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Performing Classical Music in the 21st Century

Can a reconsideration of presentation, programming and audience relationship influence the response to classical music?

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Introduction

In recent decades, much has been said about declining audience numbers at concerts of Western classical music. In 2005, prior to the financial crisis and before major cuts to the arts were declared across Europe and the United States, the European Orchestras Forum summarised the problem: “adults do not attend concerts because of a lack of time and fear of not having the necessary knowledge, whereas young people criticize the lack of opportunities to socialize, and lack of novelties as well as creativity”¹. Classical music concerts have primarily been left to an older generation of listeners; one that has both the time and the interest to attend live concerts. Classical music concerts have come to be associated with exclusivity and isolation.

To suggest that nothing is being done to address this issue however, would be misleading. Much attention is given to educational programs aimed at children and teenagers. There is a belief that the problem is largely one of exposure and that by including Western classical music as a compulsory part of music education in primary and secondary schools, an appreciation of the music will follow. This may well be the case, however for potential audience members in their 20s and 30s, there is much less effort exerted. A recent survey of 99 professional orchestras in the United States revealed that, of the total number of people served by the educational and community outreach programs, university age beneficiaries accounted for just 0.48%². It would seem that audiences of this age group are not interested in classical music concerts and that the classical music establishment is not interested in them.

In other parts of the world, the problem is much the same. For certain music professionals already operating at a high level and with seemingly huge amounts of influence and experience within the industry, there is a pessimism when addressing the possibility of drawing in younger audiences. On one hand, it is believed, the conventional works of the classical canon are too old and irrelevant to younger listeners while on the other, newer works are too radical and extreme. Benjamin Zander, conductor of the Boston Philharmonic and popular music educator suggests that while children respond well to contemporary repertoire, those aged in their 20s and 30s are more difficult “because by that age they’ve already been enculturated to distrust classical music”³. As Andrew Bennet suggests “new generations are increasingly at odds with their parents’ generations; concerts don’t meet their needs, namely because of a lack of interaction, an impressive conformism and the absence of a visual dimension in a society dominated by images”⁴.

¹ European Orchestras Forum, 2005, *Debates’ Summary - Audiences*, [online] accessed 10/03/2014 at: <http://www.orchestras-forum.eu/en/synthese.php>

² League of American Orchestras, *Education/Community relations survey 2008*,

² League of American Orchestras, *Education/Community relations survey 2008*, [online] accessed 12/03/2014 at http://www.americanorchestras.org/images/stories/knowledge_pdf/EDCE_Survey_2008.pdf

³ Zander, B., Personal communication, 23/08/2014

⁴ European Orchestras Forum, 2005, *Debates’ Summary - Audiences*, [online] accessed 10/03/2014 at: <http://www.orchestras-forum.eu/en/synthese.php>

This project is intended to address this issue and explore various methods of engaging younger audiences. The hypothesis is that there exists a potential audience within this younger age group that, while currently neglected, could take an interest in Western classical music if approached and engaged in the appropriate way.

Chapter 1 will begin by providing an historical and philosophical account of how classical music came to the position that it currently occupies. Chapter 2 will detail the research process including the proposed experimental concert. Chapter 3 will report the results and draw conclusions.

Chapter 1

The idea of classical music as the unquestioned benchmark of musical taste and authority has changed. Where once it was considered a crucial part of a healthy society, it has now grown isolated from mainstream culture and has been relegated to the periphery of modern cultural life. The current model for performing classical music – the location, rituals and formalities associated with attending a classical music concert – are now considered out dated and out of touch with contemporary culture.

This chapter will explore the historical and philosophical foundations that have lead to this situation. It will be suggested that the concept of aesthetic autonomy has been the defining factor in the reception and performance of classical music. It will also be suggested that, within the foundations of aesthetic autonomy, lies a hypothetical ‘contract’ between the artist and the responder, (in the context of music, between composer and listener), and that this relationship reveals a further dimension to the understanding of how classical music is currently valued and performed.

Aesthetic autonomy has its foundations in Enlightenment thinking. During this period, philosophers were reconsidering and redefining existing attitudes to knowledge, truth and universal values. Notable amongst these was Emanuel Kant and it is from his examination of the concepts of beauty and fine art that appears in his *Critique of Judgement* (1790), that a clear image of aesthetic autonomy and the hypothetical contract can be gained.

For Kant, objects of beauty are those that can be deemed beautiful without recourse to rational thoughts or concepts and appear to have been constructed yet do not display a discernible purpose. As Taruskin summarises, “[Objects of beauty] must be disinterested both in their motivation and their mode of contemplation, they must have the appearance of purposiveness, without having an actual purpose or socially sanctioned function”⁵. These objects trigger a critical dialogue in which the beauty of the object is defended as if it were an innate property of the object. While Kant intended these categories for judgements of beauty in nature, when this conception of beauty is seen in the context of his discussion of fine art, a clear understanding of aesthetic autonomy can be made.

Kant’s conception of fine art was informed by a clear distinction between judgements of art and taste. Judgements of an object’s artistic merit were directed towards the construction or form whereas judgements of taste referred to the beauty of an object. A work of fine art, according to Kant’s system, would be one in which art and taste merge; the work would be so well constructed that the viewer would no longer be aware that they were observing an artistic construction but would instead observe the object as *naturally* beautiful. Thus, Kant’s conception of a work of fine art is one whose form and construction is expertly hidden and is judged beautiful (that is, it is deemed beautiful on sensory experience alone and has no obvious utility). Here lies the basis for an autonomous art: it is isolated from social concerns, is expertly constructed so as to appear natural and without apparent function or purpose.

⁵ Taruskin, R., 2006, Is There a Baby in the Bathwater? (Part 1), *Archiv für Musikwissenschaft*, 63(3), pg. 164.

For instrumental music of the late eighteenth century, the ramifications of valuing fine art in this way were hugely significant. Where previously instrumental music was valued only in its mimetic capacity (its ability to emulate scenes in nature, the human voice or as equivalent to rhetorical oratory), it now took on a new authority within this radically new schema. If fine art was to be that which was abstracted from social concerns and clearly constructed without displaying an explicit purpose or message, then the newly emancipated instrumental music, whose expressive vocabulary consisted of abstract representations of pitches in time, took prime position within the fine arts.

The new authority granted to music, also cemented the relationship between the composer and the listener. The symphony became “some *thing* with the potential to endure, a textlike object”⁶ while the audience evolved into a respectful, attentive, and informed spectator. The composer would produce works that would transport the listener from the everyday in exchange for their attention, criticism, and adoration suggesting “a contract between composer and listener – and their mutual empowerment”⁷.

This ‘contract’ had an immense effect on the performance and reception of classical music and it is from these origins that the existing model for performing classical music evolved. Music, and those who composed and performed it, were to be respected and granted a degree of attention and focus. As Samson suggests, “it was the nineteenth century that fostered and nurtured that fetishism of greatness – of the great artist, the great work – so familiar to us today”⁸

With the autonomy principle firmly in place, and the contract between composer and listener clearly established, instrumental music was ready to lead “the nineteenth century, the “music century,” when music came into its own as a fine art”⁹.

No longer confined by an inability to represent and depict reality, and supported by the theories of early German romantics who valued ambiguity, subjectivity, and the supernatural, instrumental music became seen as a porthole through which listeners might catch a glimpse of a transcendental realm. The purpose of music would no longer be defined by rationalist aesthetics of imitation and empiricism but would instead aim to express the sublime and the unattainable¹⁰.

