Deepening New Zealanders engagement in the Arts

Gaining new insights and fresh perspectives for artist and audience development

Euan Murdoch
March-May 2013

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Acknowledgements

I am grateful for the support of The Winston Churchill Memorial Trust Board for granting me a fellowship that enabled me to travel to England and Scotland and to visit both coasts of the USA to gain new insights and fresh perspectives for artist and audience development in order to deepen New Zealanders’ engagement in the Arts.

Thank you also to my employer Chamber Music New Zealand and to the two private donors whose generosity made my journey possible.

While on the road I encountered many wonderful, welcoming and inspirational people. Several deserve special mention here including John Gilhooly and the team at Wigmore Hall in London; Andrew McIntyre from Morris, Hargreaves, McIntyre in Manchester; Nicola Killean and the team at Sistema Scotland; and my new friend Jeff Zeigler now based in Brooklyn (former cellist of the Kronos Quartet).

It was good to catch-up with many old friends and to make so many new ones. Thanks for sharing your stories, ideas and dreams, for your hospitality and for your music.

Finally I want to thank my team at Chamber Music New Zealand and my wonderful family who kept the home fires burning during my absence.

Thanks!

Euan Murdoch
Chief Executive
Chamber Music New Zealand

www.chambermusic.co.nz
## Contents

1. Executive summary  
2. Introduction  
   - Purpose  
   - Objectives  
   - Methods  
   - Key learnings and themes  
3. Nurturing emerging artists  
4. Crossing boundaries and reaching out  
5. Inspiring spaces  
6. Conclusion  
7. Appendices  
   - 2013 Euan Murdoch short biography  
   - Calendar and itinerary  
   - Excerpts from blog Around the world in 60 days  
   - Excerpt from Theme  
8. References
Executive summary

Many arts organisations around the world are exploring and investing in new ways of facilitating relationships between artists and audiences. There is a greater need to personalise the interaction and add value to the experience. Inspiring spaces are critical to the equation for both artists and audiences. It is no longer acceptable for performers and audiences to be held apart by convention. However, artists and audiences need to be prepared and open to new opportunities and different styles of presentation.

Institutions are beginning to react to these changes and it is no surprise to me that many of the new audience development initiatives are being driven by emerging artists and new ensembles. Leadership, entrepreneurship and advocacy will propel us forward towards deeper and more meaningful engagement. These are some of the new skills that need to be developed while maintaining artistic excellence and vitality.

New Zealand has the talent, the opportunity and the need to develop programmes for our artists to engage with more diverse audiences. Until this happens we are at risk of losing relevance and threatening the sustainability of classical music in our country. We need to work together to build a framework for our emerging artists to support their transition into the profession and also ensure that they have access to international networks and opportunities. There are international models that we can aspire to and some programmes already underway that we need to support e.g. Sistema Aotearoa.

Ultimately we must embrace the power of music to transform lives and strive to reconnect with communities that we do not currently reach.

1  http://apo.co.nz/sistema-aotearoa
Introduction

Purpose

Classical music has reached a crossroads and it is critical that New Zealand arts organisations, including Chamber Music New Zealand (CMNZ), stay abreast of international trends in artist and audience development that are seriously impacting on the future sustainability of our work. Maintaining audience relevancy while balancing the existing audience needs with new audience expectations has been identified by CMNZ as one of its key strategic risks, and affects the whole sector. Ensuring artistic excellence and vitality while developing New Zealand musicians and composers is a key strategic priority2.

Objectives

• how do organisations identify and nurture new and emerging talent?
• how are organisations engaging with audiences and responding to their changing needs?
• how can we achieve artistic excellence through the nexus of artist and audience development/engagement?
• what role does leadership play in developing artist and audience engagement?

Methods

I used existing networks and contacts and conducted website research to identify who the key thinkers are and where new initiatives are happening around United Kingdom and United States of America. I arranged a calendar of formal meetings, planned informal visits and observations and selected performances at a wide range of venues throughout both countries3. These conversations and events led me to extend my international networks and visit new people and places along the way. Throughout my journey I ran a blog Around the World in 60 days4 and invited guests to contribute. This was an excellent way of keeping the dialogue going, sharing information and news, and it allowed people to understand what my research was about before I met them.

2 Chamber Music New Zealand Strategic Plan 2010-2014
3 Winston Churchill Memorial Fellowship Trust calendar. (March-May 2013). See appendix 2, p.19
4 http://chambermusicnz.wordpress.com/category/around-the-world-in-60-days/
Key learnings and themes

- a widespread investment in emerging artists
- a willingness to experiment with different presentation styles, new performance platforms and to dispense with convention
- inspiring spaces bring the best out of both artists and audiences
- partnerships provide opportunity for innovation
- it takes leadership

Tasmin Little (award-winning English violinist) among keen young musicians from Sistema Aotearoa in Otara during her recent tour to New Zealand. Photo by Adrian Malloch.
Nurturing emerging artists

It is essential that we identify fresh talent and invest in it. New Zealand has comprehensive local, regional and national infrastructures that support many of our outstanding young sportspeople but as yet no equivalent for our high performance musical athletes.

United Kingdom and United States already have successful models that we can learn from. Tertiary institutions are recognising that they need to augment the education that they offer to address the changing needs of the profession. For instance there is a far greater emphasis on collaboration and teamwork. Leadership, communication and enterprise are other skills that have become critical for our emerging artists in the 21st century.

Artist Development is the catch-all term that we use to describe all the ingredients needed to prepare musicians for their careers. Everything from being technically equipped and musically outstanding, to being excellent communicators, and able to flourish in a collaborative and entrepreneurial environment. Tertiary institutions such as The Guildhall in London, Royal Conservatoire of Scotland in Glasgow and The Juilliard School in New York are responding to the changing demands. Of all the institutions that I visited, I will be most interested to follow the progress of The New School for Music, Mannes College in New York. Here is the opening paragraph of their Dean’s message from the website:

It is undeniable: our world today is changing rapidly. Whether the changes are in music, politics, the economy, technology, or other areas, Mannes College The New School for Music aspires to embrace these changing times, combining the best of old world traditions in the development of musical intelligence, technique, and artistic voice with the cutting-edge advantage of being part of The New School, an urban university. It is a perfect prescription for the training of musical citizens in the 21st century.

Richard Kessler, Dean

My conversation with Richard was one of the most stimulating mornings of my journey. He’s inherited (in his own words) a very ‘conservative conservatoire’ and is in the process of leapfrogging others to reposition Mannes at the cutting-edge of artist development. With Jeff Zeigler formerly of the Kronos Quartet about to join their faculty along with a number of prominent composers and producers...watch this space!

http://www.newschool.edu/mannes/deans-message/
Orchestras and opera companies are working closely with the music colleges and some already offer graduate programmes and internships to give students a taste of professional life. However, these are often baptisms of fire and are designed to mould young musicians to fit the institution rather than acquire the skills that have been identified as critical to move the profession forward. I was interested to observe several models that have been established to address the gaps and ease the transition.

Southbank Sinfonia is Britain’s orchestra of young professionals based in London⁶. The orchestral academy is celebrating its tenth anniversary and is recognised internationally. They have established partnerships and collaborative projects with many of the country’s leading arts organisations. Alongside a full performance schedule that immerses them in making music, they also work in the community on a range of projects that are designed to give them the skills and confidence they need to become music leaders, role models and advocates.

