

Dressed Down, not Dumbed Down  
Attracting New Audiences to Classical Music

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## ABSTRACT

Accompanied by the premiere recording, in this document I explore Dallas-based composer Mark Landson's composition, "*Moments in Memory*" *Sonata for Cello and Piano*, and how newer approaches to commissioning composers and production may impact the classical music industry's health. I, Wesley Skinner (cellist), commissioned and performed *Moments in Memory*. I analyze and outline ways this piece captures the preferences of the general audience, in order to attract new audiences to classical music performances. Mark Landson describes his "new classical" genre as using a combination of the harmonic language of our time and incorporating programmatic neo-romanticism. Landson's organization, Open Classical, spreads classical music to new audiences through accessible environments and relatable content, an approach the classical music industry has slowly begun to adopt. With declining in-person audiences of traditional classical music events and the financially detrimental shift to digitized media beginning in the year 2000, the research will show that the classical music industry has become increasingly less profitable and requires content tailored to the preferences of the general audience. Using detailed information from Digital Service Providers such as Spotify, I share in this document statistical information on what music people currently prefer due to the rise of internet-streamed content. Additionally, recent advancements in technology provide beneficial scenarios for the classical genre. These advancements include innovations in metadata and providing such innovative and more accessible venues of performance, including visual computing as virtual and augmented reality. Throughout history, classical music has constantly pushed boundaries through the maturation of compositional techniques, many of which incorporated elements of popular music at the time, as well as the expansion of concert halls to reach greater audiences. I conclude that classical crossover, in a sophisticated approach such as Landson's "New Classical", and modern development of the classical performance space can bring new audiences to classical music.

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## GLOSSARY OF TERMS

### AI (Artificial Intelligence)

Machine algorithms that can analyze, generate, and collaborate in creative processes.

### AR (Augmented Reality)

Technology that overlays digital content onto the real world via devices like smartphones or glasses.

### Blockchain

A decentralized digital ledger that records transactions across many computers, ensuring transparency and security.

### Classical Crossover

A genre or approach that merges classical music elements with popular or contemporary styles.

### DSP (Digital Service Provider)

Platforms like Spotify, Apple Music, and YouTube that distribute music digitally.

### ISRC (International Standard Recording Code)

A unique identifier assigned to music recordings for tracking and royalty purposes.

### Mashup

A musical work that combines elements of two or more pre-recorded songs, often from different genres.

### Metadata (in Music)

Descriptive data embedded in digital files that help identify and catalog music, critical for streaming and royalty tracking.

### NFT (Non-Fungible Token)

A unique digital asset verified using blockchain technology, used for authentication.

### Patreon

A subscription platform that enables artists to receive financial support directly from fans.

### Smart Contract

A self-executing contract with terms directly written into code, used in blockchain technology.

### Virtual Reality (VR)

Immersive, computer-generated environments used in performance and audience engagement.

### Web3

The decentralized internet based on blockchain technologies.

## CHAPTER 1

### INTRODUCTION

The term “classical music” has become an umbrella term for the music of high-performance art since it encompasses Western European/American art music throughout history from the Medieval period until our contemporary composers today. The years 1750-1830 became known as the Classical era because the Age of Enlightenment brought order to the structures of form and harmony that evolved into the definitive, organized, and cohesive compositional techniques we see most notably in Haydn, Mozart, and Beethoven. From the perspective of audiences during the Classical era, the Age of Enlightenment essentially rejected the then-perceived excessive ornate values of the Baroque period, recalling the Greek and Roman classical revolution of higher intellect through philosophy, medicine, astronomy, and mathematics. Throughout the following centuries, composers have constantly strived to stretch the boundaries of high art by expanding the instrumentation beyond what we would have usually considered a music-making medium, the technique to the extremes of a human’s ability, the syntax of harmony beyond what the average ear can comprehend, and even the philosophy of the definition of “music” past the idea of sound. At an increasing rate, composers today create high art in an accessible nature to draw audiences into concert halls and classical performance venues, perhaps similar to how the Classical era rejected certain aspects of the previous era that seemed displeasing to the listener of the time.

The idea of classical crossover has spread throughout the world in the past century and has threatened the pursuit of preserving the traditions and customs of classical music, according to some. However, the natural evolution of classical music from J.S. Bach until now will incorporate elements from contemporary cultures, spreading interest in the genre and allowing the industry to thrive. In the 1970s, bands such as Electric Light Orchestra and Queen borrowed from the Symphonic and Operatic mediums to diversify their bands’ sounds in songs like “Roll Over Beethoven” and “Bohemian Rhapsody.” Separately, traditionally-trained classical musicians take their craft to popular venues with light shows, pyrotechnics, fog machines, extreme

amplification, and live sound processing. Others connect classical pieces with popular songs in a manner known as a “mashup” that may expose popular culture audiences to classical music who otherwise might not have experienced the power of classical music. More subtly, classical composers maintain the high art of the genre and incorporate compositional elements of popular music in a polystylistic manner, a technique utilized throughout history.

Dallas-based composer Mark Landson takes the polystylistic approach to classical music production and composition in a genre he describes as “new classical,” using the harmonic language of our time with a flavor of programmatic neo-romanticism by incorporating classic rock harmonic progressions, nineteenth, and even twentieth-century compositional elements at times. <sup>1</sup>“Dressed down, not dumbed down” serves as the motto for Landson’s organization, Open Classical, based in Dallas, TX, where he ventures “to take the listener on a journey of emotions” in “a comfortable and welcoming spirit.” As Open Classical opens new chapters across Texas and surrounding states, the organization engages new audiences with classical music, allowing easy cross-collaboration between comedians, actors, dancers, visual artists, and classical musicians. Landson utilizes both accessible environments in production and relatable content in his compositions that encourage his organization’s audience to grow in number and to cross the demographic boundaries of the average classical music concert-goer. Production in venues like trending local coffee shops and Dallas’s Klyde Warren Park create the avenue for Landson to bring classical music to the people of Texas. In addition to Landson’s approachable presentation, his inviting composition style allows a less-classical-savvy audience to enjoy the classical music experience. <sup>2</sup>In November of 2016, his composition, “Filled With Youth and Optimism” for String Quartet, won the New York composer competition, The Ear, which is an audience-judged event that answers the simple question: “Do you want to hear it again?”. Aspects of his writing style, such as relatable harmonies, emotion-provoking programmatic schemes, improvisation-like virtuosity, aid his ability to retain an audience from the first hearing.

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<sup>1</sup> “Open Classical Home | Open Classical.”

<sup>2</sup> “Mark Landson, Winner – THE EAR.”

While in my first year as a doctoral student at Arizona State University, I commissioned Mark Landson to compose a Cello and Piano Sonata with these values, which we premiered and recorded in Katzin Hall at Arizona State University in 2017 and 2018, respectively. Through studying the classical crossover industry, I will explore in this document what makes Landson's *"Moments in Memory" Sonata for Cello and Piano* appealing to audiences across the genre spectrum and how newer approaches to production may impact the health of the classical music industry. Furthermore, an overview of new statistical data and studies throughout this document could help organizations, artists, and composers to relate better to audiences, optimally increasing the environment for classical music.

<sup>3</sup>The high and rising performance fees of concert soloists and conductors create an impossible scenario for an audience of even thousands to support through ticket sales alone. For over a century now, self-supported classical music performance organizations have struggled to make ends meet. <sup>4</sup>Orchestras rely heavily on private donations and government grants in addition to ticket, recording, and merchandise sales. However, some classically-trained artists who have blurred the lines of the genre and have taken their new styles to popular venues that hold as many as 10,000 audience members can support a full orchestra behind their act, professional light shows, pyrotechnics, a touring stage crew, have been successful in varying degrees. However, this exhibition should not be necessary to captivate new audiences with classical music but may become optional with recent technological advances.

<sup>5</sup>Studies by the Wallace Foundation began in 2015, with \$41 Million in grants, to fund organizations to aid in research to build audiences in the arts. Their findings showed the decline of performing arts audiences at an alarming rate across all age demographics—most especially Generation X (>45% decline) and Generation Y otherwise referred to as Millennials (30%-44% decline). In contrast, their empirical data has shown alternative genre programming resulted in an

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<sup>3</sup> Tom Service, "Millionaire Maestros Are Paid Too Much."

<sup>4</sup> League of American Orchestra, "Orchestras at a Glance," October 2023.

<sup>5</sup> Ostrower et al., "In Search of the Magic Bullet: Results from the Building Audiences for Sustainability Initiative."

increase in ticket sales of a wider audience. Additionally, the most generous classical performing arts patrons, largely Baby Boomers and the Silent Generation, have seen as much as a 15-30% decrease in concert attendance. The classical music industry may soon see a financial depression if long-term endowments are not secured in the following decades, if it is not already in progress. However, if we look at the statistical information on global music style preference and the availability of technology's reach, classical music could adapt to the changing environment as it has in the past.

"Popularizing" certain aspects of programming in classical music, shifting to online streaming platforms, and looking to shape the industry around current technology may be the logical evolution of the industry in order to draw the necessary audiences for the classical music performance realm to survive. Concert halls expanded over time to facilitate larger audiences, causing bowed string instruments and pianos to adapt with higher tension strings. The current transformation may lie in the growth of audience attendance potential beyond the walls of the symphony hall. Streaming, offered by Digital Service Providers (DSPs) such as Spotify and Apple Music, though not yet as profitable as the industry may have imagined initially, may bring increasing returns as data strongly projects a financially beneficial future based on the adoption rate.

Presenting and streaming music on YouTube, Instagram, TikTok, Spotify, Apple Music, Patreon, and other platforms provides additional and diversified income for artists across all genres. These platforms can build a diverse audience for classical music organizations and even target local audiences. For those with creative content, artist and organizational content may even "go viral," reaching a global audience.<sup>6</sup> And looking at the demographic data from a 2020 report by BPI, Deezer, and the Royal Philharmonic for the age range on streaming services specifically for classical music, this approach would target the audience orchestras are striving to

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<sup>6</sup> "THE CLASSICAL REVIVAL IN 2020," n.d.

reach since younger generations are using and paying for streaming services more than the older generations who most organizations rely on:

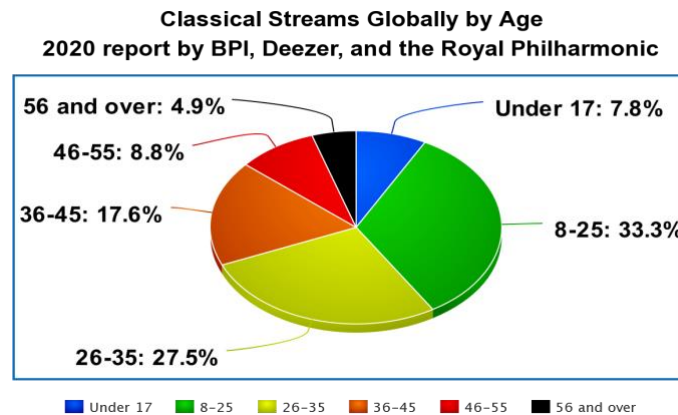


Figure 1<sup>7</sup>

Today's digital era financially rewards those who create digital content that educates, excites, soothes, entertains, or otherwise enriches the consumer's life. Meaning digital content creation follows trends of what consumers want which changes at an increasing pace with the connectivity we have on a global scale through social media. With the availability of YouTube to anyone with a smartphone, any individual or organization can create content. "Going viral" refers to a song, video, or article's adoption in popular culture with exponentially growing consumption. People consume said media at an increasing rate by sharing across social media platforms, which signals the platform's algorithm to expose other users to this media increasingly faster.

Many classical music tracks do not earn the licensing royalties they deserve and become challenging to find due to cataloging errors known as missing or inaccurate metadata. Without correctly updated metadata, digitized music from ten years ago or more may not even have an ISRC (International Standard Recording Code). The ISRC allows the rights owner to receive royalties. As a result of missing or inaccurate metadata, billions of dollars of music revenue from digital platform royalties do not make it to the rights holders. Additionally, widely available AI

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<sup>7</sup> A Report by BPI, Deezer and the Royal Philharmonic Orchestra the CLASSICAL REVIVAL in 2020

technologies like Siri, Alexa, and Google Assistant have difficulty finding the link between verbal classical music requests and the database of classical music content. Certain companies continue to explore solutions to these issues, yet royalties still fail to reach deserving rights holders and composers.

Looking further into the future of capturing audiences outside of the walls of the physical concert space, augmented and virtual reality technology has become a viable option through the latest VR and AR headsets as well as blockchain technology which some may come to refer to the user interface as the metaverse. <sup>8</sup>Some highly popular singers, DJs, and rappers have staked their claim as the first to appear in the metaverse's alternate reality concert space through game-oriented venues. <sup>9</sup>And recently, the Sejong Soloists of South Korea have even pioneered their partnerships with blockchain technology companies to create a world for classical music in the metaverse.

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<sup>8</sup> Tien-Dana, "12 Major Artists Who Have Performed in the Metaverse."

<sup>9</sup> "MusicalAmerica - Sejong Soloists Creates a Music Town in the Metaverse, Plans to Stream Live Classical Music Performances."

## CHAPTER 2

### THE ATTRACTION TO THE ACCESSIBLE NATURE OF MUSIC

<sup>10</sup>According to Leonard B. Meyer's research, "Most treatises on musical composition and performance stress the importance of the communication of feeling and emotion" (Page 7). <sup>11</sup>This conclusion that Meyer came to in 1956 compliments the research of the Wallace Foundation, which found that Millennials (Generation Y) attend performing arts events because of "how the arts make them feel." (Page 41) This generation of concertgoers wants a performance to help them emote, have a transformative experience, and connect personally to themselves, friends, and family. Though we know that these elements are generated through traditional classical music, many do not feel attracted to the concert hall setting compared to the lively nature of a rock concert venue. This section will begin by specifying changes organizations have started adopting and will venture into the areas of further adjustment.

#### Programming and Conveying Content Accurately

Programming that retains current audiences while attracting new audiences will prove most important for organizations in regards to repertoire choice. Some might argue that we need to "stay true to the art" and not "dilute the classical music scene." However, I believe there are ways to include new and old approaches without losing the essence of the art or straying from the mission of the art organization. In many situations, cities will have completely separate orchestra organizations between their "traditional orchestra" and their "pops orchestra." For many reasons, these organizations have different artistic directors for program choices and different donors who are interested in supporting different areas of the music business. However, these orchestral musicians are trained in the same institutions, with the same teachers, learning the same repertoire in school, and earning the same degrees. In some cases, like the Boston Pops Symphony Orchestra, many members of the more "highbrow" Boston Symphony Orchestra are

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<sup>10</sup> Meyer, *Emotion and Meaning in Music*.

