

# NEOJIBA

ART AS A BRIDGE TO HUMAN  
DEVELOPMENT

JOSÉ SERGIO DE OLIVEIRA ANDRADE



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**Translation**

Ana Raquel Vasconcelos Maia, Ana Carolina Bastos De Oliveira e Oliveira

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Ana Raquel Vasconcelos Maia

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Paulo Porto Maciel

Ricardo Castro

Suzana Simões de Freitas Viana

**Navida Editora**

www.navidaeditora.com

contato@navidaeditora.com

@navidaeditora

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To my grandson  
Diego Andrade Rabelo

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# FOREWORD

I knew very little about NEOJIBA. There was not much information available, and I had no clue as to the origin of the name, which is an acronym for *Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia*, meaning State Centers for Children and Youth Orchestras of Bahia. That was the first time I heard of José Sergio's book, the fourth of his writing career: NEOJIBA — Art as a bridge to human development.

I have to say that it was quite a nice surprise to learn about the history of this wonderful program, and to see that it goes far beyond the quality of the musicians. It entails public policies, social integration, finding new talents and strengthening the sense of citizenship in underprivileged young adults and their families, in a genuine social and collective development through art.

Naturally, I became an admirer of NEOJIBA and of those involved with the Program, especially its founder and leader, the pianist and conductor Ricardo Castro. The exceptional and internationally renowned artist was initially inspired by the Venezuelan project *El Sistema*. Jaques Wagner, the Governor of the State of Bahia, and Márcio Meirelles, State Secretary for Culture, were deeply moved when Ricardo Castro introduced the project to them. They not only approved the development and implementation of

the Program but continue to show their support through the integration of the Program in state public policies.

This book will present NEOJIBA to the reader in details, talk about goals and training programs, as well as the results obtained and the Program's propagation throughout the communities. That is, the experience acquired since the implementation of the Program in 2007, until it was consolidated in 2018 with the opening of NEOJIBA's home in *Parque do Queimado*, Salvador - BA, a building with audition rooms with a sophisticated acoustic treatment of international standards. Readers will learn about how NEOJIBA has provided participants with the chance to grow up with more dignity and self-esteem. The Program, which has a well-organized administrative and financial structure, is managed by an institution presided by the admirable Honorary President Prof. Roberto Figueira Santos, with Prof. Manoel Joaquim Fernandes de Barros Sobrinho as President.

More than 6,000 participants have benefited from NEOJIBA, a program with national and international recognition, as proven by the successful international tours of the Youth Orchestra, which has performed in several major European concert halls, as well as by the creation of the Swiss Association of NEOJIBA's friends, called ASANBA — *Associação Suíça de Amigos do NEOJIBA*. The Program is a case of success, one that needs to be better recognized, supported, expanded, and replicated!



This impressive initiative has managed to thrive whilst the capitalist world — Brazil and the state of Bahia included — generated a huge and unprecedented inequality. It was amidst this scenario of disparity that NEOJIBA has been created, nurtured, and consolidated, overcoming the obvious hurdles inherent to such conditions — definitely an achievement all the more worthy of praise.

The 72-year-old author from Bahia, José Sergio de Oliveira Andrade, tells this story in such a clear and engaging way. Undoubtedly, the narrative will touch readers' hearts. I have known José Sergio for many years, and I know how solid his academic background is (an economics degree from The Federal University of Bahia — and a master's in Energy Regulation from The University of Salvador — UNIFACS), and how intense his professional life has been (a teaching career at UNIFACS, and executive and consultant roles for the private and public sectors). The list of his accomplishments now includes one more thing: author.

I confess that, after reading the book, I felt small when compared to the greatness of the Program. At the same time, it made me feel good to know that such amazing and high-quality work is being carried out by brilliant people, and that the government, while exercising a social role, has made quite an essential contribution. It is the bridge through which dignity and social justice reach the most unfortunate communities.

This feeling is well represented by NEOJIBA's mission: "To promote, in the state of Bahia, through the teaching and practice of art, the social development and integration of children and teenagers in social and economic disadvantage".

Finally, I have no doubt readers will really enjoy this book and feel proud about the initiatives developed in Bahia, while moved by the endeavors created by NEOJIBA.

Augusto Sá de Oliveira, a 69-year-old born in Salvador, Bahia, graduated in Civil Engineering from UFBA, was a professor at the Polytechnic School of UFBA and worked as an engineer at Embasa – the Water and Sewage Services company from Bahia. He is currently a partner at IESP Infraestrutura, Serviços e Participações Ltda.

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# 1. INTRODUCTION

I was deeply impressed when I saw the Youth Symphony Orchestra of Bahia, conducted by Ricardo Castro, perform for the first time at *Teatro Castro Alves* (TCA), in Salvador. I had not heard about the Orchestra nor about NEOJIBA — State Centers for Children and Youth Orchestras of Bahia.

As I walked in the theater, I was immediately struck: it was completely full and the great majority of people were simple, low income, respectful folks. Despite being from different age groups and having come from the outskirts of the city, they were paying close attention to the performance. At first, I did not understand their interest in classical music.

It was then that I realized that they were eager to witness the performance of an orchestra which was mostly composed of young people from Salvador's low-income neighborhoods. The people in the audience were the musician's parents, grandparents, siblings and other family members and friends. I had never imagined how moving it would be to hear an orchestra composed of young man and woman from low-income families perform Bach and Mozart, and to have their family and friends watch that performance.

The emotion was intense. When those present stood up to applaud the performance, I realized the enthusiasm that music caused in an audience that, supposedly, was not familiar with classical composers. Nonetheless, the young members of the orchestra won everyone's heart that day.

I was familiar with the Mozart effect, the result of a study by the University of California which demonstrated that a ten-minute daily exposure to Mozart's *sonatas* was enough to improve students' space-time rationale to a palpable level. The exciting news soon spread across the world, and this encouraged Don Campbell, a music teacher from Texas, to profit from the idea and write the best-seller *The Mozart Effect* (1997).

According to Luiz Pellegrini, "... to listen to good music, especially pleasant, beautiful, and great quality music, such is, in fact, the music composed by this great Austrian composer, generates an increase in the levels of dopamine (a neurotransmitter that improves one's mood and the feeling of pleasure) in the brain, and this would be responsible for the improvement observed at cognitive levels." <sup>1</sup>



*NEOJIBA's Youth Orchestra performing at Teatro Castro Alves*

After performing pieces composed by Tchaikovsky, Heitor Villa-Lobos, Bizet, Ludwig van Beethoven, Antonio Vivaldi, Johann Sebastian Bach, Wolfgang Amadeus Mozart, the Youth Symphony Orchestra of Bahia performed *Tico-Tico no Fubá*. This *choro*, a famous Brazilian popular genre, composed in 1917 by Zequinha de Abreu and immortalized in the 1940's by Cármen Miranda became one of the most well-known Brazilian songs. To witness the emotional reaction of the audience at that moment, the heavy, intense applause... It is indescribable.

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1. <http://www.luispellegrini.com.br/>



*Photographs by Lenon Reis  
Delighted Audience*

I did, in fact, experience this when I witnessed the performance of the Youth Orchestra of Bahia. As I was leaving the theater, I saw the joy and satisfaction on everyone's face while the young musicians were being congratulated. It was then that I realized how much I wanted to really know everything about NEOJIBA. This book seeks to allow all readers to do the same and find out all there is to know about this amazing Project.





*An anxious audience*  
*Photographs by Lenon Reis*



## 2. THE CREATION OF NEOJIBA

NEOJIBA, which stands for State Centers for Children and Youth Orchestras of Bahia, was founded in 2007 by conductor and pianist Ricardo Castro after having been inspired by the Venezuelan project FESNOJIV — *Fundación del Estado para El Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela*, better known as *El Sistema*, which was created in 1975 by Conductor José Antonio Abreu (1939-2018).

Ricardo Castro first heard about *El Sistema* while in Venezuela for a performance. He got closer to the project's founder and soon realized that the program could be adapted and implemented in Bahia, his home state.

Ricardo shared his idea to create a program inspired by *El Sistema* with some friends, including theater director Márcio Meirelles. When Márcio watched *Tocar e Luchar*, a video describing the initiative in Venezuela, he was delighted and immediately talked to Ricardo about implementing his idea in Bahia.

When Jaques Wagner was elected governor of the state of Bahia, in October 2006, he invited Márcio Meirelles to be his Secretary of Culture. After taking office, Márcio presented Ricardo's idea to the Governor, who gave his total and unconditional support. It was just natural that

Governor Wagner delegated the responsibility of creating the Program to Ricardo, but there was one condition: the pianist and conductor was to be the artistic director of the Symphony Orchestra of Bahia, the OSBA.

Ricardo Castro had already several international engagements for that year of 2007, as he had become well-known all over Europe and performed as a pianist and conductor at the best and most famous European theaters. Despite his international commitments, he accepted the challenge and started what is known today as program NEOJIBA, an acronym created by Ricardo himself to stand for *Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia*, which means State Centers for Children and Youth Orchestras of Bahia.

Things were tough in the beginning. Ricardo started to work as the artistic director of OSBA, while maintaining his previous professional engagements and international performances. The first step was to select the young musicians through a public call and create the Youth Symphony Orchestra. There were eighty young musicians, mostly from low-income families. It is worth noting that, back in 2007, there were not that many music schools in Salvador. There was the Music School of the Federal University of Bahia, the UCSal Music School, from the Catholic University of Bahia, and the IEM — Institute of Music Education, directed by Carmen Mettig, in addition to Adventist and Baptist churches. There

was one city youth orchestra called *Orquestra de Coutos*; however, the mayor at the time unfortunately ended the group's activities.

Once the members of the soon-to-be-formed orchestra were selected, Ricardo chose the young man and women who would become the leaders of each instrument group and took them to Venezuela for a 13-day immersion with *El Sistema*. On their way back to Bahia, the experienced conductor Manuel Lopez from Venezuela joined the group, and practice sessions started. Two months later, the Youth Orchestra of Bahia performed for the first time at *Teatro Castro Alves*, on October 20, with extraordinary success.

The challenges to be overcome were countless, and NEOJIBA was being carried out as a sub-program of OSBA, basically with no resources of its own. For the young musicians to attend rehearsals, they needed transportation and snacks. Ricardo Castro, with his own money, and with the help of volunteers, made things happen until NEOJIBA could be independent, which was not possible until 2009.

A striking moment for the members of NEOJIBA's orchestra was meeting with the participants of the international project The Orchestra of the Americas — YOA, which had the Spanish tenor Plácido Domingo as adviser. The musicians of the Orchestra of the Americas (YOAs), a Latin Grammy winner symphony orchestra academy, are between 18 and 30 years-old and represent more than 25 countries of the Western

Hemisphere. The orchestra is under the guidance of Plácido Domingo's artistic assistant and music director Carlos Miguel Prieto.<sup>1</sup>

Every year, the YOA selects, through a public call, the best musicians of the Americas to create a Youth Orchestra of the Americas and invites an instructor for each group of instruments. Since 2008 Ricardo Castro has been the project's piano instructor. The Orchestra gets together at a previously selected place to rehearse for an entire month.

In 2008, following Ricardo's suggestion, the YOA met in Costa do Sauípe, a seaside region in northern Bahia. Ricardo took this opportunity to offer NEOJIBAS's participants a five-day interaction and integration program with YOA. The young participants of NEOJIBA will forever keep in their memories the amazing times of their first contact with the well-known and internationally famous musicians.

Undeniably, Bahia had established the state's most important social program: social interaction through music. Under Ricardo's leadership, NEOJIBA started in 2007 with the purpose of reaching social integration through collective practice and musical excellence. NEOJIBA is the first state government program in Brazil inspired by Venezuela's *El Sistema*.

The initiative created by Ricardo Castro finds in Bahia one of the most underprivileged economic environments, mainly amongst the low-income and socially vulnerable youth of the state.

The French economist Thomas Piketty, who wrote *Capital in the twenty-first Century*, is quite emphatic when analyzing the current global income concentration phenomenon and its social impact. With regards to Brazil, the economist was adamant: “Brazil will not recover a sustainable growth unless it lowers inequality levels and the extreme concentration of income”.<sup>2</sup> He also points out that Brazil still has one of the world’s highest levels of social inequality. Social degradation, high levels of violence and unemployment are amongst the direct consequences of such conditions.



<sup>1</sup>Wikipedia

<sup>2</sup>Folha de São Paulo, April 27, 2018



*NEOJIBA's 2011 Christmas performance, Concha Acústica*





*NEOJIBA's 2011 Christmas performance, Concha Acústica*



*Performance at Castro Alves Theater*



*Performance at Castro Alves Theater*



# 3. THE INCOME CONCENTRATION PHENOMENON

NEOJIBA's role in the social integration process of children and teenagers from low-income families through a high-quality music teaching program is quite impressive, mainly when considering the State of Bahia, where the socially and economically underprivileged youth is exposed to high levels of unemployment and violence.

Currently, the world is facing an exceedingly concerning problem: high-income concentration. During the World Economic Forum in Davos, in January 2016, Oxfam International — a global movement present in more than 100 countries — urged the leaders gathered there to discuss and take measures against inequality. “Global economy shows that the richest 1% of the world's current population holds more resources than the other 99% all together.”<sup>1</sup>

According to the IMF — The International Monetary Fund, Brazil holds the 12<sup>th</sup> place in the list of the 188 countries, when considering the nominal value of the GDP – Gross Domestic Product.<sup>2</sup> The country's position plummets to the 50<sup>th</sup> place when the comparison considers the GDP per capita, that is, total wealth divided by the population size.<sup>3</sup>

The GDP of the state of Bahia holds the 7<sup>th</sup> place amongst Brazil's twenty-seven states. When it comes to the GDP per capita, Bahia falls to the 21<sup>st</sup> place.<sup>4</sup>

It needs to be highlighted that this high concentration of income corroborates to the high unemployment rates and the increasing escalation of violence. Brazil has been used as an example of an emerging economy which faces extreme social challenges: high income concentration levels, unemployment, and violence. After 2014, a serious recession hit the Brazilian economy. The GDP fell for eleven consecutive quarters, totaling an 8.6% setback, the most severe in Brazilian history.

After 2016, the Brazilian economy started a slow recovery process, with tight inflation control and a steep decline of the SELIC rate. However, it is important to note that, from a social point of view, improvements are yet to be seen. As inflation decreased, unemployment increased.

Alban William Housego Phillips (the economist known as "Bill" Phillips) created the "Phillips Curve", which establishes the relationship between the inflation rate and the level of unemployment, for which behavior is always on the opposite direction. That is, high unemployment levels favor a decrease in inflation, and the opposite is also true.

