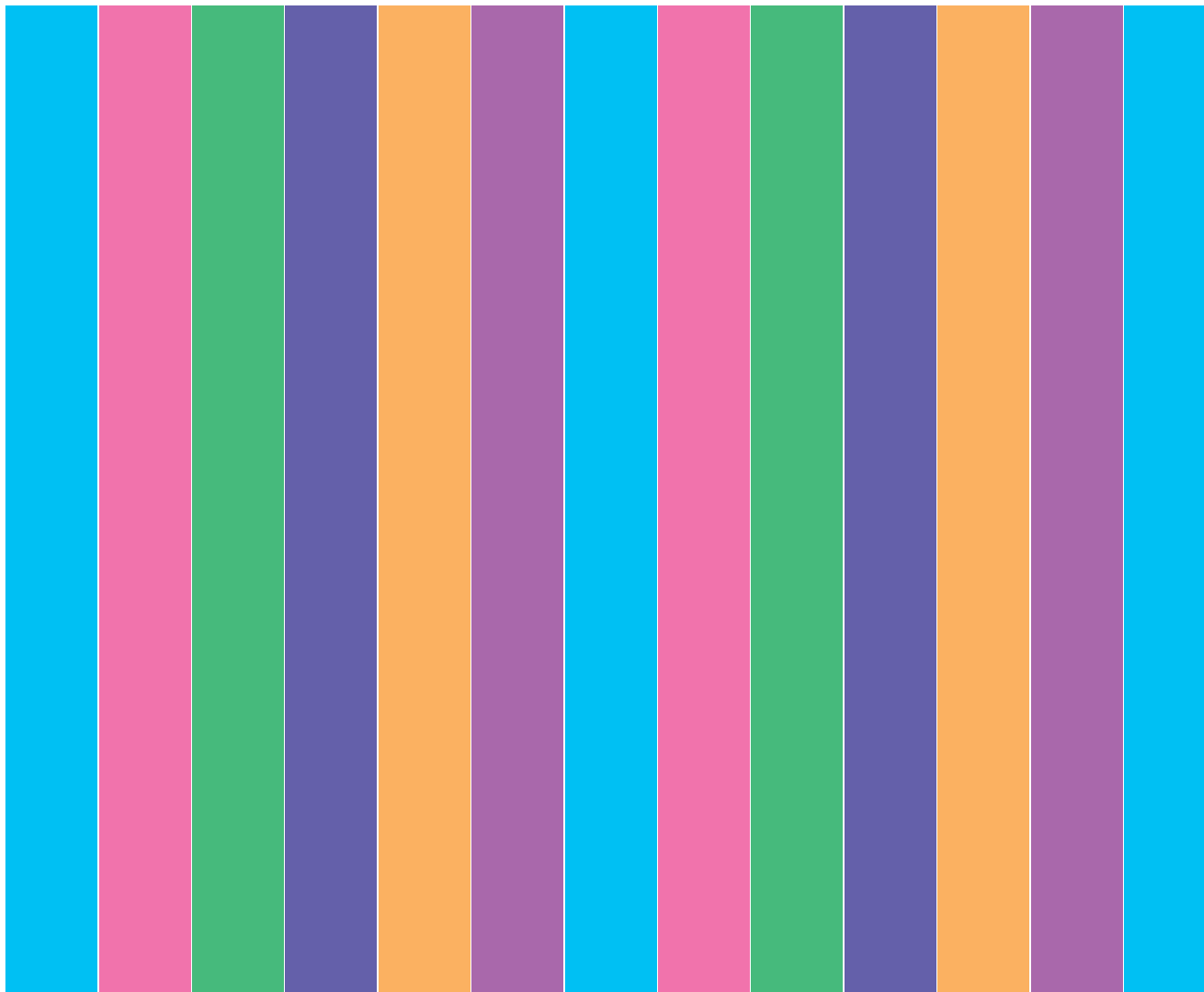


ORCHESTRAS | ABO INTO THE FUTURE



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CREATE NEXT SEASON'S PROGRAMME

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BECOME PART OF THE ORCHESTRA'S
GLOBAL 'COMMUNITY'

GET MUSIC TUITION FROM THE ORCHESTRA
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TAKE A WEEKEND TRIP TO THE FIRST EVER
ORCHESTRAL DIGITAL INSTALLATION

... A NEW ORCHESTRAL EXPERIENCE



Orchestra of the Age of Enlightenment's Night Shift: Joe Plommer

INTRODUCTION



In a fast-paced world where people want excellence on demand, orchestras are stepping up to the challenge. And like any industry the orchestral world cannot afford to stand still.

