

Were the recent experiments in downloading on Radio 3 (complete Bach and all Beethoven symphonies) a success?

The Bach wasn't available for download, the Beethoven was. That was because we didn't reach an agreement with the music industry, the record industry. It was a very interesting exercise. When we did the Beethoven we were again playing all the works of Beethoven and we took a decision that we would do a trial and make the symphonies available, BBC performances, complete cycle recorded by the BBC Philharmonic available as downloads as an experiment. We were aware this was a risky venture so we did actually speak to several people within the Classical Music industry although not the BPI in particular and not EMI. But we spoke to all the Classics, we spoke to Universal, we spoke to the MU, we spoke to various people about , the ABO, All of them said very interesting experiment, go ahead and try it. It's like the Wild West out there! We have no idea what the market for Classical downloading really is because they weren't doing it. So we did it! And we had no idea what the response was going to be. The headlines were there were 1.4 million attempted downloads. I should think the successful downloads were much fewer than that. But by then that magical figure of 1.4 attempted downloads was out in the ether. The world went mad! Interestingly we did what we said we would do. We shared the information and the research that we got with the entire recording industry. We had all the BPI guys in to go through what we'd learnt. There was still the debate between whether only because it was free and whether if we had charged for it whether the response would have been as great. That is an issue we have to still resolve. What was interesting was that although the big record companies claimed at the time that it had had an impact on CD sales, their subsequent figs showed that that wasn't true. They raised their sales of Beethoven CDs went up at the same time as the downloads were being made were made available.

And the market impact?

The whole thing raised the profile of Beethoven. Sales of Bach CDs went up during the Bach Christmas by even more but then it's Christmas. That was 500% they went up by. Sales of Beethoven went up by more than 100%. So the market impact in both cases was hugely positive.

How important is the classical recording industry to the station?

We need them and they need us. In fact because of that experiment and because we showed that there was potentially a market the record companies themselves are looking at this as a means of delivering. So now Warner Classics – a whole load of their stuff onto their web – Buy your stuff on line and download it onto your iPod. It will be really interesting to see.

They are making 4 extracts (of the Ring) available and we will be clicking through to their site and we will also be alerting people to a whole load of other recordings of The Ring. So that it is not an exclusive.

We have to be careful. We at the BBC cannot form those sorts of alliances with individual bods unless it is done through worldwide and fair trading and purely commercial venture and we cannot promote our own commercial ventures.

So you will find no clicks from the Radio 3 site to the World wide site. Just doesn't happen.

Radio 3 in-depth Interviews

Research by the BLINC Partnership

May-June 2008



BBC Radio 3 Brand Metrics

October 2008

Proposition: Inform, Educate and Entertain

Inform

Radio 3 keeps its listeners informed and in touch with the world of classical music, world music, jazz and the arts, covering issues that matter to them through its topical strands, documentaries, and discussion forums, which consistently attract contributions from the most important and relevant voices in these areas.

Educate

Radio 3 opens doors for its listeners through its in-depth approach, inviting them to discover new music and to learn more about familiar works. Its expert presenters place music in context, make recommendations, and challenge listeners with music or recordings they may not have heard before.

Entertain

With more broadcasts of live music than any other radio network, Radio 3 is all about the pleasure of listening and the excitement of live performance. In addition to music, the schedule also includes a drama every Sunday.

Core Values

Daring to go beyond

Radio 3 is noted for its commitment to challenging repertoire, including 20th century music, world music (it is the only broadcaster giving a regular voice to the ethnic music of the world and bringing it to the UK) and jazz, as well as for innovative ways of presenting better-known core classical music to its audience. Beyond the broadcasts, it commissions new writing from modern composers and writers, supports new and emerging talent through its *New Generation Artists* scheme, and works in partnership with festivals, orchestras and events up and down the country to promote excellence in music and performance across the full spectrum of these genres.

As a flagship public service broadcaster, Radio 3 is afforded unique opportunities to be ambitious in its programming, and continues to make the most of these and push the boundaries. Past projects such as *Ring In A Day* (which saw Radio 3 clear its schedule to broadcast all 15 hours of Wagner's Ring cycle), *The Beethoven Experience* and *The Chopin Experience* (a whole week and weekend dedicated to the life and works of Beethoven and Chopin respectively), and most recently a complete reading of Milton's *Paradise Lost* in 4 parts, are made possible by Radio 3's unique funding model and striking examples of things that only Radio 3 can deliver.

2009 will see Radio 3's most ambitious project to date when it celebrates the anniversaries of four great *Composers of the Year*: Purcell, Handel, Haydn, and Mendelssohn. The audience will experience these composers like never

before, with opportunities to listen, watch and interact with an unrivalled range and depth of coverage on-air and online, which will take them on a journey of discovery to reveal the lives and works of these great composers in detail, in context, and to explore what others think about them and why.

2008 has also seen an ambitious programme of online "visualisations" of broadcasts, which is set to continue; notably of performances by the BBC Performing Groups, thus benefiting the wider BBC family as well as pushing the boundaries of Radio.

Simply entertaining

From the Proms to the London Jazz Festival, Edinburgh International Festival to WOMAD, Radio 3 offers listeners an unrivalled schedule of world-class live music from around the UK and beyond, complemented by contextual guidance from expert presenters and contributors. The *Sunday Drama on 3* slot regularly presents new commissions, and (like many Radio 3 programmes) scores extremely highly with audiences on Appreciation Indices.

Keeps me connected

Flagship topical strands like *In Tune* and *Twenty Minutes* keep audiences connected to the world of classical music and the arts by presenting programmes that are in touch with the issues that matter to listeners, and bringing together top artists and contributors to discuss them.

Documentary strands, such as *Music Matters*, *Composer of the Week* and *World Routes* give in-depth coverage and insight into music, history and culture. Review programmes such as *CD Review* and *Jazz Library* keep listeners up-to-date with all that's new in the world of recorded music. *Radio 3 Requests* and *Jazz Record Requests* keep listeners in touch with the network by playing and discussing listeners' recommendations on air.

Makes me think

As a station devoted to arts and culture, Radio 3 offers insight into a broad range of repertoire (some of which may be unfamiliar, or even given its premiere on Radio 3), placing it in context, challenging and exploring perceptions, and encouraging listener feedback. Radio 3 has a strong educational element, with programmes like *Discovering Music* taking listeners on a journey of discovery through a particular work from beginning to end.

In addition to its music output, Radio 3 hosts an annual ideas festival called Free Thinking, which in 2008 sees leading figures from the arts, sciences and politics come together in Liverpool to engage an audience in the big ideas of our time.

Talked-about content

Radio 3 consistently achieves higher approval ratings than the BBC as a whole (average R3 AI 7.9 vs average BBC AI 6.5), delivering reputation and value for the corporation as a whole. This is also reflected in the positive press reaction to our content. Our strong partnerships with festivals, events, and orchestras around the UK mean that our content is seamlessly embedded in the arts world, and is of importance and value to it.

"Did you hear Othello on Radio 3 on Sunday? ... Only a properly funded public service broadcaster is going to bring great work in outstanding new performances to the masses, and the masses deserve the best."

Gillian Reynolds, Daily Telegraph

June 2008

"... forgive the BBC its licence fee, for it pays for [Radio 3]. Last Thursday morning ... the Finnish composer Rautavaara using his last remaining vocal cord to be interviewed on Radio 3's 'Composer of the Week'. This is a small example of the extraordinary richness the Corporation produces."

Nick Lezard, Independent on Sunday

September 2008

Trusted

Radio 3 is a trusted guide to the world of live music and the arts, and inspires confidence and loyalty among its listeners. Its presenters bring wide-ranging specialist knowledge and an authoritative voice to its programming. Programmes like *CD review* and *Jazz Library* are trusted by listeners to give reliable recommendations of recordings. Radio 3 also consistently presents world-class music and performance, and listeners recognise and appreciate this consistency in quality.

Service Brand Additional Values

Radio 3 may be considered the leading example of public service broadcasting at its best. Its reach and duty of care extends out to the arts community, and the audience it serves, through schemes like *New Generation Artists* (which supports new and emerging talent), and through its partnerships with arts organisations, events, awards bodies, the BBC Performing Groups and the BBC Proms. As the biggest commissioner of new music in the world, Radio 3 plays a crucial role in supporting modern composers and securing the future of contemporary classical music. Radio 3 also commissions a significant amount of new drama.

Brand Vision: To be the most creative organisation in the world

Radio 3 is recognised as a centre of excellence for live music and the arts, and continues to creatively explore new ways of delivering content to its audience - content that only Radio 3 is capable of producing. The *Composers of the Year* project in 2009 will showcase Radio 3's unique capacity for delivering creative content around what it does best – classical music programming. Its celebrations of the anniversaries of Handel, Haydn, Purcell and Mendelssohn in 2009 will be supported by high-profile concerts, national and regional events, extensive top-level partnerships, TV tie-ins, and a rich interactive and audio-visual online offering. The experience will be of a range, depth and quality that only Radio 3 can offer.

Target Audience

Core / heartland

- The Upmarket Mainstream (aged 55+) who value our classical music programming, are knowledgeable about our content and feel a strong sense of ownership of Radio 3.

