

SOMETHING BORROWED:  
EIGHTEENTH CENTURY CONCERT CULTURE REIMAGINED

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## Part 1: The Concert Culture of Late Eighteenth Century London

### Chapter 1: Why London?

The word concert carries a very specific meaning today. For example, a concert is a public event where people gather to listen to music. Classical music concerts have even more of an implied meaning. Classical music concerts are events where people gather, typically in a concert hall, and listen to western art music. Additionally, audiences exhibit rigid behavior such as sitting in uncomfortable chairs, and clapping only at the appropriate times. However, concerts featuring Western Art Music have a rich and varied past. The origins of the word concert are unclear, but it most likely comes from the Italian root *concertare*, which means to arrange, to agree, to get together. The word, concert, denoting a public gathering where people listen to music was not commonplace until 1840.<sup>1</sup> So naturally we are to wonder what it might have meant earlier. In light of the recent struggles of professional orchestras and opera houses it seems natural to look into our past in search of possible solutions to the issues facing musicians today. However, what aspect of music history provides an excellent example?

From the point of view of a classical musician in the 21st century, I am drawn to the surprisingly open market for unique concert types that existed during the 18th century. Many concert forms coexisted with mutual success. The diverse concert culture of the 18th century is in stark contrast with the classical music concert culture that exists today. Most of the western art music concerts performed today conform to the traditional form seen in major orchestra and opera halls. That form is one where the musicians perform

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<sup>1</sup>William Weber, "Concert (ii)," in Grove Music Online.

the same repertoire of music in museum like spaces where audiences have a minimal interaction with the musicians and music itself. By looking at the concert culture of late 18<sup>th</sup> century London, encompassing subscription series, opera, orchestras and salon concerts I will pull the salient features that can be used today.

My document, *Something Borrowed*, is looking to the past to reimagine a concert type in today's (and tomorrow's) market. 18th Century London had an extremely diverse concert culture with events ranging from small house soirées to grandiose events with thousands in attendance. In researching the variety of live music events common trends and themes will emerge. From these common themes I will create a concept for a new concert type. This new concert type is not meant to replace the existing concert culture in America, but to offer something different. I expect to find that music was presented in a less formal, more diverse fashion that centered on audience engagement. After applying some of the artistic successes of the 18th century with a 21st century business savvy I will create a model for a musical event that would appeal to a wide variety of concert goers.

The reason late 18<sup>th</sup> century London is an ideal vehicle to study alternative concert cultures is that it has many parallels with the issues musicians face today. However, the idea of what a concert could be was in stark contrast to how we approach concertizing in today's society. Additionally, the climate changed from relying solely on wealthy individuals and institutions (courts and churches) to a middle class driven market share economy. This shift allowed for the migration of top musicians from around Europe. We also see a rise in the entrepreneurial activities of musicians, who had to piece together their living from several streams of income. London was not the first city to have

a culture of public concerts, nor was it the only city that had innovative concert types. It is the collection of the parts listed above that make late 18<sup>th</sup> century London the place from which we will borrow.

In the 18th century the word concert could mean any gathering where music happened. A consistent term, for the event we might consider a concert, did not exist until the mid 19th century. The terms used to describe live music events varied as much as the events themselves. Salon, benefit, gentlemen's club, Soiree are just a few names for popular live music events in the 18th century. The venue was as flexible as the name. "Concerts" were basically held anywhere from people's living rooms, to taverns, to grand halls. Performers for these events varied from world famous virtuosi to local amateurs. Music might consist of world premiers, old classics and the occasional local folk song. According to Simon McVeigh, "An essential feature of London's musical life was its open, unrestricted market: different from the great majority of cities, anyone, whether British or foreign, competent or frankly incompetent could put on a concert without a permit."<sup>2</sup> If we can take anything from 18th century concert culture it would be the idea of flexibility. The idea was loose, it was a place when one could hear live music, socialize, and interact with the musicians.

1700 London was, to many, a budding scene of concert culture. Partly as a result of a growing class of people who were interested in leisure activities and had the funds to support those activities. The reign of Charles the II supported the arts, but not with the Royal Court as the cultural Mecca. Many of the other major cities in Europe still had a

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<sup>2</sup> Simon McVeigh, *London Concert Life from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993), 163.

powerful Monarch, controlled much of the musical climate. Musicians, and the emerging patrons, looked elsewhere for their cultural entertainment. From this open market, the public concert in London began to thrive. Musicians soon saw the potential market for public concerts and began expanding the numbers of concerts to a weekly series. As the 18th century progressed so did the regularity and costs of the subscription series and other concert types. These public concerts then came into fashion among the wealthiest people of London, often sharing prestige with the city orchestra and opera companies. There was no single dominant concert type during this time. Several concert types competed for the top class of London citizens. For example, the Bach-Abel subscription series was one of the top attractions in town. Also the benefit concerts of Felice Giardini were raved about as much as the opera house.<sup>3</sup>

One of the reasons for such a diverse concert culture was the growing consumer class. This not only changed the patron base for concerts, but the jobs musicians had. The traditional jobs of solely working as a church musician or solely working as court musician faded in the late 18<sup>th</sup> century. London was one of the first places in Europe where the changing job market took effect. Musicians were then left to their own devices to piece together their career. The silver lining was a need for entrepreneurial-minded musicians. Not only did the top, and most creative musician succeed, but also it paved the way for foreign musicians to make London their new home.

As a result of the French Revolution, Europe's culture landscape had changed. London had a history of attracting some of the top artists throughout Europe to their thriving concert culture, but the numbers of migrated musicians skyrocketed in wake of

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<sup>3</sup> Simon McVeigh, "Eighteenth Century Concerts in London," in Grove Music Online.



the revolution. A London paper in 1793 posted, “Nothing less than the demolition of one Monarchy, and the general derangement of all the rest, could have poured into England and settled such a mass of talents as we have now to boast. Music as well as misery has fled for shelter to England.”<sup>4</sup> J.C. Bach, Peter Saloman, Joseph Haydn, Felice Giardini and many more were some of the foreigners who thrived in London.

The musicians of today are facing a very similar situation. The traditional career trajectory of conservatory training to playing in an orchestra or teaching at a University, no longer works for most students. More and more students are graduating from major conservatories without being guaranteed a job. Those primary institutions of orchestra and opera companies are also facing serious challenges and in many cases, bankruptcies. The result is a growing need for entrepreneurial-minded musicians.

Studying the concert culture of the 18<sup>th</sup> century can provide insights into concert types and concert delivery that can help the entrepreneurial minded musician today. I will be looking at how concerts were presented, what types of music was played, old versus new, how many performers were there, what the performance space was like, and how the audience acted. I will also look at how the businesses were structured; specifically the role that musicians played in the administrative and business side of concerts.

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<sup>4</sup> John Rice, *Music in the Eighteenth Century* Western Music in Concert: A Norton History, Edited by Walter Frisch, (New York: W. W. Norton & Company, Inc., 2013) 237.

## Chapter 2: Subscription Series

One of the most popular concert types of the 18<sup>th</sup> century was the subscription series. Audiences would pay for an entire series in advance often times not knowing what pieces would be performed. The selling point was the experience itself. Audiences saw the subscription series as part of their civic duty to sustain their culture. We will be looking at the basic structure of subscription series, the successful series of Bach-Abel and the rival subscriptions that followed the Bach-Abel series.

In the early subscription concert series single ticket purchases were not allowed. The event was designed to be exclusive. The high price required upfront acted as a quasi-screening process for admission. However, the exclusivity eventually gave way simply because too many tickets were being sold on the black market. Most of the audience was comprised of the social elite. Many wealthy foreigners would attend whenever they were on holiday in London. As the series progressed and became more popular there was a higher percentage of middle class subscribers, but only those with disposable income.

During the early series, concert programs were neither handed out nor advertised. Audiences expected a blend of musical styles with an emphasis on new music. Towards the end of the 18<sup>th</sup> century concert programs were printed in the newspaper for advertisement, since one of the main draws would be international performers. Each subscription series had a house orchestra that was used to perform the larger works such as symphonies. The house musicians would also form chamber ensembles often including outside performers. Concerts would typically not start until 8:00 pm and would often times last until midnight. Most subscribers would show up late and almost none of the music was listened to in complete silence. Refreshments were served during the

intermission at the venue's expense.

Subscription concerts were typically managed in one of 5 ways:

1. A Noble Patron would provide all of the funding and make artistic decisions.
2. The impresario or entrepreneur would be the single person from whom all artistic and business decisions would stem.
3. The Venue would act as the impresario or noble patron and accept all financial risk and artistic decisions.
4. A Board of Directors would split all of the decisions between a group of people.
5. A Cooperative was less common and was a situation where the artistic and financial duties were split among the performers.

Financially speaking the subscription concerts were not a huge success. The most beneficial reward was meeting potential clients for house concerts, sheet music sales and private lessons. As we will see in the opera chapter much of the budget went to recruiting the top performers, especially singers. One of the most successful series was that of J.C. Bach and C.F. Abel.

The Bach-Abel series, as it was known, made it to the top of the market for high society events. They offered an exclusive experience, approximating a blend of gentleman's club and salon concert, at a high-ticket price catered to high society.<sup>5</sup> From 1765-1781 the Bach Abel subscription series was one of the hottest tickets in town. The beginning of the legendary series starts with Teras Cornelys, who was a socialite and former singer.<sup>6</sup> Her intent was to create an exclusive event centered on lavish entertainment of the highest caliber. J.C. Bach and C.F. Abel joined her cause in 1765 and

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<sup>5</sup>Simon McVeigh, *London Concert Life from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993), 165.

<sup>6</sup>Simon McVeigh, "Eighteenth Century Concerts in London," in Grove Music Online.

gained control of the series only three years later.

Concerts during the first half of the 18th century met at an assortment of venues. Many of which were establishments where libations were served. Many concert series would rename the series to represent the venue at which it took place. Drinking and smoking were activities that often accompanied many of the concerts, however, music was also the central focus at several concerts and series. World-class performers would premiere works by some of the leading composers throughout Europe.<sup>7</sup> The Bach-Abel Series seems to be a blend of these two styles. The first home of the series was at the Carlisle House in SOHO Square before the success of the series forced an upgrade to a larger space, The Hanover Square Rooms. Ms. Cornelys spent an exorbitant amount of money on the furnishings and artwork for the Carlisle House. She took great pride in the house saying that she had devised, “the most curious, singular, and superb ceiling to one of the rooms that ever was executed or even thought of.”<sup>8</sup> The move to the Hanover Square rooms still maintained the beauty and comfort of the Carlisle house, just with greater numbers. The move allowed for 500 patrons at once. The grand opening of the Hanover Square was delayed a week due to the lack of appropriate furnishings. At the height of the series the partnership of Bach-Abel had secured 600 subscribers and concert attendance was consistently over 300 patrons.<sup>9</sup> The cost of attending the entire series was, in the later years, 10 guineas, which approximately equates to the cost of two silver watches.

Extant programs from the Bach-Abel series are hard to pin down for two reasons. First is that they might not have survived hundreds of years of history. The other reason

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<sup>7</sup>Hugh Arthur Scott, "London Concerts from 1700 to 1750," *The Musical Quarterly* 24, no. 2 (1938): 194-209.

