

Dissertation

Overview

Ph. D. Dissertation

*Restructuring
Classical Music*

by

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Dissertation

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Restructuring Classical Music

Website: <https://restructuringclassicalmusic.com/overview/>

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2 Abstract

Classical music has become marginalized in America. The flagship classical music ensembles that provide the bulk of performance employment – symphony orchestras – continue to struggle or fail. This risks the loss of professional performances of the great orchestral works of the classical music Canon. [*Restructuring Classical Music*](#) argues for a shift away from a focus on symphony orchestras that put a financially straining 80 – 108 musicians on stage. As an alternative, it calls for a move towards more stable, enduring, less labor intensive and less expensive 24 musician chamber orchestras, thereby rightsizing orchestras to the needs and funding capacities of their communities.

It calls for expanding the reach of the Canon by rescoring some of these great works for chamber orchestra and proves the viability of this process by presenting three masterworks from the German, French, and Russian schools, representing almost 1000 pages of scores and parts. [*Restructuring Classical Music*](#) documents the methodologies and modalities developed for achieving this rescoring process through [*Extreme Scoring*](#).

Further, [*Restructuring Classical Music*](#) eschews the geographical centralization of orchestras in downtown concert halls, as well as the failed outreach activities used by U.S. orchestras to acquire new patrons. It instead provides and documents a model that orchestras can use for systematically capturing the essence of their communities by learning the lessons of the brilliant model developed by the Brooklyn Philharmonic in 2011-13 through [*The Brooklyn Model*](#). By combining classical music with the culture and music of their chosen communities, professional orchestras as well as classical ensembles of any size can regain relevance in American society while preserving the Canon.

Given that there are implications to making changes to classical music masterworks in [*Extreme Scoring*](#), there are also aesthetic, ethical, and ontological issues discussed in [*The Aesthetics and Ethics of Restructuring Classical Music*](#). Some argue against changing something that is already perfect and the composer's intention. Others aver that the sharing of the classical music Canon in any form is justifiable if it emotionally moves people. Who is right? Only time and the marketplace will tell.

3 Description

My initiation into classical music began as a little boy when my father used to play a recording of Jasha Heifetz playing the Beethoven Violin Concerto on reel-to-reel tape over our old HiFi stereo system. As a budding clarinetist, I joined my middle school band and was introduced to the joy of performing in ensembles. Eventually, I started playing in orchestras, and the summer before I started my undergraduate study in clarinet performance at the Eastman School of Music in Rochester, New York USA, I attended the Aspen Music Festival in Colorado, USA, and won an audition to play bass clarinet on Richard Strauss's massive tone poem *Ein Heldenleben*.¹ My first introduction to Richard Strauss!

While my father introduced me to the joy of listening to classical music, performing classical music was something else entirely. Recently I attended a performance of Strauss: Till Eulenspiegel,² and thoroughly enjoyed it. But I realized that as much as I enjoyed *hearing* one of Richard Strauss' athletic tone poems, there is absolutely no better joy than *playing* it and being immersed in that unbelievable sound from within the orchestra clarinet section. There is no better seat in the house!

During my freshman year at Eastman, I was placed in one of the concert bands with the other new performance majors. This immediately highlighted a dilemma: how could I play the orchestra music that I intended on making my profession? Concert bands may be great for warehousing wind players in ensembles when there aren't enough strings for creating symphony orchestras to accommodate them. However, there were no professional careers in concert bands, unless one wanted to join a military band. I had no interest in that.

I addressed this in two different ways. First, I unknowingly became an entrepreneur. I founded what was known at the school as "The Drapkin Reading Orchestra," which was an orchestral wind section. We read all sorts of orchestra music, ranging from Gustav Mahler, Maurice Ravel, and of course, Richard Strauss. I ran this ensemble for 3 ½ years, and in my senior year at Eastman I received funding for renting orchestra music from the Student Association and the Dean's Office.

