

The Future of the Classical Concert

29–30 November 2023, Zeppelin University, Friedrichshafen, Germany

Visitor research suggests that the classical concert in its current state is not sustainable. The growing average age of audiences and a perceived absence of younger listeners are often used to substantiate this claim. Concert halls and opera houses, which are often funded with public tax money, have come under pressure: the collective listening to a performance of classical and contemporary music appears to be losing its attractiveness. Against this background and with the ambition to contribute basic research on the concert experience, the international symposium *The Future of the Classical Concert* addresses multiple key-questions:

- What constitutes the concert experience? How can this question be tackled by quantitative and qualitative methods? Do physiological measurements, or the analyses of synchrony bring forward meaningful insights when it comes to the concert experience?
- Why are people motivated to attend concerts? What do they expect and what do they experience there? Who is the audience and how can they be differentiated? How can concert goer and listening types be empirically defined?
- Are there effects of various concert formats, such as moderated concerts, specific concert design etc. on the audience?
- What might the classical concert of the future look alike?
- Which role might digital and hybrid concert formats may have?

The Conference will address questions concerning the concert experience, digitalization and hybrids, concert visitors, as well as new formats and potential futures of the classical concert.

Scholars from all disciplines as well as concert organizers and musicians are invited to address these questions analytically as well as practically. The conference addresses in particular cultural studies scholars, psychologists, musicologists, sociologists, and concert organizers. Empirical and theory-based, current, and historical reflections as well as contributions from artistic practice that address the research questions are welcome.

Conference Program

Wednesday, November 29th

09:30 Check-in & registration
Zeppelin University, Am Fallenbrunnen 3, 88045 Friedrichshafen, Germany

10:00 Opening ceremony
Anja Achtziger, Vice President Research, Zeppelin University)
Martin Tröndle, Principal Investigator Experimental Concert Research

The Classical Concert Experience

Hauke Egermann, moderation

Keynote:

10:15 Alex Ross (The New Yorker, New York City, USA):
The Future of the Classical Concert

10.45 Melanie Wald-Fuhrmann (Max-Planck-Institute for Empirical Aesthetics,
Frankfurt a.M., DE):
Music Listening in Classical Concerts

11.15 Martin Tröndle, Christian Weining, Steven Greenwood,
Chandrasekhar Ramakrishnan (Zeppelin University, Friedrichshafen, DE):
*Methodological Framework of Measuring Physiology and Aesthetic Experience in
Live Concerts*

11.45 Wolfgang Tschacher (University of Bern, Bern, CH):
*Synchrony and Physiological Correlates with Aesthetic Experiences in Classical
Music Concerts*

12.15 Lunch

13.15 Poster presentations:

Irena Müller-Brozovic (Anton Bruckner Privatuniversität, Linz, DE):
Resonance Oriented Musicking - A Dynamic Model for Creating

Madalina Sas (Imperial College London, GBR):

Multiscale Coordination Dynamics Between Performers and Audience

Characterize Innovative Experience by Western Classical Music Improvisation

Jutta Toelle (Gustav Mahler Privatuniversität für Musik, Klagenfurth, DE):

Constant negotiations: *Listening to the Musicians while Thinking about Possible
Futures for Classical Music*

13.55 Poster walk

14.15 Njörour Sigurjónsson (University of Bifröst, Bifröst, ISL):
*Listening for Future Variations. The Study of Alternative Symphony Orchestra
Concerts*

14.45 Concert Experience: Thoughts and Ideas
moderated by Eric F. Clark (University of Oxford, GBR)

15.15 Coffee break

THE FUTURE OF THE CLASSICAL CONCERT

Digitalization and Hybrids

Christoph Seibert, moderation

- 15.45 Digital Concert Experience
Christian Weining (Zeppelin University, Friedrichshafen, DE):
Literature Overview and Setting of DCE
Martin Kreuzer (Universität zu Köln, DE):
Digital and Live, A Comparison
Pietro Modestini (Max-Planck-Institute for Empirical Aesthetics, Frankfurt a.M., DE):
Digital Concerts: An Analysis of the Experiential Dimensions of the Audience.
- 16.30 Poster presentations:
Benjamin Bacon (HyperSynth Orchestra/ Catalyst – Institute for Creative Arts and Technology, Berlin, DE):
HyperSynth: Transcending the Orchestra
Jelena Dabic (SILK::ROAD FESTIVAL, Hamburg, DE):
The integration of VR in Concerts: the Transformative Potential of Immersive Experiences' on the Example of 'the Seam'
Daniela Peclová (Janáček Academy of Music and Performing Arts, Brünn, CZE):
Digital Transformation of European Symphony Orchestras
Beat Fehlmann (Deutschen Staatsphilharmonie Rheinland-Pfalz, Ludwigshafen, DE):
ViaVisuals, Concert Hall of the Emotion
Axel Petri-Preis & Hannah Baumann (Universität für Musik und darstellende Kunst Wien, AT):
Let's Play: On the Potentials of Hybrid Concert Formats
- 17.00 Poster walk
- 17.30 Digitalization and Hybrids: Thoughts and Ideas
moderated by Sarah Price (University of Liverpool, GBR)
- 18.00 End of first day
- 19.00 Conference dinner
Zeppelin University Campus "Seemooser Horn":
Am Seemooser Horn 20, 88045 Friedrichshafen, Germany

