



*A new era for
orchestral music*

A report by the Royal Philharmonic Orchestra
2018 edition



ROYAL
PHILHARMONIC
ORCHESTRA

A personal view from James Williams *Managing Director*



Some months ago, a leading national newspaper tabled the notion that “classical music must ditch its name and refer instead to orchestral music.” The story followed a discussion I had with a reporter from the paper. Beneath the double-take reaction to the headline, there was a substantive truth beneath it that was both a wake-up call and a cause for celebration for lovers of orchestral music. When I joined the Royal Philharmonic Orchestra as its new Managing Director two years ago, I was aware that I was joining a prestigious global brand, steeped in tradition, with an international reputation for artistic excellence. But there was another side to the story as well: the orchestra was attracting record numbers of young people to its Royal Albert Hall performances and it was re-connecting far flung communities to the arts through its education and community programme. Many of the players in the orchestra are young and from a diverse range of backgrounds. This was an orchestra that had a heartbeat closely attuned to the diversity that implicitly defines modern British society and culture.

This combination of the old and the new suggested the RPO, like many other orchestras, was making strides in positioning itself and the genre it represented as relevant to modern society. It also prompted us to want to know more about the public’s terms of engagement with the genre. Who wanted to discover orchestral music? How did they choose to listen to music? What role did performances play in a digitised world of streaming, artificial intelligence and virtual reality? For a genre where ensembles often impose an artistic agenda, we felt it was time to listen. This is the only way to ensure that we have the knowledge and insight to ensure orchestral music can attract new audiences, excite people and take them on a lifetime’s journey.

And here the difference between the words ‘classical’ and ‘orchestral’ music becomes important. We believe as strongly as anyone that defining and exemplary performances of symphonic masterworks are core to the future health of the genre. But there needs to be more: in the digital age, computer games and Apps will play an increasingly important role in shaping young people’s relationship with music. To welcome people to the orchestral genre, we need to celebrate the importance of film, computer games and musical theatre as signposts to musical discovery. The future of the genre is orchestral music in its broadest form, an inclusive approach that celebrates difference and diversity – yet subtly recognises that everything is connected.

In recent months, the RPO performed the World Premiere of the PlayStation concert at the Royal Albert Hall, an immersive film/music premiere by Eric Whitacre in partnership with NASA, and achieved three albums in the Official Album Chart Christmas top 10. We have also recently announced Vasily Petrenko as the RPO's incoming Music Director – an appointment that signals our determination to broaden the audience for orchestral music while enhancing the RPO's reputation as one of the world's great orchestras. The new title of Music Director is significant; it recognises the artistic leadership that Vasily will bring to the Orchestra, both on and off the podium and within the communities it serves, drawing on his passion for music education and widening access to orchestral music to make it truly inclusive.

More broadly, at a time of economic uncertainty with Brexit on the horizon, the RPO's busy international touring schedule ensures the orchestra continues its role as a cultural ambassador for 'brand Britain.' This underlines the important role the arts can play to the British economy and the valuable diplomatic role in building relationships with countries and governments. From the concert hall to international relations, the power of orchestral music to remind people of what they have in common should never be under-estimated.

These recent RPO activities show how orchestral music needs to be brave and forward looking in outlook – to be socially, culturally and economically relevant to the communities in which it operates. Our pursuit of artistic excellence in performances of core repertoire remains unchanged – but the context in which orchestral music is presented needs to adapt to the modern age. We need to be inclusive, we need to listen and we need to be digital.

Our passion in standing by this vision is informed and under-pinned by the consumer research we have commissioned throughout 2018. We have taken time to ask questions and listen to people's responses. The research has told us that orchestral music is the future – and if we all acknowledge and respond to peoples' terms of engagement with the genre in Britain today, there are firm grounds to assume orchestral music could be poised for a revival - or even a new Golden Age.

The way we honour the legacy of the great composers is to make the genre relevant for the modern age; welcoming in its inclusivity, borderless in its diversity, pioneering in its digitisation - and still setting the highest artistic standards for immersive, critical performances. The future is bright, the future is orchestral music.