⁶ http://southbanksinfonia.co.uk/
A recent press quote sums it up

*In such lively bands as Southbank Sinfonia, bright, open-minded young players are redefining everything about classical music concerts, from where they take place, to what you hear and how you behave. If you haven’t been to an orchestral concert for a while – or ever – give this brilliant new breed of bands a try. You may be watching a revolution.*


There is a strong link between Southbank Sinfonia and New Zealand. Simon Over, the founding music director and principal conductor, regularly visits to conduct and audition prospective members. Kiwi Jen Lang is their Creative Leadership Manager⁷ and several alumni have returned home recently to join New Zealand orchestras.

What interests me about this model is that it addresses head-on many of the challenges that face classical music today. These young professionals learn to engage with each other and with their audiences to achieve artistic excellence. Along the way they gain the skills and confidence to reach out and reconnect with diverse audiences.

**Blog excerpt**

I had the privilege of attending a performance in a special needs school this week given by Jacquin Trio⁸, a prize-winning young ensemble comprising clarinet, viola and piano. They are part of a fantastic organisation called Live Music Now that has branches throughout UK. In the 2011-2012 year they supported 330 musicians with pastoral care, professional development and performance opportunities, performing to over 145,000 people. Their musicians include many recent graduates of the UK music colleges and all are given thorough training in how to reach their diverse audiences.

Their catchphrase is *Inspiring Musicians Transforming Lives.* They work with children and young people with special educational needs and disabilities, and with older people. They have identified that this work gives their musicians the ability to perform with a deeper level of engagement throughout their careers.

As one of the greatest risks facing classical music today is maintaining its relevancy to life in the 21st century, perhaps the greatest gift for emerging artists is to experience how music can reach out and connects with people. Sometimes the concert hall and its conventions get in the way of this interaction. – Euan, 26.03.2013⁹

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⁹ [http://chambermusicnz.wordpress.com/2013/03/26/everyones-mixing-it-up/](http://chambermusicnz.wordpress.com/2013/03/26/everyones-mixing-it-up/)
Live Music Now is a UK-wide charity set up in 1977 by renowned violinist, Yehudi Menuhin. LMN retains his original aim of offering the benefits of live music to those with least access to it, and supporting and further developing talented professional musicians at the start of their careers.\(^{10}\)

The Academy fellowship programme at Carnegie Hall in New York is another bridging initiative that brings outstanding young music graduates together to develop their skills and confidence over two years.\(^{11}\) Enterprise and leadership skills are part of the tailored professional development they receive alongside having access to major performance platforms and international opportunities. Entrepreneurship is encouraged and participants are put in to a range of community settings to hone their skills. While it is a little soon to judge the impact of this programme, there is no doubt that it is fulfilling a vital role and will prepare its alumni for the opportunities and challenges that they will face in establishing their careers in the 21st century.

The Juilliard School is one of the founding partners that established the Academy at Carnegie. As part of being hosted at this prestigious school, I was invited to give a seminar presentation to their graduate class on Career Development. I was impressed with their level of understanding and commitment to addressing the challenges that lie ahead of them as emerging professionals. They are grappling with the gnarly issue of relevance and exploring how to engage with new audiences in a meaningful way.

There are a number of specialised artist agencies that work specifically with top emerging artists.

\(^{10}\) [http://www.livemusicnow.org.uk/](http://www.livemusicnow.org.uk/)

\(^{11}\) [http://www.carnegiehall.org/academy/](http://www.carnegiehall.org/academy/)
Young Classical Artists Trust (YCAT) in London\textsuperscript{12} and Young Concert Artists (YCA) in New York\textsuperscript{13} are two outstanding organisations with well-proven track records. Their alumni lists are like a ‘who’s who’ of the classical music world over the past few decades. They select their artists very carefully, coach and mentor them, arrange performance platforms for them, connect them with presenters and other artists, and over a period of five or six years move them towards careers that they are most suited for. For some this will be as a soloist, others will be ensemble musicians, but the majority will blend both disciplines along with a teaching post to make up their career. The most impressive part of this journey is that the musicians are supported to find their own voice and given the back-up and professional advice they need, when they need it. Most will go on to successful careers as a result of this wonderful bespoke beginning. New Zealand violinist Ben Baker has just been taken on to the YCAT roster and we will watch his career unfold with real interest.

These are just a few of the many artist development initiatives that I discovered on my journey. There are key elements that could be applied in the New Zealand context and some that I will be recommending to my organisation to implement. However the main takeaway is that successful organisations in the UK and USA are investing heavily in developing emerging artists and preparing them for new roles as leaders, advocates and entrepreneurs. Many are recognising the transformational power of music that leads to a deeper more meaningful engagement with diverse audiences\textsuperscript{14}. This also increases the relevancy and potency of their work\textsuperscript{15}.

\textsuperscript{12} http://www.ycat.co.uk/
\textsuperscript{13} http://www.yca.org/
\textsuperscript{14} http://chambermusicnz.wordpress.com/2013/04/13/a-second-week-in-the-north
\textsuperscript{15} http://makeabignoise.org.uk/sistemascotland/
Crossing boundaries and reaching out

Audience needs are changing. There are many more ways of reaching audiences but an increasing number of audiences who we are not reaching. There’s an increasing curiosity about the musical process and a desire to get closer to it. Sometimes convention gets in the way of this experience and on other occasions dispensing with convention can spoil the magic.

It is a delicate balance and there is no secret formula that works every time. There is a risk that making changes to how, what, when, and where we present concerts may alienate our existing audiences and an even greater risk that making no changes will eventually lead to our demise.

The final word goes to the Wigmore Coffee Concert on Sunday morning given by Imani Winds an African-American wind quintet. This was their UK debut and they seemed genuinely excited by the opportunity to perform for us. So far, they’re the only ensemble to introduce all the pieces at this venue and each took it in turn. I sensed that it may have ruffled a few feathers amongst the regulars but they managed to win most of the audience over by the end. Their encore, a Swahili tune played without music and beautifully arranged for this combo, was performed standing right at the front of the stage facing out. This allowed them to communicate with each other and with us...

It’s always a brave move to break convention but when it’s done well, it really does bring artists and audiences closer together. – Euan, 1.04.2013

Classical music has reached a crossroads and to continue the analogy, it is an uncontrolled intersection. My observation is that there are at least two critical ingredients at this time, artists’ willingness and ability to work outside their comfort zones and audiences who are willing to give it a try. Wrapped around these two deceptively simple ingredients are all sorts of other more complex issues such as treating artists and audiences as equals in the artistic process and finding sustainable business models that support these changes.

As part of my journey I road-tested dozens of concerts, mostly in concert halls and mainly presented in quite a formal manner. For the record, I thoroughly enjoyed most of them and so did those around me. However, what about all the other potential audience members who are less accustomed to the rules that surround concerts.

http://chambermusicnz.wordpress.com/2013/04/01/week-2-concert-highlights/
Only a handful of these concerts broke from convention in the way they were presented. In some instances this was only quite minor things like spoken introductions, free programmes, complimentary refreshments, unexpected concert clothing, special lighting or staging and surprising choices of encores. However, there were a couple of notable exceptions.