THE FUTURE
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CONCERT

Thursday, November 30th

Zeppelin University, Am Fallenbrunnen

08.45 Check-in & registration

09.00 „The future of the Classical Concert” – Discussion

Input Presentations:

Folkert Uhde (Köthener Festtage, DE)

Kai-Michael Hartig (Körper Stiftung, Hamburg, DE)

Carolin Bauer-Rilling (Stuttgarter Philharmoniker, Stuttgart, DE)

Lukas Krohn-Grimberghe (ARD Online, DE)

moderated by Alex Ross (The New Yorker, USA)

10.00 Keynote:

Peter Peters (Maastricht University, NLD):

The Future of the Classical Concert

10.30 Short coffee break

Formats and Futures

Jutta Toelle, moderation

10.45 Steven Walter (Beethovenfest Bonn, DE):

Contemporary Beethoven – News Paths for an old Festival

11.15 Folkert Uhde (Köthener Festtage, DE), Hans-Joachim Gögl (Bregenz, AT):

Strategies of Proximity – Examples for new approaches to program development at Montforter Zwischentöne

11.45 Poster presentations:

Anselm Dalferth (Hochschule für Musik Nürnberg, Nürnberg, DE): *Creative Connections*

Lana Zickgraf & Hans-Georg Hofmann (Sinfonieorchester Basel, Basel, CH):

We Bring Music to the City – Experiences and Insights with new Concert Formats and Venues During the Renovation of the Concert Hall "Stadtcasino Basel" (2016-2020)

11.55 Poster walk

12.10 Lunch

13.30 Martin Tröndle, Christian Weining (Zeppelin University, Friedrichshafen, DE) &

Wolfgang Tschacher (University of Bern, Bern, CH):

Concert variations: Effects of Concert Formats on Classical Concert Visitors

14.00 Formats and Futures: Thoughts and Ideas

moderated by Jutta Toelle

14.30 Coffee break

THE FUTURE OF THE CLASSICAL CONCERT

Visitors

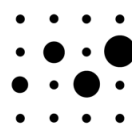
- Melanie Wald-Fuhrmann, moderation
- 15.00 Martin Tröndle & Christian Weining (Zeppelin University, Friedrichshafen, DE):
Classical Concert Visitor Types: Attendance Motivation, Expectation and Experience
- 15.30 Poster presentations:
Marlene Behrmann (Hochschule für Musik FRANZ LISZT Weimar, Weimar & Zeppelin Universität, Friedrichshafen, DE):
Concert Visitors Impressions: Qualitative Analyzes of Enjoyment Enhancers
Daniel Hopfner, Christoph Seibert, Wolfgang Tschacher (Hochschule für Musik Karlsruhe, Karlsruhe, DE):
Audience Synchrony of Audio Features and Physiological Measures in a Classical Concert
Hanna Böndel (Zeppelin University, Friedrichshafen, DE):
Memories of the Concert Experience – What Remains?
Kyle Kahraman (Max-Planck-Institute for Empirical Aesthetics, Frankfurt a.M., DE):
Being Moved: Body Movements of Concert Audiences as a Measure of Aesthetic Experience
- 15:45 Poster walk
- 16:00 Steffen Lepa (Technische Universität, Berlin, DE):
The Socio-Demographic Structure and Concert Attendance of the Post-Pandemic Berlin Classical Concert Audience and its Adoption of Audiovisual Concert Streams
- 16.30 Wolfgang Fuhrmann, Claudia Helmert & Ingo Seifert (University of Leipzig, Leipzig, DE):
The Future of the Classical Concert – from the Audience's Point of View
- 17.00 Ann-Kristin Herget & Hauke Egermann (Technische Universität, Dortmund & Universität zu Köln, DE):
Expressive and Physiological Correlates of Audience Experience
- 17.30 Final discussion: Thoughts and Ideas on the Classical Concert and its Future moderated by Stephanie Pitts (University of Sheffield, GBR)
- 18.00 End

Further information

<https://future-of-the-concert.org/>

<https://experimental-concert-research.org/>

EXPERIMENTAL ■ ■ ■
CONCERT ■ ■ ■
RESEARCH ■ ■ ■



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