

To: Marius Carboni
Subject: FW: Hello

From: Matthew Cosgrove [mailto:mwecosgrove@googlemail.com]
Sent: 19 February 2009 17:08
To: Marius Carboni
Subject: Re: Hello

Hi Marius

I do know that what has become a much bigger factor now when signing, marketing and promoting a core artist is that the repertoire the label is investing in recording MUST feature on the tour schedule to coincide with the album release in the major markets. If it doesn't, or the manager doesn't get the message (and it the label really should proceed without this being agreed), then put everything on hold or, in extremis, drop the artist. They must also agree to undertake interviews, signings after concerts and so on. I think the term used years ago was 'holistic' - everything must be joined up in a campaign. extensive press is no good if people can't find it in shops, and the whole venture is damaged if the artist refuses to promote the record, or perform the repertoire you've spent a fortune recording and marketing.

A deal with itunes is essential, and provide exclusive bonus tracks for the various key itunes territories. these need to be agreed with the artist/artist mgt and recorded at the sessions. they can then be released on 'deluxe' limited edition physical product later in the release cycle. So you have several versions of the recording released digital plus bonus tracks, standard CD, CD with bonus tracks, deluxe ltd edition extra content and lavish book only if the artist is of sufficient stature.

You also have micro sites on the label website, and make sure that all photos used in concert promo, press features, and by the management are the same images as the album cover, or from the same shoot.

Get fans to sign up for e news letters on the artist, gather addresses, send out promo CDs and presenters, showcases etc - all those old world things are still useful, together with radio and (dream!) TV. But on-line is the king now, and viral marketing are the powerful new weapons in the marketing and promo persons armoury.

Finally, the other big change is the 360 deal. But, look at Live Nation and Ticketmaster coming together and the implications that has for the record labels. With some artists now making their own recordings and others leaving record labels and entering into 360 deals with promoters, the amount of income the artist earns from records is becoming smaller and smaller. Live music, merchandising with the record as a promo tool could be the outcome.

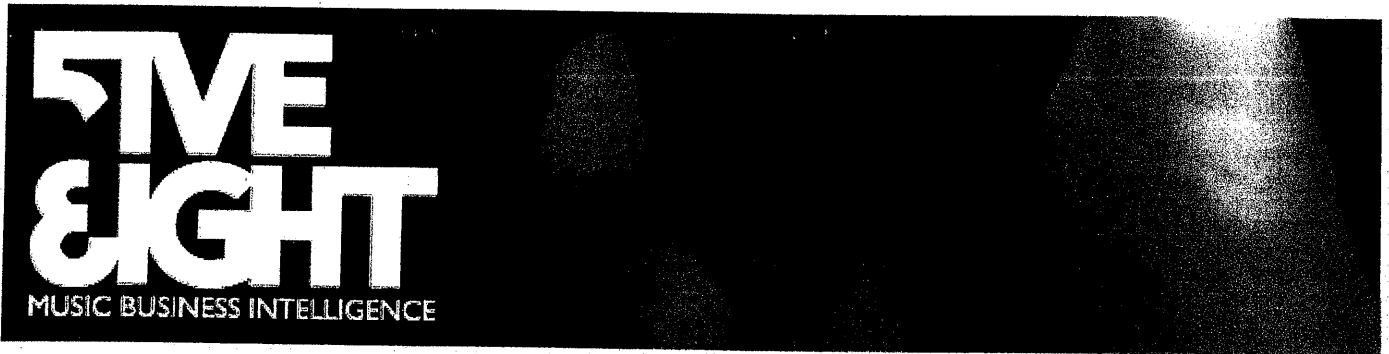
This probably won't be the case with the 'hard core' classical artist for some time, but for artists such as Kathryn Jenkins, Russell Watson, Hayley Westenra type artist it is very lucrative and tempting.

Matthew
2009/2/19 Marius Carboni <mcarboni@carbonimedia.com>

Good to see you last night – let's keep in touch.

I meant to ask you this – I am writing a chapter on changes in marketing in Classical field since 1989. I wanted to show one of the campaigns we did at EMI- especially the 4 Seasons one and also one of the Warner ones like the Chloe Hanslip debut album or the John Adams Naive and Sentimental release. What I

From: Five Eight Daily Bulletin [dailybulletin@fiveeight.net]
 Sent: 19 November 2008 09:59
 To: Marius Carboni
 Subject: The rise of remix culture



DAILY BULLETIN • MONTHLY MAGAZINE • EVENTS & WORKSHOPS • REPORTS & BRIEFS

STORY OF THE DAY

Nettwerk Music Group, Universal Music Canada, and Indaba Music are releasing master stems from eleven tracks off of K-OS' forthcoming album for users to remix online. The creators of tracks selected by K-OS when the competition closes in February will receive \$1,000 and a slot on a Universal companion release. The move echoes similar remix efforts from Radiohead and Nine Inch Nails earlier this year. Meanwhile, Creative Commons founder Larry Lessig has been waxing lyrical about 'remix culture' at the 2008 Free Culture Conference; outlining the shape of a culture where sharing dual creative roles between business and consumer becomes a new revenue driver. With all the debate about free music and piracy, are the collaborative benefits of giving greater access to music being missed - is the freedom to control music the next step in the digital evolution? Will we increasingly see music fans brought in at the offset, rather than at the fairly narrow retail only end of the value chain?
www.bunsnip.com
www.marketwatch.com

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QUICK LINKS

Organisations »	Digital Services »	Devices »	Legal »	Retail »
Marketing »	Media »	Live Music »	Charts »	Miscellaneous »

ORGANISATIONS

Universal Classics and Jazz (UCJ) has created a dedicated resource within the label which will oversee activity, opportunity and expansion in the areas of synchronization and branding. UCJ Marketing Manager Buffie Du Pon is to spearhead the new initiative: [NO LINK - from press release]

Sue Peterson, the head of the music buying team at Target and the chairman of the board at the National Assn. of Recording Merchandisers, is to retire at the end of December after 26 years:
www.billboard.biz

ABKCO Music, Inc. is teaming up with Alfred Publishing to be the exclusive licensing agent for its physical and digital print rights. ABKCO's catalogue includes songs composed by Sam Cooke, Mick Jagger, Bobby Womack, and Ray Davies:
www.billboard.biz

President and CEO of Six Flags, Inc., Mark Shapiro, has joined Live Nation's board of directors:
www.billboard.biz

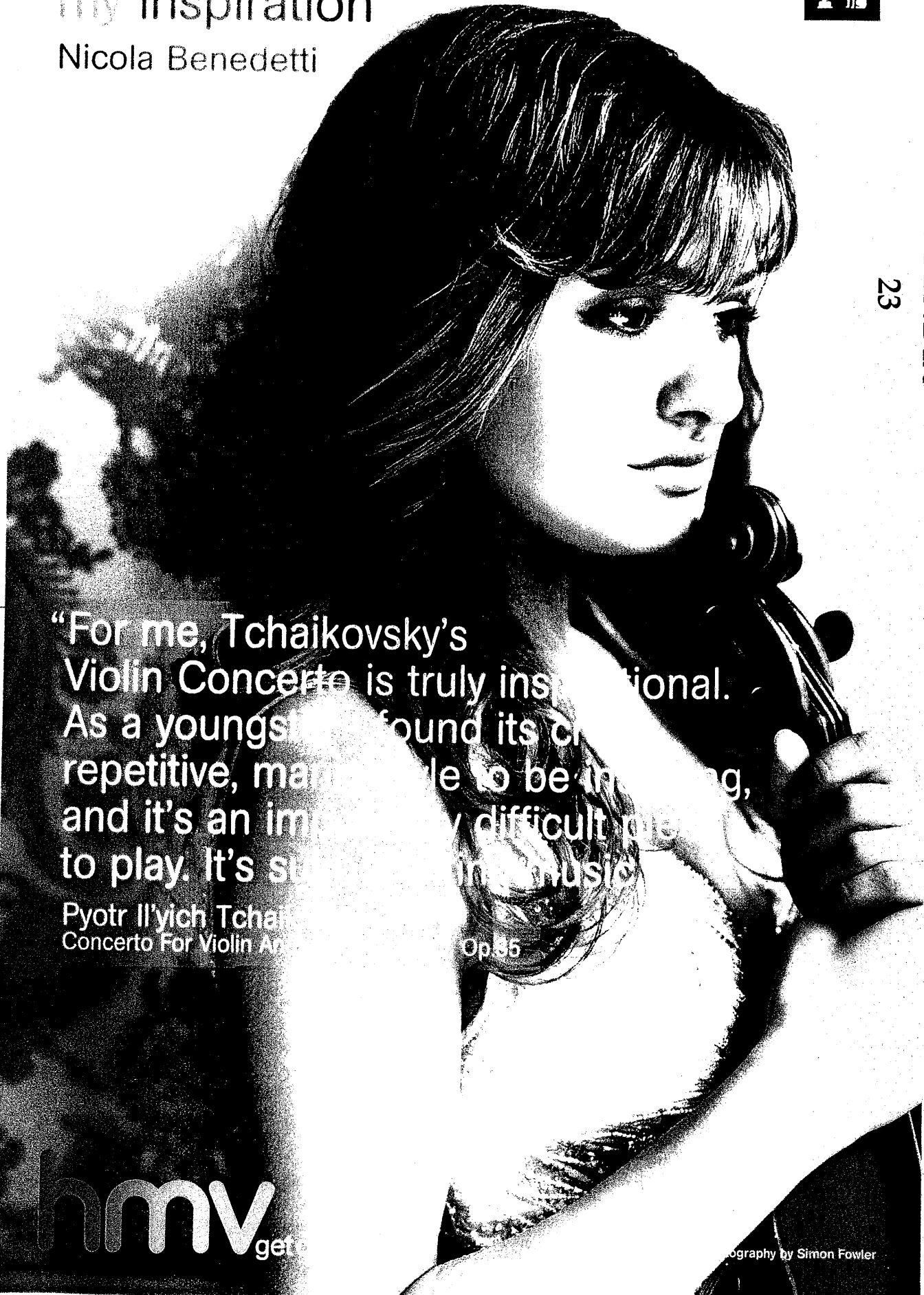
Blyk, the youth-oriented mobile virtual network operator, has raised \$50.4M in its third round of investment funding:
www.paidcontent.org

Taboola, the online video discovery engine, has secured \$4.5M in a second round of funding led by Evergreen Ventures:
www.paidcontent.org



my inspiration

Nicola Benedetti



“For me, Tchaikovsky’s Violin Concerto is truly inspirational. As a youngster, I found it so repetitive, many people find it boring, and it’s an incredibly difficult piece to play. It’s such a beautiful piece of music.”