Lightly engaged / replenishers

- 35-54 ABC1s.

Measured Quarterly

From: Tim.Sismey@uk.millwardbrown.com
Sent: 26 June 2009 13:07
To: mcarboni@carbonimedia.com
Cc: Bob.Barnes@uk.millwardbrown.com
Subject: RE: Classical ales

Hi Marius

I've run a few numbers off based on this year to date and Classical Albums account for 2.7% of the total albums market. Classical album downloads make up 1.8% of the Digital Album download market over the same period.

I hope that's some help

Regards
Tim

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 25 June 2009 14:18
To: Sismey, Tim (MBWAR cu)
Subject: FW: Classical ales

Hi Tim, I am forwarding an e mail I sent to Bob. Could you help me with the answers?
Many thanks,
Marius Carboni

Carboni Classical Media
POBox 308
Sevenoaks
Kent TN15 0ZW
www.carbonimedia.com

Marius Carboni
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+44 1732 811036
+44 7885 753272

Gill French
gfrench@carbonimedia.com
+44 1732 810155
+44 7932 050622

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 25 June 2009 14:11
To: 'Bob.Barnes@uk.millwardbrown.com'
Subject: Classical ales

Hi Bob, you kindly sent me some figures via a request I made through Kim at ERA. This is for a PhD I am writing on changes in marketing techniques and business models in the Classical music business since 1989.

Marius Carboni

APPENDIX

44

To: Marius Carboni
Subject: FW: classical tracks on Napster
Attachments: _Certification_.txt

From: Ian Greaves [mailto:Ian.Greaves@napster.co.uk]
Sent: 26 November 2010 11:51
To: Marius Carboni
Subject: RE: classical tracks on Napster

Hello Marius,

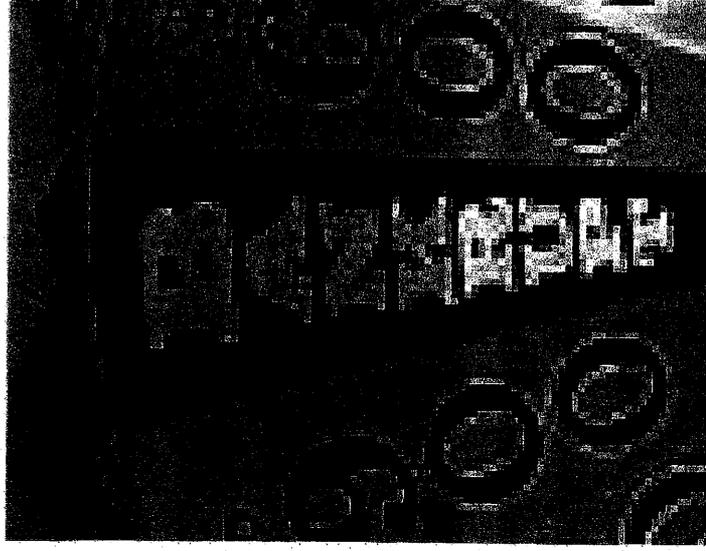
Yes, 1.4 million classical tracks as of March 2010. In total Napster has over 11 million tracks.

All the best with your studies

Ian

Digital Distribution – Economics

- Currently approx 10% of overall market and business
 - Consumer expects music for free, therefore profit is NOT driven by music content
 - Device driven, food driven, broadband, mobile driven?
- BUT**
- 60 million phones in UK – even if every single consumer spends £20 on music per annum market value is £1.2 billion (25% down on 2007 levels) *(60x20)*



- Tax on ISP solution - £1 per month to legalise P2P! 24 million households in the UK – total value of £288 million (less than 1/6th of current market value) *6x24 million*
- Potential - Sky and Virgin model 12m x £6.49 x 24 million households = £1.8 billion

Yellow label pushes the boat out online⁴⁶

PHILLIP SOMMERICH

The DG Web Shop, Deutsche Grammophon's download site, is marking its first anniversary with an expansion into mail order, premium audio quality downloads and a virtual version of record browsing. The label says that after its first year it has 50,000 registered customers and is adding 1,000 a month, is accessible in 180 countries and racked up almost €500,000 (£449,000) in download sales.

It has now added a mail order service, selling CDs at €8.99-19.99 (£8-£18), DVDs for €24.99 (£22.50) and Blu-ray titles for €29.99 (£27). DG also boasts of being the first major-label etailer

to offer lossless quality downloads at what is considered to be CD audio quality, for about an extra €2 an album.

The 'yellow label' also boasts of 'bringing back the joy of record shop browsing' by allowing users to stream an album for seven days at a cost of 99 cents (euro and US\$), and if you decide to buy that album you'll get your 99 cents credited towards the purchase.

Tony Shaw, head of classical at retailer HMV, said he had not noticed the impact of the DG venture, 'but there are a lot of negative things impacting on sales at the moment'. He added: 'The general feeling is that download isn't having a big impact on classical – unlike the singles market – but in the future it will be important.

'DG's figures suggest that download is bigger in the US than here.' The label lists its top five markets as the US, Germany, the UK, France and Brazil.

In response to some retailers' grumbles about its venture, DG pointed out that 70% of its sales were back-catalogue titles not normally stocked in bricks-and-mortar stores, and 15% of sales were accounted for by the almost 1,000 titles no longer available on CD. In contrast to pop, it said 80% of purchases were entire albums and 20% single tracks.

► On the occasion of its 120th anniversary, the Royal Concertgebouw Orchestra is offering free downloads of 10 famous symphonies performed by it. Files can be downloaded at <http://kcoradio4.nl>

To: 'Marius Carboni'
Subject: FW: Research

-----Original Message-----

From: Meyers, Jeremy SONY BMG [mailto:jeremy.meyers@sonybm.com]
Sent: 28 August 2007 15:39
To: Ramos, Beatriz SONY BMG; Marius Carboni
Cc: Meyers, Jeremy SONY BMG; Craker, Chris, SONY BMG
Subject: RE: Research

Hey bia, marus-

In terms of digital-only recordings for masterworks, they tend to fall into three buckets:

1. Digital verions of physical albums with digital (or itunes) exclusive bonus material
2. Digital-only compilations of pre-existing masters (i.e. Masterworks lifestyle, fright night)
3. Digital products for which there is no current physical counterpart in the US or globally (e.g. Spoken word titles, domestic delivery of international great performances titles)

I can pull an updated list of the ones that we've done if that would be helpful

Additionally it should be noted that in terms of exbmg delivery, we will be delivring titles not previously delivered hrough the sonopress feed first before redelivering the sonopress titles.

As for the yo-yo campaign, home page, music page, classical page and new music tuesday placement reslted in first week digital sales of 63%, and 3200 units. Bia can provide screenshots.

Please let me know if I can provideany further information.

-J

-----Original Message-----

From: "Ramos, Beatriz SONY BMG" <Beatriz.Ramos@sonybm.com>
To: "Marius Carboni" <mcarboni@carbonimedia.com>
Cc: "Meyers, Jeremy SONY BMG" <jeremy.meyers@sonybm.com>; "Craker, Chris, SONY BMG" <Chris.Craker@sonybm.com>
Sent: 8/28/07 4:30 AM
Subject: RE: Research

Hi Marius,

Please find attached list of albums we have now sent to iTunes Europe. Due to many issues at iTunes side in receiving Classical content, there have been several delays for them to ingest our products. However now there are 900 out of the +1500 xSONY in print albums that have been ingested by iTunes and moving forward iTunes can accept roughly 100 albums per week which we will send. Total xBMG in print albums is 1207. There are currently 844 albums live on iTunes that have been delivered by SONOPRESS. This is an old feed which we are in the process of replacing. After xSONY side delivery is complete, we will redeliver all 844 and complete the total xBMG repertoire.

To the best of my knowledge there has no recording taken place yet within Masterworks for digital-only purposes. But I am copying Jeremy Meyers from the US team who will be able to confirm. Jeremy in addition, will be able to provide the sales figures for the Yo-Yo Ma very successful download campaign.

Please let me know if you have any additional questions and please feel free to give me a call if you want any more details.

Best,

Beatriz

Beatriz Ramos

Management Associate | Continental Europe

SONY BMG MUSIC ENTERTAINMENT (International) LTD.

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London W6 9DL

United Kingdom

Telephone (+44) 020-8600 4027

Mobile (+44) 07942 - 391 444

Fax (+44) 020-8600 8394

From: Jefferies, Sophie [Sophie.Jefferies@emic.co.uk]
Sent: 11 September 2007 10:51
To: Marius Carboni
Subject: FW: Research

here you go
SOPHIE

I am aware that EMI is recording some albums for just downloadable formats. I read that the pianist Ingrid Fliter is one. Is that right?

Yes, that's right.

How many other current artists have you made catalogue available on-line and how many have you recorded for just downloadable format?

All of our roster of artists is represented online. Most EMI Classics artists now record additional material when they're in the studio. This is used as bonus material which is available with the downloadable albums only.

Key forthcoming digital projects include Simon Rattle & the Berliner Philharmoniker's Mahler 9, Thomas Adès's Concentric Paths and a Chopin programme from Ingrid Fliter.