People want to **access music in ways that suit them** - without compromising on quality. Embracing new technology is key to modernising the concert experience; from live streaming of concerts to performances in a 'virtual' world; from digital downloads to auditioning online for the revolutionary YouTube orchestra. The power of a live performance remains central to what we do. But now orchestras are exploring new ways to extend the concert experience and open it up to more people, creating the enthusiasts, music lovers and concert-goers of the future.

Orchestras are part of a rich cultural tradition of musical excellence. But they are also part of a **wider arts offering**. Innovative collaborations with other art forms, including dance and visual arts, are pushing the boundaries of orchestral music and the way in which it is experienced.

And **working beyond the sector**, the orchestra of the future is entrepreneurial. Learning from and teaching the corporate sector, orchestras are sharing their expertise

and experimenting with new techniques and technologies in their day-to-day activities.

Modern orchestral performers are not only exceptional musicians; they are also exceptional communicators, leaders, improvisers and teachers.

Orchestras must continue to adapt to the evolving demands of current and future audiences. And they must innovate in order to remain relevant.

Mark Pemberton

Director, Association of British Orchestras

1. INSPIRATION THROUGH INNOVATION



When the **Royal Liverpool Philharmonic Orchestra** held its first ever orchestral concert 'live' in the virtual world of Second Life, it was hailed as a 'brave plunge into cyberspatial concert-giving'¹. There were 10,000 requests for the 100 'tickets' on offer. After the concert, 'avatars' were able to join conductor Vasily Petrenko and composer Kenneth Hesketh in the virtual bar after the concert to answer questions.

While it's not as thrilling as the experience of a live concert, the variety of access to orchestral music including recordings, broadcasts, live streaming and podcasts means that now more than ever, people have the opportunity to try out orchestral music and see if it's for them.

The **Royal Philharmonic Orchestra** hosted the first ever online streaming of live concerts directly from Cadogan Hall, enabling audiences across the world to experience a live performance in the comfort of their own homes. More than 3,500 people a month download free video podcasts from The **Philharmonia Orchestra's** website. **London Philharmonic Orchestra, London Symphony Orchestra** and **Britten Sinfonia** are amongst several orchestras offering podcasts of concerts for immediate download

– giving high quality music on the move to a whole new audience. The **English National Opera's** ENOInteractive website allows visitors to watch footage, blog, social network and watch podcasts – allowing them to be part of a wider conversation with company members, artists and audiences.

Since December 2006, players from the **BBC Scottish Symphony Orchestra** have been participating in video-conferenced sessions to schools in remote areas of Scotland. And the **Royal Opera House** is reaching new audiences by bringing opera to cinemas - broadcasting its opera and ballet seasons live at 800 Picturehouses, Odeon and Vue cinemas using the latest state-of-the-art sound and digital projection technology.

Other organisations, including **Glyndebourne** and **Birmingham Contemporary Music Group** have their own VIMEO and YouTube channels. These outlets enable followers not only to listen to music, but also to share their views and interact with other fans.

The **London Philharmonic Orchestra** introduced the first orchestral iPhone and iPod touch application in the UK. The free application gives people an easy way to check details

¹ http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article2315065.ece

of concerts, buy tickets and listen to complete movements from works being performed by the Orchestra.

Inspiring new audiences also means experimenting with how people interact with the orchestra.

In November 2009, the **Philharmonia Orchestra** will launch the first ever orchestral digital installation in a disused warehouse on London's Southbank. Visitors will be able to experience being 'inside' a symphony orchestra via high-tech projections using the latest technology. Using simultaneous footage of each section of the orchestra performing *The Rite of Spring*, visitors can choose to 'perform' in any part of the orchestra, whether it be sitting amongst the French horns, playing percussion under the direction of Principal Conductor Esa-Pekka Salonen, or conducting the orchestra via an interactive conductor's 'station'.



