

The Symphony Orchestra as Cultural Phenomenon



Thursday 1 – Saturday 3 July 2010

Senate House, University of London



**We are grateful for financial support from The British Academy's
Conference Support Grants scheme**

PROGRAMME

Thursday 1 July

12.00 **Registration** (Room G34) **and lunch** (Rooms G34 and G37)

14.00 **Welcome** (Room G22/26)

14.15 – 15.15

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| Forgotten Orchestras (Room G22/26) Chair: Benjamin Wolf (Royal Holloway, University of London) | Recording the Orchestra (G35) Chair: John Irving (IMR) |
| Laura Hamer (Birmingham Conservatoire), L'Orchestre féminin de Paris: A Woman's Orchestra in Interwar France | Ananay Aguilar (Royal Holloway, University of London), The London Symphony Orchestra: Recording for LSO Live |
| Emily Worthington (University of York), In Search of an Ephemeral Orchestra: The New Symphony Orchestra, 1905-38 | Amy Carruthers (King's College London), From Stage to Studio (...and back again) |

15.15 **Tea** (Rooms G34 and G37)

15.45 - **Keynote address** (Room G22/26)
17.00 Chair: John Irving (IMR)

David C. H. Wright (Royal College of Music), The Symphony Orchestra
in an Age of Public Subsidy: Paying the Piper and Calling the Cost
Effective Tune in Post-War Britain

Friday 2 July

9.30 Late registration (Room G34)

9.45 – 11.15

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| State Subsidy and New Music (Room G22/26) Chair: Roddy Hawkins (University of Leeds) | Conductors and Leaders (Room G35) Chair: Francesca Brittan (Case Western Reserve University) TBC |
| Kristin Van den Buys (Royal Conservatory of Brussels), Linking Arts Initiative and Artistic Policy: A History of Institutionalization, Financing and Artistic Programming of the Belgian 'factory of sounds' – the National Radio Institute and its Orchestra – between 1929 and 1960. How and Why this Orchestra Became a Leading World Orchestra that Promoted Modernistic Music | Fiona M. Palmer (National University of Ireland, Maynooth), Defining the Job Description: Case Studies in English Orchestral Conducting in the mid-1800s |
| Srdan Atanasovski (University of Arts in Belgrade), Questions of Yugoslavian Symphonism and its Institutions: The Case of Belgrade Open Competition of 1935 | Steven Baur (Dalhousie University), Of Conductors, Orchestras and Docile Bodies: Concert Culture as Embodied Experience in 19th-century America |
| Benjamin Wolf (Royal Holloway, University of London), The Symphony Orchestra and Musical Vitality | Zoë Lang (University of South Florida), New Perspectives on Viennese Concert Life: Eduard Strauss's Orchestra at the <i>Musikverein</i> , 1870-1900 |

11.15 Coffee (Rooms G34 and G37)

11.45 Keynote address (Room G22/26)
Chair: Stephen Cottrell (Goldsmiths, University of London)

Tina K. Ramnarine (Royal Holloway, University of London), Interacting Orchestras: On New Communities, Social Relevance and Digital Technologies

13.00 Lunch (Rooms G34 and G37)

14.00 – 15.30

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| Panel: Premier(e) Culture (Room G22/26) Chair: Ian Pace (City University, London) | Symphonic Influences (Room G35) Chair: Laudan Nooshin (City University, London) |
| Mark Clague (University of Michigan), When All Music was New Music: Creating Audiences in 19th-century Chicago | Valerie Ross (Universiti Teknologi MARA, Malaysia), Cultural Congruence and Contradictions in Orchestral Music |
| Michael Mauskapf (University of Michigan), 'Fighting the Good Fight': Robert Whitney, Charles Farnsley, and the Louisville Orchestra New Music Project | Edward Van Ness (Nusantara Symphony Orchestra), The Nusantara Symphony Orchestra: A Study in the Cross-Cultural Process |
| Laura Jackson (Reno Philharmonic), From the Atlanta School to the Reno Philharmonic's New Music Initiative: A Conductor's Role in Creating a Public for New Music | Ching-Yi Chen (University of Sheffield), Construction of National Identity: Modern Chinese Orchestral Music in Taiwan |

15.30 Tea (Rooms G34 and G37)**16.00 – 17.30**

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| Constructing Canons (Room G22/26) Chair: Julian Rushton (University of Leeds) | Elitism/Popularity (Room G35) Chair: Duncan Boutwood (University of Leeds) |
| Aaron S. Allen (University of North Carolina at Greensboro), 19th-century Italian Orchestral Societies and Beethoven's Symphonies | Ayden Adler (The Philadelphia Orchestra Association), The Critical Response to Profitable Concerts: Arthur Fiedler and the Boston Pops Orchestra, 1930 – 1950 |
| James Deaville (Carleton University), Music Critic George P. Upton and the Philharmonic Society: Promoting Orchestral Culture in 1860s Chicago | Barbara Moroncini (Independent Scholar), The Symphony and the City: Beyond the Music in Los Angeles |
| Matthew Mugmon (Harvard University), Making Mahler French: Bernstein's Case for the Composer in 1960 | Declan Plummer (Queen's University Belfast), A Democratic Commodity! The Hallé Orchestra in the 1920s |

19.00 Optional Conference Dinner at the Paradiso Restaurant, 35 Store Street, London WC1E 7BS

Saturday 3 July

9.30 Late registration (Room G34)

9.45 – 10.45

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| Symphony Orchestras and Broadcasting (Room G35) Chair: David C. H. Wright (Royal College of Music) | Representations of the Orchestra (Room G22/26) Chair: Emile Wennekes (Utrecht University) |
| Lieselotte Goessens (Free University of Brussels / Royal Conservatory of Brussels), On Ideology and Music: The Music Policy and Programming of Belgian Public Broadcasting between 1929 and 1953 | Nicolas Southon (University of Tours), The Orchestra as a Machine in French Romanticism |
| David Garrett (University of Wollongong), A Happy Coincidence? Australia, Broadcasting and the First Permanent Orchestras | Nathan Platte (University of Michigan), Making Overtures: The Films of the M-G-M Symphony Orchestra |

10.45 Short break

11.00 – 12.30

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| Ideology and Value (Room G22/26) Chair: James Deaville (Carleton University) | Orchestras and Cultural Policy (Room G35) Chair: Tina K. Ramnarine (Royal Holloway, University of London) |
| Ian Pace (City University, London), Militarization, Industrialization and the Growth of the Symphony Orchestra in the 19th Century | Melissa Angel Straus (Alma College/ Hope College), An American Regional Orchestra in the 21st Century: Beethoven, Harleys, and Social Justice |
| Irene Pui-ling Pang (University of Hong Kong), Decorating the Bund: Semi-colonial Ideology in the Early History of the Shanghai Municipal Orchestra | Sarah Carsman (University of California, Berkeley), Materializing the Immaterial: Putting Musical Autonomy to Work in Venezuela |
| Francis Maes (Ghent University), Negotiating the Values of Classical Music: Towards a Definition of the Symphony Orchestra as a Cultural Actor | |

12.30 Lunch (Rooms G34 and G37)

13.30 – 14.30

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| Orchestral ‘Alternatives’ (Room G22/26) Chair: Peter Collyer (University of Leeds) | Group Dynamics (Room G35) Chair: Stephanie Pitts (University of Sheffield) |
| Kailan R. Rubinoff (University of North Carolina at Greensboro), <i>The Baroque Orchestra: Balancing Commodification and Counterculture</i> | Lydia Hartland-Rowe (Tavistock Clinic/ University of East London), <i>Temporary Culture: A Psychoanalytic Perspective on Group Life in the Orchestra</i> |
| Francesca Brittan (Case Western Reserve University), <i>Out of Tune, Out of Time, Off-Key: The Really Terrible Orchestra and the Politics of Musical Failure</i> | Jonathan Gross (London Consortium), <i>The Proms Arena as a Site of Pleasurable Work</i> |

14.30 Coffee (Rooms G34 and G37)

14.45 Round-table Discussion (Room G22/26)
The Future of the Symphony Orchestra in the 21st-century
Chair: Julian Rushton (University of Leeds)

Stephen Cottrell (Goldsmiths, University of London)
James Dillon (University of Minnesota)
Marshall Marcus (South Bank Centre)
Kathryn McDowell (London Symphony Orchestra)
Emile Wennekes (Utrecht University)

16.15 – 16.30 Closing Session
Chair: Duncan Boutwood (University of Leeds) / Roddy Hawkins (University of Leeds)

BIOGRAPHIES

Keynote speakers

Tina K. Ramnarine is Professor of Music at Royal Holloway, University of London. She is author of *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition* (University of West Indies Press, 2001), *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music* (University of Chicago Press, 2003), *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (Pluto Press, 2007), and editor of *Musical Performance in the Diaspora* (Routledge, 2007). She is an Associate Director of the AHRC Centre for Musical Performance as Creative Practice within which her research on orchestras is undertaken.

