

# DIGITAL STREAMING

Reaching a Larger Audience through Digital Means



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SPECIAL REPORTS

## CONTENTS

- 2** Introduction
- 3** How the Detroit Symphony Live-streamed Its Way to Success
- 8** A Few Tips for First-time Streamers
- 10** Platforms and Providers: A Few of the Biggies that Stream Classical Music Live
- 12** How Medici.tv Turned a Slowing TV Market into a Speedy, Streaming One
- 18** Platforms and Providers: A Few That Specialize in Classical Music
- 22** The Digital Concert Hall: A Virtual Venue, Literally
- 28** Five Minutes with the Chicago Symphony: Where to Put Streaming in the Media Mix
- 31** More on the Web

Each article in this issue is also found on our website, MusicalAmerica.com, in the [Special Reports](#) section.

## Introduction



Is live video streaming the Next Big Thing for the performing arts? Or does it risk keeping audiences out of the concert hall? After all, why bother attending a performance when you can watch and listen in the comfort of your own home?

*Digital Streaming* is designed to take a first look at a practice that, in this country at least, is just getting started in the performing arts. Who's streaming what? How do they do it? What are the results?

First, we turn to two pioneers: The Detroit Symphony Orchestra and the Berlin Philharmonic's Digital Concert Hall. In [How the Detroit Symphony Live-streamed Its Way to Success](#), John Fleming explains how the start of streaming coincided with a new contract with its musicians after a near-crippling strike; the new agreement incorporates selected media into the players' salary. This season alone, the DSO has streamed 24 classical programs.

"I think the digital world makes us hungrier for the real world," Detroit CEO Anne Parsons tells Fleming. "Pre-strike attendance was about 50 percent of capacity. Now we have more than 90 percent of the hall sold on a regular basis."

Detroit makes its streams free; the Berlin Philharmonic, on the other hand, has been charging for live streamed concerts since the launch in 2008. In her article, [The Digital Concert Hall: A Virtual Venue, Literally](#), Berlin-based Rebecca Schmid reports that the BPO lives streams about 45 to 50 concerts per season and has some 21,000 subscribers, most of whom hold a 12-month ticket.

Granted, Europe is a bit ahead of the U.S. in the field, largely due to more flexible union agreements. But stateside, there are a few organizations besides Detroit giving it a try: the Chicago Symphony is one, so are the Boston Symphony, the Chamber Music Society of Lincoln Center, Carnegie Hall, and the Honens and Cliburn competitions, all of whom weigh in via the "Look At" boxes sprinkled throughout the issue.

In her [A Few Tips for First-Time Streamers](#), Jessica Lustig writes that Step No. 1 is "Find a Provider." So we've put together two lists of them: the big guns that stream everything from conferences to pop concerts, and the smaller firms that specialize in classical music.

One provider that has a one foot in each camp is covered in [How Medici.tv Turned a Slowing TV Market into a Speedy, Streaming One](#). In an interview with company founder and Managing Director Hervé Boissière, author Philip Sommerich describes the backstory of Medici.tv's launch in 2007. He also examines the kind of services Medici.tv offers.

Perhaps another name for this special report could be "Live Video Streaming 101." It's a new practice stateside, but the way technology moves these days, it won't be new for long.

Regards,  
Susan Elliott  
Editor, Special Reports



# How the **DETROIT SYMPHONY**

## Live-streamed Its Way to **SUCCESS**

The only  
major American  
orchestra  
to stream  
its concerts  
regularly is  
reaping major  
benefits

By John Fleming

Four years ago, when the [Detroit Symphony Orchestra](#) emerged from a bruising musicians' strike, it aimed to become "the most accessible orchestra on the planet" with measures that included the inauguration of a series of free live webcasts. Anxious traditionalists feared that being able to see and hear concerts at the touch of an app would hurt attendance at Orchestra Hall. But the opposite has happened. "Pre-strike attendance was about 50 percent of capacity," CEO Anne Parsons says. "Now we have more than 90 percent of the hall sold on a regular basis."



### JOHN FLEMING

*John Fleming writes for Classical Voice North America, Opera News, and other publications. For 22 years he covered the Florida music scene as performing arts critic of the Tampa Bay Times.*

### Live-concert streaming as appetizer for the Real Thing

Although live streaming—of 24 DSO classical programs in the 2014-15 season—is just one of many changes made after the six-month strike, Parsons is convinced that it is a strong component of the turnaround. "Ticket sales, donations, all the trends are up," she says. "I think the digital world makes us hungrier for the real world.



Anne Parsons, CEO of the Detroit Symphony Orchestra.

The digital strategy has been very important in communicating the health of our organization, which is important to people making decisions to attend and to invest."

The webcasts, which have a varied schedule among Friday and Sunday matinees and Saturday night performances, draw from 3,000 to 5,000 viewers. Webcasts of a Tchaikovsky festival in February had up to 8,000 viewers for a pair of weekend concerts.

*continued on p. 5*

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[music.yale.edu/live](http://music.yale.edu/live)



Yale SCHOOL OF MUSIC

## From the backyard to the continent

About 70 percent of the webcast audience is in the United States—and 41 percent of that share is in Michigan. In a recent survey, Michigan viewers indicated that the free webcasts made them more likely to attend a concert; 66 percent had attended the DSO in person in the past year, and 40 percent attended three or more concerts.



Screen shot from Lang Lang's DSO 2013 season-opener, which drew 30,000 online viewers.

The overseas audience is significant, especially for matinee webcasts seen during prime time in Europe. "When we have a star like Lang Lang who has his own digital strategy around his career, the rise in viewership can be enormous," Parsons says. In September 2013, pianist Lang Lang was the soloist for the DSO's season-opening concert, and it had 30,000 online viewers, the most for any webcast at the time.

Viewers trade commentary on Twitter during webcasts. One cool exchange was with Charlie White, the ice dancer from Detroit who, with partner Meryl Davis, won a gold medal in the 2014

### WHO'S WATCHING ON WHAT?

Livestream, the DSO's streaming service provider, has determined that 50 percent of the audience that views DSO webcasts does so on a desktop computer, 30 percent on mobile devices, 15 percent on tablets, and the rest on smartTVs. The orchestra does not offer encore webcasts on demand, though some selections are posted on its YouTube channel.

## FROM THE KNIGHT FOUNDATION: THE RIGHT GRANT AT THE RIGHT TIME

Since 2011, the Knight Foundation has given about \$3 million to the DSO's digital outreach, including a \$2.25 million endowment. Knight has deep roots in Detroit, its benefactors having owned the *Detroit Free Press* for 65 years until the sale of the newspaper in 2005. Alberto Ibarguen, president of the foundation, doesn't think it's surprising that such a groundbreaking innovation as the webcasts came from an orchestra and city that were long troubled. Detroit filed for bankruptcy in 2013. "They hit bottom," Ibarguen says. "They had no place else to go. I think we happened to be there at a good time. If we had made the same contributions 10 years before, I'm not sure we would even be talking about it, because the technology was not available. Sometimes the timing of a grant is as important as the grant itself, or the amount of the grant."

Winter Olympics for their performance to *Scheherazade*. "We live tweeted to Charlie White that our *Scheherazade* program was about to begin, he watched and retweeted, and now he's a huge fan of the DSO online and always shares our posts," says Eric Woodhams, director of digital initiatives.

Live streaming is more prevalent in Europe—the Berlin Philharmonic Digital Concert Hall is the gold standard in the field [see [page 22](#)]—but so far the DSO is the only U.S. orchestra with regularly scheduled live webcasts. "I am a bit mystified that more orchestras haven't decided that it would be helpful for them to try this," Parsons says. "They could do it if they wanted to. But for now we're alone out there, pioneering."