At last, NEOJIBA greatly contributes to the improvement of less privileged social classes, and Bahia's social conditions are favorable to the triumph of the program, as in fact it has been

happening. Ricardo Castro's initiative has become an extraordinary, successful social integration program through the teaching of music.

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1. [www.oxfam.org.br/publicacoes/cada-vez-mais-desigual/vamos-falar-sobre-desigualdade](http://www.oxfam.org.br/publicacoes/cada-vez-mais-desigual/vamos-falar-sobre-desigualdade)
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## 4. RICARDO CASTRO, THE FOUNDER OF NEOJIBA



*Conductor Ricardo Castro on the European tour with NEOJIBA*

The following text is a summary of the biography of Conductor Ricardo Castro, the founder of NEOJIBA.

“Ricardo Castro was born in 1964, in Vitoria da Conquista, a city in the southwestern region of Bahia. His family moved to Salvador when Ricardo was nine months old. At the age of three, he began to show a clear interest and ease in playing the

piano while sharing his older sister's lessons, which were taught by an aunt at their home.

At the age of five, he joined the School of Music and Performing Arts of the Federal University of Bahia, where he called the attention of Marguerite Long's fellow Esther Cardoso for his ability to play by ear, aligned with the easiness with which he understood what was presented to him. Despite his young age, he was successfully approved, and soon joined the school headed by Hans Joachim Koellreuter and ErnstWidmer.



*Ricardo Castro at the age of 5 years-old*

Three years later he made his debut in a solo

recital playing Bach, Haydn, Diabelli and Villa-Lobos, among other composers. At the age of 10, he gave a solo performance of Haydn's Piano *Concerto* in D Major, accompanied by the Federal University of Bahia Philharmonic Orchestra. Music has, indeed, been his first language.

Up until he was 18 years old, he studied under Esther Cardoso's guidance, refining his skills by taking High Piano Performance Classes with Magdalena Maria Yvonne Tagliaferro, known as Magda Tagliaferro, who praised him splendidly: "Ricardo is a great artist and a great pianist. He just needs to get older..."

When he was 16 years old, he performed Grieg's Piano *Concerto* in A minor in São Paulo, with the São Paulo State Symphony Orchestra, conducted by Eleazar De Carvalho.

In 1984, Ricardo funded his own studies in Geneva at the Superior Conservatory of Music, where he studied Virtuosity and Conducting under Maria Tipo and Arpad Gerecz, respectively. However, due to the success of his career as a pianist, he had to interrupt Conducting lessons.

After winning the Rahn Music Prize in Zurich in 1985, and the Pembaur in Bern in 1986, he graduated with honors in 1987 from the Superior Conservatory of Music in Geneva. He received the *Premier Prix de Virtuosit  avec distinction et felicitacions du jury*. That same year, he was a winner *ex-aequo* of the ARD International Music Competition of Munich, marking the beginning of his international career.

Ricardo completed his piano studies in Paris with Dominique Merlet. Friedrich Gulda, Alicia De Larrocha, Martha Argerich and Maria João Pires were the pillars of his musical aesthetic.

In 1993, he was awarded first prize at the prestigious Leeds International Piano Competition in England, becoming the first Latin American to win the competition since its founding, in 1963. Following the celebration, he was received at 10 Downing Street by Prime Minister John Major. He played for the entire British government cabinet and for some of the most important musicians of the time, including Conductor Sir Georg Solti.

After the Leeds competition, Ricardo was considered a Marketing Dream by the British press and was invited to play in concerts with major orchestras, such as Leipzig Gewandhaus; Tonhalle-Orchester Zurich; BBC Philharmonic London; English Chamber, Academy of St. Martin in the Fields, City of Birmingham Symphony, Tokyo Philharmonic, Orchestre de la Suisse Romande or Mozarteum in Salzburg.

The performances took place at very prestigious concert halls, such as the Queen Elisabeth Hall and the Barbican Center in London, or the Musikverein in Vienna. Sir Simon Rattle, Leif Segerstam, Yakov Kreizberg, Kazimierz Kord, Gilbert Varga, Alexander Lazarev and Michio Inoue are among the conductors with whom he played abroad.

In 2003, Ricardo and pianist Maria João Pires started to play duos. Together they performed a

series of recitals at Europe's most important concert halls, among which are Konzerthaus in Vienna, Barcelona's Palau de la Música, Alte Oper in Frankfurt, Auditorio Nacional de Madrid, Théâtre des Champs Elysées, Concertgebouw in Amsterdam and Zurich's Tonhalle. Called *Résonance de l'Originnaire*, the duo's CD launched in 2005 by Deutsche Grammophon, included Franz Schubert's four hands and solo pieces. Ricardo recorded several CDs with BMG-Arte Nova, which were all critically acclaimed by specialists.

Despite his unique path, Ricardo Castro is not as much interested in a solo career as he is in duo performances, chamber music and concerts. "Music is an art to communicate with the audience and for musicians to communicate among themselves", said Ricardo during an interview in 2003. Pedagogical and social initiatives have always been equally present in his life, mainly those focused on musical education. "Keeping music to myself is unimaginable. Music needs to be shared through performances, as well as through systematic teaching".

Since 1992, Ricardo teaches at B.A. and master's degree levels at Haute École de Musique de Lausanne, in Switzerland, where he instructs an exclusive group of professional young piano players. Aside from music-related activities, he always tried to support social programs aimed at children and young adults.

In 2017, Ricardo embraced the responsibility of implementing and managing a Program inspired



by Venezuela's *El Sistema*, which was founded and supported by Jose Antônio Abreu.

Accepting the invitation of the State of Bahia, he created the State Centers for Children and Youth Orchestras of Bahia, known as NEOJIBA, a pioneer program that, by the time of its fifth anniversary, in 2012, had already had four symphonic orchestras perform at Castro Alves Theater.

The Youth Symphonic Orchestra of Bahia, the most advanced of the program, performed Beethoven's 9<sup>th</sup> Symphony conducted by Ricardo Castro, who is their chief conductor and artistic director. They have performed together at important concert halls such as Queen Elizabeth Hall and Royal Festival Hall, in London; Victoria Hall, in Geneva; Stravinsky Auditorium, in Montreux; Konzerthaus, in Berlin; the Cultural Center of Belém, in Lisbon; Santa Cecilia Hall, in Rome; Philharmonie, in Paris, and São Paulo Hall, in Brazil.

As NEOJIBA's instructor, conductor, and director he puts into practice the knowledge acquired from all the time he spent with several personalities, at quite a few institutions, and living in different cultures. None of this, however, has kept him from his practice and excellence at the piano, as he can still be seen performing at festivals and concert halls for the delight of his fans.

In 2013, Ricardo Castro became the first Brazilian to receive the Honorary Membership of the Royal Philharmonic Society, becoming an

important personality of western music history”.<sup>1</sup>



*Conductor Ricardo Castro with the Youth Orchestra of Bahia in 2017*



*Ricardo Castro receives the Royal Philharmonic Honorary Membership, 2013*

1. <http://www.ricardocastro.com/bio.php>



*Ricardo Castro: "NEOJIBA is a dream come true", Castro Alves Theater*

# 5. EL SISTEMA

The National System of Children and Youth Orchestras and Choirs of Venezuela is an educational, social, and cultural program of the State of Venezuela.

Widely known as *El Sistema*, it was created and founded in 1975 by the late Venezuelan conductor and musician José Antonio Abreu, who died in 2018. He wanted to implement individual and collective music instruction and practice through symphony orchestras and choirs, as tools of social organization and development as well as human growth.



*El Sistema, building a childhood dream in Venezuela*

This pedagogical, artistic, and social model has reached worldwide importance. It is the social responsibility program that has caused the most impact in the history of Venezuela. The directors of the program were originally from the Simón Bolívar Musical Foundation. The success of *El Sistema* is still impressive today, 43 years after its foundation.

In Venezuela, the orchestras and choirs of *El Sistema* are schools where students cultivate positive, ethical, aesthetic, and spiritual values and attitudes. The musicians develop self-esteem, personal safety and socialization, acquire discipline and study habits, learn to persevere, to be competitive and to practice healthy leadership.

It all started in 1975, with only 11 musicians practicing in a garage. Today, there are about 800 thousand young people who, directly or indirectly, participate in *El Sistema* through the program's orchestras and choirs.



*Conductor José Antonio Abreu, the founder of El Sistema*



The extraordinary idea of Conductor José Antonio Abreu crossed the Venezuelan borders and inspired similar projects in 70 countries, reaching all continents, despite political, cultural, or religious ideologies.

*El Sistema* is formed by a set of inspiring ideas which, all together, through music, prioritize the promotion of social change by dedicating its efforts to children living in unsafe and culturally deprived environments.



*Venezuela's El Sistema Symphony Orchestra*

By the time of *El Sistema's* 25<sup>th</sup> Anniversary, the project was widely known, had been replicated and had already become a source of inspiration in dozens of countries. Its widely spread success showed important results not only to its community, but also to the teaching and practice of music. An important fact that greatly resonated

around the world was the choice of the 18-year-old Gustavo Dudamel as the musical director of the Simón Bolívar B. Orchestra in Caracas. Venezuela's most famous and prestigious orchestras are:

- The Simón Bolívar Orchestra – B, in charge of all international tours;
- The Simón Bolívar Orchestra – A, composed of *El Sistema's* musicians.

In 1999, the young conductor Gustavo Dudamel, director of the Orchestra, became known and famous amongst the most renowned conductors of Europa.

*El Sistema* continued its successful journey and, between 2004 and 2009, reached the peak of its international prestige. Its founder, conductor José Antonio Abreu, received a more than deserved recognition through several important international awards of the music world. *El Sistema* is frequently and widely present in the media. The documentary *Tocar y Luchar*, which tells the story of the program, is available in the global media, mainly on You Tube, with amazing visibility. Another successful documentary about *El Sistema* is called Music to Change Life.<sup>2</sup>

Years later, in 2014, the favorable criticism about *El Sistema* was no longer unanimous. It was then that Geoffrey Baker's book called *El Sistema — Orchestrating Venezuela's Youth* was launched sharing heavy criticism to the model and the social management of the Program in Venezuela.

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2. Smacny and Stodmeier, 2009

The Mission, Vision and Philosophy which inspire *El Sistema* are fully reproduced below, according to the information available on its official website.<sup>3</sup>

## **MISSION**

The National System of Children and Youth Orchestras and Choirs of Venezuela is a social program of the State of Venezuela dedicated to the educational, occupational, and ethical rescue of children and young people through the collective education and practice of music. The program focuses on the ethical and social economic aspects shared by the most vulnerable groups of the country, providing educational, prevention, and recovery opportunities.

## **VISION**

The National System of Children and Youth Orchestras and Choirs of Venezuela is an institution of high musical excellence concept. It is open to everyone while seeking to contribute to the full development of the human being. It connects to the community through the exchange, cooperation and nurturing of transcendent values that influence the transformation of children and young people, as well as the family environment. The human resources aim at reaching a common



goal, with mysticism and joy, putting together highly motivated multidisciplinary teams which identify themselves with the Institution.

The orchestral movement is recognized as a personal, intellectual, spiritual, social, and professional development opportunity, one that rescues children and the young people from an empty, disoriented, and deviate youth.

## **PHILOSOPHY**

Currently, The Simón Bolívar Foundation produces fruits of hope, as it is where thousands of children, teenagers and young man and woman from Venezuela have their dreams come true through their personal and professional fulfilment in music. They are musicians who, every day, offer their country new possibilities of improvement and vitality. They symbolize the effort to resist throughout time, and extend to other cultural activities, what is known as the musical miracle of Venezuela.

More than a product of the genius and virtuosity of its creators, music reflects people's souls, and in this case, it is the result of an educational program that, in 40 years, has crossed borders and exceeded expectations.

In the past, art did not have the same place in people's lives as it does today. Art used to be made for a few, only a minority would truly have access to and enjoy it. Now it represents the majority, it is something done by and for all. It constitutes a

significant element for the development of the individual, one that allows the person to find its productive place in society.

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3. <http://fundamusical.org.ve/que-es-el-sistema/>

# 6. A BRIEF HISTORY OF NEOJIBA

There were three phases to the implementation of project NEOJIBA:

## 6.1. PHASE I – JAN. 2007 TO DEC. 2009

NEOJIBA was still a special project part of the Department of Culture — or SECULT, *Secretaria da Cultura do Estado da Bahia* — and the technical support needed was given by the OSBA, The Symphony Orchestra of Bahia. However, despite the efforts of most OSBA members, there were some restrictions as to what NEOJIBA participants could receive. As the program belonged to the Department of Culture, its participants were not allowed to receive the scholarships and financial aid they needed and depended on due to their social and economic conditions.

The dedication, determination, and efforts of Ricardo Castro, as OSBA and NEOJIBA's director, and his team, made all the difference in the development of the Program, despite all hurdles.

There were restrictions as to the facilities used by NEOJIBA, and the program needed private support and sponsorships. Despite all hardships, NEOJIBA persisted, and the program started to show its first positive results. In 2009, NEOJIBA's

Orchestra was invited to perform at the Winter Festival in Campos do Jordão, São Paulo, and it was a great success. One month later, the Orchestra went on its first tour through the Northeastern region of Brazil.



*Ricardo Castro: NEOJIBA is a dream come true.*

## **6.2. PHASE II – JAN. 2010 TO DEC. 2013**

The year of 2010 was very successful, with three national tours and the first international performances. The Youth Orchestra became well-known and admired not only in Bahia, but also in other Brazilian states and European countries.

A highlight of this phase was the beginning of a management model which transfers a few management services and activities from the State

to the third sector. This gave the Program the status of public entity, while maintaining its administrative and financial autonomy.

This resource allows public projects to be independent in terms of administrative and financial management. In this way, the Association of Friends of NEOJIBA's Children and Youth Orchestras — or AOJIN, *Associação de Amigos das Orquestras Juvenis e Infantis do NEOJIBA* —, a non-profit organization, was hired by the State of Bahia to oversee the administrative and financial management of the Program. Hence, NEOJIBA started to have access to both public and private resources.

The directors of NEOJIBA applied considerable efforts to create new centers for high-quality music teaching to assist young people living in the same area, just as the centers Bairro da Paz and Sesi-Itapagipe were doing in Salvador.

