



bachtrack

# Going digital: the changing face of media

**David Karlin, Bachtrack Ltd**

November 12th, 2014

# About Bachtrack

The world's largest website for live classical music

- Classical music, opera, ballet and dance
- Over 200 reviews per month in 33 countries
- Around 12,000 performances in the database
- 120,000 unique visitors per month
- Working with AEOS to list your orchestra's concerts
- Now in English/French/German, Spanish/Italian next year

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Nov 05 mat, mat,  
06 mat, mat, 07  
mat, mat, 09 mat,  
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## Gran Teatro de Córdoba, Córdoba

Orquesta de Córdoba

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Grieg, Peer Gynt Suite no. 1, Op.46  
Grieg, Peer Gynt Suite no. 2, Op.55  
  
Orquesta de Córdoba  
Belén Otxotorena, *Presenter*  
Lorenzo Ramoz, *Conductor*

5 November at  
20:00

## Kursaal Auditorium, San Sebastián

Euskadiko Orkestra Sinfonikoa

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Saint-Saëns, Samson et Dalila: Danse Bacchanale  
Saint-Saëns, Danse macabre  
Saint-Saëns, Cello Concerto no. 1 in A minor, Op.33  
Bartók, Concerto for Orchestra, Sz 116  
  
Jun Märkl, *Conductor*  
Johannes Moser, *Cello*  
Euskadiko Orkestra Sinfonikoa

5 November at  
20:00

## ADDA, Auditorio de la diputación de Alicante, Alicante

Dramma per musica

[MORE INFO](#)

[Request to review...](#)

**Bach**, Laß Fürstin, laß noch einen Strahl ("Trauer Ode") - Cantata, BWV198  
**Bach**, Der Zufriedengestellte Aeolus - Cantata, BWV205  
  
René Jacobs, *Conductor*  
Sunhae Im, *Soprano*  
Benno Schachtner, *Countertenor*  
Julian Prégardien, *Tenor*

## Kyung Wha CHUNG

violin

The Return  
to London

ROYAL FESTIVAL HALL  
Tuesday 2 December 2014



RSPO**Play.se**  
Your online  
concert hall



**Kyung Wha Chung**  
violin

The Return  
to London


ROYAL FESTIVAL HALL  
Tuesday 2 December 2014



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**Hillborg**  
Anders  
Festival 13-20 November 2014  
Stockholm Concert Hall  
Royal Stockholm Philharmonic Orchestra

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<a href="#">Bilbao</a>	<a href="#">Gran Canaria</a>	<a href="#">Oviedo</a>	<a href="#">Santiago de Compo...</a>	<a href="#">Valladolid</a>
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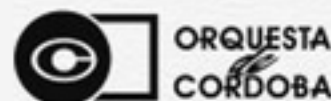
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Saint-Saëns, Samson et Dalila: Danse Bacchanale





# A diabolic concert from Giovanni Antonini for Hallowe'en

★★★★☆ ?

By Alberto Hernández Mateos, 02 November 2014

Madrid, October 31st 2014. Doors are opened at the Auditorio Nacional, the home of the Orquesta Nacional de España's headquarters – today, the "Devil's house". On the stage, the Baroque Ensemble of the ONE conducted by Giovanni Antonini, with soloists Dmitry Sinkovsky (violin), Víctor Manuel Ánchel, and Robert Silla (oboes). And it is not by chance that the works on their music stands are somehow inspired by horrific or supernatural events.

The Baroque Ensemble, consisting of musicians from the orchestra, was founded in 2013 with the objective of performing Baroque and Classical compositions following criteria of the historically informed performance. In spite of these pretensions, the ensemble does not use period instruments nor does it employ Baroque techniques. Furthermore, some inconsistencies could be found in the concert: while the French horn players used natural horns, the performers in the string section, the oboists and the bassoonist used modern instruments (neither the bows were Baroque nor the bassoon had something to do with a dulcian). However Antonini, one of those conductors who lead the orchestra with his whole body, has managed to create a recognizable "Baroque sound", thus demonstrating that historically informed performance is just one of the possibilities the performer can choose.



Giovanni Antonini

© Uwe Arens

Francisco Maria Veracini was admired as a violinist, a kind of virtuoso frequently associated with supernatural phenomena. A peripatetic musician, he travelled all around Europe and composed his six *Ouvertures* for the court of Dresden. The *Ouverture no. 6* was the piece that opened the concert, showing from the very beginning the intensity that characterizes Antonini's performances, as well as the quality of his work with the group. The ensemble reaching a smooth sonority, in spite of the overrepresentation of the cello (a problem that arose frequently during the concert).