How much of the Classical repertoire is available for download?

The full EMI/Virgin Classics live catalogue is available for download.

Can you give me sales figures of a successful campaign of an album sold in downloadable format?

Digital sales for Gabriela Montero are approaching 10,000 albums. She already has a strong presence in digital markets which can only grow with the release of her second improv album this October.

Music from EMI

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DG Download Store Impresses In First Week

SAVE | EMAIL | PRINT | RSS | REPRINTS | Share

December 19, 2007

By Lars Brandle, London

Universal Music Group's classical label Deutsche Grammophon has revealed what it declares "impressive" download figures for the week following the Nov. 28 re-launch of its Web site.

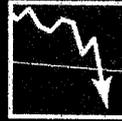
The revamped DG site generated more than 50,000 music downloads, was attracted 85,000 unique visitors in the seven days after opening its virtual doors.

The Web store proved most popular with consumers in the United States, Germany, the United Kingdom, France and Switzerland, respectively, and accumulated a total of two million page impressions over the period.

The early results sit neatly with the ambitions of DG president Michael Lang. "On the visionary side," Lang told Billboard.biz recently, "the goal is to recapture the core classical consumer and give them a place and a platform to buy music, and certainly to be able to offer a much greater breadth of music - catalog and new releases - than has ever been possible."

DG on Tuesday kicked off a Christmas-themed campaign, and from Dec. 27 will introduce a limited edition sales promotion, where the top 100 albums will be offered at a 20% discounted price.

SAVE | EMAIL | PRINT | RSS | REPRINTS | Share



Business Matters: CMA, Country Music Market Research, 'American Idol,' FCC Chairman



PREVIOUS

NEXT



the daily warm AT&T's Plans to Avoid an iPhoneocalypse at SXSW... <http://bit.ly/cYLRAU> 6 minutes ago



bwerde @kiddrussell send me a link on here. thats def the best way. thanks! 32 minutes ago



the daily warm MOG vs. Spotify... <http://bit.ly/ctX0t4> about 1 hour ago



the daily warm John Cale Rejects Possibility of Velvet Underground Reunion... <http://bit.ly/aAQ5PB> about 1 hour ago

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From: Maureen Buja [Maureen.Buja@naxos.com]
Sent: 10 September 2007 03:51
To: Marius Carboni
Subject: RE: ClassicsOnline survey

Dear Mr. Carboni –

I am aware that Naxos has set up Classicsonline. Is this for recordings to be available to be sold on-line and in downloadable format? ClassicsOnline is for the digital sale of music (tracks or full albums), not the physical sale of CDs. 30-second previews are available, and, where available, the purchase of a full CD carries with it a downloadable CD booklet at no extra cost. Classicsonline is not limited to Naxos content only; it also carries music from many other labels.

How is it going? What has the take-up been? It is still early days for ClassicsOnline (only 2 months since it went full production status) so it is hard to make any firm statements on this except to say that sales have been stronger than anticipated at this stage.

How much of the Classical repertoire is available for download? Naxos content as well as content from many other labels is already available on ClassicsOnline. We continue to build repertoire as our intent is to have as much classical music as possible, from as many labels as possible. Currently, over 40 labels have joined COL.

How do you square this way of selling with Retail if this becomes a major earner for Naxos? ClassicsOnline is intended to answer the need for downloadable classical music; CDs still have their own place, particularly in the area of classical music, but across the world, we see that the demand is slowing. In addition, the availability of digital means that content that might only have limited audience and which wouldn't be worth committing to physical discs can also be sold, widening, in effect, the amount of music available to the customers. We have developed some joint digital/physical products, such as our MPKey from Naxos of America. You could buy the package in a bricks and mortar store but what it provided was a personal account for downloading the music. See this article for the details (<http://www.stereophile.com/news/091106naxos/>). A part of your question seems to imply that COL is a Naxos-only product, be aware that with over 40 other labels, Naxos is only part of the mix (a majority part at this point, given our release rate), but COL is a classical music site, not just a Naxos site.

Can you give me sales figures of a successful campaign of an album sold in downloadable format? ClassicsOnline is still too young for this.

My apologies for the delay in getting this back to you. Please let me know if you have any further questions.

Best regards.

