

The Brooklyn Model

*Restructuring Symphony Orchestras through
Diversity and Community*

Part of his Ph.D. Dissertation

Restructuring Classical Music

by

MICHAEL DRAPKIN

The Brooklyn Model

Restructuring Symphony Orchestras through Diversity and Community

Website: <https://restructuringclassicalmusic.com/the-brooklyn-model/>

Table of Contents

1	Acknowledgements.....	5
2	Introduction.....	6
3	What is <i>The Brooklyn Model</i> ?.....	11
4	The Actors.....	12
4.1	Kathleen Coughlin.....	12
4.2	Richard Dare	13
4.3	Timothy Gilles.....	16
4.4	Alan Pierson	18
4.5	Randall Woolf	21
5	History.....	23
5.1	Arch Form	23
5.2	Music Directors	23
5.3	Board of Directors	24
5.4	Marketing	25
5.5	Funding.....	26

5.6	Systemic Decline.....	28
5.7	Le Morte d’Brooklyn Phil.....	30
5.7.1	Final Cleanup.....	31
5.7.2	Financial Post-Mortem.....	31
6	<i>The Brooklyn Model</i> Components	34
6.1	Outside-In.....	34
6.2	Artist-in-Residence Program.....	40
6.3	Remix Competition	42
6.4	Concerts.....	44
6.4.1	Alan Pierson’s Communities for the BPhil.....	45
6.4.2	Educational Programs	47
6.4.2.1	SmartARTS Academy	47
6.4.2.2	2012 Student Chamber Ensemble Festival.....	48
6.4.2.3	SCORE Program.....	49
6.4.2.4	School Time Concerts – The Time is Always Right	49
6.4.2.5	2013 Student Chamber Ensemble Festival.....	49
6.4.3	2011-12 Season.....	50
6.4.3.1	Brooklyn Phil on Jimmy Kimmel.....	52
6.4.3.2	2011-12 Season Preview	52
6.4.3.3	Bed-Stuy Series	55
6.4.3.4	Brooklyn Phil - Brighton Beach	61
6.4.3.5	Brooklyn Phil - Downtown Brooklyn	65
6.4.3.6	Outside-In Annual Concert.....	73
6.4.4	2012-13 Season.....	75
6.4.4.1	2012-13 Season Preview	76
6.4.4.2	Brighton Beach Series	78
6.4.4.3	Downtown Brooklyn Series.....	80
6.4.4.4	Bed-Stuy Series	83
6.4.4.5	Outside-In Concerts.....	90
6.4.5	Future Programming Plans	93
6.4.5.1	September 9, 2012 Board Presentation.....	93
6.4.5.2	January, 2013 Board Presentation	100

6.4.5.3	Plans for 2013-2014.....	104
7	Orchestra Musician Reaction.....	106
8	<i>The Brooklyn Model</i> in other Orchestras	110
8.1	Other Orchestras: Good and Bad	110
8.1.1	The New Jersey Symphony’s Community-Based Model.....	110
8.1.2	The Lesson of the Honolulu Symphony: A Cautionary Tale	111
8.2	Alarm Will Sound	113
8.3	Crash Ensemble.....	115
8.4	Los Angeles Philharmonic	116
8.5	New World Symphony.....	118
8.6	Nu Deco Ensemble.....	120
8.7	San Francisco Symphony	121
9	Solving Racism and Diversity in the Symphony Orchestra through <i>The Brooklyn Model</i>	124
10	<i>The Brooklyn Model</i> Cookbook	127
11	Conclusion	130
12	Apotheosis.....	134
13	Future Projects	136

1 Acknowledgements

Thanks go to my wife Suzy for proofreading these documents and for her faith and encouragement.

Thanks, in particular, go to my advisors at Leiden University and for the time that they have invested in me:

- Professor Dr. Marcel Cobussen, Professor of Auditory Culture
- Assistant Professor Dr. Anna Scott, Pianist-Researcher
- Dr. Jed A. Wentz, University Lecturer Musical performance practice before 1900, Historical acting and declamation.

Dr. Henri Bok, who gave me the idea to do this endeavor and introduced me to Dr. Cobussen.

Thanks to my elder sister Julianna Delgado, Ph.D. for her dissertation advice and encouragement.

Thanks for many hours of conversations go out to Maestro Alan Pierson of Alarm Will Sound and former music director of the Brooklyn Phil and for his many materials, as well as other Brooklyn Phil actors Kathleen Coughlin, Tim Gilles, and Randy Woolf.

Economist Dr. Ronnie Phillips for reviewing *The Brooklyn Model*.

Finally, thanks go to Leiden University for taking in this wayward clarinet player that likes to write music and has visions of what Classical Music can be.

2 Introduction

I moved to New York City in the Fall of 1979 after I completed my undergraduate studies in clarinet performance at the Eastman School of Music in Rochester, New York, USA. Even though I grew up in Los Angeles, California, by the time I graduated I knew more influential musicians in New York, thanks to the connections I made with conductors like David Effron, who taught conducting at Eastman at the time and conducted my orchestra there as well as his work conducting the New York City Opera and the Brevard Music Center. My summers during college were spent playing and studying at music festivals, including the Aspen Music Festival, the Berkshire Music Center (Tanglewood/Boston Symphony), and the Chautauqua Institution in Upstate New York (State) near Lake Erie and the Pennsylvania Border.

By the time I graduated from Eastman, I had very solid relationships with New York City's three top freelance clarinetists – John Moses, Virgil Blackwell, and Mitchell Estrin – thanks to relationships that we established at Aspen. I also had a girlfriend who was a Juilliard violist in New York City that I met at Tanglewood, so I had a powerful inducement to move to New York and freelance until I got an orchestra job, which was my goal at the time.

Virgil got me my first gigs, and I met other clarinetists on the job which led to playing with a lot of groups in New York City's expansive music scene – mostly principal clarinet – and performances with groups ranging from the New York City Opera Touring Company, New York City Ballet, New Jersey Symphony, New York Lyric Opera, Chamber Opera Theater of New York, Virginia Opera, and the Brooklyn Philharmonic.

At the time, John Moses was the Principal Clarinetist of the Brooklyn Philharmonic, and periodically called me to fill in on clarinet. These included a performance of the Mozart Gran Partita on basset horn (John loaned me his instrument) with composer/conductor Lucas Foss conducting. Virgil Blackwell had sent me to sub for him in a rehearsal of the Steve Reich Ensemble,¹ and later I played bass clarinet on the recording of Steve Reich's *Desert Music* with Michael Tilson Thomas conducting the Brooklyn Phil.

Back in those days – the early 1980's – the Brooklyn Philharmonic was a thriving arts organization, separated from the Manhattan Lincoln Center giants like the NY Phil and the Metropolitan Opera by the East River. The Brooklyn Phil performed regularly at the Brooklyn Academy of Music (BAM).

The Brooklyn Model spins a tale that is both breathtakingly inspiring and dismaying at the same time. Of excellence, a view for the future, and a predictable and preventable failure.

This document, part of my *Restructuring Classical Music* dissertation, for the first time aggregates research on the Brooklyn Philharmonic's² brilliant community-based symphony orchestra model in one place. This is, in effect, a *massive single case study*. It includes the history, thought processes, analysis, concerts, and programming, as well as photos, concert videos, links to articles

¹ The Steve Reich Ensemble on Wikipedia: https://en.wikipedia.org/wiki/Steve_Reich_and_Musicians

² It also officially referred to itself at the "Brooklyn Phil" or "BPhil" and these terms are used interchangeably here.

and reviews, commentary as well as the successes and failures – all in one place – which took place during that amazing burst of creativity that took place under music director Alan Pierson’s vision and direction during the two seasons it existed from 2011-13 as proposed by key Board Member Timothy Gilles. When I saw what they were doing, I eagerly accepted executive director Richard Dare’s invitation to join their board of directors.

It is my strong contention and argument that if American orchestras and classical ensembles of all types and sizes were to adopt the principles pioneered and presented in *The Brooklyn Model*, it would revolutionize classical music in America – it would literally *Restructure Classical Music*. This is evidenced by what was achieved by the Brooklyn Phil.

Presented here, therefore, is this case study of a real world implementation of *The Brooklyn Model* by the Brooklyn Phil, and the Black, Russian and Brooklyn hipster audiences that it addressed.

While the failures need to be examined for the lessons they convey, it is the successes that we wish to emphasize, as they contain gems applicable to every symphony orchestra, chamber orchestra, as well as to any classical ensemble that is looking to expand their audiences beyond the overwhelmingly white aging attendees of today and connect with their communities in ways that can be meaningful for both the audiences and for the ensembles of tomorrow. Presented here is a new model for classical music success: financial growth, the continued sharing of the classical music Canon³ using the techniques detailed in *Extreme Scoring*, and the expansion of the music performed by orchestras to all genres and communities – and beyond. This describes a possible future through *Restructuring Classical Music*.

Professional symphony orchestras in the United States have a fundamental marketing problem. Symphony orchestras are no longer a part of mainstream culture as they were in earlier days when Leonard Bernstein was a household name. Bernstein not only conducted the New York Philharmonic and taught America’s youth (and adults) about classical music through his Young Person’s Concert broadcasts but was also a piano soloist and composer that crossed boundaries from classical to Broadway as the composer of the music for the wildly popular musical *West Side Story*.⁴ In Chicago, Chicago Symphony conductor Sir Georg Solti was a household name. However, by 1990, when Bernstein (d. October 14, 1990) and fellow composer Aaron Copland (d. December 2, 1990) both passed away, these two giants of American music went largely unnoticed and unmarked by the Grammys, even though they had a combined 17 Grammy awards and 70 nominations.

Orchestras, therefore, perennially have difficulty attracting young audiences, and today there is a phenomena where rich patrons continue to donate to large orchestras like the New York

³ “Music which is regarded as ‘great’ and ‘well-known’, and which is generally recognized by most people” Frances Wilson, “The Core Canon.” Interlude, June 9th 2019 <https://interlude.hk/core-canon/> This definition applies to all instances of “Canon” in this document.

⁴ Official West Side Story website: <https://www.westsidestory.com/>

Philharmonic in primary US markets like New York City, but present concerts with lots of empty seats.⁵ The concertgoers also represent a sea of mostly gray hair.

Addressing this issue is one of the basic goals and arguments of *Restructuring Classical Music*. For classical music to flourish in the United States, some rethinking needs to be done about how they operate and their clientele. The focus on chamber orchestras and the use of *Extreme Scoring* techniques to apply many of the works of the classical music Canon to chamber orchestras is a big part of *Restructuring Classical Music*. Another large part is the adoption of new attitudes and approaches to audience development. This is where *The Brooklyn Model* comes in.

The “innovation” that most US orchestras have adopted (which in my opinion is not innovative at all) has been to implement what they call “outreach programs”. Outreach has generally involved sending out a handful of orchestra members to the community and having them perform classical music in order to spark interest and generate audiences back at their concert hall. The expectation is that by displaying their technical and artistic abilities to underserved audiences, their presentation of the music of dead white European men will cause potential audience members to be attracted by their artistry and technical prowess and make the pilgrimage out of their community to the mostly centralized concerts presented by symphony orchestras.

A more effective model, pioneered and implemented by music director Alan Pierson and the Brooklyn Philharmonic, is to go to the community with the *community’s* music as part of their programming featuring *community artists*. This is the essence of *The Brooklyn Model*. It is unrealistic to expect that the community will spontaneously attend orchestra concerts and listen to unfamiliar music of the Canon until the orchestra has generated high demand, which most US orchestras do not have. This is especially true for those orchestras that exist outside of the primary cities, and as evidenced by the sheer number of empty seats at concerts. If the organization already has high attendance, sold-out concerts and is well-funded, then the orchestra can unilaterally program whatever they want. But if they are not in this situation, which is the case with most US orchestras in secondary and tertiary markets, the orchestra needs to meet the demands of the community – not the other way around – if they expect them to be attracted to their product: classical symphony orchestra concerts. Any business school graduate will identify the concept of identifying and meeting customer demands as a basic tenet of marketing - and economics.

Imagine having an orchestra that actually leads the arts rather than being dragged along like a dusty museum piece playing the same music of the Canon over and over. As my Eastman classmate George Vosburgh⁶ said to me on the phone when he was Principal Trumpet of the Pittsburgh Symphony, “If I have to play Tchaikovsky Fifth one more time, I am going to shoot myself.” *The Brooklyn Model*, therefore, is a major component of *Restructuring Classical Music*. *The Brooklyn Model* brings a freshness and creativity to orchestras that has largely disappeared.

⁵ “Decline in Listeners Worries Orchestras” New York Times, June 25, 2005:
<https://www.nytimes.com/2005/06/25/arts/music/decline-in-listeners-worries-orchestras.html?smid=url-share>

⁶ George Vosburgh bio at Carnegie Mellon University:
https://www.cmu.edu/cfa/music/people/Bios/vosburgh_george.html

A great example of focusing on community is found in the highly charismatic Maestro Gustavo Dudamel, currently the music director of the Los Angeles Philharmonic (and now the Paris Opera). Dudamel is a shining product of *El Sistema*,⁷ Venezuela's groundbreaking model that changed the lives of slum youths through music. Their highly regarded Simon Bolivar orchestra is lively and exciting.⁸ Dudamel has brought that energy to the L.A. Phil. Said Dudamel in a New York Times interview, "We are doing something here that is an example of how things can work. That is bringing people together. For people to feel included. You know?"⁹ Austin Symphony conductor Peter Bay said to me over coffee,¹⁰ "Every orchestra wants a Gustavo Dudamel now." Dudamel still conducts music repertory from the Canon, and it isn't a stretch to say that he brings that vitality to performances of that repertoire as well. But you don't need a Dudamel to bring that feeling of inclusion to an orchestra. That is the essence of *The Brooklyn Model*. See Section 8.4 Los Angeles Philharmonic for examples of some of their projects.

This document, comprising a part of my Ph.D. dissertation, defines *The Brooklyn Model* in detail based partly on my experience as a member of the board of directors of the Brooklyn Philharmonic in New York City from 2012 until their demise in 2013, as well as research I have conducted since then. Included are the following measurable outcomes:

- What is *The Brooklyn Model*?
- Who were the actors involved?
- What is the history of the Brooklyn Philharmonic, and why did they fold?
- What did their performances look like? How did they sound?
- What did they play? Who did they play with?
- How was the orchestra run?
- What best practices can be derived?
- How did audiences react?
- What did the press think?
- How do you implement *The Brooklyn Model*?

Given that the Brooklyn Phil ceased operations roughly 8 years ago, I anticipated a significant challenge to come up with meaningful information on what transpired during the orchestra's last two years under music director Alan Pierson. To my great surprise, there is still a large amount of information available. The information used to analyze and present *The Brooklyn Model* was sourced as follows:

- Profiles and Interviews:
 - Kathleen Coughlin – Operations – Zoom interview.
 - Richard Dare – Executive Director (from existing articles as he is unreachable).

⁷ El Sistema on Wikipedia: https://en.wikipedia.org/wiki/El_Sistema

⁸ Gustavo Dudamel and the Simon Bolivar Symphony Orchestra perform Leonard Bernstein's "Mambo" from "West Side Story": <https://youtu.be/NYvEvP2cmdk>

⁹ "What Makes Superstar Conductor Gustavo Dudamel So Good?" New York Times November 1, 2018: <https://www.nytimes.com/2018/11/01/magazine/gustavo-dudamel-los-angeles-philharmonic.html>

¹⁰ Coffee conversation with Peter Bay on March 12, 2015 at Austin Java.

- Timothy Gilles – Secretary of the Board of Directors – Zoom interview.
- Alan Pierson – Music Director– telephone interview.
- Randy Woolf – Outside-In– Zoom interview.
- Documents provided by music director Alan Pierson.
- Vimeo online video archive (57 videos) (Brooklyn Philharmonic)
- Brooklyn Phil Facebook page from 2009 – June 2013 (Brooklyn Philharmonic)
- Online Press/Internet Articles – mostly derived from links on the orchestra’s Facebook page.
- Federal Form 990 tax returns for the orchestra. These are by law publicly available through Goldstar and other tax return archives of not-for-profit corporations.

Taken together, this represents an enormous amount of documentation related to what the orchestra did during the time of *The Brooklyn Model*, and what people thought about it, which was surprisingly positive.¹¹ If only it had a corresponding financial foundation that could have allowed them to operate long enough for it to catch on.¹²

Since my experience on the Brooklyn Phil board of directors in 2012-13, I always lamented my inability to save the orchestra. Indeed, as has been amply laid out in this document, the seeds of its destruction were sown long before I arrived on the scene. When I realized that the orchestra was doomed to fail, I resigned from the board and angrily declared that “I didn’t join this board to clean up your mess.” Perhaps I was introduced to the Brooklyn Phil at that time so that I could take on the role of observer and scribe instead of savior. Many people feel that all things happen for a purpose, and perhaps I am doing the best thing for the Brooklyn Phil after all: memorializing here those fleeting moments of brilliant light that the Brooklyn Phil shined upon the music world so that what it achieved can be shared with others, and hopefully make a difference.

Thank you!

Michael Drapkin

Sarasota, Florida, USA
2020-2021

¹¹ The exception was the orchestra musicians of the Brooklyn Phil. See Section 7 - Orchestra Musician Reaction

¹² See Section 5.7 Le Morte d’Brooklyn Phil.

3 What is *The Brooklyn Model*?

The Brooklyn Model is a vision for an orchestra that comes organically from the community that it is serving. It is about trying to do programs that connect with the community and reflect and express to the essences of the local community.

It would be easy to mistake popular music as being the leader in the model, but it is actually the result. “To me, the fact that we’re playing popular music, it comes because we’re talking with the community,” said the Brooklyn Philharmonic’s final music director Alan Pierson, and the visionary that implemented *The Brooklyn Model* in the orchestra’s final two seasons in conjunction with the strategy work led by board member Timothy Gilles. “and we’re letting the community’s passions, and the community’s nature drive what we’re doing. And so yes, that does lead to popular music, but it also leads to other things too.”

Alan Pierson’s vision for expressing the essences of the local community came in a number of ways. These are described in detail in later chapters:

In the Outside-In program (see Section 6.1), the idea was to find people in the community who weren’t making music for the orchestra, but who were thought to have the kind of imagination that would make them great at doing that and give them the training and handholding them through, whatever their level of experience was “how to envision, how to make something for orchestra.”¹³

The Artist-in-Residence (see Section 6.2) elected artists from the community to help bridge the gulf between a traditional symphony orchestra, and the essential music of the community by directly performing with the community’s known artists.

In the Remix Competition (see Section 6.3), the idea was to take non-classical artists, have them get to the essence of a classical piece from the Canon, and remix it from a new viewpoint.

The Concerts (see Section 6.4) were performed, for the most part, in the community. In the orchestra’s collaborations with Mos Def, they performed in the heavily Black populated Bedford Stuyvesant neighborhood of Brooklyn. For the concerts for the Russian émigré community, they were performed in the heavily Russian populated Brighton Beach neighborhood of Brooklyn. These included the music of the community, as well as music from the Canon.

The content and focus of these programs can and do change depending on the orchestra’s community. For concerts in Texas, for example, that might mean focusing on and recruiting artists in Country Music. It might also focus on music from the Latino community. It is up to every group implementing *The Brooklyn Model* to identify their communities and how they can integrate with their passions and nature.

¹³ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

4 The Actors

This section introduces key players in the running and makeup of the Brooklyn Phil during the time that led up to and during their implementation of *The Brooklyn Model*. They are quoted across the rest of this document, so introductions are in order, listed in alphabetical order.

As *The Brooklyn Model*'s implementor and Brooklyn Phil music director Alan Pierson said, “the trick was to find people who were super creative and really deeply understood the artist and the traditions we were engaging with but were also at a point in their life where they could put a huge amount of creativity and energy into music that was not first and foremost their own.”¹⁴

4.1 Kathleen Coughlin

While Kathleen Coughlin's role with the Brooklyn Philharmonic was purely administrative, she provided a great deal of insight into the operation of the organization.

Kathleen Coughlin attended the Manhattan School of Music for her master's degree as an oboist.¹⁵ She found herself enjoying the administrative side of the music world more than the performance side, and eventually stopped playing the oboe. During grad school, she interned as a bookkeeper, eventually moving to different jobs after she graduated. It was 2009, after the Great Recession had hit, and full-time jobs were difficult to obtain. These included working as a nanny, and at the contemporary classical music organization Bang on a Can.¹⁶

In 2010 she joined the Brooklyn Philharmonic as a paid intern, working for the education and artistic side of their operations. Later that year, their production manager left, and she was promoted to production manager – a paid position she held until the orchestra ceased operations in 2013.

“She's one of the people that just knew how to make themselves useful in every possible way and was very smart and practical and creative,” said music director Alan Pierson.¹⁷ “She started as an intern. She was I think our greatest staff person. Her role got bigger and bigger. As the walls were falling down, she stayed.”

Kathleen played a key role in keeping the organization administratively running during her 2010-2013 tenure. She also provided me with input about her experiences that directly fed into this dissertation.

After Kathleen left the Brooklyn Phil, she joined the staff at Princeton University in Operations as the Assistant Director of Performing Arts Services at their Richardson Auditorium.

¹⁴ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹⁵ Zoom interview with Kathleen Coughlin by Michael Drapkin on March 19, 2021.

¹⁶ Bang on a Can on Wikipedia: https://en.wikipedia.org/wiki/Bang_on_a_Can

¹⁷ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

4.2 Richard Dare



Figure 1 - Richard Dare at the Millennium Theatre in Brighton Beach. Photo by Kathleen Coughlin for the Brooklyn Phil.

Press/Internet

- Huffington Post May 29, 2012. Richard Dare: “The Awfulness of Classical Music Explained.” https://www.huffpost.com/entry/classical-music-concerts_b_1525896
- Huffington Post June 6, 2012. Richard Dare: “Classical Music: To Clap or Not to Clap (CHANGE MY MIND).” https://www.huffpost.com/entry/classical-music-to-clap-or-not_n_1567990
- Huffington Post June 7, 2012. Richard Dare: “The Danger of Writing About Music.” https://www.huffpost.com/entry/classical-music-concert-attendance-_b_1575445
- Huffington Post July 6, 2012. Richard Dare: “Unions: Friends or Foes of the Arts?” https://www.huffpost.com/entry/unions-friends-or-foes-of_b_1652062
- Huffington Post August 8, 2012. Richard Dare: “The Scandalous Failure of Art and Music.” https://www.huffpost.com/entry/the-scandalous-failure-of_b_1742650
- The Brooklyn Rail, October 2012. “Brooklyn is Burning.” <https://brooklynrail.org/2012/10/music/brooklyn-is-burning>
- Musical America Worldwide. November 1, 2012. “Rising Stars in ... Orchestra Leadership.” <https://www.musicalamerica.com/news/newsstory.cfm?storyID=29862&categoryID=7>
- Politico New York October 27, 2011 “Can Richard Dare Save the Brooklyn Philharmonic?” <https://www.politico.com/states/new-york/albany/story/2011/10/can-richard-dare-save-the-brooklyn-philharmonic-067223>
- New York Times, January 11, 2013 “New Jersey Symphony President Quits After Questions on His Past” <https://www.nytimes.com/2013/01/12/arts/music/new-jersey-symphony-president-richard-dare-quits.html>

Richard Dare was selected by the board to become the executive director of the Brooklyn Phil in May 2011 during the period where Alan Pierson was selected to be music director.

Richard Dare was a charismatic salesman that spent most of his career doing business deals mostly in the Far East.¹⁸ His name was associated with a number of brands – WestJets, Pacific Rim Partners, others, although the extent of his business dealings were probably exaggerated.¹⁹ He followed his wife Kitty to New York City, where she was pursuing her master’s degree in art history at Columbia University.

He was brilliant and insightful – see the editorials listed above that he penned for the Huffington Post, which caused a stir in the U.S. orchestra world due to his outspoken viewpoints. He was also an excellent speaker. “He’s a grifter, so he’s a great storyteller,” said Kathleen Coughlin.²⁰

But ultimately, he achieved very little of the promises he made to the orchestra’s board of directors except to financially run the orchestra into the ground. He left six months prior to the Brooklyn Phil ceasing operations to work for a very brief period as President of the New Jersey Symphony Orchestra, when it was revealed that he had previously been charged with “attempted lewd act upon” a 15-year-old girl, whom he later married when she turned 18, and questions were raised about his background.²¹

As an avid concertgoer and finding himself with nothing to do in New York City, he learned about the Brooklyn Philharmonic, and reached out to their board president Jack Rainey. He impressed the board with his vision as well as a plan for rescuing the orchestra, which had just gone through a cancelled season after the Great Recession caused much of their funding to dry up.

The board picked him over conventional candidates with the hope that he could bring the orchestra out of its doldrums. “During our search process for a new C.E.O. we were looking at candidates from a traditional arts management background,” Rainey said. “When Richard came along, he came with a different approach, an entrepreneurial vision.”²² This is what attracted me to him and the Brooklyn Philharmonic when I met him for breakfast at the Pearl Street Diner in Downtown New York City on October 18, 2012. Surprisingly, I could talk his language because of my background in both music and business. “That’s why Richard liked you so much,” said former Brooklyn Phil music director Alan Pierson. He invited me to join the board on the spot.

¹⁸ “Can Richard Dare Save the Brooklyn Philharmonic?” Politico New York October 27, 2011 <https://www.politico.com/states/new-york/albany/story/2011/10/can-richard-dare-save-the-brooklyn-philharmonic-067223>

¹⁹ “New Jersey Symphony President Quits After Questions on His Past” New York Times, January 11, 2013 <https://www.nytimes.com/2013/01/12/arts/music/new-jersey-symphony-president-richard-dare-quits.html>

²⁰ Zoom interview with Kathleen Coughlin by Michael Drapkin on March 19, 2021.

²¹ Ibid.

²² “Can Richard Dare Save the Brooklyn Philharmonic?” Politico New York October 27, 2011 <https://www.politico.com/states/new-york/albany/story/2011/10/can-richard-dare-save-the-brooklyn-philharmonic-067223>

“When faced with a non-traditional person, one asks why he would want to be C.E.O. of the Brooklyn Philharmonic,” Rainey said. “He was able to articulate his vision, and his idea of something we could not only sustain but build. It wasn’t a short-term thing, but a five-year plan.”²³

Dare impressed the Board with plans for partnerships and making the orchestra cashflow positive (profitable) through innovation and entrepreneurship. The reality was the opposite. While Dare was a great pitchman and writer, in reality he created almost no partnerships nor raised a significant amount of money while he was the executive director, and certainly not enough to sustain the orchestra financially. While he was appealing, hypnotic and almost larger than life, he did little to deliver on his promises.

As Alan Pierson explains, “A part of why I loved working with him is that when I would come in with some crazy idea, Richard would be the one to say, ‘Let's make it bigger. Let's make it bigger. Let's make it wilder.’”²⁴ All that was good, but in order to do that you need a financial base with which to build these wild ideas.

“We just didn't have the fundraising muscle power that we needed on the board. It takes a lot of money to run an orchestra and we needed to be raising a ton more, and we didn't have the board that could give it in that way. The failure of Richard that hurt us the most is that he was such a pie-in-the-sky thinker,” said Pierson.

As Brooklyn Phil board member Tim Gilles recalls, “It was impossible not to hit it off with Richard Dare. He's just immensely superficially charming and seemingly candid, and a refreshingly outspoken guy. It's only after a while that you realize [chuckle] what an inveterate liar he is.”²⁵

But his writing and *The Brooklyn Model* that he presided over as executive director garnered a lot of attention in the orchestra world, and on January 2, 2013, he was snatched away by the New Jersey Symphony to run their orchestra. However, he suddenly resigned just a few days later when some sordid details from his background were revealed and Richard Dare fell off the map – he ended up moving to Myanmar and has been unreachable since then, so it has been impossible to interview him.

²³ Ibid.

²⁴ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

²⁵ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

4.3 Timothy Gilles



Figure 2 - Tim Gilles at the Brooklyn Phil's Shape Note Sing-Along

Timothy (Tim) Gilles was a key part of the strategic direction of the Brooklyn Philharmonic, always working behind the scenes. His experiences and insights have been key to understanding the recent history and trajectory of the orchestra, the formation of *The Brooklyn Model*, and the demise of the orchestra.

Tim has had a long career in communications in both the public and private sector, and today runs his own communications consulting firm specializing in crisis management.²⁶ Tim was Press Secretary and Policy Director to the New York Attorney General for the last 10 years out of a 20-year stint in government. He retired from public office and left the Attorney General's office and began an 18-year stint in the financial sector; at Merrill Lynch and then Bank of America.²⁷

Tim was friends with artist manager Adam Pinsker, whose son was in nursery school with one of his children and lived locally. Adam managed a number of large arts organizations including symphonies and ballets, including the Buffalo Philharmonic, the Y Chamber Symphony and St.

²⁶ Gilles Consulting Group LLC: <https://www.gillesconsulting.com/>

²⁷ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

Louis Dance. Adam was very good friends with Joe Horowitz, who was the executive director of the Brooklyn Phil. Tim moved to Brooklyn in 1970 and started subscribing to the Brooklyn Phil.

Tim had been a Brooklyn Phil audience member for over 20 years. Joe Horowitz asked Adam if he knew anyone interested in being on the board of the Brooklyn Phil, and introduced him to Tim. In 1995 Tim joined the Brooklyn Phil board of directors.

Tim didn't have any particular role on the board for the first 8-10 years. He then became an official advisor to the marketing director and got involved with marketing and PR, working closely with the in-house marketing person and the external PR agency. "For a few years in there, it was really an exciting place to be," said Tim.

