PROGRAM AT A GLANCE

• 9-month Executive Graduate Certificate in Civic Development, Teaching Artistry, Cultural Agency, & Social Entrepreneurship for musicians.

• Full Cohort Residence immerses participants as a group in 10 days of academic learning, leadership training, and community engagement in Southern Chile.

• Participants travel on 10-day Field Assignments to dynamic international communities to broaden insights and put learning into practice.

• 12 tailored modules curated by nine academic institutions and think tanks.

• Learning complemented with 45 interactive webinars taught live by experts in fields ranging from business to neuroscience.

• Connects a cohort of 35 emerging leaders in music from across the globe, amplifying learning through this powerful network.

• Cost-effective curriculum and schedule adapted to the busy lives of working professionals and graduate students.

ACADEMICS

• 90+ hours of live webinars.

• Distinguished Faculty additions including Doris Sommer (Harvard), Leah Barto (Columbia), Heather Noonan and Najean Lee (The League of American Orchestras), Darius Graham (Johns Hopkins), Panos Panay (Berklee College of Music), and Thomas Cabaniss (Carnegie Hall).

• Shark Tank-inspired social venture review panel comprised of 21 industry experts from across the Americas and Europe.

• Four days of on-site academic activities and workshops designed in collaboration with Harvard’s David Rockefeller Center for Latin American Studies.

FIELDWORK

• 39 Field Assignments in 30 communities.

• New Fieldwork host partners in 2018 include Boca del Rio, Mexico; Easter Island; Accra, Ghana; Alaska, USA; and other locations.

• Expanded professional development opportunities.
What could be more important than preparing talented musicians to become the community change-makers of tomorrow? What could be more exciting than achieving this mission in a way that allows participants to serve their home communities from grassroots programs in the most remote parts of the world? This is the multi-directional power of The Global Leaders Program (GLP). As someone who has seen first-hand what music education can do to transform lives in my home community of Jamaica, I could not be more proud to serve as Co-Chair of the GLP Advisory Committee.

The report detailed in the following pages presents a glimpse of the 2018 academic year. It highlights the learning of the Cohort in our online classroom, taught by the greatest minds in a variety of pertinent fields, as well as the growth that happened on the ground through Fieldwork. The Global Leaders Program aspires to achieve what no other music initiative in the world does – to instill the tools of community development, social enterprise, and teaching artistry that allows world-class performers to dream big, and to build elephant DNA into their lives. I have no doubt that many of these emerging talents will someday be giants in the growing world of social development through music. As this year comes to a close, we look forward to the next – from our achievements and shortcomings in order to continue increasing the value the program offers to participants and communities.

**AMBASSADOR NIGEL CLARKE**

**CO-CHAIR, ADVISORY COMMITTEE**

The Global Leaders Program grows out of The Orchestra of the Americas as a mechanism for providing much needed professional training to top orchestral musicians, while assisting community music programs in the more than 30 countries since the program’s launch in 2012. As Chairman of The Orchestra, we could not be more proud to serve as the lead institution behind the incredibly meaningful initiative that The Global Leaders Program represents. Thank you to all—in particular GLP lead financial partner the Hildegard Behrens Foundation—whose belief, support, and hard work led to a successful 2018. We look forward to an even brighter future for the Program in 2019.

**HILDA OCHOA-BRILLEMBOURG**

**FOUNDING CHAIRMAN, THE ORCHESTRA OF THE AMERICAS**

**ADVISORY COMMITTEE**

Ambassador Nigel Clarke, Co-Chair
Cristina Burelli, Co-Chair
Dr. Debbi Brock
Franco Carranza
Dr. Mark Churchill
Fernando Cortez
Dr. Juan Antonio Cuellar
Dr. Ricardo Ernst
Hyun Seok Kim
Dr. Lisa Lorenzino
Ken MacLeod
Mary Ann Mumm
Hilda Ochoa-Brillembourg
Dr. Gaston Ormazabal
Ambassador Javier Sancho
Nicola Schiess
Suzanne Siskel
Carrie Bean Stute
Deborah Wanderley dos Santos
Lizzie Eder Zobel

**PROGRAM ADMINISTRATION**

Juan Sebastian Delgado
Oswaldo Gutierrez
Santiago Hernandez
Raul Vergara
This year, Cohort Members undertook 39 Field Assignments, including 17 new locations, empowering more than 1,500 local youth worldwide. All of this was made possible by $100k USD+ in local investment. These are a few of the exciting numbers that speak to the depth, breadth, and impact of The Global Leaders Program on the ground through the 2018 Cohort.