Maureen

~~~~~  
**Maureen Buja, Ph.D.**  
**Resident Musicologist**  
**Naxos Digital Services Ltd.**  
**Hong Kong**  
**phone: +852-2993-5635**

**From:** Marius Carboni [mailto:mcarboni@carbonimedia.com]  
**Sent:** Saturday, September 08, 2007 3:09 PM  
**To:** Maureen Buja  
**Cc:** 'Marius Carboni'  
**Subject:**

**Marius Carboni**

---

**To:** 'Marius Carboni'  
**Subject:** FW: Research

**From:** Chris.Craker@sonybm.com [mailto:Chris.Craker@sonybm.com]  
**Sent:** 26 August 2007 08:40  
**To:** mcarboni@carbonimedia.com  
**Cc:** Beatriz.Ramos@sonybm.com  
**Subject:** RE: Research

Dear Marius

Thanks again for your email - I am copying in Bia as she can help with a few stats that you need.  
In addition - I can specifically answer as below.  
Sincere best wishes and good luck!  
Chris

How many Sony/BMG artists have their catalogue available on-line and how have you recorded any for just downloadable format? (Bia to respond please)  
How much of the full Classical repertoire is available for download including re-issues? (Bia to respond please)  
How do you square this way of selling with Retail if this becomes a major earner for Sony/BMG?  
Our strategy is to sell our assets (recordings) in as many ways as possible and via as many partners as possible, which would include all retail outlets for physical and all DSPs for digital - the two sit perfectly together as our method of reaching consumers in the way that the customer finds best.  
Can you give me sales figures of a successful campaign of an album sold in downloadable format?  
(Bia to respond please - Yo Yo M'a 'Appassionata' is the title to focus on here).

---

**From:** Marius Carboni [mailto:mcarboni@carbonimedia.com]  
**Sent:** Thu 23/08/2007 15:57  
**To:** Craker, Chris, SONY BMG  
**Subject:** FW: Research

Hi Chris,

Long time no speak. Congratulations on the impact you are making in your new job.

I am researching a part-time PhD into the provision of Classical Music in UK and am at the moment concentrating on Classical music being sold in downloadable format. I am also interested in companies selling albums direct in this format and by-passing retail and CD hard format.

I wondered if I could ask you a few questions for my research:

How many Sony/BMG artists have their catalogue available on-line and how have you recorded any for just downloadable format?  
How much of the full Classical repertoire is available for download including re-issues?  
How do you square this way of selling with Retail if this becomes a major earner for Sony/BMG?  
Can you give me sales figures of a successful campaign of an album sold in downloadable format?

**To:** 'Marius Carboni'  
**Subject:** FW: Research  
**Attachments:** image001.gif; Order Status August 24.xls

-----Original Message-----

From: Beatriz.Ramos@sonybmw.com [mailto:Beatriz.Ramos@sonybmw.com]

Sent: 28 August 2007 09:30

To: mcarboni@carbonimedia.com

Cc: jeremy.meyers@sonybmw.com; Chris.Craker@sonybmw.com

Subject: RE: Research

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Beatriz

Beatriz Ramos

Management Associate | Continental Europe

SONY BMG MUSIC ENTERTAINMENT (International) LTD.

1A Hammersmith Broadway

**From:** Marius Carboni [mcarboni@carbonimedia.com]  
**Sent:** 01 March 2010 15:50  
**To:** 'Marius Carboni'  
**Subject:** FW: Research  
**Attachments:** \_Certification\_.txt

-----Original Message-----

From: Meyers, Jeremy SONY BMG [mailto:jeremy.meyers@sonybm.com]  
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From: "Ramos, Beatriz SONY BMG" <Beatriz.Ramos@sonybm.com>  
To: "Marius Carboni" <mcarboni@carbonimedia.com>  
Cc: "Meyers, Jeremy SONY BMG" <jeremy.meyers@sonybm.com>; "Craker, Chris, SONY BMG" <Chris.Craker@sonybm.com>  
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Subject: RE: Research

Hi Marius,

Please find attached list of albums we have now sent to iTunes Europe. Due to many issues at iTunes side in receiving Classical content, there have been several delays for them to ingest our products. However now there are 900 out of the +1500 xSONY in print albums that have been ingested by iTunes and moving forward iTunes can accept roughly 100 albums per week which we will send. Total xBMG in print albums is 1207. There are currently 844 albums live on iTunes that have

## PARTNERSHIP PLANS NEW POST-GR

Details have been released of the Centre for Orchestra, a new initiative in orchestral training in a partnership between the Guildhall School of Music & Drama (GSMD), London Symphony Orchestra (LSO) and the Barbican.

The centre will offer a programme of post-graduate orchestral training and development based around works that will be performed within the LSO/Barbican season.

The programme will include coaching and sectional work for postgraduate students with LSO players; a string ensemble directed by Gordon Nikolic; and leading conductors from the LSO/Barbican season. In parallel to the season preparation, directing orchestral rehearsals culminating in a Discovery concert by a Guildhall School postgraduate orchestra at LSO St Luke's in advance of the LSO/Barbican performance.

There will also be conducting skills courses in areas such as Alexander technique and administration skills and use of technology, and a mentoring programme for every student with a professional player.

'This is what the musical world has been needing,' said LSO president Sir Colin Davis.

GSMD principal Barry Ife said: 'Centre for Orchestra will provide an unparalleled opportunity for the training and development of young orchestral players while keeping a focus on the evolution of the professional orchestra of the future.'

LSO managing director Kathryn McDowell said the centre was a unique collaboration. 'The LSO believes this could transform the orchestral profession in the UK and Europe, bringing a focus on orchestral studies and on the research

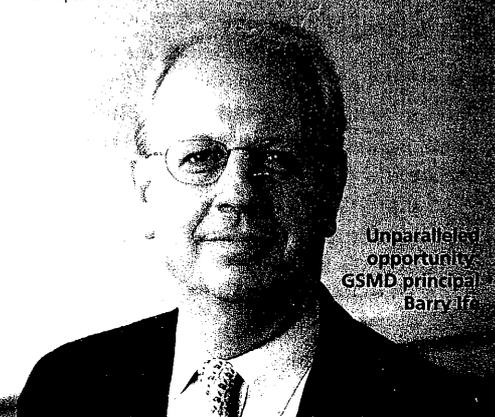
## APPENDIX

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## NG CENTRE

Orchestra of the future... organisations... some of the world's... shape the orchestra of the future.

est artists and players together to not only... shape the orchestra of the future.



Unparalleled opportunity  
GSMD principal  
Barry Ife

## British Library streams 1,000 'canonic' recordings

One thousand pre-1958 recordings of music by Bach, Beethoven, Brahms, Haydn and Mozart are now streamable from the British Library (BL) Archival Sound Recordings Project web pages.

Pre-1958 recordings are now out of copyright in the UK, and the BL has quietly gathered together a prodigious resource. A sort of old-school Spotify with better indexes, the site offers 26 recordings of Beethoven's fifth symphony alone, with orchestras including the Vienna Philharmonic under von Karajan, the Berlin Philharmonic under Hermann Abendroth, the London Philharmonic under Felix Weingartner (weighing in at a stately 32 minutes) and the New York Philharmonic, in recordings from 1917 (Joseph Stransky) and 1953 (Bruno Walter). All of Beethoven's symphonies receive similar coverage, along with the composer's string quartets and concertos.

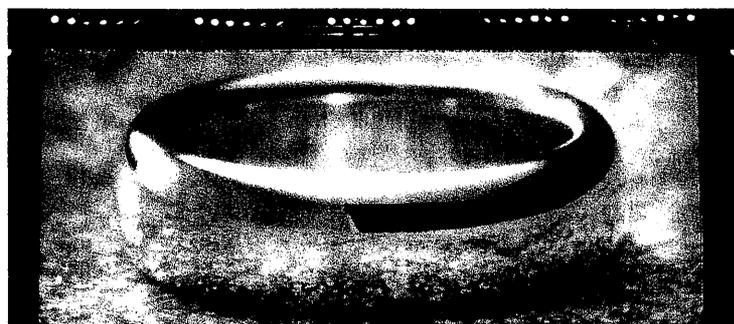
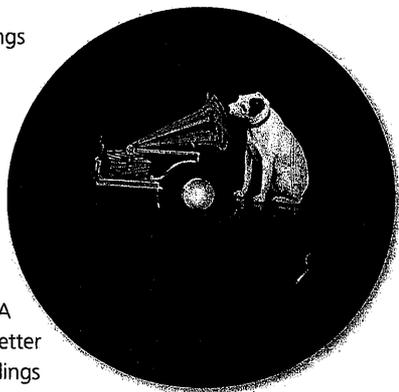
The site boasts every note of Bach's orchestral suites, *Brandenburg* concertos and keyboard concertos committed to vinyl before 1957. This may be a kind of virtual 'Room 101' for your average period performance enthusiast, but it does span the best bands in Europe and the States, and contains some irresistible sound files, for example Harriet Cohen playing Bach harpsichord concertos on the piano and Yehudi Menuhin playing the concerto for two violins with George Enescu under Pierre Monteux.

The resource also offers hundreds of recordings of Brahms' symphonies, concertos and overtures, most of the recordings of Haydn's symphonies recorded up to 1957, and likewise for Mozart's symphonies and concertos. Recordings can be browsed by repertoire, performer, conductor and date.

The two-year project has been funded by the Joint Information Systems Committee, an offshoot of the education funding councils.

'The project was originally set up for higher education', curator Jonathan Summers told Barlines – a lot of students study period practice and they may wish to compare these recordings, say from the thirties, with later recordings, that is why these canonical works were chosen. The idea was that higher education institutions could apply for a licence, but because the recordings are out of copyright they can be available to everyone.'

<http://sounds.bl.uk/>, follow the 'Classical Music' link.



Tolkien pictures: LOTR live soundtrack show on tour

## Live Shore soundtrack to accompany RAH screening

Howard Shore's Academy- and Grammy-award-winning score to Peter Jackson's film adaptation of *The Lord of the Rings: The Fellowship of the Ring* will be performed live at the Albert Hall on 14 and 15 April to accompany a screening of the film.

With no coffee-loaded DVD post-production editors to obscure an oboe phrase with a quadrasonic arrow sound effect, the original soundtrack forces – the London Philharmonic Orchestra, The London Voices and The London Oratory School Schola – will take centre stage, under the direction of Ludwig Wicki.

*The Fellowship of the Ring* is the first film in Peter Jackson's cinema adaptation of Tolkien's trilogy. 'I thought of it as act one of an opera,' Shore has said, in an interview for [www.soundtrack.net](http://www.soundtrack.net). 'You could make the argument that all film music is operatic, but this is different. Between the orchestra and the choir, I had 200 pieces at my disposal, as part of my palette to work from. There are also some North African instruments ... [including] an Indian bowed lute.'

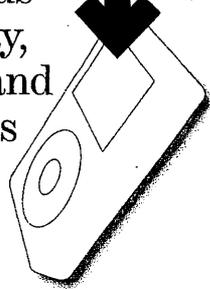
Wagner it ain't, despite the huge cult following which draws the inevitable comparison, but the score does sustain a clear leitmotivic structure and some highly accomplished sound worlds for the various cultures of Tolkien's Middle Earth. Attending this concert will practically earn you a Master's degree in mass-media muso-cultural semiotics, and that's an all-time first recommendation from Barlines.

The performances start at 7.30pm. Tickets cost £15 to £50 and are available from [www.royalalberthall.com](http://www.royalalberthall.com)

GRAMOPHONE