In 2013, NEOJIBA received disturbing news. Bahia's State Department of Culture, to which the Program was connected, announced that, due to budgetary adjustments, there were going to be substantial cuts in the budget provided to the Program. It meant that in 2014, the budget initially considered was going to be expressively reduced. Undoubtedly, Ricardo Castro and the other directors were in total shock. If the cut were not reconsidered, it could mean the end of NEOJIBA in Bahia.

Once again Ricardo focused on meeting the new requirements of the Department of Culture.

However, Ricardo was authorized by Governor Jaques Wagner to transfer NEOJIBA to SJDHDS, the Department of Justice, Human Rights and Social Development — *Departamento de Justiça, Direitos Humanos e Desenvolvimento Social* — and was able to keep the program’s 2014 annual budget around BRL 4.5 million.

Still in 2013, NEOJIBA changed management entities. It started working with IASPM, The Institute of Social Action for Music — *Instituto de Ação Social Pela Música* — under the same management type, but with better and improved bylaws.



*The Youth Orchestra of Bahia conducted by Ricardo Castro - 2011 Christmas Party*

### **6.3. PHASE III 2014 – 2019**

The year of 2014 brought big and important

changes to NEOJIBA. As the music teaching and practice offered at the centers evolved in terms of technical quality and team commitment, NEOJIBA's administrative and financial management sought to improve its managerial practices. A greater involvement of the UNDP — United Nations Development Program was the highlight of this phase.

Due to the partnership between the UNDP and the State of Bahia, NEOJIBA began receiving financial support from FUNCEP, the State Fund for Fighting and Ending Poverty — *Fundo Estadual de Combate e Erradicação da Pobreza*. The program is committed to promoting human development through music, mainly in the most vulnerable areas of Bahia.

During an interview to Band News Radio Station, in April 2015, Ana Inés Mulleady, deputy representative of PNUD in Bahia, stated that NEOJIBA “is more than the music through which the young participants stay strong. It gives them cultural, educational, and academic opportunities”. In that same interview, the Secretary of Justice, Human Rights and Social Development of the State of Bahia reinforced the importance of the partnership for the social changes needed in Bahia: “The agreement ensures 50% savings in the acquisition of musical instruments through tax-exempted international biddings, which will help us expand NEOJIBA's actions, mainly in the neighborhoods, to prevent violence and guide the youth”.

Amongst NEOJIBA's objectives is the improvement of the pedagogical work carried out at the orchestra centers distributed throughout the state, by providing young musicians with musical instruments of excellent quality, and by training music monitors and previous participants of the program to, gradually, become teachers.



# 7. THE ORGANIZATIONAL RESTRUCTURING OF NEOJIBA

## 7.1 GENERAL DESCRIPTION

Ricardo Castro's decision to proceed with the organizational restructuring of NEOJIBA was a decisive milestone in the history of the Program. In April 2014, NEOJIBA was already quite successful. There were approximately 1,100 direct and indirect participants, and all the experience acquired in several performances in Brazil and abroad. However, the organizational structure had not developed in the same rhythm, and it had been showing signs that changes were needed. That was when Ricardo decided to act.

The company chosen for the job was *Bússola Soluções Organizacionais*, a business consulting company headquartered in Salvador, Bahia, with experience in similar projects held at several organizations around the country. Under the leadership of Jorge Sampaio, *Bússola's* managing partner, the roughly 18-month long project, involved not only NEOJIBA's directors, but some members of the administration, beneficiaries, and advisers.

The first step taken in this direction was to do a general assessment of the Program's

organizational, operational, administrative, and financial aspects. After quantifying and analyzing the results, Bússola prepared a Diagnosis to be used as a managerial tool.

Additionally, employees and managers identified the main problems the institution had been facing, and the solution for each problem. An Emergency Action Plan was then created, which included who was going to oversee the implementation of each action, with a corresponding deadline.

In addition to the Diagnosis, which was in itself an essential guiding instrument to NEOJIBA's directors, and the Emergency Action Plan, several other actions were implemented in terms of organizational development, including a restructuring of all positions and the creation of a new organizational chart for NEOJIBA, the implementation of the productive meeting methodology and the reading of the minutes at Management Committee and department meetings, in addition to doing the follow up, control and realignment of General meetings and Management Committee meetings.

The introduction of several topics related to strategic planning and practical managerial tools, such as leadership, hierarchy and conflicts, HR structuring, the Cause-and-Effect Diagram, the Pareto Diagram, administrative capabilities, analysis of organizational levels and the Maslow Hierarchy of Needs Diagram, marked Ricardo's decision to meet the needs of department leaders

based on their capabilities.

Bússola also carried out time management sessions with each director and manager, to help with their heavy workload. The consulting company also provided, on a regular basis, technical texts about management, and organized a PROADE with NEOJIBA's entire team.

The directors created a silent revolution of the Program's organizational, administrative, and operational force which led to the Strategic Planning event. Beth Ponte, the Institutional Director between 2009 and 2018, played an essential role in this achievement, despite the other responsibilities imposed by her position.

## **7.2 THE STRATEGIC PLANNING OF NEOJIBA**

Considering that most of our readers may not be familiar with administration as a science, some brief explanations have been included in this book. The first is about Strategic Planning (SP), which is the main and most comprehensive planning of an organization. All other types of planning, despite the area, must be included in the SP, as it is the tool that can provide managers with the most detailed short, medium, and long-term views on what to do to achieve the institution's goals.

On the other hand, the Strategic Planning must not be implemented before the company has the organizational, administrative, and operational areas properly working, otherwise it could become a problem instead of a solution.

Similarly, implementing the SP in a company with serious financial problems is a task doomed to failure, as well as in the event of conflicts of interest among the directors. Before anything else can work, these issues must be solved.

NEOJIBA's directors and managers were prepared to use a results-based management system with long-term follow-up methods. Upon the implementation of the Strategic Planning, NEOJIBA could rethink its achievements and establish its Organizational Identity – its first and most arduous phase, which could be seen as a type of ID of the Program. It contains the main aspects of NEOJIBA's areas of operations:

## **AREAS OF OPERATIONS**

Social Development, Education and Culture.

## **MISSION**

To promote, in the state of Bahia, through the teaching and practice of art, the social development and integration of children and teenagers in social and economic disadvantage.

## **VISION OF FUTURE**

The practice of art within the reach of all people and its recognition as a means for human development.

## VALUES

Commitment, solidarity, excellence, innovation, and transparency.

The project carried out by Bússola, with no costs whatsoever to NEOJIBA, undoubtedly led the Program to a new organizational order and important technical and administrative innovations.



*Jorge Sampaio, Director of Bússola*

Despite being a private company, Bússola does pro bono work to non-profit organizations. It has developed projects for Organizations such as *Santa Casa de Misericórdia da Bahia*, *Fundação Lar Harmonia* and *Hospital do Grupo de Apoio da Criança com Câncer*, among others. And they did the same for NEOJIBA.

Strategic Planning bears such a great importance to a company that Jorge Sampaio classifies companies in two groups:

- 1.The group of successful companies;
- 2.The group of companies with no Strategic Planning.

In fact, strategic planning is utterly vital to a company's growth.

Undoubtedly, NEOJIBA went through a total transformation in terms of quality, after the strategic planning was implemented by Bússula's consulting team headed by Jorge Sampaio. It improved communication and interaction between the members of the Program. Goals were set with specific criteria and followed in a competent and reasonable manner. The motivation of managers led the organization to fulfill its objectives, exceeding previously set expectations.

# 8. THE TRAINING PROGRAM

## 8.1 GENERAL DESCRIPTION

Throughout their academic life, children from low-income families tend to grow apart from their high-income-family peers.

A disciplined music training has been associated with advanced capabilities of both language and learning. Music programs can help children from low-income families do well at school and improve general behavioral aspects. Although changes may be subtle, results have shown that the values added by music programs can offset the negative effects that young people from low social economic levels have to overcome during their educational development.

Students growing up amidst social and economic instabilities face several challenges, such as the low educational level of their parents, the lack of healthy family ties, delay in responding to cognitive stimulation, the absence of productive activities, unfavorable living conditions in violent neighborhoods, and precarious medical resources, among other difficulties. The traumatic effects of this reality in children and teenagers from socially vulnerable low-income families is a heavy load to carry.

The number of young people from low-income communities who choose to follow the

destructive path of a criminal life to boost the family income has been increasingly higher.

Therefore, programs such as NEOJIBA are extremely important to the awareness process used to rescue this youth from a situation of social risk. The techniques NEOJIBA uses to train their participants at the centers are fantastic.

The approach used for the training given at the music centers in poor and unsupported areas in the outskirts of Salvador, and other cities of the countryside of Bahia, has been a constant challenge. The instability, the presence of drug dealers and the competition among them make the mission of NEOJIBA's teams very hard and quite dangerous. However, the Program has been very successful and has grown since its implementation, with around six thousand direct and indirect participants all over the state of Bahia – almost two thousand members and more than 150 employees in 2020.



*NEOJIBA - 2011 Christmas Performance - Concha Acústica*



The reason for this success is based on the high technical level of NEOJIBA's educational methodology. The way NEOJIBA structures the Program's teaching technique has been transcribed in this book. As the name of the Program says, NEOJIBA uses a center-based implementation strategy.

## **8.2 PARTICIPATING CENTERS**

### **NCF, NEOJIBA'S MAIN CENTER – *NÚCLEO CENTRAL DO NEOJIBA***

NCF is in Salvador. The center supports the implementation as well as the logistic and pedagogical structuring of other centers, including the pedagogical training of local choir and orchestra instructors. It concentrates the administrative work of the entire state of Bahia including the coordination of operational and developmental aspects of music groups and orchestras.

The training sessions offered to NEOJIBA's members are held at NCF in the following areas: conducting, center management, creation and maintenance of physical and digital music files, broadcasting, maintenance and repair of musical instruments, in addition to choir practice, musical instruments practice, music for beginners, allowing members to act as agents and multipliers in the creation of other centers in the State of Bahia.

NCF also supports music teachers' training, in addition to coordinating and overseeing the activities of the School of Luthiers — or AEL, *Atelier Escola de Lutheria*. The fixed sessions held at NCF are formed by three symphony orchestras and three choir groups, in a total of 347 scholarship holders.

Training	Nº de Participants w/ scholarships (estimated)	Preferred Age Group	Recommended Workload	Frequency
The Castro Aves Orchestra	100	10 to 21	15h/week	Daily
Youth Orchestra	125	11 to 29	15h/week	Daily, 3 weeks/month
Youth's Choir	62	13 to 26	12h/week	3x/week
Children and Youth's Choir	30	13 to 18	9h/week	3x/week
Children's Choir	30	8 to 12	6h/week	2x/week
Total	347			

NCF also hosts a volunteer choir, not age-specific, with around 70 members. This initiative promotes the integration of participants' family members, in addition to volunteers from different areas of the city.



*NEOJIBA - 2011 Christmas Performance - Concha Acústica at TCA*

### **NTN, NEOJIBA'S TERRITORIAL CENTERS – *NÚCLEOS TERRITORIAIS DO NEOJIBA***

NTNs are located in strategic towns of Bahia's countryside. These centers may be implemented with the support and co-participation of the civil society as well as local government agencies.

NTNs shall have their own administrative and pedagogical teams and their goal is to promote continuous music training initiatives and, most importantly, gain territorial influence by providing regular support to music projects such as philharmonic orchestras, fanfare school bands, State Government structuring projects, such as Cultural Schools, and other collective music practice initiatives in the surrounding areas of

each NTN.

NTN members and those directly benefited, after going through an internal selection during the first three months, will work on multiplying initiatives, among others, through The Multipliers' Program, or PROMULTI, *Programa de Multiplicadores*, already used by the NGF in Salvador. They must work on at least five schools and music projects in their areas. Each NTN is expected to indirectly serve between 1,500 and 2,000 participants by promoting artistic initiatives and basic lutherie support. In 2019, three NTNs were implemented: Feira de Santana, Vitória da Conquista and Teixeira de Freitas; and two more are expected for 2020: Caetité and Juazeiro.

#### **NPM, CENTERS FOR MUSIC PRACTICE – *NÚCLEOS DE PRÁTICA MUSICAL***

Centers established all over Bahia, directly managed by NCF or in co-participation with government agencies, such as municipal governments and public schools, or non-governmental entities such as associations, institutes, companies, or private schools. Each NPM may have its own management system, but must be responsible for, under the supervision of NCF, applying the principles developed by NEOJIBA, as well as to create and coordinate orchestras and choirs, offer music teaching through orchestra and choir practice, prepare members for auditions to join NGF, and disseminate the results to surrounding areas.

The following Territorial Centers and Centers for Music Practice are fully operational:

**NTN TEIXEIRA DE FREITAS – ORCHESTRATING THE FUTURE, or *ORQUESTRANDO FUTURO***

Established in 2019, it currently helps children, teenagers, and young adults between 7 and 21 years of age. In addition to the social work done, the training and the multiplication system developed, this NTN supports music projects such as philharmonic bands, school fanfare bands and government structuring initiatives such as Cultural Schools. Music for beginners, collective music practice through choir and orchestras, and lutherie work (the repair of musical instruments) are among the activities offered.



## **NPM FEDERAÇÃO**

Created in 2016, it works in partnership with UCSAL – The Catholic University of Salvador. In this Music and Choir Practice Center, the activities held are the following: an Experimental Pedagogic Orchestra, a Children’s group created by NEOJIBA in 2010, and NEOJIBA’s Children Choir. The Center is focused on children and teenagers between 6 and 15 years-old, and carries out practical activities with string instruments, wood, metal, and percussion for the members of the OPE.





*Carnaval Performance — NPM Federação 2019*  
*Photograph by Karol Azevedo*

### **NPM CESA**

Created in 2011 in partnership with The Charitable Works Foundation of Sister Dulce - OSID or *Obras Sociais Irmã Dulce*, this Center for Music and Choir Practice (NPM) is located at the CESA - Santo Antonio Educational Center, in the municipality of Simões Filho, metropolitan area of Salvador. It helps children and teenagers between 6 and 17 years of age attending CESA's elementary and middle school years.

Beginners develop their familiarity and understanding about music through several activities offered by the center. Intermediate students can take music theory lessons and

collective orchestra practice of string and percussion instruments, as well as choir singing. The center's main groups are the Sister Dulce Orchestra and the Sister Dulce Choir.

It was also at NPM CESA that the Visual Orchestra Studio produced alternative music instruments to be used in musical initiatives for beginners. The Visual Orchestra Project, or *Projeto Orquestra Plástica*, was sponsored by Braskem.