Secondly, I started arranging pieces for trio: two clarinets and bassoon. I enjoyed transcribing all sorts of classical literature. Later, when I returned from playing an engagement with an opera company, for example, I would arrange arias for trio so that I could continue to play my favorite tunes. It is much easier to get a trio together than to assemble an opera company. I even arranged my beloved Till!³ Even Strauss did his own arrangement of Till!⁴

¹ Strauss' *Ein Heldenleben* on Wikipedia: https://en.wikipedia.org/wiki/Ein_Heldenleben

² Strauss' *Till Eulenspiegels lustige Streiche* on Wikipedia:
https://en.wikipedia.org/wiki/Till_Eulenspiegel's_Merry_Pranks

³ Strauss *Till Eulenspiegel* rescored for two clarinets and bass clarinet by Michael Drapkin:
<http://ccome.org/mp3/Till%20Eulenspiegel.mp3>

⁴ Strauss: *Till Eulenspiegel Einmal Anders!* (Till Eulenspiegel Another Way):
<https://www.boosey.com/shop/prod/Strauss-Richard-Till-Eulenspiegel-einmal-anders/614113>, published under the pseudonym Franz Hasenöhrl.

And therein lies the fundamental problem that is addressed in [Restructuring Classical Music](#). How do we get the great music of the Canon performed? I love all kinds of classical music, from orchestra to opera and even concert band music. The challenge is that much of this repertoire is written for full symphony orchestra, which requires a lot of players – even just to get them together for fun. If I want to do a full symphony orchestra reading of Till Eulenspiegel, I can read it with friends, but I must find somewhere between 80 – 100 friends. If I want to hire them, plus pay for the cost of a rehearsal space with chairs and music stands, it will likely cost \$16,000 (\$200 per musician times 80 people) plus the cost of a conductor just to do a reading of Till with professionals. If I were rich like Institutional Investor's former publisher, Gilbert Kaplan, I could rent Carnegie Hall and an orchestra to rehearse Gustav Mahler's Second Symphony.⁵

The bottom line: it is extremely expensive to stage concerts of the music of the Canon with a full symphony orchestra. The models need to change, and [Restructuring Classical Music](#) offers solutions for changing these models.

Professional orchestras in the U.S. have had a challenging history. Classical music in the United States of America has been the import of a European tradition. Indeed, our top-ranked symphony orchestras are a recent phenomenon: the San Francisco Symphony was founded in 1911, the Cleveland Orchestra in 1918 and the Los Angeles Philharmonic in 1919. America has always touted itself as “a nation of immigrants” and they brought their European culture with them, including classical music.

Symphony orchestras tended to be collocated in our largest population centers, where the concentrations of wealth could afford to fund large labor-intensive ensembles of this type. Unlike Europe, which has a long tradition of state support for the arts, governmental funding for the arts in the U.S. has been limited. Indeed, our federal government-operated and funded National Endowment for the Arts only began in 1965, when it was created by the United States Congress and President Lyndon B. Johnson as part of his “Great Society” tranche of legislation to “nurture American creativity, to elevate the nation’s culture, and to sustain and preserve the country’s many artistic traditions.”⁶ The number of operating orchestras in the United States increased from 100 in 1965 to 1800 in 2008.

In 1966, the Ford Foundation launched their Symphony Orchestra Program.⁷ This program ran until 1976, during which the Ford Foundation contributed \$80 million to symphony orchestras in the United States and Puerto Rico. But once funding was terminated, many of these orchestras were left with financial difficulties.

These two programs were instrumental in propagating the growth and spread of symphony orchestras into secondary and tertiary-sized cities in America. However, no long-term foundation was created for the financial health of orchestras.

⁵ https://en.wikipedia.org/wiki/Gilbert_Kaplan

⁶ National Endowment for the Arts – A History 1965-2008, National Endowment for the Arts, Washington DC <https://www.arts.gov/sites/default/files/nea-history-1965-2008.pdf>

⁷ The Ford Foundation Symphony Orchestra Program, Journal of Musicological Research, Volume 36, 2017 Issue 2 <https://www.tandfonline.com/doi/abs/10.1080/01411896.2017.1294959>

This was also a time when great classical artists like Jasha Heifetz, Leonard Bernstein and Aaron Copland were household names. Today, classical music has moved almost completely out of public awareness. We now have the phenomenon where wealthy contributors donate to the New York Philharmonic, but their concert hall is filled with empty seats, and those who do attend are heavily gray-haired. Professional orchestras have declined in number, yet our colleges of music continue to graduate roughly 15,000 music performance majors annually, preparing them for orchestral employment that virtually does not exist. There are now more United States Senator jobs than there are full time 52-week jobs for clarinetists in professional orchestras.⁸