# Tune surfing

James Jolly finds the sights and sounds of a virtual Berlin take his breath away, explores the Royal Opera's treasures and delves deeper into 2009's anniversaries



Berlin's Digital Concert Hall gives you an authentic fly-on-the-wall experience

**T**his evening I attended a concert given in the Philharmonie in Berlin. Sir Simon Rattle conducted the Berlin Phil in a Slavonic Dance by Dvořák and Brahms's First Symphony. And I didn't have to leave my home in London to witness this live event. January 6 saw the opening of the cyber-doors of the BPO's Digital Concert Hall, an initiative that will allow anyone in the world access to concerts given by the orchestra.

There are two options: to watch and listen to concerts as they happen, and also to watch and listen to the concert on the BPO's archive platform. For €9.90 visitors to the Digital Concert Hall can either watch a single concert live and for 48 hours afterwards from the archive, or for €149 you can have access for the entire season. As the 2008-09 season is already under way this year's season ticket costs €89 – it's just a shame that the pound is so shockingly weak against the Euro! The plan is that about 30 concerts will be presented in this way each season.

The Philharmonie has been kitted out with remote, high-definition cameras that give a real feel of what it's like to be inside this still-extraordinary concert hall, fast approaching its half century of existence. One of the greatest qualities of Hans Scharoun's hall is its sense of intimacy – wherever you sit in the space you feel very close to the stage, and the audience's relationship with the conductor is very different to pretty well every other concert hall in the world. And because the terraced seating areas surround the stage there's little feeling of a seating "hierarchy". And the filming of the concert wonderfully conveys the special ambience of the hall (and having heard Rattle live there last summer, the memories of the place are still pretty fresh in my mind).

Rattle has kept his Brahmsian powder comparatively dry down the years – he conducted little with his Birmingham orchestra and he has only recently added the symphonies to his Berlin repertoire. We got a first taste of it last summer when he and the BPO brought the Third Symphony to the

Proms. Listening again to it when BBC Radio 3 re-broadcast it over Christmas, I think the wait was worth it. And this new Brahms First Symphony was as surely paced and unfolded as you'd expect from a conductor conscious of the mantle he's assumed.

Let me say straight off that the sound is very, very impressive – full-bodied and rich and easily able to convey the complexity of the Berlin sound with genuine realism. You can really "feel" the extraordinary bass in the last movement of the Brahms but equally the individual voices of the wind section stand out with glorious individuality. As so often happens with filmed orchestral music I found the ear following the eye – so a flute line that normally blends into the mix is suddenly audible (albeit faintly): something I doubt would happen on the equivalent CD (which, incidentally, we're promised by EMI in the autumn, according to the closing credits).

The picture, too, is wonderfully crisp – I watched it on two different screens: a laptop Mac and a larger PC. And on each the detail was astonishing. The whole thing is filmed using fixed cameras and in the Brahms they were operated with discreet but sensitive skill (with maybe a slight obsession with the wind section – maybe because they're in the centre of the orchestra they're easier to film). Rattle is not the world's most photogenic conductor "at work" – he tends to spend large periods with his mouth open – but watching him whipping everything up and then letting the orchestra simply get on with things is a fascinating experience. There is a good reason, generally, why conductors have their backs to the audience!

I must say that I thoroughly enjoyed the experience – I listened through external speakers as well as on headphones (finding the headphones tending to draw me into the experience rather more, not entirely surprisingly). The looming copydate prevented me from going on and watching an archived Thielemann-conducted Bruckner Eighth, but that's certainly on my "to do" list.

The Digital Concert Hall can be accessed at [www.berliner-philharmoniker.de](http://www.berliner-philharmoniker.de).

**T**he Royal Opera House. *Classical Collection* gradually making its archives and recordings available to the public and you can explore an exploration of its treasures at [www.royalopera.org.uk](http://www.royalopera.org.uk) then follow the links to the "Royal Opera House" banner on the left of the pages. Then you click on "Our History" and then on the blue "Classical Collection Online" tab on the right. This is clearly going to grow with time and funds but there's a wealth of information there, including set designs, costumes, posters and a limited listing of casts for various productions. I do hope that this last feature is a top priority because it is very patchy – I searched for performances that I'd attended as a teenager and more often than not there was no sign of the production. There are, however, some fascinating features and mini-exhibitions to visit, and I do hope that the ROH can build this part of their site into what could be a hugely popular feature.

**N**ow, just in case you've missed the fact, 2009 marks four major composer anniversaries (as well as marking 50 years since the death of Bohuslav Martinů): Purcell (born 1659), Handel (died 1759), Haydn (died 1809) and Mendelssohn (born 1809). And of course all had a significant impact on music in the UK in particular. The BBC is devoting much of its creative energy to this illustrious quartet and Radio 3's website will be adding material on the four as the year goes by.

Having just embarked, with Sarah Walker, on broadcasting all 104 of Haydn's symphonies on "Classical Collection" (Radio 3, weekdays between 10am and noon – with the Haydn

# 'Naked violinist' launches free download

Phillip Sommerich

Violinist Tasmin Little is offering her first recording in four years as a free download, in a groundbreaking effort to attract new audiences to classical music.

The recording, provocatively titled *The Naked Violin*, is available from her website (tasminlittle.net) from 19 January and comprises Bach's Partita No 3, Paul Patterson's virtuoso showpiece *Luslawice Variations* and Ysaye's Sonata No 3 'Ballade'.

'I have said many times that I wish classical music did not have this half-closed door feel to it,' Ms Little said. 'I want to throw the door wide open. I want anyone who is remotely curious to be able to download something, or just click on play and listen to it. It's an opportunity for anyone who has even been remotely curious about the violin to try various aspects of the repertoire at no charge. All they need is a computer and a little bit of curiosity.'

Ms Little denies that the offer will damage CD sales. 'The nature of buying a CD in a shop or even online is that you browse according to repertoire or the composer. If you are new to classical music and have absolutely no idea who Bach is or Ysaye or Kreisler, how on earth do you know what to buy? What is more, if you buy it and don't like it, you are stuck with a whole CD of it.'

She had chosen three contrasting works to provide an idea of the range of violin repertoire. Ms Little also provides spoken introductions to each of works – as she usually does in her live recitals.

Listeners can download the works and burn them on to a CD. 'It is a gift to all my fans for being so loyal over the years. But for those who don't know me or the composers, here is a route map into what the piece is about or an idea about how the violin works in the piece.'

Ms Little said her experience in the concert

Melanie Whinnig



Click and play:  
Tasmin Little

hall had shown audiences welcomed the spoken guides. She also believes the downloads will be a boon for music teachers.

'Another thing is that I am giving people an opportunity to hear both of the violins that I play – my own violin, which is a 1757 Guadagnini, and the violin I have generously on loan from the Royal Academy of Music, which is the 'Regent' Stradivarius from 1708. People have an opportunity to compare and contrast. Everyone will have an opinion whether they prefer the Guad or the Strad or the Bach to the Ysaye or whatever. Nobody has to pay for this so if you decide you only like the Ysaye then that's fine.

'Some people might say I am putting record companies out of business. Not a bit of it, this is a complementary idea for those people who would not go out and buy the Bach partitas or the six sonatas of Ysaye. If

they listen to and like one of them, they may well go and buy the whole lot.'

She has, however, been delighted by the speed of online record-making. 'You don't have to wait for something to be pressed and got into the shops. I am recording it in January and it is out a week later.'

The inclusion of the Patterson work reflects another of Little's passions, championing contemporary music and neglected works. 'He is a wonderful composer and should be far better known than he is.'

Five years ago she recorded the Karłowicz concerto, later taken up by Nigel Kennedy, and latterly she has been programming Bruch's concerto No 2. 'It is an absolutely glorious work but like the *Scottish Fantasy* it has been entirely overshadowed by the first concerto.'

The violinist admits to some nerdish tendencies. She bought her first computer in 1993 and participated in Global Music Network, a pioneer in offering music downloads – including Ms Little's Elgar and Bax No 2 sonatas. Broadband take-up in the UK was slower than expected in the UK, leading to the demise of GMN.

Ms Little said of the project's title, 'It is the violin unadorned, pure and simple. It might conjure up images of Jamie Oliver's *Naked Chef* where basically he said you don't have to be an extraordinary person to be a great cook, all you need to do is throw a few ingredients together and hey presto. I'm not saying anybody can play the violin, but all you need to enjoy classical music is an open mind.'

She added that she has further plans for exploiting the web, but her most fervent hope is that it will draw people into concert halls.

'Even the greatest CD will never match the greatest concert performance. There is something magical about sitting with a group of people and enjoying a fantastic musical experience.'