January 2019

Methodology

The insight shared in this report forms part of our national listening exercise: an opportunity for the Royal Philharmonic Orchestra to better understand public sentiment towards – and terms of engagement with - orchestral music. This national research, coupled with the anecdotal feedback our players get from meeting thousands of people every year after concerts, helps to guide our thinking on how we can enrich people’s lives. In the digital age of two-way communications, we believe the ensemble for the modern age needs to be a listening orchestra.

Our research was conducted by YouGov, polling a nationally representative sample of more than 4,000 adults over a six-month period during the spring and summer of 2018. In some instances, findings were compared to benchmark research from previous years. In addition, during the final months of 2018 YouGov carried out a children’s survey for us. This involved a representative sample of more than 850 children aged between 6 and 16 (for younger children, their parents were also present).

The surveys were carried out online.



1. The Age of rediscovery

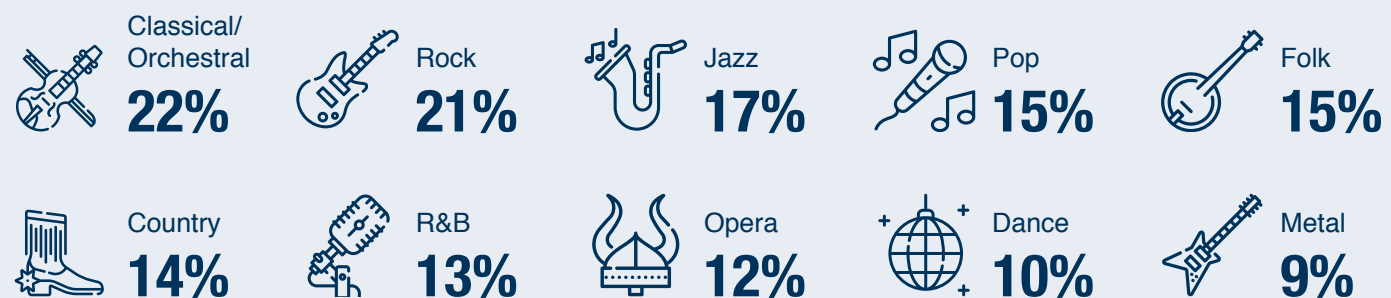
Music is a universal language in Britain today. Across genres, the UK still gives the world an unprecedented number of top recording artists, best-in-class live performances – and economically, the contribution of music to the nation’s GDP is significant. It is perhaps no coincidence that the country that gave the world The Beatles, Queen and Led Zeppelin closed the 2012 Olympics with a cultural showcase of Britain that was in its entirety a multi-genre music festival.

In Britain today, people wake up to music, they commute to and from work listening to music. It is home to the largest orchestral music festival in the world and some of the most iconic outdoor festivals in popular music. On any given day there are dozens of club gigs in London alone, a city that is also unrivalled in the number of symphony orchestras that regard it as their home.

Music is a part of everyone’s lives, but in the age of downloading and streaming, people’s musical tastes are broadening. Whilst the explosion of genre labelling in the playlist age has given birth to a host of new sub-genres, our research suggests people are not feeling limited by these options. In fact, the opposite is true. Our YouGov research in spring 2018 suggested there was an insatiable spirit of adventure among British adults, with more than three in five people (62%) saying they would like to broaden their musical horizons and learn about music genres that they were unfamiliar with.

Within this, orchestral music proved to be more popular than rock, folk, jazz and blues. Overall, more than one in five survey respondents (22%) said they would like to discover more about orchestral music. In comparison, 21% wanted to discover rock and 17% wanted to learn about jazz. Folk music appealed to around one in seven people (15%) and 14% mentioned country music.

Music genres that people wanted to discover during 2018



The appeal of orchestral music related to the genre in its broadest form – film, video and computer game music was valued as much as the timeless symphonic repertoire of the great composers. The clear implication from this is the need for orchestras to diversify concert programmes that fully resonate with what new audiences actually want. From the RPO’s experience, gone are the days when a firm reliance on core repertoire is enough. Based on our research, this approach would cater for less than half of the new audience that wants to learn more about the genre.

