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Social Scoring

Music as an Urban Movement

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SOCIAL SCORING

MUSIC AS AN URBAN MOVEMENT

EMER KINSELLA

EMPOWERING MUSICIANS TO EMPOWER THE PEOPLE

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Abstract

This project focuses on the potential of classical music as a social power in our society. It is a step by step strategy guide that aims at empowering musicians to reconnect with the people, challenging perceptions of classical music in society today, and acting as a connecting bridge between the classical music community and other sectors of society.

It opens up questions about redefining the role that classical music plays in spaces throughout the city while using music as an integrative tool in the activation of public and social spaces.

The project is based on collaborations with other artistic fields in discovery of new approaches to classical music and to create change towards a more open and inclusive society. It underlines the importance of music in our daily lives,

and focuses on making classical music accessible to all classes, not only limited to an elite group of society.

By looking at music as an urban movement, It provides an insight into the spontaneous interactions with music and its urban environment.

A series of performance actions serve as the artistic process for this thesis. These actions took place at seven different locations across the city, four of which function as the main performance interventions at spaces situated along the Vienna Gürtel.



CHAPTER I INTRODUCTION TO ANEW ERA

Introduction

Classical music is in a time of crisis. Desperately clinging to the roots of the past, it is reluctant to change and unsure how to redefine its future. The younger generations are no longer responding to the way in which this music is presented. Hidden away in the concert halls, distanced from the people, classical music is failing to reach new audiences and unable to readapt itself to a constantly evolving world.

Traditional setting

According to the publication 'Music An Appreciation' by Roger Kamien, a professor of musicology, Classical music grew out of an aristocratic society. In early baroque times, it was there to entertain an upper class society who paid the musicians to write and play music appropriate to them. Composers had to follow strict guidelines to survive within the court's or church's structures. Soon enough however classical music reached the general public. The Classical period (1750-1800), contributed to the 'age of enlightenment' as it brought about a shift in the power from the aristocracy and church to the bourgeoisie. During this period, the appreciation of music was no longer limited to the aristocracy. Composers wrote music to meet the needs of a more diverse audience. The people started to favour themes they could relate

to. As the listening public grew in number and diversity, so did the demands for music lessons, instruments and printed music. In the 19th and 20th centuries, the popularity of instruments such as the piano increased as they became more affordable for the people and represented a sign of social status. This increased the popularity of music in the home and in society.

Traditional Vienna

Vienna, with its long imperial history as a city of classical music tradition, was home to some of the most well known names in the history of classical music. Vienna was a breathing ground for new development and innovation in classical music -with leading figures such as Mozart, Haydn and Beethoven. Beethoven (1770-1827) was well known for challenging the aristocratic hold on classical music and stood for enlightenment ideals of freedom and universal community. He played with the boundaries of classical music, improvising live on the piano in the spur of the moment, as he developed his ideas instinctively and actively, spellbounding audiences with his individual and original musical style.

Classical music in Vienna today

In Vienna today, this reputation never faded. Young students from far and wide come every year to develop their skills and techniques in Vienna's top music universities, with hopes of becoming great soloists or orchestral players in the golden city of music. The musicians are reluctant to move outside of the known structures of the concert hall but soon realise that it is necessary to do so. With diminishing audiences, musicians are noticing that change needs to happen in order to sustain a career as a musician.

Classical education: Critical voices

Classical education is also being heavily criticised by young musicians of today. I interviewed five musicians ranging between the ages of 24-33 and this is a summary of their critique on classical music education.

• There is little room for self expression in the university system, individuality is left aside and musicians are raised to follow a generic recipe that removes any possibility for musical spontaneity or personal discovery. (violinist, 26 years) • Obeying the master professor is expected to exist within this system, and mostly hours in the practise room away from the input of others, is required to achieve this. (guitarist, 28) • The music universities are not preparing students for a world outside of their walls, because they don't understand it themselves. The curriculum is outdated and inflexible, just as classical music is perceived by the youth of today. (guitarist, 33)

If schools are not moving outside of these traditions, how can students be expected to relate their music to a changing society.

Classical music in unconventional spaces

I began my studies with a project that led me to activating spaces in the public sphere. A very successful project called 'Soundproof 111'. This gave me the knowledge and resources needed for further development of projects in this area.

Greg Sandow, music critic and composer, promotes change in classical music in his book Rebirth: The future of Classical music. "So many changes in classical music, going off like fireworks. All of these changes bring classical music right into the culture shared by the rest of the world. Just imagine what would happen if these changes gathered strength. Classical music could be reborn. It could rejoin the culture around it. Which would mean incisive classical concerts, with lots of new music, and a much younger audience. The musicians might look both sharp and informal. They'd talk to their audience. They'd be empowered controlling their concerts, playing for people much like themselves, playing the music they care about, in ways we can hardly dream of now."

Classical music as a social movement

Classical Revolution

This project focuses on the urban movement called Classical Revolution. Classical Revolution is a grass roots movement which began in 2006 in San Francisco aiming at opening up classical chamber music to a general audience. It spread rapidly to different cities all over the USA and Canada, eventually catching on in Europe; in Berlin, Paris, London, with over 30 active chapters in metropolitan cities around the world.