Another violinist, Antonio Vivaldi, was represented with two pieces in the programme. First, the *Violin Concerto in D major RV562 "Per la Solennità di San Lorenzo"*, was performed by Sinkovsky as soloist. He showed all his electric technical and scenic resources, gaining the applause of the public, doing his best in terms of expressiveness – and speed! However, some of the passages performed by Sinkovsky were clearly out of tune. On the contrary, the interpretation of Vivaldi's *Concerto for oboe, violin and orchestra in G minor RV576* was worthy of recognition. Oboist Robert Silla delighted with his sweet and pleasant sound, while Antonini himself surprised with his decision to play the recorder and conduct simultaneously (the other recorder was being played by Antonio Arias). One has to recognize that the sensation was quite odd, as Antonini was in front of the orchestra looking at the public while playing and, at the same time, conducting – the orchestra looking at his back and trying to follow his indications. Be that as it may, the final result was memorable and convincing.

But the two most "diabolic" pieces in the program were the Classical ones. Performing Zorrilla's play *Don Juan Tenorio* on the night of All Saints' Day is an old tradition in Spain. On top of that, Boccherini inserted the "Danse des specters et des furies" from Gluck's ballet *Don Juan* in his *Symphonie in D minor G 506, "La Casa del Diavolo" (The Devil's House)*. Therefore, including such a work in a programme for Hallowe'en seemed to be a good idea. And it was. Antonini has recorded "*La Casa del Diavolo*" with his group *Il giardino armonico*. His version of the work with the Baroque Ensemble of the ONE repeated many of the nuances one could perceive in that recording: a 'Baroque-style' of performance (separating every note, emphasizing dynamic contrasts over *crescendi* and *diminuendi*, etc.), the preference of *staccato* to *spiccato*, very fast tempi, and admirable lightness in the second movement. These guaranteed a very personal performance, more Baroque than Classical, but coherent from a musical point of view. The same can be said of Haydn's *Symphony no. 49 in F minor, "La Passione"*, a work that shares many *Sturm und Drang*'s elements with Boccherini's symphony. But not everything was dark, demoniac or haunted on that night. As an encore, the ensemble with Sinkovsky played the angelical "Adagio" from Telemann's *Concerto grosso in B flat minor*, making the audience recall Haydn's *The Creation*) and think: "... there was light!"



# Newspaper reviews of classical are getting shorter. And fewer.

- A typical classical concert review in a major UK newspaper is now 300-400 words
- Bachtrack reviews are 600-800 words. Some online sites are longer
- US and UK newspapers are reducing their number of classical music writers
- The best online writers – paid or unpaid – are at least as expert as the newspaper journalists

## Fuerza y claridad de Russell Davies en Beethoven

• El chelo de Ferrández y la viola de Regozo mantuvieron unos espléndidos y expresivos diálogos en 'Don Quijote' de Strauss

JULIÁN CARRILLO | A Coruña | 9 NOV 2014 - 19:58 CET

Archivado en: Sinfónica Galicia | Concursos | Orquestas | Galicia | Eventos musicales | España  
Agenda cultural | Música | Cultura | Sociedad | Arte