Continuing the principles of disinterestedness and ‘purposiveness without purpose’, the notion of autonomous music was further clarified with the emergence of composers who, no longer reliant on the patronage system, were free, and encouraged, to explore their own creative urges. Beethoven, whose fierce temper,

⁶ Clarke, D., 2003, Musical Autonomy Revisited. In: Clayton, M., Herbert, T., Middleton, R. eds., 2003, *The Cultural Study of Music: A Critical Introduction*. Great Britain: Routledge, Ch 15, pg. 176.

⁷ *Ibid*, pg. 175.

⁸ P.259 Samson in Cambridge History of 19th Century music

⁹ Taruskin, R., 2006, Is There a Baby in the Bathwater? (Part 1), *Archiv für Musikwissenschaft*, 63(3), pg. 164.

¹⁰ Dahlhaus, C., 1967, *Esthetics of Music*, Translated by W. Austin, United Kingdom: Cambridge University Press, pg. 27.

erratic mood swings and physical deafness set him apart from everyday society, came to represent the archetypal musical artist¹¹.

As the nineteenth century wore on, ensuing composers, charged with the task of delivering profound transcendental experiences through the medium of their own creative genius, could no longer be considered on an equal footing with the common man. Isolated from, and indeed uninterested in, trivial matters of the everyday, these composers came to embody the autonomy principle and, in the process, shifted the balance of power between composer and listener in their favour. Supported by the influential theories of Schopenhauer, who saw music as the purest way of experiencing – free from the essential features of the phenomenal world¹², music was now thought of as the supreme means through which attentive audiences might experience the pure essence of existence¹³.

Crucial in the propagation of such attitudes was a new bourgeoisie for whom ‘serious’ music became a sign of cultural status. Music and its dissemination became a highly profitable industry leading, in the second half of the nineteenth century, to an influx of purpose built concert halls and the first subscription-only concerts. With this came the steady canonisation of the repertory, a gradual cementing of the music profession and the establishing of now-familiar rituals associated with concert attendance. As Ellis states, “the act of concert-going itself increased in aesthetic seriousness, its dedicated spaces, many of which had facades reminiscent of ancient Classical temples, becoming shrines for the silent appreciation of acknowledged masterpieces”¹⁴

By the close of the nineteenth century, autonomous music came to represent a retreat from a rapidly modernising world. As Clarke suggests, “in a modernizing society characterised by increasing scientific rationalisation, growing industrialisation, and an associated market economy, autonomous art offered a world of imaginative experience that was Other to the means-end orientation and commodity production of the empirical social world”¹⁵. Western classical music now came to embody a kind of utopian alternative to an increasingly mechanised and dehumanised world. The composer/listener contract remained intact however new class divisions meant that the enjoyment of classical music was increasingly restricted to an elite upper class audience.

The radical events of the first half of the twentieth century were the catalyst for a radical shift in the approach to, and reception of autonomous art. The horrors of two world wars, combined with ever-increasing mechanisation and industrialisation, the

¹¹ Taruskin, R., 2006, Is There a Baby in the Bathwater? (Part 1), *Archiv für Musikwissenschaft*, 63(3), pg. 167.

¹² Shapshay, S., 2012, Schopenhauer's Aesthetics, *The Stanford Encyclopedia of Philosophy*, [online] Edward N. Zalta (ed.), available at: <http://plato.stanford.edu/archives/sum2012/entries/schopenhauer-aesthetics/>

¹³ *Ibid.*

¹⁴ p. 349 Ellis in Cambridge History of 19th Century music

¹⁵ Clarke, D., 2003, Musical Autonomy Revisited. In: Clayton, M., Herbert, T., Middleton, R. eds., 2003, *The Cultural Study of Music: A Critical Introduction*. Great Britain: Routledge, Ch 15, pg. 177.

rise of fascist ideologies, and the seemingly unstoppable forces of capitalism, had called in to question the authority of the enlightenment project. Teleological metanarratives were to be treated with suspicion. A radical revaluation of modernity and the autonomous art principle was imminent.

The writings of Theodore Adorno clearly exemplify the changing attitude to music and the autonomous art concept from this time. For Adorno, working with Max Horkheimer, culture formed an inextricable part of society: the musical and artistic spheres were as much responsible for the stability of society as were the legal, political, and financial sectors. Drawing on Kant's formulation of fine art, Adorno saw the autonomy of art, specifically the element of purposelessness, as crucial¹⁶. For Adorno, it was autonomous art's disregard for social function that was the critical element that would allow it to offer resistance to the forces of capitalism. The more abstract a work of art, the more isolated from the influences of popular culture and the 'culture industry', the more social function it would have. As Adorno suggests, "insofar as a social function can be predicated for artworks, it is their functionlessness"¹⁷.

This attitude, shared by composers of the time, resulted in radically new approaches to composition and to the relationship between composer and listener. Objective systems of composition were favoured in which "total structural integrity [was] achieved at the price of maximum indifference to sensuous appearance and subjective enjoyment"¹⁸. Autonomous music would no longer offer its bourgeois listeners solace from the horrors of reality. Indeed the will of the masses was now seen as irrelevant while the 'popular' was seen as the antithesis to the intellectual pursuit of high art. In the now infamous words of Arnold Schoenberg, "no musician whose thinking occurs at the highest sphere would degenerate into vulgarity in order to comply with a slogan such as "Art for All". Because if it is art, it is not for all, and if it is for all, it is not art"¹⁹.

As a consequence of such high modernist ideals, the composer and listener now parted ways. The modern composer became fixated with resisting the forces of an ever growing popular culture industry and with reconsidering the very concept of music itself, while the listener, lured by the instant gratification of the easily understandable and unable to make sense of the radically new aesthetic, lost interest. The contract was broken.

¹⁶ Zuidervaat, L., 2011, Theodor W. Adorno, *The Stanford Encyclopedia of Philosophy*, [online] Edward N. Zalta (ed.), available at: <http://plato.stanford.edu/archives/win2011/entries/adorno/>

¹⁷ Adorno, T., 1970, *Aesthetic Theory*, Translated by R. Hullot-Kentor, New York: Bloomsbury Academic, pg. 309.

¹⁸ Clarke, D., 2003, Musical Autonomy Revisited. In: Clayton, M., Herbert, T., Middleton, R. eds., 2003, *The Cultural Study of Music: A Critical Introduction*. Great Britain: Routledge, Ch 15, pg. 178.

¹⁹ Schoenberg, A., 1946, New Music, Outmoded Music, Style and Idea, In: Stein, L. ed., 1975, *Style and Idea: Selected Writings of Arnold Schoenberg*, Translated by L. Black, London: Faber and Faber Ltd, Part 2, Ch 1, pg. 124.

In the ensuing decades, and in the wake of this division, the culture industry took hold. Postmodernism, with its so-called “incredulity towards metanarratives”²⁰, declared an end to single, authoritative systems of truth instead championing a plurality of interpretations. Truth was subjective and previous divisions between high and low art no longer existed. Accordingly, popular culture and one’s enjoyment of it was no longer seen as taboo. The previous model of the composer/listener contract was now replaced by a new contract between producer and listener. Equipped with financial buying power, the listener could exchange their hard earned money for music that appealed to their subjective enjoyment while contemporary composers were forced further into the periphery of contemporary culture.