David C. H. Wright is Reader in the Social History of Music at the Royal College of Music, London. His research explores a range of themes concerned with the social, cultural and institutional aspects of late 19th- and 20th-century British music. Work on the London Sinfonietta ('The London Sinfonietta 1968-2004: A Perspective', *Twentieth-Century Music* (2005)) considers different facets of a contemporary performance 'institution', looking at issues of musical identity and repertoire, and its adaptation in the face of changing funding and aesthetic environments. His studies of the Prom seasons of Sir William Glock and Robert Ponsonby ('Reinventing the Proms' in *The Proms: A New History* (2007) and 'Concerts for coteries, or music for all? Glock's Proms reconsidered', *The Musical Times* (2008)) positions them in relation to evolving social, economic and technological circumstances within the BBC, as well as in terms of their national cultural significance; ways, for example, in which the Proms represented new tastes for earlier repertoires and historical performance practice quite as much as they did those of the contemporary avant-garde. His investigation of the South Kensington music schools at the end of the 19th century ('The South Kensington Music Schools and the Development of the British Conservatoire in the Late Nineteenth Century', *JRMA* (2005)), sets the rise of the conservatoire in Britain within the context of that period's wider modernizing agenda in the social, educationally and technologically. His interpretation explains how British conservatoires, after being in all practical senses virtually an irrelevance to professional concert life, invented themselves as vital incubators of native musical talent. A chapter for the forthcoming *Cambridge History of Musical Performance* ('The Canon, Repertoires and Music Reception') looks at different value and reception patterns evident in some of the range of musical cultures in late 19th-century Britain, and how these were shaped by changes to music's social and technological circumstances. Currently he is writing a history of the ABRSM which focuses on the social and cultural impact of its music examinations.

Round Table

Stephen Cottrell studied at the University of East Anglia, the Guildhall School of Music and Drama, and the Paris Conservatoire. During a freelance musical career spanning nearly two decades he earned an international reputation as a saxophonist performing contemporary music, particularly as leader of the Delta Saxophone Quartet. He later returned to academia, completing an MMus in Ethnomusicology at Goldsmiths College. A British Academy scholarship facilitated doctoral studies, also at Goldsmiths, where he was subsequently awarded a PhD for ethnomusicological research into professional musicians in London. Prior to joining the full-time staff at Goldsmiths he was a Senior Lecturer at Thames Valley University, and before that a Research Associate at Middlesex University.

James Dillon is currently Professor in Composition at the University of Minnesota. Although he has lectured extensively on his work throughout Europe, Asia and the U.S.A., Dillon has, until recently, largely remained outside of the academic world working as a freelance composer. Since 1980, James Dillon's work has been consistently performed and commissioned worldwide by most of the major festivals, radio stations, soloists, ensembles and orchestras. He was the first British recipient of the Kranichsteiner Musikpreis (in 1982) from Darmstadt, Germany. He has uniquely received three Royal Philharmonic Society Music Awards (1997, 2001 and 2005), the UK's most prestigious music awards. In 2003 and 2004 he received the British Academy of Composers 'Chamber Music Award' for *Traumwerk II* and *The Soudie Waste* respectively. In 2003 he was also awarded an honorary doctorate by the University of Huddersfield.

During the 1970s and early 80s clearly touched by Varese and Xenakis, works such as ...*Once Upon a Time* and *East 11th St. NY10003* show a fascination with timbre and space. Some of these influences prevail in later works too, in the colossal orchestral *helle Nacht* and its immediate predecessor *Überschreiten* for 16 players commissioned by the London Sinfonietta. *Überschreiten*, *helle Nacht* and *Blitzschlag* (for flute and Orchestra) form the three parts of his *German Tryptych* which grew from his reading of German philosophy and poetry. The organization of works into 'cycles' or 'series' is a distinctive feature of Dillon's compositions. During much of the 80s and 90s he worked on his large scale cycle *Nine Rivers*, a chain of nine compositions, over three hours of music which in exploring relationships between 'flow' and 'turbulence' draws inspiration from such diverse influences as complexity theory, renaissance alchemy, Rimbaud's *Le Bateau Ivre* and Celtic knot patterns. *Nine Rivers* will receive its first complete performance in Glasgow in November 2010.

Dillon's large catalogue of works is rooted in the European classical tradition but is touched by his formative exposure to Scottish pipe music in particular *piobaireachd* and displays a wide interest in other musics, from jazz and delta blues to the Hindustani classical tradition and oriental court musics. This does not however indicate an exotic indulgence; Dillon's is a direct response, both structural and expressive. His work has been extensively recorded on CD and his complete works are published by Peters Edition, London and range through solos, chamber music, orchestral, concertos, electroacoustic works and opera. In 2010 the recording of his opera 'Philomela' was awarded the Grand Prix de l'Academie du Disque Lyrique.

Marshall Marcus is Head of Music at Southbank Centre, which has one of the largest arts venue music programmes in the world. Previously he was Chairman and then Chief Executive of the Orchestra of the Age of Enlightenment, an orchestra which he founded with colleagues in 1985. Prior to this he enjoyed a 25 year career as an orchestral, solo and chamber violinist, recording and performing in more than 50 countries. He was a member of the BBC Symphony Orchestra, Concert-Master of the Orquesta Filarmonica de Caracas, Professor with the Simon Bolivar Youth Orchestra of Venezuela, leader of the Orchestra of St. Johns, and Executive Director of Endymion Ensemble. He also worked for many years in music education, designing projects at primary, secondary and university level, and teaching at institutions including Bristol University, The Royal Academy, The Royal College, The National Youth Orchestra, and Aldeburgh's Britten Pears School.

Whilst at the OAE Marshall was a Board member of the Association of British Orchestras and a Trustee of the Kings Place Music Foundation, and is now a Board member of Sphinx UK, and a judge with the RPS awards and the London Music Masters Awards. He is a regular guest on programmes such as BBC4's summer Proms Series, podcasts for Classic FM and writes occasionally for the *Guardian*. Marshall is an Associate of the Royal College of Music, and a graduate of the Universities of Oxford, in Philosophy and Experimental Psychology, and Cambridge, in the teaching of English.

Kathryn McDowell was brought up in Northern Ireland and read Music at Edinburgh University. After a post-graduate course in teacher training, she spent a year in Vienna working with refugees from Eastern Europe, before joining Welsh National Opera. In the mid-80s she became one of the first development managers with orchestras, creating an extensive programme of education and community activity with the Scottish Chamber Orchestra. A period with the Ulster Orchestra developed her skills in general management, orchestral planning and overseas touring.

In 1992, Kathryn joined the Arts Council of England, becoming Music Director two years later, and in the late 90s, she was appointed the first Chief Executive of Wales Millennium Centre, leading the bid to develop the new arts centre.

She directed the City of London Festival in 2002-5, prior to joining the LSO as Managing Director in August 2005.

Kathryn is a Governor of the Guildhall School of Music and Drama, and Chairman of the Association of British Orchestras' Sustainable Touring review.

Emile Wennekes is Chair of Post-1800 Music History and Head of School, Media and Culture Studies at Utrecht University.

He has published on diverse subjects including Amsterdam's Crystal Palace, Bernard Haitink, Bach and Mahler reception, and contemporary music in the Netherlands; some books are available in translation (six European languages and Chinese).

Wennekes previously worked as a journalist for the Dutch dailies *NRC Handelsblad* and *de Volkskrant*, and was artistic advisor and orchestral programmer before intensifying his academic career.

His current research focuses on *Mediatizing Music*, within the university as well as under the auspices of the International Musicological Society, for which he chairs the Study Group Music and Media (MaM).

See for details: www.wvclassiconline.com/wennekes-workshop.html

ABSTRACTS

The abstracts are arranged in alphabetical order of speaker's surname. In the case of panel presentations, all the abstracts appear under the first-named speaker.