<sup>11</sup> The Wallace Foundation and Marketing Research Professionals, Inc., "Building Millennial Audiences: Barriers and Opportunities."

the same performers. There are close to three dozen operating pops orchestras in the United States as their own organizations. In light of success from some of these organizations, most notably Boston Pops, some orchestras are incorporating program initiatives of film score performances, theater score productions, and other mainstream genres. Some orchestras even go to the lengths of performing in more inclusive venues outdoors, more in the public eye, or even with less formal attire. <sup>12</sup>However, a recent article from Royal Philharmonic Orchestra stated,

*More than three in four adults (76%) say they would be more likely to attend an orchestral concert if orchestras took steps to modernise the concert experience, according to new research. Shorter concerts (27%), more matinee performances (24%), conductors speaking to the audience (20%) and being encouraged to keep phones on during a performance (11%) – these were just some of the things people would like to see at orchestral concerts, according to a new study commissioned by the Royal Philharmonic Orchestra.*

Studies continue to show that the misunderstanding of a program's content has dissuaded concert goers who are looking for a transcendental experience in the performing arts. In many cases, performing arts organizations need to convey more accurately the experiences they provide to their audiences through their online marketing. However, others simply need to adjust their concert-going experience. The general public gets their event information primarily via word-of-mouth and online through websites and social media. Performances must excite attendees to the point of sharing their experiences with others. An aspect of the performance needs to create a "buzz" that draws the attention of others through a Facebook, Instagram or X post. If audiences do not understand their enjoyment of the performance or do not understand why they experience a connection to the music, there could be something said about the presentation of the art.

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<sup>12</sup> "Orchestral Audiences Call for Modernizing Changes to Draw More People to the Concert Hall This Season."

Benjamin Zander, an English Conductor and current Artistic Director of the Boston Philharmonic Orchestra, frequently gives lectures and presentations on the importance of understanding music. <sup>13</sup>In a TED talk on “The Transformative Power of Classical Music,” he debunks the theory that some are “tone deaf” and would not be able to enjoy music because they have no aural connection to it. He then describes what he believes is the number one reason why some are not drawn to a performance: because they do not understand it. With a walk-through of Chopin’s Prelude No. 28, No. 4 in E minor, Zander describes the general function of this particular melody. He talks about the “sad” nature of the half step motion between the notes B and C. Although, the context of these notes indicates this emotion, Zander presents the information in a captivating enough manner that the audience is led to believe they understand why music is “sad.” After capturing the attention of the audience to identify and understand the origin of this emotion in the Prelude, he then goes on to describe our universal understanding in the western world to follow the scale degrees in a descending manner: 5 -> 4 -> 3 -> 2 -> 1. He does this by presenting the audience with the semi-harmonized, falling figure 5 -> 4 -> 3 -> 2 and leads them to sing scale degree 1 without his help. At this point, he has confirmed the idea that no one is tone deaf and everyone in the audience has an aural connection to music. He explains partially how Chopin has delayed the gratification of finality through avoiding a final cadence with “excitement” with deceptive cadences, stimulating the listener’s ear through a journey that ultimately culminates in a conclusive feeling of gratification that “I am home.” He then invites the audience to connect to the music on an emotional level by conjuring a memory of a passed loved one who meant so much to them in order to “hear everything Chopin wanted to say.”

Zander’s explanation of excitement and deception prolonging the anticipation of the finality of tonic (scale degree 1) echoes Meyer’s early claims that “Emotion or affect is aroused when a tendency to respond is arrested or inhibited.” (Page 14) The postponement of the tonic pitch in the melody from Chopin’s E Major Prelude stimulates the listener’s emotional connection

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<sup>13</sup> Zander, “The Transformative Power of Classical Music.”

to the music when they realize their anticipation of the tonic has been rescinded again and again. As the listener understands their aural connection to the music and how this perpetual tension of being away from tonic enhances their experience, they are developing a stronger attraction to the art beyond just enjoying a flashy show. With this degree of communication from the performer to the audience, the extraneous fog machines, light shows, and extreme amplification may not be necessary for the audience to have a lasting, positive memory of the event that will bring them back or cause them to apply the most effective word-of-mouth marketing to their social media posts. However, there is something to be said of having a good visual appeal to the audience or having an inviting setting to the event.

As some denominations and geographic locations of churches began to see a decline in memberships and attendance consistency of the younger generations, they began adjusting their worship service music to become more attractive to specific demographics. Though some controversy arose in maintaining the sanctity of the service, some churches came to the conclusion that having two different service styles would allow members to choose between the “traditional” service of an organ-accompanied, hymn-oriented, dressed-up order of service and the “contemporary” service with the drum set, electric guitar, hand-clapping, “praise band” with light show rigs and dressed-down ministers. An entirely new genre sprouted from this shift in presentation of the church service. “Praise and Worship” bands even pioneered a new genre section of the most known US music popularity rating system, Billboard. Churches, often with a “nondenominational” association, began sprouting up with Jazz Worship Services, Hard Rock Services, and even Heavy Metal Services in the 1990s and 2000s. According to statistics, the last two decades are showing a massive decline in the level of church membership. <sup>14</sup>The adjustment to the preferences of church-goers was likely delayed far too late and people did not feel a church connection according to a GALLUP poll in 2020 on church membership:

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<sup>14</sup> Jones, “U.S. Church Membership Falls Below Majority For First Time.”

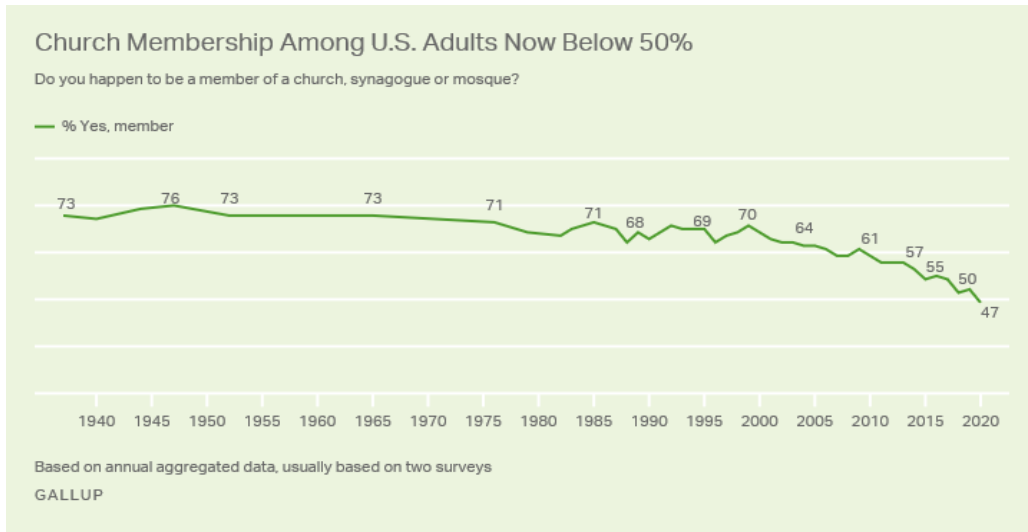


Figure 2<sup>15</sup>

<sup>16</sup>A study conducted by Jun Jiang, Daphne Rickson, and Cunmei Jiang titled, “The mechanism of music for reducing psychological stress: Music Preference as a mediator” came to the conclusion that “music preference plays a critical role on the potential for music to reduce stress [and] provide a deeper understanding of stress-reducing effects of music.” (page 66) The goal of this study was to find which factors of music reduce stress, whether arousal, preference, length of musical training, tension, familiarity, tension, or state anxiety. What they found plays an integral role in how we should program music, “preference is more important than arousal.” Although we may find that much modern music may arouse the listener, if they have no point of reference to their preference, it may not reduce stress. Stress relief, as discussed before, presents itself as one of the more attractive reasons for attending performing arts events.

<sup>17</sup>A 2012 finding in the underlying structures for the current preference in music built on previous studies and developed a 3-part study which concluded to label the five most pervasive factors with a clever mnemonic device (MUSIC):

<sup>15</sup> “ChurchTrac Blog”

<sup>16</sup> Jiang, “The Mechanism of Music for Reducing Psychological Stress: Music Preference as a Mediator.”

<sup>17</sup> Rentfrow, Goldberg, and Levitin, “The Structure of Musical Preferences: A Five-Factor Model.”

- 1) a Mellow factor comprising smooth and relaxing styles
- 2) an Urban factor defined largely by rhythmic and percussive music
- 3) a Sophisticated factor
- 4) an Intense factor defined by loud, forceful, and energetic music
- 5) a Campestral factor

Using “exploratory factor-analytic techniques to examine the hierarchical structure of music preferences without any *a priori* bias or constraints,” the studies, conducted in 2007-2008, varied a wide range of demographics, genres, and music samples to understand which basic aspects of music are commonly preferred. They projected to find at least four factors based on previous study findings and hypothesized a fifth. A fourth study in the same research findings came to the conclusion that suggested that both particular auditory features and social connotations influence preference due to the unique pattern of attributes that differentiate each of the five MUSIC factors from each other. Essentially, genre correlates to these factors, except the study does not provide the information of which factors of preference were most preferred.

<sup>18</sup>In terms of finding music preference in the global population, since we now know that genre does correlate to preference, the general preference of the music industry, according to the streaming data we have, R&B/Hip Hop appears 30 times more preferred than classical music:

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<sup>18</sup> Susic, “40+ Fascinating Music Streaming Statistics (2024 Updated).”

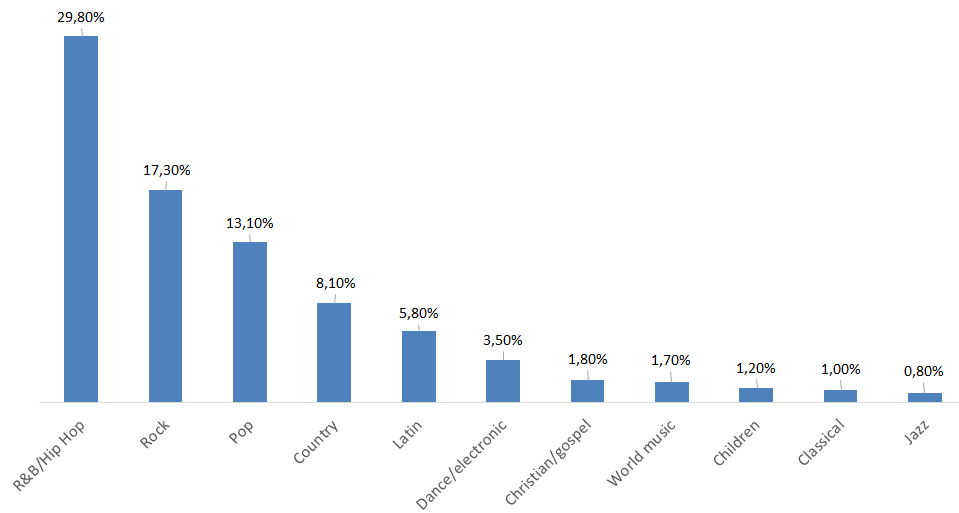


Figure 3:<sup>19</sup>

Controversial aspect of the lyrics and culture that surround Hip Hop aside, Headphones Addict

lists the top reasons why 30% of the population listens to Hip Hop:

- it allows them to express themselves positively
- It's inspiring
- It offers young people a way to express their personality and emotions
- Lyrics are often thought-provoking
- It reflects current events (social, political, economic)
- Boosts energy (during workout)

<sup>20</sup>Studies from the Wallace Foundation indicate that Millennials are drawn to performing arts events because of how the performance makes them feel and listed several benefits of attending performing arts given the aspirations of the Millennial population. Interestingly, some of these attributes correlated to why the global population prefers Hip Hop.

<sup>19</sup> HeadphonesAddict

<sup>20</sup> The Wallace Foundation and Marketing Research Professionals, Inc., "Building Millennial Audiences: Barriers and Opportunities."

Millennial Aspirations	Benefits of Attending Performing Arts
<b>Stretch self, Feel alive</b>	<ul style="list-style-type: none"> <li>• Transcendental experience – journey to “somewhere bigger”</li> <li>• Challenges you to think about new things and push you out of “comfort zone”</li> </ul>
<b>Enhance sense of identity</b>	<ul style="list-style-type: none"> <li>• Encourages self-discovery and reflection</li> <li>• Lets you see how others worked through conflicts and identity issues</li> </ul>
<b>Relief from stress Desire to be “in the moment”</b>	<ul style="list-style-type: none"> <li>• Performing arts are engaging and demanding in a way that’s different from movies, TV or digital entertainment</li> <li>• Helps you feel present and forget yourself</li> </ul>
<b>Feel emotional connection and authenticity</b>	<ul style="list-style-type: none"> <li>• Connect with the emotional openness and vulnerability of artists</li> </ul>
<b>Have a full “experience”</b>	<ul style="list-style-type: none"> <li>• Each live performance is a unique experience and can be an adventure</li> </ul>
<b>Connect with others; meet people and be part of a broader community</b>	<ul style="list-style-type: none"> <li>• Connect with family and friends in a different way</li> <li>• Certain types of performances offer opportunity to be part of a community (i.e. live music or community events) or to take part in activities that bring people with similar interests together</li> </ul>
<b>Progressiveness on social issues</b>	<ul style="list-style-type: none"> <li>• Performances often focus on topics that reflect Millennials’ passion for social issues (diversity, gay marriage, immigration)</li> <li>• Also performers themselves may be a diverse group and some organizations/events provide opportunity to be part of a diverse audience or community that’s different from usual friends and associates</li> </ul>

Table 1:

Understanding the generational aspirations and preferences of music will help arts organizations tailor programming to attract new audiences. <sup>21</sup>According to the Advisory Board for the Arts’ Leader Benchmarking Data from January of 2023, 56% of ensembles planned to increase more popular/mainstream events and 29% plan to offer more informal events.

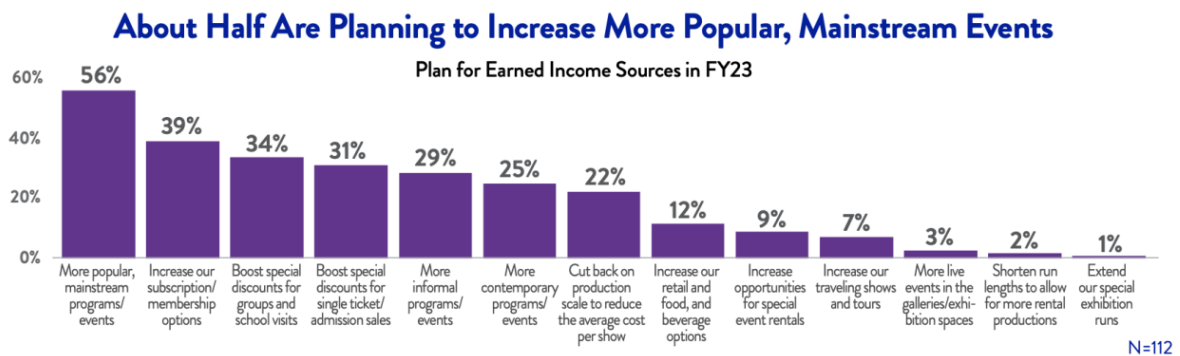


Figure 4

<sup>21</sup> Advisory Board for the Arts, “Arts Organization Leader Benchmarking.”