NYO at Tate Modern: NYO

2. THE GLOBAL NETWORKING PHENOMENON



Technology means not only new ways of accessing and experiencing orchestral music, but also new ways of talking about it and sharing experiences - on a global scale.

Social networking sites are just one way in which orchestras are tapping into this global phenomenon. And now, more than ever, orchestras are realising the importance of engaging with their fans and enabling them to engage with one another.

The **London Symphony Orchestra** has 7,844 Facebook 'friends' from all over the world who are members of its well-used and interactive Facebook group. The group also includes access to sample tracks with links to where you can buy downloadable tracks, videos of the orchestras' performances on YouTube, images of concerts, tours, workshops – as well as a place for fans to upload their own photos. The message boards are a lively hub for discussion between fans across the world with responses from the LSO posted within a day.

Birmingham Contemporary Music Group has more than 500 'Twitter' followers discussing, debating and critiquing the Group's performances.

And orchestras are also using new technology as a way of inspiring, engaging and attracting the finest musical talent from around the world. As part of their wider project, *The Lost Book*, the **Scottish Chamber Orchestra** recently launched a competition inviting young composers from across the globe to create a piece of music for episode 1 of the *The Lost Book*, an online animated 'whodunit'. The competition required participants to upload their submissions on to blip.tv, an exclusively online television network, attracting entries from a range of countries including Spain, the Netherlands, Iran and the USA. The final submissions were judged by a panel of renowned music professionals including Mick Cooke, composer and member of Belle and Sebastian.

The revolutionary concept of the **YouTube orchestra** brought people together from across the world, creating an orchestra out of musicians who auditioned solely online. **London Symphony Orchestra** players provided online tutorial sessions via YouTube and many orchestra members created their own video blogs of the experience.

And **Southbank Sinfonia** has partnered with BT and Cisco in pioneering a unique, immersive 'in person' collaboration to hold UK regional and international auditions to join the orchestra. Earlier this year, the most talented young players from Glasgow, Madrid, New York and Auckland were able to audition for the Southbank Sinfonia's judging panel without having to leave their home cities.

THE YOUTUBE ORCHESTRA

In December 2008, Google launched the first ever global online 'YouTube' orchestra project in partnership with the London Symphony Orchestra (LSO).

The project created a global forum for people who were learning to play an instrument to share the experience with each other. The LSO provided masterclass videos and subscribers were encouraged to audition for the YouTube Symphony Orchestra. Over an eight week period over 50,000 subscribed and 3,000 submitted audition videos. The entrants were judged by an expert panel comprising members of the LSO and some of the world's other leading orchestras, before the subscribers were given the final choice on the top 100.



The 100 members came from over 35 countries and all walks of life including students, taxi drivers, a surgeon and even a professional poker player. They were flown to New York for four days of intensive coaching and rehearsal under the guidance of Grammy Award-winning Conductor Michael Tilson Thomas before performing a concert at Carnegie Hall. The orchestra's performance attracted a global audience in addition to garnering extensive international media coverage. To date the YouTube Symphony Orchestra channel has attracted over 20 million viewers.

[SEE IT HERE](#)

3. BRIDGING THE GENERATION GAP BREAKING DOWN BARRIERS

Orchestral audiences are becoming increasingly diverse, and orchestras are ambitious in their plans to reach even more people and break down the traditional barriers to experiencing orchestral music.

Already many orchestras are developing their approach to attract and enthuse new audiences; from inspiring young children at their first concert experience, through to tapping into student culture by hosting orchestra 'club nights' and experimenting with new marketing techniques.

The **BBC Philharmonic**'s innovative *Journey Through Music* is a new way of creating a concert experience specifically for a young audience. Its unique premise is to give children the experience in the adult setting; the same music, the same seating, the same format, while giving them the best possible support to make their first concert a memorable experience.

JOURNEY THROUGH MUSIC - BBC PHILHARMONIC

A child's first experience of an orchestral concert can be a truly life-changing event. But the concert hall itself and the very notion of a 'classical concert' can be intimidating, not least for parents bringing their children. What should you wear? When do you clap? Where is it best to sit? How long does it last?