### Partners in success

An obstacle is the startup cost of information technology, equipment, and staff for webcasts, and the DSO has an important

*continued on p. 6*





The DSO control room is in the basement of the Max M. Fisher Music Center. Pictured here at a 2014 webcast: Mark Adler, technical director; Warren Wilson, robotic camera operator; Scott Harrison, former executive producer of digital media.

partner in Detroit Public Television, which helps with production. The orchestra also has deep-pocketed donors in the Ford Motor Company Fund and the John S. and James L. Knight Foundation. [See [sidebar](#)]

The DSO musicians are central to the success of the digital strategy. To settle the strike in 2011 they agreed to a contract free of hobbling extra payments for the webcasts. The contract includes an electronic media guarantee, or EMG, that is considered part of overall pay and was not in previous agreements. The EMG remained in place when musicians ratified a subsequent contract. Under its terms, minimum weekly scale this season (36 work weeks plus four weeks paid vacation) is \$1,902 plus a media payment of \$211 for a total of \$2,113 a week.

## THE UPSIDE TO THE EMG



Haden McKay, DSO cellist and chair of the orchestra committee.

The musicians' contracts since the strike have included an electronic media guarantee, or EMG, that is considered part of overall pay and was not in previous agreements. Haden McKay, a DSO cellist and chair of the orchestra committee, points out that the EMG does not translate into a discount from standard American Federation of Musicians media rates, but it does make the webcasts easier to budget. "Orchestras without an EMG would have to pay over and above what they are allocating for payroll to do media work," McKay says. "Orchestras with an EMG can check off or deduct some of this from what they're going to be paying in this pool of money."



Guest conductors and soloists have not asked for royalties for webcasts. "The key is that it's free and online," General Manager Eric Ronmark says. "It's possible that would change for an encore webcast. But as long as it's free and live, I think people understand it's to everybody's benefit to have it out there."

### Robots in the hall, humans in the control room

Aesthetically, the DSO webcasts took a quantum leap in January 2014 when robotic cameras were installed in Orchestra Hall. "Previously, we had camera operators on stage and out in the hall," Woodhams says.

*continued on p. 7*



One of the six robotic Sony HD cameras affixed to the walls of Orchestra Hall.

“Now with the robotic cameras it is much less of a distraction for both our audience and our musicians. The webcasts are now more of a seamless experience.”

Six Sony cameras are fixed to walls around the stage and out in the hall. They are run from a digital control room in the basement, where score reader Oriol Sans and director Alex Kimbrough call the shots to a crew that includes an operator using a joystick to maneuver the cameras, a switcher to cut and dissolve between shots, and a graphics operator. The camera work can get busy. Ligeti’s 12-minute *Concert Romanesc* had 41 shots in March. The webcasts have a sound engineer and use the same microphones used for recordings.

Principal platforms are the [DSO.org/live](http://DSO.org/live) web site, the Detroit Public TV web site [dptv.org](http://dptv.org), and [livestream.com](http://livestream.com), the web site of Livestream, the streaming service provider.

## LIVE STREAMING PERFORMANCES A Look At ...Carnegie Hall

**Location:** New York, NY

**Programs streamed in 2014:** 6 to 10

**Programs planned for streaming in 2015-16:** More than 10

**Cost to view performances:** Free

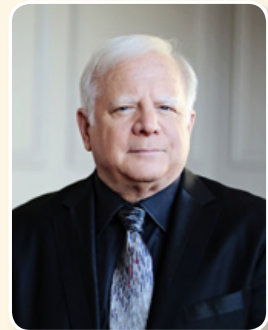
**Archives available for streaming:** Yes.

**Streaming platforms:** Carnegie Hall partners with a local broadcaster and uses Medici.tv as its provider.

## EDUCATIONAL COMPONENTS, REAL AND IMAGINED

Last November, the DSO gave its first Live from Orchestra Hall: Classroom Edition webcast for schools and reached more than 40,000 students in Detroit. A second educational concert was streamed in May.

Music director Leonard Slatkin laments that the contract does not allow for streaming rehearsals. “I want the audience to really understand what we do,” he says, “how much work goes into it, how we utilize the time. So, turn the cameras on for two and a half hours at a rehearsal and show people what happens. But the agreement doesn’t allow that and I don’t understand why not if it’s for an educational purpose.”



DSO Music Director Leonard Slatkin.

And yes, given all the technology involved, glitches do occur. In a 2014 webcast, the climax of *Carmina Burana* was lost in cyberspace. “Everything had been going perfectly until that point, and suddenly something happened—maybe our server conked out—and the stream cut out,” Woodhams says. “So we agreed to make that performance available for the rest of the week on demand as our token of appreciation for those watching.”

### Upcoming live streams

**National Youth Orchestra:** Charles Dutoit, conductor, YUNDI soloist; July 11, 2015

**Carnegie Hall Streaming Schedule** for 2015-16 season is to be announced.

# A Few Tips for First-time Streamers

By Jessica Lustig

Aside from the Detroit Symphony [see [page 3](#)], video-streaming live classical music performances is still a relatively new practice in the U.S. (It's far more common in Europe, largely due to minimum union demands.) So if you're thinking about giving it a try, here are a few things to consider.

## Find a provider

You'll need to engage a service provider to make your webcast available on the Internet. There are several easy-to-use, "out of the box" services, such as [LiveStream](#), [UStream](#), [BrightCove](#), [DaCast](#), and [YouTube Live Events](#). Most offer your audience seamless viewing on any device from desktop to tablet to phone to smart TV.

## HD capability and links

Since most cameras nowadays capture images at HD resolution, check that HD streaming is supported and does not require extra fees. The service should provide easy ways to embed links to your stream into your own web site, as well as to partner sites and any social-media channels; for example, some of these services provide "embed codes" for easy copy-and-paste into Wordpress web sites.

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## JESSICA LUSTIG

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*Jessica Lustig is a founding partner and the managing director of 21C Media Group, Inc. Among her notable achievements are conceiving and developing the YouTube Symphony Orchestra, advising the World Economic Forum on cultural leaders, and assisting the State Department in bringing the Afghanistan National Institute of Music to Carnegie Hall.*

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Technical director and robotic camera operator during a live stream from the Detroit Symphony Orchestra's concert hall.

## Pricing and analytics

Although there are different tiers of pricing for different services, most provide unlimited, monthly, or annual service packages. Watch out for "free" offers as they nearly always come with obligatory ads that appear on the site during your events. In addition to the streaming package, ask for a sample of the analytics data that the service provides. Typically you can find out how many people tuned in, how long they stayed, where they were when they tuned in (at least at the country level), and what kind of device they used for viewing.

## Secure rights and permissions

In addition to making sure the webcast is cleared with the artists and orchestra (double-check your AGMA and AFM agreements), make

*continued on p. 9*



sure your blanket ASCAP and/or BMI licenses include streaming rights and check in with the publishers of works in copyright.



## Line up the technical needs and personnel

To make your webcast visually interesting enough for viewers, a minimum of three cameras is recommended. Many presenting organizations collaborate and co-present with a local TV station or well-equipped university that can also provide a producer and director. Camera operators are usually hired by the producer/director team.

You may also need to provide a musical assistant to the director; make sure to have your production team attend the dress rehearsal so that they have the opportunity to practice assigning cameras and framing shots. A typical video producer is less accustomed to focusing on the audio mix, so it's helpful to have an audio producer on hand to assist with sound. (Some organizations, such as the Detroit Symphony and Berlin's Digital Concert Hall, record the audio feed separately.)

## Open all marketing channels

This is a time to use your creativity! Use your social media channels to promote your webcast, as well as your program book and any mailings to subscribers. Instead of spending money on traditional advertising, ask your media partners and local businesses to send out or embed the webcast URL and be a part of generating excitement and building the online audience. Think about how you can reach viewers who may be out of driving distance from your venue, including at community centers, retirement homes, and schools.

Watch out for "free" offers as they nearly always come with obligatory ads that appear on the site during your events.

Send a reminder the day before the webcast with the date/time and URL and reward people who sign up for your e-newsletter through social media with a drawing for tickets or another enticement. Encourage and reward viewing

parties by inviting them to post "selfies" on your Instagram or Twitter feeds, and invite enthusiastic groups to come and see a concert in person. An active Twitter feed during the webcast can be a great source of information and commentary.

The online viewing audience has to be marketed to and built. There is no secret to attracting people to your webcast beyond spreading the word through social media, marketing partnerships, PR, word of mouth, and, most importantly, presenting a top-quality, exciting, and rewarding musical experience.

