatic function of the traditional music. The folklore music concerts, the workshops, the conferences, the traditional fairs, etc. offer a great opportunity and very efficient opening to the popular music diplomacy. The societies and culture institutions are strongly encouraged to be involved in the projects related to the folklore music, knowing the fact that traditional music was always a bridge between the cultural heritage of humanity.

The value of the traditional music – as an important component of the culture – is its own ability throughout the foreigners are attracted to a nation. The music helps and advertise in the meantime a nation to integrate To the world's culture. The cultural activities themselves are, generally speaking, and the musical ones, in particular speaking – that have the great opportunity to prove what a nation has got for the best: the indoor and outdoor music festivals, the music competitions, the musical exchanges, the academic music collaborations, the educational music programs, the music exhibitions, the music fairs, the concerts, the music conferences and the music symposiums, all of these, at national or international level. All these are managed by the cultural diplomacy which shows them to the whole world. The purpose of the music as a cultural diplomacy is to use her influence on a foreign audience in order to support the policies themselves.

The music is a sure way to generate the most important aspect of the humanity since thousands of years: the peace. Let me give you one singular example of how the music was useful in achieving the peace, in the most concrete way possible. There was a Romanian player, his name is Luta Iovita, who's instruments were the clarinet and the Romanian taragot – a very similar instruments to the clarinet, but a little bit bigger and with a specific timbre. He was in fact the first player to this instrument. During the First World War, on the Italian front, he succeeded the impossible: he stopped the battle, by playing to taragot the Italian song La Paloma and a few Romanian folklore songs. He received big applaudes and many ovations from both the enemy parts.

All the diplomats, cultural managers, politicians, journalists, musicians, academic teachers, played a part in the cultural perspectives in diplomatic reunions, having a considerable role of showing the great impact of the foreign cultures, how did these redounded the public. The final results should be regarded from two points of view at least: cultural and aesthetic. I have the great honor to be called Cultural ambassador for Romania, and, for an artist this is, besides the dignity of receiving this title, o huge responsibility. I had to redraw my outlook on managing this task. I had to reconsider my hole mental attitude, because the potential of the transmission of my music, my musical message was much different perceived as if I was a simply artist. I redefined myself, having this time, another baseline from

aesthetic and cultural perspectives. From this point of view, the congresses, the conferences, the symposiums, the concerts where I was invited as a professor and as well as a performing artist, all of these international cultural exchange were an incomparably experience for me, which created a new spin at the highest artistic level. Being a cultural ambassador of your own country, you are in fact the most visible symbol of the culture of your nation.

I wanted to take part to this Conference having a double quality, academic and artistic, as a professor and as an artist as well as, trying to promote the two perspectives of the music, actually the cultural diplomacy. That is the reason for what I submitted songs belonging to the international repertory, and, on the other hand, traditional Romanian music, played at different blowing wind Romanian instruments: Shepherd's pipe, pipes, ocarina, Jew's harp and Panpipe, especially knowing the fact that the Romanians have one of the most various, interesting and beautiful folklore of the entire world.

## **References**

\*\*\* ICD Academy for Cultural Diplomacy. *Historical Acts of Cultural Diplomacy*.  
Available at: [www.academy-for-cultural-diplomacy.de](http://www.academy-for-cultural-diplomacy.de)