Pyotr Il'yich Tchaikovsky
Concerto For Violin And Orchestra, Op. 35



APPENDIX

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Royal Albert Hall

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Brian Wright *Conductor*
Elin Manahan Thomas *Soprano*
Timothy Robinson *Tenor*
Mark Stone *Baritone*
Goldsmiths Choral Union
Philharmonia Chorus
The London Chorus
New London Children's Choir



BOOKING INFORMATION:

Tickets: £40, £38, £30, £20, £15, £10, £5
(RPO Friends' discounts apply)

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Online Bookings: www.royalalberthall.com

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To take advantage of this special offer, please and add the following promotional code:

Terms and Conditions: Offer only applies to tickets priced at £40, £38 and £30. This offer cannot be combined with any other offer. All tickets must be purchased at one time. A transaction fee of £3.50 still applies. This offer must end Monday 20th October and only applies to the above concert.



Marius Carboni

From: Richard Mollet [Richard.Mollet@bpi.co.uk]
Sent: 04 March 2010 16:20
To: Marius Carboni
Subject: RE: Stats books
Attachments: _Certification_.txt

Hi Marius – sorry for the delay in replying –this took a while to source! So Warners (the publishers) say that it sold 1.75m hard copies and 2.3m downloads. This outperformed Amnesiac (900k in 2001) and Hail to the Thief (990k in 03)

So one conclusion is that pay what you like drove higher sales; or that it was a better album; or that it was the marketing – based on the free download – that drove sales, rather than the “try before you buy” approach. I suspect we will never know!!

Kind regards
Richard

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The BPI - representing the UK recorded music industry

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 26 February 2010 11:39
To: Richard Mollet
Subject: Stats books

Dear Richard, I have not thanked you for the 2009 Stats books which arrived last week. Many thanks indeed. Really useful material and very much appreciated.

Hope all is well as the general election looms,

By the way, do you know what the final number of downloads for Radiohead's In rainbows was in the end?

Cheers,
Marius

Carboni Classical Media
Plaxtol Music Festival
POBox 308, Sevenoaks, Kent TN15 0ZW

APPENDIX

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BBC *Symphony* Orchestra

Berlin to Broadway:

The Music of Kurt Weill

14 - 16 January 2000

Press Coverage



Barbican Centre

90-93FM **BBC** RADIO 3

Photos: [unreadable] and [unreadable]

BBC Symphony Orchestra
Berlin to Broadway: The Music of Kurt Weill
14 – 16 January 2000
Barbican Centre

Earlier this year, the BBC Symphony Orchestra presented its most ambitious January Weekend ever at London's Barbican Centre, surveying the wide ranging musical output of one of the 20th century's most original composers: Kurt Weill. "Berlin to Broadway" surveyed a wide range of Weill's extraordinary output and fired the imagination and enthusiasm of the musical public.

The weekend was a triumph of production - eight concerts, including four operas, and almost all of it broadcast live. That all went so smoothly is due in no small part to all the artists involved, headed by Sir Andrew Davis, who proved himself to be a natural interpreter of Weill's music and the combined production teams of the BBCSO and the Barbican. To Ruth, Ann and Marelle in particular a huge thank you. Lastly, but not least, to the Kurt Weill Foundation - Carolyn, Lys, Kim, Stephen - all of you - for your advice, support and encouragement.

A press pack containing all the printed media coverage of the Weekend follows.

Paul Hughes
General Manager
BBC Symphony Orchestra

QUOTES

"Weill's sublime and memorable music brought the house down."
Daily Telegraph, 18th January 2000

"During the intensive Kurt Weill celebrations last weekend, the Barbican Hall developed a terrific buzz."
Financial Times, 20th January 2000

"Our liveliest and most enlightening mini-festival in years"
Financial Times, 20th January 2000

"Who could have expected such good, appreciative houses for a far-out pair of one-act German operas from the mid-1920s"
Financial Times, 20th January 2000

Der Protagonist made a certain impact, with Sir Andrew Davis conducting the BBC Symphony"
Financial Times, 20th January 2000

This was a memorable weekend, More Londoners, and many foreign visitors, heard more Weill than ever before, and were enraptured"
Financial Times, 20th January 2000

"The brilliance of Berlin to Broadway ... was the way it brought together so many disparate strands in Weill's output."
The Independent, 18th January 2000

"The BBC Singers were outstanding in their contributions to Friday's Der Protagonist"
The Independent, 18th January 2000

On The Royal Palace

"The score, full of poised waltzes and ending with one of the best tangos ever written, is to die for – and it got a performance to match glowingly conducted by Andrew Davis..."
The Guardian, 18th January 2000

"Sheer pleasure, bags of it..."
The Times, 18th January 2000

"The Protagonist (1926) and Royal Palace (1927), both superbly played by the BBC Symphony Orchestra under Davis..."
The Times, 18th January 2000

"Few of the BBC's past January sessions devoted to a 20th century master have proved as rewarding as Berlin to Broadway: The Music of Kurt Weill."
The Times, 19th January 2000

On Symphony No. 2

"The BBC Symphony Orchestra's punchy performance under Andrew Davis did it proud"
The Times, 19th January 2000

What's On

Listings Magazine

12th January 2000

Ticket Offer

As you can see from Duncan Hadfield's feature on this page, the BBC Symphony Orchestra is staging 'Berlin to Broadway', a weekend devoted to the music of Kurt Weill from January 14 to 16 at the Barbican Hall, the Barbican Cinema, St Giles Church Cripplegate, and with associated events at the Guildhall School of Music and Drama. The BBC concerts, which will be broadcast on BBC Radio 3, include four UK or European premières, six Barbican concerts and two recitals, including guest artist Ute Lemper, lectures, talks and discussions by distinguished Weill scholars, and a Weill on Film season. The BBC Symphony Orchestra's 'Berlin to Broadway' Weekend is funded in part by the Kurt Weill Foundation for Music, Inc., 7 East 20th Street, New York, NY 10003.

We have five pairs of free tickets for the opening night concert, 'The Berlin Twenties', on Friday, January 14 at the Barbican Hall with the BBC Symphony Orchestra, the BBC Singers, conducted by Sir Andrew Davis, with soloists Janice Watson, Madeline Bender, Ashley Holland, Donald Kaasch and Stephen Richardson. They will be performing two of Kurt Weill's one-act operas, *Der Protagonist* and the UK première of *Royal Palace*.

Some *What's On In London* readers will be able to enjoy the opening night concert, because the first five readers who telephone the Barbican box office on 020-7638 8891, quoting 'What's On' Offer, will receive a pair of tickets for The Berlin Twenties concert on January 14 at 7.30pm.

BBC *Symphony* Orchestra

Time Out

12 - 19 January 2000

BBC Symphony Orchestra

Berlin to Broadway:

The Music
of Kurt Weill

14-16 January
2000



Opera in concert, orchestral and chamber music, films,
talks, discussions and more. Four UK or European premieres

Highlights include

Fri 14 Jan

Der Protagonist
Royal Palace (UK premiere)

Sat 15 Jan

Little Threepenny Music (Kleine Dreigroschenmusik)
Arms & the Cow (Der Kuhhandel)
'Ute Lemper Sings Kurt Weill'

Sun 16 Jan

Das Berliner Requiem
The Firebrand of Florence (European premiere)

Call 020 7765 2549 for a free weekend brochure
TICKETS ON SALE NOW from the Box Office



Barbican Centre

020 7638 8891 (9am - 8pm daily) www.barbican.org.uk

BBC Symphony Orchestra

Hot Tickets Magazine

Evening Standard

7th - 13th January 2000

13th January 2000

classical

CLASSICAL

CHOICE RICK JONES

BERLIN TO BROADWAY

The BBC commandeers the Barbican and St Giles's Cripplegate this weekend with numerous concerts of the music of Kurt Weill. On Friday Sir Andrew Davis conducts the BBC Symphony Orchestra in Weill's *Der Protagonist* and silent film score *Royal Palace* with soloists Janice Watson and Ashley Holland. On Saturday at 3.30pm the Nash Ensemble perform chamber music by Weill and at 10pm Ute Lemper sings Weill songs with the Matrix Ensemble. On Sunday at 1.30pm the Chilingirian Quartet perform Weill's two string quartets and at 7.45pm the BBC Symphony Orchestra with soloists Lori Ann Fuller, Felicity Palmer and Rodney Gilfry give the European premiere of Weill's Broadway show *The Firebrand Of Florence*, based on the life of the sculptor Benvenuto Cellini. Fri 14-Sun 16 Jan, Barbican, Silk Street, EC2 and St Giles's Cripplegate, EC2 (both 020-7638 8891).

BBC *Symphony* Orchestra

THE EXPRESS

14th January 2000

Opera

By Mark Pappenheim

**BERLIN TO BROADWAY:
MUSIC OF KURT WEILL**

Tonight until January 16,
Barbican Centre, Silk St,
London EC2. Booking:
0171-638 8891

HE MAY have written *Mack The Knife*, but there's more to Kurt Weill than just his brief flirtation with Bertolt Brecht – or so at least the BBC Symphony Orchestra hopes to persuade us with its three-day mini-fest of the composer's works. Born a Jew in Germany in 1900, dying an exile in America in 1950, Weill's career holds up a mirror to musico-political history in the first half of the last century. But was he just the ultimate cross-over composer, as the predictable "Berlin to Broadway" banner over the BBC's centenary survey suggests? Had he lived, might he have gone on to achieve for American opera what his fellow exiles Korngold, Steiner and Co did for the Hollywood film score, or did his sell-out Broadway shows signal a tragic selling-out of his early promise? With the UK premieres of his two earliest operas, *Der Protagonist* and *Royal Palace* tonight and the European premiere of *The Firebrand Of Florence* – a 1945 Ira Gershwin-scripted romp through the Renaissance love-life of Benvenuto Cellini – on Sunday plus Ute Lemper in cabaret (tomorrow, right) and lots more besides, the Beeb is furnishing sufficient evidence as a basis on which to decide.