Today the health of professional orchestras is tenuous. All it takes is an economic recession and many will teeter on the edge of insolvency. Many American symphony orchestras have not survived financially and no longer exist. These include the Syracuse Symphony, the Honolulu Symphony, and the Long Island Philharmonic to name a few. Many others have teetered on the edge of failure, have cut their seasons, or have gone through bankruptcy reorganization, such as the Minneapolis Symphony, the Detroit Symphony, and the Baltimore Symphony, among others. Even the “big” orchestras are not immune: during the Great Recession of 2007-09, the Philadelphia Orchestra declared Chapter 11 bankruptcy (reorganization), and my dear friends in the Colorado Symphony kept their orchestra afloat by involuntarily cutting their salaries. As of this day, the Colorado Symphony musicians are still earning less money than they did 13 years ago.

Orchestras are challenging to run during the best of times, and they have suffered even worse through the recent COVID and Great Recession economic shocks. The arts are the first to be cut during bad times and the last to recover.

New York University economist William Baumol observed that the rise of wages in jobs with little or no increase in productivity leads to institutional problems. This became known as “Baumol’s Cost Disease” or “The Baumol Effect.” He pointed out that the number of musicians needed to play a Beethoven string quartet today is the same as in the 19th century. The productivity of classical music performance has not increased. On the other hand, the real wages of musicians (as in all other professions) have increased since the 19th century.⁹ Musicians, like everyone else in society, want the same markers of prosperity that have defined the middle class: the ability to buy a house, a car, put their kids through college, take a vacation, etc.

This has resulted in professional orchestras in America that are replete with labor problems by musicians that want more money, and managers trying to keep their organizations afloat in the face of enormous operating expenses and particularly musician labor.

Orchestras get revenue to cover the cost of performances primarily through ticket sales, grants and fundraising. With ticket sales, you can only raise the cost of tickets so high until they become so expensive that audience attendance starts to drop. Grants are available within limits from private

⁸ 17 full year orchestras x 4 clarinetists = 68. 50 states x 2 Senators = 100 Senators. 68 vs. 100.

⁹ For an in-depth analysis, see Baumol’s cost disease, James Heilbrun:
http://scholar.google.com/scholar_url?url=https://repub.eur.nl/pub/782/TOWSE%2520EBOOK_pages0103-0113.pdf&hl=en&sa=X&ei=Jgn2YM7YMP_LsmQGlImgCA&scisig=AAGBfm31wkJEUOShLZ7OoN0-IPGqe0-UxA&nossl=1&oi=scholar

and government sources, but in the case of the U.S. National Endowment for the Arts and their first-round grants for 2019, orchestras are already receiving about a third of those grants.¹⁰ Orchestras also compete for private donations against every other arts organization.

Symphony orchestras are the de facto flagship professional classical music ensembles in the United States and provide almost all full-time employment for performing professional musicians. Even storied professional chamber music groups like the Juilliard String Quartet are exclusively collocated at universities where their base income is derived from teaching.¹¹

These orchestras require big stages to accommodate them in large concert halls. Yet that concert hall can be filled with the same sized audience to listen to a Beethoven string quartet with only four musicians on stage. An obvious solution is to eliminate symphony orchestra concerts and instead perform cheaper concerts with smaller groups. But where does that leave Strauss: Till Eulenspiegel and the other pieces that make up the Canon? I still want to hear Till Eulenspiegel performed, or even better, *play* Till Eulenspiegel!

3.1 Restructuring Classical Music

The challenge posed in [Restructuring Classical Music](#) is how to make significant changes to the current operating model of orchestras, while still retaining the core of the classical music Canon and our ability to professionally share it with audiences. It comes up with solutions for making them relevant and sized to our communities ([Rightsizing Orchestras](#)), offers a model for integrating with the essence of their communities ([The Brooklyn Model](#)), and methodologies for sharing the music of the Canon between symphony and chamber orchestras ([Extreme Scoring](#)).