## Use the intermission


You lose viewers when you have dead air time, so take advantage of intermission to air pre-produced pieces that feature news, introduce your artistic or management team to viewers, or take them "behind the scenes." Consider hiring a host to interview patrons or musicians, or answer questions posed through social media. And remember to plug your next major event at the venue or online.

## Measure your success

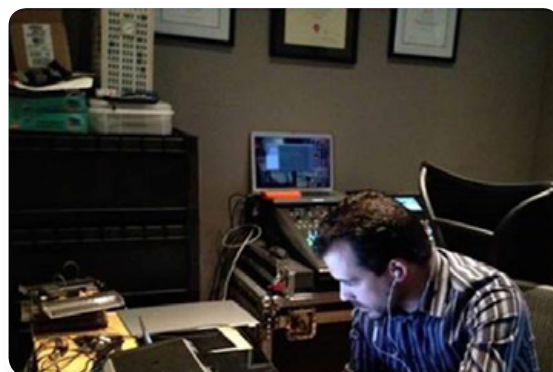
When measuring results think about three things:

- Did you reach a larger audience than the one that generally attends your events?
- Did you reach new people who have never come to your venue?
- Did you benefit from media visibility by trying something new and making what you do more accessible to more people?

If any of these answers is "yes" then you have something to celebrate.

Remember that webcasting today is a constant learning experience that everyone is refining as they go along. Make a plan and get started, knowing in advance that your second webcast will be better than your first. 

Creating a live stream from Joshua Bell's bedroom, November 26, 2013, before a webcast on Medici.tv.



# PLATFORMS & PROVIDERS

## A Few of the **Biggies** that Stream Classical Music **Live**

By Philip Sommerich

Lately, some of the longer-running streaming providers have taken on classical music clients. Here are a few of them.



[VirtualArtsTV](#) New York-based VATV chief Kathryn Jones is the former VP of branded and sponsored entertainment at online video start-up For Your Imagination. The onetime actress reports that she set up VATV in 2007 to give arts groups—particularly those with small budgets—a live-streaming presence. Projects have ranged from corporate conferences to the musical [Truth](#) relayed from Washington, DC, during Black History Month, to a reading of Jay O. Sanders's

play [Unexplored Interior](#) with live feedback from an international audience. VATV billed its [WiredArtsFest](#) February 2013, as “the first live-streamed festival for digital theater, dance and music.” Most of the company’s clients thus far have been theater groups, but Jones says she is in discussions with several contemporary and classical music ensembles. Costs for producing range from \$5,000 to \$15,000, the latter for a five-camera, broadcast-quality shoot.



[YouTube](#) Google-owned YT is where the majority of streaming goes on, with one-click access to [instructions](#) for setting up your own live stream, plus advice about attracting viewers. There are options for creating a free-to-view or paid (subscription) channel, or both. Users set their own prices, and free channels usually carry advertising. YT’s “live control room” offers real-time metrics on the number of viewers and average viewing times, plus quality of the stream, while YT “analytics” provides more detailed data on a monthly basis. YT is home to thousands of live streams, with performing arts content ranging from pop/rock festivals such as [Tomorrowland](#), and [Coachella](#), to award shows such as the Classical Brits to the preliminary rounds of the [17th International Fryderyk Chopin Competition](#) in Warsaw in April 2015.

### PHILIP SOMMERICH



*Australian-born, U.K. resident Phillip Sommerich has been writing about the entertainment and media sectors for nearly 35 years with an emphasis on classical music. He is the recording industry correspondent for Classical Music magazine and has written for Billboard, MusicWeek, Music & Musicians, BBC Music, The Guardian newspaper, and others.*



[Brightcove](#) Founded in 2004 by internet entrepreneurs Jeremy Allaire and Bob Mason, Brightcove has been

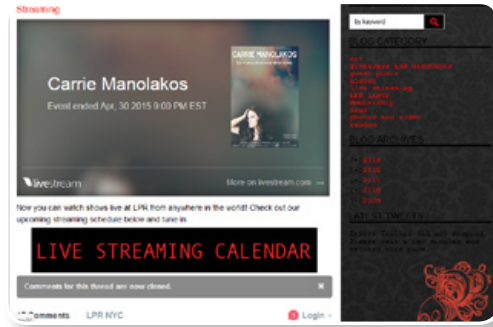
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one of the fastest-expanding streamers, partnering with *The New York Times*, Discovery Communications, and several U.K. media companies. It has become a favorite platform for the music sector, claiming 5,500-plus customers in 70 countries including the SXSW Festival, the Chicago Symphony Orchestra, the Metropolitan Opera, Universal Music Group, and Warner Music Group. Services include [Brightcove Video Cloud](#), by which users can upload and publish their own videos; [Brightcove Gallery](#), which shows users how to build their own channels or microsites; and its [Zencoder](#), which the company says enables streams to connect to virtually any video device. Brightcove's fees for streaming vary according to nature of content, number of streams, etc.



[Livestream](#) Launched in 2007 as Mogulus by Max Haot, Dayananda Nanjundappa, Phil Worthington, and Mark Kornfilt, Livestream today has offices in New York, Los Angeles, London, Zaporizhia (Ukraine),



and Bangalore, and offers free ad-supported video streaming and multi-tiered premium services. Livestream claims to stream 300,000 live events to 40 million viewers a month. It is Facebook's official live video streaming service and its 10,000-plus clients in the music arena include New York venue Le Poisson Rouge, Jazz at Lincoln Center, the Detroit Symphony Orchestra, and Waterloo Records. Monthly platform fees for ad-free streaming range from \$42 a month to \$499 a month. A "flat rate" \$399-a-month scheme offers unlimited views, unlimited storage, unlimited support, and live video embeds.

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# How MEDICI.TV

Turned a Slowing TV Market into  
a **SPEEDY, STREAMING** One

Eight years after its founding, classical music's best-known streaming platform continues to forge ahead

By Philip Sommerich

When Medici.tv launched in 2007, founder and Managing Director Hervé Boissière admits, the classical music world was facing tough times.

"Consumption was starting to change from physical carriers to digital, there was piracy," he says. "I thought it was important to bring into the world something that was official, legal, and controlled, which respected artists' rights. Right from the start I wanted a global approach, and a bridge between artists and music lovers."

Back then, the idea of live video streaming of anything seemed outlandish: computer bandwidth restrictions meant jerky video and sub-CD sound quality. As Boissière points out, even Netflix's business then was mailing out DVDs and it did not start streaming video until 2009.

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## PHILIP SOMMERICH

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*Australian-born, U.K. resident Phillip Sommerich has been writing about the entertainment and media sectors for nearly 35 years with an emphasis on classical music. He is the recording industry correspondent for Classical Music magazine and has written for Billboard, Music Week, Music & Musicians, BBC Music, The Guardian newspaper, and others.*

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## The Verbier Festival launch

Pinning his hopes on a rapid expansion in bandwidth and boosted by subsidies from the European Union and French Culture Ministry, Medici.tv launched at Switzerland's Verbier Festival, where it was warmly welcomed. "They were frustrated that their television partners would come along and broadcast the big names—Argerich, Levine, Kissin—but not reflect the longer-term work the festival was doing with new and younger musicians. We streamed everything, including the less glamorous things that are the festival's DNA." Viewers of those early streams were able to hear

*continued on p. 13*



Screen shot of Yuja Wang at her 2008 Verbier Festival performance.

artists such as Daniil Trifonov and Yuja Wang in recital before they became stars.

Other venues rapidly came on board, from Salzburg to San Francisco. One attraction was Medici.tv's formula of offering live streams of about 100 events a year for free, leaving the recordings on the open web site for a few weeks and then tucking them behind a pay wall in its library for subscribers only.

Television, by contrast, usually records performances—they tend to take place in primetime when classical music would kill ratings—and gives a one-off airing late at night.

## Medici.tv's three-pronged business model



Medici.tv  
founder and  
Managing  
Director Hervé  
Boissière.

Photo: Denis  
Rouvre.