Ayden Adler (The Philadelphia Orchestra Association) The Critical Response to Profitable Concerts: Arthur Fiedler and the Boston Pops Orchestra, 1930 – 1950

During the 1930s and 40s, when Arthur Fiedler conducted Pops concerts and Serge Koussevitzky conducted the winter subscription series, the Boston Symphony Orchestra grappled with cultural tensions that existed between elitist emphases on refinement and good taste, impulses towards the democratization of culture, and contemporary forces of consumerism. Although some praised Fiedler's Pops concerts for their artistic virtues, to the distaste of others, including Koussevitzky, these lighthearted performances in august Symphony Hall appealed to large swathes of Boston's population and made considerable money. Similarly, while many lauded Fiedler's use of radio, recordings, and, later, television, as tools to democratize classical music and to educate people intimidated by the orchestral repertory, others denounced his willingness to capitalize on consumerism and transform the Boston Pops into a brand name capable of generating significant profits for the BSO—and for himself. This paper, based upon extensive primary research in Fiedler's papers at the Boston Public Library, Boston University, and decades of financial records housed at the Boston Symphony Orchestra, suggests that while the BSO's management and conductors may have originally conceived the idea of Pops concerts as a strategy to build a year-round orchestra of relatively stable personnel, by the mid-1930s the institution began promoting the Pops as a separate 'brand' in order to deflect any perceived taint of commercialism or popular culture from infringing on the artistic 'purity' of the winter concerts. This paper explores how Fiedler negotiated the cultural space between 'art' and 'entertainment' and turned symphonic music into big business.

Ananay Aguilar (Royal Holloway, University of London) The London Symphony Orchestra: Recording for LSO Live

Throughout my doctoral research I have explored the values and discourses of classical music in relation to its recording practices. Recording practices have been broadly defined, and include—but are not limited to—engineers' recording techniques, current marketing strategies and the management of rights. The current transformations of the music industry, with the shift from physical discs to digital formats, the reduction in production and distribution costs, and the subsequent

change in consumption patterns and accompanying legislation, provide an exceptionally rich arena for discussing the current state of classical music. Throughout the season 2007/2008, I undertook fieldwork with the London Symphony Orchestra under Valery Gergiev, when it performed and recorded all Mahler's symphonies for its label LSO Live. Through observations of and interviews with the LSO's musicians, engineers and staff, I sought to trace the spaces where the values of classical music were negotiated on a daily basis. In this paper I address the pressures that were brought to bear upon the orchestra since owning the label. I will discuss the changes on the musician's schedules and practices, decisions regarding recording techniques and sound manipulation, and more wide-ranging strategies in response to the transforming record industry. I will argue that, under the rapidly changing circumstances, classical music's values, as reproduced by the LSO, provide a sense of stability and continuity.

Aaron S. Allen (University of North Carolina at Greensboro)
19th-century Italian Orchestral Societies and Beethoven's Symphonies

19th-century Italy is synonymous with opera: singers and opera composers were minor deities, and the place to worship them was the theatre. During this period, Italian nationalist sentiments reflected little appreciation of Austro-German culture—yet Italy had a quasi-underground instrumental music scene in which Beethoven's symphonies played a part. That Italians supported the symphony may come as no surprise; after all, the genre developed in Italy. But the Austro-Germans had adopted it by the late 18th-century, and they dominated the field throughout the 19th. Meanwhile in Italy, opera flourished and overshadowed the symphony. Nevertheless, Beethoven's symphonies found a place in the orchestral societies that existed in the context of Italian opera culture.

This paper traces the 19th-century reception of Beethoven's symphonies in the orchestral societies of urban centres such as Turin, Milan, Bergamo, Bologna, Florence and Rome. The early philharmonic institutions were often informally structured with loosely organized ensembles. Documentary evidence (from periodicals, programmes and libraries) shows that their interest in Beethoven began circa 1813 with influence from the occupying Austrians. Later—beginning in the 1840s, strengthening in the 1860s, and peaking in the 1880-90s—orchestral societies became more indigenous, even nationalistic, and had more established cultural functions. Although Italians feared the advance of German 'sinfonismo', some critics promoted engagement with Beethoven, apparently toward the ends of reinvigorating Italian opera and stretching audiences' listening habits. While the symphony in Italy did not have the prominent, iconic and individualized role of Elgar's 'mighty engine', it did fuel the combustion of opera.

Srdan Atanasovski (University of Arts in Belgrade)
Questions of Yugoslavian Symphonism and its Institutions: The Case of the Belgrade Open Competition of 1935

Taking an open competition for new symphonic composition organized in Belgrade in 1935 as the focus of my enquiry, I wish to investigate complex questions of institutional networks, critical discourse on music and interpersonal relationships that shaped production and reception of symphonic music in the interwar Kingdom of Yugoslavia. The competition was organized by Society of Friends of Art 'Cvijeta Zuzorić' with an ostensible aim of promoting modern art and supporting young artists' endeavours. The Society was firmly latched onto various mechanisms of state support and it participated in promoting the dominant Yugoslav ideology. After a period when musical activity had been reduced to giving an array of mediocre chamber music concerts that lacked desired social impact, management decided to launch annual open competitions for new modern compositions, starting with the competition for a symphonic piece. The jury consisted of some of the most noticeable figures of the Belgrade musical scene and the applicants ranked among the outstanding young composers in Yugoslavia. Prize-winning compositions by Slavko Osterc, Petar Stojanović, Mihovil Logar and Ladislav Grinski were awarded a premiere by the Belgrade Philharmonic Orchestra. This event reverberated throughout the Belgrade cultural landscape, attracted enviable attention by the press and produced the much-desired social impact, raising questions such as the importance of symphonic music production and the attitude towards modernism. Scrutinizing the interpersonal relationships of the actors involved and illuminating the processes of organization and decision-making, I will discern the network of *infra-power* (*sous-pouvoir*, Foucault) that was shaping the symphonic scene in interwar Yugoslavia.

Steven Baur (Dalhousie University)
Of Conductors, Orchestras and Docile Bodies: Concert Culture as Embodied Experience in 19th-century America

Louis Jullien's American tour of 1853-54 marked the first time the country witnessed a virtuoso conductor in command of a first-rate orchestra. Among the Americans recruited to supplement Jullien's orchestra was violinist Theodore Thomas, who would go on to define the standard for orchestral conducting in America and would do more than any musician to establish the municipal orchestra as a viable American institution. While Thomas grudgingly acknowledged having learned much from Jullien, he would establish a manner of conducting that stood in direct opposition to that of the flamboyant Frenchman. The two conductors presented strikingly different models of physical comportment. Commentators and caricaturists routinely emphasized the intense physicality of Jullien's performances—his writhing, leaping, and gesticulating—while Thomas was famous for his extreme physical reserve. The two conductors also demanded strikingly different modes of bodily engagement from their orchestras and

audiences, and many scholars have discussed the radical transformation of American concert culture and etiquette between the time of Jullien's American tour and the end of Thomas's career. I consider how the changes in American concert life embodied by these two conductors reflect broader transformations of the American body wrought by rapid industrialization, urbanization, and immigration during the latter half of the 19th century. Drawing on recent work in embodiment theory and performance studies, I proffer a comparative critical analysis of two of the most influential musical figures of the period and consider how the concert cultures they established relate to body politics in 19th-century America.

Francesca Brittan (Case Western Reserve University)
Out of Tune, Out of Time, Off-Key: The Really Terrible Orchestra and the Politics of Musical Failure

In 1995, the author and occasional bassoonist, Alexander McCall-Smith, founded the Really Terrible Orchestra (RTO), a group meant to 'encourage those who have been prevented from playing music, either through lack of talent or some other factor, to play music in the company of similarly afflicted players' (thereallyterribleorchestra.com). From humble and humorous beginnings, the group has catapulted to international fame. Its performances at the Edinburgh fringe festival have sold out well in advance, as have its concerts at Edinburgh Castle, London's Cadogan Hall and the Town Hall in New York City. It has produced two CDs, been featured on radio programmes in Europe and North America, and inspired spin-off orchestras at home and abroad.

This paper explores the social and political implications of McCall-Smith's group. Why are we so attracted to the idea of a 'terrible' orchestra? What kinds of precedents exist for such a group? How does it deconstruct, manipulate or critique the idea of the orchestra as an institution? Understanding the appeal of the RTO means thinking about the history of failure, its relationship to performance, and the kinds of cultural work it does. In this presentation, I will consider links between musical ineptitude and nationalist ideology, leftist politics, notions of amateurism, and theories of commodity. How, I will ask, does failure signify? Whom does it satisfy? Why does it sell? And what does the RTO mean for the future of orchestral culture?

Amy Carruthers (King's College London)
From Stage to Studio (...and back again)

Since the invention of recordings, musicians' lives have been enriched, but also complicated, as musical performance has been divided into two activities: performing live and making a recording. But is the one representative of the other? Is a recording just a live performance, captured? My research into the career of the conductor Sir

Charles Mackerras and the orchestras he has been working with suggests that the answer is 'no': musicians seem to adapt their style to the playing environment and occasion, and record producers must manipulate those sounds in order to create a successful recording.

