

## ***Restoring Relevance: Crafting a Sustainable Career Path in Music***

**Keynote speech delivered by Erin McKibben on March 21st, 2015 at the University of Puget Sound, which hosted the Pacific Northwest Chapter Conference of the College Music Society**

I am a flutist, teacher, business-owner, singer, and mentor. I do not hold a salaried position in a traditional orchestra, but I am making a living in music. The same qualities that propelled me to succeed as a performer have also allowed me to succeed in a variety of ways outside of the practice room as a 21<sup>st</sup> century musician. I strive to be open, curious, and adaptable. We live in a changing musical world; with great optimism I speak to you today about my experiences crafting a career path in music thus far.

However, this is not an easy task in the current climate, due to reduced cultural capital for musicians. The dire statistics and anecdotes relating to the future of Classical Music (I will refer to Classical Music throughout, by which I mean music in the western art music tradition) can hardly be avoided. Portents of doom appear everywhere: the San Francisco Symphony faced a bitter strike and the Minneapolis Symphony braved a lockout. The Honolulu, Syracuse, and Albuquerque Symphonies have all disbanded and re-formed in a reduced capacity. The revered Philadelphia Orchestra filed for bankruptcy. There is anger and mistrust between musicians and management (think Atlanta Symphony). Sales of classical music are down.

Many hold the view that the American Symphony Orchestra, tasked with the preservation of Classical Music, is inflexible, self-absorbed and alienating, and that the Classical Music experience is insular and stagnant because orchestras rely on an old-fashioned patronage model where a pre-existing audience continually reinforces their taste and culture. As these audiences age, they are not replaced. The idolatry of the concert hall and of the existing European canon leaves little room for innovation.

For what it's worth, I fell in love with the concert hall experience, and I think it still has value, but I do agree that it can no longer be the only delivery-system of classical music.

Orchestras are only now effectively beginning to think about how to expand their demographics, but it's an uphill battle due to the value that society at large places on Classical Music. This is simultaneously reflected in and reinforced by the poor state of music education. Despite mountains of research suggesting that children who study music are better at not only math and reading, but are more creative, empathetic, socially developed, have a greater sense of self-worth, and are better critical thinkers, pre-collegiate music education is consistently cut in school. In a study of high-poverty schools in Chicago, schools that participated in the Chicago Arts Partnerships in Education made huge strides in closing the gap between high-and-low-income student academic achievement.

(<http://www.childrensmusicworkshop.com/advocacy/factsandstatistics/>).

(<https://www.dosomething.org/facts/11-facts-about-arts-education>).

Yet we're all familiar with news stories like one that came out of Philadelphia in 2013, where schools dealt with a \$304 million budget shortfall by completely eliminating funding for art and music programs.

All of this illustrates a vastly different societal attitude than just 50 years ago, when Leonard Bernstein was a house-hold name and the piano was an important of family gatherings. The students of today are, by-and-large, not enculturated to see the value in Classical Music. If our prospective audience doesn't even know the potential of this art-form, what hope is there for the future?

I would be preaching to the choir, however, if I were to wax poetic about the amazing capacity for this music to move and inspire. I don't need to describe the chills I experience when I hear the climax of Mahler's *Adagietto*, or the quickening of my pulse when I hear Stravinsky's *Rite of Spring*. My experiences also tell me that there actually is a desire for this music among the wider public, when delivered effectively. A hunger for classical music isn't dead, it's dormant.