The importance of modernising to appeal to new audiences was further underlined when our spring research revealed that it was young people that were driving a resurgent interest in orchestral music. Whilst many associate the traditions of core repertoire with older listeners, the YouGov data revealed that it was Britain's under 25 age group that are most likely to say they would like to learn more about the genre (25%) – and this peaked at 31% among students.

“Our own award-winning community education programme, RPO Resound, has seen us deliver more than 390 grassroots sessions in the last year, inspiring young people and enriching lives through the power of music.”

Kate McBain
Director of Community & Education

This is welcome news but comes at a time of heightened concern over music lessons being cut from the school curriculum - and warnings from researchers that the music curriculum could face ‘extinction’ in secondary schools. In this context, modern orchestras have an important role to play both in the diversity of concert programming and education work with communities around the UK.

What is the public's route into orchestral music?

The research suggested that those people drawn to discovering the genre were attracted to various forms of orchestral music, stressing the importance for today's ensembles to offer as broad a range of programming as possible.

- ▶ Overall, of those looking to discover the orchestral genre, more than two in five (41%) would be interested in going to a concert of ‘core’ symphonic repertoire featuring the great composers (e.g. Beethoven).
- ▶ A greater number of people were drawn to the idea of more intimate solo recitals and chamber works (45%), while one in four respondents (25%) said they enjoyed the accessibility of popular, themed concerts and recordings - such as film soundtracks, pop crossover or music from the musicals.
- ▶ For the under 25 age group, those that expressed the strongest interest in discovering more about orchestral music, the appeal of concerts featuring orchestral treatments of film, West End and pop music was most pronounced (30%) – and was 50% more popular than listening to core masterworks (20%)

“Beyond community engagement, it is clear from our research that orchestras need to diversify concert programmes that fully resonate with what new audiences actually want. From Sibelius to the music of Star Wars, and from Prokofiev to our PlayStation concert, it is clear there is a bright future for our genre so long as orchestras recognise the need to change with the times. Classical music for a modern British orchestra has a new name – it’s simply called orchestral music.”

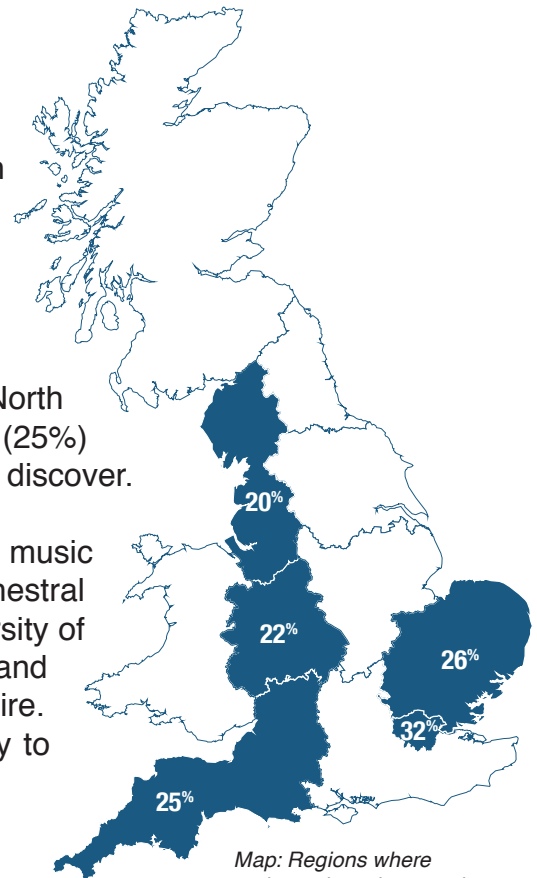
James Williams
Royal Philharmonic Orchestra

A nationwide rebirth

Regionally, it was perhaps no surprise that interest in orchestral music peaked in London (32%), a city that is home to an extraordinary number of ensembles and has more than half a dozen internationally recognised concert halls spanning orchestral and operatic music.

Nevertheless, our research suggested that interest in orchestral music extended across the UK. In four other major regions – the North West (20%), West Midlands (22%), East (26%), and South West (25%) - it topped the list as the music genre that most people wanted to discover.

Perhaps more significant than the overall popularity of orchestral music across the country at large was the fact that various forms of orchestral music were specifically most popular in a given region. The diversity of people's orchestral music tastes ranged from symphonic rock and hits from the musicals, to movie soundtracks and core repertoire. The YouGov study suggests the concerts people are most likely to choose is often based on where they live.