3.2 Rightsizing Orchestras

How do we fit orchestra sizes to the resources of their communities?

The United States does not have a history of institutional support for the arts as has been the case in Europe, where Joseph Haydn was court conductor to Prince Esterházy, and Johann Sebastian Bach was sponsored by the Protestant and Lutheran churches. Most of the professional orchestras have been funded largely by rich patrons, therefore supporting a stage with 80 – 108 professionally-paid musicians highlights one of the major challenges. According to the League of American Orchestras¹² 2014 statistical data, of the 1,224 American orchestras, 1,127 of them have budgets of \$300,000 or less. This means that most U.S. orchestras are either avocational or have extremely limited or part time schedules. Only 17 orchestras are considered “major orchestras”

¹⁰ National Endowment for the Arts Fiscal Year 2000 First Round Grants: <https://www.arts.gov/grants/recent-grants>

¹¹ The Juilliard String Quartet, established by William Schuman in 1946 at the Juilliard School: <https://www.juilliard.edu/arm/music/college/graduate-resident-string-quartet/artist-diploma>

¹² Orchestra Facts: 2006 – 2014; League of American Orchestras, November 2016

with 52-week seasons. As stated earlier, there are more United States Senator jobs in the U.S. than full year professional symphony orchestra clarinet jobs.

Large orchestras are very expensive to run, and artistic expenditures account for nearly half of their operating budgets. Orchestras need to be “rightsized.” Rightsizing is about getting the organization to the *right size* for its business objectives and resources. If their objective is to perform classical music as a professional orchestra, then the size needs to be weighed against the resources available.

On one extreme, The Chicago Symphony is highly funded, own their own concert hall, and board of directors memberships are sought after by wealthy patrons and socialites. The Chicago Symphony – a large symphony orchestra in one of the biggest US cities - performs traditional concerts of the Canon. It is at the right size to support its 93 full time musicians, its repertoire, and its 52-week performance season. Their model works great for them and will likely continue to do so.

On the other extreme, The Westfield Symphony in Westfield, New Jersey, USA was a fully professional per-service orchestra with a subscription series that took place in their Presbyterian Church and was highly supported by its community. This is despite the fact that the 2019 US census had their population at only 29,877. When I performed with them in the early 1980’s it was clear that their concerts were the social event of their community, and Westfield glitterati turned out and supported them. In fact, they have done so well that they are now rebranded as the “New Jersey Festival Orchestra” with concerts in four venues in and around Westfield.¹³

Other orchestras are perennially struggling. They should consider operating as chamber orchestras to match their capacity. If orchestras were rightsized, we could have many more professional orchestras in more communities.

Given the examples of the Chicago and Westfield symphonies, it should be clear that there is no arbitrary set of demographics or population size that determine whether an orchestra should be operated as a full symphony orchestra or as a chamber orchestra. Despite New York City’s Brooklyn Borough being home to millions of residents, the Brooklyn Philharmonic still went through multiple periods of financial stability and instability. During the last two years of its operations, the Brooklyn Phil operated as a chamber orchestra due to resource constraints. While the population of an area where an orchestra is collocated can be an indicator in their ability to raise money, in the extreme case a lone individual could decide to fully fund an orchestra themselves, or the orchestra could garner widespread community support. But if an orchestra is perennially having financial issues, then it might be better off operating as a chamber orchestra. [Extreme Scoring](#) provides the ability to perform the symphony orchestra music of the Canon to both symphony and chamber orchestras.

The number of players used in [Restructuring Classical Music](#) is set at 24 for chamber orchestra because that is the number of players used in [Extreme Scoring](#). This was a number based on most

¹³ New Jersey Festival Orchestra website: Mission and History. <https://www.njfestivalorchestra.org/mission-and-history>

musician headcount definitions for chamber orchestras (see Section 4.2.1 What is a Chamber Orchestra? in [Extreme Scoring](#)). It is what was reasonable from an orchestrational standpoint derived when the three large orchestral works were rescored for chamber orchestra. This can be described as double string quartet plus bass plus singles and some doubles of winds and percussion. As is the case with symphony orchestras, some compositions require more players and some less and some may decide to use more strings for balance purposes. See Section 4.5 Balance in [Extreme Scoring](#).