<sup>8</sup>Charles Sanford Terry, *John Christian Bach*, Second ed. (Oxford: Oxford University Press, 1967) 95.

<sup>9</sup>Terry, *John Christian Bach*, 140.

is that the programs might have simply been announced.<sup>10</sup> We do know that JC Bach did not bring any of his father's, J.S. Bach, music to the London crowd.<sup>11</sup> Many of JC Bach's symphonies and chamber works would have been performed at these events in addition to songs and arias. Diversity was prioritized in program construction. Many single movements were taken from larger works and surrounded by pieces of differing instrumentation and style. Concerts also typically lasted significantly longer since it was considered the entertainment for the entire evening.

After J.C. Bach's death in 1782 several subscription concerts took the place of the ever popular Bach-Abel series. As a result of the open market the competition was intense. The concerts were performed primarily at three venues, the Hanover Rooms, the Pantheon and Willis's room. The Hanover Rooms was approximately 79' by 32'. The room was decorated with artwork, mirrors, and a painted dome ceiling. Couches lined the sides of the hall and rows of cloth benches accommodated most of the audience. The Pantheon was colored with green and purple lights with impressive columns and domes. It was admired for its beauty and criticized for the acoustic. The room was a large square with a massive dome that made it difficult to hear the music. Not much is known about the Willis's Room except that it was slightly larger than the Hanover Rooms.

As already mentioned in the description of the Bach-Abel series, programming diversity was a priority in the subscription concert series. There is an inherent overlap with orchestral performances during this period simply because many orchestral performances were held at subscription concerts. Symphonies were used as pillars

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<sup>10</sup>Terry, John Christian Bach, 95.

<sup>11</sup>E. F. G, "Bach's Music in England," *The Music Times and Singing Class Circular* 37, no. 643 (September 1896): 585-587.

throughout the concert where other works could be infused. It was considered inappropriate to have similar pieces follow one another. For example, it would be extremely rare to see an opera overture put back to back with a movement from a symphony. As you can see in the figure below, a typical concert would include an overture, instrumental chamber music, song, concerto grosso, symphony and solo keyboard works.

**1784 HANOVER SQUARE 3RD : 3 MAR**

1.1 Mozart	ov		
1.2	qt (hn)	Pieltain [PJ]	
1.3 [??Rauzzini]	song	Dorcetti	'Ah se in ciel' [?? Ah! se in ciel', from Rauzzini, <i>L'eroe cinese</i> (1771; L:1782), R372]
1.4	sn (pf)	Clementi	
1.5 Sarti	song	Cantelo	'Un amanti sventurato' [Cf. 1783H-5th]
1.6 Graf	conc grosso (fl,va,vn)	Decamp, Blake, Cramer	
2.1 Haydn	sinf - new		
2.2	song	Harrison	
2.3 Stamitz	conc (bn,ob)	Schwarz, Ramm	
2.4 Rauzzini	duet	Harrison, Cantelo	'Calma lisinga' [Cf. 5th]
2.5	lesson (hp)	Clery	
2.6	fp		

**Figure 2.1: Concert Program for Hanover Square on March 3, 1784.**

The variety also carried past the individual concerts to the series itself. Many series had a resident composer that would be featured as well as international and national composers. Again, variety seemed to be omnipresent. Below is a figure of three weeks worth of concerts.

**1784 HANOVER SQUARE 8TH : 21 APR**

1.1 Haydn	ov/sym - new		
1.2 Bach	qnt (fl.ob, va,vn,vc)	Florio, Ramm, Blake, Cramer, Cervetto	[Cf. 1783H-12th]
1.3	song	Tasca	'Per onor del offeso mio regno'
1.4	sn (hp)	Cardon	
1.5	song	Cantelo	'Mentre dormi amor' [?'Setting of 'Mentre dormi. Amor fomenti', from Metastasio, <i>L'Olimpiade</i> ]
1.6	conc (vn)	Cramer	
2.1 Graf	conc - new (bn,ob)	Schwarz, Ramm	
2.2 Schuster	song	Harrison	'Non temer bell' idol mio'
2.3	sn (pf)	Vuiet	
2.4 Rauzzini	terz	Tasca, Harrison, Cantelo	'Troppo paventa e palpita'
2.5 Bach	sinf - MS (2orch)		

AD GZ 21 Apr; PA 21 Apr  
RV MH 22 Apr; PA 23 Apr; CraMag, 2/1 (1784-5), 230-1

**1784 HANOVER SQUARE 9TH : 28 APR**

1.1 Mozart	ov		
1.2 Giardini	trio (vc,va,vn)	Cervetto, Blake, Cramer	
1.3	song	Tasca	'Zitto che nessun'
1.4	sn (pf)	Dance	
1.5	song	Cantelo	
1.6 Graf	conc (2hn)	Payola, Pieltain [PJ]	
2.1 Graf	sinf		
2.2 Alessandri	song	Harrison	'Poveri affetti'
2.3	conc (ob)	Ramm	
2.4 [??Sacchini]	duet	Harrison, Cantelo	'Caro sarò fedele' [?'?Cara sarò fedele', from Sacchini, <i>Rinaldo</i> (cf. 1783H-10th), S73-4]
2.5 Haydn	sinf		

AD MH 28 Apr; PA 28 Apr  
RV MH 29 Apr; PA 29 Apr; CraMag, 2/1 (1784-5), 231

**1784 HANOVER SQUARE 10TH : 5 MAY**

1.1 Bach	ov (2orch)		
1.2 Abel	qt (2vn,va,b)	Cramer, Borghi, Blake, Cervetto	
1.3 Borghi	song (+ob,vc)	Harrison	'Vil croceo/trofeo' [?'Setting of 'Vil trofeo' from Metastasio, <i>Alessandro nell' Indie</i> ]
1.4	conc (hpd)	Cramer [JB]	
1.5	song	Cantelo	'Ti parli/parti in seno amore'
1.6 Graf	cnte (2ob)	Suck, Ramm	
2.1 Mozart	sinf		
2.2	sn (hp)	Meyer	
2.3	song	Tasca	'Suone/Suoni la trompa/tromba allarmi'
2.4 Stamitz	cnte (2vn)	Borghi, Cramer	
2.5 [?Anfossi]	duet	Harrison, Cantelo	'Gia che mia sposa sei'/'Giacche . . .' [Cf. 1783H-7th]
2.6 Haydn	sinf		

AD MH 5 May; PA 5 May  
RV MH 6 May; PA 7 May; CraMag, 2/1 (1784-5), 231-2

**Figure 2.2: Concert Program for Hanover Square on March 3, 1784**

Between the series was intense competition. Many of the subscriptions offered a similar experience at a similar price. As we will also see in the opera chapter that the ability to cater to the audience's expectations was crucial in programming and controlling the experience of the concert. An interesting shift was on the control of the artistic decisions of subscription series. For the second half of the 18<sup>th</sup> century musicians were primarily in control of the artistic decisions. This is evident in Peter Salomon's series, Bach-Abel series and the series at the Pantheon controlled by Felice Giardini. At the beginning of the 19<sup>th</sup> century the series, and many other concert types, were increasingly controlled by impresarios whose primary concern was catering to the audience's whims.



## Chapter 3: Opera

London was in a unique position, as it was the only major city in Europe where opera was completely in the commercial sector. This meant that the success or failure of competing opera companies depended upon their ability to attract concert goers. For instance, three major opera companies were vying for the same dollar; Theatre Royal, Covent Garden and The King's Theatre. The competition was centered on the quality of their product, which in this case, was how well the opera companies catered to the desires of the audience. The result was a diverse presentation of the same art form. To get a better understanding of what opera was like in 18<sup>th</sup> century London we will look at the types of operas performed, the context in which they were performed and how the opera companies were structured.

Italian opera was all the rage in 18<sup>th</sup> century England. That is not to say that English operas did not exist. Italian opera was far more popular throughout Europe and especially England. Attending the King's Theatre was a way to transport oneself to Italy. Opera Seria, Opera Buffa, and Ballet would comprise the regular season at many of the opera houses in London. Even though the operas were in a foreign language subscribers would see 5 to 15 performances of the same opera. In part due to the social aspects of the opera, but it was also regular entertainment for the upper class. The King's Theatre was designed for the social elite. Many of the attendees were titled aristocrats who were there to 'be seen' and in many cases discuss politics and business.

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The focus, and most of the budget, of opera during the 18<sup>th</sup> century went to the singers. Prima Donnas were recruited from around Europe often exchanging their favorite

arias for the arias the composer intended. Ornamentation was expected and encouraged by the audience since many of the Arias were in *Da Capo* form. Singers were treated like today's movie stars with gossip spreading around the city at any possible opportunity. The audience was interested in their lives both on and off the stage. Over the course of a performance the audience would enthusiastically clap and cheer for their favorite singers with little concern of disturbing the performance. Inversely, the audience was also ruthless for performers they did not like with shouting, hissing and groans to make sure the performers knew their discontent. The paper often catalogued how many curtain calls various performers received only adding to the competition for the audience's love. The number of curtain calls was also closely connected to the possibility of a contract for the following season.

Even though the focus of opera was on the Prima Donnas and the major arias, diversity was equally as important. Attending the opera meant a lot more than just seeing an opera. For instance, at the King's Theatre dancing augmented the performance. Formal dances interspersed the acts of the opera and often competed with the opera itself as the main attraction. The top ballerinas around Europe were recruited with exorbitant fees that dwarfed the budget of the orchestra and composer. Thomas Harris commented that he could, "foresee the downfall of the operas this year because they have lost their best dancers, which was their sheet-anchor." Dancing was not the only diversity of performance for the audience as spoken drama played a major role in the opera houses of the Theatre Royals and Covent Garden. Some of these spoken dramas contained songs and dances. The underlying theme of the spoken drama was novelty. Farce, free-standing masques, pantomimes and other genres were quickly used and forgotten. If one was to

attend the opera house throughout the course of the evening one would have constant entertainment that crossed several artistic genres. This form of entertainment is still seen today. At a college basketball game there is constantly something new happening. Not only is there a formal game, but there is a pep band, cheerleaders, half time entertainment from sponsors etc.

It is important to understand a shift in the opera theatre of London in the late 18<sup>th</sup> century. Opera companies began to expand their theatres as a result of being structured without subsidies and the growing cost of running an opera company required more ticket sales. Since the shows were nearly sold out the answer was creating a bigger space to perform in. Theatrically, this idea was the right decision in order to keep the business running. However, there were several drawbacks. According to authors, Judith Milhous and Robert D. Hume, “that for a period of fully seventy years—from 1720 to 1790—both the salary scale and the ticket prices remained virtually constant...one reason for long-term stability of the salary scale was the limited capacity of the King's Theatre, Haymarket. Normal capacity early in the century seems to have been about 760”.<sup>12</sup> In 1782 the King’s Theatre expanded to hold over 3,000 patrons. This change also had an effect on the art form itself. Richard Cumberland wrote in his 1806 *Memoirs*, “Since the stages of Drury Lane and Covent Garden have been so enlarged in their dimensions as to be hence forward theatre for spectators rather than playhouses for hearers...there can be nothing very gratifying in watching the movement of an actor’s lips, when we cannot hear the words that proceed from them.”<sup>1</sup>

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<sup>12</sup>Judith Milhous and Robert D. Hume, "Opera Salaries in Eighteenth-Century London," *Journal of the American Musicological Society* 46, no. 1 (1993): 26-83.