*Photograph by Lenon Reis*







*Choir and Music for Beginners Final Performance  
NPM CESA, Simões Filho — Nov. 30, 2012*

### **NTM TRANCOSO**

Established in March 2012, it was the result of a partnership with the Trancoso Institute. This Center helps children and teenagers between 8 and 18 years-old living in Trancoso, a municipality of Porto Seguro. The Center has two string orchestras, one symphony orchestra, and a chamber music group. The most unique group of the Center is, however, the Youth Orchestra of Trancoso — a music group that performs in the southern region of Bahia. Although no longer a part of NEOJIBA, this Center is still operational.



*Lessons held at NTM Trancoso*

### **NPM SESI ITAPAGIPE**

Created in September 2011, NPM SESI — Itapagipe resulted from a partnership with the Social Services for the Industry Sector and the Federation of Industries of the State of Bahia, SESI/FIEB. The center is available for children and teenagers attending school at Escola Comendador Bernardo Martins Catharino, in the Itapagipe Peninsula, Salvador. Fipple flute, percussion and choir singing for beginners are among the courses

offered by the center. There is also orchestra practice with string, wind and percussion instruments and music education for people with disabilities. The center's music groups are the SESI Children and Youth Orchestra, the CAIS Instrumental Music Group and the SESI Children Choir.



*Music and Percussion for Beginners – St. John's Day Performance,  
NPM SESI Itapagipe*

### **NPM BAIRO DA PAZ / SANTA CASA**

The Center established in 2013 resulted from the partnership between Santa Casa da Bahia and NEOJIBA, which happened through the City Council for the Rights of Children and Teenagers, – CMCDA or *Conselho Municipal dos Direitos da Criança e do Adolescente*. Available to children and



teenagers between the ages of 8 and 18, it operates as a part of *Programa Avançar* — a center of reference in the promotion of social interaction and training, promoted by Santa Casa da Bahia.

This NPM teaches music through choirs and orchestras, creates and oversees independent choirs and orchestras, and promotes community initiatives to disseminate music and an easier and better access to musical education. One of their unique groups is the Peace Symphony Band, a large wind and percussion instrument group.



*NPM Bairro da Paz performing at the Catholic University, Aug. 12, 2019*



*NPM Bairro da Paz, Nov. 6, 2015. Brazilian Music Week at Bairro da Paz*



## **NPM FEIRA DE SANTANA – ANTÔNIO GASPARINI**

Created in July 2014, this NPM resulted from a partnership between Institute Antônio Gaspari and NEOJIBA. Children, teenagers, and young adults between 6 and 29 years-old living in Rua Nova, Cidade Nova and George Américo, all areas of the city of Feira de Santana, benefit from the center's initiatives.

Among this center's unique groups are the NPM Antônio Gasparini String Orchestra, and the Symphony Band Portal do Sertão. NPM Antônio Gasparini has the support of Feira de Santana's City Council for the Rights of Children and Teenagers - CMCD or *Conselho Municipal dos Direitos da Criança e do Adolescente*. NPM Antônio Gasparini was the first NEOJIBA Center to become NTN, according to the transition process of countryside centers.







*Visit to the ANTONIO GASPARINI Center in Feira de Santana, March 23, 2016*

### ***NPM LIBERDADE, PARQUE DO QUEIMADO***

Founded in 2016, NPM Liberdade is located in Parque do Queimado. It is the first NEOJIBA center in Liberdade, one of the most musical neighborhoods of Salvador. Since the center became operational, there has been a great connection with the community of that area, the region where NEOJIBA's head offices are located. Children and teenagers between 5 and 18 years of age can take lessons on music for beginners, wind and bowed string orchestra and choir. Also, it is right next to the center, at OAF, that NEOJIBA's Children Choir practices.



*NEOJIBA's Walking Orchestra – NPM Liberdade, Nov. 22, 2019  
Photograph by Eduardo Tosta*



*Photograph by Eduardo Tosta*

### **NPM NORDESTE DE AMARALINA**

Implemented in 2016 in a partnership with Bahia's Government Program *Pacto Pela Vida*, this center is available to children and teenagers between the ages of 6 and 18. The NPM develops musical initiatives for beginners, percussion, and wind instruments: trumpet, clarinet, and saxophone.





*NPM Nordeste de Amaralina, May 28, 2019  
Photograph by Karol Azevedo*



### **NPM PIRAJÁ**

Created in 2016, the center is located at *Centro de Cultura e Cidadania Pirajá*, a Culture Center in Parque São Bartolomeu. This center offers percussion and fife band lessons as well as music for beginners to children and teenagers. The purpose is to integrate the cultural network of communities in railway suburbs. NPM Pirajá is sponsored by the CCR Institute and CCR Metrô Bahia through the Ministry of Culture and The Federal Law for Cultural Incentive.



NPM Pirajá performing at **Flin** — National Literary Festival in Cajazeiras - Nov. 13, 2019  
Photograph **by** Eduardo Tosta





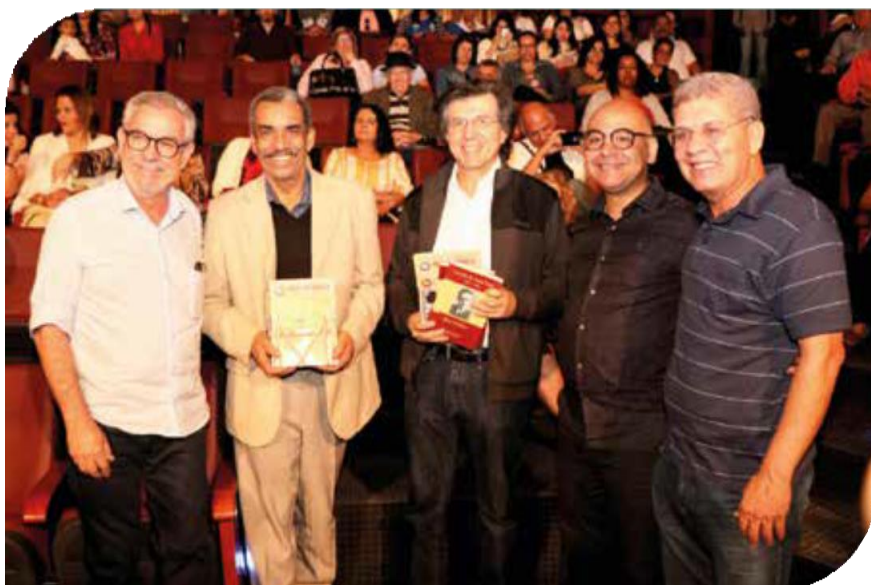


### **NTN VITÓRIA DA CONQUISTA**

The Center was created in 2016 as a result of the partnership with a Vitória da Conquista City Government program called *Programa Conquista Criança*. In October 2019, the center was turned into a NEOJIBA's NTN, and currently helps children, teenagers, and young people between 7 and 22 years of age. In addition to social work, training and multiplication initiatives, the center supports music projects such as philharmonic bands, school fanfare bands and governmental structuring initiatives such as Cultural Schools. There are lessons available, such as music for beginners, collective music practice (choirs and orchestras), as well as luthier classes (workshops



on the repair of musical instruments).



*Opening of NTN Vitória da Conquista*



*Center Conquista Criança — May 11, 2017  
Photograph by Lenon Reis*



## NPM JEQUIÉ

This NPM began its operations in 2018 in a partnership between the Jequié City Government and NEOJIBA. The Music Practice Center develops initiatives with bowed instruments and choirs, currently helping around 70 children, teenagers, and young people of the city supported by the local CMDCA.



### ***NPM CORDAS DEDILHADAS, OR THE PLUCKED STRING CENTER***

Established in 2015, this NPM offers music lessons with the guitar, the seven-string guitar, the mandolin, the bahian guitar, the mandolin, the cavaquinho, the ukulele, and the electric upright bass. The classes are held at school *Colégio Estadual da Bahia* (Colégio Central), and their music education include the regional group of instruments (mandolin, cavaquinho, bahian guitar, the six-string, and the seven-string guitars), Guitar Ensemble and a Plucked String Orchestra.



*NPM Cordas Dedilhadas performing in the release of the World Bank's report "The Afro-descendants of Bahia" — July 5, 2019*

*Photograph by Eduardo Tosta*





*One-Year Anniversary performance of the Plucked String Orchestra  
July 31, 2016  
Photograph by Taylla de Paula*



*NPM Cordas Dedilhadas — Brazilian Music Week — April 20, 2016*



*Beginning of the 2018 activities — NPM Cordas Dedilhadas, March 6, 2018*

### **8.3 METHODOLOGY**

NEOJIBA's methodology is extensively based on the program's internal documents, as transcribed below.

The Program was inspired by a method based on human development through music created by the Venezuelan José Antonio Abreu, in 1975. In 2010, the founder of the program said:

I started working where, how and with the ones I could reach. We started in garages and old houses, with no technical conditions whatsoever. The only real thing we had was a small group of excellent teachers.

This is the true seed from which this Program bloomed, a small group of excellent teachers, who started working with their own instruments. They helped me put together an orchestra that would allow the country to see how a Youth Orchestra could be the instrument through which we would move towards social development.

This is a way of joining young people together in a community — an orchestra as a community to its own members, and the technical concept of an orchestra applied to the social aspects of the group.

An orchestra is an interconnected body that orchestrates sounds and music. This is the concept we want to nurture in the children, a sense of community through the orchestra. This concept was growing each practice, because among them there were problems relating to tuning and

organization, and teamwork was required to solve issues with blending and accords.

This was the first lesson — an orchestra as a school of solidarity, organization, and social discipline. And I saw this as a means to develop these values in very impoverished areas. As an educator, I thought more of discipline than music. The orchestra to me was just an instrument to teach greater aspects of human development to the children.

And this is what I still say today: this is a human development program, not an artistic one.

The basic principles of NEOJOBA come from those five essential principles of *El Sistema* proposed by Jonathan Govias in 2010, and later endorsed by Conductor José Antonio Abreu. They are NEOJIBA's initial theoretical reference for the Program's pedagogical initiatives:

A. Social development and musical excellence — this first basic principle suggests that social development occurs through musical excellence, as a self-feeding two-way street, without emphasizing one element over the other.

In this way, NEOJIBA musicians, in their search for results of collective musical excellence, are taken through roads of social integration, discipline, hard work, concentration and an orderly search for their objectives by self-educating, self-instructing and self-feeding their daily life



through the expansion of these experiences to their family and social lives.

This is how the discipline practiced through music leads to changes in their lives and social contexts. It is important to point out that this excellence is balanced within the possibilities of each center.

B. Group music initiatives, that is, orchestras and choirs. As the goal is social development and integration, the individual must have a positive social and community life.

Activities and knowledge must be acquired and shared in the group, and with the group, in a cooperative manner. Each member will acquire and share their learning maintaining a respectful and collaborative attitude to overcome their own challenges, and triumph personally and collectively.

C. Frequent meetings — a successful outcome requires careful and frequent practice. Ideally, the groups should meet at least three times a week, for two to three hours. The more time is dedicated to making collective music of excellence, the more positive results will be reached and directed to other areas of life.

Meeting frequently will offset individual effort. Challenges faced as a group seem less threatening and working as a team helps with the stress that comes

with the preparation of a high-level music *repertoire*, in addition to making life in community pleasant and encouraging. The routine of the group must establish positive, altruist and motivating relationships.

D. Non-selective process — the programs offered must be free of charge and require no previous selection. Aptitude tests and musical proficiency are not a requirement to join beginner's orchestra and choir practices.

It is essential that members receive lessons, instruments and learning materials free of charge. However, to continue in the program each member must be evaluated based on performance and individual effort, but not necessarily to what regards technical development. Most importantly, this assessment is focused on one's development as a citizen and as an individual.

NEOJIBA's strategy, however, uses this assessment as a process necessary for the work done at the Program's Main Center, considering that it is where those who will work to develop the smaller local centers are trained. The smaller centers, on their turn, abiding by their limitations, must accept students without a selection process.

E. Network connectivity — the

network concept brings the possibility to transfer internally within NEOJIBA. The member can apply to an exchange program or fully transfer to another center or musical group. This principle emphasizes that intrinsic motivations are important in one's pursuit of greater objectives and in aspiring for excellence.

The connectivity proposed aims at offering the most opportunities and inspiration to members through the possibility of participating in rehearsals, public performances, seminars, master classes, talks, training programs, and the exchange of experiences beyond the member's own center.

The multiplication of knowledge in NEOJIBA's pedagogical concept is also inspired by the Latin proverb *docendo discimus*, that is, "we learn by teaching". This is understood here by the notion that the sooner knowledge is shared, the better. To establish the Program's teaching and learning processes in music, the most experienced members must teach those less experienced. This is done informally at first, then more formally through a monitoring system.

Finally, NEOJIBA reinforces the fact that musical practice is open to all, despite special talents or individual inclinations. Provided that external conditions are

appropriate, such as an environment that encourages concentration, guidance and regularity, anyone can sing or play an instrument, thereby getting all the benefits inherent to musical practice. NEOJIBA believes that the stage belongs to the audience.

#### **8.4 THE PRACTICE OF A MUSICAL INSTRUMENT**

It is through chamber music groups or other types of orchestra ensembles that musical instruments are taught. If, on one side, practicing in smaller chamber music groups helps strengthen the sense of initiative and responsibility, on the other, larger orchestras develop discipline in relation to hierarchies, integration, and mutual support.

An orchestra is divided in sections with families of instruments (strings, woodwind, brass, and percussion) and other orchestral instruments, set in a proportionate number based on frequency and varying according to the stage of the *repertoire*, and performance dates. The several types of orchestras are an example of communities, groups that are joined together essentially for agreeing with one another. Therefore, whoever is part of that group shares the same understanding about teamwork and recognizes everyone's interdependency.

Another characteristic is the internal organization of the orchestra, with clear functions

and responsibilities. Therefore, the conductor has the final word on musical matters, the first violin keeps the discipline during rehearsal and previous fine-tuning sessions, while the leaders of each instrument family oversee internal cohesion.

Hence, in this daily practice of understanding one another, and having beauty as a goal, with clear rules and responsibilities, NEOJIBA members learn, both technical, musical aspects, as well as how to exercise their social life.



*Promulti initiative at Teatro Castro Alves, Oct. 3, 2019  
Photograph by Eduardo Tosta*

## **8.5 CHOIR PRACTICE**

Choir practices allow for the development of teamwork, train the ear, in addition to having proved to be an essential tool in the building of a

complete musician. Therefore, NEOJIBA offers choir practices at its centers, and as for the orchestras, the members acquire technical musical knowledge through choirs as well as lessons to take for their lives in society.