## Irish Arts Council budget disa

Michael Quinn

The announcement in the Irish budget that the country's Arts Council is to receive €82m (£59.3m) in government funding for 2008 has sparked a debate about the true value of the increase.

The figure represents a 3% year-on-year uplift but falls far short of the €100m (£72.3m) the organisation had been actively campaigning for. With inflation in the Republic of Ireland currently just under 5%, some commentators are claiming the new allocation, made by finance minister Brian Cowen, represents a de facto cut in funding.

However, arts minister Seamus Brennan has also made an additional €3m (£2.17m) available to the Arts Council which is to be ring-fenced for touring projects. Taken together with the annual grant, the combined total represents an increase

of 6.4%, an increment roughly comparable to sums awarded to other departments.

Welcoming the announcement, Arts Council chair Olive Braiden said she was 'pleased with the outcome especially in the circumstances of current public finances' while insisting that 'the Arts Council will be continuing its work to achieve an allocation of over €100m for the arts annually.'

A note of dissent was voiced by opposition arts spokesman Olivia Mitchell. The Fine Gael TD claimed the extra €3m found by Brennan was not new money at all but derived from departmental savings. 'When it finally dawns on the council that it has less money in 2008 than it had in 2007, it may not be as eager to fund a party for the current minister similar to the one it recently held for his predecessor.'

Previous arts minister John O'Donoghue, now the speaker in the Dáil, presided over four

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development and cultural promotion bodies are factored in, total spending by the Irish government on the indigenous arts sector swells to almost €245m (£177.2m) for 2008, equivalent to an increase of 5.25%.

In Northern Ireland the arts are currently fighting a desperate rearguard action against a recently announced increase for 2008 of just £500,000 with a mere 2.9% extra on offer during 2009-11. The region's arts council has warned that if additional funding isn't forthcoming, some 3,200 funding programmes will be threatened, and has recently launched a campaign website, [www.keepourartsalive.com](http://www.keepourartsalive.com)

**From:** Marius Carboni [mcarboni@carbonimedia.com]  
**Sent:** 09 March 2010 11:32  
**To:** mcarboni@carbonimedia.com  
**Subject:** FW: Tasmin  
**Attachments:** \_Certification\_.txt; \_Certification\_.txt

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**From:** Denise Kantor Kaydar [mailto:dkantor.kcm@btinternet.com]  
**Sent:** 09 March 2010 11:24  
**To:** Marius Carboni  
**Subject:** Re: Tasmin

Hi Marius,  
Here's Tasmin reply. Be well, Denise:

Hi Marius

Very much looking forward to seeing you later this year at Plaxtol.

Re the Naked Violin, I am not sure of the precise figure of downloads but I believe that it is in the half a million mark now.

You can put something like this for my comment on its success:

"When I began my project The Naked Violin, I never imagined what a global success it would be. I hoped to encourage people in to listening to classical music by making it accessible and by providing spoken introductions to the music, and the results exceeded my wildest dreams. The letters from all over the world that I received from people made me realize the immense power of classical music to inspire, excite and move people. I know that many people who listened to The Naked Violin said that they would continue to explore the amazing world of classical music. As this was the primary hope in making the download freely available, I couldn't have wished for a better response!"

Hope tha'ts OK!  
All best

Tasmin

**From:** Marius Carboni [mcarboni@carbonimedia.com]  
**Sent:** 08 March 2010 16:45  
**To:** mcarboni@carbonimedia.com  
**Subject:** FW: an article of yours in CM  
**Attachments:** \_Certification\_.txt; \_Certification\_.txt

**From:** phil sommerich [mailto:phil.sommerich@ukonline.co.uk]  
**Sent:** 08 March 2010 15:10  
**To:** Marius Carboni  
**Subject:** Re: an article of yours in CM

This one from October 2007 so probably did appear Jan '08.

Regards

Phil

Get into download or die – that message from pundits has had major labels scrambling to offer consumers digital delivery of music to their computers. But retailers and CD distributors say the facts tell a different story to the hype. Downloads account for just 1.4% of classical sales, while the real boom area is e-tailing, web-based sellers of CDs, which are reckoned to account for about 20% of UK classical sales, and 25% in mainland Europe and the US.

David Blake, sales director of Select Distribution, says: 'The pattern of sales has changed out of all recognition over the past three years, although the overall volume has not.' Budget label Naxos was one of the first to digitise its catalogue for downloads but makes mere 'pocket money' from that business, while web sales of its CDs have rocketed, he says. Smaller labels which tend not to be able to afford in-store marketing campaigns have been particular beneficiaries of the web boom, Blake says. 'When you are on a website, everyone is equal.'

MDT one such success story to make any evangelist of capitalism dewy-eyed. Les and Val Wilson could not find a retailer in Derby to satisfy their enthusiasm for classical music, so set up shop in 1989. Val championed the mail-order side of the business to the extent that in 1995 MDT moved into a slick automated warehouse behind the historic facade of Blacksmith's Yard and now gets the majority of its orders from its website ([mdt.co.uk](http://mdt.co.uk)). As well as the couple's sons, Daniel and Tim, the company employs eight people.

'Probably a third of our business is international,' says Val, who is now managing director. 'We do a lot of business in the US and that takes in quite a few universities as well.'

'You can't say we have a set type of customer. It's a very diverse field - it's the person who has heard the piece of music on the radio or the television, then you have the professional buyer who has their list of substantially new releases every month.'

Web sales were slow to take off, she says, growing through word of mouth and online chat rooms, gaining impetus with the demise of bricks and mortar retailers. 'When the store closes down and customers ask where do they go, the staff recommend us,' Val says. Now MDT is firmly established, a lot of traffic comes via search engines. 'If you click classical music we come up near the top, I understand there aren't many people in the world like us who just do classical music, with well over 50,000 titles.'

MDT sends out a quarterly newsletter to its mail-order customers but the Wilsons have been wary of fostering the sort of online community some other websites boast of. 'We have looked at it and dabbled,' Val says. 'One thing we have always said is that we will help a customer out but we won't review discs. That's not our job, we are here to obtain what the customer wants. A lot of people know what they want, they know what gets good reviews and what doesn't.'

Life may get tougher for the Wilsons soon, though, because [arkivmusic.com](http://arkivmusic.com), which over the past five years has captured 200,000 customers in North America, is coming to Europe. Jon Feidner, arkivmusic's general manager – who with his brother Eric, company president, used to work for Tower Records - says the company aims to set up in the UK within 12 months. One of its strengths is ArkivCDs, deleted titles which the company has found are still in demand and which it licenses from the original producers, burns on to CD-Rs and ships with the original artwork. At present arkivmusic offers 2,300 such titles and by the end of the year hopes to make that 6,000.

Feidner says download's growth is due to classical newcomers sampling tracks, but regular buyers want physical product. 'The bottom line is what we hear from our customers and there is no doubt about it, the CD market for classical music is very strong and there is no indication we should be focusing our efforts on download in the foreseeable future.'

But digital delivery is a frequent topic at the business strategy conferences held over Friday night family dinners at the Wilsons' home. 'We are looking at download open-mindedly,' Val says. 'One thing that has been the success of our business is being aware of the market and keeping up to date, which is fairly unusual in the classical industry.'

The internet, one is constantly told, is THE comprehensive, time- and money-saving way to shop and research. So how well do early music and our most modern communications platform marry in cyberspace?

Like most marriages, this one needs lots of work. Just Google 'early music' and among the 1.8 million hits (at the time of writing) you get are, in a UK context alone, the Early Music Network at [earlymusic.org.uk](http://earlymusic.org.uk), James McCafferty's early music in schools operation at [earlymusic.co.uk](http://earlymusic.co.uk) and instrument maker Merion David Attwood at [early-music.co.uk](http://early-music.co.uk).

Even purchasing a CD can be complex and time-consuming on the web. Try to visit the iTunes store – as 60% of people who want to buy music downloads do – and you will be taken through screens offering Apple hardware and software, rather like the way supermarkets shelve impulse buy items on the route to the checkout. If you download Apple's iTunes software, access to the music store is more straightforward but even then there is no one-click route to buying that early music album you have been seeking. Select Classical from the main menu and then Browse, and you will find Early Music listed as a sub-genre. But even then you find on the meagre list of items David Starkey's books on the Tudors, and the Mediaeval Baebes.

Another problem with the iTunes model, if you do find the music you are looking for, is price: its charge of 79p a 'song' may seem value to pop fans who are accustomed paying full price for a 35-minute CD but less so to those who, say, 90 seconds of Machaut.