1. The first is a subscription model (about \$130 a year for standard and \$190 for the premium version), which at present has about 8,200 customers. "They tend to be very loyal," Boissière says. "Most choose annual subscription and about a third of those who signed up when subscriptions began three years ago are still with us."
2. The second is business-to-business distribution in two areas. One is streaming to the education sector including university libraries, colleges, and conservatoires. About 90 institutions

## LIVE STREAMING PERFORMANCES

### A Look At ... The Chamber Music Society of Lincoln Center

**Location:** New York, NY

**Stream address:**

<http://www.ChamberMusicSociety.org/WatchLive>

**Programs streamed in 2014:** More than 10

**Programs planned for streaming in 2015-16:**  
More than 10

**Cost to view performances:** Free

**Archives available for streaming:** Yes

**Streaming platforms:** The Chamber Music Society has its own studio and hires an outside director and audio engineer; a staff member serves as the producer, other staff assists.

**Most successful stream to date:** *Late Night Rose*, November 13, 2014. The Danish String Quartet and

pianist Gilles Vonsattel perform Debussy and Vierne.

**What is your most important advice to beginning streamers?** Aim for the best possible audio quality. It's the reason people tune in. Keep the video simple.

#### Upcoming live streams

- 1) **Inside Chamber Music** lecture with Bruce Adolphe September 30
- 2) **Master Class** with pianist Jean-Efflam Bavouzet on October 19
- 3) **Bartók String Quartet Cycle Part I** with the Jerusalem Quartet on January 26, 2016

# LIVE STREAMS

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Joel Link, Violin  
Bryan A. Lee, Violin  
Milena Pajaron-van de Stadt, viola  
Camden Shaw, cello  
Performed on Monday, April 13, 2015  
Gould Rehearsal Hall, Philadelphia PA

DIGITAL PREMIERE ON CURTIS PERFORMS HELPS TO LAUNCH THE WORLD OF THE STRING QUARTET ON COURSERA

The World of the String Quartet  
Launching Monday, April 6  
Livestreaming Monday, April 13 at 7 p.m. EDT

In *The World of the String Quartet*, a global community of learners explores the history and musical ingredients of string quartets with former Guarneri Quartet violinist Arnold Steinhardt and esteemed pedagogue and performer Mia Chung. Repertoire ranges from Haydn to contemporary composers. Discover the player's perspective through legendary quartets and emerging artists like the Aizuri Quartet, quartet in residence at Curtis.

On April 13 experience a live performance and conversation on Curtis Performs, webcast from Gould Rehearsal Hall. David Ludwig's *Pale Blue Dot* receives its digital premiere by the Dover Quartet, Curtis's inaugural quartet in residence. The performers, the composer, and Dr. Chung will discuss the piece and its relationship to the quartet repertoire in this special performance event.

Running time: 45 minutes. This video will remain online following the performance on Coursera and Curtis Performs, for those unable to listen live.

This season's Curtis Coursera courses are generously sponsored by Linda Richardson in loving memory of her husband, Dr. Paul Richardson.

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## Curtis.edu/LiveStreams

2015-16 Live Stream season to be announced August 2015

### Artists featured alongside Curtis students on *Curtis Performs* Live Streams

Robert Spano (Conducting '85)  
eighth blackbird †  
UnsuK Chin \*  
Richard Danielpour  
Jennifer Higdon (Composition '88)  
David Ludwig (Composition '01)  
Steven Mackey \*  
Krzysztof Penderecki \*  
Roberto Díaz (Viola '84)  
Dover Quartet ~  
Aizuri Quartet ~  
Fred Child, *host of American Public Media's Performance Today*  
Curtis 20/21 Ensemble  
Curtis Chamber Orchestra  
Curtis Opera Theatre

\* composers in residence  
† ensemble in residence  
~ quartets in residence

Streaming live from the legendary Field Concert Hall and state-of-the-art Gould Rehearsal Hall in Philadelphia

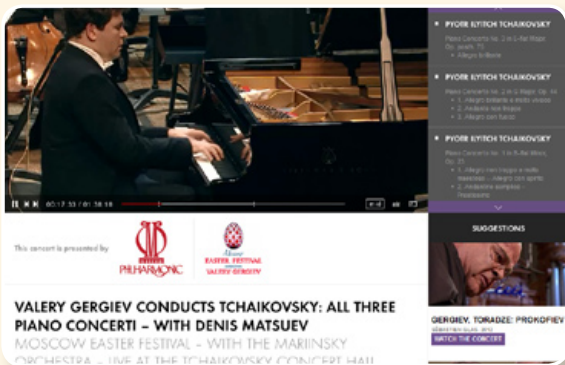


## UNTANGLING THE RIGHTS

"We pay royalties to the rights owners based on the number of views of each program available on Medici.tv," says Managing Director Hervé Boissière. "We generally license the programs from the audiovisual producers for the SVOD [subscription video on demand] catalogue, but it can be also be the performers, the publishers, or the presenters that we pay directly when we produce ourselves."

For broadcast/performance rights, he continues, "We have a corporate agreement with the [licensing agency] SACEM in France regarding all copyrighted music we present on Medici (free or SVOD). We pay a flat fee plus a proportional share on our revenues and SACEM then redistributes to their international partners like GEMA in Germany or BMI [and ASCAP] in the U.S."

Advances are general paid on the basis of consumption. There is no one model that Medici.tv follows. "It's really case-by-case and hand-tailored by project," says Boissière. "Sometimes it's a flat fee only, or a minimum guarantee plus royalties, an advance recoupable or not, or advances that can be cross-collateralized because there is package deal with many titles."



Screen shot from the Moscow Easter Festival on May 7, 2015: Valery Gergiev conducts the Mariinsky Orchestra with pianist Denis Matsuev.

have signed up—most in North America, followed by Asian countries. But Boissière says that with prestigious institutions such as Harvard, the Julliard School, and UCLA on board, the service is attracting interest from Latin America and Europe, and he predicts Medici.

tv will have 400 to 500 clients from that sector within four years. The other B2B model is using platforms such as iTunes, Amazon, and telephone companies. "We went to them and said, you can have a package of 50 greatest classics or favorite opera arias, with all rights cleared, fully digitized and edited, ready to monetize—and they were seduced." About 20 outlets are on board, including TVT Brazil, Shanghai Media Group, and SFR France.

3. The third business model is sponsorship. Boissière acknowledges that classical music does not have the mass appeal that, say, persuades American Express to back a Lady Gaga tour, but with relays from La Scala, the Glyndebourne Festival, and Carnegie Hall, it does draw a moneyed and enthusiastic audience. Rolex is a core sponsor and about half a dozen brands such as BMW support individual projects. Boissière is aiming for about five core sponsors and 15 funding individual projects.

## Still breaking even, with the archive as a major carrot

Overall, subscriptions provide 40 percent of revenue, business-to-business 25 percent, and sponsors 35 percent, but Boissière stresses that the outfit is just breaking even. With devices for watching streamed video becoming ever more ubiquitous, its list of performance venues lengthening, and its reputation spreading, he remains optimistic. "The conversion rate from free viewing to subscription is really growing."

One attraction is that video library, which contains about 1,600 programs—Medici.tv claims it is the biggest online classical video archive—with the goal of increasing that number to 2,500 by next year. While the most viewed items tend to feature star names such as Netrebko, Gergiev, and Muti, there are surprises. Its historic films are favorite views, subscribers eager to discover the artistry

"The conversion rate from free viewing to subscription is growing at 30 percent a year."

continued on p. 16



Medici.tv streamed Joyce DiDonato's Carnegie Hall master class on February 21, 2015.

of Rostropovich, Rubinstein, Karajan, and others. With 40 percent of Medici.tv's audience being in the U.S., Joyce DiDonato is also a favorite, so the platform began in February to stream free master classes presided over by the mezzo-soprano. Its most popular live stream was from Plácido Domingo's Operalia competition, watched by 35,000, followed by Verdi's *Don Carlo*, starring Jonas Kaufmann in Salzburg, with 30,000. Each of these has achieved a total of 300,000 or more views, including the 90 days they remain free on the site. The hope is to achieve that number for all events; with subscription growth at 30 percent a year, Boissière is optimistic.