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**Blog excerpt**

Last night I attended *The Works* at Queen Elizabeth Hall presented by the Orchestra of the Age of Enlightenment, the OAE. This event was billed as a ‘relaxed concert...giving you a guided tour of selected classical masterpieces’. It featured Pergolesi's Stabat Mater (1736). The evening began with live jazz in the bar and concluded with a speed dating session with some of the musicians. The main courses consisted of an illustrated talk including musical excerpts with a presenter, the music director and added comments from the performers, followed by a Q & A session and then an uninterrupted performance of the work. The MC/presenter closed out the evening by explaining the rules of engagement for a speed dating session with selected musicians on stage. Anything and everything that you’ve ever wanted to ask...now’s the chance! – Euan, 26.03.2013

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The OAE is leading the way in London by experimenting with their presentations and placing the audience at the centre of the experience. *The Works* event tip-toed between informal and formal at each stage; in the foyer before the concert with live jazz, with the free ‘friendly and fun’ plain-English programmes and feedback forms, with the spoken introductions and unscripted involvement of the musicians, hearing musical excerpts, allowing the audience to ask questions along the way, meeting the musicians after the performance and the exquisite performance itself. This audience-centred approach is carried over to all their marketing materials and to other performances in informal venues like night-clubs and bars.

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17  [http://chambermusicnz.wordpress.com/2013/03/26/everyones-mixing-it-up/](http://chambermusicnz.wordpress.com/2013/03/26/everyones-mixing-it-up/)
On the occasion of his 70th birthday, conductor Sir John Eliot Gardiner chose to hire the Royal Albert Hall and invite his friends along for a Bach Marathon. This was a full immersion and intense experience with the audience placed in the centre. In this vast space with a seated audience fanned out across 5,000 seats from the stalls to the gods and promenaders standing, sitting and lying down on the ground floor, we were entertained, educated, challenged and engaged throughout the day...and night. Conversations were punctuated by inspiring performances and threads from each work fed the narrative. It was a deeply satisfying experience and one where the artistic outcomes were definitely a result of bringing artists and audiences together.

It takes confidence to dispense with convention and try new things. However, it is vital that we recognise that one size does not fit all. We need to understand our audience’s needs and experiment with ways of deepening engagement. At the centre of this goal is a commitment by artists to demystify the artistic process. That is why our emerging artists must be given the skills and confidence to become future advocates and leaders, and why we need to celebrate our current role models who are challenging convention and leading the way in revealing what makes music so special.
Inspiring spaces

An unexpected eureka moment happened for me at the 500 year-old Madgalen College Chapel at Oxford University on Good Friday. As a performer I know how important the venue is both in terms of the acoustic and ambience but also in the way that it inspires you to reveal something that has not and cannot be revealed at any other time. The audience also needs to be transported to a place where they are receptive and fully engaged in the moment. These occasions when everything comes together are rare but some of the ingredients are essential and can be recreated.

The performance of Haydn’s *Seven Last Words* by the Doric String Quartet on Good Friday in this extraordinary space is one that I will remember for a long time. It drew the best out of the performers and illuminated the music and meaning in a way that was revelatory. I won’t attempt to analyse this special occasion any further however it has prompted me to reconsider the importance of the venue.

If you had the opportunity to design an inspiring space for music how might you go about it?

As an artistic incubator, OMW offers space and support to both musicians and composers for rehearsals, recording, editing, performance, and dissemination. OMW will serve the 21st century artist, one who is mostly artist but often part entrepreneur and part educator.

Original Music Workshop vision

18  http://chambermusicnz.wordpress.com/2013/04/01/week-2-concert-highlights/
19  http://o-m-w.org/#vision-home
It is nothing new to observe that droves of people are focusing their attention away from Manhattan and venturing across the East River to discover the charms of Brooklyn. But there is something new to say about something uniquely interesting that is occurring tucked away in a corner of Williamsburg. A state of the art new music venue is being built.

**OMW (Original Music Workshop)** will be a space without parallel. It will be a place for young artists to hone their craft, present their work and make recordings. It will be both cutting edge and experimental. – Jeff Zeigler, 3.07.2013

At the heart of this vision is an artistic space where artists and audiences will engage.

It does not surprise me that OMW is artist-led and neither does it surprise me that new music is central to the vision. Composer and entrepreneur Paola Prestini is the artistic director of OMW and she also has her own company called VisionIntoArt. While in New York I met a number of key people involved in her company and attended an extraordinary performance in an apartment high above Columbus Circle overlooking Central Park in Manhattan. This showcased their many talents and the raw power of music and multimedia. As part of the evening we were introduced to the world’s first LED cello. I also visited the OMW building site in Brooklyn and met the philanthropist developer who has invested in this project. When it opens next year, he wants to create a 24/7 community venue that “...will bring together performers and audiences in an atmosphere that promotes social interaction, yet conforms to the highest standards of sound quality and aesthetic.”

Given the fantastic line-up of artists who support this project, it has the potential to be a game-changer and a model for other communities to aspire to.

**LSO St Luke’s** in Old Street London celebrated its 10th birthday with a 12 day festival in March. This state-of-the-art venue has been created inside the shell of a ruined church. It is the home of the London Symphony Orchestra’s comprehensive Discovery programme that encompasses all their education and community activities. These involve amateurs and professionals and span from community choirs and orchestras to electronica and gamelan. The LSO use it as a rehearsal space and there’s a full concert programme presented in the intimate concert hall that is ideal for a wide-range of musical styles including chamber music.

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This venue “...has created a supportive environment for participants of all ages and levels of experience to explore and progress...enabling music-making across generations.”

Eleanor Gussman, Head of LSO Discovery

Other inspiring spaces I visited include the iconic Wigmore Hall, an elegant drawing room in Central London that hosts around 450 chamber concerts every year; the Old Fruitmarket in Glasgow, an historic covered market that lends itself to a wide range of different presentations; Washington Square in New York, that is one of the best outdoor busking sites I’ve experienced, and the Studios at The Crucible in Sheffield, that is home to Music in the Round where artists and audiences are in close proximity to each other, and the Rose Studio at Lincoln Center in New York, where technology allows audiences anywhere in the world to get closer to the live music and enjoy a front row seat.

Inspiring spaces make a real difference and draw the best out of artists and audiences.

Conclusion

In order to deepen New Zealanders’ engagement in the Arts, the roles of organisations like Chamber Music New Zealand must continue to extend beyond the concert hall. Creating a framework for emerging artists that connects up the opportunities that already exist in this country with an active mentoring programme and gives them access to new performance platforms is a first step. Collaboration, leadership and enterprise skills are some of the essential tools for these young musicians and should be offered at tertiary level and further honed through emerging artists’ programmes and residencies. This will require further investment and a refocussing of our resources. Classical music needs to identify our young leaders and advocates, tell their stories and build support structures to assist them to realise their full potential.

We must be brave and challenge convention with our presentations while recognising that there’s no one solution or quick fix. Bringing artists and audiences closer together will affect the way that events are planned and presented. Identifying inspiring spaces that stimulate exchange and using technology to increase accessibility will lead to more vibrant, relevant and intense experiences.

There are some shining international examples of how to facilitate these changes in a sustainable way. It has to start with the artists. They are the change agents who will determine the future of our sector and without their buy-in and expertise, artists and audiences will remain locked in separate worlds held apart by conventions that have built up over centuries. Individual musicians and small ensembles are able to respond more quickly to these changes and to engage with diverse audiences and communities. The potential is unlimited!

As well as sharing these key findings informally with the Minister of Arts, Culture and Heritage and with Ministry staff, arts leaders and key staff at Creative New Zealand, I have accepted speaking engagements with our national music teaching body and media interviews to disseminate this information. Chamber Music New Zealand is about to revisit its strategy for the next five years (2015-2020) and these findings and recommendations will help focus this process and shape the future direction.