3.3 Extreme Scoring

How do we continue to present large symphonic works from the Canon?

One way is through avocational or semi-professional groups, which represent most orchestras in the United States. But Americans want the best and given the small budgets that most of them have, the public is clearly not willing to underwrite the cost of amateur or semi-pro orchestras. Ways need to be found to continue to present the traditional literature of large orchestras by cutting down on their labor cost. Most of the music of the orchestral classical music Canon is written for full symphony orchestra. [Restructuring Classical Music](#) seeks to continue performance of this music by advocating and rescoring them for professional chamber orchestras and preserving their nature in reduced size form through [Extreme Scoring](#) and making them accessible to wider concert audiences.

[Restructuring Classical Music](#) makes the case for orchestrating a broader range of classical works for chamber orchestra through [Extreme Scoring](#). It presents the audience with the richness and beauty of the original orchestration, albeit in a smaller setting. If done successfully, the audience should be unaware of the changes that have been made that diverge it from the original setting.

To prove the viability of this argument, three full major orchestral showpieces were rescored for chamber orchestra as a part of [Extreme Scoring](#):

- [Rimsky-Korsakov: Capriccio Espagnol](#)
- [Berlioz: Symphony Fantastique](#)
- [Strauss: Salome's Dance of the Seven Veils](#)

Additionally, the [Menuetto movement of the Mozart: Symphony No. 40](#) was initially rescored as an exercise to frame the rescoring challenges before undertaking these three full works. It is included because it raised some rescoring issues that became a part of the [Extreme Scoring](#) document.

It should be noted that the last work, Salome's Dance by master orchestrator Richard Strauss, calls for an opera orchestra of 108 players in his original score. If Strauss can be successfully rescored for a 24-piece chamber orchestra, then anything might be possible. However, not every symphonic work can be realistically rescored for chamber orchestra. This issue is examined in [Extreme Scoring](#). Pieces like Schoenberg's Gurre Lieder and Strauss' Symphonia Domestica come to mind.

These are rarely performed because they are very big and expensive to stage even with a full-sized symphony orchestra.

The scores and audio renderings of these rescored masterworks are found on the [Restructuring Classical Music](https://restructuringclassicalmusic.com/extreme-scoring/) dissertation website at: <https://restructuringclassicalmusic.com/extreme-scoring/>

The methodologies, techniques and modalities developed and used for successfully rescoring these famous works were aggregated through the process of orchestrating them for chamber orchestra and assembled into a detailed document, [Extreme Scoring](#). While many major works have been rearranged into other ensemble sizes, a literature search finds that this is the first time that a specific system has been developed for rescoring symphony orchestra works for chamber orchestra and assembled in a single book or document. This document can also be read on the dissertation website at: <https://restructuringclassicalmusic.com/extreme-scoring>

[Extreme Scoring](#) allows many of the Canonical works for symphony orchestra to be rescored for chamber orchestra, thus enhancing the viability of professional orchestras in America, as well as the continued performance of these classic works.

3.4 The Brooklyn Model

How do we transform classical music organizations from being dusty museum pieces with sparsely attended concerts to leading the arts in their community? Are there alternative ways of building orchestras by changing the delivery of classical music?

Most professional orchestras in the United States have implemented what they refer to as “outreach” as a way of “connecting with the communities beyond their symphony halls.”¹⁴ Their goal in these programs is to generate audiences. They send out individual or small groups of orchestra musicians to communities and play classical music. In effect they are saying, “See how well I play classical music? You should now come downtown to our concert hall and buy tickets to hear our orchestra.” Admittedly this is a cynical description, but it has become the de facto method used among orchestras, and there is no proof that it generates interest in classical music or increases ticket sales.

Also, orchestras tend to ignore the culture of their communities, in effect putting up cultural walls. In the case of the defunct Honolulu Symphony for example, their subscription series concerts contained no Hawaiian music or Hawaiian artists in a Hawaiian community. This needs to change for classical music to survive let alone flourish in America.