## HOW IT WORKS, FROM SCRIPT TO STREAM

Planning for a live stream begins weeks in advance at Medici.tv's Paris headquarters, where a small team unravels a web of performing rights. Artists are usually happy to forgo any payment for streams that are free to view; they gain performance royalties and in some cases advances for subscriber viewings, along with global exposure. "Instead of playing to a hall of 2,000 people," says Boissière, "they play to 500,000. It's a great opportunity to reach the worldwide community."

Boissière, himself a former chief of the Naïve label, says record companies are also happy to release artists in exchange for the exposure and ability to use video excerpts for promotion.

Paperwork done, the production team is assembled. In Europe, Medici.tv works regularly with one or two companies that provide teams. In the U.S., it flies in a director and script director who assemble a team of 25 to 30: typically, four or five artistic advisers, 10 camera operators, up to 20 equipment loaders, two or three sound engineers, and two or three technicians to oversee the streaming via satellite or fiber-optic cable.

On site, the pace picks up. "There is just a camera rehearsal and sound check on the day of the concert,



Backstage at the 2014 Verbier Festival. PHOTO: Tim Burgess.

and it is rarely of the full program," Boissière says. Instead, there is intensive teamwork. "It is a question of confidence, and there needs to be an understanding of the music among the director, script director, and camera operators. We are showing what the audience in the hall cannot see: the face of the conductor, the eyes of the second flute as he listens to the principal flute's solo." Showing the human aspect and the emotion, he says, "adds value."

Over the past three years there has been a dramatic evolution of tiny robotic cameras to put viewers in the center of the stage action. On average, an opera will use ten or 11 cameras, a big orchestral work or one with choir will use eight or nine, and the average is about seven.

Medici.tv is in a comfortable place in the online universe: on the one hand, classical music is a niche interest unlikely to attract crushing competition from the giants such as Google and Apple, on the other, its audience is passionate, loyal, and affluent.

It is also set to offer some of classical music's most compelling events. In Moscow this year it signed to stream the Tchaikovsky Competition, from first round to last—a grand total of 18 days' live viewing.

Another potential growth area is the proliferation of viewing devices. "Sometimes 50 percent of our live streams are viewed on mobile phones," Boissière says. A revamped Medici.tv web site, catering to new devices such as smartphones, tablets, and watches, will be launched early 2016. 📱



Screen shot of Martha Argerich and cellist Mischa-Maisky at the 2008 Verbier Festival.

## OPERA EUROPA

Opera Europa, the organization representing 155 European opera houses and festivals, has [launched a digital platform](#) offering formidable competition for Medici.tv. Vienna State Opera, Berlin's Komische Oper, the U.K.'s Royal Opera, Welsh National Opera, Belgium's La Monnaie/De Munht, and France's Aix-en-Provence festival are among 15 organizations that will offer one full-length opera for free online viewing. The free site also has highlights of other productions, archive material, documentaries, and a forum for professionals to develop digital and audio-visual skills.

"This platform is part of a broader framework that between now and the end of 2017 builds on our ambitions to develop the opera sector in Europe in a number of ways: by helping the opera professionals develop in the digital age and by creating high-profile public platforms to encourage access to opera for all," Opera Europa says in a statement.

Boissière insists that he welcomes the initiative. "It is a great opportunity for us. All platforms delivering great content to music lovers are good news for Medici.tv. It will make the live streaming experience more widely known and enlarge our target group."



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# PLATFORMS & PROVIDERS

## A Few That Specialize in Classical Music

By Rebecca Schmid

As the appetite for live classical music webcasts grows, a number of providers that specialize in the genre have entered the fray. (For the biggest one, Medici.tv, see [page 12](#).) Here are three that have been created within the past five years.



ParaClassics

[ParaClassics.com](http://ParaClassics.com)

Originally founded in 2011 to stream events from Moscow and St. Petersburg, ParaClassics has gone on to provide services to organizations such as the Munich Philharmonic and the Detroit Symphony Orchestra. Its most successful stream was the gala performance of the [XIV International Tchaikovsky Competition](#) in 2011, which some five million viewed over a two-week period.

The company has an administration team of five and a field crew of four—two producers, a concert director, and director of

photography—and, as of last year, is based in Los Angeles, with operations out of Berlin and Moscow as well.

ParaClassics founder Anton Gopka is a former VP of Barclays Russia for Mergers & Acquisitions; his mission, he says, is to “spread love for classical music” and “promote awareness of events.”

To provide quality across different continents, ParaClassics produces simultaneous HD streams through the content-delivery networks Verizon EdgeCast and Rostelecom, Russia’s largest state-owned telecommunications company.

ParaClassics also offers PR through media partnerships, both on and offline, using embedded video in exchange for advertising space. The Spanish newspaper [La Razon](#), for example, embedded a stream of Massenet’s *Don Quixote* from the Mariinsky Theater in 2012. Sponsors include Rostelecom, Sberbank, and perfume and luxury car brands that Gopka declined to name specifically.

ParaClassics has streamed 150 programs to date, a few of which are still on its web site, such as the [Detroit Symphony](#)



### REBECCA SCHMID

*Rebecca Schmid is a classical music and culture journalist based in Berlin. She writes for the New York Times, Financial Times, Musical America Worldwide, Gramophone, and many other publications.*

*continued on p. 19*



Screen shot from ParaClassics' home page.



ParaClassics  
founder  
Anton Gopka.

[Orchestra Tchaikovsky Festival](#). The company normally retains universal rights in perpetuity without geographical limitations, but the interests of the presenter—such as the possibility of making a DVD or drawing viewers to the live, rather than the streamed, performance—always rule.

ParaClassics is most popular in Russia, with 40 percent of its 120,000 newsletter subscribers based there. The rest are located primarily in the U.S. and Europe. The portal has an app for Apple operating systems and plans to launch apps for android and smart TV next year.

KLASSIK.TV

[Klassik.tv](#)

This German portal, founded in 2012, charges for archival content but not for live streams. It currently has 1,500 subscribers, 40 percent of whom have three-month passes; the rate is €8.99 a month.

Currently Klassik.tv has an archive of about 700 videos; Managing Director Christian Schaaf has plans to enlarge that, especially since, he says, public television has diminished its coverage since the 1990s.

Starting in 2013, Klassik.tv partnered with CLASS (German's Association of Classical Independents in Germany) to live stream the *Vorecho Klassik*, a concert for winners of the Echo Prize (Germany's classical Grammy) that is not included in the main gala televised by German broadcaster ZDF. [Last year's stream](#) received 2,500 views.

Klassik.tv owns its own equipment; past projects include creating the trailers for albums on such small labels as Capriccio and Oehms Classics. For the latest [Signum Quartet recording](#), which includes Thomas Adès's *Arcadiana*, Klassik.tv provided post-production services in exchange for 7,000 contact names, a deal that Schaaf says benefitted both parties.

A clip about the First Symphony of Hans Rott, a contemporary of Mahler who died at age 26 in a psychiatric ward, became one

continued on p. 20



Christian Schaaf, Managing Director of Klassik.tv.

of Klassik.tv's biggest successes with 14,000 views, 90 percent of which came through an embedded video on [Spiegel Online](#).

Klassik.tv also has media partnerships with German classical music publications such as *Opernwelt* and *Musik Heute*, exchanging embedded videos for advertising clips and banner ads.

At this writing, its most recent live streams, both in April, were the [International German Piano Award](#) and a rehearsal by Jeffrey Tate and the Hamburger Symphoniker of a work they had never performed,

the Britten suite *A Time There Was...* on [Frankfurter Allgemeine](#).

Klassik.tv is available via Google's streaming dongle [Chromecast](#)—which makes it possible to sync mobile devices with smart TVs—and the streaming box Apple TV.



Sonostream was created by Samantha Farber, director of the Vienna-based firm Sono Artists, which provides management and public relations services to up-and-coming opera singers. She created the streaming platform to promote her clients and now serves outside presenters as well.



The home page of Sonostream.tv.