BBC *Symphony* Orchestra

THE SPECTATOR

29th January 2000

Berlin to Broadway: The Music of Kurt Weill made a marvellously bracing weekend at the Barbican, even if there weren't many masterpieces to be heard during it, though there were some. What was almost more heartening than the popularity of the whole event was the fact that it was put on by Radio Three, and felt like old times: the Kurt Weill Foundation helped to fund it, and can rarely have spent money in a better way. This kind of survey of an artist who is celebrated for a tiny handful of works, but produced many more, is one that we are used to in the visual arts but don't get nearly often enough in music.

I had the feeling from the planning of the occasion that there are artistic politics involved, of which I know nothing and hope to remain in ignorance; but two absences were notable. This was my first encounter with Weill in which David Drew was not involved, except as the deviser/arranger of a couple of suites. And given the decisive nature of the partnership between Weill and Lotte Lenya — they did marry one another twice — she was oddly unmentioned and uncelebrated throughout a series of works, many of which would not have come into existence without her. In the introductory film, the first part of which was made in 1978, with a narration by Alexander Goehr, and which covers mainly Weill's German career, there is hardly a mention of her, and no performance, vocal or visual: while in the second part, made in 1992, *I'm a Stranger Here Myself*, covering the American years, she is again referred to only in passing; even her autobiography was tucked under a table in the Barbican bookstore.

The most moving features of that second instalment are the reminiscences of Maurice Abravanel, who conducted the premieres of many of Weill's Broadway shows, and Burgess Meredith, ancient and frail, singing 'The Days Grow Shorter' in a kind of male equivalent of the mature Lenya style. Indeed, that was the single most overwhelming experience of the whole hugely dense weekend. When I came back I put on a record of Lenya singing 'Ballad Of The Drowned Girl' from *Das Berliner Requiem*, and instantly realised why it was probably a wise decision to keep her voice out of things, since while performing talent abounded at the Barbican (including St Giles, Cripplegate) Lenya manifests genius. I may be quite wrong about what struck me as the marginalising of her and of Drew; I hope I am.

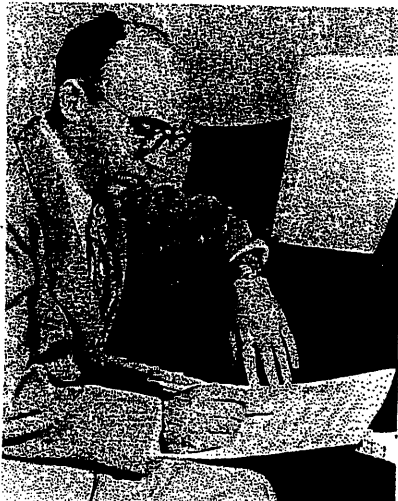
Anyway, everything else about *Berlin to Broadway* was cause for celebration. The first concert consisted of two one-act operas. Weill's earliest surviving works in

Cause for celebration

Michael Tanner on a
bracing weekend celebrating
the work of Kurt Weill

the genre. *Der Protagonist* from 1924-1925, to a libretto by Georg Kaiser, is a work of hard, cold brilliance, almost exhausting in its energy, and maintaining a tightrope act between the comic and the desperate. Its Protagonist is only able to keep any grip on the distinction between reality and the theatre by dint of his passionate relationship with his adulterous sister, whom he finally stabs. Schreker and Busoni seem to be the unlikely pair of godparents of this absorbing piece. *Der Protagonist* was performed with virtuoso abandon, sustaining a cruelly high *tessitura*, by Endrik Wottrich, one of the most promising of contemporary tenors. The two interludes of mime were cleverly done, and Andrew Davis revealed his versatility once more, making this centrifugal work into a convincing whole. The second half, *Royal Palace*, from the next year, was almost as well done, but in its ambivalent alliance with Straussian decadence a less clearly successful achievement.

At lunch-time the next day we had an urbane lecture from Kim Kowalke, presi-



Kurt Weill Foundation/Albrecht Collection

Kurt Weill in 1943

dent of the Kurt Weill Foundation, followed by a wholly absorbing concert — Andrew Davis again conducting, this time in formal attire, having dressed casually the previous evening. A rather plodding account of the *Kleine Dreigroschenmusik* was followed by a superb rendering of *Der neue Orpheus*, one of Weill's most original and upsetting compositions, to weird but wonderful words by the surrealist poet Iwan Goll, sung with deep insight by Kathryn Harries.

Impressive as that is, the next item, *Death in the Forest*, with Brecht at last providing the words, shows how the great poet and remarkable composer were truly made for one another, despite their sharply conflicting aesthetics. The scoring of this gaunt and harrowing work, in which Alastair Miles was the soloist, shows how expressive the deliberately anti-expressionist, Stravinsky-influenced Weill was now able to be, with simple, stark means. Although neither of these works could be called dramatic, they show the direction in which Weill was decisively moving, and give evidence, at any rate in the light of what comes after, that he was first and foremost a *Theatermensch*. The last item in this concert showed that, though he was able to write a fairly interesting symphony, his second, in 1933-1934, in distracting circumstances, that was not where his strongest inspiration lay.

Saturday's second concert was in St Giles, and was of a heterogeneous set of early works. It included the only lethally dull piece of the whole series, the Cello Sonata of 1919, prolix and with a simulated intensity which made it seem still longer than it is. Before that we had had the cool Seven Medieval Poems of 1923, called *Frauentanz*, and then one of the revelations of the weekend, the *a capella* motet *Recordare*, sung as magnificently by the BBC Singers as all the rest of their contributions: a 17-minute work of unremitting intensity, as fine as any work in that decade of choral masterpieces by major composers. The following afternoon's concert had the two outright winners, *Das Berliner Requiem* and *The Lindbergh Flight*, the first relatively familiar, though it deserves to be counted a classic; the second a thrilling dramatic narration, in which Thomas Randle as the hero was almost intolerably exciting.

Saturday evening brought *Der Kuhhandel* of 1934, the title wittily translated by Jeremy Sams as *Arms and the Cow*. Alas, that was more or less where the wit ended. It is a callow satire on the relations between arms manufacturers and governments, and therefore highly relevant in a time of proclaimed ethical foreign policy. But the dia-

BBC Symphony Orchestra

THE SPECTATOR

29th January 2000

logue limps, the jokes are laboured and emphatic, and the music is thoroughly second-rate. By the standards that Weill had shown he could meet during the day's two previous events this is self-evidently a genius who has capitulated or gone into eclipse.

Much the same has to be said, I fear, about the final concert, the European premiere of *The Firebrand of Florence*, Weill's one big Broadway flop, from 1944. I listened on the radio to this, having found that inept amplification the previous evening made understanding difficult, and it was much easier to follow the words at home. The fairly starry cast, in this uncentred piece about Benvenuto Cellini, was finely led by Rodney Gilfry as the hero and Felicity Palmer as the Duchess whose ambition is to seduce him. And Andrew Davis was unflagging; while perhaps I wasn't. It is much more fun than *Cow*, but once more I couldn't escape thinking of the great Weill, and I don't see how anyone could persuade themselves that this was in the same class. Still, the organisation of the whole immense series of concerts, which went off without a single hitch, was a triumph, and anyone who stayed the course will remain permanently grateful for such a generous and idiosyncratic prospectus of this inveterately controversial composer.

BBC *Symphony* Orchestra



THE INDEPENDENT

4th February 2000

And today's centenary is...

It's going to be a decade of looking back. So whose reputations will benefit, and whose won't? By Bayan Northco

Justav Holst, at least, was all in favour of centenaries. "England," he declared, "could do with one a week." But then he was arguing at a time when the discovery of composers as great as Land Purcell had yet to reach ordinary music-lovers. Whereas today...

Well, take the current centenary jurgings for Kurt Weill (born 2 March 1900) who, to judge from last month's press, actually seem in danger of provoking a critical backlash. Doubtless part of the trouble is that - thanks to the zeal of certain scholars and performers and, more recently, to the publicity of a Kurt Weill Foundation, no less - his output appears to have entered a perpetual state of rediscovery: or less since his death in 1950.

As to that Weill's iconic status as left-wing Jewish artist in the age of Fascism, the aptness of his career to the liturgical cults of Weimar Republic kink and mid-century Broadway glitz, and of so surprising if some have begun to question his purely musical stature and whether he got out most of what he had to say in a mere handful of scores composed in 1930.

Historically, a contemporary of Weill's present popularity depends upon such a handful of pieces could well be taken from his forthcoming centenary. In 1930s years, Aaron Copland (born 14 October 1900) was all too aware of how ubiquitous ballet suites *Billy the Kid*, *Rodeo* and *Appalachian Spring*, plus symphonies as *El salón México* and *Music for the Common Man*, had effectively marginalised many of his other, more searching achievements.

Whereas most of Weill now sounds "peppery," Copland's idiosyncratic harmonic language and methods of scoring team with his *trouvaillés* that composers today will develop further were such as his *Symphonic Ode* or *mental* pieces as his *Piano Fantasy* and *Concerto for Piano and Orchestra*.

Then, what of those once-eminent composers for whom a centenary offers perhaps the last chance to regain a toehold in the repertoire? In a way, Ernst Krenek (born 23 August 1900) was the most representative 20th-century composer of all, he seems to have worked his way through every stylistic change and technological development during his long life. No wonder he was early on for his up-to-the-minute *Jonny spielt auf* with its black, jazz-like protagonist, he was also respectful of Schoenberg and may have taught us a thing or two about serialism. How, however, the concert and opera series might help to sift his vast output, does seem to be coming.

What of Alan Bush (born 22 December 1900), who made so strong a start with such works as his *Dialectic* for string quartet? Again, one suspects that the question of whether his lifelong Communism adherence to the precepts of Socialism enriched or impoverished his output will remain uninvestigated. The issues are not going to go away, and the forthcoming decade is full of



Kurt Weill, above left, and Aaron Copland, above right. Both may have been born in 1900, but their respective styles vary enormously

composer centenaries. No doubt the most widely celebrated will be those of Sir William Walton (born 29 March 1902), Sir Michael Tippett (born 2 January 1905), Dmitri Shostakovich (born 25 September 1906) and Olivier Messiaen (born 10 December 1908). In Walton's case, the festivities should complete the reevaluation of his later music after the critical thumbs-down it received in its time, whereas the consensus on later Tippett could well swing the opposite way now he is no longer among us with his visionary aura and bright green sneakers.