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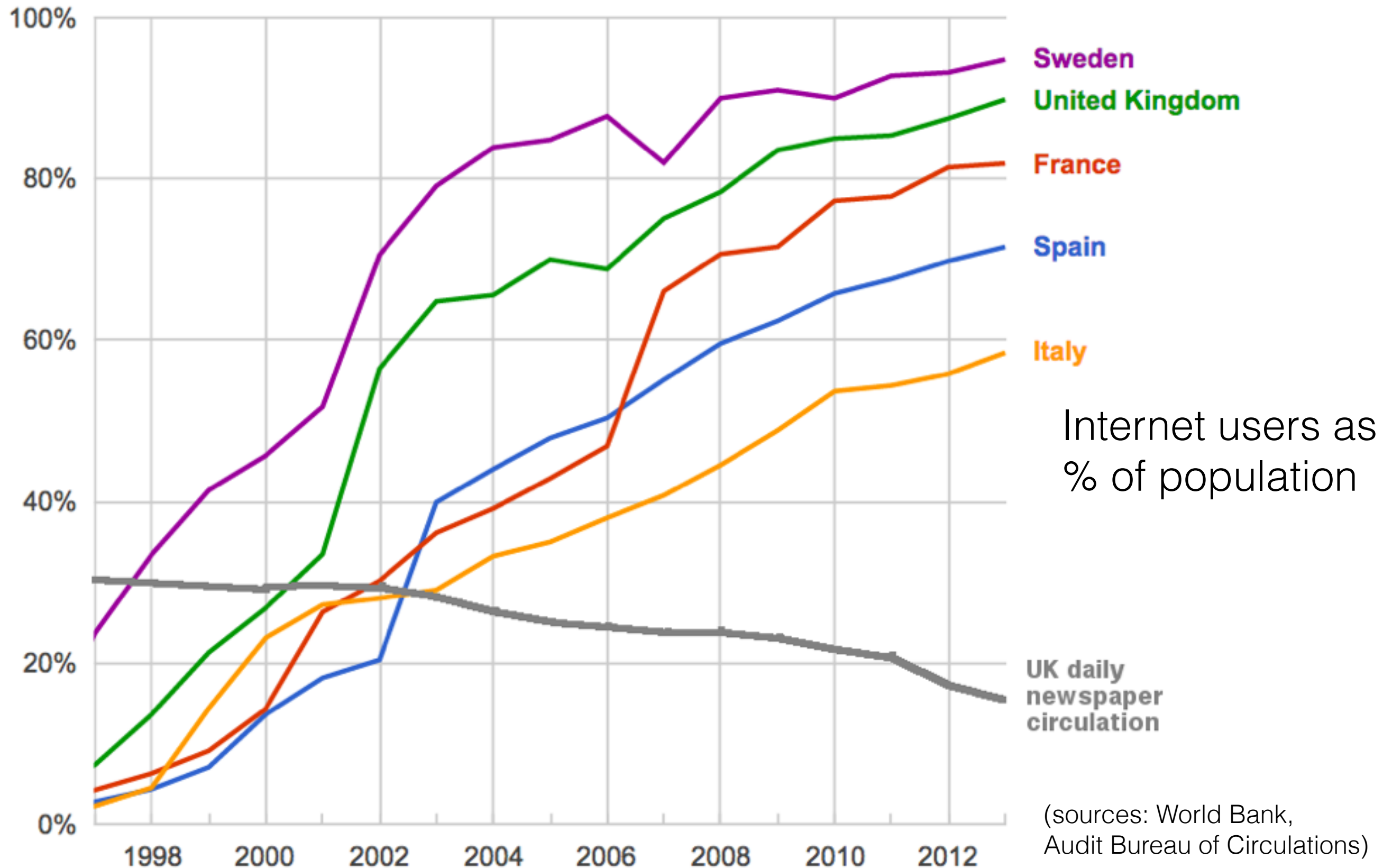
Sigue el homenaje de la Orquesta Sinfónica de Galicia a Richard Strauss en su 150º aniversario. En su concierto de abono del viernes y bajo la dirección de Dennis Russell Davies, la orquesta coruñesa ha interpretado uno de sus grandes poemas sinfónicos, *Don Quijote*, con el concurso como solistas del violonchelista madrileño Pablo Ferrández y de Francisco Regozo, principal de violas de la propia orquesta.

Fue una versión de gran calidad, tanto por parte de los solistas principales, como de la orquesta. Russell Davies y el resto de solistas de la OSG estuvieron en su habitual línea de gran calidad. Ferrández mostró desde su primer solo un sonido con un brillo aterciopelado en el registro grave del instrumento, sedoso en el medio y delicadamente incisivo en el agudo. Su interpretación tuvo una expresión siempre cercana al desarrollo de cada episodio representado en la partitura straussiana. Fueron espléndidos los diálogos con la viola de Regozo. Especialmente, por dialéctica e intención expresiva, el de la tercera variación. Los que se desarrollan con el violín del concertino, Massimo Spadano, permitieron comprobar una especial compenetración entre ambos y una gran precisión y empaste de sonido.