For their 2008 season, the BBC Philharmonic created a new way to give children aged 8-14 that experience; through their innovative *Journey Through Music* project. The idea is to encourage parents to take their children to regular concerts and to provide support and materials to make it an experience to remember. *Journey Through Music* includes:

- 6 concerts chosen from the season that the orchestra thinks children will enjoy
- Cheap tickets - £8 adults, £4 children, for any seat in the house, but the brochure recommends where to sit
- Can attend either half the concert, or the full concert

- Booklet – dispelling myths about what to wear and explaining unfamiliar terms, alongside practical information for parents
- Adult programme for free as well as special programme notes explaining different instruments, how long each piece lasts, etc for the young people
- 2 characters – Tallulah Treble and Benny Bass to engage the children, and used throughout the leaflet and online.

In October this year, the orchestra gave a special concert in its own studio at the BBC in Manchester to 150 children and parents who attended the series last season. They were able to feed back on what worked for them, how it could be improved and what they got out of it.

[SEE IT HERE](#)

The traditional scheduling of orchestral concerts can be a barrier for some potential audiences. Orchestras are experimenting with a range of performance times - from the more traditional family matinees, a huge success for orchestras such as the **City of Birmingham Symphony Orchestra** and the **Royal Philharmonic Orchestra** 'Noisy Kids' concerts, through to the **Royal Scottish National Orchestra's** regular *Symphonies at Six* – rush hour concerts for workers - and *Classic Bites at Tea-Time* aimed at a similar audience. **City of London Sinfonia** also runs lunchtime concerts for city workers.

And the **Orchestra of the Age of Enlightenment's** highly acclaimed *Night Shift* series has transformed the way orchestral music is devoured by the younger generation.



Tallulah Treble and Benny Bass from BBC Philharmonic Orchestra's *Journey through Music*: BBC Philharmonic Orchestra

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

The Orchestra of the Age of Enlightenment's *Night Shift* presents music in a new way to attract an audience that rarely or never attends orchestral music concerts. By stripping away concert-going formalities and creating a relaxed and welcoming environment, the Night Shift breaks down barriers between audience and performers.

The format includes:

- Pre and post concert entertainment in the candle-lit foyer (DJs, folk musicians, jazz pianists and trios, dancers)
- Drinks allowed in the hall
- £10 ticket price - with discounts for small groups, students and for advance booking
- Ability to book tickets via text message
- Relaxed atmosphere in the hall – the audience is encouraged to move about, talk and clap as they wish

- The concert is presented from the stage, with the presenter interviewing performers and taking questions from the audience.

Audiences have grown rapidly since the concerts started in the 2006 Season, doubling from the first to the second year of the scheme and growing by 50% from the second to the third year. By the end of the third season, over 5000 tickets had been sold to Night Shift performances.

Around 80% of the audience are aged under 35, around 30% are students and 15-20% haven't been to an orchestral music concert before.

“Without selling the music short, the OAE has created a winner with the Night Shift – or rather, its audience has ... [it is] that rarest of classical music-birds: a newfangled concert format that lives up to the hype.”

Tom Service, Guardian Blog

[SEE IT HERE](#)



Orchestra of the Age of Enlightenment's Night Shift: Joe Plommer

4. THE EXPERIMENTAL ORCHESTRA

The orchestra of the future is about experimentation. It is about reinventing and rejuvenating existing repertoire, as well as continuing to perform high quality orchestral concerts and pioneer new works - for which many of our orchestras are best known.

Collaborating with other art forms in performances is one way in which audiences are being invited to engage with a whole new experience. The **Philharmonia Orchestra's** *City of Dreams* project gives a taste of what is possible with ambition, invention and cross-artistic collaboration.




The Philharmonia's City of Dreams Vienna 1900-1935: the Philharmonia Orchestra

CITY OF DREAMS: VIENNA 1900-1935

Inspired by the season's musical programme featuring late 19th and early 20th century Viennese composers, the Philharmonia Orchestra devised an innovative and creative solution to marketing their 9 month programme. By incorporating multi-media and visual arts into the project, audiences were taken on an audio-visual journey designed to heighten the concert experience.

In February and March 2009, the Philharmonia Orchestra brought early 20th century Vienna to life, by transforming part of the Royal Festival Hall foyer into a virtual Viennese café.