As for Shostakovich, it is difficult to imagine how his music could be more intensively programmed than it already is. Though that apparently bottomless drawer could yet divulge still further tracks of keening lines and liddle-om-pom rhythms, Messiaen already does pretty well, too, though his centenary happens to fall just a day before that of his compositional antitype, the formidable Elliott Carter (born 11 December 1908). A festival alternating the two composers - the Frenchman all monumental stasis and decoration; the American all dialectic and motion - might throw new light on both. And on his pre-

sent astounding form, Carter could well be around to grace it in person.

Actually, Carter is only one of a succession of upcoming Americans, ranging from the "ultra-modern" Ruth Crawford Seeger (born 3 July 1901) whose short catalogue of steely sound structures was sadly truncated by motherhood and an early death, to the neo-primitive Harry Partch (born 24 June 1901) who strove to reinvent music from scratch devising a whole array of weird and wonderful instruments to play it; and culminating in that brazen, all-American symphonist William Schuman (born 4 August 1910).

Come to that, the Shostakovich anniversary also reminds one of Aram Khachaturian (born 6 June 1903), who might be usefully celebrated by a year-long suppression of some of his more blatant bursts of Soviet kitsch. Meanwhile, Walton and Tippett will be heading a sequence of British centenary figures such as Gerald Finzi (born 4 July 1901), Constant Lambert (born 25 August 1905) and Howard Ferguson (born 21 October 1908), whose modest achievements have latterly become loved; more prolific composers such as Edmond Rubbra (born 23 May

1901), Sir Lennox Berkeley (born 12 May 1903) and Alan Rawsthorne (born 2 May 1906), whom the record companies seem to be re-exploring; and, not least, that fiercely independent pioneer, Elisabeth Lutyens (born 6 July 1906).

Hers is just the kind of copious and uneven output that stands to benefit most from a sensitive centenary selection. For, here and there, amid much that sounds improvisatory one can find post-Webernian gems of the purest water. The many exquisite settings for voices and ensembles by her dear friend Luigi Dallapiccola (born 3 February 1904) demand rescue from neglect quite as urgently, even if his standing as the conscience of post-war Italian music has been tarnished by the revelation of his support for Mussolini.

Yet, to judge from the huge claims that have sometimes been made for him by his admirers, the figure most in need of the centenary treatment is Nikolaos Skalkottas (born 8 March 1904), Schoenberg pupil and short-lived Greek recluse who left behind him such a mountain of complex manuscripts that it has taken decades to get the half of them into print. Or, will all of this prove merely acad-

emic? Shall we witness, before the dust is out, the passing of the world's electronic broadcasting systems into the dumbing hands of some Murdoch corporation and the withering of music-making in the virtual glare of the Internet? And shall we recall such things as composer centenaries merely as quaint old rites of a lost culture?

All the more pressing to stake the centenary claim for such as Stefan Mataré (born 25 August 1902), Jewish-Communist Avant-Gardist, driven by events from Berlin via Vienna, Moscow and Jerusalem to New York, scattering works of startling difficulty all the way; and the gentle charms of Erik Satie's last pupil, Henri Sauguet (born 18 May 1901); or the Theodor Wiesengrund Adorno (born 11 September 1903), philosopher-sometime composer, whose setting *Tom Sawyer* in a style of raw Schoenbergian Expressionism has heard to be believed; and for Bernt Guldenschmidt (born 1903), rediscovered late in life; and for the unspeakably prolific Danish composer Vagn Holmboe (born 1909); and, and... (*That's enough centenaries. Ed.*)

BBC Music Magazine

February 2000

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BBC Symphony Orchestra

BBC Symphony Orchestra
Berlin to Broadway: The Music of Kurt Weill
14 – 16 January 2000
Barbican Centre

Reviews

Heavenly body of Weill work

Rodney Milnes tucks into a weekend feast of the music of Kurt Weill

Sheen pleasure, bags of it, and instruction, most of it sneaked in without you noticing — is there a sweeter prospect? The BBC Symphony Orchestra's annual single-composer January weekends purvey both in abundance, a beacon in the murky world of planning "serious" music.

The Weill weekend — and he never acknowledged a difference between "serious" music and any other kind — was launched at the Barbican on Friday afternoon with the first of Barrie Gavin's excellent TV documentaries and continued almost without a break until Sunday evening: chamber music, operas, movies, Broadway musicals, radio cantatas, cabaret, the lot. Has any other composer written so many different kinds of music?

The great and good of the Weill world were there in force — the Kurt Weill Foundation for Music lent moral and financial support to mark the centenary of his birth — and performances were interleaved with unthreatening seminars. Perhaps the best thing about the weekend is that despite so much new information, we are no nearer to decoding this most mysterious of composers: people adore his music — I plead guilty — without quite knowing why! There's still a hint among Weill aficionados that he has to be rescued as a "serious" musician, as something more than a just a composer of songs. Well, yes, but then along came Ute Lemper in a late-night concert to remind us just how fabulous those songs are.

Sadly, Lemper was grotesquely badly amplified — she was even driven to complain in mid-flow — but Weill and Lemper's inimitably pungent delivery just about won in the end. Careless and needless amplification also compromised the two musicals, muddying all-important words. *Firebrand of Florence*, an engagingly flippant piece about Benvenuto Cellini, was a famous

string of good tunes, dazzling lyrics by Ira Gershwin, brilliant conducting by Andrew Davis and a massively witty performance by Rodney Gilfry, you could see why. The boastful Cellini would be a fine supporting character: does he work as a romantic lead? Weill's music doesn't quite catch the deflationary wit of Gershwin's lyrics, as it did in *Lady in the Dark*, but in the end the piece isn't "about" anything, a definite minus for a composer who wanted to change the world.

In contrast *Arms and Cow*, a famous flop in London in 1935, is "about" something, which is why it flopped — a corporate arms dealer promotes a war in the Caribbean, supplies weapons to both sides, bribes crooked politicians, organises a military coup, all this to music of Offenbachian bite and wit. Robert Ziegler conducted an engaging performance with too many members of the BBC Concert Orchestra — words were at a premium — and Hugh Hetherington shone as a gloriously fatuous President, his speeches etched in acid in Weill's music. This a far likelier candidate for revival than *Firebrand*.

The "serious" Weill brought surprises too. *The Protagonist* (1926) and *Royal Palace* (1927), both superbly played by the BBC Symphony Orchestra under Davis and strongly sung, are pre-Brecht, pre-"song-style". *Protagonist* is one of those shock-horror one-acters popular at the time, a dash of incest, illusion-and-reality, sudden death at curtain-fall. It's efficient, accomplished, arid. *Royal Palace* is a mad symbolist opera-ballet to a text by Iwan Goll set in a luxury hotel on the Italian lakes: the female lead has a husband and two lovers, remains discontented and walks off into the lake to a gorgeous tango. The music is Korngold-lush, riveting throughout, a major rediscovery. A staying pleasure, and soon

18th January 2000

BBC Symphony Orchestra

The Guardian

18th January 2000

The audience roared for Ute Lemper at the Kurt Weill weekend but **Tim Ashley** was more impressed by the composer's lost masterpiece

Kurt call

The BBC's fascinating, problematic Kurt Weill weekend of concerts, films and talks at the Barbican ended where it began - with sexual intrigue and erotic shenanigans played out between quartets of feuding lovers. *Der Protagonist* - Weill's first opera, premiered in Dresden in 1926 - is about an actor who confuses illusion with reality and murders the sister he incestuously fancies when the quadrangular, partner-swapping drama in which he is acting runs hideously out of control. *The Firebrand of Florence* (New York, 1944) exposes the sculptor Benvenuto Cellini and his self-assured, if ditsy girlfriend Angela to the machinations of the philandering Duke of Florence and his alienated, sex-starved duchess.

Whatever their inherent quality, both works confound expectations and are, to some extent, out on an artistic limb. Given its subject matter, one expects *Der Protagonist* to be an expressionistic scream-out, but its hysteria is shot through with whiffs of cool irony and edgy humour. *Firebrand*, hampered by a less than perfect Ira Gershwin text, aspires in places to a density and weight for which the Broadway musical wasn't ready. Both works have something else in common - they've slipped from view behind our abiding fascination with Weill's collaboration with Brecht, behind the image of Weill as the composer who defined the world of the Weimar republic.

The image stuck in Weill's lifetime and remains unshakeable. It led to tension during his collaboration with Fritz Lang on the 1938 film *You and Me*. Weill wanted assimilation and acceptance in America; Lang filmed a tribute to the Berlin years.

The only event during the weekend that was, significantly, packed to the rafters was Ute Lemper's late-night cabaret concert with the Matrix Ensemble and Robert Ziegler. Shedding a black velvet coat part-way through to mutate into a spangled deco diva, Lemper belted her way through a catalogue of Weill's best-known numbers, while a divinely decadent-looking audience yelled its head off.

Elsewhere, the weekend was a journey through the unknown, the lost, the abandoned Weill, with variable results. The 1927 one-act *Royal Palace*, with a text by the surrealist poet Iwan Goll, proved to be a genuine lost masterpiece. A feminist tragi-comedy, it focuses on the figure of Dejanira (named after the mythic wife of Hercules), who rejects the selfishness of past, present and future lovers before teasingly transforming herself into a mermaid, a siren who will return to haunt the men who have abused

her. The score, full of poised waltzes and ending with one of the best tangos ever written, is to die for - and it got a performance to match, glowingly conducted by Andrew Davis, with a radiant Janice Watson triumphant in the title role. It took everyone by surprise and deflected attention from the two events that were clearly planned as the weekend's main events: the unearthing of *Firebrand* and the resurrection of the 1934 operetta *Der Kuhhandel*.