Map: Regions where orchestral music topped the discovery list

1. The English Riviera – Home of the great composers

London may be the home of many of the UK's great concert halls, but the south west has overtaken London as a home of traditional repertoire. The home of the pasty, Poldark and the cream tea is now also the place where people are most likely to want to see the masterworks of Mozart, Mahler and Beethoven performed live in concert (49%).

2. For Those About to Rock – Wales salutes you!

Orchestral music was very popular in Wales – overall, 88% said they would be interested in experiencing a live performance. Top of the list in Wales was a yearning for anthems – the drama of symphonic rock was the form of live orchestral concert people in Wales most wanted to experience (31%).

3. Scotland goes big screen

Across the UK, more than one in four adults (27%) identified the connection between blockbuster films and orchestral music. Film soundtracks were most popular north of the border, emerging as the form of orchestral music that people would most like to enjoy in a concert hall (35%).

4. London – the contemporary Capital

London remains a keystone of the arts in Britain, home of many of the world's finest ensembles and ground-breaking concert seasons. When it came to enjoying a live performance, Londoners were those most likely in the UK to opt for a chamber recital (27%) or contemporary repertoire (26%).

5. The Fens are alive with the Sound of Music

Survey respondents from the East of England were those most likely to go La-La about hits from the musicals. Perhaps the most modern region in its orchestral tastes, people from this region were also the most likely to want to

enjoy concerts that featured pop/ orchestral crossover (29%), TV soundtracks (34%) and computer game music (16%).

6. North West – keeping it in the family

Orchestral music fans in the North West were those most likely to opt for family friendly concerts that would appeal to children (20%).

This richness of diversity around the regions underlines why it is so important to view orchestral music today in its broadest, most inclusive form.

In a year when the UK's biggest classical music radio station - Classic FM - has reported a big increase in younger listeners, our research suggests this re-awakening is more broad-based. In regions across the UK, there is an emphatic interest to discover orchestral music. For some, this may link to learning an instrument or wanting to discover the great composers – and, for others, it may tie in with their interest in film or gaming. There is no longer one starting point, they are all valid. The task for today's orchestra is to be responsive, modern, embrace diversity and to help ensure that for those people that want to discover the genre it is the start of a life-long journey.

2. Becoming part of the everyday

As 2018 drew to a close, the resurgent of interest in orchestral music was evidenced in the Official Charts Company UK album chart. During the busiest shopping period of the year, a time when chart positions are most elusive, three orchestral albums featured in the mainstream Top 10 album chart. These recordings included the Royal Philharmonic Orchestra's album releases of music from Roy Orbison, The Carpenters and Buddy Holly respectively.

These milestones do not in any way undermine the artistic merit and value of critical recordings of core symphonic repertoire – but they do underline that, for millions of people, orchestral music is welcomed and chosen as being part of the soundtrack to people's everyday lives. This gives orchestral music a scale relevance, a cultural legitimacy and a level of mainstream popular endorsement not seen in the UK for decades.

To understand this in a little more detail, during the summer of 2018 we commissioned YouGov to conduct a second piece of research that explored how orchestral music fitted into people's everyday lives.

Whilst the concert hall remains as the focal point for live performance, many people are supplementing this with every day engagement with orchestral repertoire. In the age of mobility - when people are increasingly time-poor, juggling work-life balance and constantly on the move - Britons said they were most likely to enjoy orchestral music while travelling. Today's orchestral music fans (30%) told YouGov that they were most likely to enjoy the genre through their headphones on public transport, during a flight or whilst in the car.

Orchestral music also has an important role in the home. Many people said they enjoyed orchestral music whilst ironing or doing the housework (19%). The choice of orchestral music as a tonic for domestic chores appeals equally among the genre's youngest and oldest audiences - students (24%) and the retired (30%).

Orchestral music also proved to be popular for those more artistic moments in the home – 14% of survey respondents said they found it to be the ideal music to listen to when being creative in the kitchen and 15% said orchestral music was the perfect backdrop to a great read (14%).