The café was constructed using real-time film footage from the Café Central in Vienna, back-projected lifesize, while the contemporary Festival Hall café tables were covered with vinyls making them look authentically 19th century Viennese. Large touchscreens were available in the café, featuring a range of interactive resources, including 20 new short documentary films, all made by the Philharmonia's Digital team in collaboration with galleries, museums, musicologists and specialists in the period.



An original early 20th century map of Europe, which was scaled up and made interactive, enabled the audience to visually locate the sites that were most important to the artists, writers, musicians and poets in fin de siècle Vienna. The projection was seamlessly carried into the Royal Festival Hall canteen area, where authentic Viennese cuisine was also being sold.

A website was also created, based on the same 19th century Viennese café theme, to accompany the season's programme. Key features of the site include:

- Creating a virtual programme booklet, with a feature enabling the viewer to turn the page
- An interactive version of an original copy of Ver Sacrum, the magazine founded by Gustav Klimt and other key Secessionist artists
- Online gallery with original paintings from some of the featured composers and artists of the time
- Interviews with descendents of some of the featured composers.

The programme ran until October 2009.

[SEE IT HERE](#)

Many other orchestras are working across various art forms – from filmmakers, authors, comedians and theatre companies, to dance groups, video installation artists and jazz bands.

In May 2009, the **City of London Sinfonia** performed alongside American author and radio presenter Garrison Keillor to host a weekend of story-telling, poetry and comedy fused with live orchestral music at Cadogan Hall. The **BBC Concert Orchestra** has worked with an impressive range of contemporary and international music artists including Annie Lennox, Abdullah Ibrahim and the Pet Shop Boys – and one of their most popular performances ever, a collaboration with indie band Elbow, whose recent performance with the **Hallé** was one of the highlights of the Manchester International Festival, attracted nearly 1 million interactive audience members via television and online and a quarter of million radio listeners.

Orchestras are also taking their music outside the traditional concert hall setting, including working with arts and cultural festivals. The **Academy of Ancient Music** is currently working with the Cambridge film festival as part of the current season's programme. And this October, as part of their main concert season, **City of Birmingham Symphony**



Orchestra (CBSO) collaborated with India's largest record company Saregama, to celebrate the music of one of India's greatest vocalists - Nusrat Fateh Ali Khan. The night will feature a unique blend of traditional South Asian vocals and creative orchestral arrangements led by Assistant Conductor Michael Seal. This innovative partnership builds on the success of CBSO's work with leading South Asian musicians including award-winning Bollywood composer A.R. Rahman.

And this year, **Britten Sinfonia** performed at Latitude Festival - making it the first orchestra to ever perform at the outdoor festival.



Britten Sinfonia at Latitude: Rebecca Walsh

5. BEYOND THE ORCHESTRAL SECTOR



“Maybe every big business should employ a musician from time to time to help them suspend appraisal and see all work as creative and all workers as artists fulfilling a small part of an orchestrated whole.”

Lindsay Davidson (Britten Sinfonia’s South Poland Business Link event attendee)

Orchestras of the future will not only be delivering world class performances, but will also share their skills with other sectors. Orchestras are increasingly promoting artists as entrepreneurs; applying their skills in new settings, working collaboratively and exploring partnerships with other industries.

Already orchestras are working with businesses. Since 2003, **Bournemouth Symphony Orchestra** has worked with a range of businesses including JP Morgan and Terence O’Rourke Consultancy, demonstrating the importance of teamwork and good communication as fundamental to achieving success, whatever your profession. This area is also being pioneered by the **Britten Sinfonia’s** *Sinfonia at Work* programme.

SINFONIA AT WORK

Sinfonia at Work is **Britten Sinfonia’s** new innovative programme for businesses. Started in 2008, the orchestra has conducted successful sessions with South Poland Business Link in Krakow and the Judge Business School.