But more importantly, Gilles became the de-facto strategist for the organization. He took on a number of special but key projects for the orchestra. When music director Robert Spano was snatched away by the Atlanta Symphony, he got actively involved in music director selection and went up to Buffalo to hear JoAnne Falletta conduct the Buffalo Philharmonic. After the disastrous Great Recession in 2007-9 led to the orchestra's funding plummeting, he led the strategy work for coming up with a new model for the orchestra, which led to *The Brooklyn Model*. He brought in candidates during the selection process which resulted in the engagement of Alan Pierson as the final music director of the orchestra. He also encouraged Jack Rainey to become the chairman of the board.

In 2013, it was Tim that examined the orchestra's financials and saw that the organization was going to run out of money after the final concerts with Erykah Badu at the Brooklyn Academy of Music on June 8 and 9, 2013. He also managed the orchestra's difficult bankruptcy dissolution, given their accumulated outstanding debts and legal problems. Subsequent to that, he attempted to revive the orchestra through some external arts organizations but that was ultimately not successful.

4.4 Alan Pierson



Figure 3 - Photo by Michael Rubenstein for the Brooklyn Philharmonic

Press/Internet

- The New York Times 1/19/11: https://artsbeat.blogs.nytimes.com/2011/01/19/brooklyn-philharmonic-hires-music-director-and-aims-for-new-era/?fbclid=IwAR0XGX_tGMaVdl7Q2qAvq3ZOSGeewVQT7zcGQ6yiv3CMpldfOyk50-sRTIM
- Alan Pierson with Crash Ensemble at the Samuel Beckett Theatre on 10 February 2007. Video from Feb 2007 with Pierson: <https://www.youtube.com/watch?v=WGY7WCXx1W0>
- Alan Pierson and Alarm Will Sound 3/10/11, Carnegie Hall, NYC. NY Times review: <https://www.nytimes.com/2011/03/12/arts/music/1969-by-alarm-will-sound-at-carnegie-hall-music-review.html>
- WQXR Editorial: Alan Pierson to Lead the Brooklyn Philharmonic. 1/19/11: <https://www.wqxr.org/story/109641-alan-pierson-lead-brooklyn-philharmonic/>
- Sequenza21.com: New Kid on the (Brooklyn Block): 1/20/11: <https://www.sequenza21.com/2011/01/new-kid-on-the-brooklyn-block/>

- The L Magazine Introducing “Brooklyn’s Alan Gilbert,” New Leader of Brooklyn Philharmonic” 1/24/11: <https://www.thelmagazine.com/2011/01/introducing-brooklyns-alan-gilbert-new-leader-of-brooklyn-philharmonic/>
- Alan Pierson letter to NYC Mayor Mike Bloomberg 6/14/11 on sequenza21.com: <https://www.sequenza21.com/2011/06/an-open-letter-to-mayor-mike-from-the-brooklyn-phil/>
- 5/5/11 Looking for good news about orchestras. Washington Post.com https://www.washingtonpost.com/blogs/classical-beat/post/looking-for-the-good-news-about-orchestras/2011/05/05/AF1WeHyF_blog.html
- New York Times Sep 30, 2011 “In Brooklyn, A New Leader Who Knows No Boundaries” <https://www.nytimes.com/2011/10/02/arts/music/brooklyn-philharmonic-lands-alan-pierson-as-artistic-director.html>
- I Care If You Listen June 3, 2013. “5 questions to Alan Pierson (conductor, artistic director).” <https://www.icareifyoulisten.com/2013/06/5-questions-to-alan-pierson-conductor-artistic-director/>
- Createquity.com September 28, 2011 “The New Philharmonic: A “Site-Specific” Orchestra?” <https://createquity.com/2011/09/the-new-brooklyn-philharmonic-a-site-specific-orchestra/>

Alan Pierson was a pivotal figure in the formation of *The Brooklyn Model* along with the strategy work done by Tim Gilles. He was not only music director and conductor of the Brooklyn Philharmonic, but was responsible for rethinking their programming. He brought ideas to fruition that were very groundbreaking for the orchestra.

“The unique opportunity that we had in Brooklyn was to do this in an incredibly diverse, rich city – borough – which is really a city, and to do it not burdened by any expectations of what the structure was going to be - from the board, from the staff and from the audience. It was an amazing opportunity that I was given. There was nobody telling me, we have to have three subscription concerts a year, and they have to be this kind of program. And it was a kind of an astonishing opportunity to just start from scratch and ask, what should an orchestra be? And I don't see anyone else doing that. That is a very special, very unusual opportunity that Brooklyn offered,” said Pierson.

Alan Pierson received bachelor’s degrees in both physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. In 1996, Pierson met with fellow Eastman student and composer Gavin Chuck.²⁸ They both saw the need for a large, national ensemble dedicated to new music, and decided to create a large touring ensemble of fixed membership for the purpose of creating, performing, and recording the best of today’s music.

²⁸ Mr. Chuck is now the managing director and composer for Alarm Will Sound.

Their first concert took place on May 24, 2001, as a composer portrait of Steve Reich²⁹ at the Miller Theater in New York City, along with the group Ossia from Eastman (which Pierson helped to found),³⁰ which performed Reich's pieces *Tehillim* and *Desert Music*.³¹

Pierson remained as Alarm Will Sound's artistic director, conductor and keyboard for the ensemble during his Brooklyn Phil days, and continues in that role today.

Pierson articulated a visionary plan for the Brooklyn Phil at his first meeting with the Board. "You have right here in Brooklyn this incredible, absurd wealth of culture and energy and artistry. Let's harness it. Let's make that the engine that drives the organization. That was my vision and they hired me for that. I looked at every program that was already in existence and said, 'Okay what do we do with this? Can we turn this program to serve the vision, or do we get rid of it entirely?' I don't like to destroy things. Whenever I could, I just took something we were already doing and re-focused it or re-branded it to serve that vision."

Post-Brooklyn Phil, Pierson has also appeared as a guest conductor with the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, L.A. Opera, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke's, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music.³²

Alan's orchestra engagements after Brooklyn have all been focused on contemporary music. He will occasionally have something more traditional on the program that is connected to the contemporary piece. "The orchestra gigs that I get are always contemporary music focused, which I'm fine with. That's the repertoire that I'm most passionate about," said Pierson. "What I haven't had a chance to do since the Brooklyn days, and that I really miss, is the chance to envision programming for an orchestra. To come up with and to develop the projects. That is something I got a huge amount of satisfaction out of. It was also a huge pain in the ass. Like, that was so much work, but also so satisfying."

In his position at Northwestern University, he sees the goal there as much different from his Brooklyn Phil experiences: "I guess what I take from *The Brooklyn Model* to Northwestern is really like, 'Okay, students graduating today are going to have to be able to play all different kinds of music.' And so, we as educators have to prepare them for that, and that means exposing them to playing all different kinds of music. So, the students rotate in and out, and we do two concerts generally, with a group of students. And it's on my mind to, within those two concerts, give the

²⁹ Steve Reich bio from his website: <https://www.steverreich.com/bio.html>

³⁰ Ossia on the Eastman website: <https://www.esm.rochester.edu/ensembles/ossia/>

³¹ In the 1980's, I periodically subbed in rehearsals in The Steve Reich Ensemble for my NYC friend and mentor clarinet/bass clarinetist Virgil Blackwell. I also performed on bass clarinet (I was one of four) with the Brooklyn Philharmonic in their 1990 recording of Steve Reich's *Desert Music*, conducted by Michael Tilson Thomas. Recording on Amazon: <https://www.amazon.com/Steve-Reich-Desert-Michael-Tilson/dp/B000005IXI>

³² From Alan Pierson's bio on his website at <http://www.alanpierson.com/>

students as broad of an experience of the contemporary repertoire as I can. We will do Steve Reich or Philip Glass, and we'll do hardcore modernist rep that involves people playing their instruments in all sorts of unfamiliar ways. And then we'll also do Apex Twin or the piece that Marcos Balter wrote with Deerhoof, which involved learning how to play in a certain style. Or you have to improvise. So there the goal really is to give students the broadest experience that we possibly can.”

4.5 Randall Woolf



Figure 4 - Randy Woolf (with microphone) at Brooklyn Phil Outside-In Concert May 1, 2013

Press/Internet

- Randall Woolf on the LA Phil Website: <https://www.laphil.com/musicdb/artists/5788/randall-woolf>
- Randall Woolf: Where the Wild Things Are: New World Records. <https://www.newworldrecords.org/products/randall-woolf-where-the-wild-things-are>
- Randall Woolf on Apple Music: <https://music.apple.com/us/artist/randall-woolf/49452581>
- Randall Woolf on Guggenheim website: <https://www.gf.org/fellows/all-fellows/randall-woolf/>
- Flutter – Flute Music of Randall Woolf: <http://flutterbyrandallwoolf.com/>

- Metropolitan Museum of Art, New York, March 26, 2021, Balcony Bar. From Home – Randall Woolf and Kathleen Supové:
<https://www.facebook.com/watch/?v=1823029181207113>

Randall (Randy) Woolf was the Composer/Mentor that ran the Outside-In program for the Brooklyn Phil that was started in 2006-7. This was prior to Alan Pierson and Richard Dare being engaged by the Brooklyn Phil Board. This became an important part of what the orchestra did in The Brooklyn Model, as it was a key crossover between the popular music and singer/songwriter community in Brooklyn, and the Brooklyn Phil.

Randy studied composition privately with David Del Tredici and Joseph Maneri, and at Harvard, where he earned a Ph.D. He is a member of the Common Sense Composers Collective. He is the Composer/Mentor for the Brooklyn Philharmonic. He has received a Guggenheim Fellowship, and grants from NYSCA, NYFA, Meet the Composer, the Cary Trust, and others.

He has created three pieces for video and live instruments with directors Mary Harron (director of “American Psycho”) and John C. Walsh, most recently “Gandharba’s Song”, commissioned by the Brooklyn Philharmonic for concertmaster Deborah Buck. He has written several theatrical chamber music works with author/director Valeria Vasilevski. In 1997 he composed a new ballet of “Where the Wild Things Are”, in collaboration with Maurice Sendak and Septime Webre. He has also written dance music for Lar Lubovitch and Heidi Latsky. He works frequently with John Cale, notably on his score to “American Psycho”. He re-created four songs of Nico for Cale’s tribute concert “On the Borderline”, sung by Peter Murphy, Lisa Gerrard, Sparklehorse, Stephin Merritt, Peaches, and Meshell Ndegeocello. He has arranged over 20 of Cale’s songs for orchestra, including the entire Paris 1919 album, most recently performed with the Wordless Music Orchestra at the Brooklyn Academy of Music in January 2013.

During the transitional period after the Brooklyn Phil’s music director Michael Christie left, the orchestra performed a number of his pieces. They also performed one of his pieces at the final concert with Erykah Badu at BAM in 2013.

His works have been performed by Kathleen Supové, Jennifer Choi, Timothy Fain, Cornelius Dufallo, Mary Rowell, Todd Reynolds, Ethel, conductor and flutist Ransom Wilson, Present Music, Fulcrum Point, The Pittsburgh New Music Ensemble, The Seattle Symphony, Sonic Generator, Bang on a Can/SPIT Orchestra, The American Composers Orchestra, NakedEye Ensemble, and others.

5 History

5.1 Arch Form

The Brooklyn Philharmonic's history roughly resembled the Arch Form³³ in music. It ironically started and ended with the Brooklyn Academy of Music, also known as BAM.

The orchestra was formed in 1857 as the Philharmonic Society of Brooklyn,³⁴ and four years later moved into the newly constructed Brooklyn Academy of Music, in which it was one of the driving forces in its inception.³⁵ It remained there until 1891, and the orchestra dwindled down almost to non-existence until 1941, when there was an attempt at starting a new orchestra called the Brooklyn Symphony Orchestra which only lasted two years.

The modern orchestra differentiated itself from the orchestral giants like the New York Philharmonic in neighboring Manhattan with a focus on contemporary music and infrequently performed classical music and was organized as the Brooklyn Philharmonia in 1954. It attracted funding from patrons and businesses in the downtown Brooklyn area, yet was always operated with musicians contracted on a per concert and rehearsal basis, as opposed to fulltime employment. The orchestra returned to the BAM concert venue in 1990 until 2005.

5.2 Music Directors

Composer/conductor Lukas Foss was the music director from 1971 to 1990. "Lukas Foss was a wonderful musician," said Tim Gilles, "and he was a kind of erratic music director. Everybody kind of adored Lucas because he was just an adorable human being, but he was not very disciplined and he didn't mind the store in terms of development and so forth and so on, but the orchestra was stronger back then, and they had a pretty strong board back in the '70s and '80s, and it sort of didn't matter so much."³⁶

Dennis Russell Davies was the music director from 1991 – 1996 and was concurrently the cofounder of the American Composers Orchestra from 1977 – 2002. Both Foss and Davies continued the Brooklyn Phil's focus on contemporary music.

Robert Spano was engaged as the music director in 1996. "Bob Spano was an absolutely phenomenal musical talent," said Gilles, "and he was a marvelous, marvelous, marvelous conductor and music director for the orchestra, but he was not a particularly effective fundraiser and development guy. He always professed to be willing to do things, but by the time Bob came

³³ Arch form defined on Wikipedia: https://en.wikipedia.org/wiki/Arch_form

³⁴ Harrison, Gabriel (1884). History of Kings County. Brooklyn: Kings County Clerk's Office. p. 1130.

³⁵ Edwards, Maurice (2006). How Music Grew in Brooklyn: A Biography of the Brooklyn Philharmonic Orchestra. The Scarecrow Press, Inc. pp. 11, 17. ISBN 0-8108-5666-2.

³⁶ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

along, the board wasn't as strong, the staff wasn't as strong, and so they ended up just being not nearly enough focused on board development, donor development, etc. The reviews in the New York Times were just consistently phenomenal, so we kept thinking, 'Well, that's going to be enough.' It wasn't. It was the Brooklyn Philharmonic that really put Bob Spano on the map." Spano was recruited away to the Atlanta Symphony after seven years with a \$3 million a year offer, even though that meant unilaterally breaking his contract and walking away from the last year.

Michael Christie was hired to replace Robert Spano in 2005 and it proved to be a big mistake, even though the board and the search committee all voted to engage him as music director. But he wasn't the orchestra musician's first choice, and he became extremely unpopular with them. Christie also lived in Arizona. "He was a pilot," said Gilles, "and sometimes he flew his own plane to New York. Usually he flew commercially, but he would fly in on Sunday or Monday. He would conduct the rehearsals and the concert, and he'd fly home. So, he had even less availability for institutional development work than Bob Spano did. He didn't have any greater appetite or proclivity for it, and he had less time for it." Plus, he almost totally ignored the Outside-In program (see Section 6.1).

"The argument for Michael Christie was let's try to replicate the Bob Spano thing," said Gilles. "Let's try to replicate an unproven, but phenomenally talented conductor, give him a platform to really blow away New York City, because that's what Bob Spano did. Bob was the assistant conductor to Seiji Ozawa at Boston when he was hired, plus Michael had studied with Bob at Oberlin." In other words, Michael Christie proved to be a failed experiment.

But blame for the shaky finances of the Brooklyn Phil could not all be blamed on the conductors. "Our staff was not strong enough ever, in my opinion, to really do donor development and board development, institutional development, and take advantage of a music director's willingness or even if he wasn't willing," said Gilles.

Tim Gilles led the search for a new conductor after Michael Christie's contract wasn't renewed and organized the search committee with Cece Wasserman³⁷ and some of the board members. "Cece was friendly with Alan [Pierson], so she brought Alan in. I was friendly with Jack Goodwin, who was the music director of the New York Choral Society that I was singing in. I brought Jack in, and we had a couple of other young conductors that auditioned with us, and we ended up choosing Alan. I thought it was a great choice from a musical standpoint, a young guy and really innovative programmer. Richard Dare came in right at the beginning of Alan's tenure," said Gilles.

5.3 Board of Directors

Robert Rosenberg was the board chair of the Brooklyn Philharmonic in the 1970s and 80s. He was a real estate entrepreneur and a principal with Starrett City, a very important housing

³⁷ Cece Wasserman bio at Newmusic USA: <https://www.newmusicusa.org/profile/cecewasserman/>

development in Southeast Brooklyn with 25,000 tenants.³⁸ Rosenberg was very generous with his own money, and Starrett City's as well.

He was succeeded by Barkley Collins, a lawyer, and the General Counsel of Hess Corporation – a large oil company. “He was very generous, and he gave a lot of money,” said Gilles. “He chaired for quite a while, but then Barkley retired from Hess and moved to Connecticut, and wasn't in Brooklyn anymore, or Manhattan or wherever he lived, and he was ready to leave.”

Gilles was the one who asked the final Brooklyn Phil board chair Jack Rainey whether he was willing to take over as board chair. Rainey was a regional marketing executive for TD Bank. Gilles talked to Barkley about it in advance: “Oh my gosh. That'd be great,” said Barkley.

Rainey really cared about the orchestra and worked hard at it, according to Gilles, but he really didn't have the kind of corporate position from which he could be a highly effective chair.³⁹ Said Gilles, “For example, when we would have an annual gala under Barkley, Barkley had this whole raft of law firms for whom Hess was a major client, and he could just call them up and say, ‘Hey, I need you to buy a table at our gala.’ And they would do it. But Rainey wasn't in a position to do that.” Because of this, the Brooklyn Phil was immensely underfunded, and this is what led to their eventual demise.

5.4 Marketing

“Early on, we had a guy named Christopher Stager, who was the marketing director, probably toward the end of [conductor] Bob Spano and under Michael Christie,” said Gilles, “and Chris was a great believer in telemarketing.”

Under Stager, the orchestra got a contract with a local telemarketing firm. It was quite controversial within the board because it was a very expensive way to raise money and to sell tickets. Also, “it didn't seem to lead to real sticky relationships, much more one-off kind of relationships,” related Gilles. “He was a full-time marketing director and he really worked hard at it. He and I work pretty closely together. And some of what he did was really successful, and other stuff was not.”

However, the orchestra remained weak in marketing among its other staff functions. It did little in the way of marketing during its last two years under Dare and Pierson. “The marketing budget was minuscule as well. What was able to happen for probably several thousand dollars only per show is pretty impressive,” said Kathleen Coughlin.

The Brooklyn Philharmonic engaged Aleba Gartner's public relations firm Aleba & Co.⁴⁰ to handle public relations. Ms. Gartner's firm describes itself as specializing in adventurous arts and music programming and have “represented the full spectrum of classical, world and new music –

³⁸ Starrett City, Brooklyn: https://en.wikipedia.org/wiki/Starrett_City,_Brooklyn

³⁹ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

⁴⁰ Aleba & Co. <http://alebaco.com/aleba.html>

artists, institutions and curators who both define and defy their categories.” Her clients include Lincoln Center, New York City Opera, Philip Glass, The Yale Glee Club, Bang on a Can, and the Marlboro Music Festival.⁴¹

However, Coughlan related that the orchestra had little or no budget for actual marketing beyond social media (see next paragraph).⁴² Instead, it mostly relied on the impact of press releases, popularity of their artists like Mos Def and Erykah Badu, and organic audience growth. This was clearly a result of the orchestra being underfunded, and not having enough time to build programs like *The Brooklyn Model* to generate the funds needed to market the organization and benefit from organic growth.

The orchestra did maintain an active Twitter account⁴³ and engaged a videographer - Joe Tomcho.⁴⁴ Joe created 57 videos for its events on Vimeo.⁴⁵ The orchestra also had a Facebook page⁴⁶ with 1,898 followers. The orchestra also started a Tumblr⁴⁷ blog on December 18, 2012. All activity for these social media sites ceased shortly after the June 19, 2013 concert; however, all of the content in its social media accounts are still there, although some of the media links have become stale.

5.5 Funding

After the Brooklyn Philharmonic’s reorganization in 1954, it relied on funding from traditional sources: contributions, ticket sales, grants, and a strong board of directors. However, it never raised an endowment. Endowments are extremely important to the success of arts organizations because they not only provide yearly passive income, but they provide an extremely important financial buffer during lean times, when arts organizations are quick to lose revenue and are usually the last to recover.

This proved to be one of the reasons why the Brooklyn Phil had to cease operations after the Great Recession of 2007-9. There was no endowment income to carry them through that national economic crisis. Up to that point, the orchestra was funded primarily through government grants, foundation grants, some individual donors and ticket sales, but all of those sources melted down during that crisis. People stopped donating money, and the funds available to foundations and governments took a big hit.⁴⁸

⁴¹ Website: <http://alebaco.com/>, including her extensive client list.

⁴² Phone interview with Kathleen Coughlin by Michael Drapkin on March, 19, 2021

⁴³ Brooklyn Philharmonic (@BrooklynPhil) on Twitter: <https://twitter.com/BrooklynPhil> It is still there. It started on November 1, 2011 and its last entry was on June 17, 2013.

⁴⁴ Joe Tomcho website: <http://www.joetomcho.com/>

⁴⁵ Brooklyn Philharmonic on Vimeo: <https://vimeo.com/bphil> These videos are all still there as well, with the last videos being of the orchestra’s final concert on June 9, 2021.

⁴⁶ Brooklyn Philharmonic on Facebook: <https://www.facebook.com/BrooklynPhilharmonic>. All of these entries are still there as well.

⁴⁷ Tumblr: <https://brooklynphilharmonic-blog.tumblr.com/>

⁴⁸ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

The orchestra never operated with a budget surplus, as they always spent everything that they had. The combination of the Great Recession of 2007-9 and its effect on grants, a lack of endowment, a weak board without members that could fund or raise funds all contributed to the orchestra almost closing its doors in the aftermath. While running a deficit and declining revenue, it cancelled its season on May 9, 2009, and all of the 2010 season's subscription concerts. It continued its educational programs with their educational funding and started operating again in the 2011 season under the aegis of *The Brooklyn Model* as strategized by board member Tim Gilles, implemented by music director Alan Pierson, and overseen by executive director Richard Dare.⁴⁹

The challenges of staging a concert are twofold:

- 1) The funding needed to underwrite a concert needs to come from a variety of sources – not just ticket sales, but also from merchandizing, advertising, donations, and endowment. Essentially anything that can generate enough revenue to underwrite the cost of the concert. Former Eastman dean Robert Freeman used to teach a course to new freshman students where he would challenge them to put together a budget for a symphony orchestra concert, and he said that most of them would assume incorrectly that it would all come from ticket sales.⁵⁰
- 2) “Concerts lose money,” was related to me by Dana Kimble, the Artistic Administrator of the Venice Symphony in Florida. In fact, he said that without even thinking about it.⁵¹ Brooklyn Phil former music director Alan Pierson said pretty much the same thing. “I'm so used to Alarm Will Sound, that I'm inured to it. Yeah, concerts lose money. Ideally you find collaborations. Alarm Will Sound basically never rents a hall, because that's a huge expense and we tend to try to find collaborations. But we're always paying the players with the idea that you make up the money that you're spending on that in donations and in Foundation support. But then you're not actually making money doing the show,” said Pierson.⁵²

Later in this document, I relate a story about a board meeting where I complained that ticket sales would not cover the cost of the final Brooklyn Phil concert at BAM with Erykah Badu (Section 5.7 Le Morte d'Brooklyn Phil). In fact, it almost never does. The larger issue was that by that point the Brooklyn Phil did not have additional funding sources to fully cover the cost of staging those concerts, which led to the orchestra going bankrupt. Having an orchestra adopt *The Brooklyn Model* in order to uncover new audiences and communities is great, but if a business endeavor does not have a solid financial footing, it will fail – whether it is a brand-new startup, a massive corporation, or a symphony orchestra.

⁴⁹ New York Times April 17, 2009, Brooklyn Philharmonic Cancels Concerts, https://www.nytimes.com/2009/04/18/arts/music/18arts-BROOKLYNPHIL_BRF.html

⁵⁰ Robert Freeman bio on Wikipedia: [https://en.wikipedia.org/wiki/Robert_Freeman_\(musician\)](https://en.wikipedia.org/wiki/Robert_Freeman_(musician))

⁵¹ Conversation with Dana Kimble on June 30, 2021.

⁵² Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

It is interesting to note that when the Brooklyn Phil started performing again in 2011, it was with 24 musicians instead of the 65 musicians that they previously hired.⁵³ This is in line with one of the primary arguments of *Restructuring Classical Music* – that there should be more chamber orchestras and less full symphony orchestras due to the high labor cost associated with putting a symphony orchestra on stage. During its last two seasons, that was all that the orchestra could afford.

5.6 Systemic Decline

Based on this history of the orchestra, its conductors and board, the seeds of its future destruction began with a weak staff and their lack of development, the departure of an effective chairman of the board and board philanthropists, a non-existent endowment, and a lack of grant money outside of grants earmarked for educational purposes. This was exacerbated by executive director Richard Dare’s deficiency in anything approaching effective administrative delivery, and a well-intentioned but brilliant new community-based orchestra model – *The Brooklyn Model* - helmed artistically by Alan Pierson that lacked sufficient funding to last long enough to build paying audiences, contributors, and make it financially viable.

Therefore, based on conversations I had with board members when I joined the Brooklyn Phil board of directors in 2012, the orchestra was already well down the road to decline, although I did not know it at the time. While the orchestra maintained an office with administrative staff in the trendy DUMBO area of Brooklyn,⁵⁴ orchestra funding started to decline through turnover, resignation, and retirements in its board of directors. This eventually ended up being the board that I joined, which had been relying solely on educational grants and ticket sales, did little to no fund raising, merchandising or endowment building. By the time I arrived, the board saw itself mostly as a caretaker organization that added little or no value beyond cursory oversight and had no idea about what the state of its finances were.

Regarding the financial situation, “Everybody knew the situation; it wasn’t a secret,” said Kathleen Coughlin. “We spent almost no money on anything aside from the orchestra and venues. The marketing budget was miniscule. The orchestra was sustained by its education programs for a number of years, and even years where we came out in the black, we were paying old creditors that we wanted to continue working with.”⁵⁵

“I think one of the biggest reasons Brooklyn Phil tanked when it did was that so much of the city funding was cut. They’d been so dependent on city funding for a long time,” said Coughlin.

⁵³ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

⁵⁴ DUMBO: An abbreviation for “Down Under the Manhattan Bridge Overpass” - a neighborhood in Brooklyn, which in the late 20th century was remade into an upscale area which attracted art galleries and tech startups.

⁵⁵ Zoom interview with Kathleen Coughlin by Michael Drapkin on March 19, 2021.

The orchestra had to cancel its 2009-10 season for lack of funds, and the following year in desperation, the board hired entrepreneur Richard Dare as its Chief Executive,⁵⁶ who was a brilliant visionary and had great ideas but offered little in the way of fiscal responsibility or fund raising. He borrowed heavily from the Fund for the City of New York, which added another year of funding to the orchestra, with no plans for how to repay it. It also hired Alan Pierson as its music director, with Pierson presenting plans to the board for what became *The Brooklyn Model*.

I was introduced to Richard Dare through a mutual friend who thought we would hit it off, and we did - immediately. Richard commented that “Your bio looks fascinating; more like mine than most people’s.”⁵⁷ We met over breakfast at the Pearl Street Diner on October 18, 2012, and Richard solicited me to join the board of directors of the Brooklyn Phil, which I accepted.

Although Dare was very charismatic, he did little or no fundraising or development. The chairman of the board, Jack Rainey, was essentially a caretaker and added little value to the organization despite his best efforts.

“I agree on all those counts,” said Coughlin, “because I was the one who had to take checks up to Jack Rainey’s office in midtown Manhattan and get him to sign them. And yeah, Richard made a lot of promises that he never followed through on obviously, because he wasn’t able to. So, the city funding, a huge chunk of the Brooklyn Phil budget was the Smart Arts Program, the after-school program in Sunset Park in Brooklyn. The city funding you see was almost all education programs. Prior to the financial crisis, I believe there was much, much more city funding for public orchestra concerts. There was no financial management, there was no income coming in.”

The orchestra received some large bridge loans from the Fund for the City of New York during Dare’s tenure as executive director of the Brooklyn Phil.⁵⁸ “It got bridge loans before. He didn’t do anything special that hadn’t been done before,” said Coughlin. And this loan was never repaid.

Despite all of this, and to our great surprise, Dare was hired away to be the president and chief executive of the New Jersey Symphony on January 2, 2013 – a tenure that he held briefly until disparaging information about his past surfaced. He called me prior to leaving his position with the Brooklyn Phil to let me know about his impending resignation, and strongly entreated me to take over his position as executive director of the Brooklyn Phil. I demurred, citing the fact that the orchestra could not pay me enough to cover the rent and expenses associated with living in New York City.⁵⁹

⁵⁶ Politico New York, Sridhar Pappu, October 27, 2011, *Can Richard Dare save the Brooklyn Philharmonic?* <https://www.politico.com/states/new-york/albany/story/2011/10/can-richard-dare-save-the-brooklyn-philharmonic-067223>

⁵⁷ Email from Richard Dare on October 16, 2012.

⁵⁸ Website: <https://www.fcny.org/fcny/about/>

⁵⁹ I was in New York City on a consulting engagement with Citigroup Global Markets from 2012 – 2013, but my home and family were actually in Austin, Texas, USA, so the idea of paying rent for two residences was impractical without having a client or employer to cover my expenses.

Despite the impending financial collapse, the orchestra continued with plans⁶⁰ to move to the site of Engine Company 204 in Carroll Gardens at 299 Degraw St. in Brooklyn, which required extensive funds for renovation despite the \$1 a year rent from Community Board 6.

The board ended up promoting the orchestra's Chief Administrative Officer Nancy Bruni to succeed Dare as executive director, in spite of my concerns about her lack of managerial and financial experience. Despite her best efforts, she added little to stemming the downhill plight of the orchestra and was unaware of the orchestra's financial situation.