## **Classical Music Growing in Popularity Online**

With the wide availability of new influences and inspirations gaining faster popularity among listeners, it would stifle the classical music industry to limit programming to a narrow, select set of repertoire and financial structure. However, as music has shifted almost entirely to streaming, we have recently seen an increase of interest in the classical music genre now that we can quantify the data (number of listens) from a digital standpoint. BBC reported that in 2018, classical music sales and streams increased by 10.2%. <sup>22</sup>Even more hopeful, Epidemic Sound found that YouTube content creators' use of Classical Music is up 90% over 2021, across all content, making it the fastest growing genre on YouTube in North America, South America, Europe, Africa, and the second fastest growing in Asia. However, to capture today's audience in the genre of classical music specific to an organization, programming and new compositions should reflect the moods people are searching for on streaming platforms. According to Epidemic Sound, the order of the most popular moods of music on YouTube are ordered as follows:

1. Happy
2. Hopeful
3. Dreamy
4. Laid Back
5. Epic
6. Restless
7. Dark
8. Sentimental
9. Heavy and Ponderous
10. Relaxing

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<sup>22</sup> Sound, "Iconic Classical Music for Your Content | Epidemic Sound."

## CHAPTER 3

### THE ACCESSIBLE NATURE OF COMPOSERS IN HISTORY

Throughout history, composers widely incorporated the elements of secular music otherwise known as “popular music” today. Benchmark composers such as Bach, Debussy, Ravel, Dvorak, Beethoven, and Elgar clearly incorporated the use of the popular culture’s musical styles into their compositions. This practice of developing an attractive compositional style to the masses or involving familiar elements is not a new idea. Often correlated to “popular” music, the music composers often incorporated would otherwise be known as folk music.

In the Middle Ages, the divide of sacred versus secular music genres began even at the monophonic stage in the development of music history. Music in the church developed into the “high art” style in the Middle Ages and even used a different form of notation from the secular style. Dennis Slavin writes on the discovery of a manuscript from the 15th Century that indicates *a capela* monophonic vocal music existed in the realm of secular music. The development of this music into the French Chanson served as a pivotal point into the Renaissance’s *fragola*, *madrigal*, *lute song*, *consort song*, and *virelais*—all outside of the sacred genre and all within the confines of what we consider now, in a general sense, classical music. With the rise of amateur musicians and composers in the Renaissance, these styles began to merge into Instrumental Consort Music (p. 308).

<sup>23</sup>In the Baroque era, Johann Sebastian Bach began to synthesize the popular dance styles of the Minuet, Bourrée, Gavotte, Courante, Allemande, Sarabande and Gigue into his solo Violin, Cello, and Piano Suites, Sonatas, and Partitas. He wrote these secular works in tandem to his more lucrative compositions for the Lutheran church. Though J.S. Bach did not travel much himself, in a musicological manner, he gathered far-reaching popular music elements in his compositions. Likely due to his well-educated and well-traveled patrons and friends, scholars conclude he had a significant source of diverse manuscripts from around Europe that would paint

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<sup>23</sup> Little and Jenne, *Dance and the Music of J. S. Bach, Expanded Edition*.

the backdrop for the construction of his Cello Suites. Though many of the movements had their popularity grow in France, J.S. Bach synthesized the popular dance styles of many European countries. The dance movements by J.S. Bach were highly influenced by the 17th Century German and French folk-, popular-, and high-class social and ballroom arenas. The Sarabande is contributed to Latin American and Spanish influences of a sung dance style often accompanied by castanets and guitar. Germany influenced the Allemande and the Gigue has its early origins in the jig of the British Isles, though refined by the French. Interestingly not the first, J.S. Bach employed the popularity of dance throughout many of his works to capture a rhythmic connection to his audience. He went on to include these rhythmic influences in his larger vocal and instrumental works, both sacred and secular. This ultimately crafted a path for future composers to implement elements of popularity to connect to their audience.

The idea of using folk melodies in music permeates the tradition of composers' attempt to capture the attention of their audiences and resonate with the culture of the listeners.<sup>24</sup> Through his combination of work as a musicologist and composer, Bela Bartok's harmonizing of folk themes and transcriptions for classical instrumentation preserved the music of the "peasants" yet brought it to higher complexity. His Rhapsodies for violin and piano (1928) demonstrate the use of Roma-influenced Transylvanian fiddle music, a Hungarian melody, and a Ruthenian melody. He extrapolated Lydian and Phrygian modes from melodies to aid in his harmonization without adulterating the original material. Like Franz Liszt before him, his approach undoubtedly influenced a Hungarian National voice in classical music into the 20th century.

<sup>25</sup>Bartok then shared his approach and findings with Zoltán Kodály who went on to conduct ethnomusicological research and further involved Hungarian folk music as we can find in his cello compositions such as the Sonata for Cello and Piano, Op. 4; Duo for Violin and Cello, Op. 7; and Sonata for Solo Cello, Op. 8. <sup>26</sup>Kodály went on to write hundreds of works that

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<sup>24</sup> Appold, "Béla Bartók and the Importance of Folk Music | NLS Music Notes."

<sup>25</sup> Rodda, "Folk Music and Music Education: Zoltán Kodály | NLS Music Notes."

<sup>26</sup> "Kodály: Music for Cello: An Introduction | Spirit of Hungary - Mara Marietta."

embodied the Hungarian folk spirit, both vocal and instrumental, including other works involving cello. His goal was to write music for the people that was derived from the people. He believed that the “highbrow” music composers were writing in the early 20<sup>th</sup> Century were not for a public audience but for musicians to share with each other. He took the process a step further and incorporated folk melodies in an education curriculum in order to help the people of Hungary understand the origins of an evolving nationalist sound in their music.

<sup>27</sup>Similarly, Dvorak also utilized melodies from his home country as well as from The United States where he developed his perspective of the nationalistic sound for the country in which he was composing. He drew inspiration from all sources including bird song and locomotives. Additionally, he encouraged other composers to draw on the spirituals as folk melodies of America.

Stravinsky incorporated the Rag, Ragtime, or Cakewalk influences that predated the popular Jazz scene in the United States to write his music for Piano, *Ragtime* and *Piano-Rag-Music*. Ravel wrote his Violin Sonata No. 2 with inspiration from the Jazz scene coming from the southern region of the United States. This was at a time when he and other composers like Debussy and Les Six were rejecting the atonalism and later serialism of other popular composers at the time. These composers may have been attempting to reconnect with the emotion in music that Jazz so tactfully engineered using tertian harmonies and blurred chord functions.

Whatever the intention of their compositional style, the music of these composers lives on as some of the greatest works in the repertoire in-part due to their craft of empathizing with the listener’s familiar understanding of music.

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<sup>27</sup> “Dvořák and the American Connection - Philadelphia Chamber Music Blog.”

## CHAPTER 4

### CLASSICAL PERFORMERS DEVELOPING NEW AUDIENCES

Venturing outside the traditional classical realm has become commonplace for major classical artists among us today. Yo-Yo Ma recorded an album with Stephane Grappelli in 1989 of Cole Porter's music in addition to an album with Bobby McFerrin in 1992 as well as a film score by Philip Glass for the film *Naqoyatsi*. Additionally, Yo-Yo Ma appears in the film score for *Crouching Tiger, Hidden Dragon* by Tan Dun. In collaboration with composer John Williams and violinist Itzhak Perlman, Yo-Yo Ma also performed on the film score for *Memoirs of a Geisha*. Perlman also has a number of "classical crossover" collaborations including multiple albums of Scott Joplin's and André Previn's Ragtime and Blues tunes and a series of Klezmer albums as well. Most notably, Perlman appears on John William's film score for *Schindler's List* in 1994. The 1999 film *The Red Violin*, scored by John Corigliano with violinist Joshua Bell, exhibits another example of a known concert artist collaborating with a renowned composer on the big screen. These award-winning projects demonstrate partnerships of some of the greatest filmmakers, composers, and performing artists to ever live.

Performers found in classical concert venues are taking it upon themselves to take their craft into different venues and some are even crossing over into more mainstream genres. Concert Cellist Tina Guo pursued a classical performance career for many years and has since ventured into the heavy metal world and ultimately into the world of Film Score Music performance, specifically Hans Zimmer's music, the film score composer for many of Christopher Nolan's Movies. Recently, her fame struck a new high when her electric cello playing presented Wonder Woman's Main Theme in 2017. The "Hans Zimmer Live" events on tour around the world have drawn crowds to see cello performance who may never have been exposed to the abilities of the cello. Many classical musicians may not consider these performances even remotely "classical" in nature, though the general public sees Piano, Cello, and Orchestra, immediately equating this performance to "classical music."

In 2017, Rachel Barton Pine, an award-winning, world-renowned concert violinist, premiered a heavy metal violin concerto by Earl Maneein titled, "Dependant Arising," with The Phoenix Symphony under the direction of Tito Muñoz. In addition to this, The Phoenix Symphony is including film score music and live performance/screenings of films like the "Harry Potter" film series. In the 2015-2016 season of The Phoenix Symphony. Muñoz also brought an electronic music-inspired piece by Missy Mazzoli called "River Rouge Transformation." 2017 was not the first time that Pine worked with Maneein, however. In 2014, Maneein composed a solo work for Pine called "Metal Organic Framework." Prior to this solo work, Pine also was a member of a Thrash/Doom Metal Band called Earthen Grave for six years. As a participant in this genre, she often talks about how Brahms and Vivaldi played an influential part in popular metal guitarists' solos. Because of her awareness of the similarities between classical violin virtuosic playing and the "shredding" of a heavy metal guitar solo, she has begun to commission classical composers in hopes of incorporating metal into the classical genre, exposing Rock audiences to classical and vice-versa.

"In hopes of creating a new, fresh genesis for string playing," Simply Three is an Arizona-based trio of Violin, Cello, and Bass who brings the classical flavor of the string sound to the popular music world. In addition to their live concerts and appearances at nationally acclaimed events such as the Grammys, the trio has a YouTube following of 1.5 million subscribers to their channel at the time of this writing, with their best videos achieving tens of millions of views. They are quickly exposing audiences to the vast skills of bowed string playing through their renditions of Billboard top hits as well as their own originals.

The bicycle-touring folk cellist, Ben Sollee of eastern Kentucky, composes and performs pieces that are making their way into the repertoire of cellists today. Cellist of the Turtle Island String Quartet, Mark Summer, writes Jazz and folk-influenced music for solo cello that is slowly making its way onto the concert stage. Folk cellist Mike Block, who tours with Yo-Yo Ma in his Silk Road Ensemble, has assembled a technique book of 21st Century Techniques in tunes by present-day cellists. This set of 28 non-classical, contemporary etudes contains left- and right-

hand techniques which emphasize variants of pizzicato and chopping techniques. Many conservatories these days are seeking “the 21st century musician” skill sets necessary to thrive in popular genres.

Millions are now flocking toward the popular music scene of “2Cellos”, “The Piano Guys”, and “Lindsey Stirling” who draw tens of thousands per concert. All of these, who fall somewhere on the spectrum of classical crossover, started with a serious classical training and then ventured toward the direction of a niche to stardom.

One of the more popular avenues of popular music is the folk elements that have been so eloquently explored by musician Chris Thile. Chris Thile is a Californian genre-hopping mandolin player who has won the MacArthur Genius Grant of half a million dollars, pioneered Goat Rodeo Sessions with Yo-Yo Ma and Edgar Meyer, assembled “Punch Brothers” who are now in residence at Oberlin College Conservatory, and has released recordings of Bach Violin Sonatas and Partitas on mandolin. Along with the other folk American-genre stars of the US, Chris Thile has brought American music into the conservatory.

<sup>28</sup>Nu Deco Ensemble in Miami, FL calls itself the “Orchestra of the Future,” referring to their genre-crossing. Their website states their “mission is to create compelling and transformative genre-bending musical experiences that inspire, enrich and connect new and diverse audiences and artists.” The ensemble employs a resident arranger/composer to compose and arrange music that connect thousands of children with their youth orchestra, outreach, and other educational programs such as Nu Deco NXT. Among many other offerings to their community, the ensemble provides mentorship in multiple genre styles as well as arranging, composition, health, wellness, leadership, and community stewardship.

Many artists and ensembles today make an effort to reach greater audiences and impact communities with their ability to express music beyond traditional contexts.

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<sup>28</sup> *About | Nu Deco Ensemble.*

## CHAPTER 5

### MARK LANDSON AND THE BIRTH OF HIS “NEW CLASSICAL” STYLE

Listening to his concert pianist-mother practice and hearing both of his parents teach on a daily basis, Landson had early exposure to classical training that fostered a love for music. His teenage years led him into a pop music, band-playing, song-writing era that cultured his writing of catchy melodies and short works. After winning viola positions with the Rochester Philharmonic and an orchestra in Granada, Spain, a new style of writing began to emerge during his five-year orchestral career. In an interview, Landson describes this transition to composing in a NeoClassical style:

...[At] about 21, I wrote a poem for a girlfriend which I then set as a through-composed song. Although I originally thought of it as a pop song, in hindsight it was my first piece of classical music that I would still present today. It was a bridge between my pop writing and my classical style ... A few years later, ... I realized that it wasn't too far off from composing classical music. ... I began to formulate an idea of how to combine my pop style writing with classical motivic based composition to create a style of classical music that people of current day would be able to connect with more than the academic/philosophical style of classical writing ... [Gradually,] it became clear that ... people were really touched by the music, but also a lot of establishment ... seemed threatened by it. This situation made me have to rethink how to get the music in front of the general public, attempting to circumvent the traditional gatekeepers, which eventually led to the ideas behind Neo Camerata and then Open Classical.

Neo Camerata was the first wide-spread production of Landson's compositions which sparked a sizable donation, leading to a CD-recording and U.S. tour. Due to an unfortunate moped accident, Landson subsequently moved back to Dallas, TX to teach at his parent's music school and even dabbled in student orchestral directing.

CHAPTER 6  
OPEN CLASSICAL  
Humble Beginnings

In search of community, purpose, and a venue for expressing his passion after relocation and a devastating injury for a professional musician, Landson happened upon a Southern Methodist University student-run classical open mic at the Buzz Brews on Lemmon in Dallas, TX. This is the venue where he met pianist Thiago Nascimento--an integral relationship to the beginning of Open Classical. When the community leaders of this open mic lost interest and considered shutting it down, Landson and Nascimento took up the torch and put their own comedic and welcoming spin on the event--performing for three hours at a time.

Though retaining the event name and venue, the two began with essentially no audience or performers other than themselves. In addition to the classical artists they sought out to join them, they opened the doors to less conventional mediums such as bagpipes, yodelers, Serbian piano improvisations, rag-time improvisations of Rachmaninoff, indie artists, and anyone who wanted to play,--letting go of the "stuffy and elitist" atmosphere. As the exposure grew, cross-disciplinary collaborations began with jazz, tango, ballet, modern, and tap dancers; writers, rappers, comedians, actors, make-up artists, and other musicians began to volunteer. The long term goal of Open Classical developed into "a laboratory in which we try ideas, and see how we can develop the ones that work the best. Most things we do have never been done before."  
(Landson)

The sprouting of this diverse, artistic community inspired Landson to expand, though he would not accomplish this task with pianist, Thiago Nascimento alone. Early volunteers, most notably, Patricia Yakesch (marketing, public relations), Serkan Zanagar (Photography), Nikola Olic (audience recruitment), Emily Javadi (audience recruitment and positive environment cultivator) proved essential parts of the organization.