## LIVE STREAMING PERFORMANCES

### A Look At ...Honens International Piano Competition

**Location:** Calgary, Alberta, Canada

**Stream address:** [www.honens.com](http://www.honens.com)

**Programs streamed in 2014:** None

**Programs planned for streaming in 2015-16:** 6 to 10

**Cost to view performances:** Free

**Archives available for streaming:** None

**Streaming platforms:** The Honen Competition reports it has its own studio, but also partners with a local broadcast service. It has used Medici.tv in the past for limited distribution.

#### Upcoming live streams

**Semi-finals, Recital Round, September 3-7, 2015**

Ten pianists perform in the semi-finals. There are two performance sessions daily; each session features one pianist performing a 65-minute solo recital and a second performing a 65-minute collaborative recital.

**Finals, Concerto Round, September 10-11, 2015**

Three pianists each perform a Classical and a post-Classical concerto.

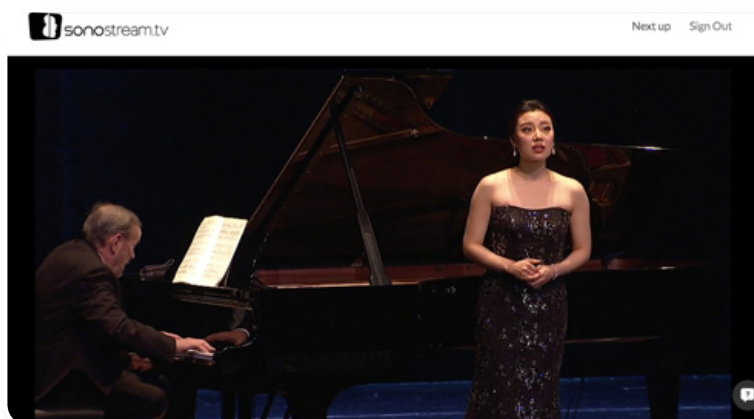


She launched Sonostream in 2012 with a live stream from the [International Hans Gabor Belvedere Competition](#) in Vienna. With limited advance promotion, it received only 1,000 views; she has since been more aggressive in the PR campaigns for her webcasts.

Events have included a recital by soprano Diana Damrau with harpist Xavier de Maistre from Lower Austria's [Grafenegg Festival](#) in 2013; a performance of Bellini's *La Straniera* starring Edita Gruberova from Vienna's [Musikverein](#), also in 2013; and a staging of Rossini's *Cambiale de Matrimonio* from the [Chamber Opera](#) of the Theater an der Wien in 2012.

The site has to date received over 62,000 visitors from about 150 countries. The most popular webcast—with 7,000 views for the live event and almost double that when it was available on-demand—was a production of *Lucia di Lammermoor* starring Diana Damrau and Joseph Calleja from Munich's Gasteig cultural center, in 2013.

In April, Farber established a pay wall to stream the recital of her client, Korean soprano Sumi Hwang, together with pianist Helmut Deutsch at the Theater Bonn, charging €4.99 for the live stream. Farber plans to build an archive of both her own and curated content, starting in June. Once she has a solid amount of quality material amassed, she will introduce both subscription and pay-per-view options. Initially, however, the archive will be free-of-charge. The International Hilde Zadek Voice Competition, streamed in April, remains free but you have to [sign up to view it](#).



A Sonostream.tv screen shot of a recital by Korean soprano Sumi Hwang and pianist Helmut Deutsch at the Theater Bonn.

Farber uses external production teams for her streams; for the Sumi Hwang recital she engaged classical documentary director [Eric Schulz](#), whose credits include, for example, [Karajan: A Second Life](#).

Next up for Sonostream is a recital series from Vienna's Hyatt Hotel in which Deutsch will accompany a number of singers including Michael Volle and Hwang. Farber will also stream the [Neue Stimmen](#) Voice Competition, in 2017. Her goal is to stream approximately four events a month and to roll out a mobile app in the next six months. 



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# The Digital Concert Hall

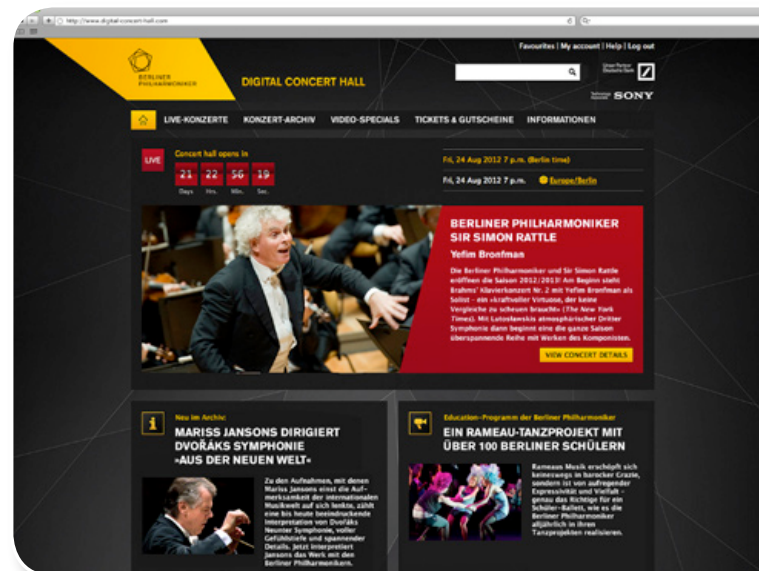
## A Virtual Venue, Literally

The Berlin Philharmonic performs in three different spaces: The Philharmonie, the Philharmonie's Chamber Hall, and the DCH

By Rebecca Schmid

When the Berlin Philharmonic launched its Digital Concert Hall in 2008, most home computer screens were not equipped to accommodate an HD signal. Technology having developed several light years since, the DCH is now available in full HD across all platforms, including four kinds of smart TVs. The latest app, for Apple devices, has received some 700,000 downloads since its launch last August.

And if that's not enough proof of the Hall's rise in an otherwise nascent market, DCH's subscriber base has an annual growth rate of 25 to 30 percent.



The Digital Concert Hall home page.

### The mission and the funding to support it

DCH is the brainchild of solo cellist Olaf Maninger. As the orchestra's general manager of media, he had been looking for a secure media presence for the BPO, as options for commercial recording and televised concerts continued to shrink across both Europe and the U.S.

"It's a logical alternative for a famous orchestra like the Berlin Philharmonic to take matters into its own hands," says Robert

continued on p. 23



### REBECCA SCHMID

Rebecca Schmid is a classical music and culture journalist based in Berlin. She writes for the New York Times, Financial Times, Musical America Worldwide, Gramophone, and many other publications.

Zimmermann, managing director of Berlin Phil Media GmbH, a department that oversees the orchestra's media, from the Digital Concert Hall to its recently founded in-house label. "Classical music was being pushed farther and farther to special interest channels," he continues. "The Digital Concert Hall is an attempt to reverse that. We want to be available for our fans any time and have enough visibility so that we don't disappear."

### Where tradition meets innovation

Artistically, the Berlin Philharmonic is a pillar of tradition, but it also has



He had the idea for the DCH: Olaf Maninger, solo cellist and general manager of media.

been at the forefront of recording technology for over a century. In 1913, conductor Arthur Nikisch led the first recording of a complete symphony, with Beethoven's Fifth. In 1982 Herbert von Karajan and the orchestra released the first classical CD, a recording of Strauss's *Alpine Symphony*. The conductor—whose catalogue of some 800 audio and 90 filmed performances still makes him one of the most recorded artists in history—founded his own film company, *Télémondial*, in 1982, sometimes joining in the editing and post-production process himself. He was also known for his savvy in recruiting sponsors for ambitious productions, namely in Japan. And it was at Karajan's insistence that the Philharmonie, which opened in 1963, was built with a total of six studios, one of which is now used as a control room for the DCH.