Selected opportunities to share this research:

- *Music for Life – Grassroots to the Peak* NZ Institute of Registered Music Teachers national conference key-note address (New Plymouth, February 2014)
- *Precarious Career Pathways for our emerging artists* NZIRMT national conference workshop (New Plymouth, February 2014)
- Radio NZ Concert ‘Upbeat’ interview (date tbc July-August 2013)
- Creative NZ arts leadership forum (June 2013)
- Chamber Music NZ blogs and *Theme* quarterly newsletters (July-Dec 2013)
# Appendices

1. Euan Murdoch short bio 2013  
2. WCMFT calendar and itinerary (March-May 2013)  
3. Excerpts from blog *Around the world in 60 days*  
4. Excerpt from *Theme*
Appendix 1

Euan Murdoch
2013 Short Bio

Euan Murdoch is Chief Executive of Chamber Music New Zealand, a dynamic and vibrant network that has delivered chamber music throughout New Zealand since 1950. Prior to 2006, he was Head of Strings and Chamber Music at Victoria University of Wellington and the Interim Director of the newly formed New Zealand School of Music.

As a cellist and chamber musician, he has recorded widely and appeared in all the major New Zealand festivals and in concert halls throughout the world. He is a founding member of Trio Victoria and the early music ensemble Chrome.

Euan has given master classes and led teacher-training workshops and seminars at The Guildhall School of Music and Drama in London, Royal Northern College of Music in Manchester, Juilliard School in New York, University of Illinois, around Britain and Australasia, and in South Africa. He is an experienced adjudicator and was a member of the jury for the 2009 London International String Quartet Competition at Wigmore Hall and the 2013 St Martin’s Chamber Competition at St Martin-in-the-Fields. He has a commitment to supporting community music initiatives and has been a guest tutor for the remarkable Buskaid Soweto String Project.

He is regularly invited to contribute to international arts leadership development projects including the Australia Council’s online ThinkTank hosted by fuel4arts on the topic, The arts in the new marketplace. He is also a trustee of a number of community-based music projects in New Zealand and is a member of the steering group for Sistema Aotearoa.

As a 2013 Winston Churchill Memorial Fellow, he travelled to UK and USA to investigate Deepening New Zealanders engagement in the Arts: gaining new insights and fresh perspectives for artist and audience development.

These practical and strategic skills augment his philosophy to bring music closer to people.

Contacts:

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Appendix 2

WCMFT calendar and itinerary
(March-May 2013)

Sat 16 Mar 2013

All day  Blog: AROUND THE WORLD IN 60 DAYS
Sat 16 Mar 2013 - Sun 17 Mar 2013

18:00 - 22:00  Fly to London

Sun 17 Mar 2013

12:00 - 15:00  Arrive London Heathrow
Where: Over-Seas House, Park Place, St James's Street London SW1A 1LR
Description: 17-27 March inclusive; 11 nights

Mon 18 Mar 2013

11:00 - 12:30  Roderick Lakin, Director ROSL Arts
Where: Over-Seas House
Description: NZ partnership 2013-2015 (CMC); Cavaleri 4tet; Scottish Ensemble

12:30 - 14:00  St Lawrence String Quartet
Where: Wigmore Hall
Description: BBC lunchtime concert

All day  Blog 1: A perfect combo
Mon 18 Mar 2013 - Tue 19 Mar 2013

14:00 - 16:30  Ursula Crickmay
Where: Director Wigmore Learning
Description: setup visiting schedule

15:00 - 17:00  John Gilhooly
Where: Director, Wigmore Hall
Description: artist development plans and 2013-14 concert season

Tue 19 Mar 2013

11:00 - 15:00  Jen Lang, Creative Leadership Manager
Where: Southbank Sinfonia
Description: Meeting with Simon Over and Lesley Robertson (SLSQ)

18:00 - 22:00  St Martin in the Fields Chamber Music Competition Final
Where: Adjudication panel
Description: arrive 6pm for briefing, final from 7pm

Wed 20 Mar 2013

All day  Blog 2: Getting started in the 'biz
Wed 20 Mar 2013 - Thu 21 Mar 2013

17:00 - 19:00  Wigmore Hall
Where: meeting JG

19:30 - 22:30  George Benjamin composer focus
Where: Wigmore Hall
Description: including works for Fretwork (viol consort), George Benjamin (piano) and Tabea Zimmerman (viola)

Thu 21 Mar 2013

09:30 - 12:00  Southbank Sinfonia
Where: Waterloo
Description: planning session with Jen Lang- ArtDev

12:30 - 14:30  Vienna Piano Trio
Where: St Lukes LSO
Description: BBC lunchtime concert, guest of Sullivan Sweetland Artist Management

14:30 - 16:00  Emma Sweetland
Where: Lunch re ArtDev
Description: re Uroics tour 2014

17:30 - 19:30  Southbank Sinfonia
Where: Rush Hour Concert; AudDev
WCMF Calendar and itinerary
(March-May 2013)

Fri 22 Mar 2013

10:30 - 12:30 Karen Cardy, Director
Where: St Lukes LSO
Description: meeting with staff and players; ArtDev-AudDev

All day Blog 3: LSO St Lukes Celebrating
Fri 22 Mar 2013 - Sat 23 Mar 2013

13:00 - 14:30 Vienna Piano Trio
Where: St Lukes LSO
Description: LSO St Lukes 10th anniversary festival, guest of Sullivan Sweetland Artist Management

15:00 - 17:00 Alasdair Tait + Sue Hudson
Where: Young Classical Artists Trust (YCAT) - ArtDev
Description: ArtDev, re emerging artists and ensembles

18:00 - 22:00 Steven Osborne BBCSO - Tippett
Where: Barbican London
Description: guest of Sullivan Sweetland Artist Management

Sat 23 Mar 2013

11:00 - 14:00 Ensemble 360- children’s concert
Where: Wigmore Hall
Description: 'Sir Scallywag And The Golden Underpants' Music in the Round presentation with Ensemble360 including Gemma Rosefield and Tim Horton (Leonore Trio)

19:00 - 22:00 Quatuor Ebene
Where: Wigmore Hall

Sun 24 Mar 2013

10:30 - 13:00 Quatuor Ebene
Where: Wigmore Hall- coffee concert

All day Blog 4: Week one concert highlights
Sun 24 Mar 2013 - Mon 25 Mar 2013

18:30 - 19:30 Sarah Bruce and Matthew Barley pre Mullova recital
Where: Wigmore Hall bar
Description: Meet with Sarah, MB's agent re possible trio tour to NZ

19:00 - 22:00 Viktoria Mullova recital
Where: Wigmore Hall
Description: Beethoven violin sonatas with fortepiano

Mon 25 Mar 2013

All day Guest post: Southbank Sinfonia
Mon 25 Mar 2013 - Tue 26 Mar 2013

14:00 - 15:30 Wigmore Learning session
Where: ArtDev
Description: meeting to exchange ideas with Wigmore Learning team eg 'For crying out loud!' a series for new parents and their babies

16:30 - 18:00 Roderick Lakin- director ROSL Arts
Where: Over-Seas House
Description: exploring ideas for exchange in 2015