Because of the shift towards bigger performance spaces elements of the art form had to change. The focus on the prima donna eventually gave way to the spectacle of opera. The sets became larger and more grandiose, the amount of chorus scenes increased and a new operatic element emerged. The procession, was as one might imagine, a gathering of operatic forces that typically involved extra costumes, horses, additional instrumentalists to name but a few. The procession was an aspect of the opera into which the competing opera halls would invest vast amounts of money to out-do their competition. The procession soon became the focal point of the operas in late 18<sup>th</sup> century London. They were extravagant beyond measure. According to Michael Burden, opera companies competed for, “unbridled license for the production of spectacle of all kinds including jeweled clockwork eggs, sea monsters and chariots drawn by dragons.”

Besides the constant entertainment of processions, dancers, spoken dramas and opera the audience was free to attend yet another extravagant attraction, the coffee-room. One of the main features in the King’s Theatre was the coffee-room. It was the social center throughout the evening. Unlike today it was more than a gathering place before the opera began. The coffee-room was open throughout the evening where patrons could come and go as they pleased. As seen in the *Public Advertiser* of January 9<sup>th</sup> 1790, “The new coffee room built for the opera season is a large well-proportioned room; but it will be found at an inconvenient distance from the boxes... numerous patrons who wander in towards nine or ten o’clock after dinner applaud a song or ballet, and camp in the coffee-room, with that common topic of conversation, politics and horses.”

The starkest contrast to opera companies now and the 18<sup>th</sup> century would be how they operated. Most opera companies today are lucky to earn 30% of their operating

budget from ticket sales. Securing subscribers before the season began was crucial to the overall health of 18<sup>th</sup> century opera companies. As much as half of the operating budget was earned by selling season box tickets. As the expansion of the theatre happened in the late 18<sup>th</sup> century opera companies earned less of their operating budget from ticket sales and started resembling opera companies today.

Besides securing fund, opera companies in 18<sup>th</sup> century London were structured in one of four ways:

1. The impresario was a single owner and general director. This means all of the artistic and logistical decisions, as well as the financial burden, fell onto one person.
2. The board of directors took the same responsibilities of the impresario and spread it across the board. Many board members were also advocates for securing financial backing from London's elite.
3. Partner-impresario separates the business and artistic decisions. One person is responsible to guiding the organization artistically, while the other partner handles the business aspects.
4. The noble patron acts as impresario and financial backer. Depending on who the noble patron was there were varying degrees of control since most of the financing came from a single individual.

The following figure illustrates a budget of the King's Theatre in London for the 1784-85 seasons. The figure illustrates the general trends of an operating opera budget of the 18<sup>th</sup> century. The two highest expenses are the principal singers and dancers.

### *The Departmental Structure*

TABLE 4. *Budget categories in the season of 1784–85 (£)*

principal singers	3,900	scene designer/machinist	300
principal dancers	4,365	treasurer	300
<i>figurants</i>	975	secretary	150
orchestra	1,711	dressers/nightly servants	561
costume shop	900	lights	559
scenery/scene-shifting	700	music-copying	150
composers	530	printing	345
poets	150	office and music porter	40
nightly guards	135		

**Figure 3.1: Budget Structure of 18th Century Opera Company**

Many of the operas from the 18<sup>th</sup> century survive and are still performed today. What is surprising is the context in which they were performed in the 18<sup>th</sup> century. The environment was constantly changing with multiple art forms. In addition, there was the expectation to shout out for your favorite singer or boo the ones you did not like. The doors were open so that you could leave for a snack throughout the entire evening. All of these elements point to a more relaxed causal environment that you could engage with at multiple levels of interest.

## Chapter 4: Orchestras

A chapter on orchestras is somewhat ambiguous in context of the surrounding chapters. Orchestras, and its musicians, worked in a variety of capacities in the 18<sup>th</sup> century such as salon concerts, subscriptions series and operas. To best understand their working environment we can look at the Symphony itself, more specifically, how the genre was transformed in the 18<sup>th</sup> century. One approach to understanding orchestras and the symphony of the 18<sup>th</sup> century is through the lens of a preeminent composer of the Symphonic genre. Haydn is an ideal composer not only for his contributions to the genre throughout the 18<sup>th</sup> century but his interaction with the late 18<sup>th</sup> concert culture in London. In this chapter we will look at the overall development of the symphony throughout the 18<sup>th</sup> century, Haydn's interaction with the genre, how Haydn came to London and the reciprocal relationship that formed between his music and the London public.

Symphonies were listened to in different capacities during the 18<sup>th</sup> century. They did not stay in the repertoire for a long period of time, as they exist today. For instance, if a Symphony was to be premiered on a concert it would be programmed during the second half. Even though a symphony was the customary opener for a concert, people would still be arriving and would not hear the entire piece.<sup>13</sup> The same genre had drastically different audiences depending on the location of the piece on the program. This is not to say that audiences were not enthusiastic about symphonies. In fact, the premiere of Haydn's

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<sup>13</sup>Richard Will, "Eighteenth-Century Symphonies: An Unfinished Dialogue," In *The Cambridge History of Eighteenth-Century Music*, edited by Simon P. Keefe, (Cambridge: Cambridge University Press, 2009) 617.

Symphonies in London would have been one of the highlights of the season.

Haydn's orchestral output lasted for nearly 40 years. In that time the symphony transitioned from a simple instrumental piece to the start of an obsession with symphonies that plagued composers for nearly two centuries. During the 18th century vocal music was considered the pre-eminent genre while instrumental music was considered to be inferior. One of the reasons for the second-class treatment was the belief that vocal music could not only communicate programmatic elements, but convey moral teachings. However, Haydn pushed against this belief and created works that were not only programmatic but had moral implications. In writing his orchestral music, Haydn continually put the audience's exceptions and desires into account. He began creating a dramatic thread that would provide coherence throughout the entire symphony. An example would be Symphony 45, "Farewell", which not only has a dramatic ending that communicated a strong message to Esterhazy but never loses the coherence of the topic.<sup>14</sup> This is evident not only in the Paris symphonies by Haydn, but also the London Symphonies. Each set reflects the culture in which they were premiered. They show a remarkable ability of Haydn to cater his music to varying aesthetic and tastes. This type of interaction between composer and audience was at the heart of concert culture in 18<sup>th</sup> century London. In particular, the London Symphonies show an increase in complexity, virtuosity and inclusion of the audience's tastes.

Haydn worked for Prince Nikolaus Esterhazy from 1766-1790. The Prince's love for music allowed Haydn to focus his talent and time exclusively for Esterhazy. The

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<sup>14</sup>David Schroeder, "Audience Reception and Haydn's London Symphonies," *International Review of the Aesthetics and Sociology of Music* 16, no. 1 (1985): 55-72.



successor of the Prince (1790) was not a fan of the arts, which essentially left Haydn out of a job. Haydn's good friend, and impresario, Peter Saloman convinced Haydn to visit London for a series of concerts. Haydn's final 12 symphonies were a tremendous success in London and Haydn was treated like Royalty. After the premiere of Symphony 104 (May, 4th 1795), the Morning Chronicle, reported, "He (Haydn) rewarded the good intentions of his friends by writing a new overture (i.e. Symphony) for this occasion, which for fullness, richness, and majesty, in all its parts, is thought by some of the best judges to surpass all his other compositions."<sup>15</sup> This success, and Haydn's admiration for the London public, led to two extended visits.

Haydn's music is rich with musical borrowings. His ability to cater his music to varying audiences was a gift. In essence, he imbues a native accent to the location of his pieces. Many of these borrowings are from the region, where he spent many years as the court composer for Esterhazy. In 1878 Dr. Kuhač, released a paper that illustrated the many Croatian melodies that Haydn borrowed and used in his music. Naturally, a great debate arose each claiming that Haydn was either German or Slavic. Either way, we see an influx of folk song quotations beginning in his service to Prince Esterhazy. It is not clear if that is, in part, due to Prince Esterhazy's affection towards folk melodies or a growing musical trend in the 18<sup>th</sup> century.<sup>16</sup> In his final London Symphony, Haydn uses musical quotations. Some scholars believe that those are again Slavic folk songs, where others believe them to be English folk song. A popular music book was published in 1790 entitled, *The Psalms of David for use of the Parish Churches* by Edward Miller. The song

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<sup>15</sup>Piet Kee, "Haydn's Last Symphony: Input from London?" *The Musical Times* 147, no. 1897 (2006): 57-62.

<sup>16</sup> Marion M Scott, "Haydn and Folk-Song," *Music and Letters* 31, no. 2 (1950): 119-124.

“Rockingham” is strikingly similar to the first theme of the Allegro in the opening movement of Symphony 104. Based on the popularity of the songbook and Haydn’s interest in English church music, it is possible that he would have been familiar with the song, “Rockingham”. Additionally, Haydn and Miller conducted a concert together only two weeks before the premiere of Symphony 104, only adding to the likelihood that Haydn wanted to impart an “English accent” on his final London Symphony.<sup>17</sup>

An interesting perspective that David Schroeder brought up in 1985 was London’s influence on Haydn. It is well known and documented the effect that Haydn, and his final 12 symphonies, had on the London public. Schroeder proposed that a reciprocal relationship existed between Haydn and his English patron base. That is, similar to the literary world, Haydn’s 12 London Symphonies showed a change in style that reacted to the taste and aesthetic of his English audience. Not only did Haydn cultivate several friendships in London, his music was widely talked about in newspapers and publications on aesthetics. From Haydn’s friendship, and subsequent letters, with Charles Burney we know that Haydn was interested in learning the English taste so that he could create works that would both entertain and impart a moral teaching with his works. One of Haydn’s closest friends in England was Peter Saloman. Unfortunately, we do not have many letters between the two, but Saloman had a successful subscription series in London that Haydn would have frequented. One of the trends in 18th century London was the idea that instrumental music could impart a moral message, just as well as vocal music. In part, this ideology came from the writings of E.T.A Hoffmann, A.W. Schegel, Jean Paul, Wakenroder and Tieck in the 1790’s. At the center of their argument was the claim that instrumental was the most romantic of all the arts, specifically the

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<sup>17</sup>Piet Kee, "Haydn's Last Symphony: Input from London?", 57-62.

indescribable and infinite aspects, which were best communicated in an instrumental platform. The result was an increase in complexity for instrumental compositions and a larger expectation of audience intelligibility. The London public reacted in distinct ways at this increase of morality in its music. The upper class of society did not enjoy the style and favored the growing popularity of concerts of Ancient Music. However, the subscription series, which were primarily middle class citizens, adored the new style of compositions and a growing expectation of complexity.<sup>18</sup> Haydn must have been well aware of his reputation as an instrumental composer and equally well aware of his shortcomings as a composer of vocal music. Starting in 1783, Haydn began to embrace the new style of complexity and composed instrumental works with an imbued moral dimension.

Haydn's 12 London Symphonies show a progression of complexity. They call for larger orchestras with virtuosic capabilities and an audience that understood form. The London Symphonies exhibit more complicated formal structures with singular themes developed into multiple themes, unexpected key areas and sections. For example, in Haydn's Final Symphony, there is an autonomous slow introduction that leads into an extremely virtuosic first movement where the first and secondary themes are both generated from the first transformed from the original theme.