The methodology for the musical education of choir participants is similar to that of orchestra musicians, with separate rehearsals for different voice types (soprano, contralto, tenor and bass), and a progressive mix of the voices until the choir itself is complete. And there is the monitor system. The monitors are members of NEOJIBA's Youth Choir who take regular lessons on vocal techniques, music theory through choir practice, concepts of keyboard instruments and choir conducting.

In addition to the music education offered to members of the Program, there are lessons on Musical Language. These lessons comprise theory or elementary musical language. The classes are given by hired teachers and/or monitors specialized in that area. Each center offers these lessons based on the musical development of its participants and their particularities.

### **8.6 MUSIC FOR BEGINNERS**

Music for beginners takes the student through the first steps towards appreciating musical practice. NEOJIBA has structured this phase in five types of activities:

- a. Recorder for beginners

- b. Percussion instruments for beginners
- c. Music for beginners with paper instruments or other materials
- d. Music for beginners through choir singing
- e. Music for beginners based on modules

Children between the ages of 6 and 8 years-old are the target students for these classes. However, students of all ages can take these lessons. The lessons are in groups of up to 15 students and the workload is of 2 hours per week. These lessons are taught by teachers hired for that purpose and/or specialized NEOJIBA monitors.

The main purpose of Music for beginners at NEOJIBA is to prepare the member to later join an orchestra or choir and, for that, the individual's basic skills (the development of independent body rhythm, melodic perception, tuning, musical language, singing, pulse, metric, rhythmic subdivisions, attention, listening and discipline, among others) are awakened and developed.



*Music for beginners*



NEOJIBA offers regular conducting, arrangements, and composition classes at NGFs, in which the students who wish to become conductors may prepare under the guidance of a teacher with a degree in Orchestral Conducting and/or visiting conductors.



*Youth Choir performing with Frédérique Brun and Philippe Khoury NEOJIBA Concert Hall, Nov. 30, 2019*

*Photograph by Eduardo Tosta*

## **8.7 TEACHING STAFF**

There are currently six thousand direct and indirect participants at NEOJIBA, and the Program may grow considerably provided that financial and economic conditions are favorable. To live by the Program's motto, which is to promote Art as a bridge to human development, NEOJIBA maintains a high-quality teaching structure, one that aims at music teaching.

The following positions are part of NEOJIBA's teaching structure:

- Conducting Coordinators
- Pedagogical Coordinators
- Center Supervisor
- Musical Instructors
- Academy Teachers
- Monitors
- Youth Leaders

Through several different types of teaching positions, NEOJIBA maintains its focus on pedagogical excellence, also aiming at the social integration of its participants, in addition to seeking a constant interaction between the Program and the students' family members.

#### **8.8 ADDITIONAL PEDAGOGICAL INITIATIVES**

- *PROMS* – Collective Musical Practice and Teaching Programs of Excellence, or *Programa de Capacitação em Prática e Ensino Musical Coletivos e de Excelência*, with supervised monitoring.

This program is offered to members of the Youth Orchestra of Bahia as well as to members of NEOJIBA's Youth Choir who have graduated High School and are no older than 27 years old. These members must have been admitted through an internal selection. Musicians from the Castro Alves Orchestra, the OCA, will also be included after 2020.

The purpose of this program is to train musicians who will be able to disseminate the musical and pedagogical practices acquired, which can be applied to all areas of NEOJIBA.

The Training Program offers pedagogical workshops and continuing education through monitoring with the support and under the supervision of the coordinator of the area as well as NEOJIBA's pedagogical management department.

- PROMULTI, The Multipliers' Program  
— *Projeto Músicos Multiplicadores*

PROMULTI focuses on expressing the value and disseminating the knowledge acquired from experiences exchanged between the participants of the Youth Orchestra of Bahia and their target audience through the collective expression of art. This encourages entrepreneurship at the same time as a sense of collaboration amongst participants.

This project consists of guided planning and implementation of small music dissemination projects under the responsibility of members of the Youth Orchestra of Bahia (regular, non-monitor members), who must carry out educational initiatives through the collective practice of art.

The proposals made by PROMULTI participants may be adapted to several types of cultural institutions or associations, which may be freely suggested by the disseminating musician,

preferably in the neighborhood or community where the member in question resides.

- *The Public Policy Exchange Program for people with disabilities*

NEOJIBA promotes public policy exchange programs for people with disabilities through structured educational initiatives. Symposiums about the topic are held with the participation of renowned professionals of the area. The integration of people with disabilities in collective musical activities, the study of different types of disabilities and music teaching strategies to approach each case are among the topics discussed, in addition to themes that may be raised by the partners of such endeavors.

These symposiums will offer workshops, talks, roundtables, study group sessions, the presentation of successful cases, among other things. The purpose is the exchange of experiences and knowledge between those involved. The target audience are professionals from partner institutions who deal with people with disabilities, as well as NEOJIBA's pedagogical team.

In this way, this initiative also seeks to enhance the way NEOJIBA Centers deal with people with disabilities.

- Pedagogical monitoring of music courses at CASE – Community Centers of Socioeducational Service, or *Comunidade de Atendimento Socioeducativo*.

A challenge frequently faced by institutions in risk areas is how to handle situations of young people and teenagers in conflict with the law. And this is no different in the case of music teaching. NEOJIBA intends to provide pedagogical monitoring through a specialized team to CASE students taking lessons in percussion and wind instruments.

This *in loco* monitoring will happen through continuing education initiatives offered to CASE unit teachers. It will approach pedagogical matters relating to the appropriate professional behavior at a workplace where young people and teenagers are in conflict with the law, the preparation of teaching materials appropriate to this context, among other themes, which will possibly arise through continuing education practice.



*Children and Youth Choir, Campo Grande Square — Christmas, Dec. 17, 2019  
Salvador/BA*

*Photograph by Eduardo Tosta*

## 8.9 THE ESSENTIAL ELEMENTS IN THE CREATION OF NEOJIBA

- *Academies*

What is proposed is what could be referred to as the Ripple Effect. The musicians of the Youth Orchestra of Bahia — and eventually participants from other orchestras and Program Centers — receive guidance from visiting teachers from renowned musical institutions. This high-level instruction is given at what is known as NEOJIBA's Orchestral Academies, and they are organized by the coordinators from the corresponding instruments.

Regular Academy participants, on their turn, are part of the teams responsible to teaching an instrument to musicians of other orchestras, as well as ensuring that educational program requirements are met — in addition to the pedagogical activities of the Network of Orchestral Projects — whether through individual or small group lessons, or even through the leadership exercised at rehearsals by instrument types.

- *Repertoire*

Selecting the *repertoire* of the Programs' several music groups is quite an essential part of the methodology used by NEOJIBA in its music teaching process. Broadly speaking, the pieces chosen must be structured, both in the technical aspect as well as in a musical language standpoint, to emphasize a homogeneous construction of the orchestral sound. At first, this encourages

members who require a longer learning time, considering that individual focus builds up slowly before one is ready for a solo. Also, the pieces need to be touching, and a romantic *repertoire* is preferred, as well as Brazilian pieces.

Brazilian popular music is also part of the *repertoire*, whether as a complement to orchestral/Choir arrangements for NGF orchestras and choirs, or for majority of the NPM, or as basic *repertoire* for the NPMs with such focus.

Other characteristic of the program is that part of the *repertoire* is composed of pieces common to several orchestras and centers, what allows for music groups from different centers to meet for rehearsals and performances, as well as making it easier to move a member from one group to another.

To meet these objectives, a *repertoire* has been structured in a certain sequence to level the technical and musical development of NEOJIBA's musicians. This *repertoire* is divided in six levels, from 0 to 5, with 0 being a beginners' level. Each level has been created following a list of technical and musical criteria. The musical groups selected are: The String Orchestra, The Wind Band, The Plucked String Orchestra and the Symphony Orchestra and Choir.

The sequence of the *repertoire* was created horizontally as well as vertically: horizontally because it includes several pieces of the same tune, and because it works well for several musical groups, allowing for different groups to be joined



together; and vertically because it is expected that simplified parts that fit well with the original piece are added, allowing other groups of different levels to join and play together.

- *Concertos, performances and other promotion initiatives*

NEOJIBA does not see promotion initiatives (*concertos*, public performances and recording sessions) as the Program's ultimate goal. They are seen as opportunities for human development, considering that everyone involved must give their best in the pursuit of excellence (in relation to each group's level), employing the highest degree of concentration, dedication, discipline, preparation, and complete individual engagement.

These events are also important to connect participants, their families, and communities. Such a beautiful and engaging result of collective work (one which a member of the family or community is substantially involved) is disseminated, and values such as cooperation, perseverance, discipline, and commitment are shared. Promotion initiatives are also an opportunity for participants to enjoy the recognition of their families and the audience. This inspires and strengthens good habits, in addition to positively impacting self-esteem.

- *Pedagogical Seminars*

A pedagogical seminar is held once a year for the entire pedagogical team, as well as the general

public, with a 30-hour workload during which general pedagogical aspects are discussed for the proper operations of the initiatives promoted by NEOJIBA.

This is when the pedagogical team has the chance to evaluate the entire pedagogical system in place at the NPMs, proposing new educational strategies and elaborating guidelines to direct the initiatives to be developed at the Centers throughout the year.



*PROMS Monitor Training — April 17, 2019*  
*Photograph by Karol Azevedo*



*Promulti Initiative at Castro Alves Theater, Oct. 3, 2019  
Photograph by Eduardo Tosta*

## **8.10 SCHOLARSHIPS AND FINANCIAL AID**

Based on the admission criteria, members of NEOJIBA's Management and Professional Training Centers have access to a vast range of benefits collectively called "educational-aids":

- Music lessons and/or training in related areas
  - Educational material free of charge
  - Access to a musical instrument
  - Maintenance of musical instrument
  - Transportation
  - Snacks
  - Housing Subsidy (available to members coming from out of town who show proof of social

vulnerability)

- Financial Aid

NEOJIBA has a set of criteria in place for granting scholarships and benefits to its members.

The partial scholarship is a type of monthly financial aid granted to members of NGF musical groups, and other categories, as an incentive for their dedication, focus, and to validate the Program's legitimacy before members' families and communities.

The support is also granted to prevent the member who is still undergoing training to interrupt the learning process and start working due to pressing financial needs.



*Pedagogical Seminar  
Photograph by Eduardo Tosta*



*Fernando Sardo Workshop – Visual Orchestra - July 6, 2017  
Photographs by Taylla de Paula*

## 9. NEOJIBA AND INDIVIDUAL AND COLLECTIVE SOCIAL DEVELOPMENT

Today's main challenges, mostly for developing countries, are ensuring education, professional training, and social development for the low-income families' youth.

Poverty and social exclusion directly impact individual and collective development. Poverty can smother dreams, impose restrictions on personal aspirations and limit one's growth as an individual and as part of a community. Inequality results in waste of talent, imposing boundaries to the educational process and fostering the perpetuation of poverty from one generation to the next. Therefore, among those most affected by extreme vulnerability, are the children and young people living in suburban outskirts of urban centers.

The teaching of classical music in poor communities allows for behavioral changes that include boosted self-confidence and self-esteem, and a greater willingness to obtain long-term benefits. NEOJIBA's work helps thousands of children and young people to go through learning processes with significant personal and social improvement. For the youth of poor communities, or who live in socially vulnerable areas, education can bring transformation and social ascent in one

generation.

The main target of the NEOJIBA Program is young people living in a social inequality context. Many of them join the program, at first, to keep away from that environment where social inequality is something normal. In their families there is little or no understanding of advances in music education and its consequences for social advancement. Having a job and earning a living is what matters for the young ones from low-income families, and learning orchestral music is seen as entertainment and of little use to finding a stable and well-paying job. Therefore, the presence of NEOJIBA in the communities, and the interaction with the members and their families, is vital.

As finding a job and getting started in the labor market is a priority, many young people feel pressured to leave school and look for employment. An individual's teenager years are critical to the decision-making process of either investing in getting an education or contributing to the family's income. More often than not, young people feel compelled to financially contribute to the family as they believe this is their role. Hence, many of them are led to accept the idea that they are not prepared or are unfit to learn. Education should be perceived as a means to knock down all barriers and promote the social development of this youth.

NEOJIBA Centers offer the appropriate social practices for the young people to feel welcomed and experience the promotion of social interaction.



The lack of resources is a huge obstacle to keeping the young ones in the projects, mainly when food and transportation costs are involved. To overcome this, NEOJIBA offers financial support through scholarships and aids allowing participants to stay in the Program.

At the Centers, musical and social learning is always done collectively. From the very beginning, participants study and practice together. NEOJIBA encourages teamwork in its pursuit to creating opportunities to everyone. The students are motivated to develop learning cooperatively and interdependently, seeking to build something in common. Orchestral training values the sense of collectiveness and the development of social skills. Students recognize the importance of mutual respect, the recognition of leadership and the hierarchy inherent to that practice.

In a search for excellence in the orchestral learning process, students are pushed to a qualitative advancement with expressive social changes in all areas. Public performances influence a change in behavior and the values acquired in the process are final to individual transformation.

The NEOJIBA Program shows the power of the collective musical practice to transform the youth, mainly in regards with accepting and experiencing new realities and knowledges, not only within the scope of the orchestra but also through other activities inherent to life in community.



*Center Cordas Dedilhadas*



*Center Cidade Sol*

# 10. THE INTERNATIONAL EXPERIENCE OF NEOJIBA'S YOUTH ORCHESTRA

NEOJIBA has performed internationally, in several European countries, such as Switzerland, Italy, France, England, Germany, Portugal, as well as in the United States and Brazil, always under the coordination and conducting of Ricardo Castro.

The trip of the Youth Orchestra of Bahia, with about 140 members mostly from the outskirts of Salvador, shows the positive results of the discipline and training technique of NEOJIBA's pedagogical methodology. Discipline, focus, the pursuit of excellence, and the interaction promoted by the program and experienced by the young people allow for the technical and operational viability of the tours.

Despite operational and financial difficulties, the success of the international performances has been the main motivation for keeping the tours. NEOJIBA's Youth Orchestra has received warm rounds of applause from the audiences of the most renowned theaters in Europe.