The latter, which received a botched premiere in English at London's Savoy theatre, is one of Weill's weakest scores. He took Offenbach as his model, but where Offenbach is concise, Weill sprawls. Every number is at least one verse too long, dangerously blunting its grim arms-race satire, which neither a brilliant new translation by Jeremy Sams nor a punchy performance under Robert Ziegler could quite disguise. *Firebrand*, despite the presence of the amazing Rodney Gilfry - every inch the "famous stud" of the libretto - is a better score, though



A score to die for... Kurt Weill

it's uneven and one wonders why it was chosen to represent Weill's Broadway years when the infinitely superior *One Touch of Venus* (written for Marlene Dietrich, though she never performed it) remains undiscovered by British audiences.

The Brecht collaboration was represented by two works more talked about than performed, the harrowing *Berlin Requiem* (composed for the 10th anniversary of the assassination of Rosa Luxemburg) and *Das Lindberghflug*, a nailbiting adventure story about the famous first flight across the Atlantic. Both were sung with considerable ferocity by the BBC Symphony Chorus, while the excellent Thomas Randle was an eloquent Lindbergh who mourned "Red Rosa's" demise with heartfelt grief. Both works should be restored to the mainstream repertoire as soon as possible. Like *Royal Palace*, they belong there.

BBC Symphony Orchestra

The Daily Telegraph

18th January 2000

Exploding Weill myths

THE latest in the BBC Symphony Orchestra's 20th-century composer weekends set out to explode a few myths. The subject, in his centenary year, was Kurt Weill, and an array of concerts, talks and films explored the immensely varied output of his 30-year career.

The weekend went to great lengths to show how much more there is to the Weill canon than the trademark Brecht collaborations of the late Twenties and early Thirties. We had everything from Expressionist opera to Broadway show, from Surrealism to Savoy operetta — and that was only the stage works.

In addition to the three main evening concert performances of these, there were chamber works, radio cantatas (the BBC Symphony Chorus at its best), a symphony and cabaret (the inimitable Ute Lemper).

Moreover, anyone who stayed to the end will have been left in no doubt that the much-vaunted drop in inspiration when Weill hit American shores was a figment of early critics' imaginations.

It was an ambitious undertaking to put on one-off performances of four theatre works over three days, but with the backing of the New York-based Kurt Weill Foundation for Music, the risk paid off handsomely thanks to the talent gathered under the batons of Andrew Davis and Robert Ziegler.

The typically "school of Busoni" one-act opera *Der Protagonist*, from the start of Weill's career, showed little of what was to come, other than a liking for acerbic harmonies and an already well formed stage sense.

Much more approachable was the truly surreal *Royal*

Music

Kurt Weill weekend
BARBICAN HALL

Palace, in which the golden-voiced Janice Watson sang the role of the mythical Dejanira, transplanted to an Italian lakeside hotel in the Twenties, who turns herself into a mermaid when the attentions of her male admirers become too much.

Arms and the Cow, a new English adaptation of Weill's *Der Kuhhandel* with witty lyrics by Jeremy Sams, shows him already shedding the German cabaret image of 1934. A hilarious send-up of international politics, it is as cutting as anything from the earlier period, but translated into an updated, almost G&S operetta mode. Juanita Lascarro, Mark Tucker and Roderick Earle headed an expert cast, with Robert Ziegler coaxing much froth and vim from the BBC Concert Orchestra.

We were in rhyme heaven too, for the final work, *The Firebrand of Florence*, a wonderfully rich and imaginative musical about Benvenuto Cellini, in which the lyrics of Ira Gershwin were admirably matched by a new linking spiel in rhyming couplets by Sam Brookes (narrated by the incomparable Simon Russell Beale).

Unbelievably it was a flop in New York in 1945, but on the basis of this rip-roaring performance it should definitely be given another chance on stage. As sung here by a mixture of opera and Broadway singers led by Rodney Gilfry and George Dvorsky, Weill's sublime and memorable music brought the house down.

Matthew Rye

BBC Symphony Orchestra

19th January 2000

MUSIC: What Weill wrote when he wasn't writing for the theatre;

CONCERTS

Berlin to Broadway
Barbican/Radio 3

Geoff Brown

FEW of the BBC's past January sessions devoted to a 20th-century master have proved as rewarding as *Berlin to Broadway*. The Music of Kurt Weill. Evening sessions were devoted to theatrical works, the core of Weill's achievement. But for a proper conspectus there was no avoiding the afternoon programmes, ranging through compositions for the concert hall, radio, even the New York World's Fair, from 1920 to 1940.

In the beginning, in the Cello Sonata of 1919-20, there was the extended tonality and opulent reach of early Schoenberg: a long haul for listeners, this, even with the impassioned eloquence of Paul Watkins and the firm support of Ian Brown's piano. Then some Stravinsky echoes in *Frauentanz* (1923), brightly delivered by soprano Rosemary Hardy with the Nash Ensemble, much Busoni elsewhere, facing the future by looking back towards classical models. A few years further into the 1920s, the banjo, saxophone and dance rhythms appeared, snaking through *Der neue*

Orpheus, a kind of cabaret concerto for soprano (Kathryn Harries) and violin (Michael Davis), composed to a wacky libretto by Iwan Goll.

By 1928, the tart new style had crystallised around Bertolt Brecht texts: *Das Berliner Requiem*, with Thomas Randle, Peter Savidge, Brindley Sherratt and the BBC Symphony Chorus, was particularly curt and savage.

But the stylistic journey did not end there. By 1933, Weill returned to classical models for his Symphony No 2, material developed with economy and cunning, foreboding percolating from the central funeral march. The BBC Symphony Orchestra's punchy performance under Andrew Davis did it proud.

After that, Weill left for America and composed nothing directly for the concert hall until the Walt Whitman songs of the 1940s. Musicologists have expended much grey matter pondering his determination to become an American composer; and the weekend offered a new case study in *Trains Bound for Glory*, a rollicking folk-song fantasy adapted by David Drew from material written for a New York World's Fair pageant, *Railroads on Parade*. Thomas Randle was the irrepressible soloist.

THE SUNDAY TIMES

23 January 2000

Kurt, cows and cabaret

Festivals devoted to Kurt Weill are thick on the ground this centenary year. London has already had two — the South Bank Centre's *From Time to Time*, which began last October and resumes in March, and the Barbican Centre's *Berlin to Broadway*, the latest of Radio 3's annual composer weekends, which lighten the concert gloom in January. This paralleling of events at the city's main halls is becoming a feature, by the way. Are we to take the centres as rivals?

After the SBC's first Weill instalment, when I was chilled by the austerity of the opera *Der Jasager* and unsure about the composer's place in history, I wrote here, hoping to be enlightened by forthcoming centenary performances. A more winning Weill did indeed emerge, I thought, from the excellent Barbican survey; certainly a more ebullient, even gig-gly, operatic note was sounded. Yet it remains hard not to feel that Weill has been oversold by his scholarly

PAUL DRIVER enjoys the Barbican's Weill season, but remains uncertain of his worth

aficionados. One comes to these occasions believing that an unequivocally "great" Weill is only waiting to heave into view, but what we seem to get is fragments.

Perhaps *The Threepenny Opera* (1928) and the opera *Rise and Fall of the City of Mahagonny* (1929) really suffice to earn Weill that epithet, but it is far easier to see him as one of music's kaleidoscopes. Turn Weill one way and you have the lineaments of a German modernist, rooted in Mahler. Busoni, Reger; turn him another and a vivid exponent of agitprop appears; a further twist brings the glitter of cabaret: one more the jobbing composer of musicals and operetta. Although there are basic links between all these Weills — they are made from

the same bits of coloured glass — the weekend could almost have been designed to separate him out. I never felt the expressive pressure that unifies, say, a Mahler song and a Mahler symphony, and galvanises a plurality of pieces into an oeuvre.

Which is not to say the weekend wasn't hugely enjoyable. Weill's second opera, the one-act *Royal Palace* (1926), given its British premiere by the BBC Symphony Orchestra under Sir Andrew Davis, was, for example, a wonderful discovery. A surreal, musically inventive transposition of the Greek myth of Heracles (Stephen Richardson) and his disaffected wife (Janice Watson) to an Italian lakeside hotel and a world of bright young things, it survived only in piano reduction, being orchestrated in 1971 by the American composer Gunther Schuller; which probably explains why it has the most sensual, fulgure textures of any Weill score to come my way.

Much fun was had with two of Weill's frothiest but obscurer



Lemper: 'Something of a striptease'

creations. *Arms and the Cow* is the title of Jeremy Sams's sparkling translation of a two-act operetta that ran briefly at the Savoy Theatre in 1935 and has been little heard of since. A skit on shady arms dealing, set in a fantasy Caribbean, it has a strong whiff of *Yes, Minister* in this version, and a plot-mechanism cow with the Gilbertian name of Buttercup. Lys Symonette's edition was performed by the BBC Concert Orchestra and the Maida Vale Singers, sprucely directed by Robert Ziegler, with a sterling cast including Juanita Lascarro, Mark Tucker and a stentorian Roderick Earle.

The music veers comfortably between popular dance, saxophonic satire and intimations of Broadway, but the last is ascendant in *The Firebrand of Florence* (1944), a witty Ira Gershwin musical (and a flop) on the life of the 16th-century sculptor Benvenuto Cellini, which received its belated European premiere in a semi-staging by Paul Curran, with the American baritone Rodney Gilfry magnificent in the title role. There are rhythmic outbursts of Bernsteinian vim and such show-stoppers as *Sing Me Not a Ballad*, led by Felicity Palmer's Americanised Florentine Duchess with scaring sauciness. The BBC SO under Davis had an effervescence and refinement that were captivating; an account every bit as committed as their reading of Weill's non-vocal masterpiece, the *Second Symphony* (1934).

It was a well-attended weekend, but one event instantly sold out: Ute Lemper's late-night cabaret, for which Ziegler, fresh from *Arms and the Cow*, was conducting his Matrix Ensemble. Tall, blond and Dietrich-like, she roamed the platform and her repertoire, making love to the microphone, making her act something of a striptease, poising on a stool with her legs twined round her like serpents, and doing reasonable justice to the exclamatory and abrasive side of Weill's songs. The more tender moments got short shrift; and for all her ad libs, I felt a lack of spontaneity. But she has evidently become an icon of our time. □

BBC Symphony Orchestra

The Observer on Sunday

23 January 2000

The radical who scored our century

CLASSICAL

Nick Kimberley

Kurt Weill Weekend Barbican
English Bach Festival
Linbury Studio Theatre

WITH GRIM precision, Kurt Weill's life spanned half of the twentieth century, from birth in Dessau in 1900, then flight from the Nazis in 1933 to death in New York in 1950. Just as we haven't worked out what that half-century of history means, so we still can't decide about Weill. A second-rate composer, or the authentic voice of his time? A radical experimenter, or a populist whose true home was Broadway?