Here lies the current state of the contemporary classical music landscape. The classical music establishment has become caught between resisting the forces of the market system, in keeping with its foundations as an autonomous art form, and attempting to appeal to, and maintain audiences. The traditional canon remains in place with modern and contemporary works usually kept to a minimum. Symphony orchestras are placed alongside rock and pop artists in an attempt to gain exposure to new audiences but it appears to be having little effect. Concert halls have become seen as museums while antiquated formal concert rituals continue to perpetuate sentiments of elitism and exclusivity in contrast to the immediate and inclusive nature of the popular music industry. As Clarke suggests, “On the one hand, then, there is a high-modernist practice that retains its purity as an autonomous art by moving to an aesthetic vanishing point where only a minority care to venture; on the other hand, there is a mass cultural practice assimilated to its role as part of a market economy and embracing its mundaneness, its worldliness”²¹.

While contemporary composers have continued to practice their craft in the wilderness of the contemporary cultural landscape, the vast majority of Western classical music performance institutions have seen a dramatic decrease in audience numbers in recent decades. The contemporary listener, now re-empowered through financial means, has made their absence felt. It has become apparent that, if Western classical music is to continue in a world dominated by the popular culture industry, a new approach to the performance and presentation of works from both the traditional and contemporary classical music canon is necessary.

²⁰ Lyotard, J-F., 1994, extracts from *The Postmodern Condition*, Translated by Massumi and Bennington, Minneapolis: University of Minnesota Press, pg. xxiv.

²¹ Clarke, D., 2003, Musical Autonomy Revisited. In: Clayton, M., Herbert, T., Middleton, R. eds., 2003, *The Cultural Study of Music: A Critical Introduction*. Great Britain: Routledge, Ch 15, pg. 178.

Chapter 2

In order to address the problems facing classical music in the 21st century, it will be necessary to find a new approach to the performance and presentation of Western classical music.

This chapter will begin by specifying the target audience for this project. It will then continue with a description of preliminary research that was conducted into performing in the existing cultural climate. This will be followed by a survey of some alternative approaches to the existing concert model. From this, it will be possible to identify 3 key areas of the concert – the reconsideration of which will form the framework for this project. Each area will be identified and its limitations within the conventional concert model will be discussed. Finally, the proposed test concert will be detailed with an explanation of how results will be gathered.

Target Audience

The audience for this group, aged between 20-40, will ideally have a limited experience of classical music but will possess a broader interest in music in general. They will have a general education and may have a wider experience in the arts. Members of this audience may have attended classical music concerts before but will not be actively engaged with it. They may have had some experience of classical music (through school, relatives or friends) but will not have sought it out themselves.

Preliminary Research

Beyond surveying the existing cultural climate, preliminary research also involved participation in the Classical Fever project week with Benjamin Zander.

Classical Fever

The express purpose of this project was to workshop new approaches to orchestral performance. It involved an orchestra of professionals from the Residentie Orkest and students from the conservatorium. For Benjamin Zander, the project leader and conductor, the problems facing orchestras in the 21st century can be addressed in two ways: 1. Changing the way in which the music is performed 2. Changing the way in which musicians interact with each other and the audience.

To bring about these changes, several workshops and masterclasses were organised in which we, the musicians, were encouraged to reconsider our attitudes towards performing and to voice our thoughts and concerns regarding the music. The week concluded with a concert which promised to appeal to audiences who had never experienced classical music before.

While this project had good intentions, it fell short of expectations and relied heavily on the charisma of Mr Zander. Despite much enthusiasm from members of the orchestra, the final concert was not dramatically different from any other concert. Although there was increased contact between musicians and audience members before and after the concert, the concert itself was more of a lecture that was designed to teach people about something they didn't understand. The works performed were selected primarily from 18th and 19th century repertoire. Beyond offering interesting musical observations and anecdotes, it seemed that the audience was drawn more to the charisma of the presenter, Mr. Zander, than to the value of the music itself.

Participation in this project revealed several useful observations. In the first place, it became clear that this issue is in its infancy and, as a result, there is no fixed way of addressing the problem. It also revealed that, despite good intentions, it is extremely difficult to radically separate from the existing model of performing classical music. Finally, it became apparent that in order to foster real, long-term audiences, a successful approach will support and allow the music to speak for itself rather than relying on the charisma of individuals to make classical music more open and inviting.

Survey of alternatives to the conventional concert

In the recent decade, many ensembles and concert venues have started to reconsider the manner in which the concert is presented. This section will examine some successful examples. A summary of these examples will follow.

Ensembles

Budapest Festival Orchestra

The Budapest Festival Orchestra, led by Ivan Fischer, has developed a reputation as an ensemble of high standard as well as one that is willing to experiment with new approaches to the concert experience. In recent years, the orchestra has developed a series of ‘Midnight Music’ concerts specifically designed for younger audiences. In these concerts audience members are seated in and around the orchestra on beanbags, foam chairs and benches. Each work that the ensemble performs is introduced by short, informative talks and the choice of repertoire is regularly made by audience members via a lottery system. The decision to begin the concerts at midnight is a conscious choice so as “to find an hour when young people are awake and others are asleep.”²²

For Fisher, the goal is to re-introduce a sense of life and musicality into the orchestral concert experience. He sees the conventional orchestral concert experience as one that is lacking in real music-making that is designed to “satisfy the interests of a small margin of society that likes to go out and be seen at some kind of unidentifiable social event.”²³ As a result, Fisher sees it of utmost importance to break down existing formality of classical concerts. He talks with audience members before and after the concert and encourages a focus on the music above a necessity for formal clothing and concert rituals.

Australian Chamber Orchestra

The Australian chamber Orchestra (ACO) is another ensembles that has developed a successful following of younger audiences through reconsidering the existing concert model without sacrificing musical integrity.

Beyond their regular concert program, the ACO has embraced collaboration as a means of generating new content and audiences. In ‘The Reef’, a photographer, director, composer and several surfers worked with the orchestra to create performances that explored the connection between Australia’s landscape and music. In ‘The Red Tree’ and ‘Luminous’ the orchestra collaborated with an illustrator and a

²² Ross, A., 2014, ‘Notes of Dissent’, *The New Yorker*, [online], available at: <http://www.newyorker.com/magazine/2014/06/02/notes-of-dissent>

²³ Ibid.

photographer respectively to perform music that responded to projected images and vice-versa. In all cases, performances were staged in conventional concert halls, as well as regional locations and unconventional spaces. Programs included works from the standard repertoire juxtaposed with new compositions and arrangements of rock songs.

More recently, the ensemble has spawned a new ensemble ‘ACO Underground’ which places members of the ensemble alongside established rock artists in bars and clubs. The members of the band are amplified and perform works by composers and artists such as Bach, Webern, Stravinsky, Nine Inch Nails, and Nirvana with the emphasis being placed on the shared musical vocabulary of such disparate musical styles.

Orchestra of The Age of Enlightenment

Since 2009, The Orchestra of the Age of Enlightenment (OAE) has been successfully bringing classical music to new audiences with the ‘Night Shift’ concert series which emphasis a casual atmosphere and audience involvement.

In a conscious attempt to reference musical performances of the past in which classical musicians performed in coffee houses and taverns, the OAE places members of the orchestra in small pubs and stresses the importance of audience engagement. As is stated on the promotional material “As always, it’s a rules-free evening, so drinking, cheering and chat is all encouraged”²⁴.

Concert Venues

(Le) Poisson Rouge

Though this venue is not strictly limited to classical music performances, it has emerged as one of the most sought after performance spaces for classical musicians and composers. It is unashamedly acoustically inferior to most standard concert halls and, as its tagline: ‘serving alcohol and art’, suggests, it identifies itself more as a bar with live music. Nevertheless, (Le) Poisson Rouge regularly hosts well-known classical artists such as Terry Riley, Anne-Sophie Von Otter, and Angela Hewitt.