With such a reputation, it's no surprise that the orchestra was able to win support for its Digital Concert Hall not just from the Deutsche Bank, which recently renewed its contract for another five years of funding, but also from Sony, which in 2012 provided the

## LIVE STREAMING PERFORMANCES

### A Look At ... The Cliburn

**Location:** Fort Worth, TX

**Programs streamed in 2014:** 1 to 5

**Programs planned for streaming in 2015-16:**

More than 10

**Cost to view performances:** Free

**Archives available for streaming:** Yes

**Streaming platforms:** The Cliburn produces its own live streams using a contracted technical director.

**Most successful stream to date:** 14th Van Cliburn International Piano Competition, May 24- June 9, 2013. Approximately 98 hours of concerts, interviews, commentary, and vignettes were broadcast live—amassing over 500,000 visits by viewers in 155 countries for a total of 13-million minutes streamed just during the 17-day period (thousands more have watched since).

**What is your most important advice to beginning streamers?** One of the key parts of the planning process is camera position. You want to give online viewers interesting vantage points without

disturbing the live-concert experience for the in-person audience or the artists. Making sure you have the right resources for media management just after the event is also vital—you'll immediately want good files of the performances that you can easily upload and use across platforms

### Upcoming live streams

#### First Cliburn International Junior Piano Competition

**Preliminary Round,** June 21-22. Each of 24 pianists will perform a 20-minute recital.

**Quarterfinal Round,** June 23-24. Each of 12 pianists will perform a 30-minute recital

**Semifinal Round,** June 25-26. Each of six pianists will perform a 40-minute recital and one concerto movement with piano accompaniment.

**Final Round,** June 28. Each of three pianists will perform a complete concerto with the Fort Worth Symphony Orchestra conducted by Mei-Ann Chen.





Music Director Simon Rattle conducts Mahler's Third Symphony in a live stream.

state-of-the-art HD cameras and microphones that are mounted around the auditorium and stage.

### The virtual venue

From the beginning, says Zimmermann, the goal of the DCH was to create a full concert experience; lighting would remain unchanged and cables would not wind around the stage. Online, the viewer would be virtually in a concert hall. Thus the Berlin Philharmonic would have three venues: The Philharmonie, the Chamber Hall, and the Digital Concert Hall. "We wanted to create a virtual place that would be treated

as a concert hall," he explains. "We never talked about live streaming [directly] on our web site—that is a marketing instrument."

The main challenge was convincing musicians and the various rights holders to cooperate. Initially some of the players were nervous about the perceived unreliable sound quality of an Internet connection and with being captured live on camera. But by involving them and all the affected parties in the project from the beginning, and by making a special effort toward transparency in the distribution of revenues, the players and rights holders were soon convinced of the project's worth. By now, says Zimmermann, recording for web stream has become part of the everyday: "I think we took the right path because everyone feels involved and has a part in the success of the project."

### A plethora of platforms

In 2010, Sony worked with the DCH to develop an app for its smart TVs. By 2013 there were apps for Samsung, LG, and Panasonic, covering altogether about 60 percent of the general smart TV market. "We never could have predicted that the development of mobile and TV devices would be so rapid," recalls Zimmermann. "But we had the advantage of having the content."

Although 30 percent of users watch on mobile devices, over half of those do so through a Wi-Fi connection to their computer or smart TV. The rest are equally divided



The view of the Philharmonie from camera 2.

*continued on p. 25*

between smart TVs and computers. Zimmermann considers smart TV the market's most promising sector. "The usability is always getting better and faster," he says. "It won't be long before clients are practically unable to tell the difference between cable and Internet."

The Hall is also available over TV boxes such as Nexus TV and Amazon Fire. PC-based applications have proved less viable. A Windows 8 app developed last year has been successful on Microsoft tablets but not on desk- and laptops. There will be another attempt, however, when Windows 10 comes out in August.

### Where the money goes

With some 21,000 subscribers, over 90 percent of whom hold a 12-month ticket or automatic-update subscription, the Hall is earning enviable revenue in an industry where many organizations stream free-of-charge. But it has yet to do more than break even. About half of the monies are used to pay royalties to the performers and copyright holders. The rest is invested back in the DCH, for technological infrastructure and generating new content.

"The project has to and will stand on its own feet," says Zimmermann. "It is just a question of how many new projects we want to do. We are currently not making a profit because we are always investing the money in producing new programs."

### Quality meets quantity

The Philharmonic streams 44 to 50 programs for the Digital Concert Hall a season, which amounts to about one a week. The archive currently holds 332 different concerts, including a total of 891 different classical works. There are also over 200 interviews with guest soloists, conducted mostly by Philharmonic players, and some 40 to 50 documentary and educational programs. The portal last summer added over 20 historic Von



Screen shot from Herbert von Karajan archival footage.

Karajan recordings, and his operas from the Salzburg Easter Festival have become some of the most well-visited videos.

But the all-time hit remains the 2010 Peter Sellars semi-staging or "ritualization" of Bach's *St. Matthew's Passion*. Zimmermann estimates that 15,000 to 20,000 people have viewed some or all of the performance, which also became the Philharmonic's first self-produced DVD (it is also available on Blu-ray).

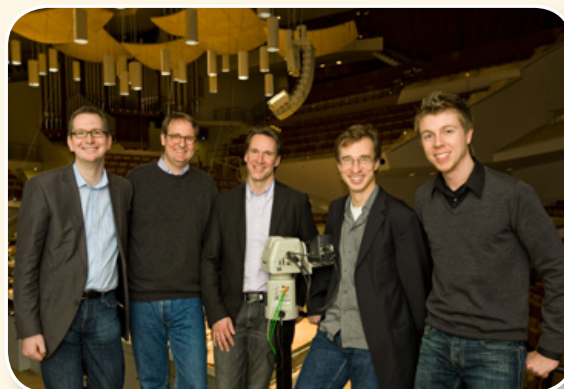
### Expanding the media empire, looking ahead

The Philharmonic continues to produce its own DVDs in-house, from Sellars's 2014 take on the *St. John Passion* to operas from their Easter Festival in Baden-Baden to a New Year's concert with Menahem Pressler in 2015.

Last year, the Philharmonic launched its own label, making its products available through its own online store as well as

## A TYPICAL DCH PRODUCTION TEAM

- Production supervisor
- Assistant
- Video director
- Assistant to follow the score
- Camera person to monitor the seven remote-controlled HD
- Assistant
- Image engineer
- Audio engineer



The Digital Concert Hall media team.

marketplaces such as iTunes and Amazon. The label's first release of [Schumann Symphonies under Music Director Simon Rattle](#) is available as a linen-lined CD box accompanied by a Blu-ray disc including "behind-the-scenes" footage, a download code for the album, and a seven-day pass to the Digital Concert Hall. It is also available on vinyl or as a purely digital download.

"Everything is bundled together," says Zimmermann. "When you buy something from us, you buy a concert experience."



**Robert Zimmermann,**  
managing director  
of Berlin Phil  
Media GmbH.

## YOUR TICKET TO THE DCH

Seven Days: €9.90

30 days: €19.90

Monthly €14.90

12 months €149

Since 2010, the Philharmonic has also made selected programs available live in HD to movie theaters. It currently streams, by satellite, three performances a season to 80 theaters in Germany and 40 in other European countries. Tickets sell at a rate of about 50 percent to 60 percent in Germany, and slightly less in the rest of Europe. Although the growth rate has remained more or less unchanged over the past three years, Zimmermann considers theaters to be an important channel for distributing the live product and hopes to add additional territories in the future. Other plans for the Digital Concert Hall include streaming content from the Philharmonie that does not necessarily involve the Berlin Philharmonic, be it a chamber music concert or a city festival featuring other orchestras. Also in development is an app in Chinese to meet the demands of that market.

And the next step in visual quality is just around the corner: Zimmermann speculates that they will make the jump from

HD (1,080 pixels) to 4K Ultra HD (4,000 pixels), accompanied by high resolution audio, by 2017 at the latest. The future for Berlin's virtual venue looks—and sounds—bright indeed.

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continued on p. 27



## NUTS AND BOLTS: FROM THE PHILHARMONIE TO CYBERSPACE

The Digital Concert Hall's control room is perched at the back of the hall with a direct view of the stage.

The production team comprises the video director, an assistant who follows the score, one person monitoring the seven remote-controlled HD cameras, a camera assistant, an image engineer, a sound engineer, a production assistant, and usually a production supervisor.