Our picture of the composer is fragmentary, not least because so much of his work remains unheard here. Some missing pieces slotted into place during the BBC Symphony Orchestra's Kurt Weill Weekend. In eight concerts over three days, we got one European premiere and two UK premieres. Rightly, the focus was on stage works, but there was no *Threepenny Opera*, no *Mahagonny*, no *Seven Deadly Sins*, although songs from the first two featured in a late-night Weill anthology belted out by Ute Lemper. While Lemper has immense charisma she has been singing her Weill tributes for over a decade, and the show had the high-gloss finish of a greatest hits (hers and Weill's) package.



Kurt Weill: a voice of his time.

There were surprises elsewhere, however. A version of the operetta *Der Kuhhandel* (Shady Dealing) flopped in London in 1935 and has not been seen since; here we got Jeremy Sams's new translation of the German original. Sams's verbal legerdemain was well-intentioned, but its cleverness only made the piece sound like Gilbert and Sullivan. The satire, about arms dealers, politicians and the price of love, had some bite, and would have had more in 1935, and Weill's music was efficient, but with only occasional moments of characteristic pungency in a string figure here, a brass fanfare there.

It was a coup to include the European premiere of *The Firebrand of Florence*, which opens with a number of such savage sarcasm that it might be a fragment of Brecht/Weill: a hangman, eager to execute the 'firebrand' Benvenuto Cellini, mournfully informs us that

'one man's death is another man's living'. This, though, is no Brechtian epic but an American musical on a grand scale. If it ended up trapped within generic boundaries, Weill's music being too subservient to Ira Gershwin's lyrics, it was well played by the BBC Symphony Orchestra under Andrew Davis.

It was music from Weill's German period which moved me most. The Brecht settings, *Das Berliner Requiem* and *Der Lindberghflug*, proved as corrosive as ever, and the opera-ballet *Royal Palace* was an unexpected sensation. Iwan Goll's libretto offers a surrealist's take on the Eternal Feminine: the heroine Dejanira rejects men, wisely preferring life as a mermaid, and you couldn't wish for a more alluring mermaid than Janice Watson. Weill gave it the works, right down to the shivery tango that transforms woman into mermaid. *Royal Palace* was a highlight of a fascinating weekend which confirmed that, whatever the unevenness of the pieces, Weill tells us as much as any composer about the century we've just left.

BBC Symphony Orchestra

23 January 2000

A miniaturist whose

Subscribing as I do to the (unfashionable) belief that a little of Kurt Weill goes a long way, I didn't thrill to the prospect of an entire weekend devoted to him at the Barbican. And sitting through it didn't change my mind. The cumulative count of concerts, operas, films and lectures that made up the BBC's "Berlin to Broadway" mini-fest left me more convinced than ever that Weill was a limited composer who got lucky with a sound, a colouring, a manner of address, which history has claimed as idiomatic of its time and place – the voice of 1920s Weimar cabaret.

Certainly he was a songwriter of genius, but does that make him the great composer his lobbyists (hyperactive during this centenary year of his birth) would have us believe? I don't think so. To my ears, Weill was a miniaturist whose invention doesn't live, still less develop, over long durations. He described his work as "gestic": which is to say, direct and immediate. But the repertoire of gestures was narrow and brutal, like semaphore. And as with any limited vocabulary, it went stale. In the end, it merely parodied itself, and settled into second-rateness.

But to give Weill his due, he was fascinatingly second rate: not least,

in the efforts he made to reinvent himself throughout his life in response to *forces majeures*. He was a model of how music, like anything else, is dictated by society, by events. And the compressed, chronological overview of his work afforded by this Barbican weekend was interesting as well as brilliantly delivered – largely by the BBC Symphony Orchestra under Andrew Davis, who steered the whole thing with the effortless energy he always brings to these BBC composer-festivals.

Weill started off as a disciple of Busoni, writing dry, objective, contrapuntal concert music that sounds like Hindemith at his least inspired. And it was an example of this early style, the one-act opera *Der Protagonist*, that opened the Barbican weekend – done in concert with a darkly intense young German tenor called Endrik Wotrich bringing a nice line in neurosis to the leading role. *Der Protagonist* tells a *Pagliacci*-like story about an actor who allows real-life traumas to take over his performance, with tragic results. But unlike *Pagliacci*, the story unfolds austere, without sentiment, according to the inter-war German ideals of *Neue Sachlichkeit*. The vocal lines are resolutely unmelodic. The orchestral writing bristles with academic

polyphony. And in itself it doesn't have a lot to offer, except surprise to anybody unfamiliar with this first of Weill's three lives in music.

The second life – of brutally uncomplicated theatre music, in contrast to the complexity of what preceded it – came signalled in another one-act opera in the Weill weekend, *Royal Palace*, a surreal confection about a woman who has clearly seen too much Strauss and mopes like Ariadne by the sea, waiting for death. This was its UK premiere, beautifully sung by Janice Watson as the marine misery and rich in instrumental colouring. But that was down to the latterday composer Gunter Schuller who had orchestrated the surviving vocal score (everything else of Weill's original was lost) and done so with, I suspect, more romantic fantasy than Weill would have sanctioned. So much the better. Weill was an abysmal orchestrator. Which I'm sure is why he then abandoned altogether the Busonian high-art language to which *Royal Palace* – a transitional piece – half adheres, to throw in his lot with Bertolt Brecht and the bold-outraged requirements of epic theatre.

The Brecht collaborations didn't feature prominently in this Weill weekend – presumably because we hear enough of them already –



**MICHAEL WHITE
CLASSICAL**

Kurt Weill
Barbican, London

although there were cabaret items from Ute Lemper, and performances of the two cantatas Weill and Brecht turned out for the pioneering days of German radio, the *Berliner Requiem* and *The Lindbergh Flight*.

But Weill's third life, in America, provided the weekend's grand finale. And it was this life which, from the point of view of sociology, is the most interesting of all. A Jew, he made a timely escape from Germany just after Hitler came to power. Like many others in his situation, he ended up in the US. But unlike many others, he did not then waste away in cultural isolation. He assimilated, with a vengeance. He hit Broadway.

In a sense it was a natural devel-

songs don't last

opment: the conclusion to his life-long progress out of "high" art into "low". And it could hardly get any lower than *The Firebrand of Florence*, a musical romp through renaissance Florence that misses no opportunity for excruciating rhymes and blood-curdling bathos. Ira Gershwin wrote the lyrics, no doubt in his sleep. It was an instant flop in 1944. And it had never been heard complete in Europe until this performance.

By the laws of reason I suppose I should have hated every minute. But I didn't. I adored it. Every scrap of kitsch and nonsense. If nothing else, it stands testimony to the success with which Weill embraced the idiom of Americana, with only the odd vestige of four-square cabaret rhythms to recall his past. And you could argue from *Firebrand* that Weill's music actively became Americana, because there's a lot in the brash New World telling of its story about the Old World sculptor Benvenuto Cellini that fed straight into the hands of those who came after him. Not least, the hands of Stephen Sondheim when he turned ancient Rome into *A Funny Thing Happened on the Way to the Forum*.

The performers here took the New World tone of the piece very seriously, with (as noted in the pro-

gramme book) an "American coach" to perfect the flattened vowels and softened consonants every time the BBC Singers cooed "Oh Benvenuto" or rhymed "Flaarence" with "waarants". Felicity Palmer sang the part of the Duchess (originally written for Weill's wife Lotte Lenya to not-quite sing) like Ethel Merman auditioning for *Turandot*. And the genuine Americans who dominated the lead roles were all fabulously sassy, with Rodney Gilfry a darkly handsome Thomas Hampson clone (the voice not quite so shining) in the title role.

With laid-back playing from the BBCSO and Andrew Davis effervescently in charge, it was the perfect payoff to the most entertaining of the BBC's composer-profile weekends to date. And these weekends have been running long enough, now, to be landmark fixtures. Quality guaranteed. But when the programme book promised that "hearing many of (Weill's) works in close proximity will confirm him as one of the most vital forces in 20th-century music", it was being optimistic. All the weekend confirmed was that Weill was an engaging side-show to the real business of modern music. The real business was conducted elsewhere, and on

CLASSICAL CHOICE

OPERA AND CONCERTS

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The still-young Japanese-American violinist plays a recital including Poulenc, Webern, and the Beethoven 'Kreuzer' Sonata. MW

The Guardian

28th January 2000

THE REVIEW OF REVIEWS

MUSIC

Kurt Weill Weekend

(Barbican, London)

Ute Lemper and

Simon Russell

Beale contributed

to the BBC Symph-

ony Orchestra's

"liveliest and most

enlightening mini-

festival in years"

(Financial Times)

Independent 7

Times 9

Guardian 7

Financial Times 8

Daily Telegraph 8

Average **7.8**

To: 'Marius Carboni'
Subject: FW: Classic FM article1

From: Jorj Jarvie [mailto:jjarvie@cbsocso.co.uk]
Sent: 18 November 2008 12:54
To: Marius Carboni
Subject: RE: Classic FM article1

Hi Marius

Nice speaking with you this morning.

Just briefly, my views on the biggest changes in marketing over the last 20 years. Without a doubt it is our emphasis and reliance on our customer data (CRM) - how we manage direct mail campaigns, develop our customer's journeys and their lifetime relationship across all of our activities with us. Currently our data base is about 70,000 - big by most standards. It is important to us to involve our entire 'family' - chorus and youth orchestra members and their parents, parents of children involved in our education activities, staff/players and their families as well as our ticket purchasers. We work very hard at 'cross-selling' and go further than the Amazon model of 'if you like this...you'll probably like this'. We do that for ticket sales but then also look to advance education/learning newbies, corporate sponsors, individuals from Trusts, etc. in the concert mainstream.