Musicians have a number of skills and qualities which are also of interest to business:

- **Team work:** an orchestra only performs if everyone commits to being part of a team
- **Communication:** short rehearsal time means that musicians have to be highly efficient in their decision-making. Non-verbal communication is essential in performance situations
- **Leadership:** musicians find themselves inhabiting a variety of different roles, from playing under a conductor, to playing in a small ensemble, or as a soloist. They need to bring different qualities of leadership or “followership” to each of these roles

- **Creativity:** aiming to bring fresh ideas even to a piece of music they have played hundreds of times before, musicians work in an environment where creativity is paramount
- **Flexibility:** freelance musicians perform in a number of different ensembles, playing a wide variety of repertoire. With often only a few hours to rehearse, they have to be extremely adaptable to meet the challenges this brings
- **Presentation:** by audiences, critics and their peers, musicians are judged on their public performances.

“The Britten Sinfonia workshop demonstrated that what you create together is more important than individual competition. It expanded our thinking outside the business school ‘box’ and demonstrated that individuality and teamwork are both necessary components of creative harmony.”

Daniel Vankov

Judge Business School (former Finance Manager, Publishing Industry)

[SEE IT HERE](#)



Participants experience Sinfonia at Work: Britten Sinfonia

6. THE NEW ORCHESTRAL MUSICIAN

“A new model of the ideal orchestral musicians is emerging. In addition to the traditional virtues of musical excellence, the 21st Century orchestral player must be skilled in many other activities including creative leadership and improvisation and open to a wide variety of performance contexts and new collaborations.”

Sarah Alexander

Director, National Youth Orchestra of Great Britain

It is the next generation of orchestral musicians who will carry the orchestras into the future. And it is the job of the current generation to nurture this exceptional talent and equip them for the modern world.

The *Centre for Orchestra* is a pioneering scheme run by the **Barbican Centre, Guildhall School of Music and Drama** and the **LSO**, designed to give young musicians the skills and training required for the 21st century orchestral player. It brings together a leading orchestra, arts centre and music school to provide a unique training programme that involves drawing on a range of expertise from across the arts.

LPO's Foyle Future Firsts is another innovative programme helping to shape the young professional musician of the future.

The annual scheme is designed to enable exceptionally

talented music students to move successfully from college into the profession under the guidance of some of the **LPO's** leading players.

CENTRE FOR ORCHESTRA

BARBICAN CENTRE, LONDON GUILDHALL SCHOOL, LONDON SYMPHONY ORCHESTRA

A unique partnership between **The Barbican Arts Centre, Guildhall School of Music and Drama** and the **LSO** is leading the way in developing students as they enter the music profession.

The scheme, piloted in 2008, equips orchestral performers with the necessary training, support and professional development needed to sustain the future of orchestral music. The *Centre for Orchestra* programme is designed to address both the challenges and opportunities facing the 'new' performer, encouraging greater innovation and flexibility in their approach. The key components of the programme will be:

- **Developing orchestral playing** through intensive coaching from LSO's top players and working with world class conductors

- **Delivering inspirational masterclasses** - by world class soloists and conductors which focus on performance, technique and presentation
- **Chamber Music performance** - developing essential skills such as listening, leadership, planning repertoire and performance presentation to diverse audiences
- **Preparation to enter the profession** - preparing for auditions and public performances, the importance of presentation and taking care of the general health and well-being of the performer
- **Creating the whole musician** - teaching the player the importance of education and community work, working with LSO Discovery and Barbican education
- **Reaching the wider audience** - using digital and new technology to engage with new audiences.

SEE IT HERE

Comprising 165 teenagers, the **National Youth Orchestra** of Great Britain (NYO) is in a unique position to shape young musicians, many of whom will go on to pursue professional careers in music – for example as orchestral players or teachers. In addition to technical preparation, the NYO puts great emphasis on psychological preparation, excitement of performance, emotional intelligence, commitment and understanding of repertoire and the desire to communicate to audiences – which contribute to making performers and performances excellent.

As part of its *Futures Programme*, the **Orchestra of the Age of Enlightenment** has held players residences and study days, using intensive rehearsals to enhance orchestra members' performance style. Early sessions have included gospel singing, to explore musical communication in a new way – and Baroque dance classes to understand how dance steps can inform music.

Orchestras are also invigorating formal training routes. Apprenticeship schemes have long been a key part of orchestras' development programmes, but orchestras are now offering more innovative and ambitious schemes to equip and inspire young players as they enter the

professional music world – including the **Royal Scottish National Orchestra**'s 3-year assistant conductor scheme. The scheme is the first of its kind in the UK, with the orchestra set to present it as a blueprint for the rest of the sector. The pioneering programme provides an opportunity for talented young conductors to hone their craft under the leadership of a world class conductor.