I have brought the revolution to Vienna. It is the chance to shake up this strong conservative hold on the city by empowering musicians to empower the people. As musicians we will take back our rights and connect with the community. Go out into the city, out of the concert halls, reclaim our position and our recognition as a powerful social power that can inspire not only musicians but every sector of society. It is time to unleash our instinctual powers, discover new ways of communicating music, and explore new approaches that are refreshing for musicians and for the people.

This movement can bring people together in the search for discovering their own voice and reducing the control that the conservative powers hold on the evolving classical youth. Together we can create a revolution that will reunite the musicians with the people once again.



Official Image used by Classical Revolution Worldwide





Classical Revolution Manifestos

Each chapter of classical revolution differs from country to country. Each city has another concept and individual approach.

The city in which it takes place has a direct effect on the development of that movement. No two cities are the same, and no two classical revolutions are the same. Below is a brief look at the selected chapters.

Classical Revolution San Francisco

Background facts: Classical Revolution began in San Francisco. Founded in: November 2006 at Revolution Cafe in San Francisco's Mission District in Revolution Café. Founder/Director: violist Charith Premawardhana. The name classical revolution came about due to the cafe being called Revolution cafe.

Objectives: to enrich the San Francisco Bay Area with accessible chamber music and to create a support network for local musicians.

Classical Revolution Baltimore

is a collective of musicians that work to promote public art, and get new people into classical music in Baltimore City. We do this by organizing free classical music performances in unlikely venues and neighborhoods. We choose social type venues where people already gather like bars, parks, and cafeswe're bringing classical music to the people, rather than them having to come to classical music.





Objectives:

Create a new musical culture in Baltimore where people can enjoy sophisticated and high quality music while enjoying a night out with drinks and friends. Present free chamber music concerts. Provide the opportunity for classical musicians to give unique and passionate performances with out-of-the box collaborations and instrumentation.

Classical Revolution Berlin

Classical Revolution Berlin began in 2009 as an initiative from Sasha Rattle, Julien Quentin and Laura Rajanan. They have played in cafes in different locations in Berlin and have spread to other areas such as the outdoor Tea House in the English Gardens.



Interview with Mai Kawabata- one of the current organisers of Classical Revolution Berlin.

Mai spoke about some of the difficulties which CR Berlin had encountered in recent years.

"We had some difficulties finding and changing locations.

Some cafes that we played in had a problem with music after 11pm.

We previously started the jam sessions at 9pm which would go on until after midnight. Musicians would get two cocktails each for free.

Often however, there were not enough players for the scores we had, so a viola player was missing to play string quartets and it was difficult to keep people interested over longer periods of time.

We've sustained it recently with a new concept- Playing as part of a weekly summer series event in the English gardens, where a fixed Classical Revolution ensemble performs outdoors, paid by the festival but then a jam session follows afterwards where all could join in. We now have a new location at the Ballhaus Berlin, an exciting venue that was offered to us by the organizer of the summer series in the English gardens."





Classical Revolution had not yet reached Vienna before 2014. As part of my Masters project, I have initiated Classical Revolution in this city and have set the movement in motion. Over the last few months, numerous musicians and followers have joined the movement as it succeeded in taking classical music out of the concert hall and into non-traditional locations across the city.

Objectives:

The aim of classical revolution is to bring musicians together in non-conventional settings for the first time, having never read the music or played together before. It aims at opening up the structures of the music by leaving space for spontaneous dialogue and discovery of new methods of communication between musicians and the people. Connecting classical musicians with other musical styles is detrimental to achieve understanding for other genres and to promote collaboration between different styles of music. Each can thus learn from one another's structures. The introduction of rap and spoken word with classical music is a focus of Classical Revolution Vienna. Let the individual voices be heard!

Initial members of the revolution in Vienna

Emer Kinsella

Founding member Instrument: Violin Nationality: Irish

Age: 26

Grew up in: Dublin

Studies: Violin Performance at the Guildhall School of Music and Drama in London, then went to the University for Music and Performing Arts and University for Applied

Arts Vienna.

Time spent in Vienna: 4 years Focus: Violin, Composition, and

Social Design.





Tilly Cernitori

Initial member Instrument: Cello

Nationality: Italian/Japanese

Age: 26

Grew up in: Florence, Italy Studied at: The Conservatorio "Cherubini" of Florence before moving to Vienna to study a postgraduate at the Universität für Musik und Darstellende Kunst, Wien.

Time spent in Vienna: 3 years Focus: A career as a cello soloist. Other interests: Since finishing her cello studies, she is now pursuing preparation studies in Conducting and is focusing her career goals now also on being a Conductor.

Carolina Mazelevsky

Initial member Instrument: Violin

Nationality: Argentinian Grew up in : Buenos Aires

Age: 25

Studied in Buenes Aires, worked as freelance musician in Berlin, before continuing her studies at Saarbrücken, Germany. She is currently an Erasmus exchange student at the University of Music and Performing Arts Vienna.