It then seems worth considering a recording as a separate activity to a performance. My research has prompted me to ask musicians to compare their experiences of the concert hall with that of the recording studio, and their replies have been enlightening. Drawing from my interviews with Mackerras, members of the Philharmonia and OAE, and some of the producers and engineers responsible for his recordings, as well as my observations of concerts, rehearsals and recording sessions, I aim to provide an insight into this world.

We consume a huge proportion of our music through recordings, but too seldom do we ask ourselves what we're really listening to. I aim to show to what extent recording has diverged from the act of live performance, what impact this has had on orchestral musicians and performance styles, and suggest some ways in which the balance is perhaps starting to be redressed.

Sarah Carsman (University of California, Berkeley)
Materializing the Immaterial: Putting Musical Autonomy to Work in Venezuela

'The orchestra as means of social organization.' 'Disseminating Venezuelan culture musically.' 'Music as a social program of the Venezuelan state.' The bold and unapologetically political banners adorning the website of Venezuela's national youth orchestra system would hardly seem to render it an appropriate poster child for musical autonomy. El Sistema is quite explicitly a social programme—both 'music' and 'the orchestra' are put to work in the service of ending cycles of poverty and violence in Venezuela's poorer neighbourhoods. One could scarcely imagine a situation in which music was more concretely implicated in everyday, material concerns.

And yet, paradoxically, the idea of musical autonomy is very much alive in El Sistema. Founder José Antonio Abreu explains the importance of music in the programme: 'What is it that the orchestra has planted in the souls of its members? A sense of harmony, a sense of the order implicit in the rhythm, a sense of the aesthetic, the beautiful and the universal, and the language of the invisible, of the invisible transmitted unseen through music.' How does this play of romantic aesthetic ideals fit with El Sistema's social mission? In this paper I argue that the idea of musical autonomy is in fact a central and necessary component in El Sistema's project, opening up spaces in which the programme's transformative effects can occur even as it suggests its own impossibility. For El Sistema's students, the very possibility of material change depends on the idea that music occupies its own immaterial world.

Ching-Yi Chen (University of Sheffield)
Construction of National Identity: Modern Chinese Orchestral Music in Taiwan

Taiwan has been facing political and economic uncertainties ever since the Nationalist party, Kuomintang or KMT, retreated and took military control of this island. The rotating government of Taiwan between the Chinese nationalist Kuomintang Party and the nativist Democratic Progressive Party (DDP) also brought about political and military threats from Mainland China, with China claiming sovereign of Taiwan. It was due to these reasons alone that over the last sixty years, Taiwan and its people were constantly shifting with regards to political ideology, economic and cultural approaches. This has also been clearly reflected by the change in national identity. National identity is sensitive and complicated in contemporary Taiwan. Regime changes also impacted the sense of national identity and therefore people living in Taiwan often question their own national identity.

Even the modern Chinese orchestral music (guoyue) culture has not been able to avoid this issue since government administrators' political and cultural propagandas have heavily influenced it. This is evident from groups' developmental directions and music compositions to the musicians' sense of national identity, which allows one to track the rise and fall of national identity in Taiwan. Nowadays, guoyue in Taiwan has undergone a national identity crisis because of a growing demand in hybrid ethnic music from the audience and political ideology of different parties. Therefore by studying these changes one would be able to understand the transition of guoyue on national identity in the modern world. The outcome is musicians' attempts to present the hybridization of the historical and cultural local context of a particular society or region.

The aims of this paper are to explore the current changes in the development of the modern Chinese orchestra in contemporary Taiwan with regards to the issue of national identity. I will show the musicians' sense of their own national identity—whether they consider themselves to be a Chinese, Taiwanese, Taiwanese-Chinese or huaren and how fluid these identities are in practice—and then tracing the impact of this sense on guoyue in Taiwan. As we will see, musicians maintain an active sense of their own identity as musicians and as Chinese culture-bearers; this too impacts on their music-related decisions and so shapes guoyue practices in contemporary Taiwan in turn.

To understand what national identity means to musicians in Taiwan, we must analyze the political development on guoyue as well as its influence on music development. The music development will track the transformation of guoyue having Chinese or Taiwanese elements to hybrid musical elements. Furthermore, the influence of taste and agendas of musicians will provide a clearer picture of the way musicians present national identity through their music making. Finally, localization and diversity are part of the regime's efforts to facilitate the diverse musical elements that formed a new guoyue identity in Taiwan.

Mark Clague (University of Michigan), Michael Mauskapf (University of Michigan) and Laura Jackson (Reno Philharmonic)
Panel: Premier(e) Culture: Three Case Studies Exploring How Orchestras Use New Music to Create Community

Overview

The traditional tale of the American orchestra laments the fading prospects of an antiquated, tradition-bound institution, defining the modern orchestra as a museum of aged musical masterpieces. This argument hinges on a disconnect between the orchestra's artistic leadership and the musical public, constituencies who no longer agree on the purpose and function of the orchestra in society.

Yet many of the most successful periods in the history of the American orchestra have included active commissioning projects that brought new works to new audiences. This panel explores three such success stories: the creation of the orchestral tradition in 19th-century Chicago, the Louisville Orchestra's New Music Project (1948–57), and the founding of the Atlanta School of Composers (2001–). These case studies, while rooted in specific geographic and historical contexts, reveal a great deal about not only the orchestra but also the communities in which they work and live.

Conductor Theodore Thomas once said that 'a symphony orchestra shows the culture of its community' and these studies only underscore the symbiotic connection between ensemble and society. Unearthing how and why certain orchestras have been successful in their support of new music, both artistically and economically, aids in understanding the complex and sometimes contested relationships between artist and audience, and reveals how arts organizations today can leverage community needs and social momentum to motivate participation in a contemporary musical culture as a source of civic pride.

(a) Mark Clague (University of Michigan), When All Music Was New Music: Creating Audiences in 19th-century Chicago

The orchestral tradition in Chicago begins in 1850 with the first Chicago Philharmonic Society and progresses through the founding of Theodore Thomas's Chicago Orchestra in 1891. Despite reports of audience frustration and laments about the public's neglect of classical music in the *Chicago Tribune*, Chicago's 19th-century ensembles were remarkably successful in attracting listeners. In its first years, the Chicago Symphony raised almost 70% of its annual budget from ticket sales—a figure nearly double today's 38% U.S. average. This paper examines the strategies used to present classical music to the Chicago public in the days before much of the European canon had coalesced into tradition. The challenges facing the 21st-century orchestra turn out not to be new; successful ensembles then and now reinvent themselves to serve local needs as an engine of artistic, social, and economic power.

(b) Michael Mauskapf (University of Michigan), 'Fighting the Good Fight': Robert Whitney, Charles Farnsley, and the Louisville Orchestra New Music Project

In 1937, ten years after a successful stint as a conductor for the Works Progress Administration, Robert Whitney was hired to lead the Louisville Orchestra. Eleven years later, with the orchestra on the brink of collapse, Whitney and Board President Charles Farnsley devised a plan that would reconfigure the Louisville Orchestra into an internationally acclaimed ensemble devoted to new music. In working with patrons and funders, they were able to commission and premiere more than 100 new works under the auspices of the Louisville Orchestra New Music Project. For a decade, the orchestra banded together with foundations, civic government, and its community to at least partially solve the problem of supporting new music. Examining the remarkable cast of characters that made this work possible, along with the project's own recording label (First Edition), reveals much about how an orchestra must work with—and sometimes against—its community to support new music and create a lasting legacy.

(c) Laura Jackson (Reno Philharmonic), From the Atlanta School to the Reno Philharmonic's New Music Initiative: A Conductor's Role in Creating a Public for New Music

Since 2000, the Atlanta Symphony Orchestra under Robert Spano has introduced a dozen new works by Jennifer Higdon, Christopher Theofanides, Osvaldo Golijov, and Michael Gandolfi—creating what has become known as the Atlanta School of composers. Although serving a conservative audience, Spano found ways to invite listeners into the sound world of contemporary music through in-concert speeches and public events. His assistant conductor during this period is now trying to replicate the same programme with the Reno Philharmonic and its audience. Offering insider's insight into the relationship of new music to its community, this paper explores tactics and strategies for connecting traditional listeners to new music.