What a thrill to welcome a number of new Field Hosts in 2018, including Escuela Superior del Profesora de Educación Artística (Argentina), Gran Encuentro de Chelistas (Colombia), Matic Music Club (Ghana), National Youth Orchestra of Jamaica, Escuela Superior de Música de la Universidad Juárez (Mexico), Orquestando Armonía (Mexico), Youth Orchestras of Namibia, Escuela Juvenil de Música y la Asociación Nacional de Conciertos (Panama), Fundación Orquesta Juvenil Natá de los Caballeros (Panama), Orquesta Veraguense de Vientos (Panama), and Juneau Alaska Music Matters (USA). The beginning of the Full Cohort Residence also took Cohort Members to new locations around Chile, including Musicastral (Frutillar), Campamento Musical Marqués de Mancera (Niebla), Conservatorio de Música de la Universidad Austral de Chile (Valdivia), Orquesta Infantil Municipal de Chonchi (Chiloe Island), and Centro Cultural & Sofía Hott Schwalm (Osorno). Field Assignments also included visits to long-time partners Sistema New Brunswick (Canada) and Nationale Volks Muziekschool (Suriname).

A particular highlight was the first Field Assignment in Accra, Ghana. Hosted by the Matic Music Club, Cohort Member Iris Jugo (Spain, cello) in conjunction with members of Spain’s co-operative of musicians Arte Libre, led teacher training seminars and helped raise local awareness of the tuition-free music program launched by Ghanaian rapper Trigmatic. Another highlight from 2018 was a new Field Assignment to Bogota, Colombia, where Cohort Member Mira Abu (Israel, cello) led seminars on gender issues and women in the arts, in addition to coaching cello at the XI Gran Encuentro de Chelistas.

Another important development in 2018 was the addition of Field Host Campamento Musical Marqués de Mancera in Niebla, Chile. Located on Chile’s South Pacific Coastline, Mancera has positioned itself as a gathering place for youth from all across Chile for over two decades, providing tuition-free access to training and performing experiences in the Lake Region. In 2019, Mancera celebrates its 25th anniversary with The Global Leaders Program returning as part of its core faculty.

RAUL VERGARA
Director of International Programs

FIELDWORK IMPACT ON LOCAL YOUTH

87% increased motivation to study music
86% increased passion for music
77% improved confidence when playing in an ensemble
76% improved self-confidence

LOCAL STUDENT AGES

- Age 0-5: 4%
- Age 6-9: 10%
- Age 10-14: 50%
- Age 15-19: 15%
- Age 20-24: 15%
- Age 25+: 7%

WHAT HOSTS ARE SAYING ABOUT FIELDWORK

“Our orchestra was given new life, which, before the visit of the GLP Members, was practically non-existent; we recovered old students who had left the school and a new impetus was given to the current students. We are tremendously grateful for the collaboration and anxious that it will happen again.”

Rapa Nui Toki Centro de Desarrollo (Easter Island)

WHAT PARTICIPANTS ARE SAYING ABOUT FIELDWORK

“It was really moving to see how children from the different orchestras and different neighborhoods came together to watch our recital because of the work we had done with them throughout the course of our visit.”

Safira Antzus (Greece, conductor)
& Gabriella Fuglsig (Denmark/Brazil, cello)
# Fieldwork Locations