5.7 Le Morte d'Brooklyn Phil⁶¹

The orchestra concert scheduled for April 20, 2013 "You're Causing Quite a Disturbance" was moved to June 8 and 9. The two Artists-in-Residence, Mos Def and Erykah Badu, were both scheduled to perform, but Mos Def inexplicitly pulled out with no explanation, despite the fact that Mos Def's mother was on the Brooklyn Phil board. This was to be the final concert of the Brooklyn Philharmonic.

Several months prior to that, it was brought up at a board meeting that early ticket sales for that concert were strong, and I asked how much revenue we would bring in if we sold out, as which I was told, "\$120,000." I then asked how much this was costing us, and I was meekly told, "\$180,000." I exclaimed to the board, "So you are telling me that *everyone* involved in this concert gets paid in full, but we as the presenting arts organization will lose \$60,000?!? Especially in an organization that is struggling financially?!?" The board president Jack Rainey took me aside after the meeting to admonish me for my "bad attitude," but I was unapologetic.

Finally, on his own initiative, Tim Gilles did an analysis of the orchestra's finances in the run up to its final set of concerts with Erykah Badu – at the Brooklyn Academy of Music. The orchestra was running out of money and had to strongarm Ms. Badu to do a second performance at BAM in order to attempt to raise more operating cash to cover more of the orchestra's costs. There was absolutely no merchandising or advertising sales done for these concerts, despite them both having been sold out. The orchestra ran out of money after the concert and the orchestra staff evaporated, and the Brooklyn Phil could only make partial payments to the staff and to the performers in the June 8 concert.

"The calculation was, if we do a second performance with Erykah Badu, will we be able to make payroll? And we ran the numbers and figured, "Okay, if we sell out a second performance, we can pay our musicians." We won't be able to pay our union dues, in which we owe the last two years,

⁶⁰ DNAINfo February 4, 2013: "Brooklyn Philharmonic Center Renovation to Begin After Decade-Long Battle." <https://www.dnainfo.com/new-york/20130204/carroll-gardens/brooklyn-philharmonic-center-renovation-begin-after-decade-long-battle#slide-3>

⁶¹ A takeoff on *Le Morte d'Arthur* (The Death of Arthur), the story by Sir Thomas Malory about King Arthur and the Knights of the Round Table, published in 1485.

and we won't be able to pay the health and welfare fund, and we won't be able to do all sorts of things, but we can at least make the payroll for that concert. So that was the crap shoot, we made the decision, let's go forward, we sold out the concert, we paid the musicians, and basically then we folded, said Gilles.

5.7.1 Final Cleanup

Exclaimed Gilles, “After the last concert, there was a hell of a lot of clean-up. In addition to resolving a frivolous lawsuit, there was the issues of what to do about the fees owed to the musician’s union (Local 802, New York City of the American Federation of Musicians), as well as the orchestra library. “I went to the union,” said Gilles, “and I said, ‘We don't have a dime, we can't pay anything.’ And so, what we did was we donated our music library to the union, which then turned around and donated it to the Brooklyn Public Library, because the union really didn't want all that damn music - it was 60 boxes of music!”

“Well, for a while, it was on the front porch of one of our flute players,” said Gilles. “When we closed our office in DUMBO, the deal with the union hadn't been worked out yet and, our number two flute player took it and stored it for us on the front porch of his house in Kensington, Brooklyn. It was sitting on pallets with double layers of canvas taping over it. The music library moved around. It was in a storage facility, and then I ended up renting a truck and taking it to the Brooklyn Public Library. So, the union accepted the music library in exchange for a satisfaction of the various things that we owed them.

This deal ended up allowing the union to declare victory and say that they got value and settled all of the outstanding debts with the Brooklyn Philharmonic. “They had to,” said Gilles. “They had to do something that was arguably a commercially reasonable thing. Plus, I went through all of the corporate records, and I discarded everything that was employee-related. Everything with a social security number or personal information I discarded, and I shredded it. But everything else, including a lot of correspondence with musicians and a lot of items with historical significance were donated to the Brooklyn Historical Society. And they were really excited to get it and I was really excited to get rid of it. I mean, overjoyed!”

5.7.2 Financial Post-Mortem

It is a well-known tenet in finance that the way that businesses die is by running out of money. This was the case with the Brooklyn Phil, and their fall from grace can be seen in their final 2012-13 Federal Form 990 income tax filing for the fiscal year ending June, 2013⁶²:

⁶² Sourced from ProPublica: https://projects.propublica.org/nonprofits/display_990/111773636/2014_07_EO%2F11-1773636_990_201306 As a 501(c)(3) tax exempt corporation, their tax filings are a matter of public record.

		Revenue	
		Prior Year	Current Year
Revenue	8 Contributions and grants (Part VIII, line 1h)	4,361,141	1,065,829
	9 Program service revenue (Part VIII, line 2g)	202,552	176,163
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	0	0
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	54,106	43,212
	12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)	4,637,799	1,285,204
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1–3)	0	0
	14 Benefits paid to or for members (Part IX, column (A), line 4)	0	0
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10)	1,322,645	717,819
	16a Professional fundraising fees (Part IX, column (A), line 11a)	0	0
	b Total fundraising expenses (Part IX, column (D), line 25) ▶ 94,155		
	17 Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	874,869	570,741
	18 Total expenses—Add lines 13–17 (must equal Part IX, column (A), line 25)	2,197,514	1,288,560
	19 Revenue less expenses—Subtract line 18 from line 12	2,440,285	-3,356

Figure 5 - Excerpt from Page 1 of Brooklyn Phil's Form 990 Return for 2012 (fiscal year ending June 2013)

As can be seen in Figure 5 above, revenue from the previous year (FY 2011) essentially cratered, which is why the Brooklyn Phil only had two orchestra performances their last season. A closer look at their revenue statement (from the same 990) reveals the following:

Contributions, Gifts, Grants and Other Similar Amounts	1a Federated campaigns	1a		
	b Membership dues	1b		
	c Fundraising events	1c		
	d Related organizations	1d		
	e Government grants (contributions)	1e	844,139	
	f All other contributions, gifts, grants, and similar amounts not included above	1f	221,690	
	g Noncash contributions included in lines 1a-1f \$			
	h Total. Add lines 1a-1f		1,065,829	
Program Service Revenue	Business Code			
	2a PERFORMANCE FEES	711130	152,411	152,411
	b BOX OFFICE SALES	711130	12,488	12,488
	c EDUCATION FEES	611710	11,264	11,264
	d			
	e			
	f All other program service revenue			
	g Total. Add lines 2a–2f		176,163	

Figure 6 - Statement of Revenue from 2012-13 Form 990.

The Current Year Revenue in Figure 5, line 12 shows a total of \$1,285,204 for that last year. This breaks down even further, as can be seen in Figure 6:

Government Grants:	\$844,129	65%
Contributions:	\$221,690	17%
Fees (Performance, Box Office, Education)	\$176,163	14%
Miscellaneous:	\$ 43,212	3% ⁶³

What is clear here is that total revenue for the orchestra collapsed from the previous year, and of the remaining revenue in the final year, educational grants represented almost two thirds of revenue. Contributions and fees represented roughly the remaining third.

Financial information presenter Investopedia.com lists in an article “The 4 Most Common Reasons a Small Business Fails,”⁶⁴ and the Brooklyn Phil suffered from all four of these, leading to its demise:

1. Running out of money. As can be seen from the BPhil tax records above, the orchestra virtually stopped significant fundraising or performing any other kind of revenue generation aside from its continuing grants.
2. Poor management. After turnover in the positions of music director, board president and executive director, there was virtually no financial management taking place at all.
3. Total lack of business planning. There was no financial plan or analysis done by either the staff or board of directors, so the orchestra merely spent money and flew blind until the late spring of 2013 when Board Secretary Tim Gilles took it upon himself to do a deep dive into the orchestra’s accounting system and discovered there wasn’t enough funds to cover the money-losing June 8 & 9 concert at BAM. This was ironic given that he wasn’t the board president or the controller.
4. Lack of adequate marketing and publicity. Aside from Kathleen Coughlin’s work with social media, there was no marketing or PR taking place during its last two years of operation, and no management of that by Richard Dare aside from the editorials that he wrote for Huffington Post, which probably helped him land his extremely short tenure with the New Jersey Symphony.

There was some subsequent effort by Board Secretary Tim Gilles to revive the orchestra under the auspices of other presumably healthy arts organizations, but that never bore fruit. The Brooklyn Philharmonic ended up where it started in the mid-1800’s: at the Brooklyn Academy of Music, thus closing the other end of the musical arch.

⁶³ Revenue and percentile figures do not add up exactly, but the differences are de minimis.

⁶⁴ Investopedia article The 4 Most Common Reasons a Small Business Fails, Melissa Horton, Updated Mar 12, 2021: <https://www.investopedia.com/articles/personal-finance/120815/4-most-common-reasons-small-business-fails.asp>

6 *The Brooklyn Model* Components

This section describes the programs and concerts that The Brooklyn Philharmonic staged during their 2011 - 2012 and 2012 – 2013 seasons and are the focus of *The Brooklyn Model*. The Brooklyn Phil's activities attracted a lot of attention in the press, which was accepting and enthusiastic about the orchestra's new direction under music director Alan Pierson. Most of those articles are still available online, and those are listed in each section that they relate to. It is likely that any orchestra or classical ensemble that adopts the tenets described in *The Brooklyn Model* will attract a lot of attention by the community and in the press.

6.1 Outside-In



Figure 7 - Outside-In concert May 9, 2012. Photo: Josh Simpson for the Brooklyn Phil.

Press/Internet

- Jeremiah Lockwood, one of our Composer Mentorship Fellows, in action. NPR Music 2/5/2011: <https://www.npr.org/2011/02/05/133523486/the-sway-machinery-finding-inspiration-in-the-desert>
- Pitchfork 3/7/11: Jeremiah Lockwood - <https://pitchfork.com/reviews/albums/15171-the-house-of-friendly-ghosts-vol-1/>

- Brooklyn Philharmonic Composer Fellow Matthew Mehlan has just released a new album with his band "Skeleton\$" 3/11/11 <https://skeletonstv.bandcamp.com/album/people>
- Interview with Composer Fellow Matthew Mehlan, including a discussion of his new work for the Brooklyn Phil String Quartet, Premiering this Sunday March 17th! <https://www.canopycanopycanopy.com/contents/the-worlds-of-skeletons>
- Corey Dargel New York Times 4/29/11 <https://www.nytimes.com/2011/05/01/arts/music/corey-dargel-has-3-high-profile-new-york-performances-in-may.html>
- Concert Sunday, May 22nd Music Off the Walls Composer Mentorship concert featuring Jeremiah Lockwood. THIS SUNDAY, 2 pm at the Brooklyn Museum. Concert listing in the New York Times: <https://www.nytimes.com/2011/05/20/arts/music/classical-music-and-opera-listings-for-may-20-26.html>
- Paste Magazine March 8, 2012. "Tim Fite: A Musical Misfit Settles Down" <https://www.pastemagazine.com/music/tim-fite/tim-fite-a-musical-misfit-settles-down/>
- Los Angeles Times March 6, 2012. "Bullying, hardware Trojans and the melodic drama of Tim Fite." https://latimesblogs.latimes.com/music_blog/2012/03/bullying-hardware-trojans-tim-fite-aint-aint-aint.html
- Bachtrack May 5, 2012, "The Brooklyn Philharmonic: Outside-In at Galapagos Art Space." <https://bachtrack.com/review-brooklyn-phil-outside-in-2012>
- Brooklyn Phil Outside-In Fellowship 2013-2014 Application on Submittable: <https://brooklynphilharmonic.submittable.com/submit>

The Outside-In program originated during 2006-07 as the Composer Mentorship Program. Composer Randy Woolf⁶⁵ (Section 4.5) was engaged to train non-classical people to write for chamber orchestra, starting with string quartet and then working up to larger classical ensembles.

Nobody associated with the Brooklyn Phil knows exactly whose idea it originally was. "Meet The Composer" which merged with the American Music Center in 2011 (and is now New Music USA⁶⁶) looked for someone to mentor composers and engaged Randy Woolf to do this under the auspices of the Brooklyn Philharmonic, who paid for it with educational grants.

"I had students that would get to do arrangements or pieces for string quartet, and then for chamber orchestra," said Woolf.⁶⁷ Woolf personally mentored them.

At the time, Michael Christie was the music director at the Brooklyn Phil. When Alan Pierson arrived as music director, he wanted to do a lot more with it. "Michael Christie was barely interested at all, and Alan wanted to make it the centerpiece of what they did, said Woolf. It couldn't have been a bigger change. Michael never got in the way, but it was of no interest whatsoever to him." Pierson expanded the scope and publicity for the program and set it up with

⁶⁵ Randall (Randy) Woolf's website: <http://www.randallwoolf.com/index.html>

⁶⁶ New Music USA website: <https://www.newmusicusa.org/>

⁶⁷ Zoom interview with Randy Woolf by Michael Drapkin on March 29, 2021.

their own programs. He also got personally involved in discussions with Woolf about the program and composer selection, spending a significant amount of time going over applications.

Pierson got personally involved with the actual mentoring. “One student, Matt Neyland, was a very successful rock guy, and Alan really liked him and came over to one of my lessons, and it was two hours of orchestration detail, of ‘no, you should put this in the bass clarinet not on the B-flat clarinet.’ He was completely on top of everything like that,” said Woolf.⁶⁸

The first year of the program was rushed into starting. Woolf had two conservatory trained people: Valerie Coleman,⁶⁹ who has become a highly successful composer and was a Juilliard-trained flute player and Darcy James Argue⁷⁰ who is now a major jazz composer. “These were people who were very educated already, that’s who they could find quickly as the program was launched,” said Woolf.

It changed under Pierson’s direction as music director. “We really looked for people who couldn’t read music at all. It was basically bad for you if you applied if you had gone to music school,” said Woolf. This had the effect of opening up the program to some very creative musicians in Brooklyn that were not classically trained. But they weren’t all singer-songwriters. “Some of them were people from jazz. There were people from electronic music. There were people from rap. It was all different kinds of artists,” said Alan Pierson.⁷¹ As Kay Kempin said in *bachtrack*, “Composers learn the process of writing music for string quartet and chamber ensemble, without abandoning their diverse musical influences. The result: a vibrant and fresh approach to classical music.”⁷²

“It was a much more conventional program at the beginning,” said Pierson. Young composers would apply, and they worked with Randy. When I came in, I articulated this new vision at my very first interview when I was applying for the job. They asked me, ‘What do you want to do with the Brooklyn Phil?’ I said, ‘The Brooklyn Phil’s greatest asset is Brooklyn.’” Pierson introduced a subtle shift that said it was really focused on people who wanted to compose but weren’t composers. “And Randy, being the kind of... Randy...not all composition teachers could have handled that, but Randy was so excited about that, and was the right person to talk to people who were passionate about making music but didn’t know how to, and didn’t know necessarily how to write it down or how to take what they heard in their head and figure out how to give it to orchestra musicians to make it happen.”

“The idea was they would first write something for chamber music, and then after that they would write an orchestra piece. It was always my goal to get the orchestra pieces all in concerts,” said Pierson. “Most of the orchestra pieces just got readings. The only one that I actually managed to

⁶⁸ Zoom interview with Randy Woolf by Michael Drapkin on March 29, 2021.

⁶⁹ Valerie Coleman website: <https://www.vcolemanmusic.com/>

⁷⁰ Darcy James Argue website: <http://www.secretsofthemusic.org/>

⁷¹ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

⁷² *Bachtrack* May 5, 2012, “The Brooklyn Philharmonic: Outside-In at Galapagos Art Space.” <https://bachtrack.com/review-brooklyn-phil-outside-in-2012>

do that was Matthew Whelan's piece, which was on the Brooklyn Village concert that we did at Roulette.”

Alan Pierson’s previous experiences with his group Alarm Will Sound directly fed into what became the Outside-In program. “Alarm Will Sound was very much my pre-education for the Brooklyn Phil,” said Pierson. “We were already working with all different kinds of music and collaborating with lots of artists. I think the extent to which that prepared me for what I was doing in Brooklyn was just in recognizing that people who aren't classical composers or classically trained composers can, if they're creative in the right kind of way, bring musical ideas that can be incredibly invigorating for us as classically trained musicians. What we were doing in Brooklyn was inviting people who we thought could bring those kind of ideas. But rather than just taking the ideas from them and orchestrating them ourselves, we were trying to give them the tools to make their own orchestra music. We took people who weren't making music for orchestra, but who we thought had the kind of imagination that would make them great at doing that and give them the training and sort of hand-hold them through - whatever their level of experience was - how to make something for orchestra.”

One of the best students who continued what he learned from Outside-In was oud player Hadi Eldebek,⁷³ who plays in Yo-Yo Ma’s Silkroad Ensemble. “He started not knowing how to read western notation at all, said Woolf. “Early on he said that in Arabic music we don't really have harmony. This is a hard thing for me to understand. He really put in a lot of work and really learned. So yeah, we took people who didn't know anything.”

One of the big challenges that Woolf had in mentoring students was that they were professional people leading busy lives. “It was a really nice opportunity for them,” said Woolf, “and they certainly wanted to do it, but they're all typical New York freelance musicians: they're all doing a million things. It was very, very hard for them to find the time.” The fellows almost never had the time they needed to do the work. Woolf would help many of them at the last-minute doing things like making parts. “They’re busy, on tour, have recording sessions, etc. and they made different amounts of effort. It often took me going through their piece with them and saying, ‘This chord is not balanced, this thing is not going to work, or this is too hard to play.’ It’s hard to get adult professional musicians who are going to have the extra time.”

As part of the mentoring process, Woolf would work with the fellows, listening to music and talking about music. “They were all really cool people like Toshi Reagon,⁷⁴ who does wonderful sort of loose rock gospel, and her mother started Sweet Honey in the Rock,”⁷⁵ said Woolf. “It took a tremendous amount of discussion going back and forth with Toshi, as she was always busy. Robert Wilson⁷⁶ does stuff with her and her mother. She was super talented, and people love her. But she barely had time. In the end, I said ‘take one of your backup local parts and we'll arrange

⁷³ Hadi Eldebek on Silkroad.org: <https://www.silkroad.org/artists-hadi-eldebek>

⁷⁴ Toshi Reagon website: <https://toshireagon.com/>

⁷⁵ Sweet Honey in the Rock website: <https://sweethoneyintherock.org/about>

⁷⁶ Robert Wilson website: <http://www.robertwilson.com/>

it for strings.’ We wanted fresh things, and so that took some time. You had to convince them that what they’re doing at home is why we took them into the program.”

One of the challenges in having the Brooklyn Phil members perform the fellow’s pieces was that they were all union musicians, so there was a limited amount of time available for rehearsing. On the other hand, they were excellent sight readers, which helped make up for the lack of time allocation.

At the end of the day, as is common in the arts, only a handful of the Outside-In fellows carried on what they learned from the program. “I think the idea would have been that maybe some would start using strings or a solo violin or something in their concerts, and that maybe they would come back, having done these successful things, and write a bigger piece for the Brooklyn Phil,” said Woolf. “It’s hard to imagine someone with a rock band suddenly hiring a five-piece string section or a wind quintet. There’s no money for that.”

Perhaps some of the measurable outcomes were not necessarily realistic, in terms of what the follow-on could actually be. “It was pioneering,” said Woolf, “in terms of stuff that’s happening right now in classical music, of trying to get more black people and other minorities and women and so forth. That was a very, very important aspect musically, not only in the type of person we were looking for, but the kind of music that we wanted to deal with, like Mos Def,⁷⁷ for example. When this was happening, it really seemed like Brooklyn was going to be some amazing center of music, because the guys in the bands were in Williamsburg, and Toshi lived in Bed Stuy, and the Brooklyn Philharmonic was going to be a central thing.” Unfortunately, the Brooklyn Phil didn’t last long enough for this to be realized.

A total of 15 fellows went through the Outside-In during the six years it was in existence. It included the following individuals:

2012-13

- Jesse Krakow
- Toshi Reagon
- Hadi Eldebek

2011-12

- Charlie Looker
- Natalie Elizabeth Weiss
- Tim Fite

2010-11

- Matthew Mehlan
- Corey Dargel
- Jeremiah Lockwood

2009-10

- Elan Vytal
- Ryan Brown

⁷⁷ Mos Def, who was one of the artists in residence during the period of *The Brooklyn Model*. Wikipedia: https://en.wikipedia.org/wiki/Mos_Def

2008-09

- Susan Oetgen
- Darcy James Argue

2007-08

- Valerie Coleman
- Cristian Amigo

6.2 Artist-in-Residence Program

This was another highly unusual aspect of *The Brooklyn Model*.

Artists-in-Residence for symphony orchestras are usually classical musicians. Here are some recent examples:

- Oregon Symphony: Cellist Johannes Moser
- Boston Symphony: Pianist Jean-Yves Thibaudet
- Wiener Symphoniker: Pianist Yifim Bromfman
- Chicago Symphony: Violinist Hilary Hahn
- Bournemouth Symphony Orchestra: Pianist Benjamin Grosvenor
- Philharmonia: House of Absolute (vocalists, poets, choreographers, and composers)
- Queensland Symphony Orchestra: Pianist Paul Lewis
- Gothenberg Symphony Orchestra: Singer Nina Stemme
- New York Classical Players: Flutist Jasmine Choi
- Radio Filharmonisch Orkest: Violinist Maria Milstein

Nowhere have I been able to find an instance of a major symphony orchestra appointing a hip hop rap artist as their Artist-in-Residence. The Brooklyn Phil did that with Mos Def.

The Brooklyn Phil's Artist-in-Residence program started with a conversation between music director Alan Pierson and Derek Bermel, who was the lead arranger for most of the music that was performed with Mos Def and the Brooklyn Phil.⁷⁸ "He was someone that I reached out to help guide me through understanding what we could do to connect with Bed-Stuy's history," said Pierson.⁷⁹ "I called up Derek, because I knew Derek knew this music and knew this community and I asked him, 'Who should we be working with?' And he suggested Mos Def." This is an important principle of *The Brooklyn Model*: finding someone who is a subject matter expert that can guide you in the right direction.

"Derek understood the history and the tradition and also understood the orchestra. And so, he was the one who said, 'I think Mos Def would be great.' Because Derek felt like the combination of his creativity and his openness and excitement about new ideas, intellectual depth, his engagement, and his sense of roots in the neighborhood would make him really a prime candidate for that. It was Derek's idea, which came before Richard Dare became part of the Brooklyn Phil organization. I think we already had that general vision in place," said Pierson.

Pierson reached out to actor Robert Stanton, who had worked with him on an *Alarm Will Sound* production and had worked with Mos Def on *The Cosby Mysteries* TV show, which he performed in from 1994-95.⁸⁰ Stanton knew Mos Def, and was still friends with him, and connected him to Pierson and the Brooklyn Phil. Mos Def was immediately interested.

⁷⁸ Derek Bermel website: <http://www.derekbermel.com/biography>

⁷⁹ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

⁸⁰ The Cosby Mysteries on Wikipedia: https://en.wikipedia.org/wiki/The_Cosby_Mysteries

When Richard Dare joined the Brooklyn Phil as executive director, it was his idea to then sweeten the pot by not just asking him to do a show with the Brooklyn Phil, but instead proposed that Mos Def be the Brooklyn Phil's artist-in-residence, and it was Dare's idea to use that title. Despite Richard Dare's many weaknesses, this was one of his strengths – he was a collaborator and would regularly discuss ideas with Pierson.

Mos Def was very interested with the idea. Dare got Mos Def's mother Sheron Smith to join the Brooklyn Phil's board of directors, as he thought that “involving Mos Def and his mom would be both really good for the organization,” said Pierson,⁸¹ and Dare managed the relationship with Mos Def. “It was Richard inspiration that we should call it an artist-in-residence program.”

For the second season of *The Brooklyn Model* 2012-13, Brooklyn hip hop artist and DJ Erykah Badu joined the Brooklyn Phil as its artist-in-residence.⁸²

⁸¹ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

⁸² Erykah Badu on Wikipedia: https://en.wikipedia.org/wiki/Erykah_Badu

6.3 Remix Competition



Figure 8 - Eroica Remixed performed on June 9, 2012. Photo: Dave Sanders for the Brooklyn Phil.

Press/Internet

- New Sounds March 9, 2012. Interview with Alan Pierson. “Eroica, Remixed” <https://www.newsounds.org/story/191150-eroica-remixed/>
- Tiny Mix Tapes March 16, 2012 “Brooklyn Philharmonic announced five Beethoven Remix finalists and shows that classical and electronic really are better together” <https://www.tinymixtapes.com/news/brooklyn-philharmonic-announces-five-beethoven-remix-finalists-and-shows-classical-and-electron>
- Tinymixtapes.com “Brooklyn Philharmonic launches Beethoven remix project, performs with Mos Def, distributes mix tape” 8/23/11: <https://www.tinymixtapes.com/news/brooklyn-philharmonic-launches-beethoven-remix-project-performs-mos-def-distributes-mix-tape>
- Metrofocus April 17, 2012 “Bringing Beethoven to Bed-Stuy: DJ Eddie Marz Remixes the Master for the Brooklyn Philharmonic” <https://www.thirteen.org/metrofocus/2012/04/bringing-beethoven-to-bed-stuy-dj-eddie-marz-remixes-the-master-for-the-brooklyn-philharmonic/>
- Huffington Post April 18, 2012 “Beethoven’s Eroica Symphony Remixed For Brooklyn Philharmonic (AUDIO)” https://www.huffpost.com/entry/beethoven-eroica-symphony-remix_n_1432120
- <THE L MAGAZINE> April 17, 2012 “Bushwick DJ Wins Beethoven Remix Contest” <https://www.thelmagazine.com/2012/04/bushwick-dj-wins-beethoven-remix-contest/>

The Brooklyn Phil's music director Alan Pierson came up with the idea of a remix⁸³ competition using the third movement of the Beethoven Eroica Symphony. In an August 18, 2011 announcement, they solicited Brooklyn-based producers, DJs & remixers to enter. It attracted quite a number of entrants, and in March 2012 the list was winnowed down to five finalists (see link above) and a final winner – DJ Eddie Marz – was selected on April 17, 2012.⁸⁴ Marz's remix was performed in a concert on June 9, 2012 at Bed-Stuy with the Brooklyn Phil.

The winning work by Marz can be heard here: <https://soundcloud.com/bphil-2/dj-eddie-marz>

This program tied together the Brooklyn Phil's contemporary *Brooklyn Model* with its early history, as the Beethoven Eroica Symphony was on the orchestra's first concert in 1857. This is a great example of crossover between the traditional classical music Canon and edgy contemporary remixing, and it attracted a lot of attention and participation by the non-classical music community. Marz's Beethoven remix was arranged for orchestra by composer, 2012 Pulitzer Prize finalist, and Juilliard composition faculty member Andrew Norman.⁸⁵

It was important to the Brooklyn Phil board and the orchestra that they play the standard Canon in addition to everything else Pierson was doing. The orchestra was performing the finale movement of Beethoven's Third Symphony at the Bed-Stuy concert, and the way Pierson engaged with it was via the remix competition. "It was my, frankly, very challenging job to try to find ways to take pieces from the Canon and make them feel relevant to the shows we were doing," said Pierson.

"We made a remix competition where we made available recordings and stems of recordings of Beethoven's Third Symphony," said Pierson. We invited everybody to remix it. We had a session in a school somewhere where each of the semi-final artists came in and played us their work and we talked about it. And then we picked one of them to be arranged by was Andrew Norman, who's now a hotshot young composer." Andrew Norman was nominated for Grammy Awards in 2015 and 2019 for Best Contemporary Classical Composition.

Programs like this are not only important as a part of *The Brooklyn Model* for bridging the essence of a community with traditional repertoire or music of the Canon, but also for making connections between new audiences and classical repertoire and classical ensembles, like symphony and chamber orchestras. The Brooklyn Phil's remix competition did exactly that, and the performance of Marz's remix of part of a Beethoven Symphony was highly popular with audiences. This kind of activity can act as a key part of *Restructuring Classical Music* in not only expanding the repertoire of orchestras but expanding their audiences demographically as well.

⁸³ What is A Remix? The Ultimate Music Gateway Guide <https://www.musicgateway.com/blog/how-to/the-importance-of-a-remix>

⁸⁴ DJ Eddie Marz discussing the remix competition on YouTube: <https://youtu.be/ZcBb8mZmoZI>

⁸⁵ Andrew Norman website: <http://andrewnormanmusic.com/>

6.4 Concerts

Community-based concerts and fresh programming were a central part of music director Alan Pierson's *Brooklyn Model* from the very start, especially with respect to identifying key communities to target in Brooklyn. These brought the orchestra physically out to the community rather than the standard model of US orchestras, which expect the community to come to them in some centralized concert hall consisting mostly of performances of the classical music Canon.

Tim Gilles spearheaded the strategy of smaller orchestras going out to a variety of communities around Brooklyn. While the tradition of the Brooklyn Phil, from its starting roots in the 1800's, was to perform concerts at BAM,⁸⁶ staging concerts in the BAM Opera House cost the orchestra tens of thousands of dollars each time. "The ultimate goal was to try to build little modules or pockets of audience in various communities, geographic communities, in various sort of ethnic and national origin and racial constituencies to build allegiance and so forth and so on," said Gilles.⁸⁷

"The goal was to do that to the point where those programs would be established, and then could also be strong enough to still be able to do a couple of concerts a year at BAM and draw from the audiences that were built in these various communities," said Gilles "You needed to do that much more frequently than we were able to do it from a financial standpoint and over a longer period of time. You can't just go to Brighton Beach once. You have to go to Brighton Beach twice a year for three years to develop an audience of Russian extraction in Brighton Beach. You have to go to Bed-Stuy not twice, but you have to go to Bed-Stuy multiple times to build an audience.