## Open Classical: The Organization

Open Classical presents events as “Dressed Down, Not Dumbed Down” in order to create a more accessible environment for classical music enjoyment. Landson strives to rebirth classical music's fun and exciting side, as it once was in history, by "Putting classical music [back] into the heart of popular culture." Now approaching the seventh anniversary of the Open Mic under the direction of Landson, he establishes a multi-tier system, comprised of these elements: The Classical Open Mic (or "COM" as it is now referred), the ticketed/special event "Stage Shows," and the Artist Series Chamber Concerts. The weekly COMs, that now have spread across Texas, have tip jars that serve as the seed money for which the next tier of the series may be facilitated. It is from these tip jars, COM-venue payouts, and gala fundraising events that begin to realize essential costs for marketing, venue-booking, and artist fees.

Landson addresses, "One of the biggest barriers ... in the classical music business is ... that there is no established system for performers and composers to organically build an audience through low-cost touring." Because of this, COMs continue to spread across Texas. Teams of developing COMs beyond Dallas-Fort Worth appear in San Antonio, Austin, and Houston. In the near future, emerging teams will begin COMs in Florida, Colorado, Oklahoma, and Arizona--with even more areas in progress. The "grassroots" audience networks created by these COMs will pave the route for taking artist series and special events on the road.

Through Landson's business efforts, he has created an environment for audience retention. The venue creates appeal and comfort in your surroundings with the locale, food, drinks, and décor. The music is the hook that excites, moves, and otherwise impacts the audience on an emotional level. The musicians and performers present the personality and humor that give life to the show, bringing "the performer" to a human level, and allowing the audience to relate and crave more. In an all-welcoming situation where the audience can easily mingle with each other as well as the musicians--all while enjoying the music--a community is born.

Landson's mission is to change how society sees classical music and to encourage as many individuals to become involved in the Open Classical movement as possible. The community-rich and attractive nature of the COMs creates the most effective means of marketing: word of mouth. Landson speaks about how Social Media coverage like Facebook, Instagram, and Meetup may draw in crowds to the COMs. Radio, news, and other general media are mainly serve to inform the public. Though neither of these directly sells tickets. Word of mouth marketing actually sells tickets to the stage shows. Landson states in the interview, "We have done a good job with our annual budgets in the \$50K-\$60K range the last several years."

Landson's Organization builds on strengths of the volunteers and utilizes everyone who wants to be involved--not just those that appear most-talented or highly useful. Landson has positively impacted individuals, influenced careers, and uncovered talents in his endeavors as an entrepreneur. As he mentors and encourages, he applies the skills of his volunteers anywhere he can. His colleagues are his friends which make for a great workplace environment and allows for a positive understanding of each other. Networking, for Landson, is relationship building. Audience Recruitment is community building. Creating an environment of 'good feels' and 'positive emotions' is Landson's goal for Open Classical.

#### Managing a Non-Profit: Other Similar Organizations

As outlined from the website of the original chapter that started at Revolution Cafe in San Francisco, "Classical Revolution is an organization of musicians dedicated to performing high-quality chamber music in non-traditional settings. ... [We] have two important objectives: to enrich the San Francisco Bay Area with accessible chamber music and to create a support network for local musicians."

Founder and director Charith Premawardhana failed to see the impact of Classical Revolution on a national level and forfeited the opportunities that could have emerged in two ways. First, without training personnel and monitoring each chapter's progress, he lost quality in

his brand. At this point in time, any individual is able to create a chapter and make it what they will. Second, the lack of continued networking creates a disconnected conglomerate that is merely associated by name. Although possibly salvageable, it is probable that he would run into difficulty trademarking his brand as so many individuals have invested large amounts of time, energy, and most importantly money into their own chapters. As chapters sprouted around the U.S., there was no vetting or consent from the home chapter of any kind, allowing it to fall into public domain. Currently, a search in the Trademark Database of the United States Patent and Trademark Office (USPTO) using the Trademark Electronic Search System (TESS) yields no findings of an existing "Classical Revolution" Trademark.

GroupMuse describes their organization as, "... a platform enabling communities to come together around great art; an online social network that connects young classical musicians to local audiences through concert house parties." A little more business savvy, founder Samuel E. Bodkin did file for a trademark for his company in August of 2013. Because his company is web-based, all performers, hosts, and attendees must be a part of the online community which could potentially guard from any rogue chapters. This web-only based entity, however, does limit attendance, hindering some individuals that are less online-oriented. In addition, the programming aspect of these engagements stipulates that half of the program consist of "Pre-1950s Tonal-ish 'standard repertoire.'" This severely limits the possibilities of progressive programming. For example, if Neo Camerata, though tonal, were to perform on a GroupMuse concert, the ensemble would have to replace half of the music selections--ruining the story line that is created by the elements in the compositions. This is exactly what happened on the reunion tour of 2015, despite attempts to contact Bodkin directly.

Performing Cellist and *Music in Familiar Spaces* Founder, Charles Steuart Wesley Pincombe, embarked on a tour lasting more than a year with his wife, Michelle Pincombe, via a 1959 FAN Mobile home in 2015 and 2016. Michelle was quite a bit more than just his supportive wife, though. Her tasks ranged across Web Designer, Blogger, Booking Agent, Marketing Coordinator, Tour Manager, Audience Recruiter, and Tour Vehicle Driver—just to name a few of

the obvious. In fact, I think the real supportive role goes to Lucy, their K-9 companion for the tour. Pincomb took serious cello performance on the road, whether it was in a home, at a restaurant, in a brewery, in a hall, or at a church. He paired Bach's Cello Suites with beers at microbreweries through many cities and presented descriptive, historical explanations of the adaptation of the cello's technology to the repertoire and vice versa in restaurants. His creative touch of the cello and clearly informed explanation of the music allows for an educating and exciting experience. His incredibly well-crafted programming likely influenced the successful tour around the United States. As the year-long tour came to an end, the Pincombes decided to pass the baton of this thoroughly-planned touring route to a group of performers they would call the Artist Collective.

Landson was one of the first of the Artist Collective to actively pursue the established network of Music in Familiar Spaces, beginning June of 2017. As long as Landson is playing on at least one part of the program, he is able to utilize not only the venues and contacts of the tour-booking process, but also the vast audience base that the Pincombes so tirelessly cultivated. This wide network of contacts strengthens a path for Open Classical's promotion that would have likely taken many more years to realize as a stationary entity in Texas. In the coming years, the Pincombes hope to expand their U.S. success to Europe and other parts of the world, continuing to expand the artist collective as well.

## CHAPTER 7

### MOMENTS IN MEMORY

#### Commissioning “Moments in Memory”

Facilitated through a scholarship grant received from Arizona State University Herberger Institute for Design and the Arts, I commissioned “Moments in Memory” Sonata for Cello and Piano. After paying for my classes, the excess \$2,000 was split evenly to commission two sonatas for Cello and Piano: Mark Landson’s “Moments in Memory” and Thiago Nascimento’s “Ballade.” The composers began composing in December of 2016 and completed their compositions in April of 2017. This document’s focus originally intended to include both works, but Nascimento’s Sonata deserves its own, separate media production, analysis, and study.

I made the choice to commission these composers through my experiences with them in the summer of 2015. Thanks to the introduction of cellist Brian Thornton of The Cleveland Orchestra who directed the *Lev Aronson Legacy Festival* at Southern Methodist University in Dallas at the time (Now *Aronson Cello Festival*), I was invited to perform a series of twenty-three concerts on tour with Mark Landson and Thiago Nascimento. These concerts were presented by Open Classical in parallel to Punk Rock Band, *Say Anything’s*, 2015 six-week summer tour of thirty-two shows. *Say Anything’s* most recent album featured synthesized strings and the lead singer and founding member, Max Bemis, requested a string quartet for the tour that summer.

Based in Tyler, TX, Max Bemis and his manager discovered the work of Mark Landson as a classical music contractor and composer known across the state and hired him to transcribe the parts for string quartet and provide the members to go on tour. Landson seized the opportunity to take his and Thiago Nascimento’s Music on tour, reviving *Neo Camerata*, an ensemble idea that emerged in the late 90s as a platform for Landson’s music. Starting from the weeks of rehearsal leading up to the tour, I became well-acquainted with Landson and Nascimento during those seven to eight weeks in the summer of 2015, premiering several of their works, including their complete works for cello and piano across the United States and Canada.

Landson's "Dream on a Cirrus Sky" and Nascimento's "Preludes for Cello and Piano" struck me as familiar and innovative at the same time. The familiarity in the neo-romanticism and the polystylistic incorporation of different genres came naturally to both of them. Though they have different approaches to writing music, they are two sides of the same coin. Landson has a calculated and measured approach where he can see the seed of an idea all the way through germination and its ultimate blossoming before he even puts the notes to paper. Nascimento has a flow of virtuosic improvisation that stems from his classical training at the Peabody Institute and Southern Methodist University, his dabbling in the Dallas-Fort Worth area jazz scene, and his frequent collaborations with popular songwriters. I knew there was something special in the community of Open Classical and I wanted to take a piece of it with me when I moved to Arizona in 2016.

#### First Performances

The premiere performance of both Sonatas was given at 7:30PM on April 14th of 2017 in The Katzin Concert Hall of Arizona State University's School of Music at the Herberger Institute for Design and the Arts. As a degree-fulfilling requirement for a cello sonata recital, I opened the recital with Samuel Barber's Cello Sonata Op. 6 with Taylor Hutchinson at the Piano. The program continued with Mark Landson's "Moments in Memory" Sonata with Po Hsun "Nielsen" Chen at the Piano. The event concluded with Thiago Nascimento's "Ballade" Sonata with Thiago Nascimento at the Piano. With about 87 minutes of music, the program had a balanced and unified theme of modernity in American classical music.

The next two performances of Landson's Cello Sonata were given with Nascimento's Sonata to culminate the program in early June of 2017 in Dallas, TX and Boerne, TX (just outside of Austin). The Texas premier venue was a Tex-Mex, frequent Open Classical restaurant and performance venue, AllGood Cafe, located in the popular Deep Ellum district of Dallas, TX. With a "pay-what-you-want" ticket price, the event was the most lucrative chamber music series event for Open Classical to date, needing no subsidy to pay the musicians. The second Texas performance at "Cave Without a Name" in Boerne, TX occurred 90 feet below ground in a

limestone dome, known as “The Queen’s Throne Room,” and the show sold 98 tickets and had more than 100 attendees who ventured down the 126 steps into the seventh largest cavern in Texas.

### The Recording

The premier recording of “Moments in Memory” took place on May 8th, 2019 in Katzin Concert Hall. The session began soon after 9am with engineer Nathan James, producer Tom Landschoot, pianist Po Hsun “Nielsen” Chen, and cellist Wesley Skinner and lasted until about 1pm. The post production work was done in the following year by Nathan James.

### Compositional Inspiration

Landson states:

I use the musical language that best fits my purposes. And that purpose is to take the listener on a constant journey of emotions. I see the prevailing philosophy today as postmodern pragmatism stemming from scientific thought as based on chaos theory. That is to say that there are self-organizing patterns inherent in the universe. In music, the gravity of half steps is the most important harmonic element that pulls the listener through a composition. The vernacular harmony of our time is generally modal, so I use that as a base but I’m not necessarily tied to it. I could also use whole tone scales for the effect they produce, etc. I always write music for a listening audience and always also do my best to give them a reason to listen at every moment. That is my most important point in my compositional principals. While my original paper on which I wrote my principals of composition has been lost, here is a decent reconstruction.

1. It's not the audience's job to pay attention, it's the role of the artist to command attention
2. Pop harmonic language is the musical language of our time
3. The most defining aspect of the classical music genre which pop music cannot do nearly as well is to take the listener on a journey of differing emotions, and showing the relationship between them
4. Motivic based composition is the most powerful tool for creating a musical narrative ever invented
5. Odd meters are a great tool to use, as pop music doesn't do them well. But use them in a way which is organic and catchy.
6. Music should always be going somewhere. Whereas Mozart or Schubert might repeat something several times, and then begin changing things the 4th time, music of our time should develop at a more rapid pace.

I felt that current classical or art composition at the time did not reflect our time and was done in contrary to the prevailing philosophical understanding of our age, which is why it did not resonate with even most educated people who enjoyed classical music. Classical composition basically got stuck in philosophy of the early 20th century, and did not progress out of that as greater understanding of the world was gained. Philosophy for many centuries was focused on nature v nurture. In the latter half of the 20th century, it became clear that complexity was such that neither paradigm could explain the world and that there was a complex interaction that stemmed from

universal principals interacting with random acts. The universe was neither random nor preordained but contained an interaction of seemingly opposing forces. The exploration of chaos, complexity, and order is an important element in my music most of the time.

Me: Would you say that Le Six were some of the last explorers of harmonic function as serialism branched out into an experimental era of approaches to composition that were rejections of tonality?

Mark: They certainly were searching for advancing harmony in that way yes, and then Schoenberg sucked the air out of the room LOL Ravel of course was incorporating jazz as well. Gershwin too, of course. But Gershwin's death was a big blow. Stravinsky's works in his late 20s to mid 30s definitely were huge influences on music. Interestingly he was sucked in as well. Copland also wrote jazz pieces

Me: "Piano Concerto?"

Mark: Yes for example. But even some of his early piano works were very jazz oriented. He was basically a jazz pianist. Played in clubs if I remember correctly. There were a number of people still doing tonality through midcentury. Britten, Walton, Rachmaninov, Copland of course.

Me: So I want to move back to Moments in Memory. Were any of these composers influential in your style? And have you used idioms of their writing or harmonic idioms of popular music in Moments in Memory? And how?

Mark: While there are a lot of 20th century tonalists that I have learned from, without question the most important composer that influenced my style, specifically, is Britten. String quartet number 1 in D major was the single most important influence in my compositional trajectory and without that piece I never would have become a classical composer, most probably.

Me: How would you say popular music harmonic use was integrated into Moments in Memory? Are there any specific examples that you can point to?

Mark: In the beginning progression? You don't find DM7 CM7 Bb in many common practice works

Me: That's like a Michael Jackson kind of move, right? Almost like Thriller?

Mark: Yes although I think he uses a pedal tone, which I use at various times other places.

Me: Do you happen to have any harmonic sketches (preliminary or current) that I can look at?

Mark: Unfortunately I don't have any for moments because I did everything in the computer and don't have the paper trail for it. But I can tell you that when I was writing it I sketched out the progressions in block chords in a sequencer track. Just the same as I did and do when I write a pop song. The difference is that in pop music you are looking for a cyclical progression that goes back to tonic or leads to the tritone etc... When I write classical, I'm freer to use those chord progressions to follow the emotional narrative of the moment. Before Schoenberg created what became known as atonality, harmony was still all about chromaticism, which meant the chromatic alterations were seen as delaying the resolution within the dominant tonic relationship. When you look at a progression like DM CM BbM DM, I understand that to work because the F natural in BbM leads to Fsharp in DM. DM CM BbM DM DM EbM Cm AbM DM

Tritone (expletive) cadence baby. If there's a progression like that in classical music other than my music I would like to hear that piece lol

Me: Would you call the D-EbM7 motion Neapolitan-esque?

Mark: Yes has a Neapolitan flavor. I actually hate classical music that tries to sound current by using a blues progression. One of my biggest pet peeve's LOL. I always think that's how out of touch you are that you think a 12 bar blues is making you look "with the times." Only about 70 years too late for that.