An aspect of the orchestral concert culture from the late 18<sup>th</sup> century is the relationship between performer, composer and audience. The composer catered the music to the audience and the level of the orchestra. The other dimension is the effect that the audience has on a composer. This is not an attribute unique to Haydn. The symphonic

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<sup>18</sup> David Schroeder, "Audience Reception and Haydn's London Symphonies", 55-72.

works of J.C. Bach and Abel exhibit the same characteristics. The salient features are the interworking relationship of composers, audiences and performers. The composers are involved in the entire process, akin to musical entrepreneurs.

## Chapter 5: How musicians survived

Like musicians today, several streams of income were necessary when assembling a livelihood for 18<sup>th</sup> century musicians. As we have observed in the previous chapters musicians performed in subscription concerts and opera orchestras. However, these two streams would not be enough to sustain one's life. Subscription series performances typically led to more lucrative events such as private concerts, benefit concerts and teaching. In this chapter we will look at the social status of musicians in the late 18<sup>th</sup> century and how one musician made his fortune in the open market of 18<sup>th</sup> century London.

The little information as we have surrounding the concert culture of late 18<sup>th</sup> century London is only expanded when we examine the private and benefit concerts of the same period. The salon concert was a specific type of small private concert that featured food, music and games in the homes or salons of its host. Another popular small private concert was a benefit concert, which were concerts held once a year for a composer to showcase his newest works, earn money and further his reputation.<sup>19</sup>

An aspect of the concert culture of the late 18<sup>th</sup> century, which we have already discussed, was the rise of the middle class. Professional musicians were among that middle class, and due to the free market that existed, the rise or fall of social status was a result of their abilities and business savvy. The middle class of 18<sup>th</sup> century England could be better described as the merchant class. The rise of business ownership was a large part of the cultural identity of the middle class. Musicians of this time were not so different from musicians today. For instance, musicians of the 18<sup>th</sup> century spent years in

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<sup>19</sup> William Weber, *Music and the Middle Class* (New York: Holmes & Meier Publishers, 1975) 160.

training, often learning other languages and the values of the upper class. However, musicians were clearly not part of the upper class no matter how much interaction they might have had with that class of people.

An image of the job market of the 18<sup>th</sup> century also shifted. The high-status positions as court musicians or church musicians began to fade into the abyss of the open market. Deborah Rohr writes, “By the late 18<sup>th</sup> century, music was no longer viewed primarily as a liberal art or a liberal profession, but rather an artisanal craft with links to the theatre and pleasure gardens, financial insecurity, and poor long-term economic or social prospects.”<sup>20</sup> As a result, the patronage markets changed from a singular individual to the power of collective market forces. However, the change was gradual and the musicians in the late 18<sup>th</sup> century had to pull together their livelihood from several varying streams of income, and patrons.

One of the interesting perspectives in the shift of patronage was the wide variety of patrons that now existed and its effect on music making. For instance, the nobility, or some of the aristocratic class, still arranged for private concerts where they directly controlled the musical process. These patrons would control who was hired, what music was played and where it was to be performed. This process could, and did, also include women. For instance, many women managed their own concert series or sponsored benefit concerts for their favorite performers. Similarly, public concerts were supported by a group of patrons who had no choice on the repertoire performed.

There were two other kinds of patrons that transformed concert culture of the 18<sup>th</sup>

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<sup>20</sup> Deborah Rohr, *The Careers of British Musicians, 1750-1850: A Profession of Artisans* (Cambridge: Cambridge University Press, 2001).

century, which were the professional patrons and the growing middle class. This system is best exemplified through the subscription series concert type. These concerts catered largely to the middle class, though they could not be entirely funded by the middle class alone, and were controlled by musicians. Musicians were able to hire other musicians and control the pieces performed. In the coming 19<sup>th</sup> century, Impresarios would take over many aspects of the concertizing business, focusing on money more than artistic enrichment. The late 18<sup>th</sup> century subscription series featured progressive concert series where more challenging pieces were programmed later in the season. An example would be the 12 Haydn symphonies, which would progress in complexity and difficulty through the sequence.

One of the preeminent Violin players in the London concert scene was Felice Giardini. He was one of several foreigners who made their career, and fortunes, in London. Not only was Giardini known for his virtuosity in the Italian style on the violin but he was known as a top entrepreneur and composer. Looking at how Giardini created his life in London provides a window into the concert culture of 18<sup>th</sup> century London. Simon McVeigh, who contributed a fantastic dissertation on this subject, writes, “Giardini was typical of violinists in late eighteenth century London in his combination aristocratic patronage with personal enterprise.” His life, and income, was comprised of three categories; his own entrepreneurial activities, concert promoting, and aristocratic support.

Giardini came to London in the 1740's and was considered a rising star. He was admired for his lyrical Italianate style and inventive ornamentation. His fame and business savvy led him to lead several concert series in the 1750's including the King's

Arms and Castle Concert series. Giardini also made part of his living through teaching voice and violin. This was as a result of the patronage he received from the upper class of London. In 1774 he created a concert series to rival that of the Bach-Abel series. Giardini's concert series featured only Italian and English music. Though unsuccessful, Giardini also owned a store that sold Italian instruments and music. This illustrates Giardini, the entrepreneur, who was willing to take risks in his ventures, which led to his success.

The direct patronage Giardini received took on the form of benefit concerts and private concert series. Mrs. Fox Lane was one of his most devoted patrons who helped organize benefit concerts on his behalf. These concerts became a central attraction to the elite class of London, thus demanding a high-ticket price (5 guineas). Mrs. Fox also introduced him to very influential people in the London music scene, which allowed for Giardini's entrepreneurial activities to thrive. He also arranged for his own private concerts and benefit concerts. In the Burney History book the section on Giardini states, "After he had been here for a few years, he formed a morning *academia*, or concert at his house, composed chiefly of his scholars, vocal and instrumental, who bore a part in the performance." Towards the end of Giardini's career in London, due in part to his poor relationship with J.C. Bach, most of his concerts were in the private sector.

Giardini also had an ability to run operations. He was elected as the director of the Italian Opera Theatre of London in 1754. His relationship with the Opera was on and off due to the poor budget of the opera, despite its reputation of excellence and style under the direction of Giardini. In addition to the regular concert schedule Giardini was responsible for arranging special one-off concerts such as a concert in aid to, "Fund



established for the Support of the Decay'd Musicians, or their families." Giradini's ability to manage several streams of income led to his success. Much like the musicians of today it is important to create several aspects of ones musical and professional life to create a living.

## **Chapter 6: Elements of Eighteen Century Concert Culture**

Looking back over 200 years to guess which elements of the concert culture contribute to a successful concert is problematic. There is far too much subjectivity and far too little evidence surrounding the topic. Simon McVeigh writes, “Analysis is generally hampered by the scarcity of detailed information.” Instead, I propose using elements and features of late 18<sup>th</sup> century London that can be borrowed and used in a concert type today.

### **Variety**

The variety of instrumentation and style was highly valued in the late 18<sup>th</sup> Century. I believe this is something that keeps concerts spontaneous. Many major symphony orchestra concerts follow the pattern of; overture, concerto, intermission and symphony. This is not something that would have appeared in the 18<sup>th</sup> century. Instead the major work can be broken up into parts, as in two movements interpolated with other pieces. The variety of vocalists to instrumental work, also keeps the audience engaged. The flexibility was even greater in the 18<sup>th</sup> century where the size of instrumental pieces varied. For example, a symphony might open the concert that would lead directly into a duet or piano trio followed by an opera aria. This variety of programming, in my opinion, helps to keep the audiences’ interest throughout the concert. They will always have “something new” to look or listen for, especially if the audience is not formally trained in classical music. Additionally, flexible instrumentation reduces the rehearsal time needed since only few pieces require the full ensemble. Rehearsal time drastically increases the overhead of the entire concert with diminishing returns.

## **Musician Involvement**

Having the musicians involved in the entire process can be seen in the series of Bach-Abel, Salomon and others. This is a crucial element that is often missed in today's society. The musicians know the pieces very well and how to program the concert from beginning to end so that it takes the audience on a journey. Musicians also "have a stake" in the event and will gain artistic fulfillment through seeing how their individual role contributes to the whole experience. Being a part of the process also leads to more audience interaction. In the late 18<sup>th</sup> century audience interaction was crucial for securing more lucrative gigs to sustain their livelihood.

## **Selling the experience**

One of my favorite aspects of subscription concert series on the 18<sup>th</sup> century is the concept of selling the experience. Many subscribers did not attend to hear a specific piece or composer, they came because they trusted the brand. The brand would be whichever subscription series they might prefer (i.e. Saloman, Pantheon, etc.) The brand could have also been their favorite performer who would be supported by benefit concerts or house concerts. Patrons trusted the brand to provide an experience from beginning to end. I cannot underscore the importance of this aspect, simply because it includes all other elements of this chapter. That trust leads to long lasting patrons who will learn through attending your events.

## **Inclusion of Composers and New Music**

Haydn transformed his works for the London public and the London public changed Haydn's compositional product. The excitement around new music was prevalent in the 18<sup>th</sup> century and I believe it can be successful today. Circling back to the importance of variety also applies to programming and including new pieces. The combination and juxtaposition of new and old pieces provides the variety needed to maintain the audience's attention. The reciprocal relationship of Haydn and the London public parallels successful audience interaction. Bringing the public into the compositional process through seeing the composer, hearing their works on multiple occasions is a way to recreate that relationship today.

## **Spaces in which the audience feels comfortable**

Music was often accompanied by other activities in the 18<sup>th</sup> century. This behavior allowed for a more casual informal atmosphere, which is ironic when one considers the level of informality today compared to the 18<sup>th</sup> century. This does not mean that music needs to be accompanied by a party atmosphere that will prohibit people from listening deeply. 18<sup>th</sup> century concert culture was closely tied to the commercialization of leisure. The expectation was that the audience was to be transported to another place through the event. It was their entertainment for the evening. An approach of leisure and enjoyment can definitely be applied to concerts today.

## Part 2: Something Borrowed

### Chapter 7: Introduction

A seemingly common trend in the classical music world is to dwell on the fact that we exist in a catastrophic crisis. The media reports on opera houses and symphonies facing bankruptcy or closing after years of public service. However, is the situation really that bad? The National Endowment for the arts reported a significant decline in adults who attended classical music concerts from 13% in 1982 down to 9.3% in 2008. Not only are ticket sales down, but the demographic is getting older. Greg Sandow notes that the median age of a classical music concert in 1937 America was 30 years old.<sup>21</sup> In 2002, the largest group of ticket holders at classical concerts in America was 45-54. In 2008, the median concert age had risen to 49. Even more surprising is that, according to Robert Flanagan, “even if every seat were filled, the vast majority of U.S. symphony orchestras still would face significant performance deficits.”<sup>22</sup> I think it is safe to say that, yes, the situation is that bad.

One of the most successful marketing strategies in the 20th and 21st century was outlined in a book published in 2005, written by W. Chan Kim and Renée Mauborgne. The book is called *Blue Ocean Strategy*, and outlines a fairly simple concept. If a new product or service exists that taps into a new market, then competition is irrelevant. This

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<sup>21</sup>Sandow, Greg. 2007. "Rebirth: The Future of Classical Music ", <http://www.artsjournal.com/sandow/2007/01/rebirth.html>.