"I always felt we would never really be able to put 70 or 80 musicians on a stage to play big orchestral pieces anywhere except at BAM," said Gilles, "where a world-class concert is going to be able to attract a big enough audience to be successful. We did actually end up in our very last concerts at BAM with Erykah Badu, although nobody went to those concerts to hear the Brooklyn Philharmonic."

Programming music for a community can also be a challenge, especially trying to decide what is good and aesthetically the direction where the orchestra wants to go. These involve lots of conversations with people that have insight into a particular community and what would be interesting. And this can be challenging, as it was for Alan Pierson when he was examining these ideas. "Oh my God, I hate this. I don't want to do that. That sounds terrible or schlocky or tasteless or just no," said Pierson. He would then think, "Well, who am I to tell Bed-Stuy what is artistically interesting from their community?"⁸⁸

The key to accepting and embracing this programming is being open-minded and buying into and loving what you put on. That doesn't mean factoring out one's own taste out of the equation. But it does mean accepting the Canon of the community. For example, at the time of writing, I am a

⁸⁶ Brooklyn Academy of Music - <https://www.bam.org/>

⁸⁷ Zoom interview with Tim Gilles by Michael Drapkin on March 29, 2021.

⁸⁸ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

co-founder of a chamber orchestra in Houston, Texas, USA.⁸⁹ In Texas, one of the big communities are people that love American Country Music, and that is one of my least favorite kinds of music. And two of the top 10 Country Music Songs from 2020 were “Drunk (And I Don’t Wanna Go Home) by Elle King and Miranda Lambert, and “If It Wasn’t For Trucks” by Riley Green. This is not my favorite subject matter or style of music! But the goal is to have a concert that connects with the community and is something that *you* would want to go to see if you weren’t participating in it.

This means putting one’s prejudices about music aside. Conventional wisdom is to have “subscription concerts” where you do “serious” music, and that may include a contemporary classical piece, but it is usually not the main event.⁹⁰ If you engage with a pop artist, then you are presenting a “pops concert.” “It was very much my goal from the beginning to tear up that way of thinking,” said Pierson. “And it’s so boring and diminishing of popular music.”

Plus, the term “pops” is somewhat pejorative in classical music: something that we segregate out from “serious” music and not part of the subscription series, or something we do just to make money. In fact, the Boston Pops Orchestra is actually the Boston Symphony minus its principal players, as though playing “pops” is beneath them.

“Something that I really got from Alarm Will Sound,” continues Pierson, “was an approach of just saying it’s all music. And not putting things into silos and saying that this concert is telling us a story or creating an experience and we’re going to draw on the music that does that, that tells the story, creates the experience we want to create rather than putting it into a category.”

The challenge is to do it and be authentic and that this can involve a lot of work – months and months of work putting together a program. Pierson envisioned a time in the future when the Brooklyn Phil could bring in guest conductors and guest curators, essentially creating a framework for something that others are passionate about. “I certainly didn’t want to ever have my tastes stop an awesome idea from happening,” said Pierson, “and I hope that my tastes were wide enough that they wouldn’t. But you have to go up there and love what you’re doing.”

6.4.1 Alan Pierson’s Communities for the BPhil⁹¹

When Alan Pierson joined the Brooklyn Philharmonic in 2011 as music director, he brought the experiences that he gained as artistic director of the New York-based ensemble Alarm Will Sound, which touts itself as presenting a repertoire that “ranges from the arch-modernist to the pop-influenced, but our approach goes beyond the music itself. We frequently incorporate video, text, theater, and movement into our productions to inspire new questions in our listeners and encourage the search for new answers.”⁹² This was clearly carried over into Pierson’s programming that constituted *The Brooklyn Model*.

⁸⁹ Cypress Chamber Orchestra: <https://www.cypressco.org>

⁹⁰ It raises the question of who decides what is “serious” music, just like the question of who decides what it “fine-art” vs. “art.” This goes beyond the scope of this document but is worth mentioning.

⁹¹ “BPhil:” A trendy abbreviation for the Brooklyn Philharmonic.

⁹² Alarm Will Sound website: <https://www.alarmwillsound.com/about/>

Listed below are all of the programs that took place during his tenure during the two seasons from 2011 – 2013. What can be seen is that Pierson identified three distinct “communities.” The orchestra not only catered to these communities by integrating their music into the orchestra’s presentations, but there was significant bleed-through, especially between the Bed-Stuy⁹³ concerts and artists and the Brooklyn Downtown/Village shows. Here are the three communities:

1. The Black Community. These included concerts in Bed-Stuy, and performances that included their artists-in-residence Mos Def and Erykah Badu as well as other composers and performers. Black Americans make up 34% of Brooklyn’s population, or 877,000 according to the 2009 American Community Survey, with Bedford-Stuyvesant considered to be the historical cultural center of the borough.⁹⁴
2. The Brighton Beach Series. The Brighton Beach neighborhood, also known as “Little Odessa”⁹⁵ is one of the areas of New York City that is heavily populated by Russian and Soviet immigrants, that includes Sheepshead Bay and gated Seagate to the west. It is located on the Atlantic Ocean in the southern part of Brooklyn. The New York Tri-State⁹⁶ area is home to 1.6 million Russian Americans, of which 600,000 reside in the City of New York.⁹⁷ This represents a substantial demographic subset within Brooklyn.
3. Downtown/Brooklyn Village. This community encompasses Brooklyn past and present “that explores the Borough’s development over the past 200 years, from a bedroom community to a major city of its own. Music will include repertoire by great Brooklyn composers such as Gershwin and Copland (who was born and raised in Prospect Heights), as well as composers living in the borough today. King’s County (Brooklyn Borough) in New York City, New York USA is the home to 2,559,903 according to a July 1, 2019 estimate by the United States Census Bureau.⁹⁸ On its own, that would make it the fourth largest city in the United States.⁹⁹ Even without *The Brooklyn Model*, that alone would designate Brooklyn as a primary market that should support its own full-time professional symphony orchestra based on population alone.
4. Pierson also had plans to expand into the Haitian community in Brooklyn, but that never came to fruition.

The following two sections (Section 6.4.3 and Section 6.4.4) list and describe the concerts and programs from the 2011-12 and 2012-13 seasons.¹⁰⁰ The descriptions are all derived from the original planning documents that Alan Pierson provided, as well as from the information that the Brooklyn Phil posted on places like Facebook about their schedule.

⁹³ “Bed-Stuy:” an abbreviation for the Bedford-Stuyvesant neighborhood of Brooklyn

⁹⁴ Demographics of Brooklyn on Wikipedia: https://en.wikipedia.org/wiki/Demographics_of_Brooklyn

⁹⁵ Named after the Ukraine’s port city and resort town on the Black Sea.

⁹⁶ Tri-State: US States New York, New Jersey, and Connecticut.

⁹⁷ Source: Améredia: <http://www.ameredia.com/resources/demographics/russian.html>

⁹⁸ United States Census Bureau “QuickFacts Kings County (Brooklyn Borough), New York: <https://www.census.gov/quickfacts/kingscountybrooklynboroughnewyork>

⁹⁹ World Population Review: The 200 Largest Cities in the United States by Population <https://worldpopulationreview.com/us-cities>

¹⁰⁰ From Alan Pierson’s Brooklyn Phil archives.

From Alan Pierson's perspective, the Bed-Stuy concert and the Brighton Beach concert "achieved what we were going for in terms of bringing in people who hadn't really gone to see the Brooklyn Phil," said Pierson. "There was a mix of audiences, there was a mix of crowds there in both of those concerts and there were large groups of people who didn't go to orchestra concerts who weren't regular concert attenders and came and were so delighted and inspired by them. At both concerts they recognized and found something in the concert that was really familiar, but then also were really delighted and surprised by what they saw."¹⁰¹

"And then you had this other audience which were the regular concert-goers who came to the Brooklyn Phil regularly or who came to musical events, or contemporary music events regularly, and saw something that for them was really fresh and exciting" said Pierson. "That was the sweet spot I wanted to hit, and it was really cool. In those concerts in particular I feel like we really nailed it."

There were no regular classical subscription series-style concerts staged during those two seasons from 2011-13 during the time of *The Brooklyn Model* with Pierson, Dare, Gilles and the Brooklyn Phil. It was the board of director's and Pierson's goal for every concert to include something from the classical music Canon. "I felt like it had to fit, and it was really hard to do this," said Pierson. "I felt like it had to fit whatever the story was we were telling about that community. Part of my overall vision for this was that everything was to be very connected. It was my, frankly, very challenging job, to try to find ways to take pieces from the Canon and make them feel relevant to the shows we were doing. We weren't going to just do a program of three pieces that I thought were cool. Everything was to be integrated and connected, and to emerge organically and in a way that people could understand from this vision of an orchestra that comes out of the community."

6.4.2 Educational Programs

The Brooklyn Phil received a significant amount of funding from educational grants, and these were used very wisely. In addition to groundbreaking programs like Outside-In, they also underwrote a large number of educational programs in New York City Schools. These flourished prior to the Great Recession of December 2007 to June 2009, after which a lot of funding was cut thanks to city decreases in tax revenue during that period.

6.4.2.1 SmartARTS Academy

Video

- BKLN PHIL Education Programs – SmartARTS. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/53344054>

The Brooklyn Phil opened the SmartARTS Academy in the fall of 2008 at IS 220, the John Jay Pershing Intermediate School in Sunset Park, Brooklyn. Fully funded by a New York State 21st Century Community Learning Center grant, SmartARTS offered a 3-week summer camp and a full-time, year-round after school program serving over 150 middle school students.

¹⁰¹ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

6.4.2.2 2012 Student Chamber Ensemble Festival



Video

- BKLN PHIL Education Programs – Student Chamber Ensemble Festival. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/53344053>

The 2012 Student Chamber Ensemble Festival was hosted by Bishop Loughlin Memorial High School in Brooklyn, NY, USA. It ran for five years and was also funded through music education grants for the Brooklyn Phil. The Student Chamber Ensemble Festival was a full-day event that brought together student ensembles of a variety of instrumentations to show off their talents to their peers at other schools. Ensembles competed in five different categories for prizes that were awarded to their school music programs. It included performances by beatbox flutist Greg Pattillo and Project Trio.¹⁰² Greg's Inspector Gadget remix on YouTube is up to 31 million views.

¹⁰² Beatboxing flute inspector gadget remix on YouTube: <https://youtu.be/59ZX5qdIEB0> Greg's website is <https://www.pattillostyle.com> and the Project Trio website is <https://www.projecttrio.com>. I engaged Project Trio to perform at the Classical Crossover Showcase I ran for South by Southwest Music in 2006.

6.4.2.3 SCORE Program

Video

- BKLN PHIL Education Programs – SCORE. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/53340898>

The Brooklyn Phil served more than 850 students at 8 schools through SCORE, a 12-week music composition residency connecting music-making and composition skills across the school curriculum through an interactive, dynamic, and STEM-focused approach that implemented the use of innovative music software, Ableton Live.

Beatbox flutist Greg Pattillo and Project Trio performed as well.

6.4.2.4 School Time Concerts – The Time is Always Right

March 13, 2012, Brooklyn Center for the Performing Arts at Brooklyn College, 2900 Campus Road, Brooklyn, New York USA School Time Concerts: THE TIME IS ALWAYS RIGHT: A CENTURY OF BLACK MUSIC IN AMERICA

Tuesday, March 13, 10:15 am & 12:00 pm

Brooklyn Center for the Performing Arts at Brooklyn College
2900 Campus Road

Works by Otis Redding, Sam Cooke, William Grant, Duke Ellington

Brooklyn High School of the Arts Choir; Avid Williams, conductor

Brooklyn Philharmonic; Wayne Du Maine, conductor

Tickets: Free

The Brooklyn Phil presented a program that explored nearly a century of music by black composers.

6.4.2.5 2013 Student Chamber Ensemble Festival

May 2, 2013, Bishop Loughlin Memorial High School, Brooklyn, New York, USA.

Free concert.

Similar to the 2012 instance listed above, this concert was again hosted by Bishop Loughlin Memorial High School, a private co-educational, college preparatory Roman Catholic high school located in the Fort Green neighborhood of Brooklyn, New York, USA.

Past events featured hundreds of instrumental and vocal students from all five boroughs for the past five years, where they get to demonstrate their abilities to an audience of parents, peers, and skilled judges. Each ensemble competed in five different categories based on their skill level.

In addition to cash prizes for winners, all participants received a recording of their performance from the school's state of the art recording studio.

6.4.3 2011-12 Season



Figure 9 - Illustration by Julien Pacaud. Photo: Cory Weaver (Pierson); Getty Images (Brooklyn Bridge)

In mid-2011, The Brooklyn Phil announced its new mission with a “year-long journey into the roots and traditions of New York City’s largest borough.”¹⁰³ In Brighton Beach, Downtown Brooklyn, and Bed-Stuy, the orchestra brought together Brooklyn’s numerous musical and cultural traditions with the music of a new generation of Brooklyn composers, “synthesizing disparate influences in concerts that are entertaining, ground-breaking, and provocative.”¹⁰⁴ The Phil’s relaunch season featured the work of generations of great Brooklyn musicians. This included Aaron Copland, Lena Horne, Mos Def and Sufjan Stevens. Their unifying piece was their fresh contemporary look at Beethoven, whose “Eroica” Symphony opened the very first concert of the

¹⁰³ Taken from Alan Pierson’s concert season notes for the Brooklyn Phil for the 2011-12 season.

¹⁰⁴ Ibid.

Philharmonic Society of Brooklyn in 1857 and was given a season-long, multi-cultural exploration in the Brooklyn Philharmonic's 2011-12 reboot season. "The future of orchestral music in Brooklyn begins this fall."¹⁰⁵

The methodology that Pierson followed for each community was threefold: an orchestra concert, a chamber music concert, and a music activity (workshop) for the community.

Video

- BKLN PHIL 2011-12 Season. Brief documentary of the Brooklyn Phil's first season under music director Alan Pierson. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49709909>
- BKLN PHIL Cablevision's Neighborhood Journal. In November 2011 Cablevision's Neighborhood Journal featured an exclusive story on the Brooklyn Phil's 2011-12 season. <https://vimeo.com/49429248>
- BKLN PHIL NYC Media Profile. NYC Media's 2012 short documentary about the Brooklyn Phil. <https://vimeo.com/38605599>

Press/Internet

- Artsjournal.com (Greg Sandow): One look at the future 8/3/11: https://www.artsjournal.com/sandow/2011/08/one_look_at_the_future.html
- New York Magazine 8/19/11 Brownstone Accelerando: <https://nymag.com/guides/fallpreview/2011/classicaldance/alan-pierson/>
- Alex Ross: The Rest is Noise (blog) 8/10/11: <https://www.therestisnoise.com/2011/08/misc.html>
- American Orchestra Forum September, 2011 "The Brooklyn Philharmonic Reboot" <http://symphonyforum.org/?p=137>

¹⁰⁵ Taken and paraphrased from Alan Pierson's concert season notes for the Brooklyn Phil for the 2011-12 season.

6.4.3.1 Brooklyn Phil on Jimmy Kimmel



Figure 10 - Rehearsal for Jimmy Kimmel Live! - Brooklyn Phil with The Avett Brothers. Photo courtesy of The Avett Brothers.

Press/Internet

- The Futon Critic: October 14, 2012. “ABC Announces November Sweeps Programming.” <http://www.thefutoncritic.com/news/2012/10/24/abc-announces-november-sweeps-programming-700510/20121024abc02/>

The Brooklyn Phil performed with the Avett Brothers on ABC’s late night TV show 'Jimmy Kimmel Live'. Kimmel had a week of late-night shows October 29 – November 2, 2012 when he took the show to his birthplace in Brooklyn, New York USA.

6.4.3.2 2011-12 Season Preview

Press/Internet

- Brooklyn Vegan October 12, 2011 “Mos Def played w/BK Philharmonic @ Restoration Rocks (video), does again tonight @ WFC (where Dessners play soon)”:
<https://www.brooklynvegan.com/mos-def-played-5/>

The Brooklyn Phil and rapper Mos Def kicked off the 2011-12 season with two events that previewed programs that the orchestra was developing for the three orchestra concerts in its reboot year.

6.4.3.2.1 WNYC NEW SOUNDS LIVE

October 12, 2011, World Financial Center Winter Garden, New York City, New York, USA



Figure 11 - Photo: Alvina Lai for the Brooklyn Philharmonic

On Thursday, the Brooklyn Philharmonic will perform a free season preview concert at the Winter Garden in the World Financial Center. Here's a closer look at the orchestra.

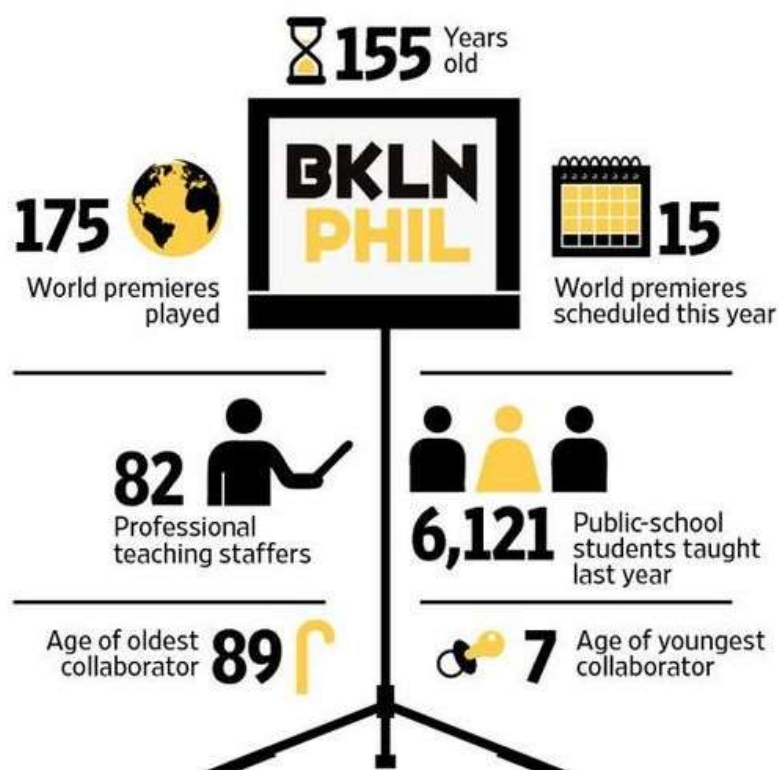


Figure 12 - Image by the Brooklyn Philharmonic October 22, 2012

Program

- Corey Dargel, *What Might Have Been* (10') [string quartet]
- Lev Zhurbin,¹⁰⁶ suite from *Only Love* (2008) 7' [1010 / 0110 / percussion, keyboard / 10111]
- traditional, *Am I Born to Die?* (4')
- David T. Little, selection from *Am I Born* (2011) 5' [1010 / 0110 / percussion, keyboard / 10111]
- Mos Def, arr. Derek Bermel "Life in Marvelous Times" (2008) 3.5' [101(also sax)0 / 0110 / drumset, percussion, keyboard / 10011]
- Mos Def, arr. Derek Bermel "Revelations" (2009) 2' [101(also sax)0 / 0110 / drumset, percussion, keyboard / 10011]
- Frederick Rzewski, *Coming Together* (20') [101(also sax)0 / 0110 / drumset, mallets, keyboard / 10011(elec)]
- Mos Def, arr. Derek Bermel "Casa Bey" (2009) 2.5' [101(also sax)0 / 0110 / drumset, percussion, keyboard / 10011]

¹⁰⁶ Mr. Zhurbin is a friend from the folk music world that introduced me to the Brooklyn Phil's executive director Richard Dare, which led to my joining their board of directors.

Video

- BKLN PHIL Am I Born. *David T. Little*, excerpt from David T. Little's 'Am I Born' performed with the Brooklyn Youth Chorus at 'WNYC New Sounds Live' at the World Financial Center Winter Garden on October 12, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49759679>
- BKLN PHIL Revelations. *Mos Def, arr. Derek Bermel*, Excerpt from 'Revelations' performed with Yasiin Bey (Mos Def) at 'WNYC New Sounds Live' at the World Financial Center Winter Garden on October 12, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49759678>
- BKLN PHIL What Might Have Been. *Corey Dargel*, Excerpt from 2010-2011 Brooklyn Phil Outside-In Fellow Corey Dargel's 'What Might Have Been' performed at 'WNYC New Sounds Live' at the World Financial Center Winter Garden on October 12, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49759677>

The Brooklyn Phil performed a preview concert in the World Financial Center's Winter Garden in downtown Manhattan (New York City, NY, USA) that featured artist in residence Mos Def; The Brooklyn Youth Chorus; Dianne Berkun, conductor; Corey Dargel, voice; Mellisa Hughes, voice; Nate Smith, drummer; Carlos Horns, keyboards; the Brooklyn Phil Chamber Players; and Alan Pierson, conductor. While the concert did not take place in Brooklyn, and instead was staged at the World Financial Center in Lower Manhattan, it was live broadcast by classical radio station WNYC, giving the concert geographical reach across the entire New York City region.

6.4.3.3 Bed-Stuy Series

This was the beginning of the Brooklyn Phil's move into the Bedford-Stuyvesant area of Brooklyn, which is traditionally a heavily Black populated area. They had appointed popular Brooklyn Rapper Mos Def as artist-in-residence, and he performed with them. This attracted a great deal of attention both in terms of the press that it garnered as well as heavy attendance. This is probably the first time a major New York orchestra had established a concert series in the Black community.

6.4.3.3.1 RESTORATION ROCKS MUSIC FESTIVAL

October 8, 2011, Bedford-Stuyvesant Restoration Plaza, Brooklyn, New York, USA



Program

- Mos Def, arr. Derek Bermel selections from *The Ecstatic* (8') [101(also sax)0 / 0110 / drumset, percussion, keyboard / 10011(elec)]
- "Life in Marvelous Times" (2008) 3.5'
- "Revelations" (2009) 2'
- "Casa Bey" (2009) 2.5'
- Frederick Rzewski, *Coming Together* (20') [1010 / 0110 / drumset, percussion, keyboard / 10011(elec)]

Video

- BKLN PHIL Restoration Rocks. The Brooklyn Phil performs with Yasiin Bey (Mos Def) at 'Restoration Rocks Music Festival' in Bed-Stuy on October 8, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49726577>
- BKLN PHIL Revelations. Excerpt from 'Revelations' performed with Yasiin Bey (Mos Def) at the Restoration Rocks Music Festival in Bed-Stuy on October 8, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49726576>

Press/Internet

- Brooklyn Paper October 3, 2011 “Go to Bed-Stuy? Mos Def!” <https://www.brooklynpaper.com/go-to-bed-stuy-mos-def/>
- New York Times Review October 9, 2011 “Rap in and of Brooklyn, With the Rumble of the Subway Trains” <https://www.nytimes.com/2011/10/10/arts/music/brooklyn-philharmonic-festival-with-mos-def-review.html>
- Path.com “VIDEO: Bed-Stuy Alive! Kicks off October 9, 2011” <https://patch.com/new-york/bed-stuy/video-bed-stuy-alive-kicks-off>

This groundbreaking concert – a major New York symphony orchestra performing in Bedford-Stuyvesant – was a part of the 2011 Restoration Rocks Music Festival, sponsored by the Bedford-Stuyvesant Restoration Corporation and Lyricist Lounge – a hip hop showcase of rappers, emcees, DJs, and graffiti artists.

The performance included the Brooklyn Phil’s artist-in-residence rapper Mos Def; Nate Smith, drummer; the Brooklyn Phil Chamber Players; and Alan Pierson, conductor.

This was an unusual program in which Brooklyn Phil music director Alan Pierson mixed hip hop works by Mos Def with a work by American composer, virtuoso pianist and composition professor Frederic Rzewski.¹⁰⁷ This bridged hip hop music of the Black community with a work by a contemporary classical composer.

6.4.3.3.2 CHAMBER CONCERT - SPIRITUALS, RAGS & STRINGS IN BROOKLYN

May 9, 2012, Dweck Center of the Brooklyn Public Library's Central Library, 10 Grand Army Plaza, Brooklyn, New York, USA

This program included works by H.T. Burleigh, Scott Joplin, Dvorak and others, with Tyehimba Jess, poet and performance artist and the Brooklyn Phil Chamber Players.

6.4.3.3.3 Family Workshop - Emcee Me

June 2, 2012 Restoration Plaza Community Room, Bed-Stuy, Brooklyn, New York USA

This program featured the ReadNex Poetry Squad,¹⁰⁸ a group of performance artists, along with the Brooklyn Phil Chamber Players.

¹⁰⁷ Frederic Rzewski on Wikipedia: https://en.wikipedia.org/wiki/Frederic_Rzewski

¹⁰⁸ In Motion Magazine. Alice Lovelace Interviews the ReadNex Poetry Squad. https://inmotionmagazine.com/ac08/al_readnex.html

6.4.3.3.4 RESTORATION ROCKS MUSIC FESTIVAL

June 9, 2012, Bedford-Stuyvesant Restoration Plaza, Brooklyn, New York, USA



Figure 13 - Lena Horne. Photo by Dave Sanders for the Brooklyn Philharmonic

Videos

- BKLN PHIL The New Yorker. The 2011-12 season concert 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' as seen by The New Yorker. <https://vimeo.com/46933215>
- BKLN PHIL Life in Marvelous Times. *Yasiin Bey (Mos Def)* excerpt from Life in Marvelous Times, arranged by Derek Bermel. Bedford-Stuyvesant Restoration Plaza. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49914734>
- BKLN PHIL Honeysuckle Rose. *Fats Waller and Andy Razaf*, excerpt from 'Honeysuckle Rose' performed with Leslie Uggams and conducted by Linda Twine at 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49912233>
- BKLN PHIL Paintball. *Yasiin Bey (Mos Def)*, excerpt from 'Paintball' performed with Yasiin Bey (Mos Def) at 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49912231>
- BKLN PHIL Something Spiritual. *Yasiin Bey (Mos Def), David Herman*, excerpt from Something Spiritual at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49912230>

- BKLN PHIL Ill Harmonic. *DJ Eddie Marz*, excerpt from 'Ill Harmonic' performed with Brooklyn Phil Beethoven Remix Competition winner DJ Eddie Marz at 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic
- BKLN PHIL Casa Bey. *Yasiin Bey (Mos Def)*, excerpt from 'Casa Bey' performed with Yasiin Bey (Mos Def) at 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49852569>
- BKLN PHIL Beethoven Symphony No. 3 in E-Flat Major, op.55, IV. Finale. *Ludwig Van Beethoven*, Excerpt from Beethoven's 'Symphony No.3' performed with Yasiin Bey (Mos Def) at 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' at Bedford Stuyvesant Restoration Plaza on June 9, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49841889>
- BKLN PHIL Stormy Weather. Harold Arlen and Ted Koehler, excerpt from 'Stormy Weather' arranged by Gordon Goodwin, performed with Leslie Uggams and conducted by Linda Twine during 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' on June 9, 2012 at Bedford Stuyvesant Restoration Plaza. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49702166>
- BKLN PHIL Beethoven's Symphony No.7. Excerpt from Beethoven's 'Symphony No.7 in A Major, op.92, II. Allegretto' performed with Yasiin Bey (Mos Def) during 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' on June 9, 2012 at Bedford Stuyvesant Restoration Plaza. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49702165>
- BKLN PHIL Can't Help Lovin' Dat Man. Excerpt from Jerome Kern and Oscar Hammerstein's 'Can't Help Lovin' Dat Man' arranged by Gordon Goodwin, performed with Leslie Uggams, and conducted by Linda Twine during 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' on June 9, 2012 at Bedford Stuyvesant Restoration Plaza. <https://vimeo.com/49702164>
- BKLN PHIL Climb. Yasiin Bey (Mos Def) excerpt from 'Climb' performed with Yasiin Bey (Mos Def) during 'Yasiin Bey (Mos Def), Lena Horne and the Bed-Stuy Tradition' on June 9, 2012 at Bedford Stuyvesant Restoration Plaza. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49702163>

Press/Internet

- Metrofocus April 17, 2012 "Bringing Beethoven to Bed-Stuy: DJ Eddie Marz Remixes the Master for the Brooklyn Philharmonic" <https://www.thirteen.org/metrofocus/2012/04/bringing-beethoven-to-bed-stuy-dj-eddie-marz-remixes-the-master-for-the-brooklyn-philharmonic/>
- WQXR (radio), June 5, 2012. "Maestro, the DJ is Ready for his Concerto." <https://www.wqxr.org/story/214365-maestro-dj-ready-for-concerto/>
- New York Times, June 7, 2012. "Brooklyn Philharmonic and Yasiin Bey in Bedford-Stuyvesant." <https://www.nytimes.com/2012/06/08/arts/music/brooklyn-philharmonic-and-yasiin-bey-in-bedford-stuyvesant.html>
- New York Times, June 10, 2012. "Bridging Past, Present and Future." <https://www.nytimes.com/2012/06/11/arts/music/brooklyn-philharmonic-sets-out-on-ambitious-new-programs.html>

- <THE L MAGAZINE> June 11, 2012. “With Mos Def, the Brooklyn Philharmonic in Bed-Stuy.” <https://www.thelmagazine.com/2012/06/with-mos-def-the-brooklyn-philharmonic-in-bed-stuy/>
- Feast of Music June 12, 2012. “Yasiin Bey, Leslie Uggams and the Brooklyn Philharmonic.” https://www.feastofmusic.com/feast_of_music/2012/06/yasiin-bey-and-the-brooklyn-philharmonic.html

This concert was the season bookend to the previous Bed-Stuy Restoration Rocks concert that was performed the previous October of 2011 at the start of the 2011-12 season. This concert included both Brooklyn Phil artist-in-residence Yasiin Bey (Mos Def) with legendary award-winning Black singer/actress Leslie Uggams.¹⁰⁹

¹⁰⁹ Leslie Uggams website: <http://leslieuggams.com/>

6.4.3.4 Brooklyn Phil - Brighton Beach

As was the case with the Bed-Stuy Series for the Black community in Brooklyn, a similar structure was implemented for the Russian community in the Brighton Beach area – orchestra concert, chamber concert and family workshop.