(Le) Poisson Rouge has become a highly sought after performance space because of the freedom that is offered to performers. Musicians are given a space in which to experiment and explore with access to new audiences who are willing to experience different forms of music. As Justin Davidson suggests “It works because audiences love low ticket prices, adequate food and privileged proximity to the stage. Composers and new music groups have found the place irresistible in part because it draws in audiences willing to be surprised”²⁵.

The success of (Le) Poisson Rouge suggests that a relaxed atmosphere coupled with an emphasis on varied styles over specific musical genres, can foster an environment in which audiences are willing to experience, and be challenged by, classical music.

²⁴ Orchestra of the Age of Enlightenment [online], available at: <http://www.oae.co.uk/subsite/the-night-shift/>

²⁵ Davidson, J., 2014, ‘From a Room: New York’s Best Bad Room’, *Wondering Sounds*, [online], available at: <http://www.wonderingsound.com/feature/le-poisson-rouge-new-york/>

SubCulture

Located on the same street as (Le) Poisson Rouge, SubCulture could be seen as having stronger ties to the conventional concert experience. While it resembles a bar or jazz club, it aims to place the experience of listening at the fore while maintaining a relaxed atmosphere. As one of the co-founders, Marc Kaplan suggests, “We’re focussed above all on providing a great acoustic environment for music that will limit distractions.”²⁶

The interior was designed with a focus on acoustics and on creating a connection between audience and performer. The performance space makes use of the traditional shoebox design which is generally considered to be acoustically superior²⁷. Seats are positioned close to the stage and are equipped with cup-holders for drinks which are served at the bar before and after concerts.

Since opening in 2013, SubCulture has hosted performances by musicians from the New York Philharmonic, Esa-Pekka Salonen and Yefim Bronfman.

The rock/pop industry

Though it has been already been suggested that to attempt to value and promote classical music in the same way as mainstream music is to misunderstand its unique value, there is still something to be learnt from the way in which mainstream music is presented and performed.

The emergence of pop and rock n’ roll as the dominant musical genres of the 20th century has been accompanied and supported by ever improving technological developments. Beyond merely using technology as a means of amplifying and recording the musical event, mainstream forms of music have been quick to embrace the role of technology in supporting and advancing thematic and theatrical aspects of the music.

One of the earliest, and perhaps most influential examples of this is Pink Floyd who, since the late 1960s used props, lighting and pyrotechnics to support the thematic material of their music. Pink Floyd were one of the earliest bands to use elaborate lighting fixtures to accentuate their music and for several of their international tours, they included large moving puppets and giant projection panels on which to screen animations and short films. The emphasise the themes of isolation and disaffection of their 1980 ‘The Wall’ tour, the band made use of a 12m high wall that was constructed between the band and the audience before being collapsed during the course of the concert. While it could be argued that these additions distract audiences from the detail of the music, their use was effective in clarifying the overarching themes of the music.

²⁶ Platt, R., 2014, ‘Sublime Sounds’, *The New Yorker*, [online], available at: <http://www.newyorker.com/magazine/2014/03/31/sublime-sounds>

²⁷ Long, M., 2009, ‘What is So Special About Shoebox Halls? Envelopment, Envelopment, Envelopment’ *Marshall Long Acoustics*, [online], available at: <http://mlacoustics.com/PDF/Shoebox.pdf>

Since then, artists have refined the use of special effects as both supporting devices as well as methods through which to maintain the fluidity of the live performance. Most recently, the 'On The Run' tour of Beyoncé and Jay-Z made use of several video interludes that served to both accentuate themes as well as to allow for costume and scene changes. In this way, the tone of the concert was maintained and the larger themes of the show were elucidated.

Though many of these techniques are impractical and pointlessly ostentatious when applied to the context of classical music, certain techniques, if scaled down, could serve as effective means through which thematic or biographical information could be communicated. In short, these techniques could be effective in supporting or replacing conventional program notes.

Summary

From the above examples, a number of strategies can be identified that have been enacted to engage and connect with audiences.

Altered location: Concerts take place in unconventional venues. These might be located in cities or rural areas and their use is intended to attract and appeal to niche audiences that already exist but are open to new experiences.

Relaxed atmosphere: There is an emphasis on less formality. The clothing of performers and audience members need no longer be formal, seating is reconfigured to create more contact with the audience and to heighten their experience of the music and alcohol is served.

Increased audience contact: The presence of the audience is acknowledged. This is achieved by involving them in the choice of repertoire, through informative talks, and increased interaction before and/or after the concert.

Repertoire choice: Programs are constructed with an awareness of the audience. Concerts are shorter and are comprised of shorter works. There is an emphasis thematic or biographical background of works. As a consequence, there is an equal consideration of works from all periods and genres.

Collaboration: There is increased interaction between different disciplines as a means of emphasising and supporting the thematic material or historical context of works.

When seen in relation to the conventional concert experience, these strategies can be seen to fall in to three key areas: presentation, programming, and audience relationship.

Three Key Areas

The 3 key areas and their understanding for this project will be discussed. An explanation of the potential limitations for the target audience will also be included in each section.

Presentation

Presentation is a broad term that refers to the physical space in which the music is performed, as well as the performance conventions or rituals associated with the performance.

In general, the physical space in which a concert is performed takes the form of a concert hall or purpose built performance space. These spaces are large and provide excellent acoustics for the performance of classical music. When combined with the conventions of a typical concert experience, for example formal attire of both audience and performer, clapping at appropriate times, the use of program notes, and the inclusion of an interval, they contribute an atmosphere of focus and seriousness.

In many ways, this is essential. A respect for the music that is to be performed and the musicians who are to perform it is paramount. Further, larger ensembles require larger spaces and these spaces also serve to remind audiences that they are to experience something special. However, to the uninitiated concertgoer, these spaces can also be intimidating and uninviting. Often decorated with icons and tributes to a bygone era in which classical music flourished, these spaces and conventions can be seen to contribute to the overall impression of classical music as out of touch and supercilious.

Programming

Programming involves taking into account several elements in order to decide on which repertoire will be performed and in what order. The elements commonly considered include thematic content, historical context, perceived audience expectations, and the mood or character of the works. The works are generally treated as sacred texts that should not be altered or tampered with.

This approach to programming often results in conservative results. Concert programs are built on the expectation that audiences will ‘tolerate’ unknown works, until a more familiar piece is performed. While this system works as a kind of compromise for certain audiences, it also helps to perpetuate the perception of new works as unpalatable or inaccessible. It is rare that unfamiliar works are treated with the same seriousness with which those from the traditional canon are treated.

For audiences unaccustomed to attending classical music concerts, this approach can also be intimidating. Without a form of context, it seems difficult for new audiences to engage with works from both the contemporary and traditional repertoire. From a purely aesthetic perspective, little consideration is given to how inexperienced listeners might be able to relate the works aurally, to other, more familiar forms of music. Lastly, for those inexperienced listeners, the length of a full concert program is often too long.

Audience Relationship

The relationship of the performer to the audience is defined by the expectations of the concert experience. Audiences are considered as an homogenous group who have a limited interest in being challenged and who will, for the most part, remain passive onlookers, each responding individually to the music. There exists a belief that most audiences share an understanding of classical music's inherent value while little consideration is given to their cultural background, age, and existing musical/cultural engagement.

While in the past, this was to some degree, understandable, for listeners who are unfamiliar with existing concert traditions today, this can contribute to a sense of austerity and exclusion that has come to characterise classical music concerts.