Igor Bosnjakovic:

Initial member Born in Serbia

Grew up in : Vienna Instrument: Voice-Rapper Rap language: German

Age: 32

Works: helping disadvantaged

youths at Backbone

Other Movements Uncovered

A look at other movements that are concentrated on reconnecting musicians with the people.



Sofar

Sofar is an initiative founded by Rocky Start and deals with bringing live music to the people by setting up living room concerts at secret locations in cities across the world. This intimate setting increases the experience for the public and the musicians and creates an appreciative and accessible environment to enjoy music together. Sofar has managed to expand to over 60 countries around the world, primarily in the US and Europe, with concerts happening regularly each month.

While speaking to friends about different social music movements, I came across Sofar and was invited to attend the very first event in Vienna in a living room at Riglergasse 6 in Vienna's 18th district on May 10 2014



Interview with Rocky Start, founder of Sofar

Non-Classical

During the Classical Next Festival in Vienna, I attended a talk for young musicians about starting a career in the music industry by London based Gabriel Prokoviev. He told us about his initiative Non classical.

Non-classical aims at taking classical music out of the concert hall and into alternative venues such as bars and clubs in the city. The desire for a new, more inclusive approach to presenting contemporary classical music to audiences led to the begin-

ning of Nonclassical's monthly club nights. Gabriel Prokoviev has written a Concerto for Turntables and Orchestra, highlighting his interest in blending classical instruments with electronics and hiphop.

Interest in Vienna During Prokoviev's time here, he spoke with musicians about his goal to spread Nonclassical in different cities around the world. One musician was eager to collaborate and begin a chapter here in Vienna.



Who are the audience at nonclassical concerts?

Nwando Ebizie, events development manager at Nonclassical, offered the results of a survey at a club-style event in 2012. From 350 attendees surveyed, 89% were under 35, 58% did not go regularly to classical concerts and 56% preferred clubs and gig venues to concert halls.

Nonclassical events presented contemporary classical music, even played by a string orchestra, in an ambience where Generation Y felt comfortable. 'There is no dumbing down, it is just presented in a way people are comfortable with.'

Freestyle sessions: a hiphop movement in Vienna

The Freestyle rap sessions are a regular event in Vienna which provide a social environment for new and advanced rappers to come together and experiment with rap. It takes place every Friday at Luftbad.



Igor Bosnjakovic, hiphop rapper Video Interview conducted by myself. (05. 05. 14)

Igor Bosnjakovic, aka. Aerodynamic AMDC, became an integral part of Classical Revolution Vienna. He told me about the hiphop scene in Vienna, and his aims to connect people through rap by providing a platform for integration through his weekly freestyle sessions at Luftbad. Interested in combining freestyle rap with classical music, Igor gladly supported the movement and was a key figure in the development of Classical Revolution Vienna.

You are the organizer of a freestyle rap event?

Yes, its about bringing people together, good mood, some food, a regular event every friday at Luftbad.

What is involved in these freestyle sessions?

Everyone can get involved. There are two microphones, which are shared the entire time around the group, mostly in a circle.

Does it bring people together at these sessions?

Yes, this is the reason why I organise the event, in order to bring more well known MCs together with beginners, so they have direct contact with each other. A problem in Vienna is that the bottom-up communication is non existant. It's only the experienced competing against each other, but we will lose the quality in the next generation if they are not given a helping hand to get involved in the scene.

Do you invite international MCs also?

Before we only invited Austrian MCs, but now we've realised that it is good to invite international MCs also, as an exchange from international with national is important, to connect people in Vienna with the outside and bring more recognition to Austria also.

Is rap primarily an undergroundscene?

Underground is defined through the subcultures and the subactions, so I can't say really.



Does networking happen here?

Yes, every event is a networking event. With spoken word, anything can come out. If you can't control what you say, it can turn into an argument as you can accidentally insult someone but it's all a network.

Are there other events in Vienna?

Yes, mostly battles, but I dont like this, because you have to insult the other person so much and I don't think it is healthy to be humiliated in front of others. It's not productive or constructive.





How to empower the musicians to empower the people?

Step 1- Connecting with other musicians

To begin a revolution you need to build a network of like-minded musicians.

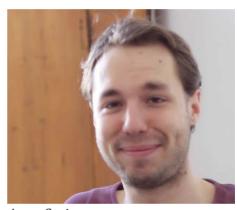
Begin by going out into the community and connecting with others. Find events happening in the music community such as campus parties, local festivals, events within the music universities. This is an important way of networking and making connections.

Why?

Reaching out to the people is the first step to create awareness and bring change. There are many others with similar ideas who have not yet had the chance to voice them. Open up a discussion that will bring these concerns to the surface.

Start small, aim big!

If people are reluctant to the idea—ask them why it is not appealing to them. This starts to get others involved in the discussion, informing them about the classical revolution movement at the same time.



Aron Saringer

Interview musicians.

Speak with a variety of musicians inside and outside of the classical music scene to find out what they personally think about the situation of classical music today.

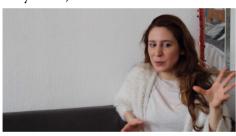


Laura Kernohon

Responses from Musicians in Vienna

What would you like to change?