<sup>22</sup>Flanagan, Robert. *The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges*. New Haven: Yale University Press, 2012.

is in line with one of my favorite business concepts, either be the best or be something different. So perhaps one solution to the “crisis” of classical music is to create a concert experience that is different. There is no doubt that the music industry is big money in the United States. According to Forbes magazine and the Federation of the Phonographic Industry reports that the larger music industry (record sales/ live events) has grown from \$132 billion in 1999 to \$168 billion in 2009, with concert sales tripling during that time. Even more inspiring is the growing market that Americans are spending on entertainment and leisure. According to Forbes Magazine, “It’s a safe bet that the wealthy median American consumer of the 2020s, 2030s, and 2040s will want to be entertained, and will be prepared to spend more on entertainment products and services than the median consumer in 2012, 2000, or 1980. And one way or another, a large fraction of that money will wind up in the pockets of musicians, authors, actors, and other creative professionals. Markets are unpredictable, so we can’t predict exactly how this will happen. But we should be pretty confident that it will.”

My document, *Something Borrowed*, is looking to the past to reimagine a concert type in today’s (and tomorrow’s) market. 18th Century London had an extremely diverse concert culture with events ranging from small house soirées to grandiose events with thousands in attendance. In researching the variety of live music events I noticed common trends that would be beneficial in a concert series today. The business plan in Part Two of the document outlines a plan for a fake company, Ensemble Forza. The company is modeled after a Bloomington based fine arts school, which I co-founded, called Studio Forza. The group class concept, for example, is taken from a class Studio Forza had created. However, the concert series is modeled after experimental concerts

with Studio Forza and my findings from Part One. Throughout my research, I found two existing musical companies, which have successfully incorporated a non-traditional concert presentation style that has been successful. Below is a synopsis of both companies as a proof of concept for the concert type proposed in the business plan.

### **Chatter Music, Albuquerque, New Mexico**

Chatter Music is an Albuquerque, New Mexico based chamber music series that performs 50 weeks out of the year. The appeal to Chatter is the affordable exclusivity, which is achieved through their venue, financial structure and concert style.<sup>23</sup>

The venue for Chatter is an old warehouse that was converted to an artists studio space. The selling out capacity for Chatter music is 130 patrons; who are seated in rows of folding plastic chairs. The venue has a rustic aesthetic with dim lighting and folk art decorating a majority of the space. The stage is slightly higher than the audience, but extremely close and intimate. Parking is readily available since the venue is in an industrial section near the center of the city.

A majority of the Chatter concerts sell out four to five days before each performance with a ticket price of \$15 for adults and \$9 for people under 30 years old. Approximately 40% of the total budget is achieved through ticket sales, where the remaining budget is comprised of direct patronage. The venue is rented out on a weekly basis for \$500. Each concert has a budget of \$1,600 for the musicians and poets, which typically pays \$250 for each musician. The executive board is comprised primarily of musicians who have the control of the repertoire and many artistic decisions.

The concerts for Chatter follow the same structure for most events. For example, the Sunday morning concerts last one hour and include, music, spoken text, and two

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<sup>23</sup> Interview with Artistic Director, David Felberg. March 30<sup>th</sup>, 2015.

minute of silence. The musicians are local professionals who play part time with the local symphonies in the southwest region. The performances are preceded by approximately three rehearsals, which results in an extremely high caliber performance. Informality is achieved by the musicians on the executive board speaking directly to the audience between pieces essentially replacing program notes.

The patron base and support for Chatter can be characterized by extreme enthusiasm. Some patrons no longer attend any other musical services in the area, simply because they prefer the casual informal environment of Chatter. Approximately 30%-50% of the audience is return customers who attend on a regular basis.

Chatter does minimal advertising and relies on the word of mouth of their existing network of patrons. This approximates a “speak-easy” environment where you almost need a password to get in. However, the exclusivity is affordable and the patron base is extremely friendly and inviting.

### **Phoenix Orchestra, Boston Massachusetts**

The Phoenix Orchestra is a Boston, Massachusetts based orchestra that performs 4 concerts throughout the year. The appeal of the Phoenix Orchestra is the affordable orchestral music in a fun atmosphere that focuses on audience interaction. Phoenix Orchestra achieves this through their venue, financial structure and concert style.<sup>24</sup>

The venue for the Phoenix Orchestra is always changing. They seek out bars and restaurants that will allow for a 20-40 piece orchestra in an intimate setting. The Orchestra administration typically works out an arrangement with the venue that if the venue bar minimum is met, then there is no cost to the orchestra for using the space. Special lighting is used to recall more of a rock or jazz concert setting than a traditional

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<sup>24</sup> Interview with Director and Founder, Mathew Szymanski, April 1<sup>st</sup>, 2015.



symphony concert. Drinks and food are encouraged throughout the evening as well as audience enthusiasm. Audience members are asked to whistle and holler for anything they like. The orchestra performs in less formal attire, which contributes to the overall relaxed aesthetic.

80% of the budget for the orchestra is comprised of direct patronage. The ticket price for their events is \$20 and they aim for approximately 200 patrons at each concert. The orchestra pays approximately \$50 per service to its musicians (which is comparable to other per service rates in the Boston area). 75% of their cost of sales are the expenses associated with concert production. All of the administration work is done by members of the orchestra and is currently operating on a donation basis. 15% of their budget is used for marketing (primarily social media) and the remaining 10% encompasses all of the operating expenses.

The market niche for the Phoenix Orchestra is young professionals in the Boston area (21-40 years old), however a more traditional market share of classical concert-goers is also present. Concerts typically last two hours in which the music choices span several centuries, genres and styles. The orchestra has a flexible instrumentation that ranges from full orchestra to solo instruments. Concerts are organized in shorter musical sections with 15-minute breaks interpolated throughout the evening. The program notes and presentation from the podium centers on why the music is special to the performers instead of the more historically and theoretically driven program notes.

Between pieces and during the breaks the musicians walk into the audience to interact with the patrons. This is the educational side of the organization in

which the performers answer audience questions about the music, instruments, etc. The Phoenix Orchestra started in 2015 and sold out their first concert.

Both organizations described above were able to present traditional western art music in a non-traditional format. The success of both the Phoenix Orchestra and Chatter Music illuminates an opening in the market for western art music concerts. Both organizations have found that audiences are willing, and extremely enthusiastic, about hearing traditional music in a new way. These two organizations are just a small number of the organizations that are producing similar concert types.

## Chapter 8: Executive Summary

Ensemble Forza is a service-based business that offers concerts and classes in Bloomington, Indiana. Ensemble Forza pulls from multiple disciplines in the visual and musical arts (ranging from photography, music history, art, and music) to present exciting concerts and classes as a community-centered institution. Ensemble Forza offers 12 60-minute music concerts in their season, which operates from April through September in addition to group classes offered through the same season.

The projected goal for concert size would be 125 patrons and the average group class size would be 20 students. The value of Ensemble Forza lays in having our patrons engage in the visual and performing arts, so they can learn to harness personal expression and creativity. Ensemble Forza offers interactive experiences that teach people the beauty and power of enjoying the arts.

Ensemble Forza is both a Fine Arts School (NAICS 61161) and a Concert/Event Promotion (NAICS 71133) business in Bloomington, IN (population of 80, 307). The current global industry for the Fine Arts Schools has annual revenues of \$3bn with a growth rate of 2.1%.<sup>25</sup> The current global industry for the Concert/Event Promotion has annual revenues of \$25bn with a growth rate of 4.7%.<sup>26</sup>

The first main group (group classes) Studio Forza targets is mature adults (50-70 years old) with disposable income. The motivation for this group is participation in a social activity in which they learn about the fine arts of music and art in a casual inviting atmosphere. The second group (concert series) Ensemble Forza targets, are adults ranging

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<sup>25</sup> Ibis World (August 2013)- <http://www.ibisworld.com/industry/default.aspx?indid=1541>

<sup>26</sup> Ibis World

from 21-80 years old who are looking for live entertainment in a fun and casual atmosphere. The selling point for Ensemble Forza is the “total experience” concept in concerts and group classes. Ensemble Forza focuses on not only the result of classes, but the experience of attending concerts or classes in terms of the connection with the teacher, performer/composer and intrinsic value of creating music and art.

Ensemble Forza is in the planning stage and is operated and managed by the executive board, which includes an executive director, artistic director and administrative assistant. All musicians and instructors are hired out as independent contractors.

Ensemble Forza will start out as an LLC that plans to achieve non-profit status by 2018.

Ensemble Forza expects to profit (net) \$1,523 in 2016, \$8,773 in 2017 and \$13,923 in 2018.

## **Chapter 9: The Business Concept**

Ensemble Forza is a service-based business that offers concerts and classes in Bloomington, Indiana. Ensemble Forza pulls from multiple disciplines in the visual and musical arts (ranging from photography, music history, art, and music) to present exciting concerts and classes as a community-centered institution. Ensemble Forza offers 12 60-minute music concerts in their season, which operates from April through September in addition to group classes offered through the same season.

The faculties for Ensemble Forza are professional musicians in the Bloomington area with several years of experience. Through a casual, energetic and creative approach patrons are able to connect with classical music, and musicians in an informal atmosphere. The artistic board decides on the program series for the concerts and classes that aims to introduce listeners to a wide variety of musical styles and genres.

The concert series is designed to present traditional western art music in a casual, interactive and intimate experience. The age of concert patrons ranges from 21 years old to 80 years old. Patrons may attend concerts on a, “pay-as-you-go” plan, or a purchase a complete season pass for a discounted rate. The option for a season subscription promotes the learning curve of the complete series and supports an ongoing patron-musician relationship. All concerts are held at the historic Woolery Stone Mill and occur at 6pm on two Thursday evenings a Month. For each concert a local food truck and brewery/winery is selected to sell food and beverages, which patrons can enjoy during the concert. The venue is decorated with a local artist showing their work for each concert and the audience is seated in folding chairs surrounding the performers in a circle.

The music will be pulled from several styles and genres in Western Art music. Concert programs are assembled focusing on variation of performers and style. For instance, an avante-garde chamber ensemble piece might begin the concert, which would then be followed by a traditional Italian artsong for soprano and piano. The attire for the performers will be business casual. Performers are also encouraged to sit in the audience between pieces to promote audience interaction with the musicians. The artistic and executive directors will act as narrator for each event to explain the various musical and artistic concepts to help the audience focus their listening to specific elements of the music. When applicable, a screen will display translations as well as a live Twitter feed of Ensemble Forza. Audience members are encouraged to use their phones to interact with other audience members through social media during the performance. Commissioning new music will also be a priority of the concert series. Each season a guest composer will be invited to compose multiple pieces throughout the series.

Ensemble Forza also offers group classes that range in subject matter from art to music, with an average class size of 20 people. The classes are conducted in a casual, intimate, social and fun setting one-week before each concert in the series. Group classes are designed to promote attendance at regular concert season. Instructors are pulled from the regular musicians that perform in the concert series. Students range in age from 30-70 years old with an average age of 55. Group classes are taught in an interactive setting with a combination of lecture/discussion and hands on projects. Classes are held in the homes of the students, on a volunteer basis. The purpose, and topics, of the class are directly related to the programmed music so that listeners can connect with the music and artistic movements associated with pieces on a deeper level, in a fun environment.