Providing training resources online is also an area that orchestras are expanding. The **Philharmonia Orchestra** has advanced music dictation exercises available to all on its *SoundExchange* website. And as part of the pioneering YouTube orchestra, **LSO** players provided online tutorial sessions via YouTube.

As the future orchestral musician continues to develop their skills set, learning from other art forms, some orchestras are exploring other ways of using their skills and knowledge to generate new sources of funding and to attract a wider audience.

The **European Union Youth Orchestra** is a pre-professional orchestra for Europe's best young musicians aged 14-24.

Through working with and for our musical youth, the EUYO benefits from the enthusiastic approach to music of its members and actively seeks to stimulate them in thinking about innovative ideas that may contribute to their future in classical orchestras.

In recognition of the new skills which orchestral musicians are developing, Brendan Walsh, Development Manager at the European Union Youth Orchestra shares the orchestra's plans for the future.



Vasily Petrenko / National Youth Orchestra

“How many players are independently working on projects besides their orchestral job? Think of education, chamber music, music advisory, composition ...

In the future, the classical orchestra will have stepped away from the restrictions of funding and the narrow value chain of repertoire performances on dedicated stages for select audiences. The structure of the orchestra will have changed to include ‘extra’ activity by integrating the complete skill set of artists and allowing them to develop these skills within the organisation.

Orchestral musicians become full-time creative employees that actively pursue increased activity in new and existing markets under the brand name of their orchestra. In return, the orchestra helps them to analyse, develop and execute projects by offering them training, facilities and maybe even financial investment. This way orchestras diversify their portfolio of music-related activity, broaden their visibility to a wider audience and more importantly learn about their profitability.”

Brendan Walsh

Development and Marketing Manager of the European Union Youth Orchestra



NYO at Tate Modern: NYO

7. INNOVATING INTO THE FUTURE




Orchestras are passionate about reaching out to new audiences and sharing the excellence of performance in as many ways as possible. Whilst the core of their work will always involve musicians playing together, orchestras will not stop innovating and exploring new ways of bringing people closer to the music they make.

Beyond technology, the orchestra sector continues to devote significant effort and resources into developing modern, well-run organisations that take an entrepreneurial approach, invest in their people, develop their repertoires and build new partnerships with other forms of music and art.

Orchestras do all of this because they matter. Orchestras have the power to inspire and engage in an entirely unique way. They represent excellence in all of our communities and bring value to the communities they serve, the children they work with and the audiences they delight.

By building stronger partnerships with organisations in both the private and public sectors, at local, regional and national levels, British orchestras can continue to deliver value and ensure they connect with new generations of music lovers the world over.

A violin is the central focus, its wooden body and metal strings visible. It is wrapped in numerous colorful, glowing digital data lines in shades of red, blue, green, and yellow. The background is dark, with a prominent glowing green circle on the right side. At the top, a horizontal bar is divided into six colored segments: pink, green, purple, orange, purple, and cyan.

Philharmonia Orchestra's groundbreaking digital installation: RE-RITE: Kate Peters

ABO

The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 65 member orchestras and work alongside a variety of organisations that work within and support the orchestral sector. The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK in order to fulfil our vision for a society where orchestral music is valued as a core component of contemporary culture. The ABO board members are:



Timothy Walker AM
Chair
Chief Executive &
Artistic Director
London Philharmonic
Orchestra



Peter Harrap
Chorus & Orchestra
Director
Welsh National Opera



Stephen Maddock
Chief Executive
City of Birmingham
Symphony Orchestra



Gavin Reid
Director
BBC Scottish
Symphony Orchestra



Bob Riley
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Simon Woods
Chief Executive
Royal Scottish
National Orchestra



Andrew Jowett
Director
Town Hall &
Symphony Hall,
Birmingham



**Chi-chi Nwanoku
MBE**
Musician



Leonora Thomson
Head of Media &
Public Relations
Barbican Centre



This brief was researched, written and designed by **DHA Communications** with support from the **Association of British Orchestras** and its 67 full members.

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