Another big development for the CBSO is the way marketing is now actively involved in programming decisions. We classify our concerts by strand (broadening, niche, popular, family pull-in and schools) and have developed a financial model to forecast profitability which in turn drives programming/planning. We have only been refining this model over the past three seasons so, whilst it is a 'work in progress', it is already proving to be remarkably accurate. Our marketing then applies these same strands to our data base and contributes to how we introduce people to new musical experiences. As I said, we are still working on defining the proper timings of our approach. No point in introducing someone to a different genre to soon and risk alienating them forever!

Our standard marketing activities include our season brochure - launch to members/subscribers early Spring, public late Spring; general advertising starts in September with a variety of outdoor. Although the CBSO has done brand campaigns in the past, I believe, our limited budgets don't justify so generally stick programme ads for groups of concerts (either by type or timings). this year was an exception as we wanted to make sure that Andris face was literally all over the city (posters, taxis, etc). We do a limited amount of print ads - specialist music mags mostly, but also some tourism/leisure stuff. We produce leaflets for specific concerts and distribute to target markets with PR support for concerts which need a push. A half season brochure is produced in December, January Sale - in Jan (surprise, surprise), a quarterly e-newsletter. Our concert programmes and quarterly 'stakeholders' magazine - MusicStand also are reliable marketing tools.

Whew! Wrote more than I intended and probably confused the issue! Just give me a ring if there is anything here you would like to chat about more.

Regards
Jorj

City of Birmingham Symphony Orchestra

Company Registration Number: 1262018

Registered Office: CBSO Centre, Berkley Street, Birmingham B1 2LF

From: Melanie Ryan
Sent: 26 October 2007 12:07
To: Jorj Jarvie
Subject: Jan Sale figs when we went from 50% to 33% discount...
... for info.

I won't decide yet as discussed yesterday...

but dug these out for info, it was as I remembered, we made slightly more the year we reduced the discount, but sold fewer tickets. But since then we have been making more and selling more on the sale:

Jan 02 - 50% off
9193 tickets
£83.5k
Ticket yield £9.08

Jan 03 - 33% off
7147 tickets
£88k
Ticket yield £12.32

and for interest:

Jan 07 - 33% off
8614 tickets
£124.5k
Ticket yield £14.44

Melanie Ryan
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City of Birmingham Symphony Orchestra
CBSO Centre
Berkley Street
Birmingham
B1 2LF

Tel +44 (0)121 616 6500
Fax +44 (0)121 616 6518

Visit our website: www.cbso.co.uk
Booking online available

To: Marius Carboni
Subject: FW: Research
Attachments: image001.gif; Radio 3 Creative pres 12th Feb 09 for Rog
the Year - amended 2.doc; Radio 3 Wrap up.ppt; R3 fina

From: Sean Duffy [mailto:Sean.Duffy@bbc.co.uk]
Sent: 02 March 2009 14:33
To: Marius Carboni
Subject: RE: Research

Hi Marius

Hopefully the attached will help. The campaign strategy has moved on somewhat since I last spoke to you and we are gearing towards launching it on 1 April, which is when the TV trail is first on air. As you will see, the Composers of the Year season is so big that it makes sense to use the promotional resources and budget it has been allocated to shift brand perceptions of Radio 3, promote some cultural change at the network, and make sure we hang on to enough of the new audiences that our campaign will bring, even after it has finished. Plus we've found the season easier to communicate as a Radio 3 brand message, rather than as four composers (whose anniversaries may not mean all that much to new audiences and lighter listeners). Evaluation methods have not yet been confirmed, but we will undertake some kind of evaluation at the end of the year, when the season finishes. The project budget is 100K for off air promotion and digital (spread over the year - 30K on digital). Plus 50K for the TV trail, audience research and evaluation. So, pretty tight for a year's worth of promotion, but Radio 3 are very glad to have been allocated funds and particularly such a lot of TV airtime (which is worth a lot more).

Do let me know if you have any questions or want to have another chat.
Best wishes
Sean

Sean Duffy
BBC Audio & Music - Radio 3 & 4
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bbc.co.uk/radio3 <<http://www.bbc.co.uk/radio3>> bbc.co.uk/radio4
<<http://www.bbc.co.uk/radio4>>

APPENDIX

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CREATIVE BRIEF:

Issue date:	21st January 2009	Issued by:	Hannah and Clare
Channel:	Radio 3	Budget:	
Show tx:		Trail tx:	
Prod Contacts:		Media:	TV, Radio, Stunts

What is at the heart of the content?

(In as few words, write a pithy summary about what the programme, event, channel is about?)

In the words of the Trust, BBC Radio 3 exists to: "appeal to listeners of any age seeking to expand their cultural horizons through engagement with the world of music and the arts. Expose people to things they may not otherwise experience."

The Radio 3 brand proposition is *Opening up new worlds of music and the arts for all* (strapline to be briefed)

The Composers of the Year event is a fabulous demonstration of Radio 3's proposition. It is a celebration of the anniversaries of Purcell, Handel, Haydn and Mendelssohn whose music has universal appeal. The event will include music, concerts, exclusive interviews, documentaries, drama and expert presenters.

What are we trying to achieve with this advertising?

(What are the objectives of the campaign? What do we want people to think/feel/do as a result of being exposed to the idea?)

Primary: Get new audiences to try Radio 3's Composers of the Year event by framing the music in a more contemporary lens.

Secondary: Move the perception of Radio 3 from daunting, dusty & overlooked to alive, connected & impossible to ignore.

Who are we trying to influence?

(Brief description that brings the target audience to life and gets you inside their skins)

Aged 35+, they like new experiences and trying new things. In their group of friends, they're the one who knows what exhibitions are on and suggests interesting things to do whether it's a trip to Glastonbury or an outing to the Royal Festival Hall. When they go to Paris they shun the touristy Louvre and try to find the lesser known and more exciting places. They'd always rather find their own way than follow other people. Their bookshelf has Philip Roth next to Henry James, The Kite Runner next to Catch 22, Great Expectations next to a biography of Jack Kerouac. They don't care when it was written, if it's good, they're interested. Whether it's foreign food or interesting films they're adventurous in their choices.

But this curiosity is uncharacteristically blinkered when it comes to Classical music. On and otherwise eclectic ipod, (with music ranging from Chet Baker and Nina Simone, to Bob Dylan and Bowie), there's some Classical, but they're satisfied with the famous greats like Barber's Adagio and Holst's Planets and haven't really explored further. They like listening to Classical music, they go to concerts for a nice evening out, and they know what they like when they hear it. They recognise pieces, but don't know who it was written by, or when, or what it's called. They know Radio 3 is there, but it would never occur to them that it's a station for them. It's invisible to them and certainly not cool. It seems rather like hard work, like a challenge not a pleasure. They think it's daunting and academic. Are scared that they'd feel exposed for not knowing enough. That they'll need specialist knowledge, rather than just curiosity and an open mind.

What is the single minded message?

(What is the one single thing that you want to persuade your target audience of in no more than one sentence?)

Composers of the Year: add some new favourites to your playlist

What is the support?

We live in cultural times. More people are going to university than ever. Visits to public libraries are going up. Last year more people visited an art gallery than attended a football match. We've shifted from owning to knowing. Culture is the new status symbol. And no one does culture like Radio 3.

Radio 3 wants to get the nation into more Classical music by getting them to try their Composers of the Year. It's the perfect music if you're "trying out" having more classical music in your life as it's all melodic and beautiful to listen to.

Much of the music is already in modern life. We hear it all around us in films, ads and restaurants and in its influence on later musicians it's all pervading. The composers are all iconic, big hitters whose music has become incredibly famous, known by ear to the majority of people today if not by name. The people we're targeting will already know some of the content, but not realise it.

The Composers of the Year will get people's attention to Radio 3 more than ever before by its sheer presence. The size of the event, it's a whole year long, its on radio, TV, in concert halls across the country. Our first event is Handel's Messiah broadcast live from Westminster Abbey this Easter.

This event is clearly scheduled so there's no stumbling into something you don't want to listen to: Every Opera Handel ever wrote is scheduled on Thursday afternoons across the year, a year-long exploration of all 104 Haydn symphonies, weekends dedicated to Purcell and Mendelssohn and weeks dedicated to Hayden. And it's all on iplayer, making it very easy to incorporate some Classical music into your life. To add more to your playlist.

Tone of Voice

- Passionate and bold
- Contemporary and knowing
- Intelligent rather than academic
- Friendly, inclusive and inviting. We want everyone to share in this great thing.

Mandatories

- All creative must push to an opportunity to listen
- All creative should follow one campaign idea very consistently to ensure that different bursts throughout the year are all clearly coming from one campaign.

Creative Starters

To: Marius Carboni
Subject: FW: Research
Attachments: image001.gif; Radio 3 Creative pres 12th Feb 09 for Rog
the Year - amended 2.doc; Radio 3 Wrap up.ppt; R3 final creative dev (WRAY) ppt.pdf

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Sean

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Marius wrote (16 March)

When you have a moment, can you e mail me a paragraph or two about how the business has changed (developed or otherwise) since the 1989/1990 campaigns – both with your Warner and Universal hats on?

After the unprecedented success (for a classical album) of Nigel Kennedy and The 3 Tenors Rome Concert, there was an unrealistic expectation by record company bosses that the classical music market (previously seemingly untapped) was about to explode. Huge Budgets of pop style proportions were allocated, as it transpired, in vain to classical artists and projects which were deemed to have 'hit' potential. Traditionally the classical market was less than 4% of the total music market, however this more than doubled in the period encompassing the 3 Tenors early success. Other mega classical releases which distorted the classical/pop ratio included the Titanic soundtrack and the early Charlotte Church releases

When I left PolyGram Records (later to be Universal) at the end of 1989, I had already concluded that the mass market were unreceptive (in terms of record buying) to most of the great classical musicians. However, many of these great musicians could, and invariably did, sell out major concert halls. This simple fact led to false expectations by both artists and record companies which still continues to this very day. Of course some 'core' artists do still do sell out concert halls or opera houses and sell huge amounts of CDs, but these are very much the exceptions.

In 1988 I created two compilation records, The Essential Karajan and Bernstein's America. Both TV advertised and heavily promoted in the print media. They served three purposes, they promoted the artists, who were both great conductors, they promoted their extensive catalogues of recordings by the inclusion of a booklet, and thirdly the selection of repertoire was predominantly short familiar pieces which the wider public might know from the soundbed of TV ads or from films or TV themes. Many core classical artists disapproved of classical music being marked in 'bite sized' chunks. Claudio Abbado was extremely vexed to learn that a Mahler compilation was being prepared using his recordings.

