

The Cambridge Companion to the Orchestra

This guide to the orchestra and orchestral life is unique in the breadth of its coverage. It combines orchestral history and orchestral repertory with a practical bias offering critical thought about the past, present and future of the orchestra as a sociological and as an artistic phenomenon. This approach reflects many of the current global discussions about the orchestra's continued role in a changing society. Other topics discussed include the art of orchestration, score-reading, conductors and conducting, international orchestras, and recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener. Written by experts in the field, the book will be of academic and practical interest to a wide-ranging readership of music historians and professional or amateur musicians as well as an invaluable resource for all those contemplating a career in the performing arts.

Colin Lawson is a Pro Vice-Chancellor of Thames Valley University, having previously been Professor of Music at Goldsmiths College, University of London. He has an international profile as a solo clarinettist and plays with The Hanover Band, The English Concert and The King's Consort. His publications for Cambridge University Press include *The Cambridge Companion to the Clarinet* (1995), *Mozart: Clarinet Concerto* (1996), *Brahms: Clarinet Quintet* (1998), *The Historical Performance of Music* (with Robin Stowell) (1999) and *The Early Clarinet* (2000).

Cambridge Companions to Music

Composers

The Cambridge Companion to Bach

Edited by John Butt

The Cambridge Companion to Bartók

Edited by Amanda Bayley

The Cambridge Companion to Beethoven

Edited by Glenn Stanley

**The Cambridge Companion to
Benjamin Britten**

Edited by Mervyn Cooke

The Cambridge Companion to Berg

Edited by Anthony Pople

The Cambridge Companion to Berlioz

Edited by Peter Bloom

The Cambridge Companion to Brahms

Edited by Michael Musgrave

The Cambridge Companion to John Cage

Edited by David Nicholls

The Cambridge Companion to Chopin

Edited by Jim Samson

The Cambridge Companion to Debussy

Edited by Simon Trezise

The Cambridge Companion to Handel

Edited by Donald Burrows

The Cambridge Companion to Ravel

Edited by Deborah Mawer

The Cambridge Companion to Schubert

Edited by Christopher Gibbs

The Cambridge Companion to Stravinsky

Edited by Jonathan Cross

Instruments

**The Cambridge Companion to Brass
Instruments**

Edited by Trevor Herbert and John Wallace

The Cambridge Companion to the Cello

Edited by Robin Stowell

The Cambridge Companion to the Clarinet

Edited by Colin Lawson

The Cambridge Companion to the Organ

Edited by Nicholas Thistlethwaite and
Geoffrey Webber

The Cambridge Companion to the Piano

Edited by David Rowland

The Cambridge Companion to the Recorder

Edited by John Mansfield Thomson

The Cambridge Companion to the Saxophone

Edited by Richard Ingham

The Cambridge Companion to Singing

Edited by John Potter

The Cambridge Companion to the Violin

Edited by Robin Stowell

Topics

The Cambridge Companion to Pop and Rock

Edited by Simon Frith, Will Straw and
John Street

The Cambridge Companion to Jazz

Edited by Mervyn Cooke and David Horn

**The Cambridge Companion to Blues and
Gospel Music**

Edited by Allan Moore

The Cambridge Companion to the Orchestra

Edited by Colin Lawson

The Cambridge Companion to the
ORCHESTRA

.....

EDITED BY
Colin Lawson
Thames Valley University



CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521001328

© Cambridge University Press 2003

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2003
Reprinted 2005

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-80658-9 hardback
ISBN 978-0-521-00132-8 paperback

Transferred to digital printing 2009

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate. Information regarding prices, travel timetables and other factual information given in this work are correct at the time of first printing but Cambridge University Press does not guarantee the accuracy of such information thereafter.