The alternative model for buying music online is subscription, exemplified by Napster, once the wickedest music pirate on the web. For £9 or £10 a month, subscribers can treat the site's library of four million tracks as their own, playing them on computer or hi-fi, downloading them on to their mp3 players or tuning in to a selection from 80 radio stations. But the site is not compatible with Mac computers and downloaded music is lost once a subscription ends. Like iTunes, Napster offers occasional free downloads, podcasts and other pop-oriented extras, but finding a specific piece of classical music is, again, a laborious process.

Not surprising, then, that several record companies have decided to cut out the middle man and set up their own e-tailing sites. Indie label Chandos led the way, and Universal recently weighed in with [classicsandjazz.co.uk](http://classicsandjazz.co.uk), which mainly features its own titles among its 125,000-plus tracks. Navigation on [classicsandjazz.co.uk](http://classicsandjazz.co.uk) is easy, audio quality is high but choice is limited – again, searching for Machaut yields just two albums – and it is not Mac-compatible.

Recently, EMI set up an online club. CDs containing Opendisc software will feature regularly among its releases. Insert the discs in your computer and you can connect to the EMI and Virgin Classics Club which offers video and audio clips of artists, emailing of questions to music 'experts' and performers, free downloads plus supermarket-style bonus points, for buying downloads. Will Benthall, EMI Classics head of digital, says: 'A lot of people who buy classical CDs would not think to put them into a computer. We are building the idea that you consume music in other ways than through your hi-fi.'

One of the most applauded online classical music retailers is Arkiv Music ([arkivmusic.com](http://arkivmusic.com)) – which sells old-fashioned CDs. Jon and Eric Feidner set up the US-based e-tailer when the brothers' former employer, Tower Records, went bust, and the innovative aspect of their site is that it supplies deleted titles burned on to CD to order – with the original texts and even opera libretti.

A deal with Warner Music in October means it now has access to the archives of all the major labels and many indies, so it can offer 5,000 out-of-print albums.

Jon Feidner is keeping a close eye on download trends but, like many e-tailers, says it is not what classical collectors want now. 'Our customers at the moment don't appear to be the customers who buy downloads, they are more interested to buy physical CDs for the top-quality audio and the liner notes.'

Back in the virtual music sector, Naxos – which revolutionised the physical CD market in the 1990s with its super-budget pricing – seems to be covering all the bases.

The Naxos Music Library offers streaming on a subscription basis to educational institutions of over 250,000 tracks - jazz, world and pop music as well as classical – from the Naxos catalogue and those of 50 other labels. More than 3,700 albums of early music are on offer, along with composer biographies and other study aids. NML boasts 1,216 subscribers, more than 300 of them in the UK. It points out that the streaming model not only means users do not have to clog up hard drives with music files but also is a boon to schools and colleges with scant funds for their own music libraries.

In April Naxos also launched classicsonline.com, offering high-quality, DRM-free audio, pricing in US dollars (a bargain for Europeans at present) per track or per album and drawing on the catalogues of dozens of independent labels as well as Naxos. The site is searchable by composer, genre and even date of composition.

John Buckman made his fortune designing software for big record companies and then decided to indulge his own interests – he is an amateur lutenist among other things – by setting up magnatune.com.

It reflects his own interests with a beguiling mix of heavy metal, world and early music and other genres, all tracks submitted by the performers who receive a half-share of any sales. And, long before iconoclastic pop musicians claimed the idea, he invited visitors to pay only what they think a track is worth, and they are able to sample a whole album before they buy.

Buckman says 40% of his catalogue of 230 albums and 35% of sales are early music, many of them newcomers to the genre. 'Only 10% of people who come to the site click on Classical. Overwhelmingly people come to the site for other genres and, because they can listen to entire albums, on average stay for about two-and-a-half hours.'

He argues that online sellers should focus on audio quality rather than anti-piracy measures. 'When classical music is collapsing from 20% to 0% of the market we ought not to be too concerned about piracy.'

His customers increasingly ask if they can buy sheet music of the editions used in recordings, but Buckman says: 'Musicians are a bit nervous about that, it's a bit like selling the farm.' He says that Jacob Heringman put on the site his album Jane Pickeringes Lute Book he also made available all the tablature. 'He is a very generous man,' Buckman says.

Buckman's wife, Jan Hanford, also co-runs jsbach.org, a site brimming with data about the composer and attracting almost 19,000 visits a day.

Buckman is not alone in his reservations about online sheet music. Musicologist Clifford Bartlett set up King's Music in 1985 to provide performance material for Baroque orchestras. 'The European Baroque Orchestra started in that year and I was asked to advise on what scores they should use,' he says. 'At the same time I was asked to provide some larger-scale works for recordings.'

He was quick to put his catalogue online via a website (kings-music.co.uk) but does not offer scores for download.

'You never if the person ordering knows exactly what they want,' he says. 'Our biggest sellers is the Monteverdi Vespers, but if someone wants the score are they going to do it 460 with Baroque violins tuned up a tone?'

'A lot of what you see online doesn't pay much attention to layout. I would not have a double bar appearing immediately after a page turn, for instance.' He also cites the difficulties of printing out scores on A4 pages and then taping them together into double-sided A3 format for performance.

Still, the Choral Public Domain Library ([cpdl.org](http://cpdl.org)) offers nearly 9,000 scores, including half a dozen works by Machaut, several dozen by Byrd including multiple editions of the Masses, many of which can be auditioned online in electronic keyboard renditions.

The British software firm Sibelius hosts a download site ([sibeliusmusic.com](http://sibeliusmusic.com)) which boasts nearly 45,000 scores. Richard Payne, who runs the site, says the self-publishing site offers scores for free or at a price for download using Sibelius's Scorch software. 'Unless a score is available for free, in which case you can print it however many times, the site is encrypted so you can print only one copy of a score.'

Scores submitted for uploading are vetted for rights clearance. 'If one happens to slip through the net and it is drawn to our attention, we will take it off the site.'

The Music Publishers Association has viewed with concern the proliferation of websites offering sheet music and Stephen Navin, the MPA's chief executive, to 'write some letters' to some which are thought to be selling copyright material. 'With some sites it is a matter of education but others are out for skullduggery and self-enrichment,' he says.

The legal issue could soon be complicated. A European Union directive in 1995 enabled member states to give protection to critical editions. The UK has not done so, but the MPA is lobbying for such legislation.

There are a few online news and reviews sites devoted to early music, such as [goldberg-magazine.com](http://goldberg-magazine.com), but - fresh from setting up Greece's first early music festival and associated website - Thanasis Chatzitheodoridis has big ambitions for [earlymusicguide.com](http://earlymusicguide.com). He invites performers, agents and festival administrators to register and submit event listings, hoping to finance the site through advertising. While the start has been slow, he says: 'What makes me feel it is worth continuing is that some really good groups have registered - the Academy of Ancient Music, The Sixteen, the Tallis Scholars.' He also hopes to expand the site with reviews, news and other articles.

By comparison with Europe, the US seems to have a cornucopia of early music data available online through its myriad universities and specialist organisations. At the centre of it is Early Music America which has about 5,000 individual and organisation members, 100 or so of them outside in Europe. Maria Coldwell, EMA's executive director, says the site attracts only about 4,000 hits a month but that is likely to increase once the recent revamp is noticed. A new content management system allows members to upload and download music for free, post member profiles and operate several other interactive services.

Even without the latest additions, the site packs a lot in, including a score exchange, one-minute music spots that radio stations can use to educate the public about early music and a list of instrument makers. There is also a mind-boggling list of online resources, right down to Sunday Baroque, a radio station that plays Bach and Handel to savour the Sunday roast by.

'America is so huge, if we did not have all these local presenting and performing organisations we would not have any early music at all,' Coldwell says.

Typical of the American penchant for a mix of online data and chat is medieval.org, the site run by music writer Todd McComb which includes recommended recordings and descriptions of world traditional music.

McComb sees the web as a godsend for his interests: 'For something like medieval music, with a thin "veneer" of specialists and fans scattered around the world, keeping in touch and relaying information was totally transformed by the internet, because it lets us do it for pennies. That's the model for any sort of international niche market, especially something where the practitioners are usually trying to scrape by financially.'

## Don Giovanni webcast relaunches Covent

MICHAEL QUINN

The Royal Opera House is to begin offering full productions from its current season on its newly redesigned website.