Summary

The manipulation of the three key areas is crucial in altering the concert experience. When seen in the context of the existing concert model, these areas have the potential to restrict inexperienced concertgoers from feeling comfortable and enjoying the music. By manipulating any, or all, of the three key elements, it is possible to change the way in which the music is performed and received.

The challenge lies in finding the appropriate balance for the desired circumstances. On one hand, there is the risk of losing the importance of the music by focussing too much on audience comfort. On the other, there is the risk of losing the attention of the audience by placing too much emphasis on a staid and uninterrupted experience of the music.

Research Process

The primary purpose of the research is to discover if a reconsideration of presentation, programming and audience relationship will influence the response to classical music.

In order to test this, a concert will be performed in which the 3 key areas are altered to varying degrees. Audience members will then be surveyed following the concert (see appendix i). In addition, I will also register my personal response in order to assess how the changes affected the audience and their engagement with us and the music.

The Concert

The concert aims to explore the possibility of reconsidering the 3 key areas of the existing concert model and to examine how this affects the reception of classical music. It presents an alternative that could sit beside the conventional model as another way to experience classical music.

Presentation

This concert will be performed out of the typical concert space. It will take place in the Kuub art gallery in Utrecht. This space, intended for art and culture is a small gallery consisting of 3 main spaces. Each of the spaces has access to video projectors and a sound system. Where appropriate, certain works will be performed in unconventional ways. During the Van Geel, for solo cello, audience members will be

encouraged to listen from wherever they desire. The Shostakovich and Piazzolla will be performed with musicians in two different spaces.

In addition, many of the existing concert conventions will be altered. Concert attire will be smart/casual and alcohol will be served throughout the event. There will be some seating provided however audience members will be encouraged to move throughout the gallery through the use of sound and video. By executing these changes, it is intended that the level of ceremony will be reduced whilst maintaining a degree of formality and uniqueness.

Programming

This concert will present several works. While the works are predominantly from the 20th century, they have been selected primarily for the fact that they can be linked to themes or ideas that are clearly recognisable for audiences with limited experience of classical music. In the interests of maintaining attention, the length of the program will be restricted to 45 mins. As a consequence, certain works will not be performed in their entirety.

Arvo Pärt – Fratres

This is a work that has, in its relatively short history, attracted much popularity. Primarily due to its sparse texture and apparent simplicity, it has also come to be associated with themes of melancholy and spirituality. It has been included in the program because of its approachability.

Beyond offering an accessible aesthetic for audience members however, this work has also been included in the program because the ease with which it can be placed alongside visual support material. The piece is comprised of 9 variations on the same melodic pattern. Within these variations, a single melodic idea, based on a D harmonic minor scale, unfolds over the course of three bars. This idea is then inverted and repeated. Thus, the piece is extremely symmetrical with a clearly identifiable structure. As a consequence, it is ideal for a series of accompanying images that can emphasise the changing characteristics of the music.

Nikolai Kapustin – Impromptu Op. 66: No. 2

Nikolai Kapustin is a Russian composer who is steeped in both classical and jazz training. Though he clearly identifies himself as a classical composer, many of his works, including the Impromptu, display strong influences of jazz and other, more mainstream forms of music. By including this piece in the program, it is intended that audiences will gain an insight into the breadth and variety of music that falls within the spectrum of the classical music repertoire.

Oene van Geel – Three Dances for cello: North Adams

This work was selected due to its heavy use of repetition and its strong rhythmic character. Rhythm and repetition form an integral part of many mainstream styles of music. It is intended that for many audience members, unfamiliar with the musical vocabulary of classical music, hearing a work in which rhythm is so important will provide a bridge to enjoying this, and other works from the classical repertoire.

Dmitri Shostakovich – Sonata for cello and piano Op. 40: Largo

Though possibly less accessible than the other works to be performed, this work is included in the program because of the clearly identifiable sense of darkness and anxiety that is indicative of Shostakovich's compositional style that can be linked to the historical context from which it emerged.

Astor Piazzola – Libertango

Perhaps the most well-known piece on the program, this work has been included so as to offer a contrast to the tone and atmosphere of the other works to be performed.

The program and the way in which it is to be performed have been constructed so as to earn and maintain the attention of the audience.

Audience relationship

The audience and a consideration of their existing level of engagement with classical music is crucial to this project. As has been outlined above, accessibility and context have been crucial considerations for the choice of repertoire. The degree to which works challenge and do not challenge the audiences existing tastes have been of critical importance.

In addition, I will attempt to increase contact between performers and the audience by greeting audience members as they arrive and encouraging my fellow performers to engage with the audience following the concert.

Lastly, the use of support material throughout the concert is designed to aid in understanding the works and to provide a more in-depth experience of the music. This material may be communicated visually (with artworks, animations or videos), aurally, (through short talks or sound samples), or through a combination of both. In the interests of continuity, certain pieces will be accompanied by no information.

Arvo Pärt – Fratres

Support material for this work will be provided by graphic designer Ming Sin Ho of cargocollective. Working together, a set of images will be developed that will reflect the designer's own response to the music. The support material will include 9 separate images that respond to each variation. Each of the images will be animated using basic flash programming and will be controlled by Ming during the performance. In this way, the projected images will follow closely the musical performance.

Nikolai Kapustin – Impromptu Op. 66: No. 2

This work will be preceded by a short introduction by the performer, Manuel Wouthuysen. In it, Manuel will give a little information about the work as well as discussing how it relates to him personally. In this way, the audience will gain useful background info as well as being granted a more intimate connection with the performer.

Dmitri Shostakovich – Sonata for cello and piano Op. 40: Largo

This work is often associated with the highly tumultuous period in Shostakovich's life during which he was divorced from his wife after having an affair and immediately before he was targeted by Russian authorities. In order to highlight these themes, a short video segue will be used. The main purpose of this will be to establish a mood or atmosphere. Text will be used to provide historical context while stock footage of

Stalinist Russia will also be included to provide visual support. The video will end as the opening notes of the piece begin.

Chapter 3

This chapter will summarise the findings of the survey before detailing my personal response. It is intended that by combining these, it will be possible to provide a more comprehensive report from which to draw conclusions.

Survey findings

The survey responses revealed useful data on how audiences responded. Much could be gained by comparing responses of different age groups and those with different degrees of prior experience with classical music concerts. While the total audience was around 70 people, the number of surveys completed was 50. Of these, certain answers were incomplete or unusable which meant that each question varied in terms of how many responses were given.

The survey findings were divided into the 3 key areas: presentation, programming and audience relationship. Findings of the whole group were reported and analysed. Where relevant, responses from smaller subgroups, which were divided by age group or prior experience with classical music concerts, were also compared.

Presentation

The survey questions related to presentation were:

1. How comfortable did you feel in this performance space?
2. Did moving around the space make the experience more or less enjoyable?
3. Was the inclusion of a bar positive or negative?

Of the total respondents, 79% said that they felt either comfortable or very comfortable in the performance space with a total of 98% of respondents saying that moving around the space throughout the performance made their experience more enjoyable. Lastly, a total of 88% said that the inclusion of a bar was good.

When divided into groups aged 18-40 and 40+, it becomes apparent that the older members of the audience felt a greater degree of comfort. 59% of the 40+ respondents said they felt specifically very comfortable in comparison to just 32% of the 18-40 year olds. This could be due to the fact that many of the older audience members regularly attend events at this space.