At a time when Britons are reported to endure the longest working week in Europe, many people said they started and finished their day listening to orchestral music. Overall, 4% like to wake up and start their day with the genre, some enjoy orchestral music while relaxing in the bath (8%) - and 9% find it the perfect way to finish the day and get ready for a good sleep.

The everyday situations people say they listen to orchestral music



The realities of modern living define people's practical terms of engagement with music and the arts. In the same way that supermarkets have had to adapt to dual-income working households who have little time to cook; in the way that people no longer have time to go into a high street travel agent to book a flight or a holiday – so with the arts, orchestral music has to adapt to people's busy lives. Many that develop an interest in orchestral music will eventually nourish this by experiencing the drama and spectacle of a live performance. Preceding this, though, their initial everyday engagement is based on the ability to connect with the genre as they go about their busy lives – on the school run, commuting to work, in the gym, or whilst cooking.

The technology revolution is also giving people easy access to the genre. Streaming platforms such as Spotify or iTunes are changing the way many people engage with all forms of music and this helps orchestral music in terms of reach and ease of access. Consistently, three in 10 people said they turned to orchestral music when they are stuck in traffic to pass the time (30%), as a stress antidote during long-haul flights (30%) or when commuting on a busy bus or train (30%).

None of this trivialises orchestral music, it actually underlines how the broader orchestral genre is returning to the mainstream. When orchestral music becomes a part of people's everyday lives – whether this be via the radio, film, social media or streaming sites – there is a relationship that can be developed.

This is why the Royal Philharmonic invests so heavily in presenting diversified programming, touring broadly and supporting both with an award-winning education and community programme. The sum of these parts allows us to connect with people on their terms and enrich their everyday lives. It results in more people connecting with the genre. It results in orchestral music returning to the mainstream album charts. It results in more people then wanting to dig deeper, go to a concert and discover the genre more fully.

Returning orchestral music to the mainstream and everyday doesn't trivialise the timeless masterworks of Mozart, Mahler and Beethoven: it actually ensures the future of their artistic legacy.

3. Tomorrow's World Today

The Royal Philharmonic Orchestra's research during the spring and summer months underlined the scale of broad public re-engagement with orchestral music – and dispelled the stereotype that it was a legacy genre for older audiences. The under 25 age group emerged as the people where interest in discovering orchestral music was growing most emphatically – both among younger working people and the student population.

With this finding established, during the autumn months we were curious to see how far back this trend went. So, to conclude the year, we commissioned a third cycle of research among children aged between 6 and 16. Together with the previous summer data, the findings helped us to understand where orchestral music stood with tomorrow's parents, tomorrow's workforce and tomorrow's concert audiences. The data gave us a glimpse into the future of orchestral music in tomorrow's Britain.

The findings from our children's research were significant, suggesting that orchestral music could be, for some children, the first musical genre they experienced. Rather than being a more sophisticated genre that people grow into with age, the research suggested many started life with orchestral music. By implication the true challenge was keeping this early interest alive as children became teenagers, and were drawn into popular culture and an education environment where music was not seen to be fully encouraged, relative to other subjects on the curriculum.

Overall, four in five children (80%) under 16 said they had experienced orchestral music – and 76% from as young six. Furthermore, eight in ten children (81%) said they thought more could be done to engage their generation with orchestral music.

Whilst our initial findings showed surprisingly high levels of interest in orchestral music, the results also revealed dramatically different priorities for children aged under 10 and those that were 14 or older.

Primary experiences

For children aged between six and ten there was a dominant hunger to experience orchestral music in person. This age group were most likely to say that there needed to be more music lessons at school (43%), with 80% of respondents expressing an interest in learning a musical instrument. These children were also most likely to say that the experience of playing in a school orchestra would also drive a broader interest in the orchestral genre (35%).

“Many in the orchestral world presume that people get into classical music as they get older. Our research dispels that in an instant. In fact, it would appear that, for many people, their first musical experiences in life are with orchestral music in some shape or form.”

Kate McBain
Director of Community & Education

Beyond playing in a school orchestra, children under 10 were also those most likely to want to experience a performance by a leading ensemble. More than one in three (34%) said there should be more school trips to see orchestral concerts. This age group were also most likely to say that conductors and orchestral players making visits to their school would inspire an interest to explore the genre further (27%).