From 5 October, visitors to the multimedia-equipped roh.org.uk will be able to watch the opening production of the current season – Mozart's *Don Giovanni* with Simon Keenlyside in the title role – completely free of charge. The opera will be divided into 12 subtitled 'chapters' with listening notes and a podcast featuring the production's director, Francesca Zambello, also available.

The move follows Covent Garden's successful foray earlier this year into screening its productions in UK and European cinemas and a surge of popularity for its YouTube, MySpace and Facebook websites. Membership of the house's Facebook group, launched in December last year, is already approaching 10,000, with 70% of those women under the age of 34. During the 2007/8 season, three events hosted for Facebook members attracted 65% of first-time visitors to the house.

Elizabeth Bell, the Royal Opera's head of corporate communications, told *CM* that the new initiative was the latest example of the company 'grabbing new technologies with

both hands to enable us to reach out to new audiences across a range of platforms.'

*Don Giovanni* will stay on the company's website, she added, and be joined in due course by other productions from the current season. 'And each of our productions available for webcast will be supported by short films looking at the creative team involved and discussing the background to the opera and the production. The more we can offer added value to what we do, the more, we hope, it will enhance our audience's enjoyment of it.'

The new website will also allow visitors to customise it for their own use and enables personalised recommendations and email alerts

about new productions and events. It also aims to offer easier navigation and access to purchasing tickets and booking tables in the in-house restaurants.

In a statement, Covent Garden's chief executive Tony Hall said: 'The fast-changing digital technologies are bringing more and more opportunities for us to share our work, bringing it direct into homes from Canada to China, from Alaska to Australia. Increasing audience access to our work is central to everything we do at the Royal Opera House and engaging with audiences online is key to this strategy.'

Additional plans for the site in coming months include the hosting of audience-submitted reviews.

## Choral webcast from St John's, Cambridge

JONATHAN WIKLEY

The Choir of St John's College, Cambridge is to launch a series of weekly webcasts from midday on 14 October, which will broadcast a selection of its choral services on the internet. It is the first choir of its kind to do so.

The aim of the initiative is to widen awareness of the choir's day-to-day work – providing the music for Evensong at the chapel daily, as well as weekly Eucharists and special services – and to make its performances available to people across the globe.

The choir already enjoys an enviable reputation as one of the finest collegiate choirs in the country, with a string of CDs to its name, including the continually popular British Choral Series on the Naxos label, frequent tours abroad and in the UK, and regular broadcasts on the radio. By reaching a potentially massive audience worldwide it hopes to enhance this reputation further.

The webcast was the brainchild of director of music at the chapel Andrew Netsingha, who is entering his second year in charge of the music there, and has a number of further

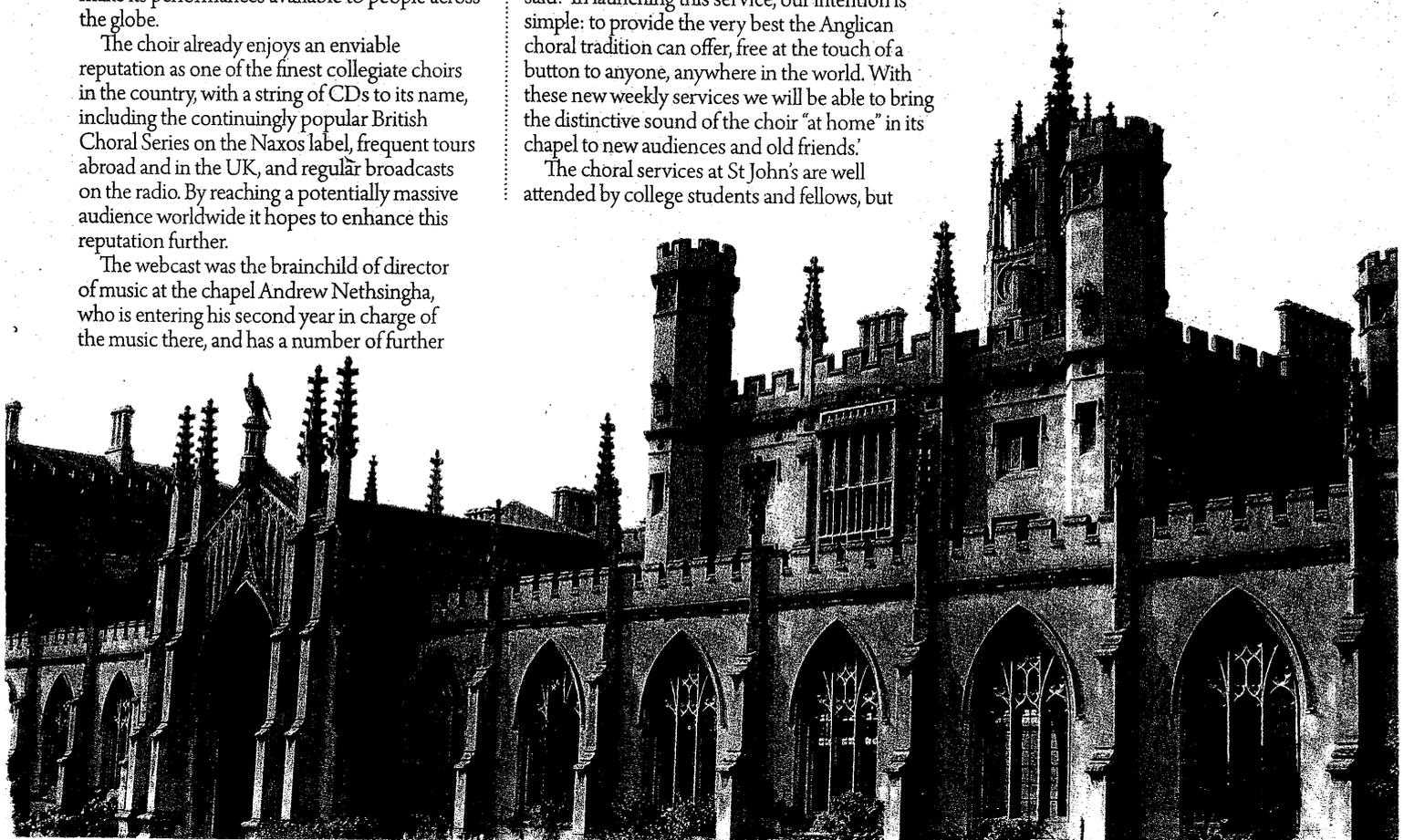
initiatives planned. He said: 'We hope this will appeal to worshippers and general music lovers alike – both in this country and around the world. George Guest, my predecessor who first established the reputation of the choir, was a great pioneer and innovator; introducing important new repertoire to Britain through services and recordings, creating a new and distinctive choral sound and taking the St John's choir to parts of the world which were new to British choirs. These webcasts continue in this innovative spirit.'

Dean of St John's, the Revd Duncan Dormor, said: 'In launching this service, our intention is simple: to provide the very best the Anglican choral tradition can offer, free at the touch of a button to anyone, anywhere in the world. With these new weekly services we will be able to bring the distinctive sound of the choir "at home" in its chapel to new audiences and old friends.'

The choral services at St John's are well attended by college students and fellows, but

visitors to the college and tourists make up a large proportion of the congregations and some of the more popular services, such as at Christmas and the annual broadcast of the Ash Wednesday service on Radio 3, are filled to overflowing. The webcasts will give would-be listeners the chance to hear these services as well as having a chance to listen to normal weekday Evensongs.

The first webcast will be an all-Stanford event, with his setting of the Magnificat and Nunc Dimittis in B flat and *For Lo, I Raise Up*. Webcasts will be available at: [www.sjchoir.co.uk/webcast](http://www.sjchoir.co.uk/webcast).



# NAYO suspends work as funding dries

SUSAN NICKALLS

The National Association of Youth Orchestras is to cease trading as of March this year after 45 years of providing support and opportunities for young people in youth orchestras and ensembles. At the end of last year the organisation was forced to announce the cancellation of this year's Festival of British Youth Orchestras in Edinburgh and Glasgow which has provided performance opportunities for young musicians over the last 30 and 22 years respectively.

This follows a unanimous decision by the NAYO board in December to suspend activities of the association as it was not able to secure adequate funding for its operations. Over the last seven years NAYO received more than £310,000 from Youth Music but Michelle James, the organisation's director of external relations, said funding was withdrawn from NAYO last year as 'it was

judged that they were not adequately meeting the National Youth Music Organisations (NYMO) criteria or operating at the level to be expected from a national flagship organisation.'

Indeed during this time, NAYO was reduced to running its operations from a post office box in Oxfordshire after closing its fully resourced administrative headquarters in Edinburgh. NYMO funding (contributed to by Youth Music, Arts Council England and the Department for Schools and Families) was never available to the FBYO as it takes place outside England and although NAYO had discussions with the Scottish Arts Council about possible funding, it did not submit an application.

Carol Main, the former director of NAYO from 1979 to 2003 and founder of the FBYO, said she left the organisation with a healthy bank balance and exciting plans for the future. 'There was funding in place for projects in the next year and then funding ear-marked for three years beyond that

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have fizzled out. Given that for 45 years NAYO has been part of a critical period in the development of youth music in Britain I think people should be concerned about what is going to happen to the quite substantial archive sitting in the office.'

NAYO chairman George Caird, who is also a board member of Youth Music, maintains the archive would be kept in the hope that the company may be able to continue at some future date. Already organisations in Scotland are looking at ways to fill the gap. Graeme Wilson, Fife Council's music services manager, has had a positive response to an email sent to interested parties and has secured funding from the Scottish Association of Music Education for a short study about how best to fill the gap left by the FBYO.

In a letter to the NAYO membership, Mr Caird said that although the FBYO could not take place this year, the European Youth Music Week would go ahead as a stand-alone event.

# Carmen helps New York Met to digital relay record

PHILLIP SOMMERICH

The audience for Metropolitan Opera's digital relays of performances to cinemas worldwide topped 300,000 for the first time with the broadcast of Bizet's *Carmen* on 16 January. Preliminary figures put the audience at 320,000, well above the previous record of 285,000 for *Madama Butterfly* last year.

The relays are a key part of the strategy announced by Peter Gelb when he became Met general manager in 2006 to turn the house into a world force. 'Audiences have been averaging 200,000 for live transmissions on 1,000 screens in 36 countries, with delayed showing in some countries such as Australia and New Zealand,' said Mr Gelb, who as a teenager worked as an usher at the Met.

'As venerable as the Met is, it is capable of making changes that I believe are necessary to keep it and the art form of opera vital and connected to mainstream culture,' he said. 'The use of modern technology has been one of the major measures in achieving this.'

He estimated that 10 to 20% of the cinema audiences were new to opera but insisted that the project also had value for regular opera goers. 'It has cemented the relationship between opera lovers and the Met in much the same way as sporting

transmitted as well as how. 'On the artistic side we are updating performances by bringing in new directors, some of whom have very little opera experience but great storytelling ability. We are dramatically expanding new productions even this

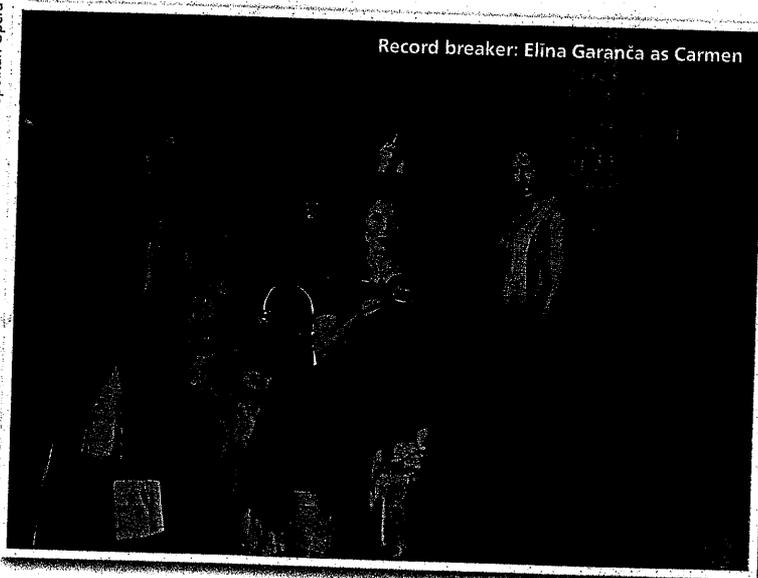
time of recession and achieving a high percentage of success because we are bringing in top directors.'

For *Carmen* – a 'notoriously difficult' opera to stage successfully – he had brought in Richard Eyre. Bartlett Sher, fresh from Broadway success with *South Pacific*, was brought in to direct *Les contes d'Hoffmann*, and the design team for Verdi's *Attila* includes Jacques Herzog and Pierre de Meuron, the Swiss architects who designed the 'Bird's Nest' stadium for the Beijing Olympics, with Miuccia Prada doing the costumes.

The Met has also launched its own radio channel, which airs archive as well as current

performances, and Mr Gelb believes its digital subscription service, which for \$14.99 (£9.30) a month allows users to stream more than 250 performances including HD transmissions, will grow dramatically from its current base of about 7,000 subscribers.

Ken Howard/Metropolitan Opera



events heighten the bond between sports fans and their teams.'

As well as boosting the Met's public profile, the relays have swollen its coffers because cinemas share box office revenues with the house.

Mr Gelb said his strategy focuses on what is