Transition: I-bvII (FM EbM over an F pedal)

Then it changes to EbM DbM over a DB pedal

Theme II: 5/8 is the second theme starting at letter C

FM-BbM-Dm-BbM over F pedal

Compositionally I like to have the second themes in my sonata form movement be transformed in the recap to show how the theme is changed by the development section. So the second iteration of theme 2 in the recap is much more mysterious than the first time through. I actually came up with the mysterious version of it first and then decided to write another version for the expo so I could use the mysterious one later. I think the chords in the 2nd theme fall pretty well in functional harmony subdominant function. However the modulation to E flat is a very pop modulation. Off the top of my head, "I've had the time of my life" transition into the verse mimics this motion

"[I've Had] The time of my life " drop by whole step motion

verse:

EM: DM/E Ped - EM - DM/E Ped - EM

transition from verse to chorus

EM: AM IV - GM III - AM IV - BM V

Letter F is the development

A few changes to the score:

Octave Displacements: 1st movement exposition/ recap theme one (206)

Note in piano part M153 - should be an A Major chord

### First Movement: "Epiphany"

Landson continues:

The beginning of epiphany begins with a figure in the piano that was inspired by the opening of Brahms viola quintet in G Major. I always loved the opening of that piece for producing an exhilarating sense of wonder, which is followed by the opening theme of youthful invincibility. But whereas the Brahms begins with an oscillation of a simple major triad, I wanted to bring it into my usual pop-inspired harmonic language, using a tonic major 7th chord. I used an opening major 7th chord also in my string quartet travels to the same kind of effect. Immediately it tunes the listener's ear into something different and interesting. In the case of epiphany, it produces a clanging effect, with the dissonance ringing with both excitement and a sense of urgency, like an alarm clock. The cello theme begins with the same kind of descending interval as the Brahms but that, and the overall tone of the melody, was the extent of the direct inspiration. The harmonic movement of the beginning, being in major but descending by whole tone down to flat 7 and flat 6 is a common trait that I use, purposefully brought from my pop writing.

At the end of the main theme, there is a big swoosh of arpeggios in the piano where the cello then explodes from its held note into a burst of sixteenth notes which leads to cascading imitative counterpoint with descending triads. This is also a typical technique of mine that is used in many baroque works like Bach Brandenburg concerto no 3, but in the way I use it, it is reminiscent of how I would create grooves in my electronic techno songs. The difference being that in my classical works, those grooves are constantly saying something different and changing, but not for hypnotic effect. A big influence in that regard were the instrumental breaks of New Order (especially) and Depeche Mode. New Order's The Perfect Kiss was specifically a huge influence.

What I loved was the technique of surprising sounds and interjections that created a rhythmic and melodic intensity. Melodic imitation is of course used often in classical music but I was really specifically influenced by studying how pop music created drive and urgency through hemiola and similar techniques. If you listen to the famous drum break in Blue Monday, for example, you have 4 sixteenths and an eighth note, which repeat 4 times, producing an interesting effect where the feeling of the rhythm is changed according to where it falls in the beat structure. The cascading imitation triads in epiphany produce that same kind of effect as this, as the beat structure changes the feeling of the repeating figure. This is contrasted with the second half of the bar with the ascending scales, which produce a two-beat swoosh that leads into another iteration or the climax of the section. After the piano statement of the theme, we burst into a rhythmic section where the motif of two sixteenths and an eighth is used again in rhythmic precipitation, repeated a whole step down, and glued to another of the preceding figures. This whole step is then turned into a motif and played around with rhythmically and within the beat structure.

Sonata Form Analysis: Epiphany

Exposition (rounded in nature)

Primary Theme: 1-64

Piano introduction: 1-2

Cello Statement: 3-17

A: 3-11

B: 12-17

Piano Statement: 18-36

A: 18-24

Extension material: 25-36

B Developed: 37-38 (seven-eight meter)

B Further Developed: 39-48 (six-eight meter)

Transition Group 49-64

T1: Dependent Transition 49-60

T2: Independent Transition 61-64 (five-eight meter)

Secondary Theme Group (five-eight meter): 65-120

Piano introduction 65-68

S1: Cello Statement: 69-84

S1: Piano Statement 85-101

S2: Cello 102-112

Dependent Transition: 113-120 (six-eight return)

Codetta: Primary Theme Return in Bb Major

Cello Statement: 121-135

A: 121-129

Extension Material: 130-135

Development 132-203

Sequential Development of Motif from 31: 132-153

Transition material 154-158

Development of PA (in minor) 159

PB: 167-170

Sequential Development of Motif from 31: 171-182

Interplay between PA and PB: 183-199

Retransition 200-203 (Unconventional II – I) (Pedal in Cello)

Recapitulation 204

Primary Theme: 204-259

Piano introduction: 204-205

Cello Statement: 206-220

A: 206-214

B: 215-220

Piano Statement: 221

A: 221-227

Extension Material: 228-239

B Developed: 240-241 (seven-eight meter)

B Further developed: 242-259 (six-eight meter)

Transition Group

T1: Dependent Transition: 250-259

<p style="text-align: center;">T2: Independent Transition: 260-263</p> <p>Secondary Theme Group: 264-325</p> <p style="padding-left: 20px;">Piano Introduction: 264-267</p> <p style="padding-left: 20px;">S1: Cello Statement: 268-283</p> <p style="padding-left: 20px;">S1: Piano Statement: 284-299 (Secondary Development)</p> <p style="padding-left: 20px;">S2: Cello: 300-321 (Secondary Development)</p> <p style="padding-left: 20px;">Dependent Transition: 322-325 (six-eight return)</p> <p>Codetta: Primary Theme Return in Bb Major: 326-340</p> <p style="padding-left: 20px;">Cello Statement: 326-340</p> <p>Coda 341-361</p>
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Table 2:

### Second Movement: "One Beautiful Morning"

Landson wrote "One Beautiful Morning" in large part from a piano improvisation which he played in 2001 in the apartment of Landson's girlfriend at the time. In that moment, Landson did not know whether it would be a rock tune for his band or something more traditional. Listening to the original improvisation and its progression to the Cello Sonata movement certainly gives me the feeling that he had popular music in mind that day. Landson describes this movement as monothematic and diatonically in C Major, meaning it has not a single black key or accidental used in the music. The progression of the theme is primarily plagal in nature. Besides this plagal motion that gives the piece its slow rock flavor, the I and IV harmonies have major seventh and major ninth tertian qualities to them: CM I M9 — FM IV M7 and CM I M7 — FM IV M7add6, taking their function and resemblance even further from traditional harmonic writing.

Though Landson calls this movement "An improvisational fantasy on a theme with a borrowed sense of Sonata Form", if the theme gets divided into two parts as the triplets become introduced, a resemblance of sonata form with a repeating exposition appears.

Quasi-Sonata Form Perspective: One Beautiful Morning	
Introduction	Dissonant Opening: 1-4
Exposition	<p>Improvisational Melody: 5 – 12</p> <p>Primary Theme Group: 13-34</p> <p style="padding-left: 20px;">P1: 13-20 (Piano), 21-28 (Cello)</p> <p style="padding-left: 20px;">P2: 29-34 (Cello) triplet motif</p> <p style="padding-left: 20px;">Intermediary material: 35-38</p> <p>Primary Theme Group: 39-52</p>

<p>P1: 39-46 (Piano)  P2: 47-52 (Cello) triplet motif  Codetta-like Transition: 53-56  Development: 57-76  Interplay between Theme parts A and B develop triplet motif  Retransition: 69-71 (F Pedal, Plagal motion back to C Major)  Recapitulation: 72-107  Improvisational Melody: 72-76  Primary Theme: 77-94  P1: 77-84 (Piano), 85-92 (Cello) [93-94 Extension]  Coda-like Closing Material: 95-107</p>
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Table 3:

Landson's previous mention of chaos theory, self-organizing patterns, and the gravity of half-steps may be referenced in how the dissonance of the four opening measures develops into clarity through the introductory material. The play between the E and F in the uppermost voice of the piano gives the listener an unrequited sense of resolution. Following, in measure 5, the improvisatory melody introduces the crux of the monothematic work, offering a much more centered and comfortable setting. The single theme and choice to strictly adhere to the notes of the C Major mode in this movement offer a simplicity of vocabulary to the listener without falling into a minimalist realm. Landson describes the opening of half-steps:

I see the prevailing philosophy today as postmodern pragmatism stemming from scientific thought as based on chaos theory. That is to say that there are self-organizing patterns inherent in the universe. In music, the gravity of half steps is the most important harmonic element that pulls the listener through a composition.

#### Third Movement: "Spring Fantasy"

Meant to follow "One Beautiful Morning" in an attacca fashion, the final movement, "Spring Fantasy" elides into the key of C Major with a pastoral, story-telling aesthetic. The conversational theme rises with increasing intervallic projections in the cello over the piano's rushing water texture. Landson calls on a rhythmic two-against-three device in the piano as the theme then passes to the piano in measure 17. The mood moves toward a motivated energy, reminiscent of 1980's rock syncopation in measure 33. Measure 46 brings a short-lived three-measure presto that reconvenes the pastoral quality through bird-like conversational trills and harmonics and transitions through a Fantasia Rubato in 54 to a new, "pensive" theme in measure 65 with echoes

of the pastoral dotted rhythm from measure 7. The piano interjects vertical church organ-like chords in measure 85 that ushers in the overlaying of the 1980's syncopation melodic material in the cello part originally introduced in measure 33. Over these 45 measures, Landson develops the theme in an almost fugal stretto-like fashion. In measure 119, he recalls the echoing dotted rhythm to usher an affectionate transition that brings back the Fantasia Rubato in measure 131, creating a mirror recapitulation. Measure 142 signals the end at an appropriate golden mean point in the movement through an abruptly evasive progression to the flat major six key area. Generating a magical character through the return of the pensive theme of measure 65, he uses the familiar falling dotted rhythm to bring about the recapitulation to the opening material, yet now in D Major, which brings the listener back home from the opening key area of the first movement.

Sonata Form Analysis: Spring Fantasy
<p>Exposition: 1-68</p> <ul style="list-style-type: none"> <li>Primary Theme Group: 1-54 <ul style="list-style-type: none"> <li>P1: 1-25 <ul style="list-style-type: none"> <li>A: Cello Statement: 1-17</li> <li>A: Piano Statement: 18-22; Shared Continuance: 23-25</li> <li>B: 26-33</li> </ul> </li> <li>P2: 34-54 <ul style="list-style-type: none"> <li>A: Cello Statement: 34-45</li> <li>B: 46-48</li> </ul> </li> <li>Independent Transition 49-54</li> </ul> </li> <li>Secondary Theme Group: 54-68 <ul style="list-style-type: none"> <li>S1: 54-64</li> <li>S2: 65-77 <ul style="list-style-type: none"> <li>A: 65-68</li> <li>B: 69-77</li> </ul> </li> </ul> </li> </ul> <p>Development: 69-130 (78/84)</p> <ul style="list-style-type: none"> <li>Sequential Development of dotted rhythm:</li> </ul> <p>Mirror ("Reverse") Recapitulation: 131-212</p> <ul style="list-style-type: none"> <li>Secondary Theme Group: 131-162 <ul style="list-style-type: none"> <li>S1: 131-141</li> <li>S2: 142-163 <ul style="list-style-type: none"> <li>A: Piano Statement 142-145</li> <li>A: Cello Statement 146-149</li> <li>B: Secondary Development 159-162 ("Transformed")</li> </ul> </li> </ul> </li> <li>Primary Theme Group: 163-207 <ul style="list-style-type: none"> <li>P1: 163- 195 <ul style="list-style-type: none"> <li>A: Cello Statement: 163-178</li> <li>A: Piano Statement: 179-183; Shared Continuance: 183-187</li> <li>B: 188-195 (Reversed roles between Cello and Piano)</li> </ul> </li> <li>P2: 196-207 <ul style="list-style-type: none"> <li>A: Cello Statement: 196-207</li> </ul> </li> </ul> </li> </ul> <p>Closing Material 208-212</p>

## CHAPTER 8

### CREATING A PROFITABLE CLASSICAL MUSIC INDUSTRY ONLINE

Composers throughout history did not construct classical music as a pretentious, expensive, or elite art form; the industry's historical approach unfortunately dictated this, creating high art music inaccessible to the working class. Without a new approach to reaching audiences, classical music organizations will suffer financially. In order to observe accurate financial data of orchestras, this document will view data pre-2020 to understand the performance industry's financial approach before the COVID-19 pandemic which disrupted in-person events across the globe. According to the "Orchestras at a Glance" publication by the League of American Orchestras, performance revenue, on average, made up only one-third of the 2019 fiscal year's revenue while nearly two-thirds relied on private support, government support, and endowments. A more modern dilemma in the industry correlates to the metadata and how streaming royalties in the billions of dollars every year do not make it to the artists that deserve it. The New York Times even wrote an article in 2019 that exposes the error of "packaging" digital classical music with the metadata designed for the popular music industry.

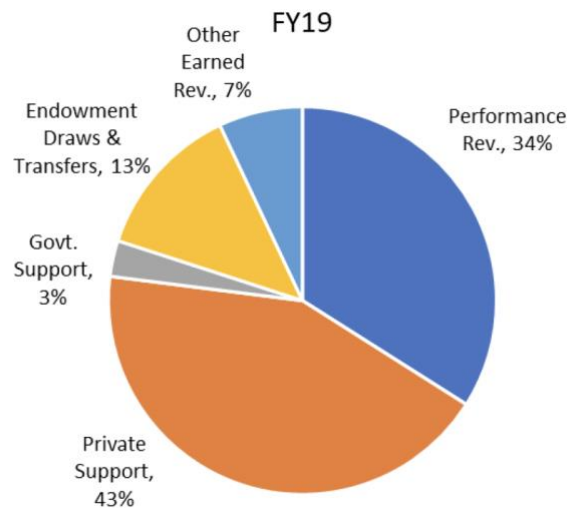


Figure 5:<sup>29</sup>

<sup>29</sup> League of American Orchestra, "Orchestras at a Glance."

<sup>30</sup>Goldman Sachs anticipates a compound annual growth of 8.6% through 2030 in the streaming industry. However, due to discounted family plans and package deals of other services, the average cost per user (ACPU) has dropped 40% since 2016. This is a good number for consumers but a potentially short-term setback hit to music writers and producers, requiring more streams to have beneficial financial returns. However, the Global revenue per audio stream has dropped only 20% since 2017. <sup>31</sup>In contrast, video streaming is becoming much more lucrative with an Average Revenue Per User growing from \$45 in 2017 to \$76.5 in 2024 and a projected \$83.7 by 2027. Video streaming is expected to grow steadily by 100 million users per year as the trends have shown in previous years.

<sup>32</sup>TRG Arts and Culture Benchmark partnered with The League of American Orchestras to collect the most recent data for March of 2024. They have found that revenue from ticket sales of orchestral performances has increased 32% from pre-pandemic levels in 2019. However, their findings also indicate that the rise in revenue may be mostly attributed to rising ticket prices and attendance has only risen 2% from 2019. Holiday revenue has contributed the most with 52% higher revenue in recent years. Unfortunately, private donations to orchestras have plummeted with a drop of 23% despite number of gifts increasing by 8%. TRG Arts cites the decline of large donations given by patrons over 79 years old.