The Brighton Beach series proved to be somewhat more challenging, due mostly to lack of effective local sponsors and publicity. “The Brighton Beach community, we barely brought 150 people to that concert, said Kathleen Coughlin.¹¹⁰ “We were throwing tickets at people, and barely anybody came.” Breaking into new communities can be challenging and the Brooklyn Phil’s marketing budget was very small. Also, their staff marketing person didn’t come from the classical music world – she’d been in art museums. “They didn’t have enough salary to pay somebody who was going to be able to do some of what they were looking for. And the orchestra’s PR agent Aleba Gartner has a lot of clients, and none of them are in the Russian or the Ukrainian, Jewish, Brighton Beach community,” said Coughlin.

The orchestra’s idea was to partner with a local Brighton Beach organization, but they ran into a culture clash, and the partner’s ideas for how to bring in an audience didn’t match with Alan Pierson’s artistic ideas. “There were these beautiful ideas because there’s this really rich repertoire of Russian cartoon music, Soviet, and decades of beautiful music by very famous Russian composers that go with really interesting and often very transgressive cartoons, that that community had absolutely no interest in,” said Coughlin. So, the potential partnership never came to fruition that would have brought in an audience.

So ultimately, the orchestra didn’t find partners in the Russian community. Plus staging one concert a year makes it difficult to build a relationship.

¹¹⁰ Zoom interview with Kathleen Coughlin by Michael Drapkin on March 19, 2021.

6.4.3.4.1 Orchestra Concert - Russian Cartoon Music

November 3, 2011 at the Millennium Theater, Brighton Beach, Brooklyn, New York, USA



Figure 14 - Josh Simpson for the Brooklyn Philharmonic

Narrator

- Mieczysław Weinberg

Program

- Gennady Gladkov arr. Zhurbin, “One Destiny to Share” from [The Bremen Musicians](#) (film by Inessa Kovalevskaya) (1969) 3’ (without voices)
- Dimitri Shostakovich, [The Silly Little Mouse](#) (film by Mikhail Tsekhanovsky) (1939) 16’ [2222 / 4220 / timp, 2 perc, celesta, harp, 65442]
- Beethoven, Allegro con brio from *Symphony no. 3* (with Akop Kirakosyan’s film, [Doom](#)) (1804) 9’ [2222 / 3200 / timp / 65442]
- Vyacheslav Artyomov arr. Zhurbin, [An Ordinary Boy](#) (film by [Natasha Golovanova](#)) (1986) 11’
- INTERMISSION
- Mieczysław Weinberg/Moisei Vainberg arr. Zhurbin, [Winnie Pooh goes Visiting](#) (film by Fyodor Khitruk) (1971) 10’ [2222 / 2220 / timp+2 / 65442]
- Lev Zhurbin, [Only Love](#) (film by Lev Polyakov) (2008) 15’
- Gennady Gladkov arr. Zhurbin, [suite from The Bremen Musicians](#) (film by Inessa Kovalevskaya) (1969) 10’

Video

- BKLN PHIL Russian Cartoon Music Trailer. Official trailer for 'Russian Cartoon Music' performed on November 3, 2011, at Millennium Theatre in Brighton Beach, Brooklyn. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/38605598>
- BKLN PHIL Eroica. Excerpt from Beethoven's 'Symphony No.3, I. Allegro con brio' performed at 'Russian Cartoon Music' at Millennium, Brighton Beach, on November 3, 2011. With Akop Kirakosyan's file Doom. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/55050087>
- BKLN PHIL Artist Spotlight: Lev 'Ljova' Zhurbin. Composer Lev 'Ljova' Zhurbin talks about his experience working on 'Russian Cartoon Music', performed at Millennium Theater in Brighton Beach on November 3, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49728774>
- BKLN PHIL Winnie Pooh Goes Visiting. Excerpt from 'Winnie Pooh Goes Visiting (Vinni Puh Idet v Gosti)' at 'Russian Cartoon Music' in Brighton Beach on November 3, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49726585>
- BKLN PHIL One Destiny to Share. Excerpt from 'One Destiny to Share' from 'The Bremen Musicians' at 'Russian Cartoon Music' in Brighton Beach on November 3, 2011. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49726583>
- BKLN PHIL Artist Spotlight: Ian M. Coletti. Foley artist Ian M. Coletti talks about his experience working on 'Russian Cartoon Music', performed at Millennium Theater in Brighton Beach on November 3, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49726579>
- Potion: Projection Matting for the Brooklyn Phil Harmonic. Jon Bobrow. On Thursday, November 3rd 2011, Potion will be projection mapping the Millennium Theatre in Brighton Beach, New York. The Brooklyn Phil Harmonic will be playing Russian Cartoon music that evening and the projection on the outside will get the night started with some fun related visuals. Bring friends and expect to be silly to interact :) <https://vimeo.com/31229283>

Press/Internet

- Alex Ross: The Rest is Noise (Blog), October 28, 2011. <https://www.therestisnoise.com/2011/10/misc-4.html>
- NPR (National Public Radio) November 3, 2011 "Hey, Kids, It's Vinny Pookh Time! Cartoon Music From The U.S.S.R. Audio clip and videos. <https://www.npr.org/sections/deceptivecadence/2011/11/03/141981053/hey-kids-its-vinny-pookh-time-cartoon-music-from-the-ussr>

- <The L MAGAZINE> November 4, 2011. “Hipsters, Blue Hairs, and Russians at the Brooklyn Philharmonic Debut” <https://www.thelmagazine.com/2011/11/hipsters-blue-hairs-and-russians-at-the-brooklyn-philharmonic-debut/>
- Superconductor (blog) November 4, 2011. “Concert Review: A Reboot in Toon Town. The “new Brooklyn Philharmonic debuts in Brighton Beach.” <https://superconductor.blogspot.com/2011/11/concert-review-reboot-in-toon-town.html>
- RU NY web. November 7, 2011 (in Russian) “Brooklyn Philharmonic Orchestra at the Millennium. For the first time, but not the last.” <http://www.runyweb.com/articles/culture/music/brooklyn-philharmonic-at-millennium.html>
- New York Magazine – “The Year in Classical Music.” December 2, 2011. <https://nymag.com/arts/cultureawards/2011/top-ten-classical-performances/>
- The Brooklyn Rail December 11 2011– January 11 2012. “The Return of the Brooklyn Philharmonic” <https://brooklynrail.org/2011/12/music/the-return-of-the-brooklyn-philharmonic>
- Huffington Post. The Brooklyn Philharmonic is listed among the “11 Classical Music and Opera Moments in 2011.” (#2/11). https://www.huffpost.com/entry/classical-music-2011_n_1161058
- The Wall Street Journal February 15, 2012. “Have Brooklyn Orchestra, Will Travel.” <https://www.wsj.com/articles/SB10001424052970204883304577223571783381192>

The Brooklyn Phil brought together local Russian artists and works from Soviet animation studios for a concert of videos that spanned 70 years of Russian animation on the big screen and concert stage familiar to the large Russian community in Brooklyn’s Brighton Beach. It included scores by Dmitry Shostakovich and Vyacheslav Artyomov. The Russian actors voiced what were considered popular and loved Soviet-era cartoon characters, as well as an award-winning new Russian cartoon which parodied the Soviet era.

The works of Shostakovich are generally considered part of the classical music Canon, so this is another example of tying canonical classical works to other genres, in this case, with Russian animation. Plus, it included the Allegro con Brio (1st) movement of the Beethoven Eroica Symphony set to film as well. This was also the first full orchestra concert since the Brooklyn Phil started their 2011-12 reboot season under music director Alan Pierson.

6.4.3.4.2 Chamber Concert - A Life is Too Short

Chamber Concert – Dolatov’s Days in NY: A Life is Too Short. Sunday, October 30 at 5pm, Shorefront Y, 3300 Coney Island Avenue, Brooklyn, NY USA

Program

- Part, *Fratres* for cello and piano (1977/1980) 12’
- Schnittke, *Musica Nostalgica* (1992) 4’
- Prokofiev, *Five Melodies* op. 35bis (1920/25) 12’
- Shostakovich, Piano Trio no. 2 (1944) 28’

Readings

- Works by Sergei Dovlatov

In 1976, Sergei Dovlatov's first book was destroyed under orders of the K.G.B. Three years later, unable to get his work published in the Soviet Union, Dovlatov escaped to America, where his slyly-humorous stories became fixtures of the New Yorker magazine until his death in Brooklyn in 1990. Dovlatov's widow collaborated with musicians from the Brooklyn Philharmonic in a concert that brought together Dovlatov's much-loved stories with music by Soviet/Russian composers who inspired him and who shared his struggle for artistic freedom.

6.4.3.4.3 Family Workshop - Cartooning and Music Making

Family Workshop – Cartooning & Music Making. Sunday, October 30 at 10am, Shorefront Y, 3300 Coney Island Avenue, Brooklyn, NY USA

Featuring

- Alicia Gerstein and KC Schweickert, art
Thierry Remion and Eveline Amini, music
- Brooklyn Phil Chamber Players
- Brooklyn Phil SCORE quartet

This was a hands on workshop for families combining music and art which took place a week before the Brooklyn Phil and local Russian artists from the Brighton Beach community performed their full concert of Russian cartoon music. Art and music teachers led children through this workshop with a quartet of Brooklyn Phil musicians completing the afternoon with a performance of the children's work.

6.4.3.5 Brooklyn Phil - Downtown Brooklyn

Alan Pierson's idea was to develop Downtown Brooklyn as one of the orchestra's communities, and build an audience through chamber music concerts, community workshops, and orchestra concerts.

6.4.3.5.1 Chamber Concert - Brooklyn Phil Presents Deborah Buck in Recital
January 29, 2012 at the Brooklyn Museum in Brooklyn, NY, USA.



Featuring

- Deborah Buck, Violin
- Molly Morkoski, Piano

Press/Internet

- BroadwayWorld December 21, 2011. “Brooklyn Phil Presents Deborah Buck In Recital.” <https://www.broadwayworld.com/article/Brooklyn-Phil-Presents-Deborah-Buck-In-Recital-20111221>
- Patch – Prospect Heights-Crown Heights, NY December 22, 2011. “Brooklyn Philharmonic presents: Deborah Buck.” <https://patch.com/new-york/prospectheights/ev--brooklyn-philaharmonic-presents-deborah-buck>
- Crain’s New York January 16-22, 2012. <https://www.crainsnewyork.com/assets/pdf/CN77153115.PDF>

The Brooklyn Philharmonic presented a recital by violinist Deborah Buck, who had been the concertmaster of the Brooklyn Phil since 2007. She was accompanied by pianist Molly Morkoski. The program featured Brahms' Rain Sonata (No. 1) and Edvard Grieg's Sonata No. 3, as well as the first of Polish composer Karol Szymanowski's three Mythes, La Fontaine d'Aréthuse, which became the foundation of a Swedish movie of the same name in 1940.¹¹¹ Szymanowski was

¹¹¹ La fontaine d'Aréthuse (1940) on the Internet Movie Database (IMDB): <https://www.imdb.com/title/tt0233739/>

considered one of the greatest of Poland's modernist composers, and this follows the Brooklyn Phil's long time practice of concerts matching Canon composers (Brahms, Grieg) with modern music (Szymanowski).¹¹²

6.4.3.5.2 Community Workshop - Shape Note Sing-along

February 26, 2012 Brooklyn Youth Chorus Academy, 179 Pacific Street, Brooklyn, New York USA



Figure 15 - Aldo Ceresa leading shape note singing. Photo by Joe Tomcho for the Brooklyn Philharmonic

As its Brooklyn Downtown community workshop offering, the Brooklyn Phil presented an open sing-along of shape note singing. “Shape Note” singing is a traditional American folk and religious form of a capella four part singing, also called Sacred Harp music, with the harp referring to the human voice. The name “Shape Note” is derived from a songbook published in 1844 that used a non-Western system of notation using printed shapes so that the music could be read by people that can’t read traditional music notation. It is also described as “Gregorian chant meets bluegrass.”¹¹³ The pattern used by the conductor is also unique and non-traditional.

¹¹² Biography of Karol Szymanowski (1882 – 1937) on the University of Southern California Polish Music Center: <https://polishmusic.usc.edu/research/composers/karol-szymanowski/>

¹¹³ New York Times, April 20, 2007, Concerts by (and for Singers). <https://www.nytimes.com/2007/04/20/travel/escapes/20ahead.html>

Shape note singing expert Aldo Ceresa lead this session, and participants were invited to sing with the Brooklyn Phil and the Brooklyn Youth Chorus in their May 24 and May 25 2012 concerts at Roulette, Brooklyn, New York USA.

When I presented the Brevard Conference on Music Entrepreneurship in 2006 in North Carolina, USA,¹¹⁴ I brought in a Shape Note conductor to lead a session with the attendees as a fun extracurricular activity. Unbeknownst to the conductor, who was used to conducting amateurs, everyone in the room was a professional musician. Everyone sight-sang his music almost perfectly, and he was so stunned at how good it was that I thought he was going to burst into tears!

6.4.3.5.3 Chamber Concert - Phillip Lopate -- Living in Brooklyn

March 1 & 4, 2012, Brooklyn Heights Public Library 280 Cadman Plaza West, Brooklyn, New York, USA



Figure 16 - Photo by Joe Tomcho for the Brooklyn Philharmonic

Featuring

- Phillip Lopate, Writer
- Deborah Buck, Violin
- Molly Morkoski, Piano

Program

- Gershwin, *Piano Prelude No. 2* (1926), arr. by Heifetz for piano and violin. 4'
- Foss, Lukas, *For Lenny (Variation on New York, New York)*, (1988) for solo piano 3'
- Greenstein, Judd, *Be There* for violin and piano, 6'
- Gershwin, *Promenade*, arr. for violin and piano, 3'
- Copland, *Three Moods for Piano Solo*, Mvt. 3. "Jazzy" 1'40"
- Copland, *Violin Sonata* (1943), Mvt 2. 5'
- Woolf, Randall, *Nobody Move*, for solo piano. 6'
- Copland, *At the River*, arr. for violin and piano. 3'

¹¹⁴ Brevard Conference on Music Entrepreneurship: <https://www.bcome.org/>

- Andres, Timothy, *At the River*, or solo piano. 13’
- Hearne, Ted, *Nobody’s*, for solo violin. 4’
- The National, *Fake Empire*, arr. for violin and piano. 3’

Readings Selected From

- Ernest Poole, *The Harbor*
- Harvey Shapiro, “Meditation on a Brooklyn Bench”
- Walt Whitman, “Crossing Brooklyn Ferry”
- Hart Crane, “The Bridge”
- Michael Cunningham, *Specimen Days*

Press/Internet

- Brooklyn Paper, February 29, 2012. “Phil and Phil – Brooklyn’s orchestra teams up with a literary legend.” <https://www.brooklynpaper.com/phil-and-phil-brooklyns-orchestra-teams-up-with-a-literary-legend/>

This is another example of the Brooklyn Phil taking what is usually a traditional chamber music recital and turning it into an unusual Brooklyn Downtown event by pairing Brooklyn-born master writer Phillip Lopate with Brooklyn Phil musicians in a concert that explored the Brooklyn Borough’s development from a bedroom community to a major city over the last 200 years. True to form, the composers selected (see above) included well-known Brooklyn composers like Gershwin and Copland, as well as composers living in the Borough at the time of the concert.

This was held at two locations: March 1, 2012 at the Brooklyn Heights Public Library and March 4 at the Brooklyn Public Library Central Branch.

6.4.3.5.4 Orchestra Concert - Brooklyn Village with Brooklyn Youth Chorus
March 24, 25 2012, Roulette, Brooklyn, New York USA



Figure 17 - Josh Simpson for the Brooklyn Philharmonic

Featuring

- Mellisa Hughes and Lauren Worsham, sopranos
- Brooklyn Youth Chorus; Dianne Berkun, Director
- Guest speakers?
- Ted Sperling, director
- Laurie Olinder, visual design
- Royce Vavrek, writer
- Jeff Johnson, researcher
- Beth Morrison, producer

Program [40 players: 2222 / 3220 / timp(dbl perc)+1, pf, harp / 65542]

- [opening dialog about crossing]
- Beethoven, “Scherzo” from Symphony no. 3 (1804) 6’ [2222 / 3200 / timp / str]
- Sarah Kirkland Snider, “Here” (2011) 7-10’
- Copland, “Prelude” to Symphony no. 1 (1924/8) 7’ [2222 / 3200 / harp / str]
- Mehlman, “Canvas” (6’) [2222 / 3220 / timp + 2 perc / 65442]
- Sufjan Stevens, The B.Q.E. mvt. 6, “Isorhythmic Night Dance With Interchanges” (2007) 3’ [2121 / 1220 / pno+celesta, 2 perc / str]
- INTERMISSION

- Charles Wesley, “Idumea” (with audience participation) (early 19th century) 5’
- David T. Little, Am I Born(2011) 30’ [2222 / 2220 / 2 perc, harp, pf / 65442]
- Brooklyn Youth Chorus
- Ted Sperling, stage director
Royce Vavrek, librettist
Beth Morrison, producer

Video:

- BKLN PHIL Brooklyn Village Trailer. Official trailer for 'Brooklyn Village' performed on March 24 and 25, 2012, at Roulette, Brooklyn. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/38198929>
- BKLN PHIL Symphony No. 3 in E-Flat Major, III. Scherzo. Excerpt from Beethoven's 'Symphony No. 3 in E-Flat Major, The Eroica, III. Scherzo', from 'Brooklyn Village' at Roulette on March 24, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49720902>
- BKLN PHIL Here. Excerpt from 'Here' by Sarah Kirkland Snider, featuring the Brooklyn Youth Chorus from 'Brooklyn Village' at Roulette on March 24, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49720901>
- BKLN PHIL Idumea. Excerpt from 'Idumea' by Charles Wesley, featuring the Brooklyn Youth Chorus from 'Brooklyn Village' at Roulette on March 24, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49715983>
- BKLN PHIL Aaron Copland, Symphony No. 1 I. Prelude. Excerpt from Copland's 'Symphony No. 1 (1924/1928) I. Prelude' from 'Brooklyn Village' at Roulette on March 24, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49715978>
- BKLN PHIL Am I Born. Excerpt from David T. Little's 'Am I Born' featuring soprano Melisa Hughes during 'Brooklyn Village' at Roulette on March 24, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49715977>

Press/Internet:

- I Care If You Listen March 20, 2012. “5 questions to David T. Little (composer, former executive director of Mata)” <https://www.icareifyoulisten.com/2012/03/5-questions-to-david-t-little-composer-executive-director-of-mata/>
- Brooklyn Daily Eagle March 21, 2012. “‘Brooklyn Village,’ a Collaborative Musical History of the Joining of the Boroughs” <https://brooklyneagle.com/articles/2012/03/21/brooklyn-village-a-collaborative-musical-history-of-the-joining-of-the-boroughs/>
- Brooklyn Downtown Star March 21, 2012 “Brooklyn Village show celebrates creative past.” http://www.brooklyndowntownstar.com/view/full_story/17956993/article-Brooklyn-Village-show-celebrates-creative-past
- Huffington Post March 23, 2012. “The Color and the Shape: Where the Brooklyn Youth Chorus Meets Sacred Harp.” https://www.huffpost.com/entry/brooklyn-youth-chorus_b_1372414
- <THE L MAGAZINE> March 26, 2012. “The History of Brooklyn Through Music.” <https://www.thelmagazine.com/2012/03/the-history-of-brooklyn-through-music/>

- WQXR New York Public Radio March 26, 2012. “A Gesamtkunstwerk Grows in Brooklyn.” <https://www.wqxr.org/story/194247-gesamtkunstwerk-grows-brooklyn/>
- New York Times March 26, 2012. “Meditations on a Borough’s History, Through Booms and Bad Times” <https://www.nytimes.com/2012/03/27/arts/music/brooklyn-philharmonic-and-brooklyn-youth-chorus-at-roulette.html>
- The Brooklyn Rail May, 2012. “The Meaning of the Village” <https://brooklynrail.org/2012/05/music/the-meaning-of-the-village>
- I Care If You Listen, May 14, 2012. “Brooklyn Village at Roulette, by the Brooklyn Philharmonic (Est. 1857).” <https://www.icareifyoulisten.com/2012/05/brooklyn-village-at-roulette-by-the-brooklyn-philharmonic-est-1857/>
- TimeOut December 20, 2012 “The best (and) opera and classical music of 2012.” <https://www.timeout.com/newyork/classical/the-best-and-worst-opera-and-classical-music-of-2012>

This highly successful program was probably one of the most successful orchestra programs that was staged during the time of *The Brooklyn Model*. It was sold out on both concert dates and is contrasted with the final concert a year later (Section 6.4.4.4.2) featuring Erykah Badu with the Brooklyn Phil, where that last concert was sold out largely to Ms. Badu’s popularity. This concert was popular based on its own merits and the creativity of music director Alan Pierson and his team.

This scripted program was the result of an enormous amount of work by Brooklyn Phil music director Alan Pierson partnered with librettist Royce Vavrek, where it combined music, words and visual media to tell a story that spans the history of Brooklyn Village, which was founded in 1625 around an ancient Indian trail in the present-day DUMBO area of Brooklyn. The repertoire spanned Beethoven (the Scherzo from the Eroica Symphony) to Sufjan Stevens’ 2007 work “Isorhythmic Night Dance With Interchanges.” It also included David T. Little’s shape note hymn “Am I Born” with the Brooklyn Youth Chorus stationed around the hall encouraging the audience to sing, drawing on what was practiced during the February 26 shape note workshop.

It should be pointed out that this concert employed an orchestra of only 40 players. Based on that size, it puts that orchestra closer to chamber orchestra size rather than full symphony orchestra, so even at that time, the Brooklyn Phil was forced mostly for economic reasons to pare back the size of its offering, as is called for in *Restructuring Classical Music*. But it was still warmly received, as Steve Smith said in his New York Times review on March 26, 2012 (see link above): “But as a whole “Brooklyn Village” was irresistible, suffused with conviction and ennobling warmth.”

“We were telling a story about gentrification and about what has happened in this neighborhood, and that show actually was a kind of theater piece,” said Alan Pierson. “The show began with a kind of soundscape, and Walt Whitman was the theme of the show because it’s his imagination about connecting the past and the present. It’s in the future he wrote that poem ‘Crossing Brooklyn Ferry,’ that it’s about imagining the future of this place. The show begins with me coming on stage and addressing the audience, which think that I’m talking as myself. As it goes on, they understand that I’m actually speaking as we’re back in time and that I’m about to lead the orchestra at the very first Brooklyn Phil Concert. And then I start conducting the Scherzo from Beethoven Three. And then we created this sound effect where it sounds like it is fading into the distance. We reach the

end of the piece and we're looping the last phrases, and all this reverb comes on, and so it's like we're being lost in history, and then the Brooklyn Youth Chorus piece begins right out of that.”

The script was written by Royce Vavrek who worked on it in collaboration with Pierson. Vavrek is now a highly successful librettist who has written many opera libretti.¹¹⁵ The script for this show may be viewed at: <https://www.ccome.org/dissertation/Brooklyn%20Village%20script.pdf>

6.4.3.6 Outside-In Annual Concert

May 2, 2012, Galapagos Art Space in DUMBO,¹¹⁶ Brooklyn, New York, USA featuring world premieres by Tim Fite, Charlie Looker and Naomi Weiss, with Composer/Mentor Randy Woolf and the Brooklyn Phil Chamber Players.



Figure 18 - Photo by Josh Simpson for the Brooklyn Philharmonic

Videos

Video by Joe Tomcho for the Brooklyn Philharmonic. <https://vimeo.com/39667003>

- BKLN PHIL Copycat. Excerpt from 2011-12 Outside-In Fellow Tim Fite's 'Copycat' from '2011-12 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2012. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/49723385>
- BKLN PHIL Eve's Prayer. Excerpt from 2011-12 Outside-In Fellow Charlie Looker's 'Eve's Prayer' from '2011-12 Outside-In Fellow Annual Concert' at Galapagos Art Space

¹¹⁵ Royce Vavrek website: <http://www.roycevavrek.com>

¹¹⁶ DUMBO – acronym for Down Under the Manhattan Bridge Overpass area of Brooklyn.

on May 2, 2012. Video by Joe Tomcho for the Brooklyn Philharmonic. <https://vimeo.com/49723384>

- BKLN PHIL As Long as the Breath Rattles. Excerpt from 2010-11 Outside-In Fellow Jeremiah Lockwood's 'As Long as the Breath Rattles' from '2011-12 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2012. Video by Joe Tomcho for the Brooklyn Philharmonic. <https://vimeo.com/49723383>

Press/Internet

- Feast of Music, May 6, 2012. “Brooklyn Phil’s Outside-In Concert at Galapagos.” https://www.feastofmusic.com/feast_of_music/2012/05/brooklyn-phils-outside-in-concert-at-galapagos.html
- Backtrack May 5, 2012. “The Brooklyn Philharmonic: Outside-In at Galapagos Art Space.” <https://bachtrack.com/review-brooklyn-phil-outside-in-2012>

As examined in Section 6.1 Outside-In, this concert featured the 2011-12 crop of Outside-In Fellows, including performances of works by included Charlie Looker, Natalie Elizabeth Weiss, and Tim Fite. They were mentored by Randy Woolf as before, with the addition of input from the Brooklyn Phil’s music director Alan Pierson, who took an active role in this program, unlike his predecessor Michael Christie, who essentially ignored it.

6.4.4 2012-13 Season¹¹⁷

Press/Internet:

- Tiny Mix Tapes September 17, 2012. “Erykah Badu teams up with Brooklyn Philharmonic for coolest orchestral season of all time.” <https://www.tinymixtapes.com/news/erykah-badu-teams-up-with-brooklyn-philharmonic-for-coolest-orchestral-season-of-all-time>
- Bay Ridge Journal, September 16, 2012. “The Brooklyn Phil’s Brave New Season.” <https://bayridgejournal.blogspot.com/2012/09/the-brooklyn-phil-brave-new-season.html>
- <THE L MAGAZINE> February 1, 2013. “Brooklyn Philharmonic Cancels Large Chunk of its Season.” <https://www.thelmagazine.com/2013/02/brooklyn-philharmonic-cancels-large-chunk-of-its-season/>

On the heels of the highly successful Brooklyn Village concert at Roulette in Brooklyn, the orchestra announced another ambitious “reboot” season in Bed-Stuy, Downtown Brooklyn and Brighton Beach under music director Alan Pierson. This was intended to cement the relationship with these local communities and engage them with new collaborations, including 15 world premieres, participatory family workshops and expanded educational programs. The orchestra hoped to demonstrate their ability to make music in a variety of styles and configurations, and involve the participation of local artists, organizations, and businesses.

However, despite some badly needed income from the Roulette series, some ongoing grant money for educational programs and a loan that executive director Richard Dare obtained from the Fund for New York, the Brooklyn Phil didn’t have enough financial resources to pull all of those goals off, and many of the intended concerts – particularly the orchestra concerts – did not occur. Local Brooklyn hip hop artist and DJ Erykah Badu was recruited as the 2012-13 season’s artist in residence, but her only participation was a joint concert with the Brooklyn Phil at BAM in what became the final performance of the Brooklyn Phil prior to dissolution. This final concert was sold out for two nights, but the revenue from ticket sales plus the orchestra’s existing resources did not cover the event expenses.

¹¹⁷ 2012-13 orchestra schedule provided by Alan Pierson.

6.4.4.1 2012-13 Season Preview

6.4.4.1.1 WNYC NEW SOUNDS LIVE

October 25, 2012, World Financial Winter Garden, Manhattan, New York USA. Free concert.



Figure 19 - The Brooklyn Phil performing with the Pan Sonatas Steel Orchestra at the World Financial Center in New York. Photo: Alvina Lai for the Brooklyn Philharmonic.

Featuring

- Pan Sonatas (14 players)
- Mellissa Hughes, singer

Program [1010 / 0110 / kbd, percussion / 11111(elec)]

- Ted Hearne, "overture" to *But I voted for Shirley Chisholm* (7')
- Chris Cerrone, *Flows Beneath* for Pan Sonatas and chamber ensemble (9')
- Tim Fite, *Copycat* (12')
- Schoenberg arr. Schöllhorn, *Begleitmusik zu einer Lichtspielszene* op. 34 (8')
- Matt Marks, *Bluetooth Islands* (7')

Press/Internet:

- The Wall Street Journal, October 21, 2012. "The Brooklyn Philharmonic Keeps It Winter Fresh."
<https://www.wsj.com/articles/SB10001424052970204425904578070774056076176>

This concert was intended to introduce the 2012-2013 season for the Brooklyn Phil with a performance in the World Financial Center's Winter Garden, a large glass-covered atrium nestled between large office buildings in downtown Manhattan. It was hosted by WNYC, which is New York's public radio station and was led by John Schaefer, who reports extensively about music.¹¹⁸

Rather than represent the concert as a performance of a symphony orchestra, it was represented as a "chamber ensemble of Brooklyn Phil musicians."¹¹⁹ At the time, the Brooklyn Phil was low on funding and was unable to field a full symphony orchestra. Instead, the performance featured individual musicians who were miked into a PA (public address system).