As a result of the two avenues of revenue, concerts and group classes, Ensemble Forza targets two audiences. The first audience is adults (21-80) who are looking to support local art, music and food in a concert setting. This group is categorized by spending disposable income on leisure. Similarly to the first audience group, the second audience Ensemble Forza targets are adults (30-70) who are curious about the fine arts and classical music but feel intimidated by the formality of classical music and art. Many of our students feel that they have to know how to act in a concert hall, or have to study an artist before attending a museum or symphony concert. For example, two students from our Clef and Canvas class said that after taking our class they felt comfortable attending an opera performance and said that it was one of the best experiences they had at a live performance. Ensemble Forza group classes push against this idea of formality in the arts and connect people's life experience with the art that surrounds them.

Currently, Ensemble Forza operates in the planning stage. The projected goal for concert size would be 125 patrons and the average group class size would be 20 students. The value of Ensemble Forza lays in having our patrons engage in the visual and performing arts, so they can learn to harness personal expression and creativity. Ensemble Forza offers interactive experiences that teach people the beauty and power of enjoying the arts. Many students feel comfortable engaging with the artistic community around them after taking classes or attending concerts with Ensemble Forza.

## Chapter 10: Marketing Strategy

### Market Niche and Market Share

Ensemble Forza is both a Fine Arts School (NAICS 61161) and a Concert/Event Promotion (NAICS 71133) business in Bloomington, IN. The current global industry for the Fine Arts Schools has annual revenues of \$3bn with a growth rate of 2.1%.<sup>27</sup> The current global industry for the Concert/Event Promotion has annual revenues of \$25bn with a growth rate of 4.7%.<sup>28</sup> All of Ensemble Forza's activities interact with the artistic culture of the Bloomington Community, which has a population of 80,307.<sup>29</sup>

The first main group (group classes) Studio Forza targets is mature adults (50-70 years old) with disposable income. The motivation for this group is participation in a social activity in which they learn about the fine arts of music and art in a casual inviting atmosphere. Bloomington Indiana was just named a top 10 small towns to retire in by AARP. Additionally, as the baby-boomer generation begins to retire they are redefining retirement. According to the Merrill Lynch study, "The New Retirement Survey", 57% of retirees view retirement as an opportunity to reinvent themselves. One of these activities will be picking up old hobbies or starting new ones. Corlan Inc. noted that entertainment and education for retiring baby boomers is one of the top 10 growing markets for small businesses.

Between both targeted groups Ensemble Forza focuses on the interaction between performer and student/patron as a vehicle for people, of all ages, to harness personal expression and creativity. After taking our events, our students feel comfortable attending

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<sup>27</sup> Ibis World (August 2013)- <http://www.ibisworld.com/industry/default.aspx?indid=1541>

<sup>28</sup> Ibis World

<sup>29</sup> United State Census Bureau 2010



museums and concerts they previously wouldn't have seen. Students in our group classes are able to measure success by the physical art they create (i.e. paintings, books photographs) and an increase in concert attendance or understanding of music that was previously challenging. To illustrate the success of Ensemble Forza's students please see the example below:

Example: Two students from the Clef and Canvas class typically attend one opera production a year at the Musical Arts Center in Bloomington. After taking our class they have attended 4-5 productions this year including a modern, what some musicians would label, challenging opera.

A growth area for Ensemble Forza is the group classes that cater to the baby-boomer generation. Bloomington only has a handful of institutions, which offer similar type of classes. A review of the top existing institutions, which offer group classes, is detailed below.

### **Indiana University Lifelong Learning**

**Classes offered-** most areas of research available on campus ranging from art to music to geology.

**Pricing-** Class price varies based on length of the class but typically \$20/hour.

**Review-** The benefit to these classes is the trusted brand recognition of Indiana University as a top academic institution. They offer a wide variety of one-off classes catered to the recently retired generation. Classes are typically held in a traditional lecture format at the University or at the Meadowood Retirement Community.

### **Center for Lifelong Learning- Ivy Tech**

**Classes offered-** topics are more focused on entertainment. They offer several art classes, history classes, music classes and cooking classes. In addition they have several health and wellness classes.

**Pricing-** Classes are usually structured in a mini series of 4 to 6 weeks with an average class cost of \$20-\$30/class.

**Review-** The website is extremely user friendly with easy to navigate catalogs with several pictures. The classes are typically held in the Waldron Arts Center (art museum in Downtown Bloomington) and taught in a typically lecture style with more of an emphasis on interaction.

### **Wine and Canvas-Bloomington, IN**

**Classes offered-** Wine and canvas only offers one type of a class, which is a group painting exercise.

**Pricing-** \$35-\$45/Class

**Review-** Wine and canvas combines teaching people how to paint with a fun social atmosphere with wine. They are extremely successful throughout the Country and are generating a strong brand. Classes are typically held at local restaurants or bars keeping the overhead extremely low.

The second audience is adults (21-80) who are looking to support local art, music and food in a concert setting. This group is categorized by spending disposable income on leisure. According to Forbes Magazine, the "...wealthy median American consumer of the 2020s, 2030s, and 2040s will want to be entertained, and will be prepared to spend more on entertainment products and services than the median consumer in 2012, 2000, or 1980." Ensemble Forza plans to offer the growing market with a new experience in listening to western art music.

The strategy for Ensemble Forza is to offer something traditional in a new way. The new concert type is intended to attract new audiences to western art music, as well as the market niche of people who already attend western art music concerts. Below is a short description of competitors to Ensemble Forza in the Bloomington, IN area.

### **Bluebird**

**Concerts offered-** The Bluebird brings in a wide range of musical acts ranging from local bands to world famous artists. The music presented is typically in the popular music genre.

**Pricing-** Concerts are usually structured in a traditional rock music venue environment with an average cost of \$20-\$30/ticket.

**Review-** Any genre of live music is a potential competitor of Ensemble Forza. However, by presenting western art music at an earlier time will cater to a different market share.

**Musical Arts Complex (MAC)-** Bloomington, IN

**Concerts offered-** The MAC presents traditional western art music concerts as part of Indiana University's Jacobs School of Music. The operas, in particular, charge a ticket price and market to the shared niche of traditional western art music concert goers.

**Pricing-** Concerts have an average cost of \$20-\$50/ticket.

**Review-** The MAC presents concerts in a traditional way and at a very high level. Their season operates primarily in academic year, which should not be in direct competition with Ensemble Forza.

### **Marketing Strategy**

The selling point for Ensemble Forza is the "total experience" concept in concerts and group classes. Ensemble Forza focuses on not only the result of classes, but the experience of attending concerts or classes in terms of the connection with the teacher, performer/composer and intrinsic value of creating music and art. Our continued marketing strategy will be to encourage our current students and network to bring their friends to our events. Our primary technique will be the promotional method through occasional discounted first classes and concerts. In addition to promoting with our products and services we plan to regionally advertise through WFIU (the local public broadcasting radio station), social media idioms (such as our Facebook page, Twitter feed, and Instagram photo shots) and a detailed, informative website. See the advertising section below for further detail.

### **Pricing Policy**

The pricing policy for Ensemble Forza is parity pricing. Our classes are competitive for the surrounding Bloomington community. For our concerts will be priced to imitate that of attending a movie or local rock concert (\$20 general admission). We will use occasional promotional discounts to get new patrons in the door. What sets

Ensemble Forza apart is the quality of service/high standards of instructing and the unique informal concert atmosphere.

### **Advertising Plan**

In the digital age information is easily accessible to most anyone with an Internet connection. Ensemble chooses to focus on the results of attending concerts and group classes and the experience of those concerts or classes. Ensemble Forza will advertise through social media, website, public concerts, newsletter, email, radio and print materials which are detailed below. Two areas in advertising, which Ensemble Forza will eventually use, are outside and television, also detailed below.

#### **Outside**

At this point Ensemble Forza feels that the cost of billboard and other outside mediums is too expensive and not focused on Ensemble Forza's targeted markets.

#### **Television**

Similarly to outside advertising the cost of creating content to advertise on television is too great for the immediate future.

#### **Social Media**

Ensemble Forza will have a Facebook and Twitter account that we post in twice daily. Our Administrative Assistant will schedule a weeks worth of posts to be posted at specific times, based on our markets, through the program Hootsuite. Approximately two hours a week by the Administrative Assistant will be dedicated to maintain the social media. Our Facebook posts follow the following schedule:

- Mondays:
  - Inspirational Post: (Share a great story, song etc to inspire people to start their week)
  - Weekly scoop on EF post:
- Tuesdays:
  - Share an artistic/helpful article ask fans to respond with their thoughts.
  - Product marketing post: Upcoming group class
- Wednesdays:
  - Feature artist post: Share a video of a performer from the concert series. Ask fans to respond.
  - Promo Post: Special offer or discount of the week.
- Thursdays:
  - Artistic Debate: Post an article or semi controversial idea about art or music. Ask fans to respond with their ideas or suggested remedies..
  - Product Marketing Post: Heads up on our next event...
- Fridays:
  - Suggest fun artistic ideas for the weekend. Share local arts things to do in town and insert links.
  - Free DIY creative share. (art, music or food)
- Saturdays:
  - Live interview, online conference or online chat.
  - What do you want Ensemble Forza to offer? Vote casting post.
  - Product Marketing: T-shirt sale etc...
- Sundays:
  - Online Drawing, competition, prize etc.
  - Poignant end of the week story or words of wisdom.

## **Website**

Our website contains helpful information about concerts, classes, faculty bios, student picture and testimonials. In addition, we have a page entitled, “inspiration zone”. This page is designed to encourage return visits to the site. The Inspiration Zone features the single most successful Facebook post throughout the week, which is reposted on the Inspiration Zone (included in the allotted social media work for the Administrative

Assistant). For example, we have a featured student each week that performs a piece for video, which is then posted online. To keep the website current we schedule updates on a quarterly basis as our classes are in constant rotation. The website is updated by the Administrative Assistant with major aesthetic changes discussed by the management team.

### **Newsletter**

Ensemble Forza sends a quarterly newsletter, entitled “The Scoop of Ensemble Forza”. The template of the newsletter is kept on constant contact. The main objective of the newsletter is to inform its subscribers about the classes offered for upcoming sessions, advertise upcoming Ensemble Forza events, instructor/ ensemble member performances and to celebrate student success. A further description of the newsletter and how it is constructed is included in the Operations Segment.

### **Email**

For each concert or event, Ensemble Forza sends an email advertisement to its newsletter list. The content of the advertisement is discussed by the management team and designed by the Administrative Assistant. All email communication of Ensemble Forza is completed through constant contact.

### **Radio**

Each year Ensemble Forza spends \$1,000 on radio advertising through WFIU, which allows for 50 30 second long advertisements at random times throughout the peak hours (8am-8pm). Many of the listeners of WFIU belong to both of Ensemble Forza’s targeted markets. The radio advertising is set up randomly throughout the year to be exposed to the most amounts of potential clients. The radio advertisements are split

between announcing the new classes Studio Forza offers and the upcoming concerts and events. The Artistic Director works with a WFIU representative to create the scripts for the advertisements.

### **Print**

Ensemble Forza creates print brochures for each new release of classes and events to be handed out by instructors and at public concerts by the performers. Posters are also set up around the community and brochures are handed to the existing network of students and patrons. The content and design of all print advertising is discussed by the management team and is designed by the administrative assistant, or in some cases a contracted graphic designer.