Despite the lack of pre-collegiate education, and the fact that they make up a relatively small

percentage of the populace at large, there are still enthusiastic throngs of music majors entering the halls of academia (most likely those who were fortunate enough to receive outside musical training). The standard of playing is extremely high. One is faced with an army of highly trained competitors for an unpaid community orchestra position (this is personal experience). Just how many music majors graduate each year? While statistics are hard to come by, we know there are 652 accredited schools of music and a number of estimates (<http://nasm.arts-accredit.org/>). If we assume an average of 5-15 graduates each year per school, that's a field of 3260-9780. The ultimate goal for many of these graduates, particularly those focused on performance, is rooted in the historical model of achieving a prize orchestral spot and there's a sense among performers that anything less is viewed as failure. No one would say that an undergraduate History major who didn't end up as an historian is necessarily a failure, but there's often a vague sense of "less than" if the narrow definition of success is not achieved in music. This model does nothing to keep classical music relevant to broader society and in fact reinforces the insularity of classical music as the performer need only interact with the established system (the problems with the actual audition process could be the subject of an entirely different talk). I was feeling apprehensive about orchestral auditions after studying at the University of Michigan, not due to lack of confidence that I would eventually win an audition, but about whether I truly wanted it once I achieved it. Did I want to move to a region very far from home? I knew I would still need to supplement my income once I got there. Would the orchestra thrive? The various statistics about low job satisfaction among orchestral musicians (<http://harvardmagazine.com/2000/01/grumbling-among-the-woodwinds>) echoed in my mind.

In my personal experience, I wasn't thinking about all of this when I went to college to study music. I wanted to PLAY. I love making music. I love the camaraderie, the struggle to create beauty, the way I'm viscerally touched and the connection to an audience. I still want to PLAY.

So, what to do?

**I believe the way forward lies in creating public demand – restoring relevance to Classical**

**Music.** I need an audience! But just how does a musician accomplish this?

**Fundamentally, the only way to sustain and grow an audience or public demand for classical music has to be through education at all levels and proactive community engagement. This necessarily involves a multi-pronged approach including education through performance, teaching, visibility, connecting with others, and through reinvisioning older modes of interaction.**

So if education is the ultimate goal (the **END**), how do we do it in a climate that is more or less ambivalent to what we're selling?

There are a number of new ensembles creating a broader interest for Classical Music through innovative programming and engagement, like Eighth Blackbird, Alarm Will Sound, or the group I'm apart of, wild Up. Many of these are startups, falling broadly under the label of Entrepreneurship. Musical entrepreneurship is a “trendy” idea in the current climate, sometimes offered as a panacea to all that is ailing Classical Music. While I do believe that some form of entrepreneurship is an important facet of the way forward, as it offers flexibility, creativity, and necessitates the closer engagement of audiences, I'd like to define what it means to me. I do not think the literal definition of “going into business for oneself” is entirely apt. Instead, as we're not slaves to ideology, I think “opportunism” might be a better word. The modern musician must form connections with like-minded people, take advantage of all opportunities that present themselves, and boldly forge new opportunities for themselves. In addition to playing at a very high level, a musician must also take advantage of opportunities to hone and exploit skills that are not confined to the practice room, like organizational and written communication skills. Some of the results of this approach will naturally be market-driven. However, a musician can't afford to be limited by or to exclude possibilities. In order to create a demand, and thereby craft a sustainable career path in music, all opportunities must be considered.

Just as there are those linking the idea of entrepreneurship with the ideal of Classical Music's renewal in the US, there are those that do view the concept with a skeptical eye. Andrea Moore of UCLA, for instance, in a paper delivered at the American Musicological Society and Society for Music

Theory conference held in November, contends that “newer groups, far from demonstrating a resistant ethos, are fully imbricated with dominant economic and political formations.” She argues that today's economic climate tends to fetishize a quasi-Libertarian economic paradigm - one that solely prizes entrepreneurship and that this serves to further undercut public support for the arts in general, and classical music in particular. While I respect such arguments, as I stated earlier, a **musician** cannot afford to pass up opportunities, whether driven by free-market entrepreneurship or through patronage models. In fact, my experience has been a combination of the two, whether with wild Up or the El Sistema movement. Ultimately, what would she have a musician do? (She doesn't offer any solutions).