Allowing and encouraging audience members to move around the space and to listen from wherever they felt comfortable was well received. Almost all respondents felt that this made their experience more enjoyable. Several audience members also commented on the unconventional staging of the Shostakovich and Piazzolla and felt that this also added to their experience.

Responses to the inclusion of the bar were largely positive. Of the responses that felt it a bad addition, it was primarily due to the additional noise it created which interfered with some audience members' experience of the music.

Programming

The survey questions related to programming were:

1. Was the length of the concert too short? Good? Or too long?
2. Which piece did you like the most?
3. Which piece did you like the least?

Of the 46 respondents to the question about length of the concert, 57% said it was a good length and the remaining 43% said it was too short. Within this group, audience members aged 18-40 tended to appreciate the shorter length of the concert with 67% stating that it was a good length (see figure 1). Despite this, the overarching response suggests that audiences, in general, felt that the length of this concert was somewhere between too short and acceptable.

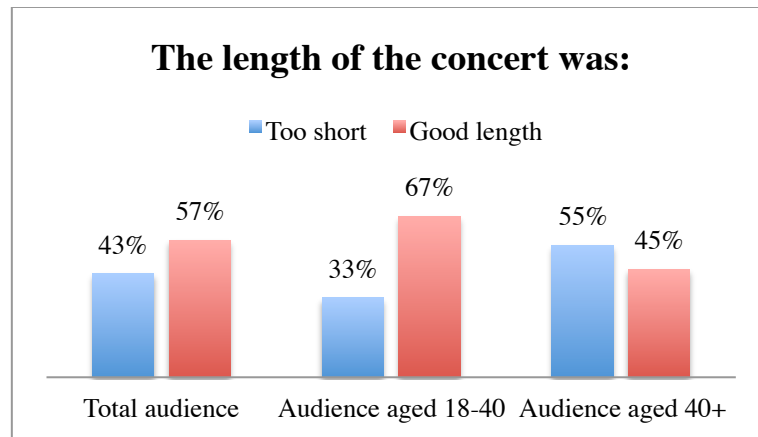


Figure 1.

Audience preference for specific pieces revealed interesting findings. Though only 36 respondents provided useable answers, the audience tended to prefer the pieces for cello and piano and which had accompanying support material. *Fratres* was ranked 1st (35%), Piazzolla was ranked 2nd (30%) and Shostakovich was ranked a close 3rd (27%) (see figure 2). When those who had little to no prior experience with classical music concerts were isolated, the Piazzolla moved to the most favoured piece.

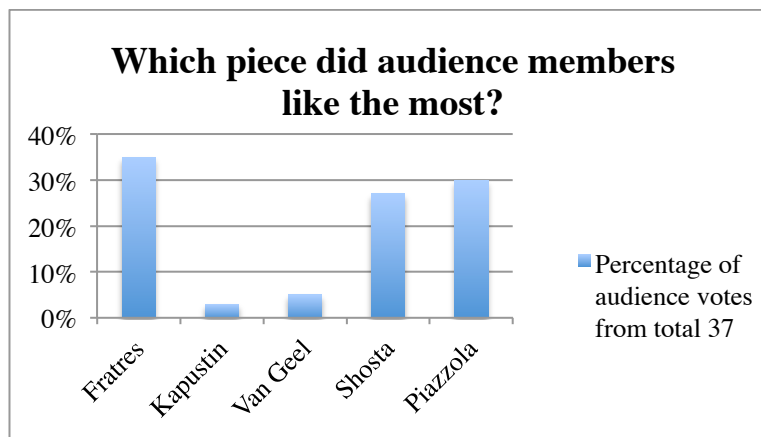


Figure 2.

The piece that respondents liked the least was the Kapustin with 41% of the respondents rating it the least favoured piece. This could be attributed to the lack of support material and the fact that, due to an oversight in planning, this piece was heard more as 'background music'. The Shostakovich, while not the most favoured piece, was the only piece that received no votes as the least favoured piece amongst all age groups and sub-categories.

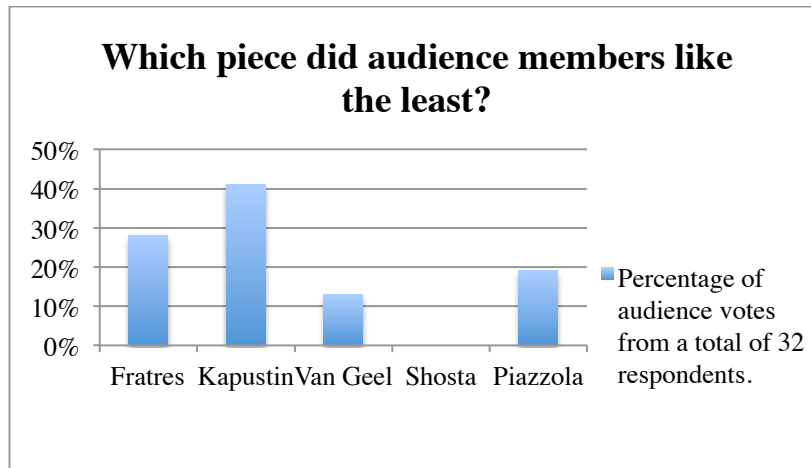


Figure 3.

Interestingly, the Fratres was the most divisive piece with it being voted both the most favoured and the least favoured piece by 35% and 28% of respondents respectively. When asked to elaborate, it becomes apparent that the use of visuals and the musical style were significant contributing factors. For those that voted it as the most favoured, the use of visuals was a positive addition. For those that voted it least favoured, the use of visuals made it difficult to focus on the music and the style of the piece was not appealing.

Audience relationship

The survey questions related to audience relationship were:

1. How would you rate the communication of the performers with you as a member of the audience? Did this level of communication enhance or detract from your experience?
2. Do you think that more factual information about the pieces would have helped you enjoy the music more?
3. How much did the visuals affect your experience of the music?

The majority of respondents felt that the degree to which performers communicated with them was either satisfactory (33%), substantial (43%) or a lot (20%). Of the 44 respondents to this question, 64% felt that the level of communication slightly enhanced or enhanced their experience of the concert while 34% felt that it made no difference at all.

The majority of audience members (64%) felt that more historical or contextual information would have helped to understand the music more. While this was apparent across the audience as a whole, of those with little to no prior experience with classical music concerts, 75% reported wanting more historical information.

The effect of the visuals on the audience was surprisingly little with 32% saying it slightly enhanced their experience, 36% saying it made no difference and 17% saying it slightly detracted from their experience (see figure 4). Interestingly, 44% of the respondents aged 18-40 felt that the visuals slightly affected their experience while for those aged 40+, 45% felt that it had no affect (see figure 5). It could therefore be surmised that younger audience members responded slightly more positively to the visuals than the older audience members.

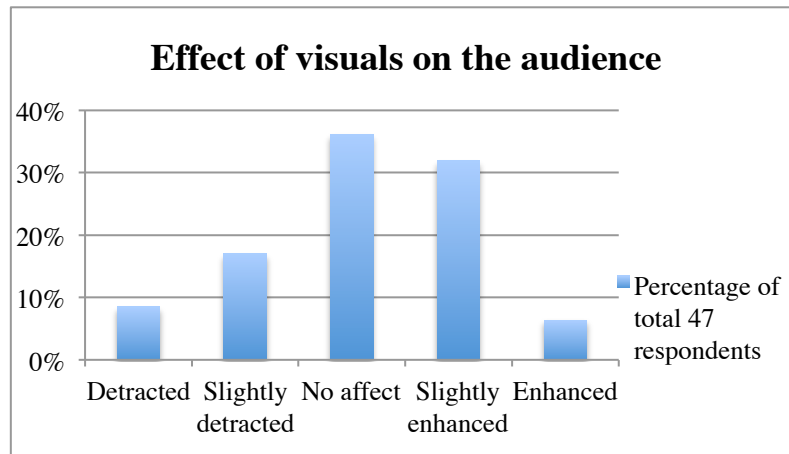


Figure 4.