On page 29 of the IFPI Global Music report 2023, the author suggests that Web3 (the metaverse) has a promising avenue for musician revenue with NFT collectibles and digitally live concert experiences. Unfortunately, it took Digital Service Providers and record labels a quarter of a century to provide a legal and profitable path for digital music streaming and downloads. Hopefully the quest for metaverse concert-going experiences will take a much shorter period.

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<sup>30</sup> "Music Streaming Services Are on the Cusp of Major Structural Change."

<sup>31</sup> Statista, "Video Streaming (SVoD) - Global | Statista Market Forecast."

<sup>32</sup> "TRG Arts - Americanorchestras.Org."

<sup>33</sup>Dennis Kooker, President, Global Digital Business, Sony Music Entertainment, says:

We're at the beginning stages of a very significant transformation in how people want to experience and consume music. Our focus is on driving experimentation and commercial framework development around the new technologies powering this change, including immersive entertainment, gaming and generative AI. As these innovations advance and increasingly converge, we want to provide our artists with new formats for creativity and new business models that appropriately value their work. By doing so we best position our talent to benefit from new ways to reach audiences and an increase in monetizable channels that can complement the streaming model.

#### Recorded Music Industry Format Issues

The recorded music industry, as a whole, has seen unprecedented change over the course of the past few decades with the rise of the internet, streaming services, and the availability of content at the utterance of a few words or the tap of a finger. Every time a new format popularizes to solve an issue in the industry, other formats arise and create new problems. Below, the RIAA provides the most accurate and detailed data of recorded music revenue from 1973 to 2022, adjusted for inflation.<sup>34</sup> LPs were too bulky, not portable, and prone to damage. CDs and Tapes solved portability and quickly took over the market but became too easy to copy and transfer to a computer, sprouting the first wide-spread era of piracy in the industry.

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<sup>33</sup> "IFPI GLOBAL MUSIC REPORT 2024."

<sup>34</sup>

# U.S. Recorded Music Revenues by Format

Adjusted for Inflation, 2022 Dollars

1973 to 2022, Format(s): All

Source: RIAA

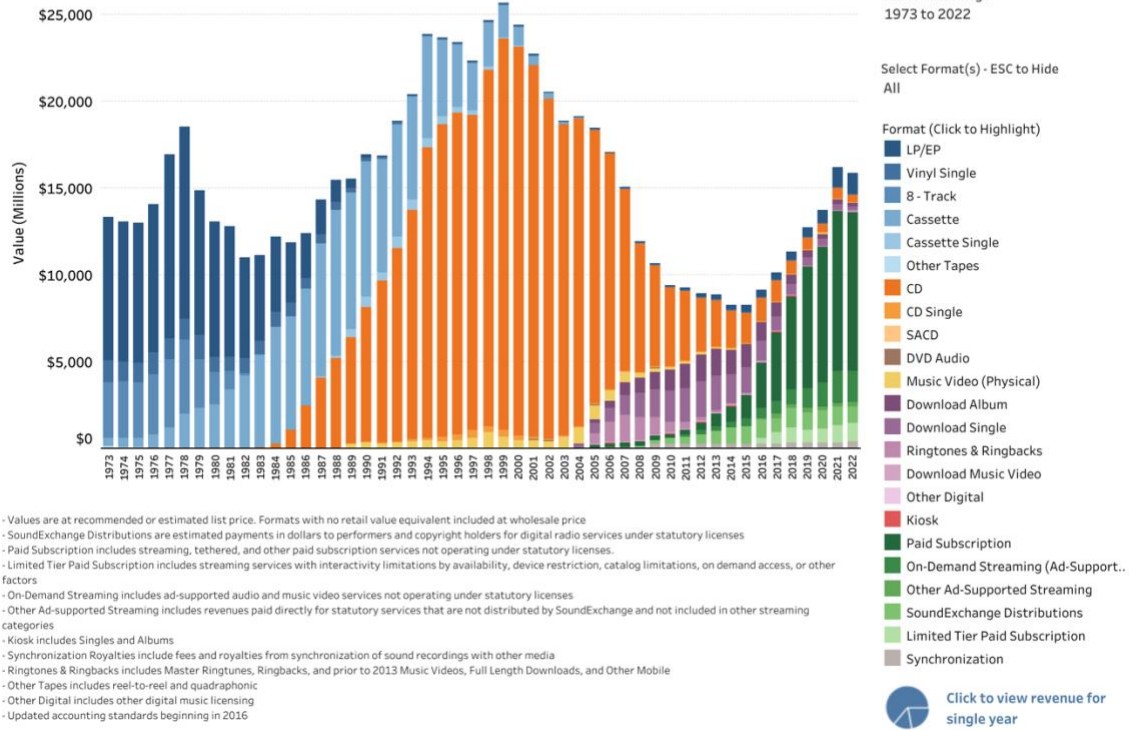


Figure 6:<sup>35</sup>

The figure above, adjusted for inflation, shows the exponential loss of revenue in the 2000s due to the rise of illegal downloading through P2P servers (peer-to-peer websites such as BitTorrent and applications like Limewire) and illegal streaming through platforms such as Napster (founded in 1999), obliterating something in the range of 65% of the entire industry's revenue. Record labels begrudgingly awarded licenses to stream and download digital content after unprecedented layoffs in the record label industry. And as Apple Music (then, iTunes Music Store), Spotify, and other DSPs (Digital Service Providers) began to take on the responsibility to pay artists and record labels for licensing through subscription services to their streaming platforms and digital downloads, recorded music revenue began to rise at an exponential rate.

<sup>35</sup> RIAA

However, only in 2018-2019 and accounting for inflation, U.S. recorded music revenues reached half of what they were in at their peak in 1999, largely from CDs

#### Metadata, Synchronization, And Missed Income Potential

Missing or mismatched metadata (digital cataloging) has become a frustration in the classical music industry for decades because we know the difficulty of locating a recording on a streaming platform. More alarmingly, unclaimed blackbox royalty revenue could inadvertently redirect classical music royalties to the top popular artists across the entire music industry due to this same metadata issue. AI (Artificial Intelligence) music tools like Shazam that can tell you what music track you are hearing in the grocery store or Synchronization tools that work in a similar way to award royalties for music used in YouTube/Instagram/TikTok videos and other independent content creator platforms prove ill equipped for classical music. Technology failed to serve the classical music industry as its design of metadata created ease for popular music distribution, losing unknown millions or even billions to the blackbox royalty revenue over decades of use. Yearly, billions of dollars of unclaimed royalties slip through the fingers of deserving musicians around the globe. Sync Licensing Trend Report published Sound Credit claims “that there are \$1.4 billion in missing music royalties annually; identifying a precise sum remains difficult, but many artists are undoubtedly failing to receive owed pay.”

The solution begins with The Mechanical Licensing Collective (MLC) nonprofit, which, “in 2021 ingested \$424 million in unmatched royalties from digital platforms.” according to the Sync Licensing Trend Report. Historically, a number of registrations needed to occur in order to ensure music royalties can get traced back to the rights owner. PROs (Performing Rights Organizations) need registration of the rights holder since there are dozens around the world, each working with their own region or DSP (Digital Service Provider). Every PRO has its own blackbox royalties that do not make it to the artist. A DSP may reach out to an artist or PRO and serve an NOI (Notice of Intent). Since a classical track may have a composer, ensemble, conductor, and soloist on a single recording, each with their own PRO, the NOI may not make it to the rights holder. Much confusion has existed historically around NOIs, PROs, and artists of all genres, leading to

lawsuits with DSPs. Although imperfect, given they have only recovered something like 30% of the missing royalties, the Mechanical Licensing Collective works to build their database of artists and music to give royalties to rights owners.

Synchronization licensing essentially relies on deals made through Movies, TV shows, TV/Radio Commercials, and Video Games. However, the use of AI (Artificial Intelligence) to track TikTok, Instagram, YouTube, and other independent content creating platforms' videos and audio in monetized content may not always return the royalties to the rights owner. Many micro-licensing companies have grown to offer royalty-free music to content creators, offering payouts to artists at tens of cents per download rather tenths of cents per stream. However, artists are reliant on each platform's AI to track new content's use of music that should offer royalty payouts and the platforms rely on music distributors to share the snippet of the song used in order to pay royalties. Looking at data from 2017-2021, synchronization only accounts for a declining 2% of the music industry's revenue while independent, monetized content creation is at an all-time high, with more than \$16 Billion in revenue for 2022 (a 1000% increase since 2016).<sup>36</sup> More oversight to how synchronization licensing in independent, monetized content creation only adds an extra level of difficulty if metadata and AI recognition tools already struggle to identify tracks from the classical music genre.

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<sup>36</sup> Josh Howarth, "30+ Incredible Creator Economy Statistics (2023)," Exploding Topics (Exploding Topics, December 16, 2022), <https://explodingtopics.com/blog/creator-economy-stats>.

## Distribution of the Music Industry Revenue in the United States by Source from 2017-2021

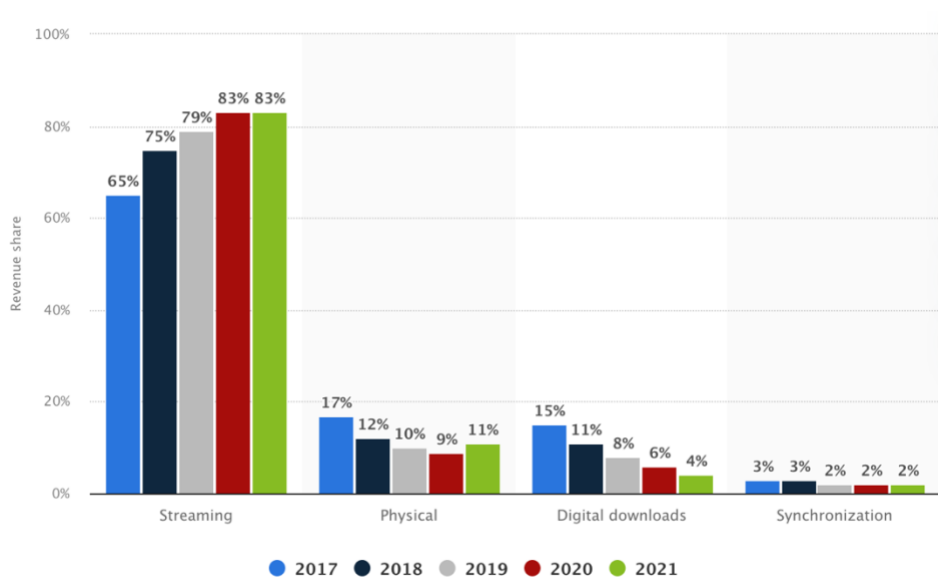


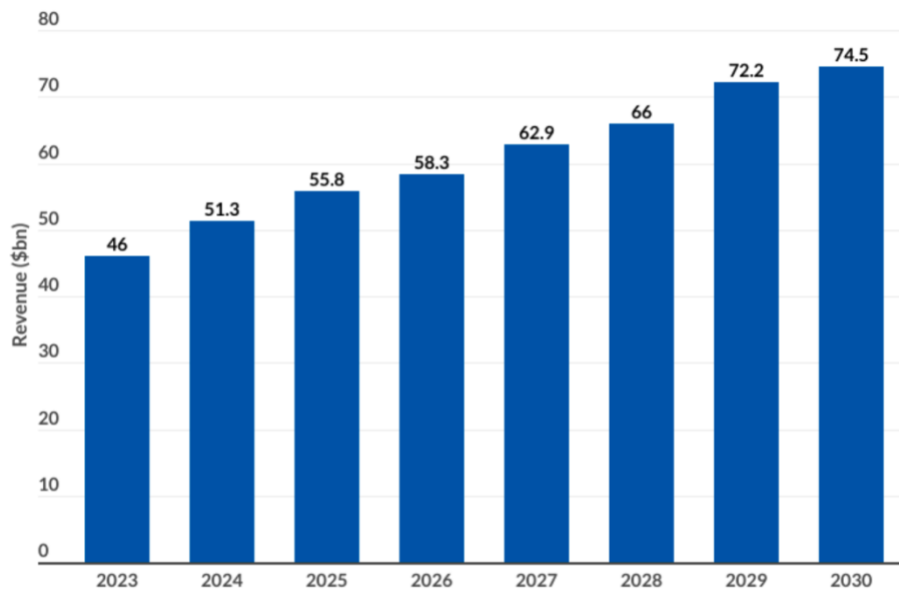
Figure 7:<sup>37</sup>

### The Financial Benefit of Streaming Classical Music

The myth that the livelihood of classical music may be threatened by popular music, technology, or an aging patron audience is centuries old according to Proper Discord and the New Yorker. A Report from the 2017 survey of Public Participation in the arts found that 1 in 5 of U.S. adults used electronic media to consume classical music or opera and the BPI (British Phonograph Industry) found in 2018 that 22% of people said they would like to discover more about orchestral music. BPI also discovered in 2020 that those under 35 were the most likely age demographic to have listened to orchestral music, at 59% of their age demographic. However, with the increasing interest in the classical music genre on streaming platforms and given the BPI claims classical music makes up roughly 1% of all currently streamed music, classical music organizations could benefit now from the potentially already-existent \$140 Million of yearly streaming revenue and millions of dollars more if they were to incorporate Patreon-exclusive content and online sponsorship partners.

<sup>37</sup> HeadphonesAddict, "100+ Music Statistics in [Year] (Music Industry, Revenue, Growth Stats)"

### Music Streaming Annual Revenues Forecast 2023 to 2030 (\$bn)



Sources: Company data, Goldman Sachs, MIDiA, RIAA, Statista



Figure 8:<sup>38</sup>

The Business of Apps collected data from Goldman Sachs, RIAA, and McKinsey which forecasts global music streaming subscribers to reach more than 1.4 Billion by 2030, which is a 239% increase from the 586 Million subscribers in 2022. With a global music streaming industry projected to exceed well over \$74 Billion in 2030, classical music organizations around the world would profit from additional revenue in the hundreds of millions of dollars annually from spending their efforts over the next decade toward targeting what listeners want to hear in the overwhelmingly digital environment. Imagine what the classical industry's revenue pie chart would look like if they put together teams of content creators that focused on bringing their performances to a live, digital audience or catered educational video content toward children through collaborations with animators. The most recent report available from the League of American Orchestras (January 2020) estimated from a survey of 138 U.S. orchestras, that in 2017, U.S. orchestra expenses totaled more than \$2.1 Billion. If orchestras were to tap into the

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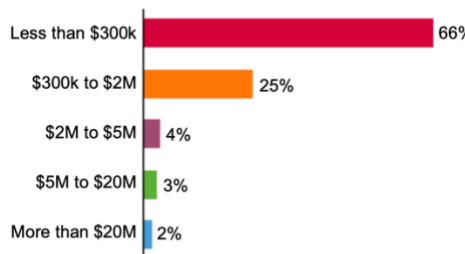
<sup>38</sup> Curry

\$140 Million (1% of U.S. music streaming) yearly streaming revenue of classical music with existing concert attendance, the average performance revenue would increase by 18.5%. Even if classical music conservatively continues at a 1% rate of all streamed music, by 2030, classical music streaming has the potential of a \$300+ Million revenue. Depending on the impact this will have on concert attendance, the performance revenue may either become supplemented by streamed content or replace a portion of ticket sales to physical performances—a decision left to the consumer.