As a founding member of the new music collective wild Up, a Teaching Artist for the Sistema-inspired music program, the Incredible Children's Art Network, and as the Owner/Director of the Santa Barbara School of Music, I will present several case studies in this vein of musical opportunism (or educating through forms of entrepreneurship) and illuminate my path forward into this landscape thus far. The main topic of my talk will be wild Up today, as I'd like to focus on ways to interact with **current** concert-goers through education, but I will also talk about what Sistema and the Santa Barbara School of Music mean for the future of classical music audiences and as a means of building a career path as well.

Let's start with wild Up. The multi-pronged approach to education I mentioned earlier (performance, teaching, visibility, connecting and reinvisioning older modes of interaction) finds expression here. Calling ourselves an “experimental classical ensemble,” wild Up believes in highlighting diverse repertoire in a variety of platforms. We've garnered several positive reviews in the LA Times and other publications, performed with the LA Phil and the International Contemporary Ensemble at Disney Hall (and in numerous funky venues like “Beyond Baroque” in Venice), and released an album called *Feather & Stone*. We consist of 24 core members, but we can be flexible given the performing opportunity, either by paring down or contracting other musicians. We also strive to be more administratively lithe than a conventional orchestra. For example, in recent negotiations for

a collaborative concert with an established Southern California orchestra (not the LA Phil, but prominent), wild Up stipulated that individual musicians in both ensembles be paid identical rates. In order to accommodate this, the concert series had to pay the other orchestra **three times** more per musician than wild Up, to cover their administrative costs. Our artistic director is also executive director, and has one assistant. Other duties are outsourced on a rotating basis to members.

I met the Director of wild Up, Chris Rountree, at the University of Michigan as we were both pursuing Masters degrees (mine in flute, his in conducting). We both expressed a desire to share and create music on our own terms and to some degree redefine what the classical music experience felt like. One thing Chris and I share is an incredible enthusiasm for the visceral power of classical music. Chris told me that he wanted to form a group (that would feel more like a “band, “ he said) in his hometown of Los Angeles, where plenty of exciting artistic experimentation was and is going on. My now-husband had been accepted to a PhD program in Music Theory at the University of California Santa Barbara and I told Chris without hesitation that I was on board. **Currently, wild Up is bringing Classical Music out of the concert hall and engaging with open-minded audiences, connecting with like-minded individuals in the fine art world and discovering how to use the public's differing perceptions of art versus music to find new audiences, reinvisioning traditional concert hall experiences, and educating youth.** Here's a brief look into our rehearsal practice, ethos, and how are accomplishing this:

**SLIDE #5 (ORNITHOLOGY VIDEO)** (Not traditional MAESTRO model, authority from on high at around 53 seconds....)

**SLIDE #6 (BRINGING CLASSICAL MUSIC OUT OF THE CONCERT HALL)**

Taking Classical Music out of the concert hall and sharing it with people who may or may not regularly attend the Symphony Season, but may be avid Indie band or Jazz enthusiasts, for example, has been a hallmark of wild Up. Rather than presenting classical music as antiquated “high-brow” art, as it can be conceived of in the traditional concert hall setting, we can repackage it as something like

hip “middle brow” art, appealing to anyone who is open minded and curious. Our presentation promotes accessibility, but at the same time, we're not compromising quality or artistry. “Ornithology” was one of our first successful concert experiences in this vein. It took place at the Armory Center for the Arts in Pasadena – a repurposed art and performance space where the audience was free to mill around, have a drink and observe art installations. The avian-themed program contained everything from Messiaen's Oiseaux Exotiques to Charlie Parker, Haydn (including 4 bass clarinets), and the music of Andrew Bird, complete with whistling. Not to mention a grueling Ferneyhough “La Chute d'Icare”! The programming made for a thrilling and exhaustive experience. If someone found the Ferneyhough to be completely impenetrable, they hopefully felt the energy poured into it, and perhaps loved hearing arrangements of popular Andrew Bird songs. The centerpiece of Ornithology (the live performance of which is included on our latest release, Feather & Stone), featured wild Up pianist Richard Valitutto performing a stunning Oiseaux Exotiques. From new complexity to Catholic bird calls, from classical to jazz, from indie folk to spatial music, there was something for everyone. It's an incredible feeling to perform what can be considered “high-brow” music for a raucous and appreciative crowd. The audience proximity, varied demographics, high level of musicianship, repurposed space, bar, and freedom from normal concert hall expectations allowed for an electric classical music experience.