Tue 26 Mar 2013

09:00 - 13:30 Live Music Now- director Nina Swan
Where: Beckenham Hill School (Special Education Needs)
Description: music observation session facilitated by Jessie Grimes; followed by meeting and lunch with Director at Kings Place

All day Blog 5: Everyone's mixing it up
Tue 26 Mar 2013 - Wed 27 Mar 2013

14:00 - 16:00 Helena Gaunt, Director + John Sloboda, Researcher
Where: Guildhall School of Music and Drama
Description: ArtDev-AudDev emerging artists; new projects and research related to audience engagement
WCMFT calendar and itinerary
(March-May 2013)

18:00 - 19:30 Cat MacKintosh - leader OAE
Where: Dinner - Southbank, London

19:30 - 22:30 Orchestra of the Age of Enlightenment - OAE 'Works'
Where: Queen Elizabeth Hall, Southbank Centre
Description: The Works: Pergolesi 'Stabat Mater'; introduction facilitated by presenter with conductor and musicians inc musical excerpts; Q+A; performance; speed dating session for audience to connect with musicians onstage

Wed 27 Mar 2013

09:30 - 11:00 Ben Selby + Tim Arnold, ABRSM
Where: ArtDev; ABRSM, Portland Place, London
Description: Contest sponsorship for 2014-2015 (50th anniversary plans) and future developments for ABRSM curriculum and training

19:00 - 22:00 Imogen Cooper recital
Where: Wigmore Hall
Description: all-Schubert solo piano

Thu 28 Mar 2013

11:00 - 12:30 Checkout of Over-Seas House
Where: Wood Green, London
Description: private stay

All day Blog 6: Some Easter highlights to look forward to
Thu 28 Mar 2013 - Fri 29 Mar 2013

Fri 29 Mar 2013

All day Good Friday
Fri 29 Mar 2013 - Sat 30 Mar 2013

15:00 - 22:00 Doric String Quartet - 'Seven Last Words'
Where: AudDev; Magdalen College Chapel, Oxford
Description: Seven Last Words on Good Friday in the 500 year-old Chapel; special places

Sat 30 Mar 2013

All day Easter
Sat 30 Mar 2013 - Sun 31 Mar 2013

19:00 - 22:30 Floregium
Where: Wigmore Hall
Description: period instrument performance of Bach's Easter Oratorio

Sun 31 Mar 2013

11:00 - 13:00 Imani Winds
Where: Wigmore Hall
Description: AudDev; coffee concert by Afro-American wind quintet

All day Easter Day
Sun 31 Mar 2013 - Mon 1 Apr 2013

Mon 1 Apr 2013

13:00 - 22:00 Bach Marathon, John Eliot Gardiner's 70th
Where: Royal Albert Hall
Description: intensive all-day programme of performances, panel discussions and activities all related to Bach including motets, oratorios, solo cello and Goldberg Variations- broadcast live on Radio 3

All day Blog 7: Week two concert highlights
Mon 1 Apr 2013 - Tue 2 Apr 2013

Tue 2 Apr 2013

08:00 - 09:00 Europcar; St Pancras- 14 day hire

09:00 - 13:00 Drive to Sheffield
WCMFT calendar and itinerary
(March-May 2013)

13:00 - 17:00 Deborah Chadbourn, Executive Director
Where: AudDev; Music in the Round, Sheffield
Description: late lunch and meetings re MITR programme including touring; Ensemble360

17:00 - 18:00 Drive to Manchester
Where: Stay privately in Whaley Bridge

Wed 3 Apr 2013

10:00 - 16:00 Andrew McIntyre, Director and Jo Taylor, Consultant
Where: AudDev; Morris Hargreaves McIntyre, Manchester
Description: artist-audience development/ culture segments; new AudienceVoice portal and website

Thu 4 Apr 2013

13:00 - 17:00 Drive to Glasgow
Where: MAX Serviced Apartments; George Square

Fri 5 Apr 2013

10:00 - 12:00 Jennifer Martin- CEO Hebrides Ensemble
Where: ArtAudDev; Hebrides Ensemble
Description: European connections; exploring venues and development projects

12:00 - 15:00 Celia Duffy- Director of Research and Knowledge Exchange
Where: Royal Conservatoire of Scotland
Description: ArtDev; ex Churchill Fellow, lunch + meeting re new curriculum to encourage collaboration

15:30 - 16:30 Scottish Opera; Alex Reedijk- General Director
Where: AudDev; Scottish Opera, Glasgow
Description: reflections on NZ/Scottish cultural connections

19:00 - 21:30 Scottish Chamber Orchestra- Beethoven + Berlioz
Where: City Halls, Glasgow
Description: Guest of Roy McEwan, CE

Sat 6 Apr 2013

All day Guest post: Wigmore Learning
Where: Sat 6 Apr 2013 - Sun 7 Apr 2013

14:00 - 16:00 Paul Tracey, GM, Enterprise Music Scotland
Where: CCA, Glasgow
Description: EMS promotes chamber music tours and events throughout Scotland. Current focus is on new music and promoting international cultural exchange and emerging artists.

19:00 - 21:30 Scottish Opera 'Flying Dutchman'
Where: Theatre Royal, Glasgow
Description: Guest of Alex Reedijk, General Director

Sun 7 Apr 2013

10:00 - 16:00 Sue Roper- Professor of Voice, Royal Northern College of Music
Where: Isle of Arran
Description: lunch and ArtDev initiatives for singers

All day Blog 8: My first week up North
Where: Sun 7 Apr 2013 - Mon 8 Apr 2013

Mon 8 Apr 2013

09:00 - 17:00 Sistema Scotland: Nicola Killean, CE; Francis Cumming, Director of Music
Where: Big Noise, Raploch, Stirling
Description: meetings with key staff and music observations

Tue 9 Apr 2013

09:00 - 12:00 Sistema Scotland
Where: Big Noise, Raploch, Stirling
Description: Music observations; strings, wind, brass and percussion
WCMF calendar and itinerary
(March-May 2013)

13:00 - 14:00 Train to Edinburgh

14:00 - 17:00 Richard Holloway, Chair and George Anderson, Communications Manager
Where: Sistema Scotland
Description: Vision, advocacy and governance

18:30 - 21:30 Dinner with British Council Scotland staff and arts administrators + artists
Where: ArtDev; Edinburgh
Description: Dana MacLeod- British Council; Pippa Murphy- composer The Friendship Oratorio project with Scottish Opera; Su-a Lee- cellist SCO + McFall’s Chamber

21:30 - 22:30 Train back to Stirling

Wed 10 Apr 2013

09:00 - 13:00 Sistema Scotland + Bob Jack, CEO, Stirling Council
Where: Big Noise and Stirling Council Chambers
Description: Music observation and funding advocacy

13:00 - 13:45 Train to Glasgow

14:00 - 15:00 Jane Davidson- Education Director, Scottish Opera
Where: AudDev
Description: new initiatives

15:30 - 17:30 Ian Smith, Music Portfolio Manager, Creative Scotland
Where: Glasgow
Description: YMI, ArtDev + AudDev, cultural exchange and advocacy

18:00 - 21:00 Dinner with Nicola Killean, CE Sistema Scotland
Where: Glasgow
Description: strategy and reporting

21:30 - 22:30 Train back to Stirling

Thu 11 Apr 2013

09:00 - 17:00 Drive to Reading
Where: private stay

All day Guest post: Jessie Grimes, Live Music Now
Thu 11 Apr 2013 - Fri 12 Apr 2013