<table>
<thead>
<tr>
<th>Dates</th>
<th>Host Partner</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov 13 - 25</td>
<td>Escuela Juvenil de Música</td>
<td>Panama City, Panama</td>
</tr>
<tr>
<td>Dec 30 - Jan 9</td>
<td>Toki Rapa Nui</td>
<td>Easter Island, Chile</td>
</tr>
<tr>
<td>Jan 22 - 30</td>
<td>Orquestando Armonía</td>
<td>Boca del Río, Mexico</td>
</tr>
<tr>
<td>Jan 22 - Feb 1</td>
<td>Arpegió Peru</td>
<td>Trujillo, Peru</td>
</tr>
<tr>
<td>Jan 25 - Feb 8</td>
<td>Toki Rapa Nui</td>
<td>Easter Island, Chile</td>
</tr>
<tr>
<td>Feb 2 - 8</td>
<td>Orquesta Juvenil de Natá de los Caballeros</td>
<td>Natá de los Caballeros, Panama</td>
</tr>
<tr>
<td>Feb 6 - 21</td>
<td>KIPP Charter Schools</td>
<td>Washington DC, USA</td>
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<tr>
<td>Feb 17 - 27</td>
<td>Stichting De Nationale Volksmuziekschool Suriname</td>
<td>Paramaribo, Suriname</td>
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<tr>
<td>Feb 18 - Mar 1</td>
<td>FUNSINCOPA - Campamento de Red de Orquestas Juveniles</td>
<td>Panama City, Panama</td>
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<tr>
<td>Mar 5 - 19</td>
<td>National Youth Orchestra of Jamaica</td>
<td>Kingston, Jamaica</td>
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<tr>
<td>Mar 6 - 22</td>
<td>BLUME Haiti</td>
<td>Port-au-Prince, Haiti</td>
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<tr>
<td>Mar 6 - 17</td>
<td>Juneau Alaska Music Matters (JAMM)</td>
<td>Alaska, USA</td>
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<tr>
<td>Mar 7 - 18</td>
<td>NEOJIBA</td>
<td>Salvador, Brazil</td>
</tr>
<tr>
<td>Mar 14 - 24</td>
<td>Sonidos de la Tierra</td>
<td>Asuncion, Paraguay</td>
</tr>
<tr>
<td>Mar 17 - 26</td>
<td>Sistema New Brunswick</td>
<td>New Brunswick, Canada</td>
</tr>
<tr>
<td>Mar 18 - 24</td>
<td>Esperanza Azteca</td>
<td>Puebla, Mexico</td>
</tr>
<tr>
<td>Mar 19 - 24</td>
<td>Conservatorio Plurinacional de Música de Bolivia</td>
<td>La Paz, Bolivia</td>
</tr>
<tr>
<td>Mar 19 - 26</td>
<td>Puerto Rico Conservatory of Music, Fundación Música y País</td>
<td>San Juan, Puerto Rico</td>
</tr>
<tr>
<td>Mar 23 - Apr 2</td>
<td>Matig club en Saint Martin de Porres</td>
<td>Accra, Ghana</td>
</tr>
<tr>
<td>Mar 25 - Apr 1</td>
<td>Orquesta Filarmónica Tlaxcala</td>
<td>Panama City, Panama</td>
</tr>
<tr>
<td>Apr 2 - 15</td>
<td>Youth Orchestras of Namibia</td>
<td>Windhoek, Namibia</td>
</tr>
<tr>
<td>Apr 7 - May 1</td>
<td>Let It Shine</td>
<td>Arusha, Tanzania</td>
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<tr>
<td>Apr 10 - 15</td>
<td>National Institute of Culture &amp; History;</td>
<td>Belize City, Belize</td>
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<tr>
<td>Apr 10 - 16</td>
<td>National Youth Orchestra &amp; Choir of Belize</td>
<td>Santiago del Estereo, Argentina</td>
</tr>
<tr>
<td>Apr 15 - 30</td>
<td>V Campamento Honduras</td>
<td>Tegucigalpa, Honduras</td>
</tr>
<tr>
<td>May 20 - Jun 3</td>
<td>National Institute of Culture &amp; History;</td>
<td>Belize City, Belize</td>
</tr>
<tr>
<td>May 28 - Jun 4</td>
<td>National Youth Orchestra &amp; Choir of Belize</td>
<td>Oregon, USA</td>
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<tr>
<td>Jun 3 - 9</td>
<td>Metropolitan Youth Symphony</td>
<td>Durango, Mexico</td>
</tr>
<tr>
<td>Jun 4 - 13</td>
<td>Universidad Juárez del Estado de Durango (UJED)</td>
<td>Salvador, Brazil</td>
</tr>
<tr>
<td>Jun 16 - 21</td>
<td>NEOJIBA</td>
<td>Sweden</td>
</tr>
<tr>
<td>Jun 25 - Jul 1</td>
<td>Side-by-Side Festival</td>
<td>Bogota, Colombia</td>
</tr>
<tr>
<td>Jun 25 - Jul 16</td>
<td>El Sistema Kenya</td>
<td>Nairobi, Kenya</td>
</tr>
</tbody>
</table>
2018 was a year of exceptional academic growth. For the first time, each of the 12 academic modules of the curriculum was led by a combination of two parties: a dedicated Module Director and an Institutional Academic Co-Curator (IACC). IACCs are world-class universities and think-tanks that work closely with Module Directors to create impactful learning opportunities for Cohort Members. Working with Harvard University’s David Rockefeller Center for Latin American Studies (DRCLAS), Duke University’s Social Science Research Institute, Georgetown University’s Global Social Enterprise Initiative, El Sistema USA, McGill University’s Schulich School of Music, The League of American Orchestras, The Foundation Center, and Johns Hopkins’ Social Innovation Lab, Module Directors had an opportunity to significantly reshape and enrich the curriculum.

