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Nota di contenuto	Intro -- Table of Contents -- List of Illustrations -- Author Biographies -- Preface -- Introduction -- 1. The Enduring Value of Classical Music in the Western Tradition -- 2. The Live Concert Experience: Its Nature and Value -- 3. Education and Classical Music -- 4. Music Education and Child Development -- 5. A Report on New Music -- 6. The Evolving Role of Music Journalism -- 7. The Serious Business of the Arts: Good Governance in Twenty-First-Century America -- 8. Audience Building and Financial Health in the Nonprofit Performing Arts: Current Literature and Unanswered Questions (Executive Summary) -- 9. Are Labor and Management (Finally) Working Together to Save the Day? The COVID-19 Crisis in Orchestras -- 10. Diversity, Equity, Inclusion, and Racial Injustice in the Classical Music Professions: A Call to Action -- 11. The Interface between Classical Music and Technology -- 12. Expanding Audiences in Miami: The New World Symphony's New Audiences Initiative -- 13. Attracting New Audiences at the BBC -- 14. Contemporary Classical Music: A Komodo Dragon? New Opportunities Exemplified by a Concert Series in South Korea -- 15. The Philharmonie de Paris, the D�mos Project, and New Directions in Classical Music -- 16. What Classical Music Can Learn from the Plastic Arts -- Index.
Sommario/riassunto	This kaleidoscopic collection reflects on the multifaceted world of classical music as it advances through the twenty-first century. With insights drawn from leading composers, performers, academics,

journalists, and arts administrators, special focus is placed on classical music's defining traditions, challenges and contemporary scope. Innovative in structure and approach, the volume comprises two parts. The first provides detailed analyses of issues central to classical music in the present day, including diversity, governance, the identity and perception of classical music, and the challenges facing the achievement of financial stability in non-profit arts organizations. The second part offers case studies, from Miami to Seoul, of the innovative ways in which some arts organizations have responded to the challenges analyzed in the first part. Introductory material, as well as several of the essays, provide some preliminary thoughts about the impact of the crisis year 2020 on the world of classical music.