Fri 12 Apr 2013

09:00 - 13:00 Reading

13:00 - 15:00 Drive to Bath
Where: private stay

Sat 13 Apr 2013

09:00 - 17:00 Bath
All day Blog 9: A second week in the North
Sat 13 Apr 2013 - Sun 14 Apr 2013

Sun 14 Apr 2013

09:00 - 17:00 Bath

Mon 15 Apr 2013

09:00 - 12:00 Drive to London
Where: Wood Green, London
Description: Private accommodation

Tue 16 Apr 2013

06:00 - 08:00 Return Europcar - St Pancras
WCMFT calendar and itinerary
(March-May 2013)

07:00 - 11:00 Eurostar to Paris
Where: St Pancras to Gare du Nord, Paris
Description: 16-18 April

Wed 17 Apr 2013
All day Paris
Where: Wed 17 Apr 2013 - Thu 18 Apr 2013

Thu 18 Apr 2013
All day Paris
Where: Thu 18 Apr 2013 - Fri 19 Apr 2013

18:00 - 21:00 Eurostar to London
Where: private stay

Fri 19 Apr 2013
19:30 - 22:00 Hagen Quartet - Beethoven
Where: Wigmore Hall
Description: part of Beethoven string quartet cycle

Sat 20 Apr 2013
All day Blog 10: A taste of Paris & some Beethoven back at Wigmore
Where: Sat 20 Apr 2013 - Sun 21 Apr 2013

Sat 20 Apr 2013
19:30 - 22:00 Hagen Quartet - Beethoven
Where: Wigmore Hall
Description: part of Beethoven string quartet cycle

Sun 21 Apr 2013
19:30 - 22:00 Eggner Trio
Where: Wigmore Hall
Description: with two guests

Mon 22 Apr 2013
09:30 - 17:30 YCAT semifinals auditions
Where: Guildhall School of Music and Drama
Description: member of panel with Alasdair Tait, CE YCAT and Head of Chamber Music GSMD; Jonathan Tunnell, Artistic Director of The Tunnel Trust for young musicians; and Edward Blakeman, Editor BBC Radio 3 and Proms
18:00 - 22:00 Gemma Rosefield + Ben Nabarro - Leonore Trio and Ensemble360
Where: Hampstead private dinner with Lakins (ROSL)

Wed 24 Apr 2013
11:00 - 12:00 For crying out loud!
Where: Wigmore Hall
Description: performance for new parents and their babies
19:30 - 22:00 Endellion Quartet
Where: Wigmore Hall
Description: final visit to the Hall, Britten String Quartet no 1 - a fitting finale!

Thu 25 Apr 2013
07:00 - 08:00 Blog 11: Old Friends, Fresh Talent & a Fond Farewell
15:00 - 22:00 Fly to New York
Where: Heathrow 3 to JFK
22:00 - 23:30 New York Apartment
Where: Flatiron District
Description: 25 April to 1 May
WCMFT calendar and itinerary
(March-May 2013)

Fri 26 Apr 2013

09:00 - 17:30 New York
Where: out and about
Description: 26-28 April

Sat 27 Apr 2013

20:00 - 22:30 Tokyo String Quartet
Where: 92nd Street Y
Description: hosted by Catherine Cochran, Programme Director; Haydn, Kodaly and Bartok 5

Sun 28 Apr 2013

12:00 - 15:00 Washington Square
Where: outdoor events extravaganza

17:00 - 19:30 VisionIntoArt performance: Jeff Zeigler, cello + Paola Prestini, director and composer
Where: Columbus Circle Manhattan private function and performance of new music
Description: debut of world's 1st LED cello!

Mon 29 Apr 2013

09:00 - 12:00 Juilliard School; Barli Nugent re ArtDev
Where: Lincoln Center
Description: morning tour and meetings with Barli Nugent, Assistant Dean re Career Development and Chamber Music

All day Blog 12: New York, New York!
Where: Lincoln Center
Description: morning tour and meetings with Barli Nugent, Assistant Dean re Career Development and Chamber Music

12:00 - 13:00 Carnegie Hall; Jennifer Hempel, Associate Director of Marketing re AudDev
Where: Admin offices cnr 56th St + 7th Av, Manhattan
Description: also meeting with Naomi Grabel, Director of Marketing

13:00 - 15:00 Sarah Johnson, Director of Weill Music Institute
Where: Carnegie Hall
Description: ArtDev; responsible for all education and outreach at Carnegie "a human right"; approx 10% of overall spend

19:00 - 23:00 Brooklyn Nets
Where: Barclays Centre, Brooklyn

Tue 30 Apr 2013

10:00 - 13:00 Catherine Cochran; Director of Music Programming
Where: 92nd St Y
Description: Culture Segments MHM; ArtDev-AudDev; re 2013-2015; Hagen and Brentano Quartets-in-residence

13:00 - 17:00 Williamsburg, Brooklyn visit
Where: Jeff Zeigler
Description: lunch and visit to new 24/7 performance venue under construction

Wed 1 May 2013

10:00 - 11:30 Leave apartment
Where: shift to Columbia Uni faculty accommodation

12:00 - 19:00 Juilliard: 1pm recital, afternoon graduate seminar + meetings
Where: Lincoln Center
Description: lunchtime chamber music concert in Avery Hall; present graduate Career Development seminar as guest of Barli Nugent

16:30 - 17:15 Ara Guzilimian- Dean of Juilliard
Where: The Juilliard School, Lincoln Center
Description: re ArtDev and AudDev and Music@Menlo

19:00 - 23:00 New York Knicks
Where: Madison Square Garden

Thu 2 May 2013

10:30 - 12:30 Richard Kessler- Dean
Where: The New School, Mannes College, New York
Description: ArtDev new curriculum and professional development for young artists; emphasis on collaboration and working in new ways, also with fashion, architecture and design
WCMFT calendar and itinerary
(March-May 2013)

12:30 - 16:00 The Academy concert + Amy Rhodes, Director
Where: Trinity Wall Street and Carnegie Hall
Description: Amy Rhodes- Director, lunch and meeting re 2-year emerging artist programmes, enterprise and leadership training

16:00 - 18:00 Monika Felkel, Director of Artist Management
Where: Young Concert Artists
Description: agency for emerging artists and mentoring careers eg Bella Hristova, violin and Andrew Tyson, piano (recently toured NZ). Both recipients of 2013 Avery Fisher Career Grants

19:30 - 22:00 Escher String Quartet
Where: Chamber Music Society of Lincoln Center at Rose Studio
Description: Britten III; guest of Michael Lawrence, Director Artistic Programming, live-streamed to a global audience

Fri 3 May 2013

09:30 - 12:30 CMS of Lincoln Center
Where: 10th floor offices Lincoln Center
Description: Norma Hurlburt, Executive Director; Michael Lawrence, Director of Artistic Programming; Derek Balcom, Director of Education; conversations about artist and audience development and use of technology; CMS Two for emerging artists

18:00 - 20:30 Dinner with Enso
Where: ArtDev

21:00 - 23:00 Kronos Quartet
Where: Carnegie Hall
Description: final concert + reception for Jeff Zeigler, Kronos cellist 2005-2013