A highlight among 2018 IACCs was Harvard University’s DRCLAS, whose in-person module Cultural Agency: Literacy, Innovation, and Citizenship, directed by Harvard Professor Dr. Doris Sommer, introduced Cohort Members to the power of aesthetic experiences in the arena of social innovation.

2019 promises significant academic growth for The Global Leaders Program. This year, IACCs and Module Directors face the challenge of strengthening last year’s curriculum based on the feedback we received from 2018 Cohort Members. The high-level priorities guiding the process of curriculum revisions are content retention strategies, cross-cultural preparatory group activities, and new live activities made possible by a more sophisticated online conferencing platform. We look forward to seeing how these improvements will reshape the learning experiences of 2019 Cohort Members.

Jose Pedro Zenteno  
Academic Director

Annick Odom  
Lifelong Music

Lifelong Music uses the power of accessible, person-focused music workshops to enhance the quality of life of individuals living with dementia by partnering with residential homes and special day care centers. During workshops, trained musicians work alongside small groups of people living with dementia and their caregivers. These musical and personal interactions build upon participants’ areas of memory, physical capacity, personality, and identity.

Erin Busch  
The Young Women Composers Camp

Launched in July 2018, the Young Women Composers Camp (YWCC) is a two-week camp at Temple University designed for girls ages 14–19 who are interested in pursuing a career in music. Its mission is to amplify the voices of young women, to allow them access to a high level of musical training, and to close the gender gap in the music composition field to create a more equitable sector.

Hannah Darroch  
Papori Music

New Zealand’s social context provides a unique opportunity for a new digitally-driven initiative to take shape. Papori Music is an online platform that opens ongoing lines of communication for high school music teachers, especially targeted to those in isolated regions. By becoming a member, teachers around New Zealand will have access to constant support from other educators, a means of sharing content and ideas with each other, and opportunities to be inspired by leaders in the field through a series of in-person workshops held around the country.

Sophie Gledhill  
Ripple Tank

RippleTank is a London-based sound art collective that is socially focused, collaborative, and adaptable. It is unique to use sound installations to ignite constructive engagement with specific social challenges experienced by the communities with which it collaborates. “Ripple” not only refers to the soundwaves produced by each project, but also to the ripple effect of social impact that each project aims to produce. “Tank” refers to the collective’s activities as a type of grassroots social think-tank.

Annick Odom  
Lifelong Music
SEMINARS

MODULES
Module I: Introduction to Music Education for Social Change
Module II: Teaching Artistry for Communities
Module III: Understanding Context & Measuring Impact
Module IV: Music & the Mind; an Integrated Approach
Module V: Frameworks for Advocacy & Action
Module VI: Music in Education Systems
Module VII: Full Cohort Residence
Module VIII: Introduction to Social Entrepreneurship
Module IX: Toolkit: Intro to Accounting, Law, & Policy
Module X: Operational Excellence
Module XI: Revenue Strategies: Paths to Financing
Module XII: Sustained Success: Creativity & Renewal

MODULE DIRECTORS
Katie Wyatt
Eric Booth
Jessica Sperling
Dr. Meagan Curtis
Stanford Thompson
Richard Hallam
Dr. Doris Sommer
Dr. Debbi Brock
Eva Heinstein
Dr. Tim Kraft
Richard Saad
David Hurst