Contents

List of illustrations [page vi]

Notes on the contributors [vii]

Preface [xi]

Acknowledgements [xiv]

- 1 The history of the orchestra *Tim Carter and Erik Levi* [1]
- 2 The development of musical instruments: national trends and musical implications *Robert Barclay* [22]
- 3 The orchestral repertory *Peter Laki* [42]
- 4 From notation to sound *Richard Rastall* [71]
- 5 The art of orchestration *Julian Rushton* [92]
- 6 The history of direction and conducting *Jeremy Siepmann* [112]
- 7 International case studies *Jon Tolanski* [126]
- 8 The revival of historical instruments *Colin Lawson* [155]
- 9 Recording the orchestra *John Rushby-Smith* [169]
- 10 Training the orchestral musician *Simon Channing* [180]
- 11 The life of an orchestral musician *Clive Gillinson and Jonathan Vaughan* [194]
- 12 Historical recordings of orchestras *Robert Philip* [203]
- 13 The orchestral composer *Robert Saxton* [218]
- 14 Educational programmes *Sue Knussen* [239]
- 15 The future of the orchestra *Stephen Cottrell* [251]

Notes [265]

Appendices compiled by Tim Carter and Erik Levi

- 1 The constitution of selected orchestras, 1670–1865 [272]
 - 2 Orchestras founded in the nineteenth century [275]
 - 3 Orchestras founded in the twentieth century [277]
- Select bibliography* [284]
- Index* [291]

Illustrations

- 1.1 Rudolf Kempe conducting the BBC Symphony Orchestra at the Royal Albert Hall, London, 29 August 1975 [17]
- 2.1 Flute, oboe and bassoon sections of the BBC Symphony Orchestra at the Royal Festival Hall, London (1970s) [39]
- 7.1 The London Symphony Orchestra at the Barbican Centre, London [147]
- 8.1 The Hanover Band directed by Roy Goodman at London's Banqueting House [165]
- 8.2 Colin Lawson playing Mozart's Clarinet Concerto on a basset clarinet recreated by the Cambridge maker Daniel Bangham [166]
- 9.1 Pierre Boulez recording with the BBC Symphony Orchestra (1980s) [176]
- 10.1 Sir Roger Norrington with students at the Royal College of Music, London [183]
- 12.1 Adrian Boult and the BBC Symphony Orchestra leaving Euston Station in London for a concert at the Free Trade Hall, Manchester, 5 December 1934 [211]
- 13.1 An educational project with The Hanover Band [243]

The contributors

Robert Barclay has a certificate in Science Laboratory Technology from the City and Guilds of London. He graduated from the University of Toronto with an Honours Degree in Fine Arts, and has a PhD from the Open University in the United Kingdom. He has worked at the Canadian Conservation Institute of the Department of Canadian Heritage since 1975, specialising in the care and preservation of wooden objects, historic and technical artefacts and musical instruments. He lectures extensively on the conservation of historic collections, for Canadian and overseas audiences, and has travelled to several African countries to give courses and consultations on collections care.

Tim Carter is the author of the Cambridge Opera Handbook on Mozart's *Le nozze di Figaro* (1997), *Jacopo Peri (1561–1633): his Life and Works* (1989), *Music in Late Renaissance and Early Baroque Italy* (1992) and *Monteverdi's Musical Theatre* (forthcoming). He has just moved from Royal Holloway, University of London, to become David G. Frey Distinguished Professor of Music at the University of North Carolina, Chapel Hill.

Simon Channing is currently Head of Performance Planning at the Royal College of Music, where he also runs the Postgraduate Orchestral Pathway and is a Professor of flute. After reading English at Cambridge, he studied at the Guildhall School of Music and Drama in London before starting his professional life as a freelance flautist. In 1988 he joined the London Philharmonic Orchestra, becoming its chairman in 1991. In 1997, he spent a year at the Academy of Performing Arts in Hong Kong as Head of Woodwind, Brass and Percussion, before joining the RCM in 1998.

Stephen Cottrell is a Lecturer in Music at Goldsmiths College in London. His academic research is particularly concerned with ethnomusicological approaches to Western art music, and a monograph, *Professional Music-Making in London* (Ashgate Press), is forthcoming. Other publications include 'Smoking and all that Jazz' in *Smoking: a cultural history* (2003); and 'Music as Capital' in the *British Journal of Ethnomusicology* (2002). He also works professionally as a saxophonist specialising in contemporary music, and has released numerous CDs, both as a soloist and as the leader of the Delta Saxophone Quartet.