In 2012, I was solicited by executive director Richard Dare of the Brooklyn Philharmonic to join their board of directors. The Brooklyn Phil was already in their second season of concerts using a groundbreaking community-based model. It appointed Brooklyn artists as artists-in-residence, and Brooklyn singer/songwriters as orchestra composers into their artistic model, while still presenting

¹⁴ Orchestra Musicians Connecting with The Communities Beyond the Symphony Halls, International Musician, July 2, 2018: <https://internationalmusician.org/connecting-with-the-communities/>

traditional literature of the Canon. In fact, it described a world where classical music coexisted with the music of the community. It lowered the barriers to the traditional classical music of orchestras without requiring audiences to sit quietly in dark concert halls where they are only socially permitted to clap or emote during a break between compositions.

I had the firsthand opportunity to see this in action, and work with their music director Alan Pierson. It was highly popular with the general public – many of their concerts were either sold out or jammed. Since then, other orchestras have implemented aspects of [The Brooklyn Model](#) (see Section 8 The Brooklyn Model in other Orchestras in [The Brooklyn Model](#)), but it has never been documented nor fully applied in other orchestras. [Restructuring Classical Music](#) has fully developed, researched, analyzed, and documented this model in [The Brooklyn Model](#), and made it available as a set of best practices for classical music ensembles of any type or size.

3.5 The Aesthetics and Ethics of Restructuring Classical Music

What are the aesthetic and ethical implications of altering musical “masterpieces” to suit our needs?

When Beethoven, Bartok and Richard Strauss scored orchestral works (or any work, for that matter), they were compositionally conceived not only harmonically and melodically, but with a particular orchestration to achieve a certain unique blend and sound. Modifying a piece like Rimsky-Korsakov’s Capriccio Espagnol, which was written for large orchestra, so that it fits a chamber orchestra’s instrumentation raises profound issues that are explored as a vital part of [Restructuring Classical Music](#).

If one rescues an orchestral work to fit another format, has it transformed into something else? If it is in the public domain, one can copyright it and it becomes intellectual property. But if one rescues Beethoven is it still Beethoven? Should we be creating and performing inauthentic derivative versions of these works, or do the ends justify the means as a way of helping deliver classical music to a wider audience? These and other issues are explored in [The Aesthetics and Ethics of Restructuring Classical Music](#).

How can we rescore classical music and retain its richness while making it less labor intensive?

Purists complain that rescoring classical music is sacrilegious; that it violates the artistic sanctity of the music. In fact, each December Tchaikovsky’s Nutcracker Ballet is performed across America with reduced scores. Some ballet companies cannot afford to staff the full symphony orchestration but prefer to perform with live music than with recordings, so many of them present the Nutcracker with smaller orchestras. One could argue that live music is less important during the Nutcracker because the audience is focused on the dance and sets. But you could make the same argument that the Nutcracker could be performed as a video projected on the stage with no live dance either, which at that point makes it is just a movie. The Nutcracker was conceived for live ballet and full orchestra, just like the symphonic works of the Canon were conceived for...

symphony orchestra. Reductions and rescoring of symphonic works provide the opportunity for live performances that would not otherwise be possible or feasible.

Clearly U.S. ballet companies don't have a problem performing a reduced version of Tchaikovsky's Nutcracker score because of the costs involved. Concert bands and marching bands have been performing transcriptions and arrangements of orchestral music for a great many decades. But a conflict frequently arises during U.S. orchestra contract negotiations when management wants to cut down the number of full-time players to save costs or meet their budgets. The musicians argue that it will cease being a symphony orchestra and "lose its sound" if there is a player reduction. The question that arises is whether it is better to retain the original size of an orchestra or orchestration or not perform at all?

At the end of the day, if the stated goal of [*Extreme Scoring*](#) is to rescore an orchestral piece so that it may be performed by a chamber orchestra and be a recognizable version of the original piece with less players, then the ultimate evaluation may be as follows: Does it faithfully recreate the original? Was it a good job? These are examined in [*The Aesthetics and Ethics of Restructuring Classical Music*](#).