La dirección de Russell Davies logró un gran rendimiento sonoro y musical de la Sinfónica en todas sus secciones desde la introducción misma. Fue notable el ambiente casi surrealista en las disonancias de los vientos representando el episodio de la lucha contra el rebaño de ovejas en la II variación. La brillantez de las batallas, el continuo contraste entre el drama y el humor más grotesco y el sentido recogimiento con que acompaña la muerte de Don Quijote en el *sehr ruhig* final redondearon una gran versión del poema sinfónico del compositor bávaro.

La OSG y Russell Davies cerraron el concierto del viernes con una solidísima versión de la *Segunda sinfonía en re menor*, op. 36 de Beethoven. La claridad de líneas de la edición crítica de Jonathan Del Mar, que pone en valor la esencia de la obra, permite una apreciación más certera de la misma por parte del auditorio. El director tocó el *Larghetto* con un *tempo* muy sosegado, lo que permitió gozar de toda su gracia y delicadeza poética, antes de la fuerza danzante del *scherzo*, la gracia misteriosa de su *Trio* y el vigoroso dinamismo de su *Allegro molto* final.

# Internet use is growing. Newspaper use is shrinking.



# Your orchestra's objectives (we respectfully suggest)

1. You want to play great music
2. You want people to know that you play great music
3. You want people to buy tickets to come to your concert hall to listen to the great music



On your website: be usable first.  
Be beautiful second.

- Make it easy for people to find what you're playing:  
**What / Where / When**
- Make it easy for people to buy tickets
- Excite them with clips / interviews / articles related to each concert
- If you have cool new stuff, make it easy to find

# Ten website usability mistakes

(in no particular order)

1. Website does not list the programme, or doesn't exist
2. Broken links or blank pages
3. No link or information on how to buy tickets
4. Too many clicks to reach the programme
5. Not enough information on each page
6. Too much space on page devoted to pictures
7. Unclear typography and poor use of colour
8. Concert time not shown
9. Past events look the same as future ones
10. Organisation by administration category (e.g. "which cycle")

What's On

2014-15 season

LSO Platforms: Guildhall Artists

Group bookings (10+)

Bring your family

Students

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Online Booking FAQs

BMW LSO Open Air Classics

Event Calendar

November 2014

Mon	Tue	Wed	Thu	Fri	Sat	Sun
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17	18	19	20	21	22	23
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See all of this month's events

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## What's On

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Filter by:


Venue | Category
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Conductors
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**Barbican Concerts**  
LSO Discovery Family Concert: Heroes & Legends  
Sun 9 Nov 2014 2.30pm

Bring your family to explore the might of the full London Symphony Orchestra.


[Read More](#) [Book Now](#)



**Barbican Concerts**  
UBS Soundscapes: LSO Artist Portrait - Denis Matsuev  
Tue 11 Nov 2014 7.30pm

Denis Matsuev performs Rachmaninov's Second Piano Concerto as part of his Artist Portrait.


[Read More](#) [Book Now](#)



**Barbican Concerts**  
UBS Soundscapes: LSO Artist Portrait - Denis Matsuev  
Thu 13 Nov 2014 7.30pm

Denis Matsuev performs Rachmaninov's Second Piano Concerto as part of his Artist Portrait.


[Read More](#) [Book Now](#)



**LSO St Luke's**  
BBC Radio 3 Lunchtime Concert: Federico Colli  
Thu 13 Nov 2014 1pm

Federico Colli performs in the BBC Radio 3 Lunchtime Concert series.


[Read More](#) [Book Now](#)



**LSO St Luke's**  
Aurora Orchestra: House  
Sat 15 Nov 2014 7.30pm

For the last in our 2014 New Moves series, Manu Delago joins the Aurora Orchestra as they ...


[Read More](#) [Book Now](#)



**Concerts on tour**  
Singapore & Australia Tour 2014: Singapore  
Wed 19 Nov 2014 7.30pm

Valery Gergiev conducts the first of tour concerts at The Esplanade in Singapore.

[Read More](#)



**LSO St Luke's**  
BBC Radio 3 Lunchtime Concert: Alice Sara Ott  
Thu 20 Nov 2014 1pm

Alice Sara Ott performs in the BBC Radio 3 Lunchtime Concert series.