I would love to see a concentration and attention from music schools and universities on the artistic part of music and less on the scientific part of music. We are taught to play perfectly like machines to pass an audition, but not to connect to the audience or to the general public. I think teachers should support the individual qualities of a musician as an artist more. This individual spark should not be ignored in education. This is needed to captivate audiences. (Carolina Mazelevsky, violinist, May 2014)



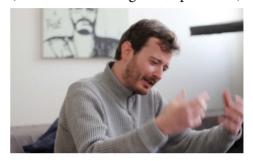
Does the situation depend a lot on the teacher?

A lot of older classical musicians don't want to change. They want to stay in the same stagnant traditions of the last hundred years. The younger generations are being taught in the same way and are restricted to these confinements due to this system. There is also a strong hierarchy in place, with the master professor's opinion being the only one that matters and the student's role is to be obedient. (Aron Saringer, guitarist, May 2014)

Do you feel connected outside of the Music university?

It's very conservative and dusty. An elitist system that doesn't like to connect with others.

(Victoria Caceres, guitar, April 2014)



Berndt Gutmannsbauer

Is improvisation apart of classical music education?

Not at all at the Konservatorium Privatuniversität. We need to show how important improvisation is. Musicians are otherwise very rigid, and can't adapt to other styles, only sounding classical. It would be good if improvisaton was integrated more in addition to music theory. If we could use it as a tool to learn harmony, it would be an integral part of the learning process. Being able to react to any situation on the stage is important, like if the strings go out of tune, to be able to react and still play. That's when it starts to become interesting for the musician and for the audience. (Aron Saringer. May 2014)

A good place to connect with musicians is at the Music University.

I took the time to interact with musicians at the annual campus fest, the main social event of the year at the University for Music and Performing Arts, spreading the word about classical revolution to musicians in the process.

I went out to see how the students at the University for Music celebrate together at the campus party. This fest provides a casual atmosphere to meet and socialize with other classical musicians.

Observations: This was a fest organized for young musicians. However the pop faculty played a bigger role than the classical music faculty.



Social life at the Universität für Musik und Darstellende Kunst, Wien



Type of program performed at campus fest:

Pop

Jazz

Alternative.

Is there enough integration between faculties at the music University?

While talking with students at the Uni, they revealed that that there is little integration between faculties. Pianists, singers, and other instrumental groups are isolated from one another and connecting with others can be difficult. The campus party is an event where many attend, offering a casual atmosphere to meet and talk amongst different students.

Resistance to Classical Revolution:

While informing musicians about Classical Revolution at the campus fest, I was met by the following reactions:

Resistance to Classical Revolution:

"Vienna is a traditional city, too conservative for classical revolution to work here. We are focused on being orchestral musicians, no time for anything else." (cellist, aged 29) "If we don't provide perfection, it could have negative effects on the audience and they won't pay for real concerts." (cellist, aged 28)

"It might work in Berlin but that city is not comparable with Vienna. In Berlin there is more room for innovation, the people are more open and mixed. It won't work in Vienna." (Violinist, aged 27 on trial at Vienna Symphoniker Orchestra.)

Interest in Classical Revolution:

"It's a great idea. Classical musicians need to be able to experiment more, improvise, collaborate with others and not remain isolated from the rest of society.' (pianist, aged 23)

"I've been waiting for something like this to happen for a while. We need to be more open minded in classical music and extend its borders." (violinist, 26)



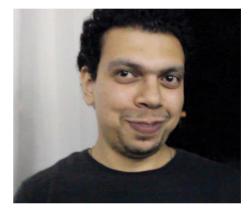
How to empower the musicians to empower the people?

Step 2. Connecting and Interacting with the people

It is important to know what the people of our generation think about classical music. Listen to their input and feedback about classical music.

Find out what is distancing the younger population from classical music and what they see problematic with the delivery and accessability of this genre of music. What they would like to see, what attracts them to this music and how they think it can be made more accessible to them.

You can connect to people by going to parties and speaking openly with individuals or groups of people. Start an open discussion about classical music today and let others join in. This is less intimidating for the people and will encourage them to open up with some very honest and interesting answers on the topic.



The following responses were gathered at a party at Tautenhayngasse, the new pop-up studios, in May 2014 in discussion with artists and architects ranging from 26-35 years. Also includes interviews with people working in the public school system.



What the public had to say: (video interviews)

"We feel very disconnected to the way classical music is presented. You have to sit still and can't move. Not being allowed to clap in between movements of a piece and following a certain behavioural code keeps the scene too rigid and tense. It would be nice to have a drink also during a performance and move your body." (Angelika, 32, anthropologist)



"It's also an issue of affordability. For example, the free annual Vienna Philharmonic summer night concert in Schönbrunn park attracts 40,000 people each year. People can drink outside, sit on the grass and be part of an amazing atmosphere. If ticket prices in the concert halls were affordable a lot more people would go." (Julia, 29, architect)

These are the voices of the public. They're asking to be considered, we should listen. Each of the interviewees later attended a Classical Revolution event due to being made aware of the movement and wanted to be apart of it because they found it interesting.