Clive Gillinson CBE has been Managing Director of the London Symphony Orchestra since 1984, having played in the cello sections of the Philharmonia and the LSO. In recent years he has initiated the development of the UBS and LSO Music Education Centre at St Luke's, the LSO's annual residency in New York and the Orchestra's innovative own CD label LSO Live. He has also been Chairman of the Association of British Orchestras and is currently a Governor and member of the Executive Committee of the National Youth Orchestra of Great Britain. He was one of the founding Trustees of the National Endowment for Science, Technology and the Arts.

Sue Knussen has enjoyed a varied career in music and the media. Her experience spans work with Leonard Bernstein on his lecture series *The Unanswered Question* through editorial and production work with composers and conductors including Michael Tilson Thomas, Esa-Pekka Salonen and Sir Simon Rattle. She was the Education Director for the Los Angeles Philharmonic and has been a director and producer of television documentaries about music, including *The Art of Conducting* and *Leaving Home*, a seven-part series about twentieth-century music featuring Sir Simon Rattle, for which she was awarded the BAFTA for best arts series of its year.

Peter Laki is a native of Budapest, Hungary, where he studied musicology at the Franz Liszt Conservatory. He earned his PhD at the University of Pennsylvania in 1989. Since 1990, he has served as Programme Annotator for the Cleveland Orchestra, and since 1992 he has also been Visiting Lecturer at Case Western Reserve University. He is the editor of *Bartók and His World* (1995). He contributed the chapter on Bartók's violin works to *The Cambridge Companion to Bartók* (2001).

Colin Lawson has an international profile as a period clarinettist, notably as a member of The English Concert, The Hanover Band and the London Classical Players, with which he has recorded extensively and toured world-wide. He has appeared as concerto soloist at many international venues, including Carnegie Hall and the Lincoln Center, New York. He is editor of *The Cambridge Companion to the Clarinet* (1995), author of two Cambridge Handbooks (1996, 1998) and co-author of *The Historical Performance of Music* (1999). He taught at the Universities of Aberdeen, Sheffield and London prior to his current appointment as Pro Vice-Chancellor at Thames Valley University.

Erik Levi is currently Senior Lecturer in Music and Director of Performance at Royal Holloway, University of London. He is author of *Music in the Third Reich* (1994) and several chapters and articles on German music of the 1920s and 1930s. An experienced journalist, broadcaster and critic, he has contributed reviews to *BBC Music Magazine*, *Classic CD*, *The Strad* and *International Piano Quarterly* and works regularly as a professional accompanist and chamber musician.

Robert Philip is a Lecturer in Music at the Open University. His work on historical recordings first became widely known through his many programmes for BBC Radio 3 and the World Service. In 1992 he published *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900–1950* (Cambridge University Press), described in *Early Music* as 'a monumental work at the cutting edge of a new face of musicology'. His most recent writings are chapters for *The Cambridge Companion to the Piano* (1998) and *Performing Brahms* (forthcoming). He is currently writing a second book on twentieth-century performing trends, *A Hundred Years of Performance* (Yale University Press).

Richard Rastall read Music at Cambridge, with postgraduate work in musicology and composition, before taking a doctorate at Manchester University on minstrelsy in medieval England. He is the author of *The Notation of Western Music* (1983, rev. 1998) and many works on early music sources, minstrelsy, and music in early English drama. He is currently Reader in Historical Musicology

at the University of Leeds, and Dean of the Faculty of Music, Visual and Performing Arts. He is a Fellow of the Society of Antiquaries.

John Rushby-Smith is a freelance record producer and composer. He worked as a Senior Music Studio Manager for BBC Radio for twenty-eight years, much of the time with the BBC Symphony Orchestra. He was the technical director for the 1985 BBC/Barbican retrospective *Stockhausen – Music and Machines* and oversaw the broadcasting of more than 500 Promenade Concerts from London's Royal Albert Hall. He conducted an acoustic appraisal of concert halls around the world for the BBC and delivered a paper on his findings at the 1988 Cambridge Conference of the Institute of Acoustics. His recordings have won several major awards, including Gramophone Awards and, on two occasions, the coveted *Grand Prix du Disque Charles Cros*.