As with the previous WNYC New Sounds Live concert (Section 6.4.3.2.1), the concert did not take place in Brooklyn, and instead was staged at the World Financial Center in Lower Manhattan. It was broadcast live by classical radio station WNYC, giving the concert geographical reach across the entire New York City region. It was also streamed on their streaming site Q2 Music, which is dedicated to contemporary and edgy music.

¹¹⁸ John Schaefer bio on WNYC.org: <https://www.wnyc.org/people/john-schaefer/>

¹¹⁹ Taken from Alan Pierson's concert season notes for the Brooklyn Phil for the 2011-12 season.

6.4.4.2 Brighton Beach Series

It is noteworthy that in the second year of presentations to the Russian community in Brighton Beach under *The Brooklyn Model*, there was no orchestra concert by the Brooklyn Phil due to lack of sufficient funding.

6.4.4.2.1 Chamber Concert - Vera Pavlova's Album for the Young

February 10, 2013, S. Stevan Dweck Center for Contemporary Culture at the Brooklyn Public Library Central Library, 10 Grand Army Plaza, Brooklyn, New York USA.

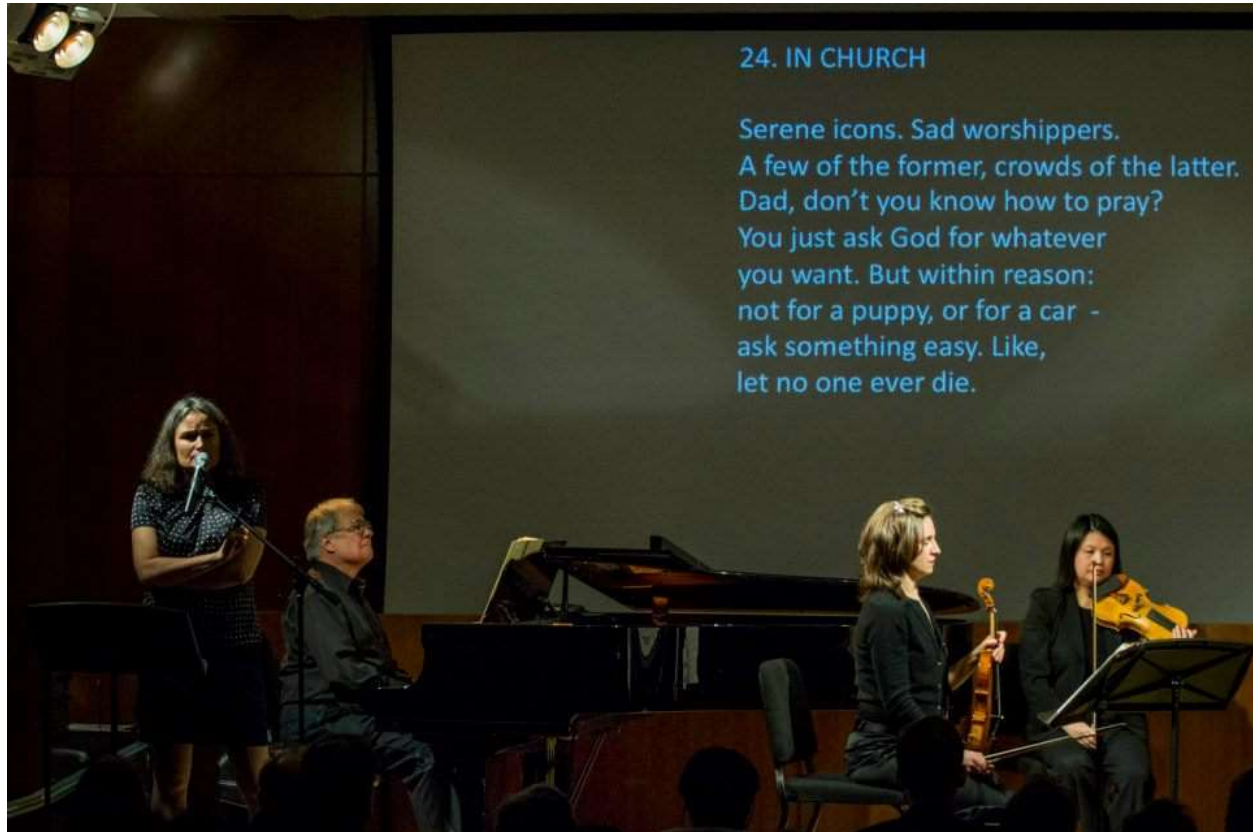


Figure 20 - Photo Alvina Lai for the Brooklyn Philharmonic

Featuring

- Vera Pavlova, poet
- Steven Seymour, translator

Program

- Tchaikovsky: Album for the Young, Op. 39 - 24 short pieces for piano solo ~45"
- Tchaikovsky, Piano Trio in A minor, Op. 50 - Mvt. 1. Pezzo elegiac

In this concert, members of the Brooklyn Phil tied together the music of Russian composer Tchaikovsky with acclaimed Russian poet Vera Pavlova. This concert combined poetry, imagery and music for strings and piano.

Born in Moscow, Pavlova is a graduate of the Gnessin Academy of music and has published eighteen collections of poetry in her native Russian in addition to authoring five opera libretti and lyrics to three cantatas. Now living in New York, Pavlova recalled her childhood and coming of age in Russia through the lens of Tchaikovsky's *Album for the Young* and Piano Trio in A minor, and texts were presented in Russian with English translations. This free performance was followed by a post-concert Q&A.

6.4.4.2.2 Family Workshop - A Bad Workman Blames His Tools

March 3, 2013, Edith and Carl Marks Jewish Community House of Bensonhurst, Brooklyn, New York, USA

This family program, targeted at the Russian community in Brooklyn, took place in the neighborhood of Bensonhurst, which is about 5 miles or a 15 minute drive from the heavily Russian Brighton Beach.

The proverb “a bad workman blames his tools” refers to “someone who performs a job poorly or unsuccessfully but lays the blame on external factors, rather than taking responsibility for their own failure.”¹²⁰ Much of Russian folk music was born from a rich peasant culture by artists who created music using whatever resources were at their disposal, from wood blocks to washboards to tablespoons. They were not held back by a lack of proper tools. The folk music they created had an enormous impact beginning with orchestral music of the 19th century and expanding on into the music of today.

Indeed, much of klezmer music, which can be defined as Yiddish wedding music of Eastern European Jews, was adopted from the music of the surrounding countries where they lived, and some popular folk songs exist with both Yiddish and Russian names.

The public was invited to join teaching artists and Brooklyn Phil musicians in a hands-on program of these creative traditions.

¹²⁰ A bad workman blames his tools” defined in The Free Dictionary:
<https://idioms.thefreedictionary.com/a+bad+workman+blames+his+tools>

6.4.4.3 Downtown Brooklyn Series

As with the Brighton Beach Series, there was no follow up to the highly successful Brooklyn Village orchestra concert at Roulette due to lack of financial resources. Instead, they repeated the chamber concert collaboration with Phillip Lopate, holding it at Brooklyn Bridge Park where it could hold a large outdoor audience. The workshop was also cancelled due to a lack of resources. Ironically, in the midst of these cancellations, both chamber concerts were highly attended. At this point, the orchestra had no shortage of attractive programs that could pack in audiences. They unfortunately did not have the financial resources to stage them.

6.4.4.3.1 Chamber Concert - Phillip Lopate: Living in Brooklyn

September 23, 2012, Brooklyn Book Festival at Brooklyn Bridge Park, Brooklyn, New York USA



Featuring

- Phillip Lopate, author
- Deborah Buck, violin
- Molly Morkoski, piano

Program

- George Gershwin arr., Heifetz, Prelude no. 2
- Lukas Foss, For Lenny (Variation on New York, New York)

- Judd Greenstein, Be There
- George Gershwin, Promenade
- Aaron Copland, Three Moods, III. Jazzy
- John Corigliano, Sonata for Violin and Piano, Mvt. 1
- Aaron Copland, Violin Sonata, II. Lento
- Timothy Andres, At the River
- The National arr. Conrad Winslow, Fake Empire

This program was largely the same as the program presented on March 1 and 4, 2012 at the Brooklyn Heights Public Library which was very popular and sold out. Instead, it was held outside during the Brooklyn Book Festival at the Brooklyn Bridge Park, which was able to accommodate a much larger audience. Again, it combined writer Phillip Lopate with Brooklyn Phil musicians in a program that explored the Brooklyn Borough's development from a bedroom community to a major city over a 200 year period. This concert, however, did not include the works of Outside-In mentor Randy Woolf or Ted Hearn that were presented in the previous concert.

The Brooklyn Philharmonic partnered with the Brooklyn Bridge Park Conservancy and Brooklyn Bridge Park to present this concert.

6.4.4.3.2 Chamber Concert - From Importer to Exporter: Two Centuries of Music in Brooklyn
February 6, 2013 S. Stevan Dweck Center for Contemporary Culture, Brooklyn, New York USA.



Figure 21 - Photo by Alvina Lai for the Brooklyn Philharmonic

Featuring

- Deborah Buck, violin
- Maurice Edwards, author

Collaborators

- Brooklyn Public Library, Brooklyn Collection: Archive of historical photographs and concert programs.
- Brooklyn Daily Eagle

This highly popular concert performed to a packed house at the Brooklyn Public Library, which partnered music historian Maurice Edwards, author of *How Music Grew in Brooklyn* with the Brooklyn Phil's concertmaster Deborah Buck. Edwards told the story of how Brooklyn grew from importing musical expertise to the hotbed of creative music talent of today.

The performance included archives from the Brooklyn Daily Eagle newspaper displaying the connection between Brooklyn and Europe's classical music scene, which had included visits and performances by violin virtuosos, including Ysaye, Kreisler, Elman and Kubelik.

The concert was followed by a question and answer session with Maurice Edwards.

6.4.4.4 Bed-Stuy Series

This series presented the only orchestra concert of the orchestra's last two seasons to be performed at the Brooklyn Academy of Music (BAM) Opera House. It was a great desire of the board of directors to get the orchestra back to BAM. It also included a chamber concert that featured strings and slam poetry poets, but there was no Family Workshop.

6.4.4.4.1 Chamber Concert - Strings and Slam Poets

Sunday, April 7, 2013, at 4 pm at the Stevan Dweck Center for Contemporary Culture at the Brooklyn Public Library's Central Library, 10 Grand Army Plaza, Brooklyn, New York, USA.



Figure 22 - Photo Alvina Lai for the Brooklyn Philharmonic

Featuring

- Ishmael Islam, 2012 NY Youth Poet Laureate
- Wordisbon, lyricist and emcee
- Randall Woolf, BPHIL composer-mentor

Program String quartet, and speakers (String Sextet for Woolf only)

- | | |
|--|----|
| • Marc Mellits: String Quartet No. 4: Prometheus, mvt. 7 | 5' |
| • Don Byron: String Quartet No. 2: Four Reflections on Marvin Gaye, mvt. 2 | 3' |
| • Don Byron: String Quartet No. 2: Four Reflections on Marvin Gaye, mvt. 1 | 3' |
| • Marc Mellits: String Quartet No. 4: Prometheus, mvt. 2 | 7' |
| • Don Byron: String Quartet No. 2: Four Reflections on Marvin Gaye, mvt. 3 | 3' |

- Copland, Two Pieces for String Quartet 9'
- Randall Woolf, Blues for Black Hoodies, for strings, drum-machine, turntables, and Emcee (wordisbon) 15'

This was a free concert that combined together slam/spoken word poetry, contemporary chamber music mostly for string quartet and Canon composer Aaron Copland. The performance included (then) twenty-year-old poet and Bed-Stuy native Ishmael Islam, who was named the New York Youth Poet Laureate in 2012. This multi-faceted concert intertwined selections from Islam's debut collection, "Meet at Greene," with contemporary chamber music for strings by Mark Mellits, Don Byron, Philip Glass, and Randall Woolf (Blues for Black Hoodies) – the Brooklyn Phil's Outside-In mentor.

The performance was a partnership with Urban Word NYC,¹²¹ and was preceded by a slam poetry open mic and was followed by a post-concert Q&A with poets and musicians.

¹²¹ Urban Word NYC: <https://www.urbanwordnyc.org/>

6.4.4.4.2 Orchestra Concert - You're Causing Quite a Disturbance

June 8, 2013 at the Brooklyn Academy of Music's Howard Gilman Opera House, Brooklyn, New York, USA. On May 16, 2013, the orchestra added a second performance on June 9. Both quickly sold out.



Figure 23 - Erykah Badu and her band performing with the Brooklyn Phil. Alvina Lai for The Brooklyn Philharmonic

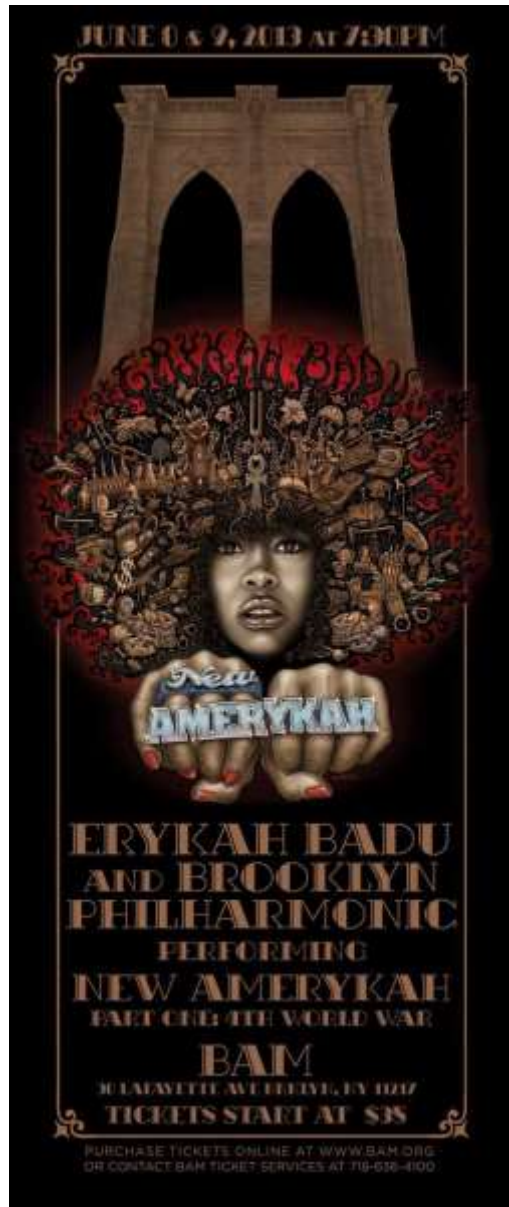


Figure 24 - Promotional poster for the Erykah Badu and Brooklyn Philharmonic concert at BAM

Personnel

- Alan Pierson, conductor
- Daniel Nesta Curtis, assistant conductor
- The Brooklyn Philharmonic
- Erykah Badu, singer-songwriter, Brooklyn Phil 2012-2013 Artist-in-Residence
- Kevin J. Estwick (Wordisbon), lyricist and emcee
- Ringo Rashad Smith (Tumblin' Dice), DJ
- Ted Hearne, Arranger

Program

- Randall Woolf, Blues for Black Hoodies

- Ringo Rashad Smith (Tumbin' Dice), DJ Set
- Ted Hearne, Amerykahn Overture
- Erykah Badu, The Healer
- Ted Hearne, Interlude I
- Erykah Badu, Soldier
- Ted Hearne, Want/World
- Erykah Badu, Twinkle
- Erykah Badu, Me
- Erykah Badu, Master Teacher – Part 1
- Ted Hearne, Interlude 2
- Erykah Badu, Master Teacher – Part 2
- William Allen, Roy Ayers and Edwin Birdsong/Ted Hearne, Amerykahn Promise

Videos:

- BKLN PHIL Twinkle. *Erykah Badu* excerpt from 'Twinkle' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68550614>
- BKLN PHIL The Healer. *Erykah Badu* excerpt from 'The Healer' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68550149>
- BKLN PHIL Soldier. *Erykah Badu* excerpt from 'Soldier' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68549360>
- BKLN PHIL Me. *Erykah Badu* excerpt from 'Me' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68547868>
- BKLN PHIL Master Teacher Part I. *Erykah Badu* excerpt from 'Master Teacher-Part I' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68546920>
- BKLN PHIL Interlude 2. *Ted Hearne* excerpt from 'Interlude 2' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68546265>
- BKLN PHIL Tumbin' Dice DJ Set. *Ringo Rashad Smith* excerpt from Tumbin' Dice's DJ Set, performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68545768>

- BKLN PHIL Blues for Black Hoodies. *Randall Woolf* excerpt from 'Blues for Black Hoodies' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68545134>
- BKLN PHIL Amerykahn Promise. *William Allen, Roy Ayers, Edwin Birdsong/Ted Ahearne* excerpt from 'Amerykahn Promise' performed at 'You're Causing Quite a Disturbance' at BAM Howard Gilman Opera House, Peter Jay Sharp Building, on June 8, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/68544657>

Press/Internet

- DNAINfo February 7, 2013. "Erykah Badu, Mos Def Team with Brooklyn Philharmonic in New Season." <https://www.dnainfo.com/new-york/20130207/fort-greene/erykah-badu-mos-def-team-with-brooklyn-philharmonic-new-season/>
- BrooklynVegan February 12, 2013. "Erykah Badu playing BAM w/ Brooklyn Philharmonic & Mos Def, and Governors Ball (other shows too)" <https://www.brooklynvegan.com/erykah-badu-pla-2/>
- Observer March 14, 2013. "Spring Arts Preview: Top 10 Classical Concerts & Operas." <https://observer.com/2013/03/spring-arts-preview-top-10-classical-concerts-operas/>
- Brooklyn Vegan May 15, 2013. "Erykah Badu & Yasiin Bey sold out BAM show, add 2nd date; Hypnotic Brass Ensemble playing free Rooftop Films screening" <https://www.brooklynvegan.com/erykah-badu-yas/>
- BAM May 20, 2013. "You're Causing Quite A Disturbance featuring Erykah Badu." <https://www.bam.org/music/2013/youre-causing-quite-a-disturbance>
- The Village Voice May 22, 2013. "Music Summer Guide: Erykah Badu and the Brooklyn Philharmonic Team Up." <https://www.villagevoice.com/2013/05/22/music-summer-guide-erykah-badu-and-the-brooklyn-philharmonic-team-up/>
- TimeOut New York May 31, 2013. "Erykah Badu with the Brooklyn Philharmonic." <https://www.timeout.com/newyork/music/erykah-badu-with-the-brooklyn-philharmonic>
- The Wall Street Journal, June 6, 2013. "In Fort Greene, a New Erykah." <https://www.wsj.com/articles/SB10001424127887323844804578529402466234608>
- New York Post June 7, 2013 "Hot picks." <https://nypost.com/2013/06/07/hot-picks-148/#1>
- Dodge and Burn – Gawker June 7, 2013. "Erykah Badu, You're Causing Quite A Disturbance." <http://dodgeandburn.gawker.com/erykah-badu-youre-causing-quite-a-disturbance-512011668>
- The New York Times, June 9, 2013. "Minimalist and Rich, in the Space Between Funk and Classical." <https://www.nytimes.com/2013/06/10/arts/music/erykah-badu-at-the-brooklyn-academy-of-music.html>
- Superconductor by Paul J. Pelkonen, June 10, 2013. "Concert Review: A Genuine Crossover." <https://super-conductor.blogspot.com/2013/06/concert-review-genuine-crossover.html>
- <THE L MAGAZINE> June 10, 2013. "Erykah Badu, Serious Composer?" <https://www.thelmagazine.com/2013/06/erykah-badu-serious-composer/>
- Okayplayer June 10, 2013. "Erykah Badu w/ The Brooklyn Philharmonic Live @ BAM." <https://www.okayplayer.com/news/erykah-badu-brooklyn-philharmonic-live-bam-photos-recap.html>

- Gawker June 10, 2013. “Erykah Badu Loves You: A Conversation With the Artist.” <https://gawker.com/erykah-badu-loves-you-a-conversation-with-the-artist-512360811>

The final concert of the 2012-13 season featured four-time Grammy Award winner Erykah Badu for a concert of hip-hop/orchestral fusion with the Brooklyn Phil. Although Erykah Badu was named as the Brooklyn Phil’s artist-in-residence for the 2012-13 season, this concert was her only involvement with the orchestra.

Brooklyn composer Ted Hearne wrote arrangements of Erykah Badu’s songs with the Brooklyn Philharmonic, and included collaborative works from Badu’s 2008 album *New Amerykah Part One: 4th World War*, amid perspectives from prominent contemporary African-American thinkers on New Amerykah’s ideas about identity, hip-hop, and community. Ted Hearne did brilliant orchestrations melding Badu and her band with the Brooklyn Phil. “Something I really love about that concert is what Ted did,” said Brooklyn Phil music director Alan Pierson. “They’re not just arrangements. What he really did was take Erykah’s *New Amerykah* album and used the songs in it as moments in this symphonic experience, symphonic dreams. He’s not just bringing the sounds of the orchestra but he’s bringing the symphonic tradition.”

The Brooklyn Phil fielded a chamber orchestra-sized group of 44 players, as that is what would fit on the BAM stage with Badu’s band setup, plus at that point the Brooklyn Phil could not afford to put a full orchestra on stage. But it did fulfill the board of director’s wish to get back to the BAM Opera House stage, even though it proved to be the orchestra’s final two concerts before bankruptcy dissolution.

Yasiin Bey (Mos Def) was originally supposed to perform and emcee the concert but abruptly cancelled out with no explanation. Research shows that he instead took an engagement at the Lac Baron-Desqueyroux Montendre Concert in Montendre, Nouvelle-Aquitaine, France, whose dates overlapped with the Brooklyn Phil concert at BAM. His mother, Sheron Smith, was on the Brooklyn Phil board of directors at the time and could not offer an explanation as to why “Dante” (as she referred to him; his birth name) decided not to meet his long-standing concert commitment.

As mentioned previously, the concert sold out well in advance, and when board member Tim Gilles performed a financial audit and discovered the orchestra was running short on cash, he decided to add a second performance, which also sold out quickly. The audience was highly enthusiastic, sang along with some of Badu’s songs and danced in their seats, but even selling out two nights did not cover all of the expenses of staging this final weekend of concerts. Badu was the selling point for these events, and even with Tim Hearne’s outstanding arrangements, it was essentially an Erykah Badu concert accompanied by her band and the Brooklyn Phil.

Irrespective of all of the challenges, it was a terrific concert, and my impression at the time of the concert was that the Brooklyn Philharmonic, which had many featured sections during Ted Hearne’s outstanding arrangements, was able to do things – sound colors, technique – that no rock band can do, and made a case for a potential role for orchestras in the mainstream of music in the future in *Restructuring Classical Music*.

6.4.4.5 Outside-In Concerts

6.4.4.5.1 Inside Outside-In - Public Reading

September 24, 2012, The DiMenna Center for Classical Music, Brooklyn, New York, USA.



Figure 25 - Alan Pierson and Randy Woolf. Photo by the Brooklyn Philharmonic.

The Brooklyn Phil presented a free open public orchestra reading of new works created by the 2011-12 Outside-In Fellows Tim Fite, Charlie Looker and Natalie Elizabeth Weiss. In actuality, this was a small chamber orchestra-sized group of roughly 20 strings.

Even though this concert took place during the 2012-13 season, this was really a carry-over from the previous season, and featured a reading of the works of the 2011-12 Fellows with string orchestra.

6.4.4.5.2 OUTSIDE-IN ANNUAL CONCERT

May 1, 2013 at the Galapagos Art Space, 16 Main Street, Brooklyn, New York USA.



Figure 26 - Photo Hadi Eldebek for the Brooklyn Philharmonic

Videos

- BKLN PHIL 2012-2013 Outside-In Fellows. Get to know Brooklyn Phil 2012-2013 Outside-In Fellows Jesse Krakow, Toshi Reagon and Hadi Eldebek. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/64642145>
- BKLN PHIL Tide to the Wind. *Toshi Reagon* excerpt from 2012-2013 Outside-In Fellow Toshi Reagon's 'Tide to the Wind' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66852371>
- BKLN PHIL Bad Doggie. *Jesse Krakow* excerpt from 2012-2013 Outside-In Fellow Jesse Krakow's 'Bad Doggie' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66850459>
- BKLN PHIL Dream. *Toshi Reagon* excerpt from 2012-2013 Outside-In Fellow Toshi Reagon's 'Dream' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66847421>

- BKLN PHIL Gandharba's Song. *Randy Woolf* excerpt from 2012-2013 Outside-In Mentor Randy Woolf's 'Gandharba's Song' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66844063>
- BKLN PHIL Four Thoughts on Marvin Gaye. *Don Byron* excerpt from Dan Byron's 'Four Thoughts on Marvin Gaye' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66841220>
- BKLN PHIL Song. *Hadi Eldebek* excerpt from 2012-2013 Outside-In Fellow Hadi Eldebek's 'Song' from '2012-2013 Outside-In Fellow Annual Concert' at Galapagos Art Space on May 2, 2013. Video by Joe Tomcho © Brooklyn Philharmonic. <https://vimeo.com/66822098>

Press

- Broadway World, Brooklyn Philharmonic Announces Revised 2013 Season: Returns to BAM, June 8: <https://www.broadwayworld.com/article/Brooklyn-Philharmonic-Announces-Revised-2013-Season>Returns-to-BAM-June-8-20130131>

As was the case in the 2011-12 season, the Outside-In Fellowship paired non-orchestral musicians with the Brooklyn Phil's resident Composer-Mentor, Randall Woolf, and music director Alan Pierson in which they were guided through the process of writing new pieces for string quartet and chamber orchestra, while respecting their unique and individual non-classical musical styles. This was the final class of Fellows prior to the demise of the Brooklyn Phil. The following are the three 2012-13 Fellows: Jesse Krakow, Toshi Reagon and Hadi Eldebek.

6.4.5 Future Programming Plans

Brooklyn Phil music director Alan Pierson made two presentations to the board of directors during my tenure on the board. Because of dwindling financial resources, not all of these programs came to fruition, and the orchestra concert scheduled for April 20, 2013 “You’re Causing Quite a Disturbance” was moved to July 8 and 9 at BAM. See Section 6.4.5.4.2 for details on this concert. It is interesting to see what Pierson had originally proposed for the 2012-2013 season.

The following are the Microsoft PowerPoint presentations¹²² that Pierson made:

6.4.5.1 September 9, 2012 Board Presentation



¹²² From Alan Pierson’s Brooklyn Philharmonic archives. Used with his permission.

Downtown Brooklyn Series

Orchestra Concert

Saturday, March 9, 2013

**THE SOUND OF DREAMING:
A BROOKLYN LEGACY OF MUSIC AND FILM**



Chamber Concert

Sunday, November 4, 2012

**FROM IMPORTER TO EXPORTER:
TWO CENTURIES OF MUSIC IN BROOKLYN**



Chamber Concert

Sunday, September 23, 2012

**PHILLIP LOPATE:
LIVING IN BROOKLYN**



Family Workshop

**FADE TO BLACK:
CREATING SOUNDTRACKS FOR FILM AND LIFE**

Of these four events proposed, only the two chamber music concerts took place due to funding limitations.

Brighton Beach Series

Orchestra Concert

Friday, February 1, 2013

ALL MUSIC IS FOLK MUSIC:

TRADITIONS OF THE FORMER SOVIET UNION



Chamber Concert

Friday, February 10, 2013

VERA PAVLOVA'S

ALBUM FOR THE YOUNG



Family Workshop

Sunday, January 27, 2013

A BAD WORKMAN BLAMES HIS TOOLS

Of these three events, only the chamber concert and family workshop took place due to funding limitations.

Bed-Stuy Series

Orchestra Concert

Saturday, April 20, 2013

YOU'RE CAUSING QUITE A DISTURBANCE



Chamber Concert

Sunday, April 7, 2013

STRINGS AND SLAM POETS



Family Workshop

Saturday, April 13, 2013

RHYTHM WITH MEANING

Of these three events, only the orchestra concert and the chamber concert took place. However, the orchestra concert took place at the Brooklyn Academy of Music (BAM), not in Bedford-Stuyvesant. However, that did not stop the concert with Erykah Badu from being sold out when it finally took place on June 8, 2013, as well as a second performance on June 9, which was also sold out.

Education

OUTSIDE-IN 2011 -12 CHAMBER ORCHESTRA READING



OUTSIDE-IN 2012 -13 STRING QUARTET CONCERT



Brooklyn Philharmonic Youth Orchestra DEBUT PERFORMANCE



Also: March 9 Orchestra Concert

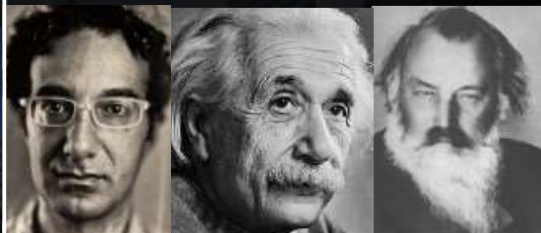
Both of these Outside-In concerts took place as scheduled.

BKLNPHIL

2013-2014

Orchestra Events in Development

TIME: A RADIOLAB COLLABORATION



BROOKLYN SINGER-SONGWRITERS



BALLET'S MAGIC KINGDOM: DANCE IN RUSSIA



PROSPECT PARK EVENT: HAITIAN CULTURE IN BROOKLYN





Chamber Concerts

Sunday, February 10, 2013

**VERA PAVLOVA'S
ALBUM FOR THE YOUNG**



Wednesday, February 6, 2013

**FROM IMPORTER TO EXPORTER:
TWO CENTURIES OF MUSIC IN BROOKLYN**



Chamber Concert
Sunday, April 7, 2013

STRINGS AND SLAM POETS



Orchestra Concert
Saturday, June 8, 2013
YOU'RE CAUSING QUITE A DISTURBANCE



Education

Friday, June 7, 2013
OPEN REHEARSAL



Wednesday, May 1, 2013
ANNUAL OUTSIDE-IN CONCERT



Brooklyn Philharmonic Youth Orchestra



6.4.5.3 Plans for 2013-2014

These were Alan Pierson's rough plans for the 2013-2014 that were presented to the Brooklyn Phil's board of directors.