*The Youth Orchestra of Bahia — 2018 European Tour — Merano.  
Photograph by Lenon Reis*



*The Youth Orchestra of Bahia, on the 7th European Tour*



*The Italian Tour*

The international tours have brought recognition to NEOJIBA, and this has been shown through the impact in the general media, with articles published by the main newspapers of the international press. In 2018, NEOJIBA went on a very successful European tour. Below, excerpts of the diary prepared by Conductor Eduardo Torres and his team:

## **2018 EUROPEAN TOUR**

*Wednesday, September 5, Turin, Italy*

Wednesday night (5) was a glorious night to our Youth Orchestra of Bahia! During the first performance of the 2018 European Tour, with Ricardo Castro as the conductor, the group brightened even more the Festival Internazionale della Musica Torino Milano — MITO Settembre

Musica. The Italians who filled the audience at Theater Regio were impressed by the talent of our young musicians who, on their way out, were congratulated by several people.



*The Youth Orchestra of Bahia — 2018 European Tour, Rehearsal in Turin  
Photograph by Lenon Reis*

The Italian philosopher and aesthetic professor at University of Rome, Stefano Catucci, gave a brief introduction to the audience before the performance. With the orchestra on stage, he contextualized the presence of the group in the festival and referred to a scenario which included well-renowned names such as José Antonio Abreu, Giuseppe Sinopoli, Claudio Abbado and the Royal Philharmonic Orchestra.

The performance's theme, *Body and Soul*, was also related to the *repertoire* which, in the first



part, presented, as Catucci said, ‘the most romantic of all *concertos*’ for piano and orchestra, Robert Schumann’s Op. 54, with the great pianist Martha Argerich in an exciting and surprising interpretation, very different from her previous recordings. The audience, under strong applause, called for an encore, and Argerich played Liszt’s transition for a piano solo of the very beautiful song *Widmung*, a loving gift from Schumann to his *fiancé* Clara.



*The Youth Orchestra of Bahia — 2018 European Tour — Turin  
Photograph by Lenon Reis*

After the interval, it was the turn of the Youth Orchestra of Bahia to perform during the entire second half and present rhythmic compositions, starting with a tribute to Leonard Bernstein for the 100<sup>th</sup> anniversary of his birthdate. After that, the



orchestra played *Sonhos Percutidos*, composed by the *Baiano* Wellington Gomes, performed for the first time in Italy.

At the end, Cuban Overture, by Gershwin and — in tribute to *El Sistema*, the Venezuelan model that inspired NEOJIBA — Danzón N.2, by Marquez, with the orchestra playing without the conductor. Under intense applause, the audience called for an encore and was readily answered with the performance of Ary Barroso's *Aquarela do Brasil*, and *Tico- Tico no Fubá* (also without a conductor), by Zequinha de Abreu, both songs with beautiful arrangements by our own Jamberê.

### **Thursday, September 6, Milan, Italy**

The Italian press divulged the amazing performance of our Youth Orchestra of Bahia in Milan, this Thursday (6), on the second night of our 2018 European Tour. In the beginning of the performance, an unforeseen event: the great Martha Argerich was in a small accident and was unable to play Schumann's *concerto* in L minor for piano and orchestra. She needed to be replaced at the last minute.



*Youth Orchestra of Bahia —2018 European Tour — Rehearsal and Performance in Milan  
Photograph by Lenon Reis*

What could have been a huge problem was an unforgettable lesson of resilience and excellence, after all we are talking about the main orchestral group of the NEOJIBA Program and its admirable conductor and pianist Ricardo Castro. The performance ran smoothly with Ricardo on the piano replacing the guest piano soloist, and our young musicians playing without their conductor. It is no surprise to us that Ricardo Castro returned to the stage six times for the audience's standing ovation.

The performance also included the opening of *West Side Story*, by Leonard Bernstein, *Sonhos Percutidos*, composed by the *Baiano* Wellington Gomes and played in Italy for the second time (the

first time was during the Turin performance), as well as Danzón No.2, by Arturo Marquez. As it could not have been any different, the encore presented *Tico-Tico no Fubá*, by Zequinha de Abreu, one of the most famous Brazilian sambas in the world. And obviously that our orchestra went beyond playing. The young musicians also danced and left the stage clearly touched!



*The Youth Orchestra of Bahia, 2018 European Tour  
Rehearsal and Performance in Milan  
Photograph by Lenon Reis*

### ***Saturday, September 8, Montreux, Switzerland***

The Youth Orchestra of Bahia performed again on Saturday, at the Stravinsky Hall, in Montreux, showing the same formidable enthusiasm! This stage has seen great names of the

musical world and different music styles, such as jazz, instrumental music, among others. In the afternoon, *a rehearsal was held* with the young Brazilian pianist Ronaldo Rolim, whose international career is booming. The young musician performed Schumann's *concerto* for piano. Ronaldo has already performed with the Youth Orchestra of Bahia in Salvador, early this year.



*The Youth Orchestra of Bahia — 2018 European Tour  
Ricardo Castro and Tobias Richter during rehearsal in Montreux  
Photograph by Lenon Reis*

Tobias Richter has been the director of the Montreux Vevey Classical Music Festival since 2004. He talked to the orchestra and expressed how happy he was to have the orchestra in the program of his last year as the festival's director. In his words, the Youth Orchestra of Bahia is in the

heart of the festival and the city's.

The performance was recorded by the Swiss Radio. In Montreux, the orchestra played for the first time in the tour pieces such as the complex and profound Schumann's overture *Genoveva*; Camargo Guarnieri's *Festive Overture*; *Revueltas' Sensemaya*; and Alberto Ginastera's *Estancia Suite*. After a strong round of applause Ronaldo Rolim returned for an encore and played Liszt's *Sonetto del Petrarca*.



*The Youth Orchestra of Bahia — 2018 European Tour, Montreux  
Photograph by Lenon Reis*

After the interval, Ricardo Castro addressed the audience and explained a little about the NEOJIBA “cause”, mentioning that all musicians of the orchestra are also disseminators of the Program. He thanked those who donated the instruments considering that every time the

orchestra performs in Montreux, the audience donates several instruments. In a symbolic act, he received a hand-made violin produced in Germany, in 1956, from someone in the audience.

After the last piece, *Danzón No. 2*, by Marquez, which was performed without the conductor, the orchestra received a standing ovation and, in retribution, played the emblematical *Tico-Tico no Fubá*, by Zequinha de Abreu.

### ***Sunday, September 9, Geneva, Switzerland***

A group of 30 musicians from the Youth Orchestra of Bahia went on the morning of Sunday, September 9, to Geneva, where they rehearsed for one hour for a joint performance with a children's orchestra and a youth orchestra from Geneva, a work led by Rada Hadjikostova-Schleuter and Tomas Hernandez, respectively.



*The Youth Orchestra of Bahia — 2018 European Tour — Geneva  
Photograph by: Lenon Reis*

The performance took place at the beautiful Victoria Hall, with perfect acoustics, at 11am local time, and counted with Conductors Eduardo Salazar and Tomas Hernandez. At 3pm the other members of the orchestra arrived to rehearse. The performance was scheduled for 6pm.

Both the morning and the evening performance were organized by ASANBA - the Swiss Organization of NEOJIBA's friends.

The performance began with Ricardo Castro on the piano playing Schumann and, with no conducting, the orchestra played beautifully. While the stage was being prepared for the performance of Dvořák' New World Symphony,



Ricardo addressed the audience and thanked ASANBA, explaining the cause for which NEOJIBA was created and talking about how happy he was for having been able to bring the young musicians to that stage of excellence, in that city where he had studied for three years. Then, Eduardo Salazar took on the conducting post for the high voltage performance of Dvořák's symphony, to which the Geneva audience responded with a standing ovation. Our young orchestra followed that performance with Tico-Tico no Fubá, as the public called for an encore.



*The Youth Orchestra of Bahia — 2018 European Tour — Geneva Performance  
Photograph by: Lenon Reis*

In the audience, many friends of the Program, like Michel Bellavance (flutist), Gerard Metrailler (trumpet player), Laurent Gay (conductor), Philippe Dinkel (Director of the School of Music

Education of Geneva), Chiara Banchini (world-reference violin player for baroque music), Luiza Flores (conductor), Rainer Held (maestro), several students and alumni from the School of Music Education of Geneva who had been on a one-month trainee program in Salvador, helping at our Centers.

***Tuesday, September 11, Bologna, Italy***

Our young musicians rehearsed at *Teatro Manzoni*, an extremely beautiful concert hall with 1,236 seats, in the city's historical center. During rehearsal, after the conductor Ricardo Castro worked with the musicians on excerpts of Wagner's *Masters Singers of Nuremberg*, and the Dvořák's *New World Symphony*, the orchestra rejoined Martha Argerich to rehearse Schumann's *concerto* for piano and orchestra Op. 54.

The performance of the Youth Orchestra of



*The Youth Orchestra of Bahia — 2018 European Tour — Bologna  
Photograph by Lenon Reis*

Bahia joined the Bologna Festival 2018 with tickets sold-out. The festival also counted with renowned musicians and musical groups such as Daniil Trifonov, Gil Shaham, The Arditti Quartet, Leif Ove Andsnes and Ton Koopman.

The performance of the first piece, Schumann's Genoveva Overture, received intense applause from the audience!

The performance of the same composer's *Concerto* for Piano, with Martha Argerich as soloist, drew an even more intense applause, which led the pianist to play Liszt' transition to Widmung, by Schumann, in the encore.

After the interval, it was time for our orchestra to face the intense performance of Dvořák's New World Symphony, under the conducting of Ricardo Castro. At the end, in addition to all the applause, the audience shouted 'bravo' several times! Coming back on stage for the third time to be acclaimed by the audience, Conductor Ricardo Castro talked about NEOJIBA and the Program's "cause": to instruct young disseminators of NEOJIBA's ideals.

In reference to the Venezuelan model *El Sistema*, which served as inspiration to the creation of The State Centers of Children and Youth Orchestras of Bahia (NEOJIBA), the orchestra played, with no conductor, Danzón No. 2, by Arturo Marquez, and the performance resulted in a standing ovation from the audience. For the evening's second encore, the traditional *Tico-Tico no Fubá*, in a symphonic arrangement by our

musician Jamberê! That was the recognition of a memorable evening!

***Wednesday, September 12, Verona, Italy***

The day following the performance in Boulogne, the Youth Orchestra had the morning free, but at 5 p.m. the group was at *Teatro Filarmonico di Verona* to rehearse for the evening's presentation. They started with Gershwin and Ginastera under the conducting of Eduardo Salazar and continued — now with Ricardo Castro as the conductor — with the orchestral part of Wagner's Liszt *Concerto No.1*, and Schumann's *concerto* with Martha Argerich.



*The Youth Orchestra of Bahia — 2018 — Verona  
Photograph by Lenon Reis*

*Teatro Filarmonico di Verona* is one of

Europe's most prestigious opera houses, with history going as far back as to 1732. The performance of the Youth Orchestra of Bahia, once again completely sold out, was held at *Il Settembre dell'Accademia* — 2018 International Music Festival, an event that also included orchestras and artists like STAATSKAPELLE DRESDEN, under the conducting of Alan Gilbert, *FILARMONICA DELLA SCALA DE MILANO*, with Myung-Whun Chung as conductor, PHILHARMONIA ORCHESTRA of London with conductor Esa-Pekka Salonen, among others.

The first piece of the program was the overture of Wagner's Opera Masters Singers of Nuremberg, and this was the first time this piece was performed in the tour. The performance went on with Schumann's *concerto*, with Martha Argerich. The soloist was lengthily applauded. During the encore, a surprise: Argerich and Ricardo Castro played *Le jardin féerique*, the last piece of Ravel's *Mamère l'Oye*, the original four-hand piano version.

After the first part having paid homage to the European tradition, the second part was dedicated to the music of the Americas and our traditions. Five pieces, two being from American composers, one by a Mexican, another by an Argentine, and the last one by a *Baiano*. Afterwards, the audience called for an encore, two, actually: *Aquarela do Brasil* and *Tico-Tico no Fubá*. When it was time to leave the theater, it was clear that a good amount of people from the audience, most at a mature age,

could not hold back their tears.

***Thursday, September 13, Merano, Italy***

The Youth Orchestra of Bahia, after having the morning free, head to the city of Merano after lunch. The city is located in the northern region of Italy, near the Austrian border. The orchestra had performed in Merano in 2014. The city, with strong tourism activity, has both Italian and German as official languages. Rehearsal was from 6 p.m. to 7:30 p.m., at *Kursaal*, a music hall for 1,060 people. *Kursaal* is part of *Kurhaus*, an elegant building that stands as a symbol of the city. It was built back in the 19<sup>th</sup> century when royal Austrian visitors started to crowd the city.



*The Youth Orchestra of Bahia — 2018 European Tour — Merano*  
*Photograph by Lenon Reis*

After rehearsing excerpts of overtures by Wagner, Gershwin and Guarnieri, Martha Argerich arrived to rehearse Liszt's *Concerto* No. 1, the only performance of the piece in this tour. After rehearsal, the orchestra had a snack and, 9:30 p.m. sharp the performance started with a full house. The orchestra opened the evening with the overture of Wagner's *Master Singers of Nuremberg*, with warm applause, and continued with Liszt's *concerto*.

As always, Martha Argerich's extraordinary performance left the audience excited, with Argerich returning to the stage several times. Finally, she offered the audience an encore performance of the delicate "Of Foreign Lands and Peoples", the first piece of "Scenes from Childhood", Schumann's Op. 15. Liszt's *concerto* has a particularity which is the introduction of one of the first triangle solos of the *repertoire*, and Martha Argerich insisted on having our own David Martins, percussion player responsible for this solo, sitting very close to her, and coming forward to the front of the stage to receive the applause of the audience with her and Ricardo Castro.

In the second part, the orchestra performed the program of the Americas, with Bernstein, Gershwin, Guarnieri, Revueltas and Marquez, and playing the first piece, Ricardo Castro addressed the audience to introduce NEOJIBA and its 'cause'. He mentioned that the current Youth Orchestra of Bahia is mostly composed of musicians of the Youth Orchestra that performed in that same Hall



in 2014, showing that the dissemination method works. The warm applause that followed made the orchestra play another two pieces in the encore. At the end, several people from the audience came close to the stage to thank the musicians and say hello.

***Friday, September 14, Verona, Italy***

September 14 the group checked out from the hotel in Verona and went on a three-hour rehearsal at *Teatro Filarmonico di Verona*, the same theater where they had performed on September 12. Rehearsal went on as usual, having started with Ricardo addressing the musicians, stressing the fact that expectations for the Paris performance were very high. The orchestra had the privilege to be rehearsing on the stage of one of Europe's main concert halls, and to be going to Paris to perform at the main concert hall of that city. After rehearsal Ricardo Castro asked if the group had any improvements to suggest for the pieces that the orchestra played without a conductor, and many musicians gave their opinions.