SEMESTER I

DATE LECTURER
Sept 18 Global Leaders Team
Sept 25 Katie Wyatt
Sept 28 Juan Felipe Molano & Alvaro Rodas
Oct 2 Steven Holochwost & Francis Cummings
Oct 4 Katie Wyatt
Oct 9 Eric Booth
Oct 11 Judith Hill Rose
Oct 16 Katie Kresek & Marta Hernandez
Oct 18 Eric Booth
Oct 23 Thomas Cabaniss
Oct 25 Jessica Sperling
Oct 30 Collin Mueller & Jessica Sperling
Nov 1 Ivonne Chandy O’Neal, Juan Antonio Cuellar, & Vandeen Campbell
Nov 6 Jessica Sperling
Nov 8 Meagan Curtis
Nov 13 Susan Hallam
Nov 15 Meagan Curtis
Nov 20 Assal Habibi & Nancy Guerra
Nov 27 Stanford Thompson
Nov 29 Seth Truby & Stephanie Hsu
Dec 3 Stanford Thompson
Dec 6 Jessica Zweig
Dec 11 Richard Hallam
Dec 13 Michiel Hogens
Dec 18 Alexandra Kertz-Welze
Dec 20 Richard Hallam & Andrea Creech

SEMESTER II

Jan 29 Debbi Brock
Jan 31 Benjamin Zimmerman, Jiyoung Goo, Benjamin Simons-Telep
Feb 5 Debbi Brock
Feb 7 Benjamin Zimmerman, Jiyoung Goo, Benjamin Simons-Telep
Feb 12 Eva Heinstein
Feb 14 Leah Barto
Feb 21 Leah Barto
Feb 26 Eva Heinstein
Feb 28 Tim Kraft
Mar 5 Tim Healey
Mar 7 Tim Kraft
Mar 21 Richard Saad
Mar 26 Melissa Grannetino
Mar 28 Kate Amanna Demcsak
Apr 2 Richard Saad
Apr 4 Heather Noonan & Najean Lee
Apr 6 Heather Noonan & Najean Lee
Apr 16 David Hurst
Apr 18 Darius Graham
Apr 23 Darius Graham
Apr 25 David Hurst
May 7 Marcus Johnson & Panos Panay
May 9 Aaron Green & Louis Songster
May 14-28 Cohort Members

SEMINAR TITLE
Orientation: The Global Leaders Program Journey
Intersection of Inequality, Social Justice, and Music Education
El Sistema in the US, and Evolution from Venezuela throughout Latin America
Research: Impact of Music Education for Social Change
Cohort-led Perspectives on Music Education and Social Change
Teaching Artistry as a Field and as Part of Your Career
Best Practices in Teaching Artistry
Comparative Music Education Methodologies
Best Practices in Teaching Artistry II
Activating the Artistry of Others; Creativity in the Learning Environment
Frameworks for Considering Program Impact & Fostering Program Learning
Gathering Evidence: Data Types & Data Collection
Examples of Implemented Evaluations: Making it Meaningful & Feasible
Implementation and Ethics in Community-Engaged Research and Evaluation
Perceptual and Cognitive Benefits of Musical Training
Cognition and Active Engagement with Music
Music for Health and Wellness
Musical Engagement & Self-Regulation
Introduction to Advocacy: How To Enroll Others in your Vision
Introduction to Advocacy: Implemented within the Context of Action
Developing a Logical Framework
Developing a Logical Framework: Play On Philly Case Study
Music in Educational Systems; An International Perspective
Secondary-school and Elementary Music Education
Higher Education and Life-Long Learning
Pre-school and Elementary Music Education
What is Social Enterprise?
The Social Value Proposition
The Social Business Canvas
Developing a Theory of Change
Key Concepts in Financial Management
Financial Management for New Enterprises
Project Budgeting: Tools and Key Concepts
Key Concepts in Accounting
Root Cause Analysis
Operational Excellence
Introduction to LEAN Operations
Marketing Strategies
Introduction To Revenue and Fundraising Planning
Introduction To Proposal Writing
Towards Sustainable Growth: Income-Generating Thinking
The Arts and Public Policy: Background, Best Practices, and Why This Matters
Understanding your Ecosystem & Engaging Effectively: Policy & Arts Education
The Ecological Perspective of Leadership
Creativity and Resilience in Personal Leadership
Creativity and Resilience in Organizational Leadership
The ‘Hunting Dynamics’ of Teams and Approaches to Positive Change
Entrepreneurship in Action: Panel Discussion
How to Pitch Your Project Effectively
Shark Tank Panels
PROJECT SUMMARY