Events in Development

DEATH AND TRANSFIGURATION: A RADIOLAB COLLABORATION



BROOKLYN SINGER-SONGWRITERS



ALL MUSIC IS FOLK MUSIC: TRADITIONS OF THE FORMER USSR



PROSPECT PARK EVENT: HAITIAN CULTURE IN BROOKLYN



7 Orchestra Musician Reaction

The Brooklyn Philharmonic had members of the orchestra on their board, but they contributed little to the success of the organization nor provided any significant insights or governance. Based on what I saw at our board meetings, their primary concern was never on the future of the orchestra via *The Brooklyn Model*, but on their immediate concerns, essentially reminding the board that what we were overseeing was their livelihood, and that they need more “gigs.”¹²³

Regarding orchestra musician reaction to *The Brooklyn Model*, Pierson commented,¹²⁴ “Well, it was kind of all over the map, honestly. There were some players who were really into what we were doing. And my message - my approach - was very collaborative and very communal. And so those people like bass player Greg August - I remember him in particular - and a wonderful, terrific trumpet player Wayne du Maine were really precious to me because they were both people who were not just classical players. Both Wayne and Greg were both players who played a lot of jazz and who had other types of gigging. And they were the guys who - when I was talking about Mos Def - were like, ‘Oh man, that is really exciting.’” Because of their enthusiasm for Pierson’s programming, Pierson focused on them and engaged them by featuring them in some of their concerts by giving them big solo parts that made great use of their skills because “they so *got* what we were doing and were able to contribute.”

Pierson observed¹²⁵ that there were other people in the orchestra that didn’t prefer the new *Brooklyn Model*-inspired repertoire but understood and were supportive, or at least went along with the new programming in a collegial way, even if they weren’t highly enthusiastic about it like August and du Maine.

But there were also people in the orchestra that actively disliked it. There was an arrangement done of the Beethoven remix competition winning composition by DJ Eddie Marz that remixed a section from Beethoven’s Third Symphony which Andrew Norman arranged for the Brooklyn Phil’s concert with Mos Def (see Section 6.3). It was very repetitive, and it meant taking sections from the Beethoven symphony and looping them and layering them. Pierson recalled¹²⁶ after that concert that one of the orchestra musicians came up to him very cheerfully, and said, “That was the most horrible thing I’ve ever played in my life. That was so terrible. I don’t understand how anyone would think that was music or why that should be on a concert” – she thought it was a travesty. Pierson’s mother, who visited the concert, went back to her hotel on the subway and ended up in a train car with Brooklyn Phil musicians who were complaining about what a terrible program it had been.

Pierson found that his early experiences with Alarm Will Sound¹²⁷ revolved around collaborative music-making among friends and colleagues who collectively generated their musical

¹²³ A slang term used amongst freelance musicians, meaning “engagements.”

¹²⁴ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹²⁵ Ibid.

¹²⁶ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹²⁷ See Section 4.4 Alan Pierson

programs.¹²⁸ Desiring to bring that positive atmosphere to the Brooklyn Phil, he held a town hall meeting at the Musician's Union Hall in Manhattan where the entire orchestra was invited to meet him after he was first hired in 2011. He outlined his programming plans, but the musicians were very guarded and expressed a lot of skepticism. While he tried to appear cheerful and collaborative, he saw a lot of crossed arms and cold looks as he tried to win people over.

After that, Pierson came up with the idea of holding regular meetings with the orchestra where everyone would be invited to come so that they could discuss programming. That turned out to be difficult and confusing because the orchestra member views about what to do were highly polarized and divergent. The views were so conflicting that they had difficulty holding a fruitful conversation. People would say, "I remember the old days when we would do a standard repertoire show at BAM and bring in a great crowd and we would do three of them. We would do a whole weekend of shows at BAM playing the classical repertoire Canon. That's when the Brooklyn Phil was at its best. Let's do that again."¹²⁹ This was contradictory to the entire plan that Pierson had presented to the Brooklyn Philharmonic's board of directors.

Pierson came to the Brooklyn Phil with many positive experiences with Alarm Will Sound regarding collaboration and music, which was his point of departure. He wanted the Brooklyn Phil to be that way because he found from experience that when everybody in the ensemble is really behind what the organization was doing, a different kind of energy results.

In retrospect, despite his best efforts with the Brooklyn Phil musicians, it was a disappointment. Said Pierson,¹³⁰ "I think it was sad to realize that wasn't going to happen at Brooklyn. And I don't know, a part of me wonders now whether I could have leaned into those conversations more. And also, I don't like conflict. I've gotten a little better about learning how to accept conflict now than I was then. I wonder if a version of Alan, who embraced conflict more could have made those conversations more fruitful. But what I left feeling was like, 'Shoot, this is just not worth anybody's time.'"

It seemed as though Pierson had inherited an organization that was built on a model (classical repertoire plus conventional classical "contemporary" music) that was inherently incompatible with *The Brooklyn Model* and the associated repertoire that was much different from what the musicians were accustomed.

From my personal experiences in lecturing around the United States on music entrepreneurship I've generally observed that classical musicians are extremely conservative because of the NASM-standardized curriculum¹³¹ that budding orchestra musicians are made to follow in accredited American music schools. Anything entrepreneurial or different tends to be out of their realm of experience and understanding, as well as out of their primary instrumental instructor's ken. Whenever I've delivered lectures on entrepreneurship, and I get down to the essence of what entrepreneurship actually means, I can have an entire room full of people, but the light of

¹²⁸ Ibid.

¹²⁹ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹³⁰ Ibid.

¹³¹ NASM: National Association of Schools of Music. The major United States organization that accredits college programs of music, which have a huge influence on the coursework and curriculum that a college may offer.

understanding only goes on in perhaps one or two attendees. They will come up to me afterwards and say, "You know I could really do this. I could put these things together and make this happen."

With a much smaller group like Alarm Will Sound, it is a lot easier to get the musicians to buy into something like *The Brooklyn Model*, or the musicians can alternatively be handpicked that have already expressed interest. But when you take an existing large ensemble like a full symphony orchestra with 80 to 120 classical musicians that are used to performing with a completely different and conventional model that was started in 1857, it is difficult if not impossible to get them to shift their perspective en masse without reforming the entire organization.

In 2011, I partnered with a flutist to form an entrepreneurial and unconventional professional woodwind quintet in Austin, Texas, USA. We put out the word to the local music community and got a large response from local musicians interested in joining us. As a prerequisite, I had them sit through and discuss a lecture that I had delivered many times on "Entrepreneurship for Musicians." After that was over, the applicants were asked if that was something that they really wanted to do, and they seemed enthusiastic. We performed a lot of unconventional music, and even added a percussionist/drummer to the ensemble to give our group more edge, and we ended up performing at the South by Southwest Music Festival in Austin, Texas, USA, which is meant to showcase emerging rock bands from around the United States. We performed in a bar in downtown Austin and attracted a fairly significant crowd. But afterwards, the musicians complained that they wanted to go back to performing standard woodwind quintet repertoire, which was a huge disappointment to me. This was similar to the pushback that Alan Pierson experienced with the Brooklyn Phil's orchestra members.

An editorial appeared on the WQXR¹³² website about the Brooklyn Phil on October 18, 2013 written by Brian Wise, ironic, given that the orchestra had already folded.¹³³ The article, "Brooklyn Philharmonic, Innovative but Sounding a Troubled Tune,"¹³⁴ referenced some of the orchestra's musicians blaming the orchestra's woes on Pierson's shift away from conventional symphony concerts. Oboist Randal Wolfgang was quoted, "I didn't like his idea that we'd go in the direction of playing with rappers and trying to get something popular going. My feeling was the orchestra should go in the direction of the Tchaikovsky Fifth or Schubert Unfinished or Dvorak New World symphonies."

Wolfgang's quote was not surprising given his music school indoctrination into a diet chiefly consisting of the music of "Dead White European Men," although it was somewhat ironic given the orchestra's history of modern music and world premieres. The US music school curriculum does include more contemporary compositions, but those are chiefly of composers writing in a classical European style instead of forging a connection with the music of the communities in which these schools are collocated. My alma mater The Eastman School of Music in Rochester,

¹³² The classical music radio station in New York City, New York, USA.

¹³³ The Brooklyn Philharmonic essentially ran out of money and ceased operations after the June 8, 2013 concert with Erykah Badu.

¹³⁴ <https://www.wqxr.org/story/brooklyn-philharmonic-troubled-tune/>

New York, USA still maintains an ensemble called “Musica Nova”¹³⁵ (in which I performed as a student), which claims that “the ensemble consistently performs a diverse variety of music by the greatest composers of our time, including Reich, Boulez, Adams, Ligeti, Birtwistle, Rihm, and Haas, in addition to some of the classic works of early 20th century literature by Schoenberg, Webern, and Varese.” This is not edgy 21st century repertoire or anything remotely connected to *The Brooklyn Model*. Similarly, when I was a Tanglewood Fellow in the summer of 1978,¹³⁶ the annual Festival of Contemporary Music¹³⁷ performed by fellows of the Berkshire Music Center was commonly and derisively referred to as “Crazy Music Week.”

Similarly, music students are called upon to perform solos and orchestral excerpts from the standard repertory in their annual juries, so their very promotion from one year to the next is totally based on their ability to perform conventional classical music. The grand irony is that they will likely never get to perform many of the orchestral excerpts that they are being called on to perform in their juries, which of course they play alone minus orchestra. It is no wonder that classically trained musicians tend towards the conservatism and conventionality aptly put in Mr. Wolfgang’s comment above. It is therefore not surprising and even likely that when *The Brooklyn Model* is implemented in other orchestras, it will encounter a certain amount of resistance from some of the orchestra musicians, unless some steps are taken.

The solution, therefore, is either to reform an ensemble or create a brand new ensemble, and make sure that they musicians all buy into *The Brooklyn Model*, otherwise they shouldn’t be hired.

¹³⁵ <https://www.esm.rochester.edu/ensembles/musicanova/>

¹³⁶ About the Tanglewood Music Center on the Boston Symphony’s website: <https://www.bso.org/brands/tanglewood-music-center/about-the-tmc.aspx>

¹³⁷ Festival of Contemporary Music on the Boston Symphony’s website: <https://www.bso.org/brands/tanglewood-music-center/concerts/festival-of-contemporary-music.aspx>

8 *The Brooklyn Model* in other Orchestras

“I guess the question is, ‘Where to go with it?’” said Alan Pierson. Regarding his life after the Brooklyn Phil, he said, “Right now, I’m focused on Alarm Will Sound, and I’m trying to build my guest conducting career. Alarm Will Sound, by its nature as a national group, doesn’t have a community in the sense that the Brooklyn Phil did. I’m passionate about building my orchestra conducting career, but no one’s asking me to program like this. And so, I have a lot of passion for this kind of work, but I don’t have a specific outlet for it right now.”¹³⁸

The challenge with *The Brooklyn Model* during its time in the Brooklyn Phil is that people don’t know what it was, and it didn’t last long enough for it to be seen by people who really needed to see it, despite the large amount of coverage that the Brooklyn Phil got in the press in New York. It is an argument of the *Restructuring Classical Music* dissertation that the trailblazing experiment in diversity and community in the classical orchestra by Alan Pierson and the Brooklyn Philharmonic needs to be picked up by other orchestras, large or small; existing or brand new.

Disseminating *The Brooklyn Model* to these groups is a major goal of this entire dissertation through the documenting of what the Brooklyn Phil did when they implemented *The Brooklyn Model* during 2011-13. I believe that any classical ensemble can benefit from the lessons learned here.

This section takes a look at what elements of *The Brooklyn Model* have been or are being used in other orchestras. It is by no means exhaustive but is meant to give an overview of what other groups are doing.

8.1 Other Orchestras: Good and Bad

Here are two examples of community-based programming done by US professional orchestras. One has worked quite well in developing multiple audiences across their state, and the other failed to capitalize on their highly successful community programs, and ultimately went bankrupt:

8.1.1 The New Jersey Symphony’s Community-Based Model

The New Jersey Symphony Orchestra, formed in 1922, is the State of New Jersey, USA’s flagship symphony orchestra. They have long used a community model, and were doing so when I subbed on clarinet with them back in the early 1980’s. I still have a strong memory of performing antiphonal clarinet in one of the upper back corners of the War Memorial Theater (built in 1930) in Trenton, New Jersey, USA – the seat of state government in New Jersey. We were performing John Corigliano’s Clarinet Concerto with Richard Stoltzman playing the solo – way down on the mainstage.

¹³⁸ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

The New Jersey Symphony has had a successful model of developing concert attendance in various population centers across the state, and they continue that model today. Rather than being centered on a single location and expecting all concertgoers to come to them, they go out to the concertgoers and perform their subscription programs in the following cities:

- New Jersey Performing Arts Center in Newark (also known as NJPAC)
- State Theatre New Jersey in New Brunswick
- Count Basie Center for the Arts in Red Bank
- Richardson Auditorium in Princeton
- Mayo Performing Arts Center in Morristown
- Englewood Series (Bergen PAC¹³⁹ in Englewood and West Side Presbyterian Church in Ridgewood).

This means the orchestra musicians do a lot of driving to various cities across the state, but it has been a very stable model for them with audiences having been developed in each of those locations.

The New Jersey Symphony is the ultimate successful community-based orchestra. While the programming that they implement tends towards the conventional classical music Canon in the form of subscription concerts, nonetheless, they have become a real state orchestra by repeating these concerts in different communities around the state and building audiences in each one.

Back in the early 1980's, I subbed on clarinet with the New Jersey Symphony, and it was a lot of schlepping – out to places in New Jersey like Trenton, Red Bank and Englewood. They still follow that model, and that clearly works for them.

8.1.2 The Lesson of the Honolulu Symphony: A Cautionary Tale

Looking back over my tenure playing Assistant Principal Clarinet/Bass Clarinet with the Honolulu Symphony during the 1982-83 season, there were elements of *The Brooklyn Model's* community-based programming in the concerts they presented, whether they were aware of it or not. Unfortunately, they did little or nothing to take advantage of it and bring the audiences they developed across all of their performances, including their subscription series in Honolulu. Here are the communities that this orchestra catered to:

- Community concerts that featured a lot of local culture, artists, and music. The orchestra presented concerts at the Waikiki Shell in Honolulu which were wildly attended and included local artists like the Brothers Cazimero¹⁴⁰ and Karen Keawehawaii. Mixed into the concert repertoire were “classical” standards like Rossini's William Tell Overture, as well as Ancient Hula groups and even Italian American tenor Sergio Franchi. These were not only performed in Honolulu, but on Hawaii's other islands: Kauai, Maui, the Big Island (of Hawaii) and even at more offbeat islands like Molokai. These were always heavily attended by a diverse community; however, they were all conducted by the Assistant Conductor and fellow Eastman graduate Henry Miyamura – never by the music director

¹³⁹ PAC – a commonly-used US abbreviation for Performing Arts Center.

¹⁴⁰ The Brothers Cazimero on Wikipedia: https://en.wikipedia.org/wiki/The_Brothers_Cazimero

Donald Johanos. If I were running the orchestra, I would have put the best artists that we had on these concerts, as these people represented much if not all of the orchestra's potential future audiences.

- The orchestra performed many and regular youth concerts in their residence in the Neal Blaisdell Concert Hall in Honolulu. Again, these concerts mixed classical and more popular music as well as pieces that featured break dancers. The latter elicited cheering from the kids. The orchestra also sent out small groups to play in schools.
- The regular subscription season took place in the Blaisdell Concert Hall in Honolulu and was conducted by the orchestra's lackluster music director Donald Johanos, which never included any local artists or culture and was sparsely attended. This clearly led up to their failure and dissolution in 2010. There was no attempt made to have the "regular" orchestra concerts reach out to the local community, which was 54% Asian and 17% White¹⁴¹ and 8.4% Native Hawaiian. The Asian ethnic groups are Japanese (19.9%), Filipinos (13.2%), Chinese (10.4%), and Koreans (4.3%). The orchestra's subscription series consisted entirely of music from the classical Canon with the occasional classical-style contemporary composition. This represents a cautionary tale in the extreme: you can ignore your community at your peril, especially when the non-white community represents 83% of the population.

In the case of the Honolulu Symphony, the orchestra was already performing community-based programs, but made no attempt to tie their success at attracting those audiences into their regular subscription series concerts.

Below are other groups that have adopted parts of *The Brooklyn Model*, or at least danced around its edges:

¹⁴¹ 2010 U.S. Census

8.2 Alarm Will Sound



Figure 27 - Alarm Will Sound performing at the Sacrum Profanum festival in Poland in 2011. Photo by Michael Clayville

Website

<https://www.alarmwillsound.com>

As mentioned earlier, Alan Pierson was the artistic director of the New York City group Alarm Will Sound (AWS) when he was appointed as the Brooklyn Phil's music director (Section 4.4 Alan Pierson). He cofounded AWS in 1996 and has continued in that role contiguously since its beginning, during his tenure as music director of the Brooklyn Phil, and continues in that role today. Much of the innovation of *The Brooklyn Model* that Pierson implemented during his two seasons with the Brooklyn Phil arose from many of his Alarm Will Sound experiences.

Some of the experiences Pierson had with the Brooklyn Phil carried over to Alarm Will Sound after the end of the Brooklyn Phil's last season in mid-2013. The Brooklyn Phil's Outside-In program (Section 6.1) was the inspiration for Alarm Will Sound's Alarm System program. It similarly involved working with people outside of the usual world of trained classical composers but different in that they were not necessarily expected to write for the ensemble.

These ranged across a variety of mentorship:

- Some of them merely needed help with learning how to use the Sibelius notation software and how to create a score.

- Alyssa Pyper wrote a set of songs that came out of “a symbolic journey into the trauma and quest for healing as a young, gay, Mormon woman.”¹⁴² Ms. Pyper “made this beautiful set of songs, and they were gorgeous,” said Pierson.¹⁴³ “That was sort of the closest I’ve had to an Outside-In type experience with Alarm Will Sound, where this is someone who’s a great imaginative thinker about sound and music, and a beautiful performer who doesn’t know a lot about how to write for an ensemble like this but really has the imagination and is passionate about their work and really wants to do it. So, we’re going to work with this person and help them make the best piece for us that we can.”
- AWS did a project with electronic music artist Lucrecia Dalt.¹⁴⁴ She recorded each player into individual tracks, and they transcribed out each person’s parts. “That was a super cool piece made in a very different kind of process,” said Pierson.

Pierson described their program further. “Alarm System is inspired by many of the goals of the Outside-In program, but not focused on a particular neighborhood, it’s open to anybody in the world and also not so specific about how we’re going to work together.”

¹⁴² Alyssa Pyper “Salt Crust” on Bandcamp. <https://alyssapyper.bandcamp.com>

¹⁴³ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹⁴⁴ Alarm Will Sound, Descansos, <https://www.alarmwillsound.com/event/st-louis-mo-30/>

8.3 Crash Ensemble



Dublin, Ireland-based Crash Ensemble describes itself as “Ireland’s leading new music ensemble; a group of world-class musicians who play the most adventurous, ground-breaking music of today. Crash Ensemble are adventurous, innovative and ambitious.”¹⁴⁵

The group was founded in 1997 by composer Donnacha Dennehy as an Irish new music collective. As Alan Pierson described them, “Crash is a similar kind of group to Alarm Will Sound. They’re a similar kind of contemporary music group; obviously more focused on Irish artists, although they play international work, too. But yeah, similar in size and in mission, just in a different part of the world.”¹⁴⁶

Pierson has worked directly with them as their principal conductor and appears on many of their recordings and performances.

¹⁴⁵ Crash Ensemble Website, About. <https://www.crashensemble.com/about-crash-ensemble>

¹⁴⁶ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

8.4 Los Angeles Philharmonic



Figure 28 - Ljova with Carlos Vives at the Hollywood Bowl

Website

<https://www.laphil.com/>

Video

Carlos Vives with Gustavo Dudamel & the LA Phil | Sound/Stage: <https://youtu.be/KwyYc8IZJeY>

Press/Internet

Broadway World January 8, 2013 “LA Phil Announces Brooklyn Festival, 4/16-22”
<https://www.broadwayworld.com/los-angeles/article/LA-Phil-Announces-Brooklyn-Festival-416-22-20130108>

Los Angeles Times April 14, 2013. “Brooklyn Festival samples the new classical music of the borough.” <https://www.latimes.com/entertainment/arts/la-xpm-2013-apr-14-la-et-cm-brooklyn-festival-los-angeles-philharmonic-20130414-story.html>

The Los Angeles Philharmonic staged a Brooklyn Festival¹⁴⁷ from April 16 – 22, 2013 that focused on “the contribution of Brooklyn artists to American music.”¹⁴⁸ It was a successful and dizzying array of world premieres of pieces inspired by Brooklyn’s art rock scene. It isn’t necessarily connected with *The Brooklyn Model* outlined here, as doing a Brooklyn festival is much different than doing a community-based model that the Brooklyn Phil took on. But their programming was very eclectic, which involved hiring composers to come in and curate and present “Brooklyn-style” music in their regular performing venues.

The Los Angeles Philharmonic’s Brooklyn Festival included new works by David Little, Matt Marks, and Ted Hearne - all of whom worked with the Brooklyn Phil - and included conducting by Alan Pierson.

During the pandemic, the LA Phil and their wildly popular conductor Gustavo Dudamel engaged Lev “Ljova” Zhurbin to create six orchestral arrangements for a collaboration between celebrated Colombian singer Carlos Vives and his band. Ljova had done arrangements for the Brooklyn Phil’s concert for the Russian community November 3, 2011 at the Millennium Theater, Brighton Beach, Brooklyn, New York, USA. This was recorded at the Hollywood Bowl in the Spring of 2020 without an audience, with two live performances on August 27 and 28, 2021, also at the Hollywood Bowl in Los Angeles, California, USA.

This concert combined traditional sounds of Vives’ home country Columbia with modern pop, rock, R&B as well as Dudamel conducting members of the LA Phil. These songs are all in Vives’ and Dudamel’s native Spanish language, and appeal to the large Spanish-speaking community in the Los Angeles area. The video above is also all in Spanish.

¹⁴⁷ LA Phil Press Release: LA Phil sets its sights on Brooklyn; celebrates distinct and influential music scene.
<https://www.laphil.com/press/releases/1308>

¹⁴⁸ Ibid

8.5 New World Symphony



Figure 29 - DJ and composer Mason Bates, above left, spins electronic music during a Pulse concert with the New World Symphony in Miami Beach. Photo: Josh Ritchie for the Wall Street Journal

Video

- New World Symphony on YouTube August 24, 2011. “Pulse: Late Night at the New World Symphony. <https://youtu.be/RDxVP1uodSE>
- New World Symphony on YouTube February 1, 2019. “Pulse: Late Night at the New World Symphony. <https://youtu.be/PAX-V9TyBYQ>
- New World Symphony on YouTube March 24, 2012. “Pulse event by the New World Symphony. <https://youtu.be/dJtZEPsX3is>
- New World Symphony on Vimeo October 30, 2015. “PULSE is Back! <https://vimeo.com/144121136>

Press/Internet

- The Wall Street Journal, May 4, 2012. “Remixing Classical-Music Concerts for the iPod Generation. <https://www.wsj.com/articles/SB10001424052702304050304577378253248886874>
- New World Symphony website, News. Pulse wins Best Classical Music Experience. <https://www.nws.edu/news/pulse-wins-best-classical-music-experience/>

- Adrienne Arsht Center 2019, Introducing NWS Downtown: An exciting new classical music experience at the Arsht Center.
<https://www.arshtcenter.org/Boletos/Subscriptions/New-World-Symphony/New-World-Symphony-2019-2020/>
- Miami New Times, January 16, 2018. New World Symphony Pairs Classic Movie Themes, DJs, and an 80-Piece Orchestra, <https://www.miaminewtimes.com/music/new-world-symphonys-pulse-late-night-at-the-movies-on-january-19-9983269>

The New World Symphony, based in South Beach, Florida, USA, describes itself as follows: “The New World Symphony, America’s Orchestral Academy, prepares highly-gifted graduates of distinguished music programs for leadership roles in orchestras and ensembles around the world.”¹⁴⁹ This program effectively fills a gap of up to three years between when orchestral musicians graduate from music college and when they obtain a position in a professional orchestra.

When they offered me the position of Dean at the New World Symphony in 2006,¹⁵⁰ they were essentially acting as a continuation of a performance degree curriculum, minus any of the academic courses normally required at accredited schools of music. At the time, I sent a letter to their conductor and founder Michael Tilson Thomas exhorting them to take advantage of their position as a training orchestra and the opportunity that it represented. “What if those 400 NWS graduates playing in orchestras were not only trained in advanced orchestral performance, but also in governance, best practices, organizational management, audience development and many of the other issues vital to the long term health and growth of orchestras in our country?”¹⁵¹

Since then, the orchestra has added a variety of community engagement programs described as “a broad array of musical and educational offerings provides families, students, teachers and adults of all ages with opportunities to learn and to experience classical music.”¹⁵² As mentioned earlier in this document (Section 2 Introduction), outreach-style community engagement is a mostly failed model of audience development, and it appears that the New World Symphony chose to ape what is being done in other professional orchestras.

To their credit, however, they launched an innovative program called Pulse, where “The New World Center Performance Hall will be transformed into a lounge-like environment, with a large standing area in front of the stage, club-style lighting and haze, a cocktail bar inside the hall, and specially created videos for all the works on the program. Two sets by the DJ alternate with two sets by the orchestra and ensembles. Following the orchestra’s second set, the event, which runs

¹⁴⁹ New World Symphony website, About. <https://www.nws.edu/about/about-nws/>

¹⁵⁰ In 2006, I turned down the position as Dean with the New World Symphony as the salary was insufficient to cover the cost of putting my three daughters into private school. The public school system in South Beach, Florida was extremely substandard.

¹⁵¹ Letter to Michael Tilson Thomas, November 20, 2006.

¹⁵² New World Symphony Website, Community Engagement Overview. <https://www.nws.edu/community-engagement/overview/>

till midnight, will close with a showcase set by the DJ and band, simultaneous with an acoustical set of chamber music “Pulse Unplugged” in the SunTrust Pavilion.”¹⁵³

This resonates very closely to *The Brooklyn Model*, where the orchestra created a program that addresses the community that goes to night clubs with DJs, bars, and dance floors. It includes works that range from jazz and Broadway musicals to pieces by contemporary American composers. This very effectively lowers the barriers between what is a traditional symphony orchestra and club-attending audiences.

8.6 Nu Deco Ensemble



Figure 30 – Nu Deco Ensemble Conductor and Co-Artistic Director Jacomo Bairos. Photo by Gabriella Boschetti

Website

<https://nu-deco.org/>

Press/Internet

Nu Deco Ensemble Electrifies in ‘SPAC’ on Stage’ Debut. Saratoga Living.

<https://saratogaliving.com/nu-deco-ensemble-electrifies-in-spac-on-stage-debut/>

Another group that picked up aspects of *The Brooklyn Model* was a group in Miami, Florida, USA called Nu Deco Ensemble that was formed in 2015 with the mission to “create compelling and

¹⁵³ New World Symphony Website, News. Pulse: Late Night at the New World Symphony.
<https://www.nws.edu/news/pulse-late-night-at-the-new-world-symphony/>

transformative genre-bending musical experiences that inspire, enrich and connect new and diverse audience and artists.”¹⁵⁴ Former Brooklyn Phil music director Alan Pierson mentioned that he was “impressed with how they've handled it. I think they're doing really nice work.”¹⁵⁵

Pierson has a direct connection to that group – trumpet player Tim Leopold from Pierson’s New York chamber orchestra Alarm Will Sound is a part of Nu Deco. They have a strong community focus, and significantly put collaborations with contemporary artists at their front and center.¹⁵⁶ Pierson commented, “for me in Brooklyn, that was not the lead, that was a result. That was not the goal, that was the result of the goal that followed.”¹⁵⁷

8.7 San Francisco Symphony



Figure 31 - Dame Drummer, drums. Source: San Francisco Symphony website

Website

<https://www.sfsymphony.org/>

Video/Audio

- San Francisco Symphony website, CURRENTS Episode I: “Enter the Pipa.”
<https://www.sfsymphony.org/CURRENTS/EnterthePipa>
- San Francisco Symphony website, CURRENTS Episode II: “Bay Area Blue Notes.”
<https://www.sfsymphony.org/CURRENTS/Bay-Area-Blue-Notes>

¹⁵⁴ Nu Deco Mission Statement from their website at: <https://nu-deco.org/about-mission/>

¹⁵⁵ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

¹⁵⁶ Nu Deco Ensemble past concerts: <https://nu-deco.org/archived-concerts/>

¹⁵⁷ Phone interview with Alan Pierson by Michael Drapkin on April 17, 2020.

- San Francisco Symphony website, CURRENTS Episode III: “From Scratch.” <https://www.sfsymphony.org/CURRENTS/FromScratch>
- San Francisco Symphony website, CURRENTS Episode IV: “¡Viva Mexico!” <https://www.sfsymphony.org/CURRENTS/Viva-Mexico!>
- Ljova website: “Collaboration with Los Cenzontles and San Francisco Symphony, September 16, 2020.