Julian Rushton lectured at the Universities of East Anglia and Cambridge before becoming West Riding Professor of Music at the University of Leeds from 1982. His books include opera handbooks on Mozart; *Classical Music: A Concise History*; studies of Berlioz including *The Music of Berlioz* (2001); and a handbook on Elgar's 'Enigma' variations. He has also published editions of music by Berlioz and Potter, and numerous articles. He was President of the Royal Musical Association from 1994 to 1999, and is currently Chairman of the Editorial Committee of *Musica Britannica*. In 2000 he was elected Corresponding Member of the American Musicological Society.

Robert Saxton was born in London. After advice from Britten, he studied with Elisabeth Lutyens, at Cambridge with Robin Holloway, as a postgraduate at Oxford with Robert Sherlaw Johnson and with Luciano Berio. Formerly Head of Composition at the Royal Academy of Music, he is now a University Lecturer and Tutorial Fellow in Music at Worcester College, Oxford. Selected commissions include works for the BBC (radio and TV), Opera North/Huddersfield Festival, LSO and Rostropovich, London Sinfonietta, the Fires of London, ECO, Teresa Cahill, Steven Isserlis and others. He is currently writing an opera, *The Legend of the Wandering Jew*, for BBC Radio 3.

Jeremy Siepmann, formerly Head of Music at BBC World Service, is a musician, author, teacher and broadcaster, whose pupils include pianists of world-wide repute. His books and audiobooks include biographies of Chopin, Brahms, Beethoven, Liszt, Mozart and Bach, two volumes on the history of the piano, and a 7-CD set on the Instruments of the Orchestra. He is the editor of *Piano* magazine and author/narrator of two major CD series for Naxos records, one biographical, the other analytical. He has contributed articles, reviews and interviews to numerous journals and reference works, some of them being reprinted in book form for Oxford University Press and Robson Books.

Jon Tolanski was formerly a musician with the Royal Opera at Covent Garden as well as many of London's major symphony orchestras. He is an award-winning international broadcaster and lecturer on music performers and a writer and archivist of music performance. He was the co-founder of the Music Performance Research Centre (MPRC) at the Barbican Centre, an innovative audio-visual organisation for the archival recording, preservation and study of public

performances of music. He now specialises in making documentary features on musicians for world-wide radio and internet organisations.

Jonathan Vaughan studied double bass with Rodney Slatford and Bill Webster at the Royal College of Music. He freelanced with most of the UK's orchestras and opera companies before joining the London Symphony Orchestra in 1992. He immediately became secretary of the orchestra's Sickness and Benevolent Association, was elected to the Board of Directors, and became Finance Liaison Director in 1997, and two years later the orchestra's Chairman. In 2002 he was appointed Director of the National Youth Orchestra of Great Britain.

Preface

The chapters that make up this book were commissioned from various friends and colleagues, all specialists in their respective fields. Our purpose has been to stimulate constructive, critical thought about the past, present and future of the orchestra, as both a sociological and artistic phenomenon. In this respect we are reflecting many of the discussions that are currently taking place on a global basis about the orchestra's continued role as a musical entity in an ever-changing social environment. We have also included within these pages a great deal that combines practice with theory, including discussions of what it means to be an orchestral musician, informed listener or educator.

As Tim Carter points out at the beginning of chapter 1, the orchestra can be defined as both an institution and a corporate musical instrument, histories that are contiguous yet not necessarily congruent, since corporations of instruments existed for some time before the orchestra came into being. The social history of the orchestra has been characterised by elements of continuity alongside the inexorable shift from private to public patronage. During the nineteenth century the middle classes became major arbiters of musical taste, while conductors were increasingly professional entrepreneurs and interpreters who used the orchestra as a vehicle for their own virtuosity. The organisational structures of the modern symphony orchestra can be traced back to the late nineteenth century and have been shaped by different political traditions. The twentieth century has seen a rich variety of developments, including the rise of the chamber orchestra and the revival of historical instruments. At the same time, within an increasing globalisation of orchestral culture, some significant attempts have been made to bridge the gulf that has at times existed between contemporary composers, orchestras and audiences. Yet the immediate future of the orchestra remains an important thread running through many of the contributions to this book. A substantial body of musical opinion undoubtedly sees the orchestra as a nineteenth-century relic, cumbersome and riddled with bureaucracy, more comfortable in the territory of 'Mozart to Mahler' than in the challenges of post-modernism. Yet the body of authors represented within these pages finds considerable optimism in the orchestra's ability to adapt and, as Erik Levi observes at the end of chapter 1, 'it would surely be premature to proclaim that the orchestra is in the grip of a slow death'. This resonates with Stephen Cottrell's assertion later in the book: 'The orchestra is too important to be allowed to subside into a cultural antiquity for an ever-diminishing group of interested historians.'