For operatic programs or those that will be duplicated for television, DVD, or cinema transmittal, extra lighting and two to three cameramen may be brought into the hall to capture a wider range of images, which can later be integrated during the editing process. Audio, generally surround sound, is handled on a separate feed from video.

Scores are sent out two weeks in advance to the directors and camera assistants, who map out which instruments will be filmed at which moments in the performance. "For a two-hour program, with three works of different centuries, one has to really think about how to best capture the score," explains Zimmermann.

Cameras are pre-programmed during dress rehearsal and tested for accuracy during the first concert. After a full run-through at the second concert, the third is streamed live.

Once encoded, the footage is sent to the Digital Concert Hall's main server in Frankfurt. The signal is simultaneously picked up and mirrored to servers in New York, Los Angeles, London, Amsterdam, Hong Kong, Sydney, and São Paulo. As viewers retrieve content, it is being converted over a cloud service to accommodate their respective broadband speeds.



The Digital Concert Hall control room.

# 5 Minutes with the CHICAGO SYMPHONY

## Where to Put Streaming in the Media Mix

By Wynne Delacoma

Having made some 900 recordings since 1916, the Chicago Symphony Orchestra has begun to dip its toe into the latest media delivery system. Performances of the Verdi Requiem, Beethoven Ninth, and several of the CSO's innovative *Beyond the Score* projects, which use actors, narrators, and visual projections, have been streamed live and remain available on the web at no charge. We were curious to know the background and so spent a few minutes with Kevin Giglinto, the orchestra's VP of strategy and special initiatives.

**Musical America:** Why did you start streaming concerts?

**Kevin Giglinto:** When we did the Verdi Requiem [October 10, 2013], we felt it was sort of lightning in a bottle. It was a concert of the most beloved piece conducted by our music director [Riccardo Muti], who is the world's most pre-eminent Verdi conductor. We had a recording of the Verdi Requiem that had just won two Grammys, and the concert was on the [exact] day of the 200th anniversary of Verdi's birth. We decided, let's make this the global, digital gathering place to celebrate Verdi.

And if you couldn't join us when it was live, you could watch it later, which people have been doing ever since. We had 28,000 watching it live. And then in the next 24 hours, when Asia and Europe woke up to it, we had 50,000 viewers. It went so well. It reinforces who we are as a global orchestra.

### WYNNE DELACOMA



*Wynne Delacoma is a freelance arts writer, lecturer, and critic whose outlets include the Chicago Sun-Times, Chicago Classical Review, and [MusicalAmerica.com](http://MusicalAmerica.com). Classical music critic for the Chicago Sun-Times from 1991 to 2006, she has been an adjunct faculty member at Columbia College Chicago and Northwestern University's Medill School of Journalism.*

continued on p. 29

**MA:** What was your first stream?



**Kevin Giglinto, VP of Strategy and Special Initiatives, Chicago Symphony Orchestra.**  
PHOTO: Todd Rosenberg.

**Giglinto:** In 2007 we streamed our first “Beyond the Score” program. It was a very different world then. YouTube didn’t have the ability to ingest one full video; we had to break it into chapters.

**MA:** What sort of agreement do you have with your musicians that allows you to stream?

**Giglinto:** We follow the Integrated Media Agreement that was negotiated nationally through multiple employer bargaining units on the management side and the American Federation of Musicians. Whether you’re in LA, Cleveland, Philadelphia, or Chicago there are standing rules of the road for all of this. The AFM opened up some opportunities so that we’re not spending so much money to put out media and engage with audiences. But this stuff doesn’t sit still, and we may find some new thing happening

that’s not addressed in that agreement. There are separate media payments that go to our musicians, so it’s not necessarily built into the standard pay check.

**MA:** What CSO programs are available for streaming, and how long do they stay on your web site? Are they always free?

**Giglinto:** We’ve streamed six “Beyond the Score” videos. In addition to the Verdi Requiem and the Beethoven Ninth [a September 18,



New to Beyond the Score?

[Click here to visit Sounds and Stories](#), where you can watch videos from past productions and read articles that take you behind the scenes.

Telling the Stories of Music

Beyond the Score is a musical experience like no other. Using live theater, stunning visual projections and orchestral excerpts played by the Chicago Symphony Orchestra, each installment will immerse you in the compelling stories behind symphonic music.

From these behind-the-scenes productions this season, the CSO transports you to the world of Romantic Piano

The Chicago Symphony’s “Beyond the Score” programs were among the orchestra’s first live streams.

## LIVE STREAMING PERFORMANCES

### A Look At ...The Boston Symphony Orchestra

**Location:** Boston, MA

**Stream address:** <http://www.bso.org/mediacenter>;  
<http://www.bostonpopsjuly4th.org/>

**Programs streamed in 2014:** 1 to 5

**Programs planned for streaming in 2015-16:** 2 to 5

**Cost to view performances:** Free

**Archives available for streaming:** Yes.

**Streaming platforms:** The BSO partners with a local broadcaster, as well as an outside provider.

**Most successful stream to date:** On July 3, 2014, the first-ever Boston Pops webcast brought an Independence Day celebration to 1.3 million viewers worldwide.

**What is your most important advice to beginning streamers?** Spend advance time consensus building. You need the full cooperation of all involved to produce the best stream.

#### Upcoming live streams

**July 4 Boston Pops Concert:** Keith Lockhart conductor; live-streamed free from the Charles River Esplanade.

**Tanglewood Music Center 75th-Anniversary Gala Concert:** Andris Nelsons conductor, alumni soloists, Mahler Symphony No. 8; August 8, live-streamed free from the Shed

continued on p. 30



2014 performance released for streaming on May 7, 2015], we've had a couple of other concerts. The Berlioz *Symphonie fantastique* from last fall has about 150,000 views on YouTube alone. Whatever we stream will stay out there for three years. The Verdi and the Beethoven were paid for by some very supportive board members so they could be free to view. You can charge, and some people will pay for it. But you won't get nearly the amount of consumption and exposure. We've had the Beethoven Ninth [which opened the CSO's 2014-15 season] on demand starting May 7. Within three days, it had over 15,000 views, and had been viewed in 112 countries, including Syria and Iraq. I'm quite certain we would not get that kind of exposure or reach if we were putting it behind a paywall.

**MA:** Do you plan to make any of the streamed content available on DVD or Blu-Ray?

**Giglinto:** We haven't made those decisions, but the consumption of hard plastic pieces that people buy and put into their players is shrinking, as you see with CD sales. The entire *Star Wars* collection was released digitally last week. I watched it with my kids. I didn't have to go to a store. I just had to enter a code, and it was down on my machine, stream-able directly on Google Play. That's very telling for the future. The company didn't have to go through the

investment to bundle it, package it, and ship it. They could just make sure it was available to the world, and there it is.

**MA:** Do you see that streaming has had an impact on the box office—positive or negative?

**Giglinto:** I don't know that we can put a direct correlation on it. But we do believe that all the media the CSO puts out connects with audiences. WGN-TV [Chicago's dominant local TV station] had telecasts of the CSO back in the [Fritz] Reiner era [1953-63]. The recordings have helped make the CSO a global name around the world. All of that ultimately feeds into the box office.

**MA:** What, exactly, is "all the media the CSO puts out"?

**Giglinto:** Our radio broadcasts, which are syndicated by WFMT-FM, are in 200-plus markets. They go through traditional media, but we also stream them through [SoundCloud](#) and [CSO.org](#). They can be consumed on demand. We have the releases from CSO Resound [the orchestra's self-produced recording arm]. While they're sold as CDs, they're also available on [Spotify](#) and [Pandora](#), [iTunes](#), and various digital platforms. They're on streaming services and download services.

We are still extremely confident that [audio] recordings are very important to the orchestra and we will continue to release them. We just need to be sure to put content in a place where people can get it as their consumption patterns change and evolve.

**MA:** What are the orchestra's plans for streaming in the future?

**Giglinto:** We're still in the assessment phase. We've been having lots of conversations among the musicians, Maestro Muti, and the administration to talk about the right mix of media going forward. We're trying to really get a sense of what's successful, and to see what we want to set as priorities. 



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*Coming 1 September 2015*

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