**Orchestra expenses totaled more than \$2.1 billion in 2017.<sup>2</sup>**

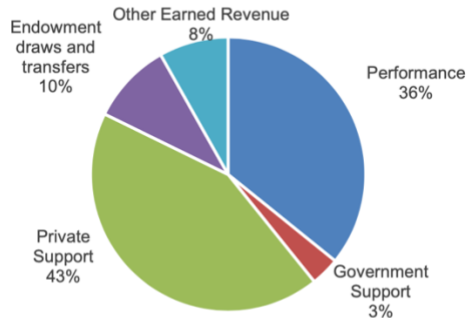
Their economic impact far exceeds that amount as orchestras create jobs, engage in commerce with local businesses, and spur local expenditures on related goods and services (e.g., hotels, restaurants, parking, and more).

**Orchestras by Budget Category**



Source: *Orchestra Facts, 2006 - 2014*

**Adult Orchestras' Revenues by Source**



Source: *The 138 US orchestras completing the OSR survey for 2017.*

<sup>1</sup> League of American Orchestras, *Orchestra Facts: 2006-2014*.

<sup>2</sup> Estimate based on the 138 US orchestras completing the OSR17 survey.

Figure 9:<sup>39</sup>

As the third largest streaming platform on the internet, Apple became privy to the potential of classical music streaming revenue, and as of March 28, 2023, Apple released Apple Music Classical for iPhone, a dedicated app to optimize the search of the largest classical music streaming catalog, they claim. Due to Apple's acquisition of the music service Primephonic in 2021, Apple Music Classical will provide the highest quality classical music audio available through their new and immersive spatial audio technology with the ease of navigating a complex cataloging system. In 2021, Apple Music began providing the Spatial Audio experience with Dolby Atmos' revolutionary immersive audio technology which uses Apple AirPods and Beats

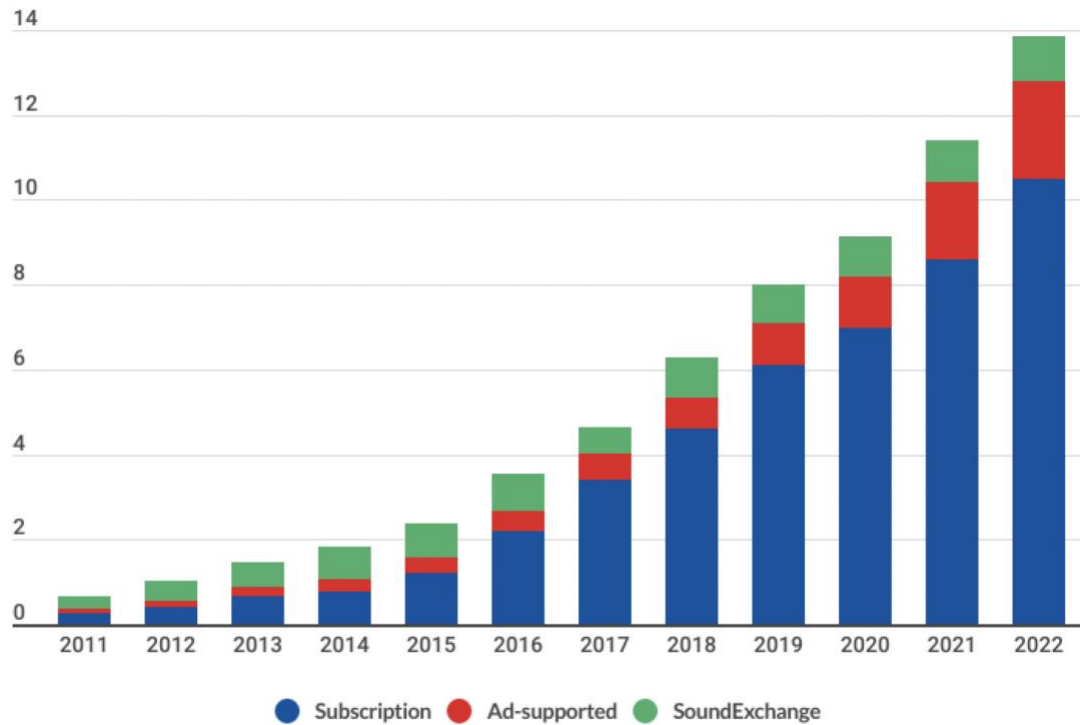
<sup>39</sup> *Orchestras at a Glance*

headphones to dictate from which direction we hear music. Essentially, Apple provided a leap forward in the evolution of stereophonic sound to their streaming catalog, a nearly century-old technology that gave listeners a multi-dimensional source to create an “image” rather than a single (mono) source. Surround-sound technology originated to give movie theater-goers more of a presence, spatially, in the activity happening on screen and evolved into a consumer product for home theater systems. Apple Music’s Spatial Audio streaming catalog now provides listeners, with the appropriate headphones, the ability to experience music from a more intricate perspective, a very attractive aspect of music to listeners with elaborate taste.

#### Other Streams of Online Revenue

With platforms like YouTube, content creators can now increase revenue even more with advertising and direct sponsorship partners, if they choose to opt into that revenue stream. Data from 2021 shows that with \$30 Billion of yearly ad revenue from YouTube alone, with an estimated \$11.66 Billion coming from ads on music related videos and the premium ad-free subscription service. Brands spent an additional \$604 Million on YouTube influencer marketing in 2021 according to the “YouTube Influencer Marketing Report: 2021 Year In Review” from the Influencer Marketing Hub website. (<https://influencermarketinghub.com/youtube-influencer-marketing-report> ) The following graph demonstrates the growth of

### Music Streaming Revenue in United States by Format 2011 to 2021 (\$bn)



Source: RIAA



Figure 10:<sup>40</sup>

Platforms like Patreon, which increase the accessibility to crowdfunding, have grown to fundraise for content creators, providing them with more than \$3.8 Billion worth of revenue since it was founded in 2013. On Patreon, creators offer exclusive video or audio content to their paying monthly subscribers, grossing more than \$25.6 Million monthly to the 223,000 content creators. The Patreon website’s growing popularity now ranks 255th in websites trafficked globally and would offer the reach to a paying audience to orchestras and other arts organizations they may not have had before.

<sup>40</sup> Curry

## Estimated Monthly Payouts from Patreon

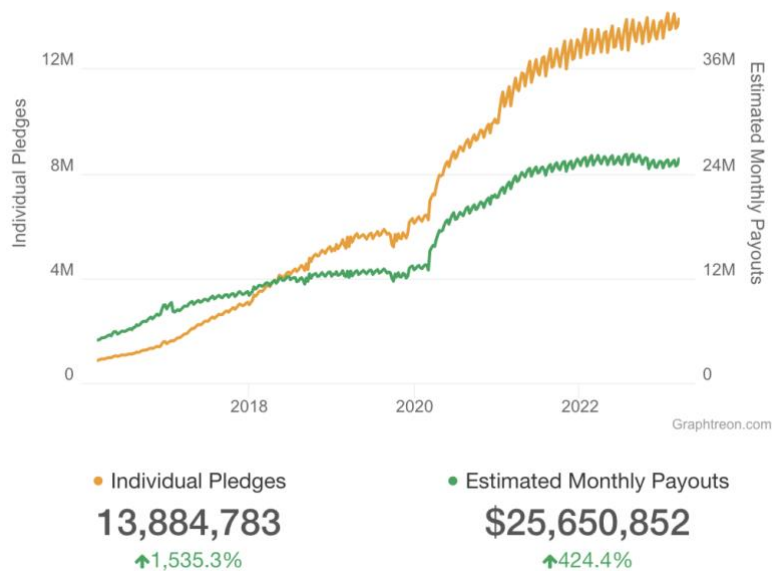


Figure 11:<sup>41</sup>

### Capturing a YouTube Audience

In order to capture a digital audience on YouTube, classical music content creators should study what attracts clicks and retains viewers. Regarded as the highest-earning YouTuber, MrBeast, who gets 1 Billion monthly views through 136 Million subscribers, grossing close to \$4 Million monthly from YouTube alone, talks about how doubling the effort in creating a video could see a viewership return of a factor of 10. Frequently, he re-invests hundreds of thousands of dollars of YouTube revenue on each of his videos which often return Millions of dollars of revenue. MrBeast who openly offers free advice to other YouTubers states, “It’s much easier to get 5 Million views on 1 video than fifty thousand views on one hundred videos.” He spent the last decade and a half impulsively hyper focused on what people want to see, how to make a good video, and how to get clicks. In reviewing the data of his videos’ virality or lack thereof, he understands that the algorithm of YouTube reflects what viewers like to see, changing his approach at the speed of reading the data himself. Due to the need to follow the YouTube

<sup>41</sup> “Patreon Creators Statistics: Graphs + Analysis”

algorithm which favors content that keeps viewers engaged, MrBeast claims the two most important metrics of YouTube analytics to focus on include:

1. Clickthrough rate (attraction)
2. Average view duration / average view percentage (retention)

Analyzing the attraction of viewers utilizes the metric data of a clickthrough rate, affected by the thumbnail (the image associated with the link to the video), the title of the video, and the general sense of the quality of the channel. Thumbnails and titles must entice the browsing consumer and accurately reflect what the viewer will see. “Clickbait” titles and thumbnails that seem attractive to the browsing consumer but do not reflect the content accurately will lose viewership. Additionally, the consistency of quality from the content will keep viewers coming back and ultimately cause consumers to subscribe and increase the channel’s chances of return viewers. For classical music content creators, finding the niche of a loyal audience to the genre will also require specific keywords the YouTube algorithm will use to direct the audience to the channel’s videos.

When it comes to the content, itself, quality will ultimately increase the average view duration, a data point where the content creator can see the precise timing of when the consumer exited the video.

Retaining viewers throughout the video requires a good hook at the beginning, exciting material throughout, and something to look forward to at the end. For classical music content creators, this hook should occur immediately at the beginning with a specific focus point of the content, possibly in the form of an enthusiastic narrator briefly sharing captivating information or a preview snippet of the most satisfying point in the music, demonstrating a moment in the music that the listener should stay to see. Hopefully the skill of performance, the composer’s music, and the quality of production will keep the audience engaged to the end. A single, wide-angle view of the performance may not suffice the quality of production needed for viewer retention. Viewership

metrics will ultimately inform repertoire programming choices and aid organizations and individual artists with instant data to improve the content they provide to their audience.

### Fighting for Higher Royalties from DSPs

The top DSPs currently offer a wide range of royalty payouts per stream and will generally argue that they offer more to their artists than just royalties. For example, Apple provides highest quality streaming, Spotify offers the largest user base, and YouTube provides the largest ad revenue opportunity. Additionally, DSPs like Spotify generally operate at a net loss, relying on shareholders to continue to invest with the hopes that their projected revenue will turn positive in the coming decade as users continue to adopt their paid subscribe services.

However, with artist royalty payouts with such a wide range as Deezer's 0.1 cents per stream all the way to Tidal Music offering almost 1.3 cents per stream, artists have begun to question transparency and have even begun to protest by removing their music from platforms such as Spotify for unfair royalty payouts. Not all orchestras have the ability to develop their own subscription streaming platform as Berlin Philharmonic has with Digital Concert Hall in order to gain a larger cut from subscriptions and advertising revenue. So, when orchestras decide to enter the streaming marketplace, they may consider joining the negotiations of The National Music Publishers Association (NMPA) and The Copyright Royalty Board (CRB). Artists must become diligent in acquiring their portion of the ownership of the recording since the 2022 \$1 estimated earnings per number of streams in the table below often gets divided between the recording label and the musicians:

## Streaming Royalty Rates

Streaming Platform	Royalty Rate (per stream)	Streams Required to Make \$1
Spotify	\$0.00318	314
YouTube Music	\$0.00200	500
Pandora	\$0.00133	752
Deezer	\$0.00110	909
Amazon Music	\$0.00402	249
Tidal	\$0.0125 – \$0.015	80
Qobuz	\$0.00430	232
Napster	\$0.019 – \$0.021	52
Apple Music	\$0.007 – \$0.01	143 – 214

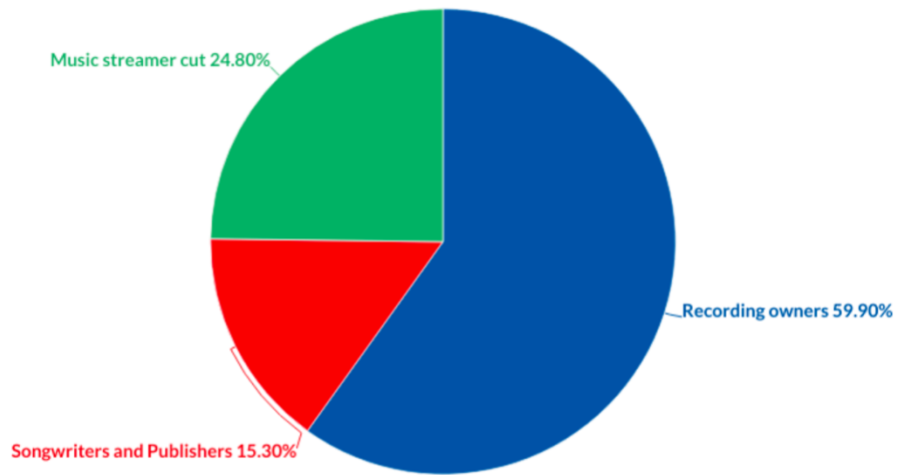
Figure 12:<sup>42</sup>

DSPs must be able to profit as they solve the problem of profiting from digitized music for artists. It may be years before Spotify begins to profit from streaming on their platform according to their balance sheet. As of now, DSPs generally takes a 24.8% cut of total revenue, leaving 59.9% to the recording owners and 15.3% to the Songwriters and Publishers (mechanical

<sup>42</sup> "Royalty Calculator | the Upstate Sound"

royalties). Other DSPs keep as much as 30% from their streaming services revenue, leaving only 70% to be divided between recording rights owners and mechanical royalties.

### Music Streaming Licensing Revenue Split 2021 (%)



Source: Keys of B#



Figure 13:<sup>43</sup>

However, revenues increase yearly as listeners adopt paid subscription services and ad revenues increase for others who continue to reach growing audiences.