"I like it when classical music connects with other genres, such as electronic music, hiphop and dubstep. The classical instruments ad an energy that really makes the music come alive." (Stephan, 30, architect)



"In Ireland, there are often traditional Irish music sessions in bars in the city. I like this spontaneous interaction of musicians coming together for the first time. People who have never played together and never rehearsed before, sitting together and making music is really inspiring. I think this would be great in classical music also. It could break down the boundaries that exist by presenting only perfected and polished pieces. The audience can feel more included in the musical process and have a better understanding of it then."

(Dagma, 29, school teacher)



Step 3. Connect with other non-musical initiatives in the city

Look out for opportunities to reach a wider community and spread the word about your movement.

Metalab:

Location: Rathausstraße 6, 1010

Established as a social centre for people to connect from the area of information and communications technology; a place to discover, share expertise and collaborate on creative technology projects. A type of hacker community in Vienna.

A spontaneous encounter

I encountered the hacking community at Metalab during a random meeting in a restaurant. They were interested in the concept of classical revolution and invited me back to explore their underground location, and connect with the online community. I was offered the chance to spread the word about Classical Revolution to the Worldwide web through a video talk during their Show and Tell event at Metalab.



Step 4: Connect and discover new methods of communication through Improvisation.

Improvisation leads to Spontaneity. This is an important skill for classical musicians to have in order to adapt to actions in the moment and express themselves flexibly as individuals.

Interviews

Topic: The power of improvisation and flexible structures in music.

"Orchestra life is too monotonous for me. practise. concert. practise. I prefer more spontaneous freedom that is more diverse and explorative. It is good to have a mixture of being free to be creative and having the right sources/possibilities available to you to realise it." (violinist, 25, May 2014) "I feel musicians are expected to play pieces exactly how it's written in the text, but the gaps in between are more important, free space for the musician to put their own individual input into the music." (Aron, guitarist, May 2014)

"I think that every musician feels free, when they have no musictext in front of them. When they are not hiding behind these sheets, the individual comes out from behind the instrument." (Igor, rapper, 2014)

Be open to improvising outside of the fixed notated structures.

Improvisation as Urban Praxis

Christopher Dell sees Improvisation as an imperative tool to the evolution of urban structures, outlining how new approaches and new perspectives are necessary for city development.

According to Christopher Dell in his book Replay City, Improvisation as an urban praxis: "Die Integraton von Kunst und Leben, auf welcher die Kultur fußt, kann nicht mit den traditionellen Mitteln erreicht werden. Zuerst muß ein radikaler Wechsel in unserer Existenz und unserem Denken stattfinden. Die Konstruktion von neuen Situationen ist der Schlüssel zu eine Erneuerung unsere Umwelt" (pg. 107)

Interview with Gloria Damijan, appeared in the May 2014 edition of Augustin, the first Austrian boulevard newspaper

I spoke with Gloria Damijan, organiser of the summer concert series 'Grenzwert'. She is a pianist and also plays the toy piano. She completed her studies at the University for Music and Performing Arts, Vienna. The festival is focused on creating space for improvisation in classical music.

Why did you start the festival Grenzwert?

"I started organising the festival alone and later others joined. The aim was to create a bridge between improvisation and composition. I wanted to find people who worked in this middle ground, this space in between the two."

What is special about the relationship between the performer and the audience at these concerts?

"The audience are included in the delivery of the improvisational material. They are a source of inspiration for the musicians to interact with. A mutual energy develops between audience and performer. You are more aware of the audiences reactions and expectations and can react in the moment to the energy you receive from the audience and give that back to them. There is an input and an output process involved."



Do you think improvisation is valuable to classical musicians today?

"Classical musicians can be very fixated on the notes and the goal of perfection removes any space for spontanaeity in the music and this is because mistakes are forbidden. Emotion has a lot of space in improvisation because small mistakes are

allowed to happen and are part of the performance. The authenticity comes through much more. The ability to let yourself follow your instincts allows the music to be more alive."



This interview was conducted by myself and Michael Franz Woels,

and appeared in the May 2014 edition of the Augustin newspaper.





Step 5: Interact with new environments.

Go out in the city and interact with the spaces. Get a feel for the different locations and the people there. Try out new approaches and be open to connecting with other musical genres to learn from one another's structures. Look at how music can change the perceptions of a space and likewise what changes the space can have on the music.

The initial process of Classical Revolution Vienna began in the underground cellars of Igor's newly built recording studio. It was here that the experimentations began.



Sonic Studios

Tossgasse 11 – 18th district Vienna Normal function: Recording studio for hiphop music.

Process:

Playing with the inversion of space by taking classical music underground, this would also be the first time that we would overlap classical music with rap. We used classical string quartet music-Dvorak, Beethoven, Mozart. It was difficult for Igor to rap within the classical music structures, so I experimented myself switching between playing the violin to rapping along to Dvorak string quartet. This was an invigorating experience, to feel the phrasing of classical music and instinctually move with it by using words to accentuate the musical themes and rythmic elements. Everyone was surprised and excited at how well it worked. This mixture became a focus point of the vienna classical revolution chapter.