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SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS

BR.de > Radio > BR-KLASSIK > Symphonieorchester > Konzerte
Deutsch | English

**TERMINE**

November 2014

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[Alle Termine des Monats](#)

**KONZERTREIHEN UND ABOS**

Abo A

Abo B

Abo C

Abo D1

Abo D2

Abo S

Kammerkonzerte

Kammerorchester

musica viva

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**BR-KLASSIK: Service**

**ZUM HERUNTERLADEN**

Saison 2014/2015  
Die Broschüre zum Download

Hier finden Sie alle Daten und Fakten zur Saison 2014/2015 - und vieles mehr zum Symphonieorchester des Bayerischen Rundfunks. [mehr]

BRTicket  
Tickets online kaufen

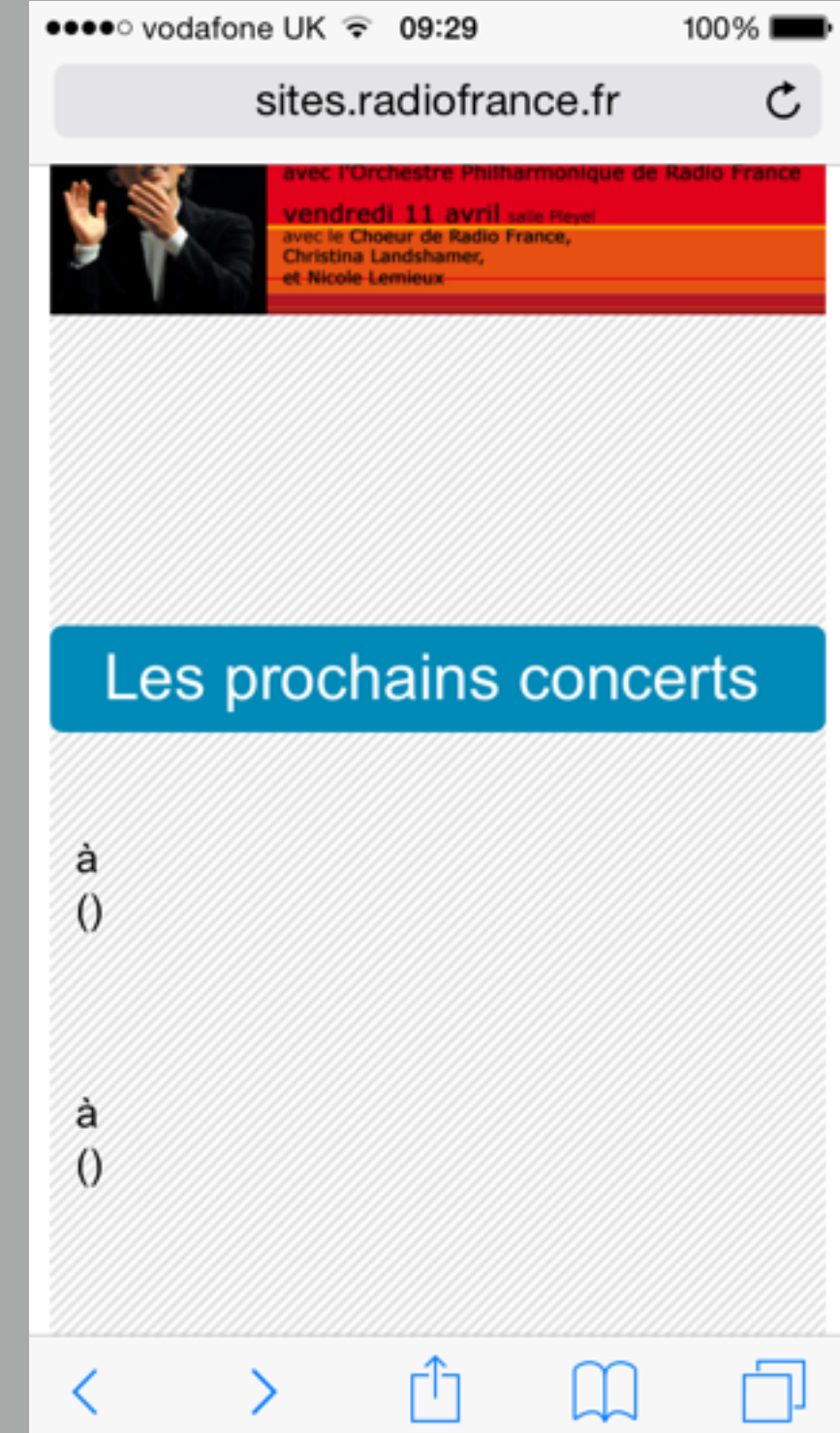
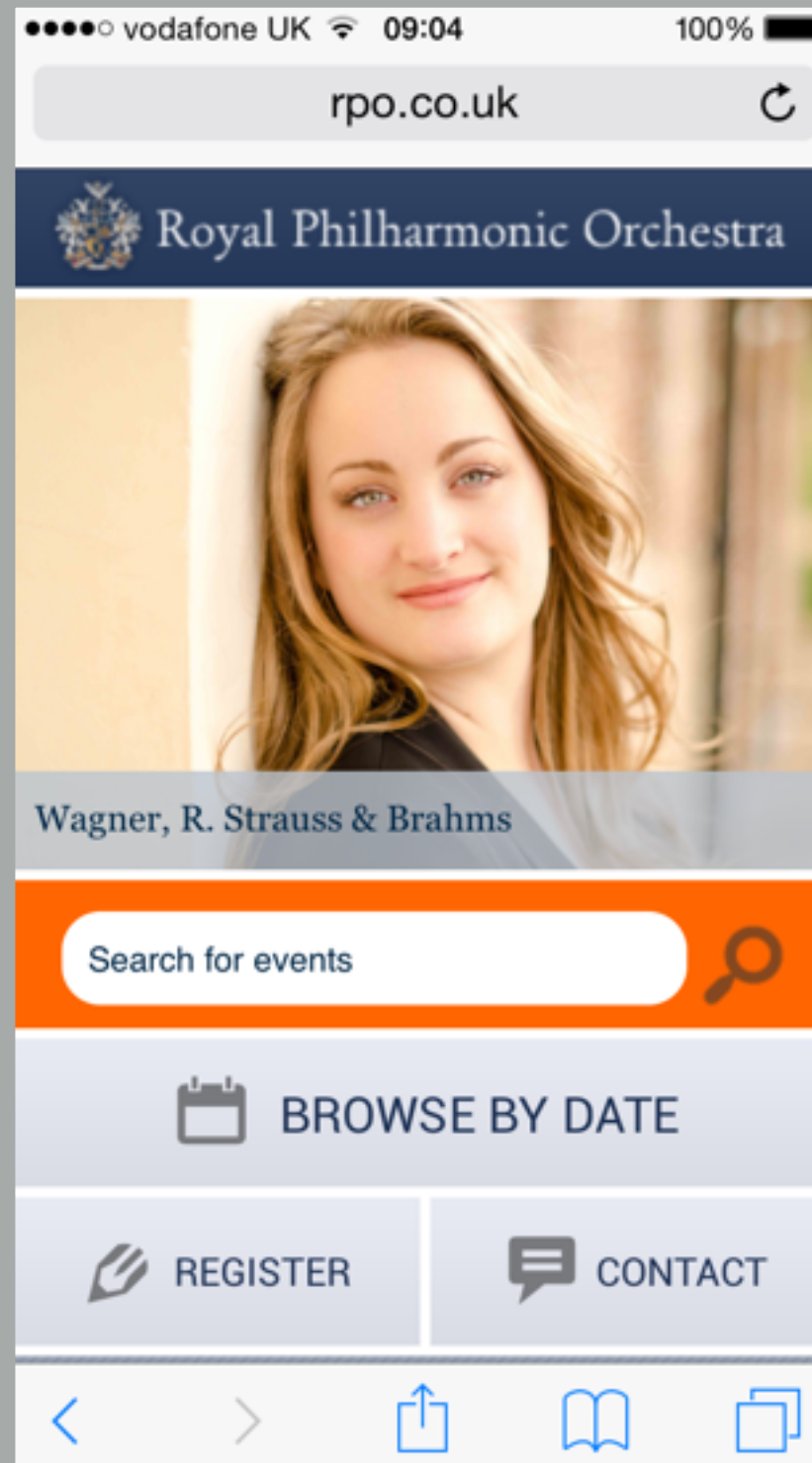
Ticket-Service  
2014/15  
Abonnements / Vorverkauf