## Chapter 11: Research, Design, and Development

As an arts organization, one of the priorities of Ensemble Forza is to provide a service to the community in which it exists. Teaching classes and performing concerts does not require reinventing the wheel, but serving the community through the arts is ever-changing. The RND philosophy of Ensemble Forza is to engage new audiences through innovative concerts outside of the regular concert season. Classical music concerts have fallen into a repetitive, formal presentation. Many organizations perform the same music in the same way again and again. This style of concertizing is extremely formal and expects audience to understand the “rules” of how audience members should ask. Ensemble Forza pushes against this tradition and formality by creating concerts and events that perform a wide variety of music in a casual setting focusing on audience engagement throughout. The goal of these concerts is to excite new audiences to the idea performing and visual arts being a part of their life and discover new techniques for presenting music that will be used in the regular concert season. Not only is this beneficial to the artistic community of Bloomington, it will distinguish Ensemble Forza from its competitors. For example, Ensemble Forza recreated a historic concert form known as a Schubertiade, which was extremely successful. The Schubertiade was a small, 100 people or less, salon style concert that existed between May of 1816 to January of 1828. The concerts featured music by the composer Schubert, which were usually played by Schubert and accompanied by a few other musicians or small chamber ensembles in the homes of its guests. See the below example for a further description of the event.



“During my research I decided to re-create my very own Schubertiade as part of the music and art history class I teach. I assembled a few musicians to perform in my living room and invited 15 non-musician adults. The audience was a combination of people who have attended a few classical concerts and a few who have never been to classical concert. The response was astounding! People were thrilled to be able to combine the beauty of music with the comforts of a living room, great food and camaraderie. After the class I lead a discussion on the music and overall experience. Everyone in the class had listened more intently than I could have ever imagined and were able to contribute to the conversation as if they were trained musicians. I believe that the future of music lies with engaging our new audiences in the intimacy of a Schubertiade environment. Letting them contribute to the artistic process of music and see up close how powerful a live performance can really be, will not only foster an appreciation for classical music but might inspire them to venture out to see another concert in the community.”- Michael L. Walker

To finance these innovative concerts Ensemble Forza has a standard ticket price (\$20-\$60) that covers all of the expenses. To date, they have put on three successful events including a Sunday Brunch at the Winery, and a Moonlight Melodies concert of Clear Creek Bridge. Concert attendance ranges between 30 and 60 people. Concerts and events typically last 60 minutes. 80% of the performers are instructors/performers with Ensemble Forza. The remaining %20 of the performers are local professional musicians. The concepts and planning for these concerts are discussed and delegated by the management team throughout the year.

## **Chapter 12: Operations Segment**

Behind the group classes and concerts the work and operations flow from the executive director down to the individual instructors and performers. Ensemble Forza does not have a physical location so most of the work happens through digital communication (i.e. email, skype, google docs, etc.).

### **Handling Payment and Payroll**

Concert tickets and season subscriptions can be paid via check, cash or card. The Artistic Director then deposits all of the checks and check in the bank. During the first class or concert the instructors and performers are cut a contract employee check by the Executive Director. Each instructor and performer is hired out as an independent contractor and is given a 1099 tax form at the end of the year. Each instructor is responsible for paying his or her own taxes. The Executive Director inputs all of the lessons and payments in QuickBooks.

### **Scheduling Concerts and Classes**

All classes and events are organized and scheduled on the Studio Forza Google Calendar. The locations of each of the classes, times and instructors are all kept on the Google Calendar. Regular meeting times for concerts and classes, are organized through the performers and Executive Board.

### **Daily Operations and Project Assignment**

The core management team of the Studio Forza consists of the Executive Director, Artistic Director and Administrative Assistant. Daily operations including, but are not limited to, website maintenance, concert scheduling, group class scheduling, musician contracting and misc. housekeeping are delegated from the Executive Director

to the management team on a weekly basis. A weekly meeting/work period of 5 hours is scheduled with an agenda each Wednesday.

### **Communication/ Technology**

The primary form of communication for Ensemble Forza is email. When communicating to patrons and the Ensemble Forza newsletter community we will use Constant Contact. The management team and instructors also communicate through email and using Google Drive to share all documents. All digital media (recordings, photos, videos) are all stored on the Ensemble Forza Dropbox. All computers are personal computers of the management team, which are backed up using Dropbox and external hard drives. Tech work and repairs are handled on a case-by-case basis and outsourced to local companies. Computer maintenance, supplies and internet are all accounted for in the expenses of Ensemble Forza.

### Newsletter

Ensemble Forza sends a quarterly newsletter. The template of the newsletter is kept on constant contact and, to date is sent to 186 people. Ensemble Forza gains subscribers through a form on our website, emails gathered in private lessons, group classes and public concerts/events. The administrative assistant inputs subscriber emails. The content is created by the management team in the weekly meetings and is inputted by the Administrative Assistant. The main objective of the newsletter is to inform its subscribers about the classes and concerts offered for upcoming sessions, advertise upcoming Ensemble Forza events, instructor performances and to celebrate group class student success.

## **Chapter 13: Management Section**

### **Core Management Team**

It is important to the company to have musicians involved in the entire process.

Professional musicians will fill the positions of Executive Director and Artistic Director, where as the job of the Administrative Assistant can be filled with someone outside of music.

### **Ownership**

Ensemble Forza will start out as an LLC. Once a track record of success in concert attendance and class attendance is established Ensemble Forza will establish itself as a nonprofit 5013C. Apart from the executive board the faculties will be hired out as independent contractors.

**Executive Director-** Job Expectations: The main concern of the Executive Director is to run the weekly meeting and make sure the company stays on track with its business plan and marketing strategy. The Executive Director is also responsible for all of the hiring and firing of the independent contractors.

**Artistic Director-**Job Expectations: The main responsibility of the Artistic Director is to be the second in command by helping the Executive Director in any way possible. They are also responsible for steering the artistic vision of the company by choosing what types of group classes to offer as well as what types of concerts to produce.

**Administrative Assistant- Job Expectations:** The primary expectation of the Administrative Assistant is to help with the day-to-day activities of the company. These include all of the duties listed above with an emphasis on the misc. administrative duties. The Administrative Assistant works closely with the management team to make sure everything is done on time.

## **Chapter14: Financial Segment**

The following financial statements demonstrate the style in which the financial documents will follow as well as projections for the first three years of the business (starting in 2016). It is essential to have a portion of the budget rely on direct patronage, which takes the form of grants and donations. The average cost of musicians on a concert within the typical season is \$1,500. This represents only an average since the instrumentation, and required musicians, would change from concert to concert. One concert might require 10 musicians while the following concert might only require 3. Each musician is paid \$250 for the performance, which would include 2-3 rehearsals.

# Balance Statement

Ensemble Forza  
Bloomington, IN

Prepared April 14th, 2015 by Mike Walker

## Current Assets

Cash Balance	1,600
Accounts Receivable	0
Prepaid Expenses (Taxes)	0
Merchandise Inventory	0
<b>Total Current Assets:</b>	<u><u>1,600</u></u>

## Fixed Assets

Vehicles	0
Furniture and Fixtures	500
Equipment	0
Buildings	0
Land	0

<b>Total Assets</b>	<u><u>2,100</u></u>
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## Liabilities and Capital

Contract Private Instructors	400
Owners's Equity	1700

<b>Total Liabilities and Capital</b>	<u><u>2100</u></u>
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Figure 14.1- Balance Sheet for Ensemble Forza

## Annual Profit and Loss Statement

Ensemble Forza  
Bloomington, IN

	Jan-16	Jan-17	Jan-18
<b>Gross Sales</b>			
<b>Regular Concert Series (Gross)</b>	12,000	19,200	28,800
50 tickets sold during 12 concerts at \$20/per concert			120 tickets sold during 12 concerts at \$20/per concert
Group Classes (Gross)	2,000	2,500	3,000
RND Concerts (misc. concerts)	4,000	4,500	5,000
Direct Patronage/Grants	17,000	20,000	21,000
<b>Total Gross Income</b>	<b>35,000</b>	<b>46,200</b>	<b>57,800</b>
<b>Cost of Sales</b>			
Contract Performers	18,000	18,000	18,000
Average cost of concert using 6 musicians at \$250/each			
Contract Group Class Instructors	750	1,000	1,250
RND concerts	1,500	1,750	2,000
<b>Total Cost of Sales</b>	<b>20,250</b>	<b>20,750</b>	<b>21,250</b>
<b>Personnel</b>			
Salaries and Wages	2,500	5,000	10,000
Employee Benefits	0	0	0
Workers Comp	0	0	0
Payroll Taxes	0	0	0
<b>Total Personnel Expense</b>	<b>2,500</b>	<b>5,000</b>	<b>10,000</b>
<b>Occupancy</b>			
Rent	6,000	6,000	6,000
Utilities	0	0	0
Maintenance	0	0	0
<b>Total Occupancy Expense</b>	<b>6,000</b>	<b>6,000</b>	<b>6,000</b>
<b>Service, Supplies, Sales Promotion</b>			
Website	96	96	96
Business Meals	700	700	700
Supplies (office & operc)	700	800	900
Repairs & maintenance	250	250	250
Advertising	1,500	2,000	2,500
Sheet Music and Recordings	200	250	300
Newsletter	81	81	81
Group Class Materials	600	700	800
Merchandise	250	350	450
Donations to Arts Organizations	150	200	250
Travel Expenses	200	250	300
<b>Total Expenses</b>	<b>4,727</b>	<b>5,677</b>	<b>6,627</b>
<b>Annual Totals</b>			
<b>Total Annual Gross Sales</b>	<b>35,000</b>	<b>46,200</b>	<b>57,800</b>
<b>Total Cost of Sales</b>	<b>28,750</b>	<b>31,750</b>	<b>37,250</b>
<b>Total Service, Sales, Sales Promotion</b>	<b>4,727</b>	<b>5,677</b>	<b>6,627</b>
<b>Annual Net Income</b>	<b>1,523</b>	<b>8,773</b>	<b>13,923</b>

Figure 14.2- Profit Loss Statement for Ensemble Forza



## Annual Cash Flow Statement

Ensemble Forza

Bloomington, IN

Prepared by Michael Walker April 17th, 2015

	Jan-16	Jan-17	Jan-18
<b>Beginning Cash Balance</b>	1,600	1,523	8,773
<b>Cash Inflows</b>			
Regular Concert Series (Gross)	12,000	19,200	28,800
Group Classes (Gross)	2,000	2,500	3,000
RND Concerts (misc. concerts)	4,000	4,500	5,000
Direct Patronage/Grants	17,000	20,000	21,000
<b>Total Gross Cash Inflow</b>	<b>35,000</b>	<b>46,200</b>	<b>57,800</b>
<b>Cost of Sales</b>			
Contract Performers	18,000	18,000	18,000
Contract Group Class Instructors	750	1,000	1,250
RND concerts	1,500	1,750	2,000
<b>Taxes</b>	<b>750</b>	<b>1,000</b>	<b>1,250</b>
Website	96	96	96
Business Meals	700	700	700
Supplies (office & oper.)	700	800	900
Repairs & maintenance	250	250	250
Advertising	1,500	2,000	2,500
Sheet Music and Recordings	200	250	300
Newsletter	81	81	81
Group Class Materials	600	700	800
Merchandise	250	350	450
Donations to Arts Organizations	150	200	250
Payroll for Executive Board	2,500	5,000	10,000
Travel Expenses	200	250	300
<b>Subtotal Expenses</b>	<b>27,477</b>	<b>31,427</b>	<b>37,877</b>
<b>Other Cash Out Flows</b>	<b>6,000</b> (venue rental)	<b>6,000</b>	<b>6,000</b>
Owner's Draw	0	0	0
<b>Total Cash Outflow</b>	<b>33,477</b>	<b>37,427</b>	<b>43,877</b>
<b>Ending Cash Balance</b>	<b>1,523</b>	<b>8,773</b>	<b>13,923</b>

**Figure 14.3- Annual Cash Flow Statement for Ensemble Forza**

## **Chapter 15: Critical Risks**

Ensemble Forza faces several risks that it must address in the business plan; industry risks, instructor risks, competitor risks and overhead financial risks.