4 Conclusions

Restructuring Classical Music developed and identified models and best practices for the performance of orchestra literature in professional ensembles. It addressed the challenges of producing large symphonic works, making it easier and less financially burdensome to present the orchestral music of the Canon. With the labor cost of one full professional symphony orchestra, four chamber orchestras could conceivably be funded, and give employment to more of those 15,000 music performance majors that graduate each year in the United States.

The following describe the challenges addressed in *Restructuring Classical Music*:

It addressed the fixed labor cost associated with professional symphony orchestras in the U.S. by advocating for professional chamber orchestras instead of exclusively symphony orchestras. It promoted both as fungible orchestral resources depending on what is available to the underlying organization. Both can allow the presentation of large symphonic works of the Canon by the ability to rescore them for chamber orchestra via *Extreme Scoring*.

The challenge of how to reduce the number of musicians needed to perform Canonical symphony orchestra works was researched by experimenting on this literature. They were rescored for chamber orchestra and for subsequent performance. These include three masterworks from the symphony orchestra Canon that span French, German, and Russian composers. The reasons for why these works were selected is examined in *Extreme Scoring*.

The creation, understanding, and best practices in *Extreme Scoring* also showed that rescored symphonic works can be successfully transformed to chamber orchestra format and instrumentation as a normative practice. It gives audiences and performers the opportunity to enjoy these works without the difficulty, cost, or need for maintaining a large ensemble. For example, Richard Strauss' Dance of the Seven Veils was rescored for chamber orchestra for public performance. There are already professional chamber orchestras in the United States that are planning for the performance of these rescored works in 2022.

The concept of rescoring and arranging is not new. Other large symphonic works from the Canon have been transcribed for chamber orchestra as mentioned earlier regarding the various commercial reductions of Tchaikovsky's Nutcracker Ballet score for use by smaller ballet companies. Also, in most of the 20th century, the Goldman Band¹⁵ introduced many New Yorkers to the latest symphonic works from Europe through concerts of band transcriptions in their heavily attended Central Park concerts. There are also student versions of many large orchestral works meant to reduce the difficulty of these pieces, but not the size of the ensemble.

The techniques developed in *Extreme Scoring* will likely for the first time be published in English language book form, making available the rescoring research developed in *Restructuring Classical Music* available to the public. This also adds to the library of works from the classical music Canon written for large orchestra that can be performed by chamber orchestra.

¹⁵ The Goldman Band on Wikipedia: https://en.wikipedia.org/wiki/Goldman_Band

[*Restructuring Classical Music*](#) showed that classical music organizations can be transformed from irrelevant performing arts organizations with sparsely attended concerts to becoming leaders for the arts in their community. [*The Brooklyn Model*](#), developed by the Brooklyn Philharmonic and its music director Alan Pierson, is a remarkable model where the orchestra captures the essence of one or more of its local communities. It embraces its culture and music, collaborates with it, shares local artists, as well as the music of the Canon, allowing classical music to methodically emerge from marginality.

[*The Brooklyn Model*](#) has been researched, documented, and best practices identified as well as the lessons learned. The methodologies and model created by the Brooklyn Philharmonic can be used by any classical ensemble of any size anywhere in the world. This has the capability of changing the role of orchestras within their communities as well as provide significantly increased sources of funding to facilitate all kinds of musical presentations. These elements were enumerated in Section 10: The Brooklyn Model Cookbook in [*The Brooklyn Model*](#), and can assist classical ensembles in its implementation.

Classical music need not be relegated to the sidelines of the arts. Regarding classical music, Maestro Leonard Slatkin said that he did not “anticipate much more than 4% of the population as regular concertgoers.”¹⁶ We need to appeal to the other 96% instead of writing it off. With [*The Brooklyn Model*](#), there are no longer any limitations.

The issues and the impacts associated with the alteration of great works of classical music were examined here as well. The social, ethical, and aesthetic repercussions have been considered, as well as the potential future effect upon traditional classical music. This was done in [*The Aesthetics and Ethics of Restructuring Classical Music*](#).

[*Restructuring Classical Music*](#) issues forth from a love and passion for classical music (and music in general), and a desire to empower our ability to communicate what moves us about it.

This dissertation is one man’s quest to find better ways to share that passion with others.

¹⁶ Virtual Discussion Panel: Engaging the Community, Polyphonic.org, August 21-31, 2006