**James Deaville (Carleton University)
Music Critic George P. Upton and the Philharmonic Society: Promoting Orchestral Culture in 1860s Chicago**

Within the 'field of cultural production' as described by Pierre Bourdieu, the critic plays a crucial role as a cultural agent who can give value to, can 'consecrate' persons or institutions. This assigning of value becomes all the more important for emerging cultural institutions in new markets, where the success of organizations like theatre companies and orchestras depends upon a high level of promotion. Nowhere is this role of the critic more apparent than in the rapidly growing Chicago of the 1860s, where the orchestra named the Philharmonic Society (forerunner of the Chicago

Symphony Orchestra) and its conductor Hans Balatka were attempting to establish a foothold for 'serious' music (beginning in 1862). Possibly the most important cultural agent in Chicago at the time was George P. Upton, entertainment critic for the *Tribune*. The orchestra/conductor and critic entered into a symbiotic relationship in the early 1860s, whereby he vigorously supported their endeavour, tying it in with the concept of 'Chicago enterprise', while the orchestra provided Upton with needed cultural capital from having 'made' the Philharmonic Society and having 'shaped' Chicago taste. However, as the decade proceeded and the orchestra artistically and financially struggled, Upton withdrew his symbolic capital, choosing instead to back the visiting professional ensemble of Theodore Thomas as a model for a successful orchestra in Chicago. In its broader implications, this study makes the case that cultural agents like local music critics can play a crucial role in the formation of orchestras, and should not be overlooked when exploring the history of such performance organizations.

David Garrett (University of Wollongong) **A Happy Coincidence? Australia, Broadcasting and the First Permanent Orchestras**

In Australia the development and perception of the symphony orchestra and its music was refracted through the national broadcaster, the Australian Broadcasting Commission, which came to own and manage all the Australian symphony orchestras, and promoted orchestral music as one of its highest priorities.

The ABC for over 50 years owned and managed Australia's six symphony orchestras. This outcome was not a clear policy from the ABC's inception in 1932. A case can be made that the broadcasting organization was co-opted by proponents of high-culture, committed to orchestras, especially in the city of Melbourne. They sought to develop what had been lacking in Australia: a professional symphony orchestra. This Melbourne interest was represented on the Commission, from 1932, by the Vice-Chairman, Herbert Brookes; its champion was the conductor Bernard Heinze, chief strategist of Australian orchestral development. The ABC soon dropped an inchoate plan for a single national orchestra, in favour of supporting existing bodies. Nevertheless it came to own and manage the only professional symphonic orchestra in each capital city. Before the ABC had a conscious policy of establishing symphony orchestras, it found itself almost by default a major concert entrepreneur, presenting orchestral subscription concerts. In each city, this brought the ABC into a close relationship with the social classes who shared the idea that orchestras were the touchstone of a representative musical culture.

Lieselotte Goessens (Free University of Brussels/ Royal Conservatory of Brussels)

On Ideology and Music: The Music Policy and Programming of Belgian Public Broadcasting between 1929 and 1953

Since the late 1920s, the symphony orchestra received new institutional backing through its alliance with broadcasting companies. As a result, the music policy of these radio orchestras reflected the values that public broadcasting was meant to serve. This author makes a contribution to the analysis of the exchange of values between the institutions of the symphony orchestra and early public broadcasting.

After the horror of World War I and with an advancing financial crisis, modern Western states in the late 1920s acknowledged the necessity of government support for those services that were considered necessary to improve common welfare. Tracey (1998: 19) states that 'massive destruction demanded enormous reconstructions. But what was required was the restoration not just of highways, buildings, but also of the shattered imaginative lives of whole populations'. Culture and communication were considered of great importance for the regeneration of societal values, and therefore had to be protected and supported by the state. Public broadcasting was a project typical of its time and was soon given the cultural-educational task of turning people into good citizens and imparting to them a sense of good taste, cultural sensitivity and national identity. Given that music was the main content of early broadcasting, it was soon a common practice for orchestras to be connected to broadcasting institutes. In Belgium, radio orchestras were the first orchestras to receive government support.

This contribution aims to discuss the objectives of public broadcasting in Belgium and how these were reflected in the management and programming of the radio orchestras, between 1929 and 1953. The focus is on the contribution to the construction of the Flemish cultural identity.

Jonathan Gross (London Consortium)

The Proms Arena as a Site of Pleasurable Work

The symphony orchestra developed in relationship to its spaces of performance. In turn, these spaces were the site of an emergent form of normative behaviour through which the symphony orchestra was to be attended to: silent, still and concentrated *concert hall listening*. Drawing on extensive ethnographic fieldwork with season ticket holders at the BBC Proms, my paper will examine the forms of audience engagement found at this particular musical event. It will begin to think through the relationship between these behaviours and experiences of listening and the conditions in which they take place: namely, the institutional and spatial characteristics of the Proms / Royal Albert Hall Arena as a location of musical activity, and those wider features of Prommers' lives (educational, occupational, recreational, musical, economic) that

condition their concert going. In particular, the paper will argue for the significance of various forms of *effort* and *exertion* that my fieldwork indicates many audience members engage in, and will suggest that the Proms Arena should be understood as a place in which audience members carry out forms of 'work'. Outlining this notion of workful listening, the paper will indicate some forms of pleasure that Proms audiences take in the symphony orchestra, and will thereby conclude by suggesting several possibilities for the future of the Proms as a site of musical practice.

Laura Hamer (Birmingham Conservatoire)
L'Orchestre féminin de Paris: A Woman's Orchestra in Interwar France

Throughout the later 19th and early part of the 20th centuries, music conservatoires were graduating high numbers of female instrumentalists. However, these women were routinely debarred from joining the contemporary all-male, professional orchestras. The creation of all-women orchestras throughout Europe and Northern America during this period may be seen as a direct reaction to this refusal by masculine orchestras to accept female instrumentalists. In France, the contemporary trend of the all-woman orchestra was represented by the Orchestre féminin de Paris, formed by their enterprising leader Jane Evrard in 1930. Throughout the following two decades, the Orchestre féminin de Paris penetrated the male-dominated domain of orchestral concert life to become one of the most active ensembles within the French capital. Not content to present merely the traditional repertoire, they contributed to the interwar revival of Baroque music and also fervently supported and promoted contemporary music by presenting première performances by such composers as Arthur Honegger, Yvonne Desportes, and Maurice Ravel. The reviews which Evrard and her orchestra received often celebrated their beauty as much as their musical talent; journalists frequently commented on the overtly feminine manner in which the Orchestre féminin de Paris chose to present themselves, appearing with bare arms, elegant evening dresses and stylish coiffures. This paper shall consider the impact of an all-female orchestra, directed by a woman conductor, on the contemporary male-dominated Parisian musical world.

Lydia Hartland-Rowe (Tavistock Clinic/ University of East London)
Temporary Culture: A Psychoanalytic Perspective on Group Life in the Orchestra

This paper will explore the idea of the orchestra as a complex group or temporary institution, from a group relations perspective drawing on psychoanalytic writing including that of Isobel Menzies Lyth (*Containing Anxiety in Institutions*, 1988), Wilfred Bion (*Experiences in Groups*, 1961) and Anton Obholzer et al. (*The Unconscious at Work*, 1994). Trained initially as a classical double bass player, and now as a child and adolescent psychotherapist, I am interested in the nature of the group processes at

work in orchestras. Drawing on interviews, observations of professional, amateur and youth orchestras, as well as on my own experience as a player, I will explore the way in which an appreciation of unconscious processes in groups can inform an understanding of how orchestras function. I am interested in the way in which the player's sense of authority over their own instrument and their own musical expertise, as well as their relationship to the authority of the conductor, can aid or hinder the functioning of the group, as well as the place of ordinary group dynamics such as envy and rivalry, and the impact of the potentially unifying emotional content of the primary task, i.e. to make music. The extent to which the orchestra also holds a function for wider society and the importance of live music, where the orchestra's management of unconscious anxiety through extremely complex group activity may have an impact on the audience, will also be discussed.

Zoë Lang (University of South Florida)
New Perspectives on Viennese Concert Life: Eduard Strauss's Orchestra at the *Musikverein*, 1870-1900

From 1870 until 1900, the youngest of the famed Strauss brothers, Eduard (1835-1916), led the family orchestra at Vienna's newly built concert hall, the *Musikverein*. The season ran from October until March, with concerts every Sunday and on most major holidays. Unlike the Philharmonic, the Strauss Orchestra was accessible to the general public since tickets were ample and affordable. Yet despite the thirty-year tenure of this group, little scholarly work has appeared about these concerts. My paper provides an overview of the repertoire that was performed by the Strauss Orchestra, culled from almost three hundred programmes that span the ensemble's years at the *Musikverein*.