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<sup>43</sup> Curry

### Spotify Annual Revenues 2016 to 2022 (\$bn)

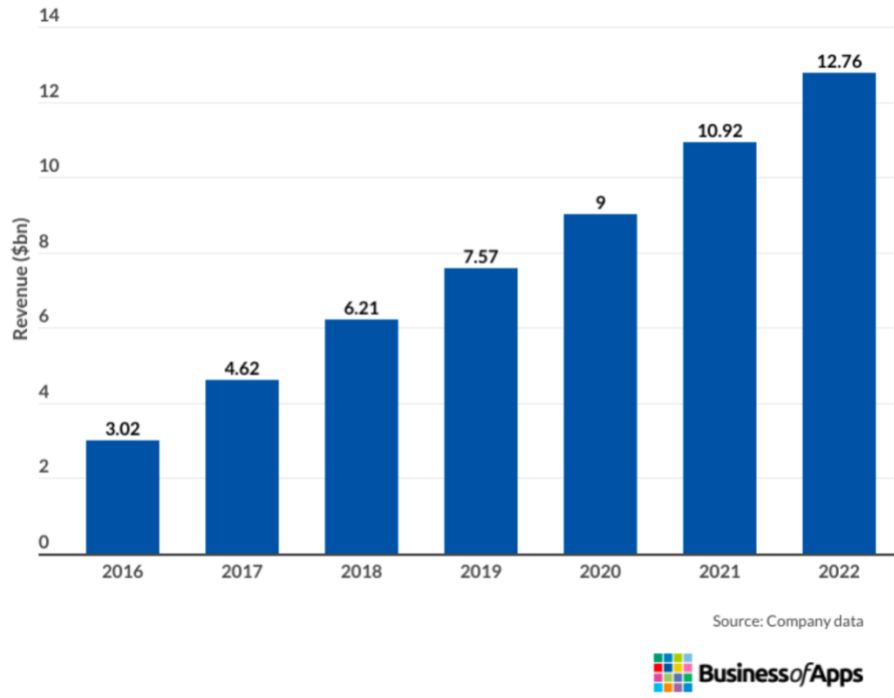


Figure 14:<sup>44</sup>

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<sup>44</sup> Curry

## CHAPTER 9

### THE FUTURE OF CLASSICAL MUSIC PERFORMANCE

After seeing the data of the massive shift to the digital music industry in the last few decades, most would agree that YouTube and other streaming platforms hold the key to greater global adoption of classical music, the expansion of the consumer base, and potentially the future of concert attendance through live streaming subscriptions as virtual concerts are growing in popularity. However, a new technology has sprouted in recent years that will alter the future of music performance and the financial organization of ensembles as we know it: the metaverse. The first instrument of Blockchain technology, Bitcoin, began a new sector in 2011 of the financial asset market, cryptocurrency, which paved the way for decentralized organization of technology, known as blockchain technology.

#### Metaverse

Inside the next generation of the internet, known as Web3, built on blockchain technology, the Metaverse provides a medium for the next form of online social interaction through virtual and augmented reality. In order to enter this new virtual reality currently, one must have a virtual reality headset like the products that Meta (formerly Facebook) has adopted through their acquisition of the gaming company Oculus. However, companies like Apple and Google have spent decades developing wearable augmented reality technology with potential metaverse application (yet to see manufactured on a large scale) and have already begun incorporating augmented reality technology into our phones with LiDAR sensors that recognize the dimensions of the space around us and immersive spatial audio technology into their headphones which brings our ears into any environment. Although gaming, social media, and the financial industries have been the fastest moving forces behind developing this alternate reality, retail, healthcare, education, and entertainment of all kinds will enrich people's lives without the need to leave their living room—a scary, yet potentially exciting thought for the classical music industry which recognizes a decline in concert attendance. Some of the top artists in the mainstream music industry have already begun performing and even touring the metaverse. In an

exponentially increasing, AI-driven society that decides what advertisements we see and which products appear on our e-commerce websites like Amazon, so will the metaverse and music platforms of the future decide our virtual and augmented reality soundtrack.

The metaverse is a powerful new technology that will transform the future of classical music performance which may provide opportunities for greater audience engagement and education in classical music. Virtual environments, visually and audibly designed to simulate real-world concert halls and historical venues, will allow users to experience the music in a more authentic setting from anywhere, including the comfort of their home. Interactive elements, such as virtual program notes, commentary, and historical context, will provide a deeper level of understanding and appreciation for the music. Imagine going to an orchestral performance and experiencing the enhancement of augmented reality, feeding you vital information of the composer's inspiration and historical background through your augmented reality glasses' HUD (heads up display).

In 2023, Apple announced the Vision Pro, which is essentially a wearable computer in the form of goggles, requiring only eye-tracking and hand gestures to operate. The Vision Pro is Apple's first wearable technology with a HUD for augmented and virtual reality experiences. It projects application windows in the user's field of view or on surfaces or objects, tracking your location throughout your environment. The Apple Vision Pro not only provides an experience within the confines of one's home but can be used anywhere with more than 600 applications now available. Geolocation, which digitally defines a geographic location in the device user's surroundings, has been utilized on many platforms and would assist in creating an augmented reality when the Apple Vision Pro user enters a performance venue.

However, there are also potential drawbacks to the use of the metaverse in classical music performance. The loss of the in-person concert experience and the social aspects of attending live performances may present as concerning to some. Additionally, the reliance on technology for music performance could lead to a decrease in the development of musicianship

among performers. Though far into the future, with decreasing latency of faster internet speeds and the increasing bandwidth that allows for more information transfer across the internet, musicians in ensembles of the future could theoretically rehearse and perform without needing to be in the same physical space as each other. Though some may see this future as a convenience and allow participation from high-demand artists, globally, without the need for expensive airfare or other travel costs.

In 2021, the Sejong Soloists ensemble in Korea gave the first classical music series of performances in a metaverse space called Classical Music Town with the help of South Korean blockchain and AI company, Common Computer. Their goal was to offer a performance that combined a physical reality, augmented reality, and virtual reality performance utilizing the platform Ganther at the Hic et Nunc summer music festival where the Sejong Soloists experiment innovative ideas in classical music. The Artistic Director of the Sejong Soloists, Kyung Kang, believes their metaverse venture will help reach the Millennial generation.

Overall, the future of classical music performance in the Metaverse is an exciting and soon-to-be evolving field. It presents new opportunities for greater access, audience engagement, and educational opportunities. Virtual reality offerings to concerts would increase the audience reach globally and give home-bound patrons an opportunity to experience the live concert. While it offers new possibilities for virtual concerts and augmented reality performances, it also raises important questions about the role of AI and algorithms in shaping our virtual reality experiences. As the field of classical music adapts to this new reality, it becomes increasingly important to consider the ethical implications of these technologies and to ensure that both artists and audiences alike benefit. Classical music organizations should balance the benefits of technology with the preservation of the art form's traditions and values.

## NFTs

Initially developed on Ethereum's smart contract blockchain technology, a non-fungible token, known as an NFT, will hold the future of digital music ownership and licensing,

merchandise sales, event ticketing, and organizational ownership distributions in the metaverse. Separate from cryptocurrencies, NFTs will provide scarcity and authenticity of any item or item's function on the blockchain, including audio, video, image, or document content. Blockchain technology became so widely adopted for its ability to decentralize information and authenticate all kinds of data, in order to void off hackers or any one entity's ability to control information or even something as large as an industry or sector of business. This initially became an attractive aspect to the financial sector and will ultimately provide the ability to prevent piracy in the music industry and offer a gateway to making money in the metaverse. NFTs will provide a secure and transparent way to track and monetize digital music. The minting of NFTs linked with classical music content will allow the composers, performers, and organizational entities to have more control over how their content is used in the metaverse and receive royalties for the content's use automatically. Orchestra members and soloists change from piece to piece, concert to concert, and season to season. Each piece in the metaverse would need its own NFT with calculated mechanical and rightsholder royalties. NFTs could become as complex as offering a percentage of rights to every artist who performs.

Furthermore, NFTs could have further implications on healthcare benefits, musician's contracts, and even a potential replacement for pensions, 401K matching, and social security benefits. NFTs could potentially become redeemable in the metaverse through virtual doctor and therapist visits or unlock aspects of wearable healthcare technology like the AppleWatch. It will become increasingly important that artists negotiate their NFT contracts also to receive royalties for their recorded and live performances since information minted on the blockchain will exist forever. Businesses often invest in their industries with their 401K matching programs and offering artists a percentage of royalties from metaverse performances could grow the wealth of individuals as they participate in the metaverse. These NFT royalties could then transfer to family members upon the artist's death in the form of a life insurance policy.

Increasing use cases for NFTs will reach deep into our everyday transactions as cryptocurrency transactions for everyday goods and services on the blockchain take hold in the

metaverse. As billionaire Kevin O’Leary seeks one-of-a-kind authentication for his expensive belongings like watches that could easily get stolen, he looks to NFTs, which could essentially become traced through a metaverse Rolex NFT market, for instance. His idea revolves around each watch or personal item needing association with its specific NFT for the sale, minted by the owner or manufacturer, allowing his insurance company to have a higher likelihood of retrieving his stolen belongings as future transactions will occur on the blockchain.

Kevin O'Leary @kevinolearytv X Post



Figure 15:<sup>45</sup>

As a classical music organization would invest tens of thousands to hundreds of thousands of dollars on a production in the metaverse, the use of this production media will need specific association and authentication. NFTs will provide the connection of a complex traffic of users paying per view or through a subscription, globally and for the eternity of the blockchain, transferring to the royalties paid out to artists and the organization that funded it. Ethereum’s original smart contract idea for NFTs has become adopted by many other blockchains and has begun to offer interoperability between them.

#### AI (Artificial Intelligence)

For many years, AI has worked in the background to benefit our lives, offering GPS navigation and autocorrect to fix our spelling mistakes, however, it has become more frequently directly involved in everything we do with Apple’s Siri, Amazon’s Alexa, and Google Assistant. Companies are continuously coming up with new ways AI can make computations, sort information, and offer humans ease of decision-making. In order to best demonstrate how AI will

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<sup>45</sup> O’Leary

impact the music industry, I asked the most recent, widely-available AI Chatbot, ChatGPT, developed by the company OpenAI, "How will artificial intelligence dictate what music we listen to in the future?" and it answered:

Artificial intelligence (AI) has the potential to play a significant role in the future of music, including the music we listen to. Here are a few possible ways that AI might influence our music choices in the future:

- Personalized music recommendations: AI algorithms can analyze our listening habits and preferences to make personalized recommendations for new music. This can be based on factors such as genre, mood, tempo, and even the time of day. As AI gets better at understanding our tastes, it could potentially help us discover new artists and songs that we might not have found on our own.
- AI-generated music: AI can also be used to create original music that is tailored to individual listeners. By analyzing our listening habits and preferences, AI algorithms can create music that incorporates the elements we enjoy most. This could result in a new era of highly personalized music that is tailored to the unique tastes of each listener.
- Collaborations between humans and AI: AI could be used to assist human musicians in creating new music. For example, AI algorithms could analyze a musician's previous work to identify patterns and suggest new directions for their music. This could result in new collaborations between humans and machines, where AI is used as a tool to help human musicians push the boundaries of their creativity.

Overall, it's likely that AI will play an increasingly important role in the music industry in the coming years. While it's difficult to predict exactly how AI will dictate what music we listen to in the future, it's clear that it will be a major force for change in the industry.

Though the second bullet point may seem concerning to the classical music industry, the other two points offer a hopeful perspective for both the artist and the consumer. Already, one popular AI-generated music software, Poppun, can take human input either directly or from a database of pre-recorded music and produce music of all genres, virtually indistinguishable from human-produced music. Nothing stops an ensemble from developing the classical music AI that creates future content and selling the license to use their sound. Organizations might even consider fighting for a portion of royalties from AI-generated music that sampled their recordings.

## CHAPTER 10

### CONCLUSION

In recent years, many have challenged the ethics of the mainstream classical industry's organizations' "living in the past" for not incorporating women composers and ethnically diverse composers which brought about substantial change and inclusivity on the concert stage—one of the most important shifts in our pursuit of social equality in the classical performing arts. And however undeniably necessary this adjustment expands the potential audience reach; it still does not bring the complete modernization needed to secure a profitable financial future of the classical music industry. Some aspects of the evolving music industry may reach beyond our control with the development of new technologies, however, we should strive to harness the technology's potential and use them as tools to dictate a profitable and beneficial future for the artists. Warren Buffet once referenced how the inventor of the refrigerator made some money, but the person who invented Coca-Cola made most of the money. The contents housed in new technology platforms will generate unprecedented revenue to those who create products to the taste of the consumer.

Adoption of new technology proves vital to the survival of all industries, no exceptions. It took America less than one decade to go from the production of 4 cars per year to hundreds of thousands of cars on the road in the early 1900s. The exponential adoption of the automobile inevitably bankrupted many who had invested heavily in the horse industry. Now, with the EV (electric vehicle), Elon Musk's EV company, Tesla, threatens to bankrupt the largest legacy automakers that shaped the automobile industry more than a century ago. If classical music organizations fail to adapt quickly to the digital environment, the artists that do will dominate the market share. By focusing on commissioning new content that adheres to the preferences of the general public and broadcasting through increasingly adopted avenues of streaming, the classical music industry can fill the proverbial "refrigerator" with the product that people will want to continually return to.

Throughout history, some of the greatest artists improvised, adjusted to trends, or innovated new ideas. They had to paint, perform, or compose to the taste of their audience, adapting to find a balance between what they had to say artistically and what the people wanted to hear. With unprecedented amounts of data from across the globe and an increasingly bright future for the music industry, classical music organizations must prioritize the approach that will attract new audiences through innovation and appeal.

Mark Landson's *Sonata for Cello and Piano, "Moments in Memory"*, flawlessly integrates popular genre elements of rhythm, harmony, and aesthetic into a classical structure of form and instrumentation. The Sonata accesses the five structural MUSIC preferences with the Mellow factor found in the serene second movement; the Urban factor found in his pallet of rhythmic devices in every movement; the Sophisticated factor in his development of harmony in a classical instrumentation; the Intense factor displayed through his fantastical dynamics and textures; and the Campestral factor of his programmatic story-telling qualities throughout the entire work.

Classical organizations have claimed an increase in ticket sales to their popular events and holiday concerts, however, they are struggling to redirect those attendees to their main classical shows. With the proper advertising and awareness of the programming to patrons, classical music of cross-genre relationship such as Mark Landson's "Moments in Memory," could serve as a bridge to convert the popular event-attending patrons into classical concert-goers. New audiences will get to experience the emotional impact of classical music. The presenters must lead the audience on a journey through anecdotal information or comical introduction. This will tear down the stigma that high art only exists for the elite.

If there's one lesson from history, it is that classical music adapts. The only real tradition is transformation. We are stewards of a genre that deserves to live, breathe, and grow. Rather than becoming curators of a museum, let us become architects of a movement. We have seen how composers from J.S. Bach to B. Bartók pulled from popular traditions, how today's artists like Mark Landson continue that spirit, and how technology offers not a threat—but a tool. Whether

through streaming platforms, immersive virtual spaces, or genre-defying new works, classical music must do what it's always done at its best: evolve with grace, connect with people, and express what words cannot. The future belongs to those brave enough to blend reverence with relevance.

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APPENDIX A

SUPPLEMENTARY FILES

## SUPPLEMENTARY FILES

Audio Files [consult attached files]

Description: The audio files attached are the three movements of Moments in Memory, written by Mark Landson, and recorded in Katzin Concert Hall at Arizona State University. Wesley Skinner is playing Cello and Po Hsun “Nielsen” Chen is playing Piano. Tom Landschoot served as Producer and Nathan James served as Recording Engineer

1. Moments in Memory: I. Epiphany
2. Moments in Memory: II. One Beautiful Morning
3. Moments in Memory: III. Spring Fantasy

Score [consult attached file]

Description: Attached is the Score for Cello and Piano for Moments in Memory by Mark Landson

1. Moments in Memory by Mark Landson
  - I. Epiphany
  - II. One Beautiful Morning
  - III. Spring Fantasy