Another way to reach out to large audiences that may or may not be interested in Classical Music, and bring it out of the concert hall, is through live film-score performance. The predominant medium for music in movies is the classical orchestra; there are many examples of orchestras playing popular film scores in the context of Pops Concerts, but it's rare that one plays a score live to the film and even rarer to hear avant-garde film music. In January, wild Up performed Mica Levi's film-score to the “art-house science fiction thriller *Under the Skin*,” starring Scarlett Johansson to two sold out and enthusiastic audiences. The event, held at the newly renovated Regent Theatre in downtown LA, was written up in *Variety* as “a new kind of happening.” (I don't really know what that means, but it sounds

like it could be good.....). We collaborated with Wordless Music Orchestra of NYC, who had just finished a similar event performing Johnny Greenwood's score to Paul Thomas Anderson's "There Will Be Blood." Because a vastly larger number of people go to movies than either art or music happenings, and are perhaps more open-minded to experiencing the music of the film with visuals, it's easier to share avant-garde classical music with large audiences in this manner. Some of those audience members might be more inclined to attend future classical music concerts or become more engaged in, or aware of, the musical avant-garde.

One other example of how wild Up has pursued different modes of audience interaction outside of the normal experience is through a unique performance at the Santora Building in Santa Ana, as part of UC Fullerton's *Santa Ana Sites*. Several performances, ranging from solos to larger ensembles to an art/music installation in the basement, were held throughout the multi-level professional building in downtown Santa Ana simultaneously (all according to a timed schedule), so the audience was allowed to wander, mix, and mingle with the musicians over the entire span of a crowded building, all while being immersed in an overlapping and spatial sound world. The interaction between performer and audience was like none I've experienced in the concert hall, which tends to be highly ritualized (for example, the Maestro arrives, the audience claps, as the movements finish there is the expectation of audience silence despite the internal reaction one might have). The building was jam-packed, and \*in order to start the first piece of the evening (spatial music by James Tenney), I even had no choice but to slightly nudge concert-goers around me to raise my flute\*. Without prologue or introduction musicians launched into the music, much to the surprise of the surrounding audience, who up until that point had been mingling and sipping wine, and gradually made space around the performers. The rest of the evening kept the same spirit of surprise and fluidity – one never knew what kind of performance would pop up next to their elbow. The impression we got in talking with audience members after the show was that they felt that the jarring way in which the performance engaged them made them more mindful of the experience.



## **SLIDE #7 (ART VERSUS MUSIC)**

As I alluded to in my reference to the “Under the Skin” live film-score performance, audience reactions and receptiveness can change depending on the manner of presentation and their own preconceived perceptions. In my experience, people are more receptive to appreciating the “weird” of modern visual art than they are to the “weird” of modern classical music. The museum-going crowd seems to be more used to exploring and taking in what they don't understand in the art world, in their own time, but are maybe not as comfortable with the formalities of attending a modern classical music concert. Other than those already interested in classical music, of course, this is a prime new audience for wild Up.

This integration of art and music is something that took root for wild Up during our 2012 Residency at the Hammer Museum. What does a classical music ensemble look like in an art museum? We're finding that many modern artists are more than willing to explore new music and how it can complement the art world.