One reason that these concerts have received less attention could be that Eduard Strauss's programming choices resonate more closely with 19th-century performance traditions than 20th-century ones. Strauss Orchestra concerts stressed novelty, emphasizing new works on their programmes. The same piece was often presented multiple times during the season, which suggests that concertgoers did not attend all of the offerings. The Strauss Orchestra put a premium on virtuosity and at least one piece per concert showcased the abilities of its musicians. Yet at the same time, canonic works were not neglected; the orchestra occasionally presented concerts devoted to one composer, such as Richard Wagner or Felix Mendelssohn, interspersing works of the Strauss family in between the featured compositions. My examination of specific programmes and general trends provides new insights regarding the repertoire heard by the concert-going public in Vienna during the latter part of the 19th century.

Francis Maes (Ghent University)

Negotiating the Values of Classical Music: Towards a Definition of the Symphony Orchestra as a Cultural Actor

As an organizational model, the symphony orchestra reflects the ideals of music making before the rise of the technology of electronic sound manipulation, recording and distribution. In the contemporary musical environment, it is an anachronism. Contrary to other organizational forms that have disappeared when superseded by new technological conditions, the symphony orchestra remains a vital actor on the contemporary cultural scene. The forces that sustain it seem to outweigh the regularly voiced objections.

To evaluate its existence in a rapidly changing world, this paper proposes an analysis of the relationship between the symphony orchestra as an organizational type and the values of classical music. As a concept, classical music is disputed. The main objection is its normative implication. The term classical implies a cultural norm that is defined by the elite in power and imposed on the rest of society. However, this definition cannot be decisive. Several types of music could be used to the same end. A workable definition should be based on the conditions that shape a specific type of music making. For classical music, these conditions are precisely those two that differ most from the technological foundations of the contemporary music world: the exclusive use of acoustic sound and transmission in written form. These two criteria are the ones that generate the entire set of values, attitudes, and practices that are associated with classical music. The symphony orchestra represents them at their most accomplished form of institutional organization. In contemporary culture, the symphony orchestra is the most active negotiator between the historical values of an art form and the challenges of new forms of sound production, organization and transmission.

Barbara Moroncini (Independent Scholar)

The Symphony and the City: Beyond the Music in Los Angeles

In the wake of the worst U.S.-born financial disaster since 1929, symphony orchestras in the United States have suffered a severe blow. One of the few exceptions to this disabling trend, the Los Angeles Philharmonic has managed to create and maintain a profile as both guardian of traditional artistic standards, and vanguard/chemist of classical, popular and ethnically marked music. But the music itself is not the centrepiece of the LAPO's success. Its Gehry-designed hall has become the emblem of a developing urban centre, and an idealized antidote to what is perceived as the city's schizophrenic architecture. The appointment of Gustavo Dudamel—young, energetic, soulful, Latino—as Music Director is an essential element of the same marketing tactics that generated the excitement around Disney Hall. The choice of Dudamel also marks a fundamental shift in the negotiated identity of the LAPO, as it stresses a link to the projected past and present of the city's hispanic heritage. These

'rediscovered' connections between the orchestra and the metropolis that hosts it are as culturally valuable as they are problematic. While the Los Angeles Philharmonic has accomplished much, its commercial success is largely the product of marketing strategies based on sentimental and popular appeal that shade the very truths it claims to represent.

Matthew Mugmon (Harvard University)

Making Mahler French: Bernstein's Case for the Composer in 1960

Gustav Mahler's music may well be a widely accepted part of American concert life today. But 50 years ago, when Leonard Bernstein and the New York Philharmonic celebrated the centenary of Mahler's birth with a series of concerts and lectures, Mahler's place in the American canon was passionately debated and not so secure. Days after the beginning of the 1960 Mahler festival, critic and musicologist Paul Henry Lang outlined a typical evaluation of Mahler's significance: 'A tortured romantic who stems from the Neo-German school ... Mahler's sincerity and integrity impressed the neo-Viennese School at the opening of our century, but to most of us the agonizing conflict of this sorely tried man no longer speaks with eloquence.'

Here, I argue that in his 1960 lectures, Bernstein repackaged Mahler for his audiences by downplaying Mahler's place in the Austro-German tradition. I demonstrate that Bernstein borrowed and adapted language from Aaron Copland's 1941 book *Our New Music* as part of a larger plan to forge seemingly unlikely ties between Mahler's music and a French-based neoclassical aesthetic. This aesthetic infused, for Bernstein, the most vital kind of 20th-century composition because rather than abandoning tonality, its composers were said to have made tonality 'fresh' through objectivity, simplicity, leanness, and humour. Strikingly, Bernstein highlighted those same qualities in Mahler's music. Bernstein did so, I suggest, to make Mahler's music seem relevant to audiences in a way that meshed with Bernstein's view of modernism as a response to Austro-German practice.

Ian Pace (City University, London)

Militarization, Industrialization and the Growth of the Symphony Orchestra in the 19th Century

The Marxist writer Hans G. Helms presented, in his article *Zu den ökonomischen Bedingungen der neuen Musik*, a theoretical model for the growth of the 19th-century orchestra, by which the large-scale militarization of European society during the period of the Napoleonic Wars provided a template for industrialization, with the factory owner taking the role of the general, the workers that of ordinary soldiers. This model, according to Helms, was then adopted for the symphony orchestra, which grew in size and accorded a new type of quasi-dictatorial role for the

conductor, culminating in the massive orchestral concerts organized by Berlioz in Paris in 1844 as part of the Exhibition of Industrial Products, in literal co-operation with the makers of musical 'machinery' such as Adolphe Sax. He also draws attention to the slower growth of the symphony orchestra in German-speaking lands due to the continuing prevalence of a form of society structured around many feudal principalities rather than fully developed industrial bourgeois society, at least prior to unification. In this paper, I present a sympathetic but critical examination of Helms's model, drawing upon other of my own recent research into the orchestra in the 19th century. Measuring Helms's model against a brief selection of documentary evidence, and drawing upon evidence of the cult of Napoleon during the course of the century, as well as the influence of military bands upon orchestral development, I argue that whilst the orchestra under Beethoven and Berlioz in particular does in large measure accord with his paradigms, the wider phenomenon was more diffuse. In particular, the more democratic ideals which informed the foundation of the Vienna Philharmonic and to some extent also the Berlin Philharmonic require a more flexible and nuanced model.

Fiona M. Palmer (National University of Ireland, Maynooth)
Defining the Job Description: Case Studies in English Orchestral Conducting in the mid-1800s

Many of the facets of the role of orchestral conductor were becoming more clearly defined in the 19th century. What are now standard functions within an orchestral conductor's job description were tested against a backdrop of resistance in England during the mid-1800s. Gradually the understanding of what it meant to be a conductor was being shaped.

This paper evaluates and contextualizes the work of two men in the 1840s: Sir Michael Costa (1808-1884) and Jacob Zeugheer Herrmann (1803-1865). Both men were immigrants and instrumentalists by training. Each made a memorable impact on the respective institutions considered here: the Philharmonic Society of London and the Liverpool Philharmonic Society. Costa is commonly regarded as the baton-wielding disciplinarian intolerant of complacency among metropolitan orchestral players. It is his period of work with the Philharmonic Society of London (1846-1854) that is considered here. His understanding of the conductor's function, together with the responses triggered by his approaches to musical and institutional issues, is compared with the trials and tribulations of Herrmann, his provincially based contemporary. Herrmann, styled as 'director' of the Liverpool Philharmonic Society in 1844, continued to conduct its concerts until the mid-1860s. Less well-known to posterity than Costa, he nevertheless engaged in processes and reforms in Liverpool in the late 1840s which reveal a great deal about the orchestral practices of the period.

The efforts of both men to define their function as conductors in these contrasting cultural centres provide interesting case studies. Local and national idiosyncrasies are compared and contrasted.

Irene Pui-ling Pang (University of Hong Kong)
Decorating the Bund: Semi-colonial Ideology in the Early History of the Shanghai Municipal Orchestra

The New Culture Movement, the Chinese enlightenment or intellectual revolution, called for the modernization of China in the early 20th century. In music, modernization involved adopting the Western symphony orchestra as a model for large Chinese instrumental ensembles. The Shanghai Municipal Orchestra, which was one of the earliest Western orchestras in China, took an important role in the reformation. Originally formed by a group of foreign dilettanti residing in the International Settlement of Shanghai, the orchestra began in 1879 as the Shanghai Public Band. Two years later, the Town Band Committee, under the control of the Municipal Committee of the International Settlement, was set up to take over the management of the band, which was later known as the Shanghai Municipal Orchestra.

Scholars in China and abroad generally discuss the history of the orchestra after World War I but overlook the colonial ideology behind its inception. The purpose of this paper is to investigate the historical and social background associated with the establishment of the orchestra, focusing mainly on its early decades. My discussion will revolve around the wide range of people affiliated with the orchestra (management committee members, conductors, players, and audience), as well as its programmes and performance venues in order to demonstrate how the orchestra symbolized colonial power in fin-de-siècle Shanghai and how the Western musical culture was introduced to the Chinese so that the Western symphony orchestra was considered paradigmatic to them.