Although wide-ranging in its scope, this volume is intended as a true ‘companion’. It is not, however, a ‘compendium’. Comprehensiveness would require a volume many times the size of this. My contributors and I have therefore had to be selective in our essays and overall scheme, and in our illustrations, musical examples and bibliographical references. But this has been balanced by the opportunity for each of us to address our subjects from a personal viewpoint, and this policy has been actively encouraged, subject to reasonable editorial constraints. I have been especially fortunate in persuading individual colleagues to bring into focus within single chapters such vast topics as the development of orchestral instruments, the nature of orchestral repertory, notation, orchestration and the history of conducting and directing. Complementing these surveys are chapters addressing the art of recording the orchestra, from the viewpoints of both performance historian and sound engineer. Contemporary concerns lie at the heart of chapters on training the orchestral player, the development of educational programmes and the orchestral composer.

In their glimpse of the life of an orchestral musician, Clive Gillinson and Jonathan Vaughan take us behind the scenes for an appraisal that is characterised by realism, yet offers a genuine sense of why it is that the profession of orchestral player remains an aspiration for so many conservatoire students. Undoubtedly, some of these eventually find themselves in agreement with the sentiments expressed by the American writer Henry Pleasants a generation ago: the orchestral musician ‘has no music of his own, nor can he play anyone else’s music with the immediacy that it had for those to whom it was originally addressed, or expect from his listeners the same immediacy of response . . . Given such constraints as these, compounded by the stagnation of the repertory, it is a tribute to the serious musician’s skills, diligence and patience that he is not a duller fellow than he is, especially the orchestral musician, playing more or less the same notes in more or less the same way under the daily supervision of a variety of opinionated conductors year in and year out.’¹ Yet the orchestra retains an appeal for a huge range of musicians and audience and it is for such an extended circle that this book is intended. I believe that our authorship’s special combination of historical perspective and professional experience has not been attempted on such a scale in any previous book relating to the orchestra.

It is a pleasure to acknowledge the help given so willingly by so many in the preparation of this book. I am indebted to all my contributors for their co-operative attitude and prompt response to various problems and queries. As can readily be imagined, the circle of performers and writers whose advice has been sought is much more substantial than the mere list of contributors might imply and this book would have been much poorer without their unstinting help. My academic colleagues at Goldsmiths College and latterly

at Thames Valley University have been a constant source of inspiration. My wife Hilary and son Oliver have offered considerable encouragement to the whole project, even though the book's gestation has coincided with a busy period involving new academic challenges and a demanding concert schedule. I must also extend my sincere thanks to Penny Souster and her team at Cambridge University Press for their helpful advice and for creating a characteristic and fundamentally helpful sense of urgency.

Colin Lawson

Acknowledgements

Acknowledgement for kind permission to reproduce illustrations and music examples is due to the following:

Illustrations

BBC Symphony Orchestra: Figs. 1.1, 2.1, 9.1, 12.1, 12.2

The Hanover Band: Figs. 8.1, 13.1

London Symphony Orchestra: Fig. 7.1

Royal College of Music, London: Fig. 10.1

Fig. 7.1 is a photograph by Keith Saunders; 8.2 by Bill Cooper; 8.1, 9.1 by Alex von Koettlitz; 10.1 by Sisi Burn

Music examples

4.2, 4.3 reproduced by permission of Ernst Eulenberg Ltd

4.4 © Copyright 1947 by Hawkes & Son (London) Ltd
reproduced by permission of Boosey & Hawkes Music Publishers Ltd

4.5, 5.6 reproduced by permission of Peters Edition Ltd

4.6 reproduced by permission of Chester Music Ltd

13.1 reproduced by permission of Novello & Company Ltd

13.2, 13.11, 13.12 reproduced by permission of Universal Edition,
A. G. Wien