*The Youth Orchestra of Bahia — 2018 European Tour — Verona  
Photograph by Lenon Reis*

The last thirty minutes of rehearsal on the stage of *Teatro Filarmônico di Verona* were dedicated to a talk with Ricardo about the purpose of a tour like the one the musicians were experiencing. A tour of a Brazilian youth orchestra from Bahia that, in a completely extraordinary way was performing on the most prestigious European stages, with one of the most famous pianists worldwide. That is not mentioning being in the program of one of the most prestigious music festivals, with 90% of the concerts sold out, and 100% standing ovations.

Ricardo explained that the purpose was to show the musicians all the beauty that human beings could create and maintain, and mentioned, as an example, the gorgeous theater where the orchestra was at that very moment; they too were

capable of creating harmony in their areas; they too could be positive examples as individuals, like NEOJIBA was.

Ricardo also mentioned the article he had written which had been published on that month's edition of *Revista Concerto*. He asked the musicians if any of them had seen a favela in the cities they had visited, which was one of the topics introduced in the article.

Soon after the talk/rehearsal, the orchestra went back to Turin on four buses. They were going to take the TGV from Turin to Paris the next day.

***Saturday and Sunday, September 15 and  
16, Paris, France***

Saturday, September 15, was dedicated to the six-and-a-half-hour train ride from Turin to Paris. The group was divided in two. One left in the morning and the other in the afternoon.



*The Youth Orchestra of Bahia — 2018 European Tour — Paris*  
*Photograph by Lenon Reis*

Sunday in Paris was special. A sunny day, with the streets closed to traffic between 11 a.m. and 6 p.m. The ideal day for walking. And that was what the orchestra did. A visit to the Eiffel Tower was registered by the traditional group picture. They also went on a boat ride (Bateaux Mouches) on the *Seine*, made a quick stop by the *Champs Elysées*, had lunch at *Rue de Rivoli* — right next to the *Jardin de Tuileries* — and took another traditional group picture by the *Louvre*. A two-hour visit to the *Notre Dame de Paris* was followed by a quick walk by the *Centre Pompidou* before the group head back to the hotel for dinner.



*The Youth Orchestra of Bahia — 2018 European Tour  
Performance at Philharmonie de Paris  
Photograph by Lenon Reis*

It was an exceptional day, and the young musicians of the Youth Orchestra could appreciate and let themselves be amazed by the beauty of the City of Lights and the history of its buildings and monuments.

***Monday, September 17, Paris, France***

The last performance of the 2018 European Tour was the perfect closing event for an acclaimed sequence of performances of our Youth Orchestra! There was a total of nine concerts in three countries — Italy, Switzerland, and France — with exciting, pristine performances. The compliments from the audience, the press and specialized critics crowned the talent of NEOJIBA's

young musicians under the conducting of remarkable Ricardo Castro.



*The Youth Orchestra of Bahia — 2018 Europena Tour — Merano  
Photograph by Lenon Reis*

Rehearsals started early afternoon on the 17<sup>th</sup> of September at one of the studios of the *Philharmonie de Paris*, a building part of *Cité de la Musique*, a complex that received special acoustic treatment from Nagata Acoustics, the same Japanese company responsible for the work done at the building in *Parque do Queimado*, Salvador, where NEOJIBA's home is located. Exactly at 6:20 p.m. rehearsals started on the stage, and precisely then the group heard the news: the performance was going to be broadcasted live through the *Philharmonie's* website!





*The Youth Orchestra of Bahia — 2018 European Tour — Paris  
— Performance at Philharmonie de Paris  
Photograph by Lenon Reis*

With tickets sold out for months, the concert hall was completely crowded when the orchestra went on stage. Before starting the first piece, Ricardo Castro addressed the audience and explained why a Youth Orchestra from Bahia was playing Wagner in Paris. The audience realized that, inspired by the Venezuelan Program *El Sistema*, all musicians of the Orchestra were disseminators of that model.

Ricardo also said that the musicians playing that evening were mostly taught by the musicians who had performed on that very stage in 2016.

When talking about the *repertoire*, he clarified that the choice for pieces such as the overture of Wagner's opera "The Masters Singer of



Nuremberg” is related to each musician’s level of hand, ear, and spirit. But, on top of all, the orchestra was there to present a ‘cause’ and show what can be done anywhere in the world, even in Bahia, even under conditions which are, many times, very challenging.



*The Youth Orchestra of Bahia — 2018 European Tour — Paris — Performance at  
Philharmonie de Paris  
Photograph by Lenon Reis*

Wagner’s overture was performed in a pristine way. It was full of a noble, intense energy, while also showing expressive moderation and grace. An intense five-minute applause followed the performance of Schumann’s *Concerto* for Piano and Orchestra, with the audience shouting “*bravo!*” before the piano four hands encore piece was played by Ricardo Castro and the amazing Martha

Argerich. *Le Jardin Féerique* was the piece chosen, the last number of *Mamère l'Oye*, by Ravel. At the end a few more minutes of intense applause!

After the interval, the orchestra continued with the part of the program dedicated to the music of the Americas (Gershwin, Guarnieri, Revueltas and Bernstein). They performed with such posture, quality, concentration, and joy that the demanding Parisian audience was completely won over. Before the last piece of the program, the conductor addressed the audience one more time to mention the importance of José Antonio Abreu's legacy to the youth of South America.

Ricardo then recalled an important lesson given by the French Orchestra Dissonance, in that same *Philharmonie* hall: the performance of Stravinsky's Rite of Spring, with no conductor. He then left the stage and let the Orchestra, without a conductor, play the last piece of the program: Danzón No. 2, by Marquez. The audience congratulated the performance with a standing ovation and did not resist the final encore showcasing the performance of the Brazilian pieces *Aquarela do Brasil* (Ary Barroso) and *Tico-Tico no Fubá* (Zequinha de Abreu), with the excellent arrangements by our own Jamberê. The encore closed with the musicians exiting the stage at the sound of *Vassourinhas*.

It is hard to describe the beauty awakened by the Youth Orchestra during this tour. It was all condensed in this last performance in Paris, as well as the effect they caused in the audience. It was all

registered, including pieces for the documentary, which will show the changes promoted by NEOJIBA in the lives of these young musicians.

The Youth Orchestra of Bahia did not go to Europe to perform at the most prestigious concert halls with the most renowned soloists. It did, in fact, do all of that with unique brilliance. However, the Youth Orchestra went to Europe to “show what can be done under the most severe conditions”, as it was well put by our conductor. It can inspire each one of the musicians to become a disseminator of dreams and positive role models.



*The Youth Orchestra of Bahia — 2018 European Tour — Philharmonie de Paris  
Photograph by Lenon Reis*

# 11. NEOJIBA'S HEAD OFFICES

July 9, 2019 was the opening of NEOJIBA's new 'home' at *Parque do Queimado*, Liberdade, Salvador, at the building where Brazil's first water treatment station was installed.

Governor Rui Costa was present, and in his address to the public he highlighted NEOJIBA's purpose and importance to the State of Bahia. The Governor said: "NEOJIBA is, first of all, a project of social and cultural inclusion. Culture, art, education... this is what gives us structure as human beings. This is what completes us and makes us shine. And this new home is definitely a symbol for us. Several cultural events will take place here, and I hope that we can multiply this effect throughout the state of Bahia".

The Secretary of Justice, Human Rights and Social Development, Carlos Martins, also attended the opening. He stated that the new building represents the consolidation of NEOJIBA as a successful program of social assistance. "NEOJIBA represents a solid alternative to the youth living in social vulnerability so that they can awaken their present and future to music and the expression of citizenship. The opening of this home to NEOJIBA represents a special moment to the program, but this house has a history dating back to the 19<sup>th</sup>

Century, and it is a cultural reference to the neighborhood of Liberdade.



*2014 - Governor Jaques Wagner signs the concession agreement for the beginning of the work that will get Parque do Queimado ready to house Program NEOJIBA. Image provided by NEOJIBA to be used in this e-book. This image is public and can be made available by NEOJIBA upon request.*



2019 - Governor Rui Costa during the opening ceremony speech of the new NEOJIBA headquarters in Parque do Queimado, in the presence of Carlos Martins, Secretary of Justice, Human Rights and Social Development, and of the General Director of NEOJIBA. Image provided by NEOJIBA to be used in this e-book. This image is public and can be made available by NEOJIBA upon request.

To Ricardo Castro, the general director of NEOJIBA, the building is the best equipped for musical education in Brazil. “This space will change, quite a lot, the expectations for the level of excellence we seek to maintain. NEOJIBA has taken its youth orchestra on many international tours, works with the best musicians of the planet and receives positive, amazing critiques. With this new building as our home, the level will increase considerably and the results will follow”, said Ricardo.

*Parque do Queimado* houses the memory of the audacious 19th Century water supply system of the city of Salvador, a landmark of national engineering. *Companhia do Queimado* was the first *concessionaire* of water collection, treatment, and

distribution of the country.

*Companhia do Queimado* started its operations on February 1, 1853, including a dam with cisterns and wells to supply the city with water. On December 8, 1856, the fountains imported from Europe to Salvador sprinkled water from the *Queimado* System for the first time, an event that indorsed *Companhia do Queimado* as the first company in Brazil to distribute running water to the population. It was on January 7, 1857, that the company started to sell water. A system of 22 fountains distributed across the city was deployed, with some special attention to the fountain at *Terreiro de Jesus*.

The official opening was in 1859, with the presence of D. Pedro II. There was a set of three *reservoirs*, one with 1,000m<sup>3</sup> at ground level, and two elevated metal containers, each with 100m<sup>3</sup>. The *reservoirs* stored the water that originated from pumping stations in *Retiro* and *Queimado*.

The pumping system used was activated by steam, as electric energy was not available at the time.

In 1910, another water supply system created by Engineer Theodoro Sampaio, started to serve *Cidade Baixa*, the suburbs, and some other neighborhoods, such as *Barra*, *Rio Vermelho*, and *Brotas*. In 1926, the state government took over the responsibility for Salvador's water supply through the Superintendency of Water and Sewage of the *Reconcavo* Region — SAER, *Superintendência de Águas e Esgotos do Recôncavo*,



soon followed by the Water and Sewage Metropolitan Company — COMAE, *Companhia Metropolitana de Águas e Esgotos*, and, finally, the Water and Sanitation Company of Bahia — EMBRASA, *Empresa Baiana de Águas e Saneamento*.

In 1937 *Parque do Queimado* was declared a historical landmark by the Institute of National History and Arts Heritage — IPHAN, *Instituto do Patrimônio Histórico e Artístico Nacional*.



*Parque Queimado in 1838*

In December 2014, the building was transferred to NEOJIBA. With the support of the State Government and the help of non-reimbursable resources from The National Bank for Economic and Social Development — BNDES, *Banco Nacional de Desenvolvimento Econômico e Social* NEOJIBA carried out an extraordinary

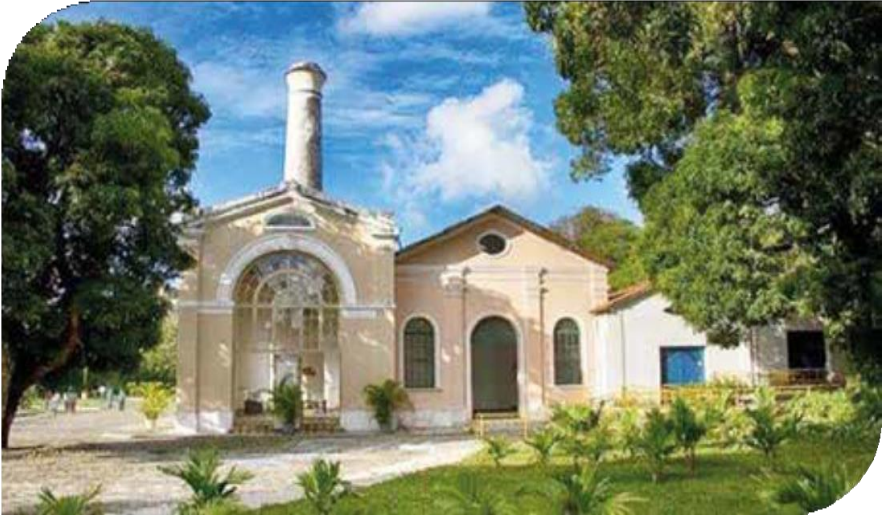
renovation of the facilities. Four large houses were transformed into six rehearsal rooms and a concert hall for 140 spectators, with the structure needed to receive the public, musicians, and support crew.

The restoration project, approved by IPHAN, preserved all historical aspects of *Parque do Queimado* and used appropriate technology to ensure the ideal acoustic of the rooms, as explained by the founder of NEOJIBA, conductor Ricardo Castro:

“The is unprecedented. We brought the company Nagata Acoustics<sup>1</sup> to work on this project, and it is the first time that the Japanese company – who developed acoustic projects to the best symphonic halls in the world such as *Philharmonie de Paris*, the Walt Disney Concert Hall in Los Angeles, and the *Elbphilharmonie* in Hamburg – is working in Brazil. They invested in our small room project which is, actually, a test for our high-quality building capabilities. We hope this project will help us expand this technology for building music rooms here in Bahia.”

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<sup>1</sup> Nagata Acoustics is an international acoustical consultancy firm. In Japan they have been involved in the design of over seventy concert halls, including the Suntory Hall, the Sapporo Concert Hall, the Muza Kawasaki Symphony Hall, the Kyoto Concert Hall, and the Hyogo Performing Arts Center. Other projects included the Supreme Court, Tokyo, and the sound system for the New National Theatre, Tokyo. Outside Japan they have consulted on the Walt Disney Concert Hall, Polish National Radio Symphony Orchestra in Katowice, the Danish Radio Concert Hall, the Helsinki Music Centre, the Mariinsky Concert Hall and Opera House, *Elbphilharmonie*, Taichung Metropolitan Opera House, Bing Concert Hall, and *Philharmonie de*



The acoustic treatment defined by Nagata's Executive Project comprises an insulation of the highest technological level making the rooms perfect for practicing and teaching music with string instruments in one room and wind instruments in the next room, with no interference whatsoever. The rooms are perfectly soundproof. The construction work was carried out by Consplan<sup>2</sup>, a company based in Bahia, with the participation of associate engineers Thales de Azevedo Filho and Murilo Miranda.