Sat 4 May 2013

09:00 - 10:30 Transfer to JFK

All day Blog 13: New York, the sequel!
Sat 4 May 2013 - Sun 5 May 2013

12:00 - 15:30 fly to San Francisco

16:00 - 18:00 San Francisco
Where: CBD accommodation- hotel
Description: 4-6 May

Sun 5 May 2013

13:30 - 19:30 San Francisco Orchestra /St Lawrence String Quartet concert
Where: Davies Concert Hall, San Francisco
Description: 'Absolute Jest' based on Beethoven themes by John Adams; meet SLSQ and John Adams after concert

Mon 6 May 2013

10:00 - 12:00 Leave hotel
Where: stay privately in Palo Alto 6-9 May

12:00 - 14:00 Train to Palo Alto

14:00 - 18:00 St Lawrence String Quartet at Stanford
Where: Stanford University campus
Description: meetings and masterclass, tour of new Bing Concert Hall 'grapevine' design by same designer as Disney Hall in LA and SoundSpace in Miami

18:30 - 22:00 Dinner with Geoff Nuttall, SLSQ near Palo Alto
Where: private
WCMFT calendar and itinerary
(March-May 2013)

Tue 7 May 2013

All day  Blog 14: New music, coast to coast
Tue 7 May 2013 - Wed 8 May 2013

13:00 - 18:00  Stanford Live programme- Wiley Hausam, Executive Director
  Where: Palo Alto
  Description: lunch and conversation re future of Kronos and AudDev

18:30 - 22:00  Dinner with hosts in Palo Alto

Wed 8 May 2013

12:00 - 15:00  Janet Copperthwaite, Manager, Kronos Quartet
  Where: Kronos Quartet, San Francisco
  Description: lunch and conversation re future of Kronos and AudDev

16:00 - 18:30  Music@Menlo programme; Edward P. Sweeney, Executive Director
  Where: Menlo Park
  Description: Wu Han and David Finckel artistic directors with Patrick Castillo; round table conversation with key staff re programme including emerging artists

19:00 - 21:00  Encounter session Music@Menlo
  Where: with Patrick Castillo
  Description: trio music unwrapped for next concert featuring David Finckel and Wu Han

Thu 9 May 2013

12:00 - 15:00  Cal Performances; Matias Tarnopolosky, Executive Director
  Where: University of California, Berkeley
  Description: ArtDev + AudDev initiatives eg forum on music education with Gustavo Dudamel and Simon Bolivar Orchestra from Venezuela (Sistema)

16:00 - 17:30  Train to Palo Alto

19:00 - 23:30  Fly home
  Where: SFO

Sat 11 May 2013

09:00 - 11:00  arrive in New Zealand
  Where: New Zealand

All day  Blog 15: Lead, Engage and Inspire
Sat 11 May 2013 - Sun 12 May 2013
Appendix 3
Excerpts from Around the World in 60 Days

March 16, 2013   by chambermusicnz   in Around the World in 60 Days

Chamber Music New Zealand’s CEO Euan Murdoch is a 2013 Fellow of the WINSTON CHURCHILL MEMORIAL TRUST. For his fellowship Euan is spending two months with thought leaders in UK and USA gaining new insights and fresh perspectives for artist and audience development.

Over 60 days he’ll meet with artists, agents, educators, entrepreneurs and funders, attend lots of performances, and visit institutions including the iconic chamber music venues Wigmore and Carnegie Halls and tertiary music schools such as the Guildhall in London, the Royal Conservatoire of Scotland in Glasgow, and both Juilliard and Mannes in New York.

Follow Euan’s journey abroad through his blog posts here. There’ll be regular insights from him, photos and special guest posts on the exciting activities and initiatives taking place abroad in the chamber music world.

We’re keen to hear your thoughts on the experiences and ideas that Euan encounters so be sure to add your comments or email us at info@chambermusic.co.nz.

Get ready to go Around the World in 60 Days with Chamber Music New Zealand.

Euan Murdoch’s WINSTON CHURCHILL MEMORIAL TRUST Fellowship Project

This project has been made possible thanks to a three-way funding partnership between the Winston Churchill Memorial Trust (through Department of Internal Affairs), Chamber Music New Zealand (major funder Creative New Zealand) and several major gifts from private donors (through CMNZ’s fundraising programme Encore). If you’d like to support this research or help support the Chamber Music New Zealand you can donate online www.chambermusic.co.nz/support-us or call Jenni Hall on +64 4 802 0755.

As well as producing this blog with posts from guests and comments from you, a final research report will be published by mid-year on www.communitymatters.govt.nz

This will form the basis of a keynote address and clinic at the 2014 national conference of the Institute of Registered Music Teachers in New Plymouth.

The purpose of this project is: Deepening New Zealanders’ engagement in the Arts.
A PERFECT COMBO...

March 13, 2013 · by chambermusicsn · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... Splashing back down Bond Street from Wigmore Hall to Overseas House in the freezing cold heavy rain with a hopelessly inadequate mini umbrella, I felt privileged. Day one of my two-month sabbatical was a perfect combination of attending a BBC lunchtime [...] 

GETTING STARTED IN THE BIZ’...

March 20, 2013 · by chambermusicsn · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... Many of us who began our careers last millennium look back on the lucky breaks that allowed us our start in the music business. We did not have to make our way through the endless auditions and the disappointments often associated [...] 

LSO ST LUKE’S CELEBRATING 10 YEARS

March 22, 2013 · by chambermusicsn · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... Today I met with Karen Cardy - Centre Director and Laura Shekdon - Artist Development Associate Projects Manager, LSO Discovery... "Ten years ago this week in 2003, the London Symphony Orchestra, together with its corporate partner UBS, opened LSO St Luke’s, having transformed what was [...] 

WEEK 1 CONCERT HIGHLIGHTS

March 24, 2013 · by chambermusicsn · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... After just one week in London it’s hard to imagine a more dynamic music scene anywhere else in the world. I’ve enjoyed 11 concerts in five superb venues and haven’t really scratched the surface of what’s on offer here. I do [...] 

GUEST POST: AN ORGANISATION WHICH DOESN’T PERPETUATE, BUT WHICH INNOVATES

March 25, 2013 · by chambermusicsn · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days meeting some inspiring people and asking them to share their music stories. Here Jennifer Lang, cellist and Creative Leadership Manager of the vibrant young orchestra Southbank Sinfonia shares hers... What do you do again? In November 2012, I started a new position at Southbank Sinfonia. I’ll be [...]
EVERYONE’S MIXING IT UP...
March 26, 2013 · by chambermusicnz · in Around the World in 60 Days
Euan Murdoch is travelling Around the World in 60 Days and blogging about it... When you look at what’s on offer around the London classical music scene, it appears that everyone’s experimenting with mixing up the way they present their events in an attempt to bring audiences closer to the music and demystify the whole experience. Pre [...]
GUEST POST: OUTSIDE YOUR COMFORT ZONE, AN IDEA SO PROFOUND
April 11, 2013 - by chambermusicnz - in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days meeting some inspiring people and asking them to share their music stories. Clarinettist, Jessie Grimes of the UK’s Jacquin Trio tells us about her experience with Music Live Now... As an emerging artist, Live Music Now has given me a huge opportunity to develop both as a [...]
NEW YORK, NEW YORK!
April 29, 2013 · by chambermusicnz · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it. After a few weeks in the UK he has made his way over to the USA... Wow, the energy of this place is great. Spending a few days here looking and listening, walking and talking is like a week in most other places. [...] 