Luftbad

Next Igor brought us to Luftbad, where he hosts the freestyle sessions. Located at Luftbadgasse 17, in the 6th district of Vienna. It is easily accessible by transport, a little bit hidden on the Luftbadgasse, as an underground location.

Owner of bar: Armin Bautz. Austrian barkeeper.

The Floorstage is almost at the same level as where the public stand. For this reason, Igor particularly likes it for the freestyle sessions. There is no distance between the performers and the crowd. Acoustics work well with amplification. Small enough however for classical instruments without amplification.

Process:

Still in experimentation trial mode, we got special permission to use the location at a time when it was closed but invited a few audience members to come along to this underground location. This was a half open event, as we were still deciding in which direction we should go with classical revolution and were building members in the process. This time there was a piano available and Alfredo Ovalles joined the session. This brought us more in the direction of improvisation. This was an instinctual experience for everyone involved. It was a release from the fixtures of the notes as we only needed to rely on our ears to communicate with one another.



Step 6: Interact with the community

Outdoor Experimentations at the Sandleitenhof Gemeindebau. It is important to connect with the wider community. In Ottakring we discovered a working class and elderly community to interact with.

Sandleitenhof

The largest council housing area in Vienna.

District: 16th district Ottakring. I wanted to interact with the elderly residents here and see their reactions. The residents we interacted with were mostly over the age of 50.

We took out our instruments and started playing in an outdoor area next to the fountain at Sandleitengasse 45, where a few people were sitting.





Reactions to spontaneous intervention.

One woman approached the group afterwards grumpily.

"I don't want to be disturbed by music, I just want to sit here in peace and quiet." (lady around 60 years old)

The rest of the public had positive reactions and told us there was a missing energy in the area: "I appreciate the music. I don't have access to live music these days. It's

definitely a nice surprise." (lady, 50 years old, physical disability)

"Musicians used to gather together and play house concerts when I was younger. It filled the area with vitality. Now it's just empty and everyone keeps to themselves." (Elderly lady, aged 70)







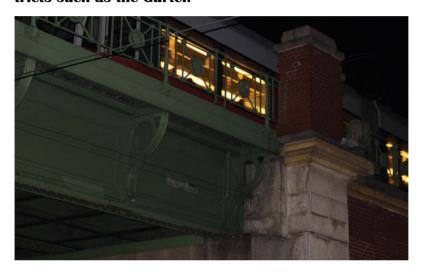
Context

Step 7: Discover areas where the younger generations are spending their time and go for music.

Integrate with these locations and the people. Play with the perceived perceptions of these spaces. Manipulate its functions by inverting the meaning of the location by connecting it with classical music.

Where do the younger generation spend their free time?

1. Entertainment night life districts such as the Gürtel.



Exploring the Gürtel

The Gürtel (Belt) is a busy road in Vienna, running 13.1 km parallel to the famous Ringstraße, which divides the inner city districts from the outer suburbs.

It is a point of mobility, with the train line U6 running along the tracks above. It connects people with the city, but also separates them at the same time.

A Bordering Wall

The Gürtel is a physical border that cuts across the city of Vienna,

considered to be the border between daily life and entertainment. It was first laid out in 1873 at the site of the former Linienwall fortification, built under Emperor Leopold I of Habsburg at the beginning of the 18th century to protect his residence from invasions during Rákóczi's War of Independence. It was later turned into a subway transit network, the stations and arches designed by Otto Wagner.

Evolved into a place of entertainment

The first bar to open underneath the Gürtel wall was Chelsea. Its landlord took the risk of opening a bar there while the area was still a red-light district. Due to the heavy traffic in the area, noise complaints were not an issue, which allowed DJs to play music as loud and as long as they liked. Other bars soon followed as it quickly became Vienna's centre for night life and entertainment.

The area is perfect for classical revolution, as it is an area that pioneered change along the borders of a city.





2. In Viennese Coffeehouses

Viennese coffeehouse culture

Vienna is known for its coffeehouse culture. Coffee houses have always been a place for social interaction. Even in the times of Schubert and Brahms, coffee houses were a place to meet others, exchange gossip, listen to a poetry reading, read and drink coffee. It had a multifaceted function and to this day, the Viennese enjoy spending time in coffee houses throughout the city.

Origins of the Viennese Café

Vienna's café scene began in 1683. As the Turks invaded Vienna, they left sacks of coffeebeans which the Emperor gave to Franz George Kolschitzky as a reward for providing information about the Turks. This led Kolschitzky to opening the very first coffee shop in Vienna. This grew in popularity and was soon an important part of Viennese life.



Understanding the development of the Coffeehouse

Origins of the Cafe

The Café was founded at the end of the 17th century.

Cafes developed as a place for open conversation, bringing people together from different social classes.

- •Place of interaction, separate from public status on the street.
- Could play cards with strangers, regardless of ranks in society.
- Time out from social barriers.
- Place to connect.
- Place for spontaneous encounters and discussions.