For children under 10 years old, an interest in orchestral music was based on having the opportunity to experience an orchestra perform, or to be part of a school ensemble.

Teenage influences

From the age of 14, the children's agenda changes. Whilst 78% of this age group express a broad interest in the genre, their views on what orchestral music needs to do to engage young people are markedly different and reflect the growing influence of popular culture. Overall, 43% of children aged 14 or over said orchestral music needed to sound more like pop and dance music to engage young people – a nod towards crossover music and more popular symphonic repertoire. Further, 27% of respondents said that orchestral music's ability to break into the mainstream music charts would also improve the breadth of the genre's appeal.

Social media was also an important factor for children aged 14-16. This age group were more than three times as likely as children under 10 to say that if they were allowed to use their mobile phones to share images and messages during a concert then young people would be more likely to engage with orchestral music. For an age group that has grown up with smartphones, children aged 14 and over would welcome the era when a public announcement before a concert reminded the audience to turn on their mobile phones.

The digital world beyond the classroom

The findings show film, gaming and online media are replacing the classroom in nurturing an early interest in the world of orchestral music.

Film has become the biggest single influence for introducing children to orchestral music (41%), followed by soundtracks to television programmes (34%). Children as young as six cite film (44%) and television (34%) as introducing them to the orchestral genre with YouTube also emerging as a growing influence on children of all ages (16%).

Interestingly, only 29% of children said they had listened to orchestral music at school. In fact, around a third of children aged 6-15 (32%) said their school did not encourage them to learn a musical instrument, a feeling that rose (44%) the closer children got to their GCSEs (ages 14-15). Children that felt their school did not encourage them to learn a musical instrument were more than twice as likely to say they had never experienced orchestral music at all (23% Vs. 10%). Further, they were more than twice as likely to express no interest whatsoever in discovering any genre of music in their own time (13%, compared to 6% that said their school encouraged them to learn an instrument).

Despite the feeling that schools could do more to nurture children's interest in music, the survey suggested that everyday home life encouraged children to experience orchestral music. One in four children (25%) said they had been introduced to the genre during a car journey and 17% said they had heard it on the radio when at home with their parents.

Video games also look set to be a new source of cultural influence for children. Overall, 15% of children said they had discovered orchestral music as a soundtrack to a video game they had played. Boys were more than twice as likely to mention video games as a source for hearing orchestral music (21% Vs. 9% of girls). Further, the influence of games starts early: as young as the age of seven, around 18% of children say video games introduced them to orchestral music. At this age, it seems that gaming is more influential than music lessons (17%) in giving young people a connection to the genre.

Attending live performances from a young age also emerged as integral to children's engagement with the orchestral genre. Overall, 15% of children said they had been introduced to orchestral music when visiting the theatre and 11% mentioned attending a music concert.

Learning a musical instrument

More than 9 in 10 British children (92%) said they either played or wanted to learn to play a musical instrument. Whilst the guitar (46%), piano (36%) and drums/percussion (35%) topped the poll - the ukulele (12%), violin (10%) recorder (9%), flute (8%) and saxophone (8%) all proved popular as instruments that children wanted to learn to play. Overall, 75% of children opted for an orchestral instrument.