**SLIDE #8 (UCTV Preview #1).** Weird. About 4 minutes. (That was my clapping stick debut, by the way.....). During this residency we played everything from Copland's Appalachian Spring to Feldman's Rothko Chapel, in the auditorium, in a large rehearsal space, on the balconies, in the courtyard, in the bathrooms and under overhangs. Museum-goers could enter a gallery (all of which circled a large courtyard) hearing strains of Shostakovich from the rehearsal space and reemerge to musicians wandering around making unusual sounds with their instruments. Allowing art and music to mingle in a more “random,” or perhaps organic way, hopefully highlighted the natural connection between the two, inspiring new audience members for future musical events.

## **SLIDE #9 (REINVISIONING....)**

wild Up is also seeking to **reinvision** the traditional concert hall experience. A recent show centered around “Pulp” as a theme and despite many non-traditional elements of the program, was well-received by the established Classical Music concert-goers of a somewhat musically conservative Santa Barbara.

In this program, performed as part of UCSB's more-or-less traditional chamber music series, Arts and Lectures, held at the Music Academy of the West in November, "Pulp" was broadly interpreted – we played the music of John Zorn, who incorporates popular tunes/idioms into a cacophonous melange, Satie's "Furniture Music" as a surrealist version of pulpiness, the "space age Bachelor Pad" music of Esquivel, which brought to mind '60's lounges, and a piece in which artist and curator Chris Kallmyer sliced and blended fresh local oranges in a blender that once belonged to a rising African-American conductor (it was called "Amplified Orange Juice, a Louder Remembrance"). In this show, a greater degree of "performance art" and visuals were involved - violent images of oranges being beaten to a pulp danced above the orchestra during up and coming composer Nick Deyoe's assault on the ears ("A New Anxiety") and members of the orchestra played "Furniture Music" IN the concert hall seats as a confused audience awkwardly maneuvered around the musicians to find their seats before we eventually made our way to the stage. As Mark Swed wrote in his LA Times Review, "Inside, attendees scrunched past players all over the hall playing Satie's "Furniture Music," music meant to be ignored but, once more, impossible to do so. As musicians gradually walked onstage still playing, that segued into Jodie Landau's surfer-esque arrangement of Satie's soothing piano piece "Gymnopédie No. 1." A crashing conclusion led to another segue – John Zorn's "for your eyes only," in which every few seconds, there was a different kind of music. ....the only thing traditional about the concert was the superb playing." Instead of creating a barrier to the uninitiated, everyone was knocked out of their comfort zone so that there were no "initiates." Everyone was equally unprepared for what was ahead. The line between patrons and new audience members was erased and new audience members felt comfortable because everyone was baffled. Again, everyone had the same experience of the unknown and left more mindful of the happening as a whole.

Finally, wild Up is involved in more traditional youth education efforts. As Education Ensemble in Residence for the Los Angeles Chamber Orchestra, we collaborated with LACO to put on a concert for hundreds of Los Angeles youth at Colburn's Zipper Hall in November. Most notable about this experience was a video created by Chris Kallmyer (of orange slicing fame) which, done in a Bill Nye

the Science Guy style, explored the sounds on a farm (in reaction to hearing Beethoven's Pastoral Symphony – the farm doesn't sound like that!). The wind through the fields, the creak of a barn door, the sound of grain running through a spout. The message was strangely subversive in the context of a traditional orchestral setting – what is music? Are sounds music? This kind of youth interaction gets kids thinking in new ways about sound. If this kind of attention to sound can be fostered, children are exposed to a much more varied sound world than the often monochromatic one pumped out of speakers and headphones in almost every arena of daily life. Even in the context of the traditional children's concert, where kids learn about what instruments sound like, and who composers are, they are not normally expected to ponder the nature of sound. This leads to an openness to diverse sound experiences, including classical and everything else.