Nathan Platte (University of Michigan)
Making Overtures: The Films of the M-G-M Symphony Orchestra

Heard in thousands of films distributed worldwide, the house orchestras of Hollywood studios were largely unseen and unknown by moviegoers. This paper considers the notable exception of the 'M-G-M Symphony Orchestra', which received onscreen exposure in a series of short films released in the mid-1950s. Featuring widescreen, Technicolor, stereophonic sound, accessible repertoire, and an ensemble of ninety players, these filmed performances delivered visual and sonic excess that television, Hollywood's chief competitor, could not match. The films proved timely in another way; labour strife soon hastened the orchestra's dissolution.

Most importantly, the films marked the culmination of two interrelated orchestral phenomena. First, they celebrated orchestras' historic relationship with silent and sound film exhibition. In particular, the shorts recalled pre-film overtures performed by orchestras in picture palaces during the silent era. Second, the films elevated M-G-M above competitors by showcasing its orchestra as visual spectacle. Through dramatic crane shots and deft editing, the films highlighted the ensemble's most exceptional musicians and mirrored musical gestures with visual rhetoric.

Drawing upon musico-cinematic analysis as well as memoirs and articles by participants, I contextualize these films within a trajectory of filmed orchestral performances and show how music director Johnny Green helped project M-G-M's corporate and aesthetic identity through its orchestra. Just as the concert stage's pink decor proclaims its Tinseltown provenance, the films themselves offer a rare glimpse of an orchestra that contributed substantially to the 20th-century soundscape.

Declan Plummer (Queen's University Belfast) **A Democratic Commodity! The Hallé Orchestra in the 1920s**

Under the conductorship of Sir Hamilton Harty, the Hallé Orchestra in the 1920s has been criticized by both contemporary writers and later Hallé historians for possessing a too conservative outlook. The legacy of Harty as a conductor has been marred by such criticism. However, when viewed in the context of the social changes brought about by World War I and the difficult economic circumstances of 1920s Britain, the Hallé under Harty can be said to be the most financially and artistically successful orchestra in comparison to other orchestras in Britain at that time. Furthermore, Harty's contribution to mass culture, in the form of the Hallé's first civic aided concerts, radio broadcasts and gramophone recordings, has largely been ignored by commentators despite the fact that he was the first Hallé conductor to bring classical music to the masses.

This paper asserts that with the coming of new social ideas and mass communication the perception of the orchestra, as viewed by the wider British public, was beginning to change from being a body that exclusively represented middle-class interests to an institution that should reflect society as a whole. Therefore, the aim of this paper is to demonstrate that by giving repeated performances of works from the established canon Harty not only ensured that the standards of the Hallé Orchestra were unmatched in Britain but also made classical music more appealing to the wider public, and in doing so, ensured the survival of the orchestra as an independent society through difficult economic times.

Tina K. Ramnarine (Royal Holloway, University of London)
Interacting Orchestras: On New Communities, Social Relevance and Digital Technologies

Metaphors of the orchestra have been shaped by notions of social relations, which provide a platform for considering the institution's social relevance in the contemporary world. In discussing social relevance, this paper will move from a metaphoric to an ethnographic mode, selecting examples from the British context which focus on interacting orchestras in postcolonial cities. These include the LSO Gamelan community project and the CBSO's tribute concerts to Nusrat Fateh Ali Khan with a qawwali orchestra and the *Rafi Resurrected* recordings (viewed in relation to the orchestras of Indian cinema). A methodological and theoretical turn to the notion of interaction enables an exploration of the internal dynamics of orchestral practices alongside the wider social and cultural relationships connecting orchestras to diverse communities. How do orchestras reach out to new audiences, develop social as well as musical strategies to forge new links with local communities, create educational projects for future generations, and turn to digital technologies in the quest for contemporary social relevance? In responding to these questions, the paper will draw on postcolonial theorization to propose the need for adopting global perspectives on the symphony orchestra. Key issues are the symphony orchestra's political agency, orchestral interaction as a mode of civic collaboration and orchestral spaces in the digital era. Orchestra engagement with new communities and the capacity for working towards social equity leads to a sense of contemporary social relevance which stands in contrast to pessimistic views on the future of the orchestra as a musical institution.

Valerie Ross (Universiti Teknologi MARA, Malaysia)
Cultural Congruence and Contradictions in Orchestral Music

Music is a medium of communication which mediates succinctly and directly between the individual, the community and its society. It informs and reflects culture-specific realities with its abstract dimensions, facilitating the transcendence of multi-cultural consciousness. This paper examines the different forms and functions of orchestral music in a multicultural society such as Malaysia. It argues that music is a symbolic reflection of its society at particular points in historical time.

The study investigates how the Radio Television Malaysia Orchestra, the Malaysian Philharmonic Orchestra and the National Arts Academy Orchestra were shaped by the socio-political and cultural needs of the nation. These three state-funded orchestras were founded in 1961, 1998 and 2009 respectively. These entities in turn reflected and also influenced the development of musical arts in the country.

Emergent musical and cultural congruence and contradictions are identified and analyzed. The theoretical framework is premised on metatheoretical principles. Data is interpreted through a micro-macro synthesis of social action and symbolic interactionism. Symbolic reaction is premised on the basis of meanings and consciousness. It represents one of the key elements in understanding meaningful actions. Such meanings are received and modified by the recipient through an interpretive process, as encountered consciously or subconsciously through the medium of music and sound arts.

In conclusion, the study finds that:

- (i) The historical backgrounds of the orchestras provide valuable insights as to how music is inextricably linked with the socio-political and cultural landscape of a developing nation.
- (ii) Supple manoeuvring by financial principals delineates the particular types of orchestral repertoire performed, employment opportunities of orchestral players and the levels of musical skills expected as well as the frequency, locations and functions of musical performances.
- (iii) Musical training and compositional output play increasingly significant roles in framing and articulating the creative and artistic voices of a multicultural society eager to 'Westernize' and at the same time concerned about losing its traditional musical identity in the pursuit of modernity.

Kailan R. Rubinoff (University of North Carolina at Greensboro)
The Baroque Orchestra: Balancing Commodification and Counterculture

Period-instrument orchestras, since their establishment in the 1970s and 1980s, presented historical performers with an attractive alternative to conventional symphonies: greater creative input, and freedom from hierarchical structures and authoritarian conductors. Critics were less sanguine; they attacked lax playing standards, 'authentic instruments' as a marketing tactic, compromising scholarship for expediency, etc.

Missing from existing accounts of period-instrument orchestras, however, is a consideration of their transformative effect on classical music culture. This paper considers the management, marketing, and social organization of Dutch ensembles, using data from interviews with conductors, performers and administrators; analysis of record company advertising; and government funding records. My research on the Amsterdam Baroque Orchestra and Orchestra of the 18th Century indicates these ensembles presented neither an idealized haven of democratized music-making nor a venture for capitalist exploitation. Rather, they achieved financial and artistic success through ensemble flexibility: using freelance rather than salaried musicians, sharing musical and administrative labour, and taking advantage of the recording industry boom.

Conventional orchestras have emulated such flexibility. Nevertheless, period-instrument and mainstream orchestras grapple with similar challenges: market saturation and competition; record industry collapse; shifting government and corporate funding priorities; ‘star’ conductors commanding high fees; and dwindling opportunities for conservatory graduates. They both also face pressures to find new audiences, given changing Dutch demographics and increasing multiculturalism. The ability of period-instrument orchestras to survive rests not only on their ‘authentic’ exploration of ever-later repertoire, but rather on their ability to adapt to decidedly 21st-century concerns, such as new performing venues, audiences, and technologies.

Nicolas Southon (University of Tours)
The Orchestra as a Machine in French Romanticism

When he said in 1905 that the orchestra was ‘the mighty engine, the vehicle of the highest form of art known to man’, Elgar was not the first to compare it to a machine. French Romanticism in particular had developed this idea, revealing a mental representation of the orchestra as a reified entity, which the conductor ‘plays’ (as Berlioz put it)—like the violinist plays his violin. I want to show how and why the machine was in France, in the 1840s, an epistemological model of the modern orchestra, through a popularization of the Cartesian mechanistic philosophy (already manifested by the musician automatons in the previous century). Berlioz developed this ‘machinistic’ concept of the orchestra in several of his writings, speaking about an ‘intelligent machine with which [the conductor] must act exactly as if it was not.’ In some chapters of his book *Un autre monde*, the cartoonist Grandville revealed the perception that a society and era had of this huge instrument. Moreover, Wagner harshly criticized French instrumental music, considering that the *Symphonie Fantastique* was using a ‘huge array of the most complicated machines’ and that Berlioz expressed ‘something so quite un-human [...], buried hopelessly beneath the desert waste of his machines.’ The English writer Chorley talked also about the famous Société des Concerts as ‘a perfectly ordered machine’ which played ‘with a mechanical consent’ comparable to that of English ‘*fantoccini* orchestras’. By its autonomous structure and functioning, the machine was a model for understanding the new reified modern orchestra (itself being par excellence a technological object, the result of the Industrial Revolution).