From January 9 - 21, the 2018 Global Leaders Program Cohort traveled to Chile to participate in a Full Cohort Residence curated by Harvard University’s David Rockefeller Center for Latin American Studies (DRCLAS). The project was organized in partnership with a variety of leading arts, development, and education organizations in Chile’s Lake & River Regions, including The Puelche International Forum on Creativity and Learning, Colegio Kopernikus, Teatro del Lago, Vive La Música Panguipulli, Valdivia Conservatory of Music, Jornadas Musicales Sofía Hott Schwalm, Musicaustral, XXIV Campamento Musical Marqués de Mancera, and Orquesta Municipal de Chonchi. Additional support was provided by Fundación PLADES, as well as the collaboration of local initiatives including Balloon Latam, Cámera de Turismo y Cultura AG, Casa de Oficios, Centro Cultural Lucarna, Circo Frutillar (an initiative of Fundación Mustakis), Kolectivo Todas las Artes, and Organización Comunitaria La Rueda. Through development-focused learning activities in a variety of locations, the 2018 GLP Cohort took measurable steps towards promoting the sustainable growth of initiatives in the region, while broadening their insights and capabilities as rising social innovators through music.

PART I: MODULE

The project began with a four-day intensive Module in the Chilean community of Frutillar, recently named a UNESCO City of Music. The Program supported the Puelche International Forum on Creativity and Learning and the Fundación PLADES network of local initiatives aimed at social innovation, to promote creative learning opportunities and increased community impact.

Through a series of activities on the ground lasting from January 9 - 12, led by Harvard’s DRCLAS, 35 Cohort Members of The 2018 Global Leaders Program—motivated change-makers in community development through the arts and rising social entrepreneurs representing 17 nations across five continents—led and collaborated in a series of activities aimed at furthering the sustainable development of the town and the surrounding region. GLP Cohort Members and visiting Faculty brought transferable perspectives on ways to better connect practical problem-solving tools from the

“We are thrilled to have received the 2018 GLP Cohort as contributors to the Second Puelche International Forum in Frutillar, recently designated a UNESCO Creative City of Music. Additionally, Cohort Members connected with a number of local Fundación PLADES initiatives. We share a belief that the social change agents of the GLP Cohort have the potential to transform communities and that the experiences they took part in during this project will play a substantial role in their own growth and development, as well as in ours.”

Nicola Schiess
Founder, Colegio Kopernikus & Puelche International Forum

COLLABORATING FUNDACIÓN PLADES NGOs

- Balloon Latam
- Cámera de Turismo y Cultura AG
- Casa de Oficios
- Centro Cultural Lucarna
- Circo Frutillar (an initiative of Fundación Mustakis)
- Kolectivo Todas las Artes
- Organización Comunitaria La Rueda
arts and humanities to the civic development of community. By using a literary object as a pretext for creative play, facilitation strategies, and collaborative processes, the GLP group studied the role of the arts as an engine for innovation and civic engagement.

Additionally, Cohort Members spent two days working hand-in-hand with local NGOs to explore their organizational identity, institutional processes, and growth strategies. These sessions looked to better understand the challenges these NGOs are working to address and how to refine processes harnessed toward solving these challenges. All GLP-led activities unfolded in Frutillar and Llanquihue, under the guidance of Harvard Faculty Dr. Doris Sommer, Director of the Cultural Agents Initiative, together with Harvard Professor Dr. Adriana Gutiérrez, and additional visiting lecturers.

PART II: FIELDWORK

Following the Frutillar Module, beginning on January 13, GLP Cohort Members traveled on a series of Fieldwork Assignments throughout the surrounding Los Ríos and Los Lagos Regions. The Teams spent a week leading educational camps intended to support the development of regional music education initiatives including Vive La Música Panguipulli, Conservatorio de Música de la Universidad Austral de Valdivia, Jornadas Musicales Sofía Hott Schwalm, Musicaustral, XXIV Campamento Musical Marqués de Mancera, and Orquesta Filarmónica de Chonchi. Cohort Members mentored more than 700 youth, in addition to engaging local music teachers in instructive sectionals, rehearsals, clinics, and other activities intended to benefit community music initiatives, while exposing the Cohort to a variety of new perspectives, references, and practices.