Speaking of education, I'd next like to discuss a project very near and dear to my heart, but one that does not fit a free-market definition. It's part of a movement that is presenting many opportunities for modern musicians interested in experimentation and social change. El Sistema, Venezuela's 40 year old music education system, has produced some remarkable results, most notably the rock-star conductor of the LA Phil, Gustavo Dudamel. Founder Jose Antonio Abreu believed that the qualities of a successful orchestra – a collaborative spirit, and an intense dedication to striving for excellence could also rise up and strengthen a community. Engaging children, regardless of their background, in the learning, mastering and performing of music is all in service of something larger. These principles are employed to strengthen the student's self-worth, determination, passion and emotional intelligence. While learning musical fundamentals, valuable in their own right, there is a thrust toward performance as an important experience of SHARED success. So what does this really mean for musicians? Fundamentally, Sistema is cultivating a symbiotic relationship between communities and classical music. Through the creation of citizens equipped with the skills not only to succeed at whatever career path they choose, but citizens who understand and appreciate the value of Classical Music, we're creating sustainable new audiences.

As Sistema-inspired programs grow and thrive all over the United States (there are 165 “nucleos” in 32 states, plus DC and Puerto Rico), figuring out how Sistema translates to North America is an exciting challenge and ripe for experimentation in terms of programming, scheduling, site locations, and curriculum development. I am a Teaching Artist for the Sistema-inspired music program of the Incredible Children's Art Network in Santa Barbara (iCAN operates 8 different visual arts programs in SB as well). Our mission is this: “to bring high quality arts programs to children in Santa Barbara County, particularly to those least likely to receive them.” Thanks to patrons who understand the full significance of arts education, I'm able to teach 5 days a week, 3 hours a day. I am responsible for 4 different choirs (ranging from 2<sup>nd</sup> to 6<sup>th</sup> grade) and a flute studio. (I had to draw on extensive choral training as part of the Portland Symphonic Girlchoir, in Oregon, and from voice lessons from Michael Delos here at UPS). They also play in orchestras and a wind ensemble. Students learn the value of shared success, how to function as part of a team, and that they are capable of creating even a small amount of beauty at whatever stage of musical development.

The Sistema USA movement is motivating many performance majors to enter the field of music education and the reason goes far beyond just a steady paycheck (although that's nice). One aspect of this movement that I find fundamental to the work I do is that I am called a **“Teaching Artist.”** Teaching artists are expected to be high quality performers in addition to providing excellent teaching. This is very attractive to performance majors. Through my OWN role as an active performing musician, I'm (hopefully) inspiring the striving and passion that creates a citizen who is both successful but also appreciative of classical music. My hope is that our students are motivated by the teaching artist's own high level of musicianship and the qualities of character needed to achieve it. Naturally, there are challenges and speaking for many performance majors (and for my fellow performance trained Teaching Artists at iCAN), the transition from private lesson teaching to classroom management was a HUGE challenge. We're also discovering the art of programming for children and general pedagogy, thanks to a plentitude of professional development opportunities afforded us (as mentioned

earlier, the modern musician must learn to wear a variety of hats!). Still, the very fact that our performing life is just as valued as our teaching is affirming. And just as I place a high value on my own performance opportunities, iCAN also places a high value on performing the music that students make. Here's an example of one of those shared moments of success – we're always working on choral skills, but the progress they made was enthusiastically shared by their families, extended families, and teachers.

So, the Sistema movement in the US is a model based on old-fashioned patronage, yes. But the end is substantially different than the patronage of the symphony model. I would argue that patronage in the service of bringing the benefits of arts education to those not receiving it is slightly different than patronage of the traditional Classical Music model that does, more or less, cater to those who can afford it. It's patronage looking outward rather than inward and in the service of growing and creating self-perpetuating audiences. Creating this type of movement from a sheerly market-driven approach would be a dubious proposition. Patronage fills a need that entrepreneurship can't. Ultimately, El Sistema in the US is providing jobs for musicians, myriad ways for disadvantaged children to interact with themselves and their communities in extremely positive ways and is changing the culture for classical music.