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2. Consplan started its civil construction activities in 1976, with residential and commercial buildings. Since then, many years have passed and all projects have been carried out with quality, punctuality, rigorous

planning, technical and conceptual innovation, resulting in successful partnerships and satisfied clients. The challenge of adding value to the company's work has always been present. So innovative concepts emerged, such as the Integrated Health Complex, a reference throughout the country, and the Day Hospital, a project so far non-existing in Brazil. The distinguished expertise is the result of a diversified operations that Consplan has set out to pursue. From differentiated residential buildings to well-structured commercial constructions; from healthcare ventures to hotel endeavors; from unique special projects to industrial projects of all sizes. All projects in the different segments included in the company's portfolio show its commitment to high-quality, defined by values such as integrity, transparency, and respect for people. <http://www.consplanbahia.com.br>

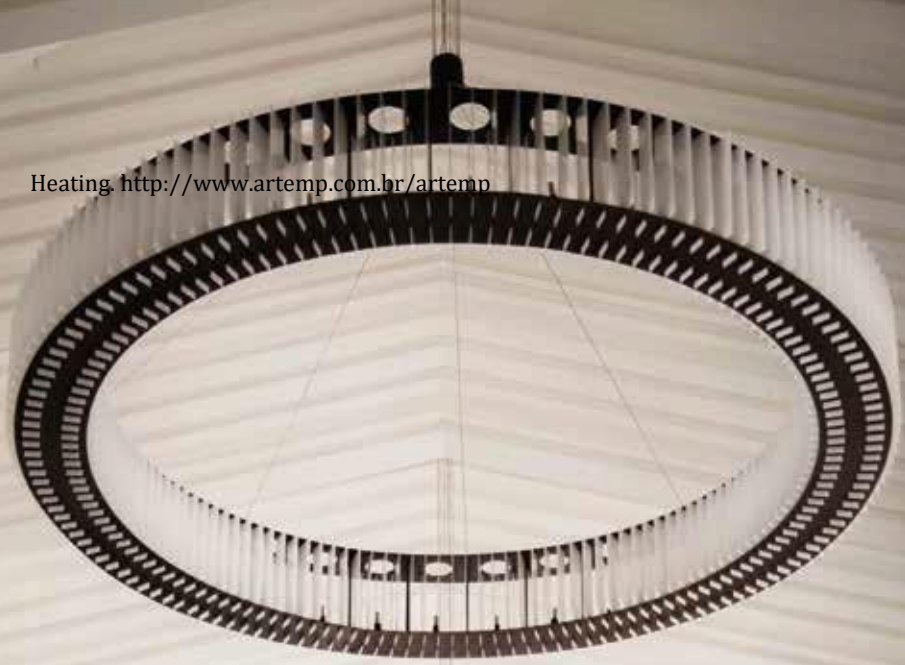
The company won the selection process carried out by IDSM, having the appropriate technical capabilities to develop the project. It is important to mention that Consplan built the L'Occitane Theater in Trancoso, in the Southern region of Bahia.

Naturally, all sound proofed environments need noise-free air conditioning. Thus, the cooling system project was based on special technology developed by Mechanical Engineer Mário Sérgio Pintos de Almeida, director of MSA, and perfectly executed by ARTEMP<sup>3</sup> Engineering, a company from Bahia. There is no music room in Brazil with similar technology.

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<sup>3</sup> Artemp was created to provide its customers, through agile and effective services, a joyful experience. It operates on the principles of high professional and ethical levels based on trust. Still guided by the same mission today, and aware of our role in society, the company's work is based on ethical values, and it invests in environmental sustainability and social responsibility initiatives. The Artemp group is part of The Sectorial Group of Companies Specialized in Central Heating and Cooling Systems of ABRAVA — The Brazilian Association of Refrigeration, Cooling, Ventilation and

Heating. <http://www.artemp.com.br/artemp>







*Parque do Queimado Dec. 2018*



*The home of NEOJIBA*

Therefore, *Parque do Queimado*, now the home of the NEOJIBA Program, reveals once again its pioneering spirit. Having hosted the country's first urban water supply system, it now houses the first high standard acoustic treatment music rooms in Brazil.



*NEOJIBA's home in Parque de Queimado*



# 12. IDSM – INSTITUTE OF SOCIAL DEVELOPMENT THROUGH MUSIC

The Institute for Social Development through Music, or IDSM — *Instituto de Desenvolvimento Social pela Música*, is a pioneering entity in Bahia in fostering social integration through orchestral and choir practice.

Founded on September 28, 2013, it was created to promote, inspire, and support social development and social interaction through the collective practice of music, and to support the development of the NEOJIBA Program.

Through a contract with Department of Justice, Human Rights and Social Development of the State of Bahia, IDSM became responsible for NEOJIBA's management. The members of the Advisory Board were:

- Roberto Figueira Santos, President of Honor
- Manoel Joaquim Fernandes de Barros Sobrinho, President
- Luiz Fernando Studart Ramos de Queiroz, Vice-President
- Augusto Sampaio de Souza
- Maria Caetana Cintra Santos
- Jorge Oliveira Sampaio
- Lucia Leão Jacobina Mesquita
- José Sergio de Oliveira Andrade

- Paulo Porto Maciel
- Anna Helena Mariani Bittencourt
- Lourenço Rebetez
- Bruno Mariani
- Orlando Rui Soares dos Santos



*Ricardo Castro and Roberto Santos*

IDSMS Advisory Board has Dr. Roberto Figueira Santos as President of Honor. Former Governor of the State of Bahia (1975 — 1979), former Minister of Health during the mandate of former President José Sarney (1986 — 1987) and former Congressman for the State of Bahia (1995 — 1999).

Born to Edgard Rego dos Santos and Carmem Figueira Santos, Dr. Roberto earned his M.D degree

in 1949 from UFBA, the Federal University of (UFBA), becoming a full professor in 1951 at that same institution.

In the United States, he specialized in general medicine after some time spent at Cornell, Michigan, and Harvard Universities (1950-1953); After that, he went to the Great Britain where he specialized in experimental medicine at Cambridge University (1954-1955).

Back in Brazil, Dr. Roberto continued his practice as well as teaching at the university until he was appointed Secretary of Health for the State of Bahia, during the first months of Luiz Viana Filho's government, a position he renounced when appointed Dean of UFBA (1967-1971), a position his father, Prof. Edgard Santos, had occupied just few years prior to his nomination.

Between 1968 and 1972, Dr. Roberto acted as President of The Brazilian Association of Medical Education, or ABEM, *Associação Brasileira de Educação Médica*, as well as President of the Federal Advisory Council of Education from 1971 to 1974, also sitting at the Advisory Board of Higher Education for American Republics in New York, from 1968 to 1975<sup>1</sup>.

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<sup>1</sup> [https://pt.wikipedia.org/wiki/Roberto\\_Figueira\\_Santos](https://pt.wikipedia.org/wiki/Roberto_Figueira_Santos)

The President of IDSM's Executive Committee is Prof. Manoel Joaquim F. de Barros Sobrinho, the founder of the renowned university UNIFACS.

Born July 15, 1938, Prof. Barros graduated in Industrial Chemistry at the age of 23. In the following year, 1962, he joined the Polytechnic School of UFBA, The Federal University of Bahia, as assistant professor, teaching General Chemistry to engineering students. Sometime later, he was selected by UFBA to get an MBA at Michigan State University, in the United States. Upon his return, the Professor started teaching Production Administration and began his career as a successful business administrator.

Prof. Barros worked for a while in public administration at the State Department of Industry and Commerce, under the government of Luiz Viana Filho, where he created and coordinated the Program for the Development of Countryside Industrialization. Soon after that he was appointed Surrogate Secretary and in 1969 took office. But his passion for education led the 34-year-old professor to create the Business Administration School of Bahia, which evolved to become what today is UNIFACS2.

# 13. THE SWISS ASSOCIATION OF NEOJIBA'S FRIENDS

The year of 2012 was quite intense for the Project, as Ricardo Castro was able to sign an agreement between NEOJIBA and *Haute École de Musique*, in Geneva, Switzerland, allowing the exchange of knowledge and experience between young musicians from Bahia and their Swiss peers. Through this agreement, NEOJIBA started an Exchange Program, sending young musicians and technicians to Switzerland. In turn, they brought musical and technical information back to Brazil, to be passed along to other members of the Program.

Meanwhile, Ricardo realized that it was critical to have the operational part of the agreement – relating to the musicians and technicians of NEOJIBA – coordinated by an institution in Switzerland, to support them upon their arrival. He gathered a few Swiss friends and, on June 10, 2012, ASANBA – *Association Suisse des Amis de NEOJIBA* was created. Since then, the Association has been organizing the exchange between the two countries, making it easier for the musicians from Bahia to adapt to their stay in Europe, and organizing performances to promote their introduction to the Geneva audience.

It is hard to describe what a young person from the suburbs of Bahia feels in these cases. Most likely they never even dreamt of visiting such country, let alone live in one of them. We could also only imagine how it would feel for Swiss young men and women to come to Brazil, a country so different from their own, and live in a culture that is far more diverse. These experiences will forever live in the hearts and memories of these young people. More than musical and technical aspects, which will remain by themselves, the life experiences will certainly be passed along to their families and friends.

Several people contributed so that ASANBA could support NEOJIBA. Among them, we can mention Adré-Marc Huwyler, the association's president. Also, the soft-spoken and gentle, Adré-Marc, a luthier in Geneva, in addition to tending to the lutherie students from the Program in Switzerland, teaching and helping them perfect their craftsmanship in the making and repairing of musical instruments, visits Salvador around two times a year to follow the work done by NEOJIBA's luthiers. In a recent interview given in Salvador to talk about ASANBA, Adré-Marc accounted for 25 visits to the country.

Many other people helped NEOJIBA, like Monica Schütz, who supported the international tours and Madleine Frantzen, a lyric soprano singer, also Adré-Marc's wife, who visited Salvador four times to teach vocal techniques to the vocal coaches of the Project. Claude Beguin, Lucile Noir,

Renato de Aguiar, among others. The list is quite long.

ASANBA currently has 40 members truly committed to rendering excellent services to NEOJIBA in Switzerland. They oversee the following:

- Welcoming young NEOJIBA scholarship recipients, from their arrival at the airport and transfer to their housing accommodations, to offering guidance on how to behave in Switzerland considering the cultural differences between the two countries.

- Granting scholarships and benefits related to food, transportation, and communication to scholarship holders.

- Collecting and forwarding to NEOJIBA the donations received in the form of musical instruments, tools, and materials, and purchasing new quality instruments, tools, and materials in the event of a cash donation is received.

- Ensuring the exemption of taxes and fees from the Swiss government for the donations received and sent to Brazil.

- Offering logistic support to the international tours of NEOJIBA's orchestras.

The other way around is also true. Every year a group of Swiss music students from *Haute École de Musique* is sent to Brazil. They are selected by ASANBA, their tickets are paid by *Haute École*, and they spend 30 days at NEOJIBA, where they teach and learn. NEOJIBA takes on their accommodation, food, and transportation costs.



During the 2014 international tour of the Youth Orchestra of NEOJIBA, after one week of performances at the Auditorium Stravinski, in Montreux, Switzerland, ASANBA offered the 140 participants a pleasant surprise: a wonderful original *Belle Époque* boat trip, between Geneva and Montreux, on Lake Lemman, one of the most delightful places in all Europe. On that same tour, days later, NEOJIBA promoted a trip to the entire team to the city of Venice, in recognition of the success achieved in the Orchestra's performances on all European stages where the group performed. Needless to say, the group was thrilled to visit one of the most beautiful and famous cities in the world, which they had only seen on pictures and videos.



*NEOJIBA participants during a boat trip on Lake Lemman*

# 14. FINAL REMARKS

Neuroscientist Nina Kraus monitors a group of children part of the Harmony Project<sup>1</sup>. Although NEOJIBA, was not included in the research carried out by Nina Kraus, it proves, basically, the results obtained in the study.

“The researcher from Northwestern University states that benefits provided by music can improve academic performance. There is little in life that can compare to the pleasure gained from music. It does not take long to recall at least three songs that represent important, touching moments, or give you goosebumps. As if all these good things were not enough, music can also be useful to improve life at school. According to a Northwestern University<sup>2</sup> study from more than two decades ago, teaching music to children increases their communication, focus, memory, reading and academic performance.”

The social mobility acquired by young students through the teaching of music effectively demonstrates that re-socialization works. Despite the family and social environment of a community, NEOJIBA offers classical musical projects, promoting a new socialization, building values, views of the world and social practices previously unthought of, and therefore not passed on to disadvantaged communities. The educational, didactic, and pedagogical environment are also

different from that experienced by public school students, as it offers skills and practices that are not available at regular schools.

With only 12 years of experience, and about six thousand direct and indirect participants, NEOJIBA has shown great results in the communities where its operational centers are located. NEOJIBA's orchestras and the approval of the public, nationally and internationally, proves that the program is a success. The young people involved in the program run by NEOJIBA practice values such as individual transformation, commitment, perspective, determination, self-confidence, and integrity. They also contribute to the social changes within their own communities. They begin to look at the possibility of being successful as something within their grasp.

There is also an improvement in the sociability and sensitivity in relation to the needs of others, and a genuine interest in keeping appropriate social relations. Respect others for what they are, and for what they do, and help develop new ways of understanding and relating to one another.

The social projects provide a network of contacts and information which can help the participants to get a job and obtain the financial means necessary that will allow for the overcoming of several adversities.

Networking is also helpful to families and other members of the community when it comes to overcoming daily life difficulties.

When NEOJIBA offers training to a young person from an underprivileged community, the Program is creating opportunities, directly and indirectly, to more than one generation. By developing their potential and talent in different areas, these young people become a reference to those in their communities. Others may feel motivated to follow the same path or even to go beyond.

By reinventing their reality, the young people are also opening the possibility of change to their families. The community projects allow the community to be appreciated, nurtures self-confidence in their children and youth, who historically have felt completely helpless. The social and individual success of any student tends to be shared by their community, which is represented in that accomplishment.

NEOJIBA is a successful example of the return of social appreciation based on public policies, with results that will endure over many generations.

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1 <https://www.harmony-project.org>

2 <https://www.northwestern.edu/>

# 15. ACKNOWLEDGMENTS

This work aimed at registering NEOJIBA's founding history and development and documenting the extraordinary importance of this Program to the State of Bahia. This is not only a technical work regarding the teaching of music and its importance, but mainly the role it plays as an effective contribution to the human development and social advancement of the youth from Bahia's underprivileged social classes.

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