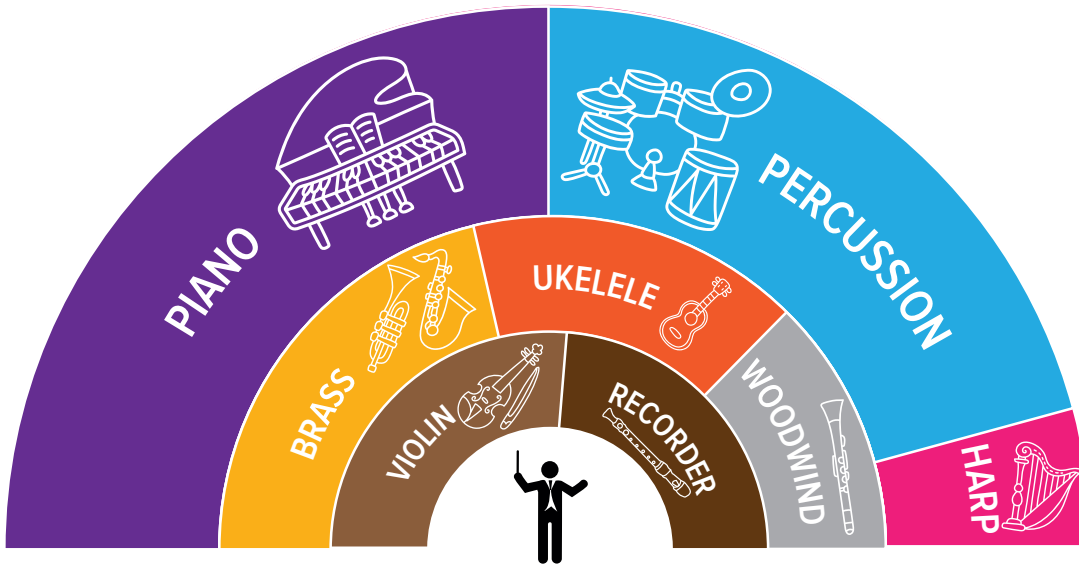
At the other end of the scale, the research also threw up the seemingly unlikely possibility of a future without French horns or double bass players. These instruments could face extinction in the orchestra of tomorrow, being the musical instruments that British children today have the least interest in learning.

For a bit of fun, the RPO imagined what the structure of the orchestra of the future might look like, based on the relative popularity of instruments that children wanted to learn to play today. Whilst the result suggested an abundance of ukuleles, percussion, recorders, flutes and violins - there could also be some noticeable absences, as we wave goodbye to the trombone, double bass, organ and the French horn.

“The survey results present a picture of two extremes. First and foremost, it is hugely encouraging news that children as young as six want to learn a musical instrument and feel such a natural connection with orchestral music. The scale of engagement with the genre at such a young age is better than anyone could have reasonably expected and it proves beyond doubt that orchestral music has a vital role to play in modern society.”

Lisa Rodio
RPO Community & Education Project Manager

“Structure of tomorrow’s orchestra”



Overall, girls were more likely to play or want to learn an instrument than boys (95% Vs. 90%) and there was variance by gender in the instruments chosen. Boys were far more likely to want to learn the guitar (50%), drums (45%) and bass guitar (28%); whereas girls were more likely to take up the flute (13%), recorder (13%), the violin (14%) or viola (14%).

Musical instruments that children across the UK currently play or want to learn

	National overview of children	6-10 year olds	11-13 year olds	14+ year olds
Guitar (electric / acoustic)	45%	46%	41%	48%
Piano / keyboard	36%	36%	34%	39%
Drums	35%	36%	37%	32%
Bass guitar	21%	22%	17%	24%
Ukulele	12%	12%	13%	10%
Violin/ viola	10%	12%	6%	11%
Recorder	9%	11%	7%	3%
Saxophone	8%	8%	11%	3%
Flute	8%	9%	8%	4%
Trumpet	7%	8%	4%	7%
Harp	4%	6%	3%	2%
Clarinet/ oboe	3%	2%	5%	3%
Cello	2%	2%	3%	2%
Organ	2%	3%	2%	1%
Trombone	2%	2%	2%	1%
Double bass	1%	1%	1%	1%
French horn	1%	2%	-	1%
Another instrument	2%	2%	2%	1%

The research suggests that a great deal of work still needs to be done to nurture children's interest in music during secondary school age. Between the age of 10 and 14, the proportion of children saying they were no longer interested in learning a musical instrument quadrupled from 4% to 16% - and this coincides with school children becoming far more likely to say their school did not encourage them to take an interest in music (rising from 28% among 6-10 year-olds to 41% of over 14 year olds). As a result, the excitement that young children (aged 6-10) express in learning an orchestral instrument falls as they get older. This comes at a time when a study by the University of Sussex has revealed that the number of schools offering music at A-level has dropped by more than 15% over the last two years.



“The relative speed with which children’s interest in learning a musical instrument falls from 96% to 84% in just four years underlines the work that needs to be done to support young musicians and at a crucial age. Everyone has a role to play. At the RPO, we delivered more than 400 educational engagements in the last year. Wherever possible, music needs to stay on the school curriculum but, more fundamental than that, teenagers need reassurance that music matters.”