This brings me to one more way I've discovered to craft a career in music and to grow audiences. It plays up the importance of being opportunistic, this time in a very real entrepreneurial way. In this example, skills developed outside of the practice room are very key – organization, leadership, effective communication, conflict resolution and marketing, to name a few. Last year, the Director of the Santa Barbara School of Music, a community music school specializing in private instruction in piano, guitar, flute and voice, decided to sell. Because my organizational and communicative abilities had already been recognized by the owner, I was serving as a manager for the school in addition to teaching flute and voice. I was the first person she approached about selling. My husband and I discussed the pros and cons of the offer and decided that the opportunity to become business owners

(especially in Santa Barbara) was too good to pass up. We took out a loan, consulted with business owners, researched in order to negotiate the terms of the sale, developed organizational systems, delved into the world of marketing, redesigned studio policies, and purchased studio equipment. While the process of purchasing and now running the school has been challenging, it's also been incredibly empowering. More than anything, though, owning the business is another tool we can use to tap into yet another demand for classical music in the community, from little 5 years olds just starting out on piano, to college-aged students looking to explore their voice, to retired engineers who decide to pick up the ukulele. We've also found that there really is an untapped market for students to recreationally learn about music, whether it be the History of Western Music Theory or an Opera Survey. My husband is able to offer these sorts of lectures to many interested members of our school. We plan and organize multiple recitals each year for all students, which include inspiring teacher performances as well. By being opportunistic about taking on this project, we can now make money by supplying a service to the general public and in doing so, create new classical music audience members.

In fact, when wild Up came to Santa Barbara for "Pulp," several of my students from the SB School of Music came with their families, as well as students from iCAN. They all loved it – my student Eve showed up to her next lesson, unzipped her windbreaker and proudly displayed her wild Up T-Shirt. Little 7 year old Milton's mother told me that they thought it might be "boring," but that they LOVED IT (she was jolted out of her seat at one point). Milton himself, for his part, was fixated on the fact that I played both a piccolo and a flute....Through our work with the SB School of Music, and through the Sistema movement, several new (uninitiated) audience members discovered the visceral potential of classical music in a very concrete way that evening.

I'm not suggesting that it's feasible for everyone to go out and own a community music school. But, my experience is an example of what can happen when you develop other skills and keep yourself open to opportunities.

I'm lucky enough to have found a way of making a living in music that diverges from the traditional

path. Flexibility, curiosity, a willingness to learn new skills and an opportunistic openness to envisioning a new future for classical music have all been key. More than anything, my passion for performance coupled with a transforming cultural landscape has fueled a simple motivation to find a way to make Classical Music relevant in whatever way I can. The only way forward lies in creating public demand. No doubt there are many other ways of achieving these goals in addition to the ones I've outlined today. I wonder how many new methods can be employed in service of revitalizing classical music?

As members of the broader music community, I'm sure you've been pondering what can be done in college to prepare students for a transitioning musical landscape. Many schools have already begun to change their curriculums in order to offer more classes in entrepreneurship and marketing, like Eastman, NEC and the New School. Richard Kessler, Dean of the New School, recently revamped the school's curriculum to focus not only on core repertoire and technique (important in their own right), but also to incorporate new music, community engagement and interdisciplinary work.

(<http://blogs.newschool.edu/news/2013/09/mannes-sings-a-new-tune/#.VQHbPBB4r5J>). Whether these adjustments to music school curriculums will lead to more successful musicians in this changing world remains to be seen, but I do not think that schools should be selling the dream of a salaried position in a traditional orchestra as the primary goal of a music degree. Instead, exploring skills that allow a student to engage with the community as a highly trained and competent ambassador for Classical Music makes more sense to me. Ultimately, whatever the way forward, it seems clear that valuing experimentation, outward thinking and adaptability will be cornerstones of classical music's revival.