(as referred to in 'The Fall of Public Man' by Richard Sennett)

The code existing in a Viennese café

(based on talk with Café owner Nikolaus Weidinger of Café Weidinger)



- Music not usually welcome in cafes in Vienna.
- Cafe dynamics range from intimate couples to student discussions.
- Sound of people talking is all to be heard.
- •Cafe owners weary that music will disturb their guests who want a quiet drink.



Setting

Step 7: Now you are prepared, it's time to put that research into action. Set off the revolution and activate a part of the city.

Classical Revolution along the borders of the Gürtel

Activating spots along the Gürtel

This chapter takes place along the Vienna Gürtel. Classical Revolution Vienna took place at four different locations along the Lerchenfelder Gürtel, Währingergürtel and Margeretengürtel during May and June 2014.

Reasons for the Gürtel?

The Gürtel offers a lot of potential for connecting and playing with the bordering lines of a city. Placing classical revolution along these lines is a challenging task which will aim at provoking communication between classical music and other sectors of society as well as manipulating perceptions of spatial identity in the urban sphere.





At the Gürtel there is access to the youth of Vienna, but also a broad mixture of working class people, students, Viennese and non-Viennese locals who spend their daily lives around the Gürtel. It is far from the touristic areas of the first district. The history of the Gürtel shows that it is a place of change and transformation. The integration of classical music onto an area that is heavily dominated by pop, latin and hiphop will be the first steps in breaking down the borders of the concert hall.



Securing a venue

Step 8: Get out into the city and secure venues for events.

Getting a location for events is not an easy task. It requires you to go out into the city and connect with owners of venues, people who are not easy to reach, and be able to convince them that you have a good concept and that it is a cause worth supporting, be persistant and present your proposal in an attractive way.

My mission was to obtain a cafe for a Classical Revolution event.

I first approached the owner of Cafe Ebner on the Lerchenfeldergürtel but she assured me that music wouldn't work here. They cater for a specific clientel-mostly elderly gentlemen who want to play cards in private. Also the space was rather small.



I then pursued Cafe Weidinger. I first approached the waiter but was sent away, saying that there was no interest in music here. After asking for the owner, he said he would be there tomorrow in the afternoon. I returned a day later, again only the waiter was there. This time he

reluctantly gave me the number to call the owner at a later time. I called the number, another waiter answered but still no owner. He gave me the cell number this time. I finally reached the owner, sold the concept to him well and was invited to the cafe to discuss it in person.



Meeting at the cafe: I finally met the owner Nikolaus Weidinger. He was very interested but weary at the same time. Knowing the tradition of the Viennese café very well, he was concerned about disturbing guests with music. He could see however that this was a special idea and wanted to activate the cafe in a new way and bring some extra life into the space. He accepted Classical Revolution and already I had a location set on the Gurtel.

Next step: Taking action. Preparing for city performance actions along the Gürtel.

Action 1-Fanialive

Location: U-Bahn Bogen Gürtellinie 22-77 – in Vienna's 8th district. **Time of event:** May 22 -Thursday at

9pm

Classical Revolution took place for the first time at Fanialive. It was a combined event with jazz musicians from the music university. This setting acted as a connecting bridge between the borders of jazz and classical music as it brought together two music styles who rarely interact with one another. Jazz is known to be also isolated from other musical genres and set in its own traditions, so this was an experiment to bring the two opposite poles together.



Connecting Classical musicians with Jazz musicians



Points of communication

The event started late at 10pm and continued until the early hours of the morning.

Passers by came in for a drink and stayed to listen to the music.

The musicians played with communication devices between jazz and

classical music. A type of ping pong jam, beginning with a classical piece of music, that was taken over by jazz players, and then passed back to the classical strings.

This was a funny experiment which provoked communication between the two groups and grew into a fun ping pong jam session.



Feedback

The barkeeper was glad to see the inclusion of classical instruments, and to see musicians making use of the space. It is difficult to attract customers to this location on week nights, but people passing by could see through the glass and would come in out of curiosity.

Opportunity for Networking

Musicians were able to exchange contact information at this event and make valuable connections.

Knowledge gained:

Communication can evolve through experimentation. Inspiring others to take risks can lead to unexpected and exciting results.



Audience enjoyment

Action 2: Cafe Weidinger

Location: Lerchenfelder Gürtel 1 – in Vienna's 16th district.

Time of event: May 31 Saturday at

8pm.

Coming from tough Gürtel life and stepping into an old, quiet traditional looking cafe gives the location an extra twist and sets the cafe apart from others. A working class cafe. There is also a garden where it is possible to play on sunny days.



Beginning with a string quartet, other group formations evolved throughout the process of the evening. Just as the quartet were planning to take a break, a double bass, flute and guitar trio arrived and stepped in. We then interchanged between improvising and playing from sheet music in different group

combinations.

We were multidisciplinary and switched roles throughout. I switched from being a violinist to a rapper to a composer. My string quartet piece 'Conversations' was played for the first time at this session. Tilly transformed her role as a cellist into a conductor.



Igor joined later and entered into a rap duo together with myself as the other instruments supported us in the action.



Classical String Quartet



Audience interaction



The audience's reactions were inspiring. They were completely in awe of the entire process, and felt integrated in this spontaneous atmosphere and experimental environment.