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# Make your website work on mobile.

70% of people use smartphones<sup>1</sup>.



1. Smartphone use is now 70% in developed countries, tablet use nearly 50% (Bain and Company survey, 2014)

# Web marketing isn't just a pretty website

- Make sure people can buy tickets online
- Make sure the ticket provider can give you data about where ticket buyers came from
- Build your email list. Send them a newsletter once a month (and make sure you're friendly to anti-spam filters)
- Banners aren't the only way to advertise. There are advertising networks (Google Adwords etc), editorials, sponsored search results and many others
- Use social media to engage in conversation with your fans

# Selling tickets: why web marketing wins

- You need to reach...
  - ...the right audience...
  - ...at the right time for them...
  - ...in a way you can measure
- With print:
  - It's hard and/or expensive harder to select your audience
  - They see your material when you decide, not when they are ready to buy
  - You can't measure results



# Web marketing reaches new audiences

## Cultural tourism is growing

- The Internet reaches music lovers outside your city
- Some facts:
  - Europe has over 200,000,000 cultural tourist arrivals each year
  - Spain is the no. 3 tourist destination, with 60,700,000 visitors in 2013
  - In Barcelona, 71% of visitors at cultural attractions are tourists
  - Within Europe, 70% are domestic, 26% rest of EU
  - Cultural tourists spend substantially more than standard tourists
  - In 2020, the elderly will be the majority in Western Europe
- People will travel to your concerts – so publish what's on!

Sources: Greg Richards (ATLAS): Tourism Trends, OECD: The impact of Culture on Tourism, European online travel trends, UNWTO World Tourism Barometer

# Collaborate with your fans. Help them talk to each other and you.

- Get your people to post on social media
  - The right voice
  - Don't be frightened to talk about other orchestras
  - Use the platforms your fans prefer: Facebook, Twitter, etc. They don't want yet another platform on your website.
- Encourage people to write about you.
  - Link to their reviews
  - Give them press tickets
  - Show contact details for the press officer promoting the concert

## Concert reviews: Saturday 1 November 2014

TUESDAY, 04 NOVEMBER 2014 10:11

On Saturday 1 November at Southbank Centre's Royal Festival Hall, [Andrés Orozco-Estrada](#) (standing in for an indisposed Jaap van Zweden) conducted the London Philharmonic Orchestra and Choir in a performance of Mahler's Symphony No. 2 (Resurrection). The soloists were Elizabeth Watts (soprano) and Alice Coote (mezzo soprano).

Here are the press reviews ...

'For all the 'eleventh-hour' nature of this addition to his schedule, Orozco-Estrada had the musical measure of Mahler's epic Symphony ... his graphic gestures and thought-through, considered interpretation connected fully to the orchestra – some fluffs and awkwardness aside – and with much to propose that some great things can be expected from the LPO and its designated principal guest in the years ahead.'

[Colin Anderson, Classical Source, 2 November 2014](#)

'Alice Coote was fabulous in 'Urlicht', and her voice, together with that of Elizabeth Watts were a fine team in the finale, with Watts' soprano radiant against Coote's burnished tone.'

[Colin Clarke, Seen and Heard International, 2 November 2014](#)

'This was a very fine performance, brimming with passion and energy, beauty and elation'

[Ken Ward, Bachtrack, 2 November 2014](#)


Read the concert programme online [here](#)


Were you at the concert? Let us know what you thought – join the conversation on [Facebook](#) or [Twitter](#), or [email us](#).


# Social media example: Twitter hashtags

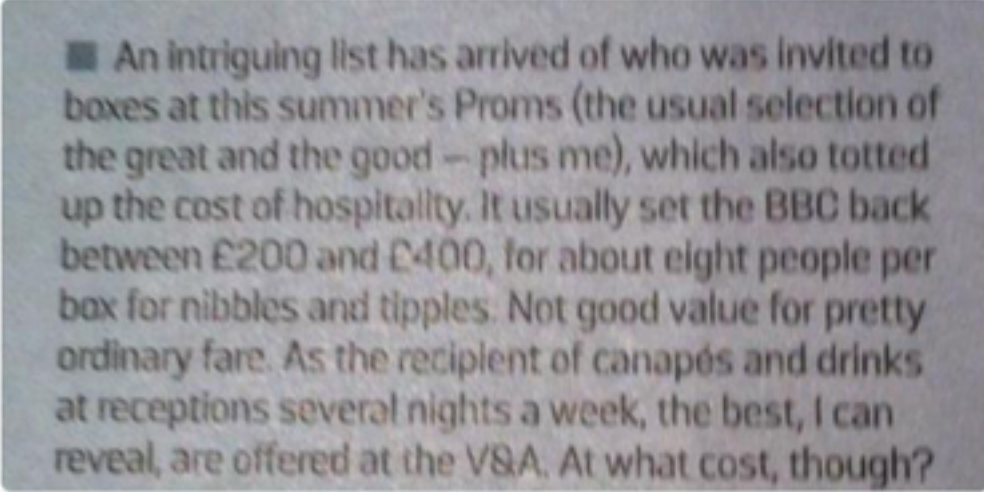
People will tweet your concerts. Help them find each other.