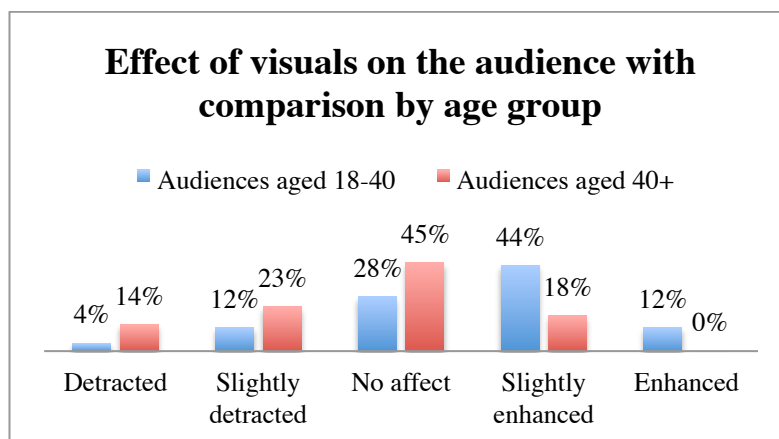


Figure 5.

Summary

Responses gained from the surveys were valuable. The choice of location, allowing the audience to move around the space and the inclusion of a bar clearly made the majority of audience members feel comfortable and relaxed. The length of the concert was considered slightly too short by most and it emerged that the audience preferred the pieces that were performed with piano and cello and with accompanying support material. Audiences generally felt that increased communication between performers and audience were beneficial and that more historical or contextual information would have increased their enjoyment of the music. It became apparent that the effect of the visuals was, surprisingly, less than expected.

The overall response to the altered concert model was positive. For those that had previously attended other classical music concerts, 72% said that the music was more accessible/enjoyable in the way that it was performed in this concert. Finally, 100% of the respondents said that they would attend more classical music concerts like this in the future.

Personal response

The concert was, from my experience, successful. From the broadest possible perspective, I felt that the various changes to the 3 key areas created an atmosphere that altered the way in which the audience listened and responded to the music.

In terms of presentation, the location was ideal and the decision to use various spaces was well received by the audience. I felt that the healthy balance of old and young audience members created a specifically positive and energetic atmosphere and that serving alcohol throughout, while distracting for some, helped to accentuate this.

Surprisingly, I felt that audiences responded most strongly to what I anticipated to be the most 'difficult' piece. With the Shostakovich, I felt that the audience was extremely focussed and involved in the performance. I believe that the use of a video introduction was integral to this.

In terms of audience relationship, I was able to have a much closer connection to my audience than usual. Because I was in charge of organising the guest list (via email), I already had contact before the concert began. Crucially, my decision to welcome guests individually as they entered, allowed me to further strengthen this relationship. By the time it came to perform, the audience had a personal connection and thus wanted to enjoy themselves.

There were a number of positive and negative things that occurred which I did not anticipate. The most negative was a miscommunication between Manuel and myself between the first and second pieces. As a result, I moved into the second performance space before he had started playing. In the confusion that ensued, a large portion of the audience followed me and, as a consequence, the Kapustin piece became heard as 'background music' with people moving and talking throughout. In this, as yet underdeveloped format, small mistakes can have large ramifications for the performance and reception of the music.

One of the most positive things was the enthusiasm with which all audience members, young and old, embraced the absence of seating. For the last 3 pieces, the audience arranged themselves on the floor, standing, and leaning against walls. They felt comfortable to move around the space and position themselves close or far away from the musicians.

Another positive aspect was the effectiveness of the altered staging. For the Shostakovich and Piazzolla, Manuel and I performed in two different spaces divided by a wall but with a large gap that allowed us to communicate. While this was originally a creative solution to not being able to move the piano, the final effect allowed the audience to move between spaces and experience the cello and piano at different levels.

What became apparent, from this experience, is that the degree to which we, as concert organisers, control and foster the atmosphere can be incredibly varied. By altering the various aspects of the concert experience, we can have a lot more control of how the music is perceived. In this instance, encouraging the audience to respond to the music as they might to an artwork (i.e viewing it from different angles/positions) worked incredibly well. But dictating how an audience should respond is difficult. Finding the right balance means a lot more work and thought, but can also result in a stronger experience for the audience. It seems that the success or failure of a concert could hinge on a lot more than just the execution of the music and that audiences are looking for new experiences.

Conclusion

From the completed survey findings and personal response, it is possible to draw conclusions.

In the first place, it can be stated that a reconsideration of presentation, programming and audience relationship can influence the response to classical music. The survey findings revealed that the changes in presentation clearly made the majority of audience members feel relaxed and comfortable. The choice to perform a short concert revealed that audiences of all ages and experience levels are comfortable to experience a concert of around 50 minutes or slightly longer. Performing a concert of works from the 20th and 21st centuries only was well received however, it is clear that more historical or contextual information in the form of support material could enhance the enjoyment of such works. The exact method through which this information is conveyed should be well considered for specific audiences and not distract from the music. Increased audience contact is beneficial both to the enjoyment of the music and to the overall atmosphere.

The findings from this research reveal that a concert of this nature can warrant a positive response from an audience of all ages and experience levels. The degree to which each of the 3 key areas is altered is different depending on each space and performer and this has an effect on the resulting concert experience. That 100% of survey respondents said that they would attend more concerts like this in the future clearly shows that performing music in this way could help to develop and sustain audiences in the future.

Significantly, while this concert did have a ‘target audience’ as the focus, it is clear that classical music concerts inevitably have the potential to draw audiences from all ages. Thus, the intention may not necessarily be to isolate any subgroups but rather to encourage all to feel comfortable together. By reconsidering the 3 key areas, it seems possible to develop an experience that may enable this to happen.

Thank you

First and foremost, I'd like to thank my supervisors, Gerard Bouwhuis and Renee Jonker for their support and guidance throughout this process. I'd like to thank my family David, Lynne and Jeremy Sung for all the proofreading. Thanks to Louk Roell and everyone at KuuB Gallery in Utrecht for allowing me to use their space for my experiment. Lastly thanks to Manuel Wouthuysen and Ming Sin Ho for their excellent playing/performing during the concert.

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Appendix A

A1) Which piece did respondents like most?

Q3a. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	13	35%
2	Kapustin	1	3%
3	Van Geel	2	5%
4	Shosta	10	27%
5	Piazzola	11	30%
	Total	37	

A2) Which piece did respondents aged 18-40 like most?

Q3a. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	6	38%
2	Kapustin	1	0%
3	Van Geel	1	4%
4	Shosta	4	29%
5	Piazzola	6	29%
	Total	18	

A3) Which piece did respondents aged 40+ like most?

Q3a. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	4	31%
2	Kapustin	1	8%
3	Van Geel	1	8%
4	Shosta	3	23%
5	Piazzola	4	31%
	Total	13	

A4) Which piece did respondents with little-no prior experience like

most?

Q3a. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	4	36%
2	Kapustin	0	0%
3	Van Geel	0	0%
4	Shosta	2	18%
5	Piazzola	5	45%
	Total	11	

A5) Which piece did respondents with prior experience like most?