“Through music and its infinite forms and applications, we have found a road to support the formation of free and responsible humans—two characteristics that are vital to the development of any region. For this reason, music is central to our work at Corporación de Adelanto Amigos de Panguipulli, whose initiatives have benefited more than 900 youth throughout 22 districts of the community.”

Nicolás Ibáñez Scott
Vice President, Corporación de Adelanto Amigos de

“The participation of The Global Leaders Program, not only as trainers at our annual music camps in January, but through their long-term commitment to the development of our project, has been fundamental to the growth of our students and teachers.”

Pamela Calson
Director, Vive La Música Panguipulli

“Fundación PLADES enthusiastically hosted the visit of the 2018 GLP Cohort in the region of Los Lagos. For us, it was a great pride to host these rising leaders in Frutillar, who contributed to the creative learning of many local initiatives that share their commitment to social innovation.”

Eugenio Rengifo
Executive Director, Fundación PLADES
2018 COHORT

Mira Abu
Israel | Cello
Freie-Musikschule Potsdam
Manager/Teacher

Salifa Antzus
Greece | Conductor/Piano
Flex String Ensemble
Member & Manager

Carmen Bruno
Canada | Cello
McGill Univ., Doctoral Candidate
Chamber Musician

Erin Busch
USA | Composer/Cello
Temple University
Adj., Professor of Music

Stacey Chou
New Zealand | Flute
McGill Univ., Doctoral Candidate
Freelancer & Teaching Artist

Hannah Darroch

Emilie Fortin
Canada | Trumpet
Orchestre de la Francophonie
Trumpet & Teaching Artist

Aron Frank
USA | Composer/Violin
Mexican American Cultural Center
Music & Digital Arts Instructor

Gabriella Fuglsig
Denmark/Brazil | Cello
Musikkåk
Leader & Co-Founder

Rebecca Fuglsig
Denmark/Brazil | Cello
Musikkåk
Leader & Co-Founder

Claudia García
Colombia | Bass
Red de Escuelas (Medellin) & PianoMóvil, Teaching Artist

Sophie Gledhill
UK | Cello
Freelance w/ BBC Orch. & Royal Ballet

Njeri Grevious
USA | Violin
Winsor Music
Board of Directors

Iris Jugo
Spain | Cello
Arte Libre S. Coop. Madrid
Project Development Manager

Angela Kratchmer
USA | Viola
Teaching Artist & Freelancer
Eastman School of Music

Maggie Lauer
USA | Violin
Kuper Academy
Junior School Music Instructor

Isabelle Lavoie
Canada | Trombone
Lecturer, Lakehead University

Michael Loveland
USA | Oboe/English horn
Studio Owner
Reeds Industry Entrepreneur

Pedro Oseias Maia
Brazil | Violin
Florida State University
Teaching Assistant

Larissa Mattos
Brazil | Cello
Brasilia Federal University
Sub Cello & Musical Analysis Prof.

Rachel O’Connor
Canada | French Horn
UCLA
Lecturer

Annick Odom
Belgium/USA | Bass
Leemskool Amsterdam
Instructor

Labib Palis
Colombia | Violin
HSY Coda Program
Instructor

Pedro Perez
Spain | Bassoon
Música Anpil
Founder

Nicholas Reynolds
USA | Piano
Depauw University
Professor

Alberto Rodriguez
Spain | Viola
Musikschule Konservatorium Bern
Instructor

Maria Romero
Venezuela | Violin
Vanderbilt University, Professor
MusAid, Development Director

Fraser Russell
Scotland | Tuba
Chamber Musician & Music Educator

Daniel Smith
USA | Cello
Youth Orchestra of Los Angeles
Teaching Artist

Gabrielle Smith
Canada | conductor & saxophone/clarinet
McGill Univ., Master’s Candidate
Encore! Sistema, Instructor

Rodnei Souza
Brazil | Violin
São Bento School
Music Instructor

David Thierren-Brongo
Canada | Percussion
Orchestre de la Francophonie
Ambassadeurs Coordinator

Sylvia Wehrs
USA | Violin
The Music Settlement
Suzuki Instructor

Darren Young
Jamaica | Conductor/Viola
National Youth Orchestra of Jamaica
Music Director