Results for **#bbcproms** Save  
Top / All


 **Marketa D.** @MarketaDee · Nov 7  
That was amazing. Rachmaninov concerto 4. **#BBCProms** **#BBC4**  
← ↻ ★ ...


 **Daniel Buentello** @dbuentel · Nov 3  
2011 Comedy Proms. Very funny **#BbcProms** **#tvtag** [tvt.ag/1t4X3c8](http://tvt.ag/1t4X3c8)  
← ↻ ★ 1 ...

 **Karen McLernon** @BBB\_Mrs · Nov 2  
ST Culture journo disses **#bbcproms** hospitality

  
An intriguing list has arrived of who was invited to boxes at this summer's Proms (the usual selection of the great and the good – plus me), which also totted up the cost of hospitality. It usually set the BBC back between £200 and £400, for about eight people per box for nibbles and tipples. Not good value for pretty ordinary fare. As the recipient of canapés and drinks at receptions several nights a week, the best, I can reveal, are offered at the V&A. At what cost, though?


← ↻ ★ ...


 **Melanie Jappy** @japster2008 · Oct 29  
**@tf3** **@MelbSymphony** Love this...lucky Melbourne!! Still the stand out memory of this years **#BBCProms** for me...  
← ↻ ★ ... View conversation


 **ARTE Concert** @ARTEconcertDE · Oct 27  
Jetzt ansehen: **@DBarenboim** & **@DivanOrchestra** spielen **#Mozart** und **#Ravel** **#bbcproms** 2014 **@ARTEde** [ow.ly/DpTVw](http://ow.ly/DpTVw)  
🕒 ARTE Concert

Results for **#enootello** Save  
Top / All


 **Adrian** @Adrian\_Specs · Nov 1  
And great to read the excellent **@Hertsandminds** tackling **#ENOotello**, too: [nightsatthegarden.blogspot.co.uk/2014/10/but-ye...](http://nightsatthegarden.blogspot.co.uk/2014/10/but-ye...)  
← ↻ ★ 2 ...

 **Sonny Williamson** @SonnyWilliamson · Oct 21  
Tragedy and Comedy, Passion and Joy at the ENO: my review of **#ENOFigaro** and **#ENOotello** for **@TicketmasterUK** - [shar.es/1mUpLK](http://shar.es/1mUpLK) **#tmBlog**  
← ↻ 1 ★ ...

 **Farah Aburous** @farahaburous · Oct 18  
Curtain call of the last performance of **#ENOotello** **@LeahCrocetto** **@fatboyclayton** **@StuartSkelton**



← ↻ 3 ★ 4 ...

 **Stuart Skelton** @StuartSkelton · Oct 17  
...2/2 a huge toi toi toi for tonight's **#ENOotello**. Never want to leave!  
← ↻ ★ 2 ...



# Finding the right online voice

- The worst thing in the world is an online community with no content - so contribute.
- Be authoritative – the best people to contribute are the artists themselves
- Be natural, personal, enthusiastic. You love your music – make that love shine through.  
(<https://www.youtube.com/watch?v=EUueB7IYDdI> is a good example)
- Think different: try to find things that are fun that people will send to each other.

# Think different (1)

This Youtube posting from Gothenburg of Christian Zacharias's response to a concert interrupted by a ringing cellphone won them 750,000 views  
<https://www.youtube.com/watch?v=TAaU8yPXA1A>



# Think different (2)

The Cleveland Orchestra and Chorus joined up with their local basketball team for intro music to the games. This is “O Fortuna” from Carmina Burana  
<https://www.youtube.com/watch?v=r2Neo2T-Hw4>





# bachtrack

- Your audience is moving from print to digital. Follow them.
- Look for audiences outside your city. They will travel to see you.
- On your website, be usable first. Be beautiful second.
- Estamos pasando su audiencia a formato digital. Siga ellos.
- Busquen audiencias fuera de su ciudad. Acudirán a verles.
- En su website, dé prioridad a la facilidad de uso. La belleza viene despues.

**Thank you!**

**¡Gracias!**