Q3a. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	9	35%
2	Kapustin	1	4%
3	Van Geel	2	8%
4	Shosta	8	31%
5	Piazzola	6	23%
	Total	26	

Appendix B

B1) Which piece did respondents like least?

Q3b. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	9	28%
2	Kapustin	13	41%
3	Van Geel	4	13%
4	Shosta	0	0%
5	Piazzola	6	19%
	Total	32	

B2) Which piece did respondents aged 18-40 like least?

Q3b. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	5	22%
2	Kapustin	11	48%
3	Van Geel	4	17%
4	Shosta	0	0%
5	Piazzola	3	13%
	Total	23	

B3) Which piece did respondents aged 40+ like least?

Q3b. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	4	44%
2	Kapustin	2	22%
3	Van Geel	0	0%
4	Shosta	0	0%
5	Piazzola	3	33%
	Total	9	

B4) Which piece did respondents with little-no prior experience like

least?

Q3b. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	4	36%
2	Kapustin	5	45%
3	Van Geel	1	9%
4	Shosta	0	0%
5	Piazzola	1	9%
	Total	11	

B5) Which piece did respondents with prior experience like least?

Q3b. 1=FRATRES, 2= KAPUSTIN, 3=VAN GEEL 4=SHOSTA
5=PIAZZOLA

Code	Response item	Frequency	Percent
1	Fratres	5	24%
2	Kapustin	8	38%
3	Van Geel	3	14%
4	Shosta	0	0%
5	Piazzola	5	24%
	Total	21	

Appendix C

C1) How did audience members respond to length of concert?

Q12: 1=TOO SHORT 2=GOOD 3=TOO LONG

Code	Response item	Frequency	Percent
1	Too short	20	43%
2	Good	26	57%
3	Too long	0	0%
	Total	46	

C2) How did audience members aged 18-40 respond to the length of the concert?

Q12: 1=TOO SHORT 2=GOOD 3=TOO LONG

Code	Response item	Frequency	Percent
1	Too short	8	33%
2	Good	16	67%
3	Too long	0	0%
	Total	24	

C3) How did audience members aged 40+ respond to the length of the concert?

Q12: 1=TOO SHORT 2=GOOD 3=TOO LONG

Code	Response item	Frequency	Percent
1	Too short	12	55%
2	Good	10	45%
3	Too long	0	0%
	Total	22	

Appendix D

D1) Did moving around the space make the experience more or less enjoyable?

Q.9: 1=MORE 2=LESS

Code	Response item	Frequency	Percent
1	More	39	98%
2	Less	1	3%
	Total	40	

D2) Did moving around the space make the experience more or less enjoyable for those aged 18-40?

Q.9: 1=MORE 2=LESS

Code	Response item	Frequency	Percent
1	More	23	96%
2	Less	1	4%
	Total	24	

D3) Did moving around the space make the experience more or less enjoyable for those aged 40+?

Q.9: 1=MORE 2=LESS

Code	Response item	Frequency	Percent
1	More	16	100%
2	Less	0	0%
	Total	16	

Appendix E

E1) How much did audiences feel that the performers communicated with them?

Q13: 1=NOT AT ALL, 2=A LITTLE, 3=SATISFACTORY, 4=SUBSTANTIAL 5=A LOT

Code	Response item	Frequency	Percent
1	Not at all	1	2%
2	A little	1	2%
3	Satisfactory	15	33%
4	Substantial	20	43%
5	A lot	9	20%
	Total	46	

E2) How much did audiences aged 18-40 feel that the performers communicated with them?

Q13: 1=NOT AT ALL, 2=A LITTLE, 3=SATISFACTORY, 4=SUBSTANTIAL 5=A LOT

Code	Response item	Frequency	Percent
1	Not at all	0	0%
2	A little	0	0%
3	Satisfactory	9	36%
4	Substantial	12	48%
5	A lot	4	16%
	Total	25	

E3) How much did audiences aged 40+ feel that the performers communicated with them?

Q13: 1=NOT AT ALL, 2=A LITTLE, 3=SATISFACTORY, 4=SUBSTANTIAL 5=A LOT

Code	Response item	Frequency	Percent
1	Not at all	1	5%
2	A little	1	5%
3	Satisfactory	6	29%
4	Substantial	8	38%
5	A lot	5	24%
	Total	21	

Appendix F

F1) Would more factual information have helped audiences enjoy the concert more?

Q11: 1=YES, 2=NO

Code	Response item	Frequency	Percent
1	Yes	28	64%
2	No	16	36%
	Total	44	

F2) Would more factual information have helped audiences w little-no experience enjoy the concert more?

Q11: 1=YES, 2=NO

Code	Response item	Frequency	Percent
1	Yes	9	75%
2	No	3	25%
	Total	12	

F3) Would more factual information have helped audiences prior experience enjoy the concert more?

Q11: 1=YES, 2=NO

Code	Response item	Frequency	Percent
1	Yes	19	59%
2	No	13	41%
	Total	32	

Appendix G

G1) Was this concert more or less accessible/enjoyable than other classical concerts?

Q.6: 1=YES 2=NO

Cod e	Response item	Frequency	Percent
1	Yes	28	72%
2	No	11	28%
	Total	39	

Appendix H

H1) Would audiences attend concerts like this in the future?

Q15: 1=YES 2=NO

Cod e	Response item	Frequency	Percent
1	Yes	45	100%
2	No	0	0%
	Total	45	

Appendix I

Survey

1. What is your age?

2. Which applies to you?

I attend classical music concerts:

Never Once a year 2 to 5 times a year More than 5 times a year

3. Please rank the following pieces/moments in the performance from 1-5 (where 5 is most enjoyable and 1 is least enjoyable):

Fratres – piece for cello and piano performed with accompanying graphics by Ming Sin Ho.

1 2 3 4 5

Kapustin – solo piano piece.

1 2 3 4 5

Van Geel – solo cello piece.

1 2 3 4 5

Shostakovich – piece for cello and piano which was preceded by short video intro.

1 2 3 4 5

Piazzola – the last piece performed

1 2 3 4 5

4. In a few words, please describe why you found the piece you ranked no. 5 most enjoyable. For example ‘use of visuals’ ‘musical style’ ‘how the piece was performed’ ‘type of instruments’ ‘the historical information’.

5. In a few words, please describe why you found the piece you ranked no. 1 least enjoyable. For example ‘use of visuals’ ‘musical style’ ‘how the piece was performed’ ‘type of instruments’ ‘the historical information’.

6. If you have previously attended classical music concerts, did you find the music more accessible/enjoyable in the way that it was performed in this concert? (yes / no)

7. How much did the visuals affect your experience of the music? (where 5 is enhanced and 1 is detracted)

1 2 3 4 5

8. How comfortable did you feel in the performance space? (Where 5 is very comfortable and 1 is very uncomfortable)

1 2 3 4 5

9. Did moving from one space to another during the concert make your experience more enjoyable or less enjoyable?

10. What did you think of the serving of alcohol during the concert? (Good / bad)

11. Do you think that more factual information about the pieces would have helped you enjoy the music more? (yes / no)

12. The length of the concert was:

Too short

A good length

Too long

13. From what you have seen and heard, how would you rate the communication of the performers with you as a member of the audience? (where 5 is a lot and 1 is not at all)

1 2 3 4 5

14. Did this level of communication enhance or detract from your experience? (where 5 is enhanced and 1 is detracted)

1 2 3 4 5

15. Would you attend more classical music concerts like this in the future? (yes / no)

16. Any further thoughts or suggestions?