James Williams
Royal Philharmonic Orchestra

Conclusion and further research

Our consumer research study through 2018 is an investment in listening to orchestral music's existing and new audiences. At most concerts, our players meet with concert goers and our research study confirms and adds to anecdotal feedback we have received from audience members in towns and cities across the UK.

Put simply, orchestral music has a relevant and valued part to play in enriching people's lives. When one removes the traditions and perceived barriers, the music speaks to people. For some it inspires, for others it offers escapism from the stresses of modern life. For the vast majority of people that experience it, orchestral music enriches their lives.

Reviewing the research to date confirms our view that orchestral music is the modern form of what many refer to as classical music. Orchestral music reaches more people, it celebrates diversity, it delivers modernity and it encourages discovery.

The digital age makes access to music easier and democratises the genre. It puts the consumer fully in control. The only option for any modern orchestra is to listen to its audiences and respond by delighting and surprising them. Digitisation does not threaten the traditional concert hall experience; it adds to it. The ability to attract new audiences to orchestral music through mobile and digital platforms will result in more people starting an orchestral journey, exploring the full repertoire and being drawn to the magic of a concert experience.

In the last few years the Royal Philharmonic Orchestra has fully embraced diversity, innovation and modernity. Our programming today spans everything from symphonic pop to critical performances of symphonic repertoire. Our community and education programme allows us to lead a culture of inclusivity to the genre, where people of any background, age and location can experience orchestral music. There is more to be done but we have redefined our ethos, values and work truly to stand as a contemporary orchestra for the modern age. The appointment of Vasily Petrenko as the RPO's next Music Director, will take us into our next artistic chapter, strengthening our position as one of the world's great orchestras – uniting the best of the old and the new, as we forge a new and compelling role for orchestral music in modern society.

At the RPO we are committed to taking orchestral music to new audiences, to inspire those that have experienced the genre to discover it more fully and deeply. RPO Resound has been at the forefront of delivering orchestral outreach projects since its inception in 1993, successfully underpinning the RPO's extensive programme of UK regional performances and ultimately enhancing lives through the power of music.

In 2019 we will continue our research and we welcome the involvement of other organisations that want to support our work and be part of the solution in framing

a valued, exciting and purposeful role for orchestral music. Change is good and we have grasped it as an opportunity rather than seeing it as something to fear. In the modern, fast-paced and connected world where change is the only certainty, standing still or living in the past is simply not an option.

About the Royal Philharmonic Orchestra

For more than seven decades the Royal Philharmonic Orchestra (RPO) has been at the forefront of music-making in the UK. The Orchestra's regular performances at its London Residency Cadogan Hall are complemented by a distinguished series at Southbank Centre's Royal Festival Hall, a hugely popular series at the Royal Albert Hall and frequent visits to its seven principal residencies across the UK. With a wider reach than any other UK large ensemble, the RPO has truly become Britain's national orchestra.

International touring is also vital to the Orchestra's work, taking it to many prestigious destinations worldwide. Across its busy schedule, the RPO works with artists of the highest calibre, including Principal Guest Conductor Pinchas Zukerman, Principal Associate Conductor Alexander Shelley and Permanent Associate Conductor, Grzegorz Nowak. The Orchestra has recently announced the appointment of Vasily Petrenko as Music Director from 2021.
Registered Charity No. 244533

About RPO Resound

The Royal Philharmonic Orchestra's ground-breaking and award-winning Community and Education programme – RPO Resound – has been at the forefront of delivering orchestral outreach projects since its inception in 1993, successfully underpinning the RPO's extensive programme of UK regional performances and ultimately enhancing lives through the power of music.

Fulfilling more than 390 sessions, projects and concerts a year that involve approximately 7,500 participants, including RPO musicians, RPO Resound delivers high quality music-making experiences in an array of community settings – from rehabilitative programmes in prisons to projects with homeless people. The overarching objective is to leave a lasting legacy by harnessing the transformative power of music to improve participants' aspirations, abilities and life chances.

www.rpo.co.uk



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