Melissa Angel Straus (Alma College/ Hope College)
An American Regional Orchestra in the 21st Century: Beethoven, Harleys, and Social Justice

Every orchestra in America has to confront the question: is the orchestra culturally relevant in America? Has it found a place in modern culture? Major American

orchestras, the established 'Titans', provide an institutionalized ideal of European high art music, which appealed historically to an elite segment of our society. Less prestigious regional orchestras have smaller budgets and staff, both enabling and requiring response to local economic and cultural issues. With rising artistic standards, American regional orchestras now provide quality symphonic music in many places outside metropolitan areas. By responding locally, they have rooted Beethoven into a new cultural context.

A close look at the Duluth Superior Symphony Orchestra illustrates the challenges and successes of a particular regional orchestra as it responds to both local and national economic and political pressures, and, more surprisingly, to local social and cultural issues. The Duluth community embraces its blue collar roots and progressive social values, which the orchestra has appropriated. For example, the DSSO demonstrates social agency through programming work based on current social issues, and taking rehearsals to the local prison.

A qualitative study drawing methodology and theories from ethnomusicology, this paper explores how the various stakeholders of the DSSO relate to their orchestra and community. Emphasis is placed on the orchestra musicians because they are cultural insiders in the Duluth community as well as in the symphonic tradition. As a former member of the DSSO and as researcher beginning in 2002, the author has a 15 year relationship with the orchestra.

Kristin Van den Buys (Royal Conservatory of Brussels)
Linking Arts Initiative and Artistic Policy: A History of Institutionalization, Financing and Artistic Programming of the Belgian 'factory of sounds' – the National Radio Institute and its Orchestra – between 1929 and 1960. How and Why this Orchestra became a Leading World Orchestra that Promoted Modernistic Music

As part of a larger research on the history of private and public arts initiative in Belgium, this paper discusses the Belgian public broadcasting institute, the National Radio Institution (N.I.R./I.N.R.) and its orchestra, the Great Symphonic Orchestra, spanning the period between 1929 and 1960. The N.I.R., founded in 1931, created its Great Symphonic Orchestra in 1935, comprising the first fully subsidized symphonic orchestra of Belgium.

Between 1936 and 1958 this orchestra was recognized as one of the world's leading orchestras that promoted modernistic composers like Stravinsky, Prokofiev, Milhaud, Bartok, Hindemith, Berg and others. This paper aims to investigate 'why' and 'how' this Symphonic Orchestra gained such a unique place in the Belgian and international world of music.

To investigate 'why', this paper places the origin of the orchestra in the larger context of the rise and fall of modernistic music in Brussels between 1919 and 1939. To investigate 'how', it focuses on the conditions that determine success.

The research is based on a quantitative and qualitative analysis of a databank containing more than 3000 entries. The data is obtained from concert files, letters, and articles (with sources extending beyond the archives of the N.I.R., but including archives of composers, directors and former organizations in Brussels that promoted modernism from 1919 on). In addition, the research analyzes the musical policy, decisions of the board of the N.I.R. and the Great Symphonic Orchestra and also the rehearsal schedules between 1931 and 1958.

Edward Van Ness (Nusantara Symphony Orchestra) **The Nusantara Symphony Orchestra: A Study in the Cross-Cultural Process**

In this paper I will report on and seek to interpret recent developments of the Nusantara Symphony Orchestra in Indonesia, one of the newly constituted orchestras currently active on the Southeast Asian scene. After a brief beginning just twenty years ago, and a period of dormancy in the face of managerial inexperience and funding problems, the orchestra has finally taken its place as the only professionally managed ensemble in the country. The purely musical challenges are formidable. The orchestra is working to acquire a core repertoire and associated performing practice, striving for its own unique sound and identity. As in many other post-colonial countries, educational institutions are just beginning to provide programmes which will produce players of a professional standard.

The importation of the concept of a symphony orchestra from another time and place into a different cultural context will focus discussion on the cross-cultural process. I will adopt the position that all musical and organizational aspects are in fact driven by powerful cultural forces at work in the local context, which cannot be ignored. I will discuss how regional culture manifests itself in aspects of public behaviour (both for musicians and audience) and artistic expression, and social interaction. Specific issues of management, marketing and promotion of the orchestra all require culturally informed strategies and approaches. The orchestra must also act to achieve recognized presence in the diverse and multicultural Indonesian musical community. I will also address educational challenges, both out-reach efforts as well as formal education and training concerns.

Benjamin Wolf (Royal Holloway, University of London)
The Symphony Orchestra and Musical Vitality

For sixty years the Arts Council has attempted to foster artistic vitality within the subsidized world, providing support for new art-works and living composers. This paper asks how successful the symphony orchestra has been—and how successful it can be—in providing such vitality. Part of the answer to this question depends on how vitality is defined, since it may refer to novelty and innovation in musical language, to a high turnover of new art-works, or to the creation of cultural icons whose presence extends beyond the lifetimes of their creators. Considering these three definitions separately, it is arguable that symphony orchestras have displayed some success in fostering innovative works, but have largely failed to meet the second and third criteria. This paper, which is based on research conducted within the archives of the Arts Council and the London Symphony Orchestra, suggests two explanations for this problem: firstly, that orchestras have been increasingly hampered by problems of economics that prevent risk-taking; secondly, that they have been under considerable pressure to perform art-works that are highly unlikely to appeal to the general public. Looking to the future, it seems unlikely that the economic problems can readily be resolved, and equally unlikely that the symphony orchestra will ever foster new art in the way that it did during the 19th century. However, some policies might be possible to encourage more new music than is at present performed.

Emily Worthington (University of York)
In Search of an Ephemeral Orchestra: The New Symphony Orchestra, 1905–38

We have three good orchestras in London which are not to be matched this side of the Atlantic: the Queen's Hall Orchestra, the London Symphony Orchestra and the Royal Albert Hall Orchestra.

Landon Ronald, *Variations on a Personal Theme*, 1922

The New Symphony Orchestra (known as the Royal Albert Hall Orchestra from 1915–28) was a player-run ensemble founded in 1904, the same year as the London Symphony Orchestra (LSO). Contemporary praise for the quality of its performances is supported by a vast legacy of recordings, some pioneering in their subject and many of remarkable standard. In scholarship, the NSO is a group occasionally referred to but little investigated, often assumed to be one of many names under which freelance musicians were gathered for London concerts. However, new research suggests that the NSO was a well-organized band with a remarkably stable and distinct membership of first-class players.

This paper presents ongoing exploration of the history of the NSO, its place in contemporary concert life and special relationship with the HMV record company.

The title reflects both the ephemerality of the surviving documentation and the relative transience of the orchestra itself. Audio archives are considered alongside paper documentation, challenging our views of London orchestral activity before the establishment of the first contracted orchestras in the 1930s. Are they disproportionately shaped by the predominance of organizations like the LSO, which left more tangible legacies?

David C. H. Wright (Royal College of Music)

The Symphony Orchestra in an Age of Public Subsidy: Paying the Piper and Calling the Cost-Effective Tune in Post-War Britain

The public subsidy of the arts in Britain has had a formative effect on the lives of its symphony orchestras, with particular consequences for artistic policy and orchestral economics. The paper explores this situation from two perspectives. Firstly it looks at the various attempts to regulate or rationalize the work and presence of symphony orchestras in London, and contextualizes these in relation to changes in patterns of musical consumption brought about by developments in recording technology and its increasingly portable products. Secondly it explores what the British experience suggests about notions and issues of 'ownership' in relation to the symphony orchestra. In the light of the receipt of public subsidy, who now 'owns' the symphony orchestra, or, perhaps more pertinently, who thinks that they do: the orchestral management, the grant givers, the audiences or the politicians? What rights and/or responsibilities does a sense of 'ownership' give to these various parties and why/do they care? To what extent does public subsidy imply public culture, and should the conditions for the public funding of symphony orchestras be shaped by attitudes present in the wider social and cultural environment? What this British experience tells us, the paper concludes, is that for all the autonomy suggested by its free-standing musical identity, the symphony orchestra's existence is defined by its economic environment and cultural context.