### **Industry Risks**

The current trend, one that does not value art in our society, could continue which would drastically reduce Ensemble Forza's market niche. Many governmental budgetary cuts redirect funds from the arts to the other subjects such as science and math. If patrons no longer see the value of an art filled experience Ensemble Forza could potentially see a drop in concert attendance. Similarly, if the next generations of adults who are beginning to retire have no interest in extended education that would also infringe on the market niche for Ensemble Forza's group classes.

Possible Solution: Ensemble Forza's response to this would be outlining the results of an arts education experience on all aspects of one's life. This would be done through a marketing campaign with supporting data from current studies on the subject.

### **Competitor Risks**

A potential risk to Ensemble Forza is the possibility of a new concert series or music studio opening in the Bloomington Area. Indiana University brings in top-notch music and art students from around the country and it is a possibility for one of them to stay and create another similar experience to Ensemble Forza.

Possible Solution: The solution for this would be to emphasize the quality of instructors at Ensemble Forza for group classes and the world-class performances seen in the concert season. Additionally, establishing trust with the current clientele is essential through customer service and a consistent product. In other words, the audience will trust

the concert series and attend because, from experience, they will know it is always a fun and fulfilling experience.

### **Financial Risks**

One of the successful financial attributes of Ensemble Forza is low overhead. Once Ensemble Forza continues to grow it will need to expand to include a regular office location and non-profit status. A serious risk with the growth is having enough students and patrons to cover the drastic overhead change of a physical location. This could lead to an escalation of costs in ticket prices for classes and concerts.

Possible Solution: Ensemble Forza would have to make sure that there were enough patrons to cover the costs through direct patronage. Some of the top donators would have to continue to contribute to the brand they trust.

## **Chapter 16: Harvest Strategy**

The harvest and exit strategy for Ensemble Forza would be selling the company. If the founders would move from Bloomington they would need to pass on their students and audience base. They would sell the company name, website and social media page as well as the good will of Ensemble Forza's clients. Potential buyers of Ensemble Forza would have to have a similar skill set as the current instructors and a price would have to be negotiated as many of the assets are intangible.

## Chapter 17: Milestone Timeline

Q1'2016	Reach 50 people for Concert Attendance
Q2'2016	Have 10 students for the first group class
Q3'2016	Reach 50 Newsletter subscribers
Q4'2016	Live interview on WFIU (Local Radio) about Ensemble Forza
Q1'2017	Reach 80 people for Concert Attendance
Q2'2017	Have 15 students for average group class size
Q3'2017	Reach 150 Newsletter subscribers
Q4'2017	Submit recordings for NPR's Performance Today
Q1'2018	Reach 120 people for Concert Attendance
Q2'2018	Have 20 students for average group size class
Q3'2018	Form Non Profit Status
Q4'2018	Reach 300 subscribers to Studio Forza Newsletter
Q1'2019	Open Physical Location
Q2'2019	Write grant for production of CD
Q3'2019	Increase percentage of concert attendees to 60% season subscribers
Q4'2019	Be able to book concerts at least one year in advance

## Chapter 18: Product/Service Descriptions

Below is the current catalog of the lessons and classes which Ensemble Forza offers. The language is intended for our customers and to provide an insight of the types of classes and events, which sets Ensemble Forza apart from other arts organizations.

### Music Group Classes

**Clef and Canvas-** Have you ever wondered where music came from and how it evolved over thousands of years? Are you an art lover, but don't know much about how it has change throughout history? Join us for a music and art appreciation/history course that will blow your mind and entice you to listen to things you have never heard before and look at art in ways you never thought possible. Instructed by Mike Walker and Katie Dukes, this class is designed to introduce you to a wide spectrum of musical genres and their artistic counterparts. During each and every lesson we discuss how music and art evolved and interacted over time. Topics will include not only classic works, but will also venture into the exciting world of modern expression. An optional community field trip opportunity will also enrich this learning experience by enabling students to take the lessons out of the classroom, and into the real world of art and music!

Cost- \$120 for six classes/\$22 for each class/ Class size ranges from 6-12 students per class

### Art Group Classes

**Behind the lens-**In this come-as-you-are course, you are invited to learn about photography with your own personal camera and knowledge as a starting point. Whether you shoot with a digital or film camera, the basic principles are the same because, after all, it's YOU behind the lens! Learn about what makes Photography an art form, and how

to “talk the talk” when it comes to appreciating images. This class is designed with everyone in mind, so whether you’re all about the newest technology, or simply want to have a better understanding of how your camera works, this class is for you. You will leave this class with a deeper understanding of elements of image composition, a clearer understanding of the mechanics of your camera, and a framed copy of your favorite image taken during the course!

Cost- \$110 for six classes/ Class size ranges from 3-6 students per class

**Cover to Cover Bookbinding-** Get to know books in a whole new way during this 6-week intensive on the basics of hand-binding! Try your hand at the kettle stitch, learn all about grain direction, and maybe even pick up a history fact or two. You will leave this course with two one-of-a-kind books, a hand-made book box, and a whole set of tools to continue your bookbinding adventures outside of the classroom! This class is designed with a great deal of hands-on work time incorporated. Due to this, registrants are limited to the first 8, so as to allow adequate creative time between the instructor and individual students.

Cost- \$180 for six classes/ Class size ranges from 4-8 students per class

**Surface design for textile artists-** In this class, students will be exploring various techniques for transferring and printing images on fabric. With a combination of lectures, demonstrations, and hands-on creativity, the concepts of color, design, pattern, and experimentation will be the ruling forces for this workshop. Working hands-on, students will experiment and create printed images using the following techniques (among others):

- Rubber stamps and various print making blocks.
- Oil crayon rubbings to create texture.
- Freeze paper, commercial and hot wax stencils.
- Tape resist with open silkscreen.
- Image printing with photocopy.

All supplies and equipment are provided in this class, and you can look forward to taking 2-3 yards of printed fabric and an instruction manual home with you at the end of the day!

Cost- \$135/ Class size ranges from 8-15 students per class

### **Concert Descriptions**

#### **Moonlight Melodies (RND Concert)**

Join Ensemble Forza for another exciting installment of the Savory Sounds Series!

Indulge in the romance and elegance of French arias and chamber music while nibbling decadent bon bons, cheesecake, and gourmet truffles! With composer selections including Debussy, Duparc, and many others, this event is perfect for date night, family night, or simply a night out on the town. Enjoy the beautiful ambience of the Harris Ford Bridge on the Clear Creek Trail, as the moon, stars, and elegance of a Parisian evening set the stage for this evening concert event.

Ticket Price- \$55



## Chapter 19: Conclusion

At the beginning of this process I expected to find that the concert-culture of late-18th century London was more diverse than it is today, and in many ways I was correct. I believe that today's market has room for new concert types that break away from the formal conventions of top-tier opera and symphonic houses. One of the most pervasive elements in the concert culture of late 18<sup>th</sup> century London was variety and newness. There was a large emphasis on the creation of new music that co-existed with older pieces. Chatter Music and the Phoenix Orchestra have proven that co-habitation on a concert program can be successfully.

The idea of an orchestra concert that was solely comprised of orchestral music would have been a foreign concept to late 18<sup>th</sup> century London. Flexibility in the instrumentation allows the audience to constantly be seeing something new; again the focus was on variety. It also would cut down on extraneous rehearsal times. One of the issues many orchestras face today are budgetary cuts. This typically results in fewer rehearsals for each concert program. It would be much more cost effective to have a symphony share a program with a piano trio, or vocal art songs than having multiple full orchestral pieces. For example, major symphony orchestra X has scheduled a program with an overture, concerto, intermission and symphony. After scheduling 5 rehearsals the administration of orchestra X cut the rehearsals down to 3, since they cannot afford to pay for 100 musicians to be at 2 additional services. I would argue that the audience would be just as enthusiastic to hear the following program; piano trio, art songs, intermission, symphony. It would be a minimal cost to have 3 rehearsals with 4 musicians

for the first half of the concert. The orchestra would then feel more comfortable having 3 rehearsals for one piece.

One area in which I was surprised at the results of my research was the financial structure of concerts. Much like today, producing concerts was not a lucrative business. It requires the direct patronage of many people to continue a concert season. Even one of the most successful subscription concert series, the Bach-Abel series, had to rely on direct patronage. The musicians also viewed it as an opportunity that would lead to more lucrative earnings such as benefit concerts, house concerts and lessons.

Being an entrepreneurial-minded musician in late 18<sup>th</sup> century was an essential element to ones success. The job stability and security of a court, or church, was fading away. This directly parallels to todays society in which the courts and churches have been replaced by university positions, and positions with symphony orchestras. Having multiple streams of income is not a new concept for many musicians. However, creating a series of concerts, like 18<sup>th</sup> century London, could lead to other streams of income.

The audience size for many performances during the late 18<sup>th</sup> century was much smaller than the orchestra and opera houses of today. The shift to a bigger venue for the Bach-Abel series, and the new theatre designed for the King's Theatre for the opera companies had serious drawbacks. The overhead of expenses skyrockets and the environment is much less intimate. I believe that more ensembles and organizations can exist with an audience base of 100 to 200.

The undercurrent for the entire document encompassing the research of Part 1 and the business plan of Part 2 is selling the experience, not the music. Many performances today rely on the music to speak for itself. For example, when promoting a concert that

contains a Mahler symphony on it, the marketing and advertising is going to include Mahler. They are trying to sell the concert with the idea of the music itself. I do believe that music can speak volumes on its own and should do so in a concert. However, I believe a more effective approach is selling the experience. In other words, the marketing could focus on the emotional roller coaster, extreme dynamics and virtuosity; all of which are found in a Mahler symphony. The experience also includes the expectations of the audience at a given place. The audience wants to be entertained, moved, and to forget about their everyday problems. Maybe comfortable chairs are the way to accomplish this, or even food or beverages while they listen. The idea of meeting those expectations is far more important than the things themselves.

Something I have borrowed from the concert culture of the 18<sup>th</sup> century is responsibility for the audience. It coincides with meeting their expectations and selling them the experience. Many subscription series would plan on “training” their audience. This meant programming the more complicated pieces at the end of the seasons and leading them to discover new styles of music. Instead of feeling that the audience is responsible for knowing about the pieces we are playing and should care about western art music I think we should be responsible for them. It is the performers responsibility to show the audience why western art music is very much alive.

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