The owner of the cafe was especially delighted and surprised by the outcome and offered his café to Classical Revolution for future events.



Mix with rap, classic and latin

Action 3-Venster 99

Location: Währingergürtel 99 – in Vienna's 18th district.

Time of event: May 31 Saturday at

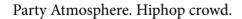
1am.

Venster 99:

A club dedicated to supporting interdisciplinarity, social actions and subcultures. A less trendy bar than most others on the Gürtel, catering more for the working class in an open and supportive atmosphere. Hiphop nights often take place here.



This time a live DJ and beatboxer mixed with rap, cello and violin. The audience were standing around in the club with drinks in their hands.





Reactions:

The public enjoyed the combination of hiphop with classical instruments and welcomed it.

Knowledge acquired:

Cello and violin duo works well improvising with rap and hiphop. Microphones required for such a location.

Feeling Rebellious



DJ music mix



Action 4: Bruno Kreisky Park

Location:

Park Hundsturm Margaretengürtel- in Vienna's 5th district. **Time of event:** June 3 - Tuesday at 11pm

The Bruno Kreisky park has been a focus of social activity in recent years, a place often used for public interventions and installations.

The 'Hanging around' installation by artist Michael Kienzer, which brought the concept of hammocks to the park was such a success that it became a regular action, in place from May to October every year.

Classical Revolution was invited by Daniel Aschwanden to collaborate with the Performative intervention: Supersuit—A collaboration from DANIEL ASCHWANDEN (AT/CH)/MANORA AUERSPERG (AT)/NIKI PASSATH (AT)/MICHAEL WALLRAFF (AT) & KLAUS STATTMANN (AT)

Setting

This time classical revolution appeared in a string quartet formation with Igor. Playing in the open air park was a challenge as there was no stage and no amplification for the instruments with only one microphone to rap with.



Audience

The musicians were placed in a very different setting than before. We had to sense the type of audience that were there and adapt accordingly. The audience were a young and mixed crowd, having just finished watching a film with popcorn in their hands. Quick instinctual decisions were made in the moment.



Improvising with park benches

The musicians had to find a place to fit in front of the film screen, as there were no chairs, just benches. Tilly the cellist managed to play while sitting on a park bench. This added to the spontaneous image of pop up music in public spaces.

Repertoire

We played a film music style piece, composed by myself, some improvisation with rap, classical Mozart and Gypsy Czardas.







The People Are Talking.

In Vienna recently, the topic relating to the future of classical music was a highlight at the Classical Next conference. It attracted people from all over the globe to discuss strategies and further advancements to the question of classical music in today's society. Alan Fletcher, president and ceo of Aspen Music Festival and School spoke at Classical Next.

He cited Europe's tradition of state subsidy which of late had proved to be 'not necessarily guaranteed or sustainable'. 'Nothing could be more worrying to me than if the current US government were responsible for my work.' He highlighted the recent industrial strife besetting US orchestras and called for more understanding on both sides. 'The best model for us will be where everyone has a voice and a secure place.' (refer to classicalmusicmagazine)

Classical: **NEXT**

There is space for change and more and more people are getting involved with this concern. Greg Sandow teaches at the Juilliard school in New York and is deeply involved in this topic. He explains why there is a gap existing between classical music and the general public.

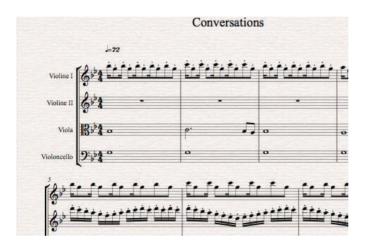
"For me, the answer goes very deep. Our culture changed — over decades, over generations, but especially since the late 1960s. We're now more informal than we used to be, more spontaneous, more widely creative, and — not least — far

more diverse. That's not good for classical music, an art form which features musicians in formal dress, masterworks from centuries past, repeated over and over, an older, silent (and, if the truth be told) in many ways passive audience." "Classical music won't die, that instead it will be reborn. It'll reconnect it with our larger cultural life, and become a truly contemporary art. The changes needed, before these things can happen, will be major, but they're already under way."

Ongoing Process

I composed a piece for string quartet, 'Conversations', that was inspired by the people that I came in contact with throughout the process of classical revolution and the conversations that influenced me along my journey. It leaves space for open

improvisation, interchanging passages between fixed notation and improvisatory freedom. This was a success with audiences, who particularly asked to know what the piece was called.



For now classical revolution has dug beneath the surface and made an impact, the city has felt its presence as they demand change. The people are eager for more. They want to see classical music in non-traditional venues which are more accessible to them. Classical music needs to be more apart of the community, offered in relaxed environments without the strict formalities that are currently robbing classical music of its youth. Spontaneity and experimentation is key to evolution and will provide a more enjoyable experience for all involved.

My next destination is Chicago. I hope to join the classical revolution movement that exists there and further develop projects that challenge the structures of classical music and explore further its potential for collaboration with others. Tilly Cernitori, cellist and conductor, will overtake the leadership and continue the actions here in Vienna, inspiring people from all corners of the city to get involved in a global movement of discovery.

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