The San Francisco Symphony (California, USA) implemented a number of innovative programs during the COVID pandemic during 2020. Many of these have *The Brooklyn Model* elements to them that were targeted at a number of communities in the San Francisco area.

Their program, Currents,¹⁵⁸ is a four part series with podcasts and other multimedia focused on different ethnic communities and their musical styles in the San Francisco vicinity. These include videos, podcasts, and curated playlists that pair guest artists from the community in performances with members of the San Francisco Symphony.

1. “Enter the Pipa” explores the traditions, sounds, and stories about San Francisco’s Chinese Community, featuring Chinese pipa artist Shenshen Zhang. <https://vimeo.com/440908788>
2. “Bay Area Blue Notes” looks at the history of Jazz in the San Francisco area with guests Jason Hainsworth on saxophone and Tammy L Hall on Piano with musicians from the orchestra. <https://vimeo.com/445053247>
3. “From Scratch” delves into the Hip Hop culture and music from the Oakland area adjacent to San Francisco, with a variety of guest artists. This includes curated playlists of music, including music of Black composers, classical for Hip Hop lovers, and Hip Hop for classical lovers. https://players.brightcove.net/6179895452001/default_default/index.html?videoId=6187178105001
4. “¡Viva Mexico!” which features collaborations and performances between members of the San Francisco Symphony as well as Latin American artists from Los Cenzontles, a nonprofit organization, cultural arts academy, band, and production team that has promoted Mexican-American Culture since 1989. https://players.brightcove.net/6179895452001/default_default/index.html?videoId=6191240252001 Ljova created three arrangements for Los Cenzontles and the San Francisco Symphony.¹⁵⁹

They also present “Mavambo eNgoma, Rooted in Music” for purchase only (\$15) on their website. This explores “the intersection between classical music and Zimbabwean musical culture. The Chinyakare Ensemble and San Francisco Symphony come together in a program that celebrates

¹⁵⁸ San Francisco Symphony Currents website: <https://www.sfsymphony.org/CURRENTS>

¹⁵⁹ Ljova was the individual that introduced me to the Brooklyn Phil’s executive director Richard Dare. He also produced arrangement for the Brooklyn Phil in their Brighton Beach concert.

music as the root of family, community, and the world.”¹⁶⁰ Ljova produced arrangements for this collaboration as well.¹⁶¹

The orchestra also presented a highly innovative digital concert event “Throughline: San Francisco Symphony – From Hall to Home” which introduces their new music director, Esa-Pekka Salonen in a program that includes music by Beethoven, Ellen Reid, John Adams, and Kev Choice. This includes the world premiere of Nico Muhly’s Throughline, which is described as a “a San Francisco Symphony commission written specifically for a digital medium and filmed in locations around the world.”¹⁶² This program resonates strongly with *The Brooklyn Model* and programming that was done by Brooklyn Phil’s music director Alan Pierson in that it combines a wide “variety of cultural disciplines” beyond traditional classical music.

As Maestro Salonen says in the introduction to the Throughline video, “Can an orchestra belong to a city? Can an orchestra capture the spirit of a city? And at the same time, can it make boundaries disappear? The answer lies in open mindedness and curiosity, because music connects us in a way that nothing else does.” For a major symphony orchestra that regularly performs music of the classical music Canon, they seem to be highly innovative in how they are looking to interact with communities in the San Francisco area. It will be interesting to see how much of these kinds of innovation programs are continued when the COVID pandemic ends and orchestras go back to their regular in-person performance schedules.

¹⁶⁰ San Francisco Symphony website, Mavambo eNgome, Rooted in Music, <https://www.sfsymphonyplus.org/products/zimbabwean-musical-culture>

¹⁶¹ Lev “Ljova” Zhurbin website: <https://www.ljova.com/2021/05/new-collaboration-with-chinyakare-ensemble-san-francisco-symphony/>

¹⁶² Throughline on the San Francisco Symphony website: <https://www.sfsymphony.org/Watch-and-listen/Events/Throughline>

9 Solving Racism and Diversity in the Symphony Orchestra through *The Brooklyn Model*

The Black Lives Matter movement in the US put a spotlight on the lack of diversity in professional symphony orchestras, with only 1.8 percent Black members, according to the League of American Orchestras 2014 OSR (orchestra statistical report) survey. A New York Times editorial¹⁶³ by their chief classical music critic recently observed that there is “remarkably little difference between players at the top tier” who are “essentially indistinguishable in their musicianship and technique.” Instead, he proposes a Band-Aid solution of eliminating blind auditions, so that they can pick a “diverse complement of musician.” In other words, since the pro orchestra players are all pretty much fungible resources, they can solve the diversity problem by seeing if they are Black or brown at the audition, and arbitrarily select them to improve their racial mix.

That ignores the root cause of the problem – that symphony orchestra repertoire isn’t relevant to Black audiences. And for good reason since it is largely the “music of dead white European men.” One solution may be in *The Brooklyn Model*.

Calling professional symphony orchestras out for diversity problems isn’t so simple. Orchestras in America were staffed almost entirely by white males and can be easily seen on a video of Leonard Bernstein’s Young Person’s Concerts on YouTube.¹⁶⁴ It wasn’t until 1941, six years before Jackie Robinson historically appeared with the Brooklyn Dodgers baseball team to bridge the all-white race barrier, that Helen Kotas was appointed principal horn of the Chicago Symphony, breaching the gender gap as the first woman principal player of a major symphony orchestra. It is not an exaggeration to say that orchestras are now heavily staffed by women, Jews, Asians, and LGBTQ members. Even our towering figures of American classical music – Aaron Copland and Leonard Bernstein – were both gay Jewish men.

But why not Blacks?

It isn’t hard to figure out. Rich white European immigrants set up orchestras in America’s largest cities, starting with the New York Philharmonic in 1842. They performed the music that many refer to as the music of “dead white European men” and orchestras to this day are stuck playing the same fixed repertoire over and over again. Why would we expect the Black community to adopt the music of the same people that enslaved them, and until recently was performed almost exclusively by white men?

To fix these issues, you need to come up with a way for symphony orchestras to be integrated into their *communities* and lead the arts rather than being dusty museum pieces whose greatest innovations are playing along with Harry Potter movies. Currently, orchestras focus on outreach

¹⁶³ Anthony Tommasini, New York Times, “To Make Orchestras More Diverse, End Blind Auditions” <https://www.nytimes.com/2020/07/16/arts/music/blind-auditions-orchestras-race.html>

¹⁶⁴ Young People’s Concert – 1.1 What Does Music Mean. YouTube: https://youtu.be/_2OisC_XfF4

programs that ask audiences to adopt the largely white music of orchestras, which is why they have mostly failed to develop new audiences in the Black and brown communities.

The issue of organic community connection to symphony orchestras isn't limited to any particular group, but to the larger problem of the marginalization of classical music in our society. On any given evening, you can go to a performance of the New York Philharmonic and half the seats will be empty, and the rest filled with a mostly gray-haired audience. We have seen many of the country's top professional orchestras struggle to survive. To do so, they will need to evolve. What worked 50 years ago doesn't necessarily still work today. I once asked an Orthodox Jewish friend if traditional Judaism is dead if it doesn't change. He replied, "It does change, but very very slowly." We can ask the same question about classical music: Is classical music dead?

To create new audiences, orchestras need to adopt *The Brooklyn Model*. As former music director Alan Pierson said, "It is a vision for an orchestra that comes organically from the community that it's serving. It is about trying to do programs that connect with and reflect and express the essences of the local community. We're letting the community's passion and nature drive what we are doing."

To that end, the Brooklyn Phil did two rare things possibly never done before in a professional orchestra. They recruited local hip-hop artists Mos Def and Erykah Badu as artists-in-residence (and Mos Def's mother Sheryl Smith also joined the Board). The orchestra performed concerts with both of them as well as other local artists, which were wildly popular. The final two concerts at the Brooklyn Academy of Music with Badu were both sold out well in advance. They also commissioned local artists to create new pieces, including a remix competition.

The second was their Outside-In Program – a mentorship program that took local singer-songwriters and mentored them in writing first for string quartet, and then for symphony orchestra. The result was remarkable.

"The Brooklyn Phil's greatest asset is Brooklyn. You have right here this incredible, absurd wealth of culture and energy and artistry. Let's harness it. Let's make that the engine that drives the organization," said Pierson. And that is what they did and presented them in places like Bedford-Stuyvesant. My first exposure was an outdoor concert of music by local artists performed by the Brooklyn Phil. It was mobbed, and the audience loved it.

Other orchestras, such as the Los Angeles Philharmonic, have since done "Brooklyn Festivals," but as with the segregation of orchestra music into "serious" and "pops," this music is kept at arm's length without the continuity needed to build Black audiences. Therefore, the groundbreaking Brooklyn Model has laid dormant since that orchestra folded back in 2012, due to a lack of fundraising.

It should be noted that it was important to the Board and orchestra of the Brooklyn Phil to continue to play the standard classical repertoire in addition to everything else. "And so it was, frankly, a very challenging job to try to find ways to take pieces from the canon and make them feel relevant to the shows we were doing," said Pierson.

I sat up in the balcony at the Brooklyn Phil's final Erykah Badu concert at BAM, with the orchestra performing on stage, and noted the young and engaged sold-out audience dancing in their seats. If we want to attract greater participation in symphony orchestras by Black and brown musicians, and have orchestras be relevant to their communities, we need more orchestras adopting *The Brooklyn Model*.

Here was the proposal that I made in a successful grant application to the Eastman School of Music and was awarded \$2000 (see Section 13):

"To address this problem head on, and create new audiences, the Texas Chamber Symphony will adopt *The Brooklyn Model* - a landmark and revolutionary orchestra music model developed by the Brooklyn Philharmonic. As the Brooklyn Phil's former music director Alan Pierson said earlier, "It is a vision for an orchestra that comes organically from the community that it's serving. It is about trying to do programs that connect with and reflect and express the essences of the local community. We're letting the community's passion and nature drive what we are doing."

To that end, the Texas Chamber Symphony will stage a concert doing something rarely done in professional orchestras today:

- We will appoint a local Houston popular music artist as artist-in-residence, and they will perform with the orchestra. In the case of the Brooklyn Phil, they recruited Mos Def and Erykah Badu as artists-in-residence, which resulted in wildly popular and sold out concerts.
- In addition to traditional classical orchestra selections, and performances with the orchestra's artist-in-residence, the concert repertoire will include one or more selections from the following living Black and/or woman composers:
 - Hale Smith
 - Alvin Singleton
 - T J Anderson
 - Adrienne Albert
 - Mary Watkins
- The orchestra will be conducted by Kirk Smith, former Co-Principal Conductor of the New Black Music Repertory Ensemble
- The orchestra will be staffed with diversity by the finest professional musicians from the Houston and surrounding areas.

The Texas Chamber Symphony believes that its greatest asset is Texas, where the orchestra is based. Texas has an incredible diversity of communities and energy and artistry. We intend on harnessing them and making that the engine that drives the organization. We believe that this concert will be the first of many that lowers the barriers and creates connections between symphony orchestras and the communities that it serves, thereby attracting diverse audiences rather than attempting to mold them to traditional models.

We at the Texas Chamber Symphony love music and believe that through our concerts, we can show what we love about music to other people, bringing people together."

10 *The Brooklyn Model Cookbook*

Implementing *The Brooklyn Model* requires a wide variety of talents and resources that are not usually found in traditional symphony orchestras. They may be acquired if they are not extant in the organization, which may be a challenge to find as some of these require very specific skills:

- Artistic Leadership

There needs to be very strong artistic leadership in the organization that spans and is willing to span music of the classical music Canon with the music of the orchestra's local communities. This needs to come from the top, meaning the music director. In the case of the Brooklyn Phil, the board of directors picked Alan Pierson to not just help implement, but to lead *The Brooklyn Model* artistically. Pierson also had the flexibility to work across all of these different musical genres, from Hip Hop to the Classical Canon, and to Russian music, as well as music of contemporary composers, arrangers, and works sourced from the Outside-In program. He took the skills he built in Alarm Will Sound and applied those lessons to *The Brooklyn Model*. Unlike Pierson's predecessor Michael Christie – who ignored the Outside-In program – Pierson immediately took a very active role in that program when he came on board and saw it as a key component in the orchestra's overall model.

- Executive Leadership

The organization must have executive leadership that sees great value in *The Brooklyn Model* and the potential for developing new audiences based on diverse communities in their geographical area. It needs their full commitment. More importantly, they need to have the business and financial management skills to oversee its implementation and development. The Brooklyn Phil's executive director Richard Dare was a great salesman but was unable to keep the organization afloat and survive long enough for it to flourish.

- Financial Base/Oversight

A big problem for the Brooklyn Phil was the degradation of the board of directors and board leadership from what had been a strong, thriving board that provided governance and oversight as well as sourcing significant revenue both from within the board itself as well as through driving fundraising outside the board. The board must be willing to commit significant resources to implementing *The Brooklyn Model* long enough for these communities to be developed and for them to become financially viable as well as cashflow positive profit centers. The Brooklyn Phil suffered from having a board of directors that did not provide significant enough philanthropy to keep the organization afloat while it went through a transition.

As mentioned in Section 2 Introduction, "If the organization already has high attendance, sold-out concerts and is well-funded, then the orchestra can unilaterally program whatever they want." Highly-funded orchestras in primary markets like the Chicago Symphony have

no incentive or need for *The Brooklyn Model*. They continue to perform their standard works of the classical music Canon and show no evidence of any aspect of the model's characteristics.¹⁶⁵

The financial base of orchestras includes the gamut of revenue sources: ticket sales, advertising, endowment, contributions, and grants, among others. The Brooklyn Phil board did not fulfill their fiduciary responsibility to ensure that most if not all of these funding sources were tapped in order to keep the orchestra in operation.

- Community Identification

The orchestra leadership needs to identify target and underserved communities in their geographical area. These can be ethnic and demographic, like the Black and Russian communities that were targeted by the Brooklyn Phil, to stylistic, such as the jazz community stronghold in Oakland, California, USA identified by the San Francisco Symphony, or perhaps even the Country Western music community in Texas.

- Community Liaison and Expertise

If the orchestra doesn't already have specific experience with their targeted communities, it will need to find experts that know the essence of these communities and how to reach them. For the Brooklyn Phil, this worked to achieve success in reaching audiences in Brooklyn Village and Bed-Stuy. This didn't work nearly as well in the Russian community.

- Artist-In-Residence

Identifying and engaging a known and potentially popular artist that personifies the essence of the community is a highly effective method for interacting with that community and generating interest. See Section 6.2. The Brooklyn Phil appointed Mos Def as its first artist-in-residence as part of *The Brooklyn Model*, and this resulted in well-attended and highly popular concerts.

- Other Brooklyn-Style Activities

Other components of *The Brooklyn Model* that can be implemented include Outside-In (Section 6.1), a remix competition or commission (Section 6.3), as well as chamber music concerts and community workshops that are fitted to the overall community theme. These can be seen throughout Section 6.4. Any programs that engage the non-classical music oriented community into the fold provide enhancement.

¹⁶⁵ Email exchange with Chicago Symphony's Assistant Principal Clarinetist, John Bruce Yeh, on July 10, 2021.

- Orchestra Musician Buy-In and Enthusiasm

Finally, it is imperative that the orchestra musicians also see the value of *The Brooklyn Model* and enthusiastically participate. As described in Section 7, many members of the Brooklyn Phil not only did not accept the orchestra's change in model but were openly hostile towards it. This will be a perennial problem with orchestra musicians that have gone through an educational system that largely continues to focus on music of the classical music Canon. It may be that an entirely new ensemble may need to be created and be staffed with musicians enthusiastic about *The Brooklyn Model*.

11 Conclusion

The Brooklyn Model is a brilliant and groundbreaking model for a symphony orchestra that combines aspects of a symphony orchestra that plays the traditional classical music Canon as well as the essential music of non-traditional communities that are performed in their neighborhoods with artists and repertoire familiar to the attending audiences. This is quite different from the standard orchestra model of staging subscription concerts in a centralized concert hall to mostly aging white audiences with repertoire limited to the classical music Canon.

“I think the model is really cool,” said the Brooklyn Phil’s Kathleen Coughlin. “So many of the things we did were really interesting and really, really fun. And sometimes we brought in an audience because the artist or something about it resonated with enough people.”¹⁶⁶

While this document describes in detail the decline of the Brooklyn Phil because of shortcomings on the leadership, operational and funding sides of the organization, for two seasons it presented groundbreaking concerts that were nothing short of brilliant: to the artfully staged Brooklyn Village concert at Roulette to hip hop outdoor concerts with artist-in-residence Mos Def. There were no “traditional” classical concerts. *Every single thing* that they did related to the community for the purpose of connecting with that community, or for the Brooklyn Philharmonic to become part of the community, whether that community was Black, or Russian or Hipster.

This model charts an alternative course for American orchestras and virtually any kind of classical ensemble to differentiate themselves and find a way to expand classical music to include a larger repertoire that allows it to attract new audiences and achieve financial growth for the purpose of celebrating classical music alongside the music of the communities that it serves.

Even more, it allows them to attract younger audiences that are vital to long term growth and stability, whether it is a symphony orchestra or a house of worship, for that matter. If there isn’t a supply chain of new and younger audiences coming into the organization, eventually it will lose attendees and dwindle off to oblivion. If the lessons of *The Brooklyn Model* are successfully applied, then theoretically any classical music organization should be able to flourish in communities of any size. This is one of the essential arguments of *Restructuring Classical Music*.

Therefore, as part of *Restructuring Classical Music*, *The Brooklyn Model* provides a very concrete pathway for classical music to proliferate in communities where it has not penetrated, as long as classical music groups are willing to share the stage with repertoire from genres of music other than modern contemporary classical music compositions, which have not been that popular even with traditional audiences.¹⁶⁷

¹⁶⁶ Zoom interview with Kathleen Coughlin by Michael Drapkin on March 19, 2021.

¹⁶⁷ Why do we hate modern classical music? Alex Ross, November 28, 2010, The Guardian: <https://www.theguardian.com/music/2010/nov/28/alex-ross-modern-classical-music>

In Section 3, this trailblazing model was defined and examined. Section 4 introduced some of the main principals involving in running the Brooklyn Philharmonic and were responsible for crafting what became *The Brooklyn Model*, both strategically and tactically.

Section 5 traces the Brooklyn Phil from its beginnings as a mainstay classical symphony orchestra in Brooklyn, New York, USA bedroom community. Section 5.2 takes a look at the orchestra's music directors, from famous world class conductors like Michael Tilson Thomas and conductor/composer Lucas Foss and brilliantly hiring the unknown and now famous Robert Spano, and the disastrous hiring of Michael Christie, which only added to the orchestra's financial woes due to his lack of engagement and physical presence. The hiring of Alan Pierson was another act of brilliance by the orchestra for Pierson's part in helping craft *The Brooklyn Model*, even though the orchestra was already on a collision course with financial catastrophe. A weak board of directors and an even weaker chairman of the board assured its failure through an almost total lack of governance. And as mentioned, the orchestra ended up where it started in 1857 – at the Brooklyn Academy of Music performing Beethoven's Eroica Symphony.

After a close brush with death by canceling its season in 2009-10, the orchestra hired both Richard Dare as executive director, and Alan Pierson as music director; one a disaster and the other a stroke of genius. In its last gasp they were able to present two seasons of brilliant *Brooklyn Model* concerts as an actualization of Tim Gilles' strategic vision for an orchestra that would leverage the diverse and very large communities that populate the Brooklyn Borough in New York City. In many ways, that was evocative of the elderly Richard Strauss composing his Four Last Songs in 1948 - only a year before his death. Just when it seemed like his days were over, at the age of 84, Strauss composed this breathtaking and astonishingly beautiful piece for soprano and orchestra: just when it seemed that the Brooklyn Phil was about to die from a one - two punch of financial neglect and the effects of the 2009 Great Recession, which caused them to cease operations, they were able to come back just long enough for two glorious seasons of *Brooklyn Model* concerts and the legacy presented here.

Section 6 presents a deep-dive into the actual components that made up *The Brooklyn Model*. Examined in detail, this includes photos, videos, reviews, and articles:

- The highly innovative Outside-In program, mentored by Randy Woolf, is presented. This predated Pierson, but he enthusiastically championed it when he came on board as the Brooklyn Phil's music director.
- The unusual Artist-in-Residence program and its origins are presented, appointing hip hop artists instead of the usual classical soloists.
- The inventive Remix Competition is examined, with its basis on the Beethoven Eroica Symphony, with a link to the winner, which is still available on the internet.
- All of the orchestra's concert programs during the 2011-13 seasons are presented in detail, and videos from many of these performances can still be seen on the Brooklyn Phil's still existing Vimeo feed, as well as photos, numerous articles, and reviews for a firsthand view at what the press thought. This section also examines the communities in Brooklyn that Alan Pierson identified and implemented, and the orchestra's educational

programs. At the end of this section, Alan Pierson's future programs are presented as well.

A key factor for consideration when implementing *The Brooklyn Model* are the reactions and cooperation that can be expected from the performing musicians themselves, and this critical issue is looked at in Chapter 7. As mentioned, for whatever reason - whether it is from classical music purist indoctrination or just basic personal preference or inclination - classical musicians tend towards conservatism when it comes to the repertoire that they perform, and this can cause trouble when attempting to implement aspects of *The Brooklyn Model* in an ensemble comprised of classical musicians playing orchestral instruments, especially one that charted a much different path for many years.

It is interesting to note that most of the performing musicians in Alan Pierson's chamber orchestra Alarm Will Sound are perfectly capable orchestral players, yet they have clearly embraced that ensemble's performing model, while many members of the Brooklyn Phil either denounced the orchestra's choice of repertoire to the press, or the extreme case that Alan Pierson recalled about a musician coming up to him after a concert and telling him, "That was so terrible," which in many orchestras could constitute a firing offense for insubordination.

To this day, some of the former musicians of the Brooklyn Philharmonic attribute the demise of the orchestra solely to the change in repertoire from a straight classical orchestra (with smatterings of contemporary classical pieces) to a mixture of Canon and the music of the communities that were targeted in Brooklyn (see Chapter 7). This is in complete deference or ignorance to the financial degradation of the orchestra that is traced in Chapter 5. This resistance to change via *The Brooklyn Model* may be so severe that either the ensemble may need to be reorganized, or a completely new ensemble created.

Section 8 takes a look at aspects of *The Brooklyn Model* in other orchestras, starting with two examples of the community model espoused:

The first case is that of the New Jersey Symphony Orchestra in the USA, which successfully built a variety of communities around the state where they have performed their subscription series of music of the Canon for years, rather than expecting their audience to make a long drive to their centralized concert hall, like Orchestra Hall in downtown Chicago for the Chicago Symphony, or Avery Fisher Hall (now renamed David Geffen Hall) in Manhattan for the New York Philharmonic. Instead, the New Jersey Symphony travels around the State of New Jersey and shares its music with a constellation of concertgoing communities, and that works for them.

The second is a cautionary tale about the defunct Honolulu Symphony, which had wildly attended community concerts which performed the music of the community and music of the Canon, and audiences liked it and showed up in droves. However, they blithely made absolutely no attempt to tap this popularity into their subscription series concerts at the Blaisdell Arena in Honolulu, which consisted of traditional Canon fare, and were generally sparsely attended, leading to their eventual dissolution. It is stunning to think and in retrospect seems obvious that a Hawaiian symphony that performs Hawaiian music to Hawaiian audiences should totally

segregate anything Hawaiian out of their main concert series and ignore their community, which is 83% non-white.

The next part of Section 8 looks at a sampling of six ensembles – five in the United States and one in Ireland – that have implemented aspects of *The Brooklyn Model*. This is not meant to be an exhaustive list or survey, but it is noteworthy that no orchestra has picked up the torch from what was achieved by the Brooklyn Philharmonic under Alan Pierson. It is one of the sincere hopes arising from this document that other ones will, as it could lead to the expansion of classical music in our society by combining it with music of the orchestra's communities.

Another key issue that is addressed head on in Section 9 is the issue of racism and diversity in the symphony orchestra, and the provocative question that it asks is why the Black community would want to adopt the white European music of the same people that enslaved them and brought them to the US? This is even more acute when especially considering that in today's news we can read about their white US descendants continuing to fight against addressing structural racism in American society and attempting to suppress Black communities by passing laws to make it more difficult to vote. Where does classical music fit into this, and can it be restructured?

American poet and educator Henry Wadsworth Longfellow once said, "music is the universal language of mankind."¹⁶⁸ I remain optimistic that through *The Brooklyn Model* we can bridge our racial gulfs and share what we love in music across all communities, whether it is classical music or hip hop rap.

Finally, a cookbook of *Brooklyn Model* characteristics and aspects are enumerated in Chapter 10 to provide a concise view of the talents and resources needed for a successful implementation of *The Brooklyn Model*.

As stated in the Introduction and elsewhere, the principles pioneered and presented in *The Brooklyn Model* provide a blueprint for successfully integrating the symphony orchestra into their community. Depending on the communities selected, it can look quite different from what the Brooklyn Philharmonic did to reach out and address the essences of their communities while still sharing the music of the classical music Canon. It also gives an orchestra a competitive differentiator from what other orchestras are doing. The Brooklyn Phil always competed with the New York Philharmonic across the East River in Manhattan Island, and at the end differentiated itself from them via *The Brooklyn Model*. Other orchestras can do the same: find their communities, audiences, share music of all kinds, and establish a successful financial model for themselves by *Restructuring Classical Music*.

¹⁶⁸ Henry Wadsworth Longfellow (1807-1882) on Wikipedia:
https://en.wikipedia.org/wiki/Henry_Wadsworth_Longfellow

12 Apotheosis¹⁶⁹



Figure 32 - Michael Drapkin playing the harmonic at his garden apartment in Brooklyn's Park Slope neighborhood in 2013.
Photo by Suzy Drapkin.

The final Brooklyn Phil concert at BAM on June 8, 2013 was a lot of fun. We held a dinner party with friends who spanned the gamut from finance, arts, dance, business, and music at our garden apartment in Brooklyn's Park Slope neighborhood that was sandwiched between a community garden and a beer garden. Lots of gardens.

Afterwards, we all walked together 8 blocks over to BAM for the concert. I had bought seats up in the upper balcony nosebleed section of the theater. It drove me crazy because there were no

¹⁶⁹ The term “apotheosis” turns up in many musical works by classical composers, and Tchaikovsky wrote his finale in the Nutcracker Ballet titled “Apotheosis” that didn’t make it into the Nutcracker Suite (along with the wonderful celebratory last waltz that is only heard in the ballet), which is the inspiration for my using that term here as the final section of this examination of *The Brooklyn Model*. See the listing for Apotheosis on Wikipedia at: <https://en.wikipedia.org/wiki/Apotheosis> - Section 8 In music.

handrails to hold onto to help you go down the aisle to your seats down the extremely narrow steps that allowed you to see all the way down to the distant stage far below - to infinity!

And, of course, being 6'6" (1.98m) with size 15 shoes, my feet would not fit on the stairs: only maybe halfway and they hung way over. I freaked out: "How do I get down there? I'm scared! There is nothing to hold onto!" Fortunately, a tiny usher who must have been all of 18 years old and maybe weighed 95 lbs. soaking wet came up to me and said, "Oh, I'll help you down!" She gently took my hand so I could get down to my seat. That was hilarious!

It was amazing watching just how engaged the audience was, which is something that one rarely sees when you go to a symphony orchestra concert.

I always feel that way because when I go to an orchestra concert of classical music I can't sit still because I'm so into the music. It feels like I am the only one. Most of the audience is sitting rock still. My body movement is maybe a quarter inch or a half inch sway and everyone is usually just sitting there still, and I think to myself, "How can you sit still to this great music, right?"

That was a fantastic concert because people were dancing in their seats and when Erykah Badu was performing her tunes - I guess her popular ones – lots of people were singing along with her and waving their arms above them. It was stunning!

At various times in the concert, the orchestra was featured in solo sections and showcased their orchestration and technical ability. That's what professional orchestras can do that rock bands can't do, and I was left with a sense that this was perhaps a future pathway for the symphony orchestra via *The Brooklyn Model*.

Under the leadership of the visionary Alan Pierson, Richard Dare and Tim Gilles, the sun burned "twice as bright but twice as fast"¹⁷⁰ upon the Brooklyn Phil. The lament will likely always be, "if they only had a financial model to match their artistic model."

¹⁷⁰ A quote from the movie "Blade Runner," 1982.

13 Future Projects

Three future projects are either planned or already underway as a follow-on to this dissertation that either implement or address the arguments made in *Restructuring Classical Music*:

1. Survey project. Millions of students in the United States are involved in public school music where they perform a variety of music, including classical music. Yet once they graduate from public school and either go to college or enter the workforce, they seem to drop their instruments and not attend any classical concerts. This is a clear problem for the arts in the United States in general, and for symphony orchestras in particular. A survey will be conducted to try to determine why this occurs, and what can be done about it.
2. Eastman Grant. I was awarded a \$2000 grant from the Paul R. Judy Center for Innovation and Research at the Eastman School of Music in Rochester, New York, USA to address racism in the symphony orchestra through *The Brooklyn Model*. Now that post-COVID concerts are starting to be rescheduled in the US, a Brooklyn-style concert will be staged in the Sarasota, Florida, USA area with a local chamber orchestra.
3. Cypress Chamber Orchestra. I am currently working to co-found the Cypress Chamber Orchestra as a professional chamber orchestra in the Houston, Texas USA area. Incorporation was established on June 9, 2021, and Federal 501(c)(3) not-for-profit designation has been applied for with the first concert anticipated for May, 2022 and will include at least one of the pieces rescored in *Extreme Scoring*. My partner in this endeavor is my Eastman School of Music classmate maestro Kirk Wilke, who lives in the Cypress, Texas area.