NEW YORK...THE SEQUEL
May 4, 2013 · by chambermusicnz · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... It's hard to know where to pick up the story... Brooklyn Nets won by the way and it was a real show from beginning to end. We were greeted on the concourse at Barclays Center in Brooklyn by a violinist and DJ combo who [...] 

NEW MUSIC, COAST TO COAST
May 7, 2013 · by chambermusicnz · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... Kronos is renowned for stretching the genre and presenting entire programmes of new music. Last Friday’s late-night performance at Zankel Hall, part of the Carnegie Hall complex, was no exception and included several world premieres. The major work by Serbian-born composer Aleksandra Vrebalov [...] 

LEAD, ENGAGE AND INSPIRE
May 11, 2013 · by chambermusicnz · in Around the World in 60 Days

Euan Murdoch is travelling Around the World in 60 Days and blogging about it... I finished off my week in the Bay Area with visits to three thriving music organisations. Each one is deeply engaged with their audience and strengthening these connections through high-quality artist-led work. Their success can be measured by the success of others. Kronos [...]
GUEST POST: CHAMBER MUSIC, BEER, SAMosas, CAKE & FESTIVALS

June 14, 2013 · by chambermusicnz · in Around the World in 60 Days, General
Chamber Music Happenings

Euan Murdoch recently returned from travelling Around the World in 60 Days having met some inspiring people along the way. While in Sheffield he met the people behind Music In the Round and learnt about some of their guiding principles. The relationships forged overseas have continued to grow and Deborah Chadbourn, Executive Director, of Music in the Round was [...]
Chamber Music New Zealand’s CEO Euan Murdoch has just come back from two months travelling the world as a 2013 Fellow of the WINSTON CHURCHILL MEMORIAL TRUST. He was researching artist and audience development, gaining new insights and fresh perspectives for artist and audience development with thought-leaders in the UK and USA.

He also attended over 30 (!) concerts, including the iconic chamber music venues Wigmore and Carnegie Halls, and visited renowned tertiary music schools such as the Guildhall in London, the Royal Conservatoire of Scotland in Glasgow, and both Juilliard and Mannes in New York. He was also blogging for us – here are some of his experiences.

Jeff Zeigler’s final Carnegie Hall performance with Kronos, Hagen Quartet’s Beethoven Cycle and Imogen Cooper’s Schubert recital at Wigmore Hall, John Adam’s new work for string quartet and orchestra performed by St Lawrence String Quartet with the San Francisco Symphony Orchestra and singing a Bach Chorale conducted by Sir John Eliot Gardiner live on BBC Radio 3 from the Royal Albert Hall on Easter Monday…these are a few of my favourite things!

I set out on this journey immediately following the Kronos Quartet tour to New Zealand back in March and returned just in time to catch one of NZTrio’s last performances of their tour in May. In that time I was able to feast on concerts, establish connections with some of the key thinkers who are grappling with new ways to engage artists and audiences and reconnect with others.

Many arts organisations like us around the world are exploring and investing in new ways of facilitating relationships between artists and audiences. At opposite extremes of this engagement is online streaming that brings the performers in to your living room via ever-improving technology and onstage speed dating sessions with the musicians immediately following live performances. The latter approach reinforces the need for personalising the interaction and adding value to the concert experience. It is no longer acceptable for performers and audiences to be held apart by convention. Artists need to be prepared and open to new opportunities.

Artist Development is the catch-all term that we use to describe all the ingredients needed to prepare musicians for their careers. Everything from being technically equipped and musically outstanding, to being excellent communicators and able to flourish in a collaborative and entrepreneurial environment. Training institutions such as The Guildhall in London, Royal Conservatoire of Scotland in Glasgow and Juilliard in New York are responding to the changing demands. Of all the institutions that I visited, I will be most interested to follow the progress of The New School for Music, Mannes College in New York. Here is the opening paragraph of their Dean’s message from the website...
It is undeniable: our world today is changing rapidly. Whether the changes are in music, politics, the economy, technology, or other areas, Mannes College The New School for Music aspires to embrace these changing times, combining the best of old world traditions in the development of musical intelligence, technique, and artistic voice with the cutting-edge advantage of being part of The New School, an urban university. It is a perfect prescription for the training of musical citizens in the 21st century.

Richard Kessler

My conversation with Richard was one of the most stimulating mornings of my journey. He’s inherited (in his own words) a very ‘conservative conservatoire’ and is in the process of leap-frogging others to reposition Mannes at the cutting-edge of artist development. Jeff Zeigler is about to join their faculty along with a number of prominent composers and producers… watch this space!

Given the importance placed on collaboration through small ensemble projects and teamwork (a.k.a. chamber music), it is clear to see why many of the new audience development initiatives are being driven by emerging artists. The Academy fellowship programme hosted by Carnegie Hall is one such incubator of new work and talent. Programmes like these have social, educational and musical goals, and help to reconnect classical music and musicians with daily life.

Other impressive programmes designed to develop and prepare emerging artists for their careers include CMS Two, Live Music Now, Young Classical Artists Trust (UK), Young Concert Artists (USA) and Southbank Sinfonia. All of these organisations offer leadership training and mentoring alongside providing high-level music-making opportunities. They help bridge the gap between tertiary study and the profession. This transition is one of the hardest to make and increasingly requires persistence, resilience and enterprise.

However young musicians are using many of these skills and qualities to achieve great things. They are setting up their own ensembles, collaborative projects, concert series and local festivals. Technology also comes easily to this generation and we marvel at the innovative ways that they use it to promote, produce and present their work. Investing in emerging artists is one of the most important ways that we can keep moving forward.

David and Wu Han have combined to find ways to reach audiences and inspire them to engage in the whole process. Music@Menlo is a great example of mobilising a community to get in behind a festival that brings together some of the world’s finest musicians along with fresh talent, and audiences are invited to be a part of everything. They manage to demystify the whole experience while achieving the highest artistic standards. It is this rare combination that is essential to the nexus of artist and audience development.

If this summary has whetted your appetite to find out more about my journey, or any of the people or organisations I met with as only some are mentioned here, I invite you to go to my blog that can be accessed from our website. This will remain active as long as stories and your comments are shared.

I am very grateful to all the people that made my journey possible including the team at Chamber Music New Zealand, Winston Churchill Memorial Fellowship Trust, all the wonderful people and organisations I visited and shared stories and dreams with, and especially to a couple of generous anonymous donors.

Thanks!

We know that our surroundings have a lot to do with our enjoyment and receptiveness to new experiences. This is true for artists and audiences. Concert halls are often quite formal and impersonal and our current business models require us to present in large spaces that are not conducive to either intimacy or intensity. I paid special attention to any new models that are successfully addressing these barriers. My observation is that the ones that are working well are often artist-led.

David Finckel and Wu Han are co-Artistic Directors of The Chamber Music Society of Lincoln Center, Music@Menlo, Chamber Music Today and The Mendelssohn Fellowship in Korea alongside their stellar performing and teaching careers. Put simply, they are a musical phenomenon and their vision and enthusiasm is reaching all corners of the globe.

Until just a few weeks ago David was also the cellist in the illustrious Emerson String Quartet who visited New Zealand several times.

CMNZ IN THE BLOGOSPHERE

Have you discovered our blog yet? Read about all of Euan’s experiences abroad! Plus, we’ve been blogging from every single one of Michael Houstoun’s Beethoven recYCLE concerts – not a single one of the 40 to be missed! – and we’ll be following the Contest avidly as well. Read all about it http://chambermusicnz.wordpress.com/
References