Ultimately it proved more expedient to create compilations using themed concepts, where the artist was secondary to the music. Essential Ballet, Essential Opera, Essential Tchaikovsky etc. Sensual Classics, Classic Weepies, Chill Out Classics, Music for mind, Body and Spirit, Gardening Classics (dig it?!), Classic Lullabies. This format provided a lucrative platform throughout the post early 3 Tenors/Kennedy success period and beyond.

It must be said that although these compilation recordings are still a significant part of the classical music market. The real catalyst for change was the launch of the accessible, crossover opera singers, most of whom have never set foot in an opera house, let alone sing there. Russell Watson, Katherine Jenkins, Charlotte Church, Jonathan Ansell, Aled Jones, Hayley Westenra, Il Divo and G4 joined bys Andrea Bocelli, Bryn Terfel, Lesley Garrett, and of course Pavarotti, (who have sung in opera houses but are happy to sing pop type classics.)

The classical business has declined over recent years, as has the pop business. However the possibility still exists to have huge success with a 'classical' artist who the broadcast media can embrace. Reality TV plays a major part in this process. The market share for classics does increase dramatically around the gift season (Christmas, Mothers/Fathers Day, Easter etc) and the astute marketers work accordingly. The cake is smaller but classics can still attain a respectable slice of the cake.

Lest We Forget was a bit of altruism, because I wanted to benefit the British Legion with royalties plus I love War poetry and I had the idea of mixing British music of the 20th century with the words of the war poets. It was an artistic success but failed to appeal to the market we thought we had identified. Ex and current service personel amongst others. Our advertising in The British Legion Magazine failed to achieve the response we had expected. Sales 20/25k+

Gorecki Symphony No3 sold !00.00+ copies in the UK and reached No 6 in the Pop Top 20. It also sold over 200.000 around the rest of the world. The marketing was directed at the Polish and Catholic community and the 3 minute sound bite of the most moving piece in the work was sent to all the pop media. We also mailed over 500 'opinion makers' with information and a radion edit of the music.

With the huge broadcast media coverage attached to the three broadcasted 3 Tenors concerts (plus repeats) the marketing was less challenging. We simply drew attention in advance to the 'unmmissable' TV broadcasts of the 200/2004/2008 concerts.

Hope this helps Marius. Let me know if you need more

All best, Bill

From Warner Classics

Repertoire -
led
campaigns



From: Kim Bayley [Kim@eraltd.org]
Sent: 04 February 2010 10:30
To: Marius Carboni
Cc: kim@eraltd.org
Subject: Classical sales
Attachments: _Certification_.txt

Classical Sales:

2009

Classical market - 3.86 million units out of total market of 125.6 million units (3.1pc)

Approx 67 pc through stores, 27 pc mail order and 6 pc digital

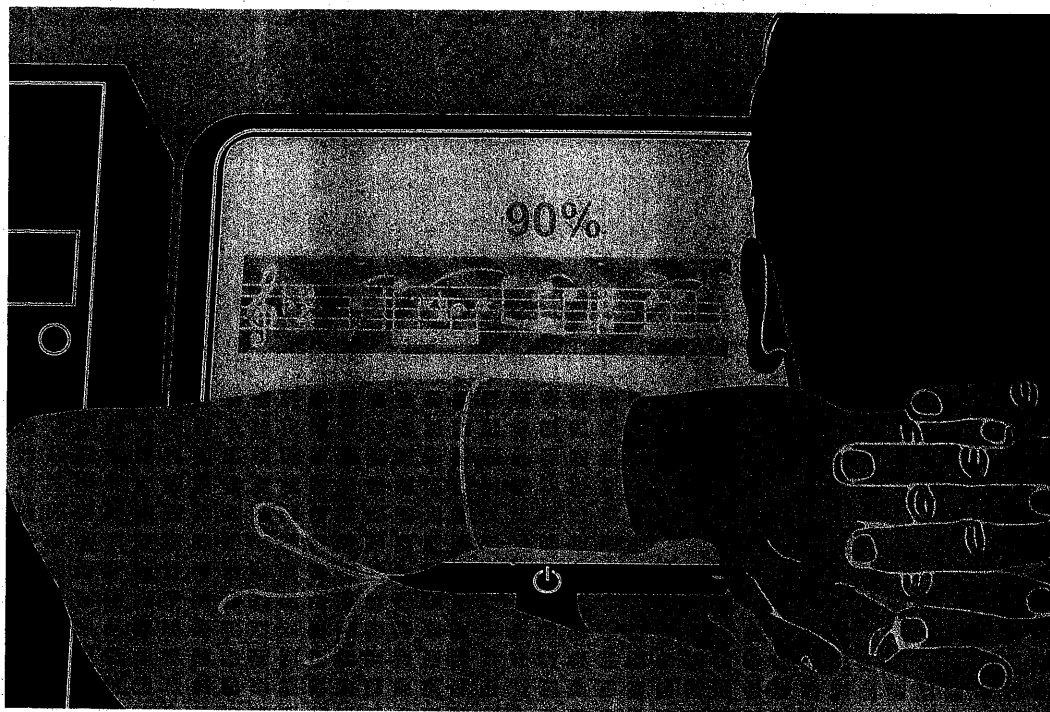
This compared with 4.68million units in 08 (out of 131m units ie 3.6pc of market)

Approx Stores 75pc, mail order 21pc, digital 4pc

Kim

[The entire original message is not included]=

WHY DOWNLOAD MUSIC



4. EASY TO BUY IN AND TAKE OUT

A little lazy perhaps, but being able to hear and buy the latest releases at the touch of a button, and without having to leave home, is one of the downloader's perks. Today's portable MP3 players offer plenty of space for storage and good-quality sound at a reasonable price. They're also easy to update, so you can carry plenty of music when you venture out.

5. IT'S FREE

You will find legal freebies online, with a variety of specialist sites offering in-depth information on the performers, composers and their works, together with complimentary MP3s. ■

NEXT MONTH: *We recommend the equipment you need in order to start downloading online.*



In the first of a new monthly column, **NICK SHAVE** gives you five good reasons why you should be involved in the fast-changing world of digital downloads

You could be forgiven for being sceptical when two years ago, Radio 3 made the complete Beethoven symphonies available for free on its website. As the site clocked up 1.4 million downloads in two weeks, we were led to believe there was not only a huge demand for Beethoven, but also an appetite for downloading classical music online. Or was it just that we couldn't resist a bit of free Beethoven? Apparently not. Recent research suggests more of us are choosing to buy our music online and with classical music now making up 12 per cent of sales on Apple's online iTunes Music Store, proportionally more listeners are legally downloading classical than other genres. But for those who are still sceptical, here are five reasons to download:

1. EXPANSIVE REPERTOIRE

When Universal Classics & Jazz opened the doors to its online store (www.classicsandjazz.co.uk) earlier this year it offered, among its 8,000 albums, every single surviving note that Mozart ever wrote. These days, classical and jazz repertoire is well represented online, both by the record labels' internet sites, and by subscription services offered by Rhapsody (www.rhapsody.com), Napster (www.napster.co.uk) and the MP3 eMusic site (www.eMusic.com). Many of these are designed to guide you towards the works that you might like, providing a great way to discover new music.

2. IMPROVING SOUND QUALITY

True, the internet has some catching up to do: iTunes Music

Store encodes its AAC files at 128kbps – that is, every second of music is represented by 128 kilobits of data – whereas a compact disc quality takes up 11 times more. But with legal downloading now in the mainstream, online music stores are wising up to their listeners' demands for high-quality audio sound, offering sound quality that is indistinguishable from CD.

3. MINIMAL STORAGE SPACE

Digital files are easier to store and organise than either CDs or vinyl, allowing you to turn your PC into a jukebox. By transferring, or 'ripping', your CDs onto your computer you can also merge your CD and download collection, creating a library of up to tens of thousands of recordings. And just because you are buying music online, doesn't mean curtailing your CD collection. In fact, you can continue building up your CD library by transferring (or 'burning') your music from the internet onto a blank CD.

DOWNLOAD GLOSSARY

Getting started...

- MP3:** MPEG-1 Audio Layer 3 is a digital audio format that compresses the data so as to faithfully represent audio without using up space on your hard drive.
- AAC:** better than MP3; Advanced Audio Coding format is used by Apple's iPod and iTunes. But due to Digital Rights Management encoding, Apple's AAC files are only compatible with its own iPod device and iTunes.
- WMA:** Windows Media Audio is Microsoft's own compression format that offers much the same sound quality as MP3. Its superior offspring, WMApro, however, looks set to compete with AAC.
- Bit rate:** the transmission speed of data, typically varying from 128kbps (decent audio quality) to 320kbps (high-quality audio sound).



Join the BBC Music Download Club today at www.bbcmusicmagazine.com and enjoy 35 FREE classical downloads

Login Form

User login:Username Password [Forgotten Password](#)**APPENDIX****40**

Music dominates on YouTube

07:51 | Friday February 26, 2010

By Eamonn Forde

Music is the most popular category on YouTube, accounting for 30.7% of all views on the video service.

The numbers were published by research company Sysomos, which claims Michael Jackson and health care were the two most discussed topics on YouTube. This was based on measuring the tags on uploaded videos.

Of particular interest for the music industry, the social group embedding and linking to videos were bloggers aged 20-35, accounting for 57.3% of all links.

This comes after Vevo - the premium music video channel from YouTube/Google, Universal and Sony - announced that it was delivering 30m streams a day on average in the US. Of that, Universal stated that 25% were Lady GaGa videos.

Earlier this year, comScore claimed that 92% of Vevo's 35.4m visitors in December in the US actually came via YouTube rather than through Vevo's own landing page.

The main content categories on YouTube in order of popularity were:

- music (30.7%)
- entertainment videos (14.6%)
- people and blogs (10.77%)
- news and politics (6.7%)
- sports (6.0%)
- comedy (5.2%)
- education (4.1%)
- film (3.6%)
- animation (3.2%)
- how to/style (3.1%)
- science and technology (2.86%)
- other (9.2%)