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The Scottish Orchestras and New Music, 1945-2015

Jacqueline Susan Noltingk

Submitted in fulfilment of the requirements

for the degree of

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ABSTRACT

This dissertation critically examines the presentation of new music in live concerts by three Scottish orchestras. It considers what they have commissioned, what performed, the context in which the music has been programmed, and who was involved. The orchestras are the three which are established on a permanent basis and give regular subscription series in Scotland: the BBC Scottish Symphony, Royal Scottish National, and Scottish Chamber Orchestras.

The study contributes to the debate around classical music programming of new music, taking these orchestras as examples. It asks how in practice some of those responsible for programming in the period from 1945 to 2015 have reconciled conflicting expectations and desires. On the one hand there is a vast heritage, an 'imaginary museum', of old music, and it is this which most audiences want to hear. On the other hand, living composers continue to write and some audiences want to hear their music performed. This is music which speaks of and to our own times.

The dissertation asks about some of the factors which have influenced programmers' decisions and how those programmers have presented new music to the public – alongside the old, in special events, or in another way. It considers the advantages and disadvantages of each type of programming.

Underlying these questions is the changing status in the west of western classical music. Even if it is not dying, as some commentators have stated, it is but one among many musics, with a relatively small market share. Given that situation, are orchestras, which are heavily dependent on public and/or private funding, still relevant to contemporary society? And if so, is part of their role to reflect aspects of that society by playing new music?

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AUTHOR'S DECLARATION

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or another institution.

Jacqueline Noltingk

December 2017

Names, Titles, Spellings and Abbreviations

Orchestras

All orchestras are referred to in full on first mention and thereafter by their initials. However, two of the three orchestras which are the subject of this dissertation changed their names in the course of their history.

What is now the Royal Scottish National Orchestra (RSNO) was founded as the Scottish Orchestra and that name is always used in full. At the start of the 1950/51 season, it became the Scottish National Orchestra (SNO), and in January 1991 the Royal Scottish National Orchestra (RSNO). Although briefly from the start of the 1991/92 season until the end of 1992 it was called the Royal Scottish Orchestra, it seemed less confusing to use RSNO in all references from 1991 onwards.

The BBC Scottish Symphony Orchestra was founded in 1935 as the BBC Scottish Orchestra. It was not sufficiently large for the BBC to call it a symphony orchestra until 1967. Here it is referred to as the BBC Scottish between 1935 and 1967, and BBCSSO thereafter.

Personal titles

No title (eg 'Sir') is applied to any individual.

Composers

Where composers' names have been transliterated from other scripts, this thesis uses the version adopted by the *New Grove Dictionary of Music and Musicians* with one exception and that is Rachmaninov which follows the BBC's practice (*New Grove* has Rakhmaninov). Names do not necessarily appear in the same way as they did in the programme or publicity material produced by an orchestra.

Titles of works

Titles of works were not consistent in the printed material produced by the orchestras. *New Grove* has been taken as the reference work for titles save that, unless a work is better known under its original title, it is given in English. The title may therefore vary from that in material consulted.

Musicians' names

Occasionally the spelling of a musician's name, as printed in publicity material, has changed over time. The version used here is that by which the musician is now recognised.

Organisations

As with orchestras, names of other organisations appear in full on first mention in the main text but may be abbreviated thereafter.

Abbreviations

ACGB	Arts Council of Great Britain
AHRC	Arts and Humanities Research Council
BASCA	British Academy of Songwriters, Composers and Authors
BBC	British Broadcasting Corporation (British Broadcasting Company 1922-1926)
BBC Prom(s)	BBC Promenade Concerts, formerly known as the Henry Wood Promenade Concerts, given (after the Queen's Hall, London, had been destroyed during the Second World War) at the Royal Albert Hall, London
BBC Scottish	BBC Scottish Orchestra (1935-1967, then BBC Scottish Symphony Orchestra)
BBCSSO	BBC Scottish Symphony Orchestra (from 1967; formerly BBC Scottish Orchestra)
CBSO	City of Birmingham Symphony Orchestra
CHG	City Halls, Glasgow (specifically, since its reopening in 2006, the Grand Hall which is the main venue)
CO	Chamber Orchestra
CofM	[BBC] Controller of Music
CofR3	[BBC] Controller of Radio 3
COSLA	Convention of Scottish Local Authorities
CS	Creative Scotland
ECAT	Edinburgh Contemporary Arts Trust
EIF	Edinburgh International Festival
EP	European Premiere
GCU	Glasgow Choral Union
GRCH	Glasgow Royal Concert Hall
Green's	Green's Playhouse, Glasgow
GRO	Glasgow Resident Orchestra
HCMF	Huddersfield Contemporary Music Festival
HoMS	[BBC] Head of Music, Scotland. Post ceased 1996.
HWH	Henry Wood Hall, Glasgow (also known as the SNO Centre)
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
LA	Local authority
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
MCPS	Mechanical-Copyright Protection Society
MN	Musica Nova
MU	Musicians' Union
MV	Musica Viva
NLS	National Library of Scotland
OFMG	Old Fruit Market, Glasgow (part of the Glasgow City Halls complex)
PO	Philharmonic Orchestra
PPL	Phonographic Performance Ltd (now known as PPL)
PRS	Performing Right Society (now PRS for Music)
QHE	Queen's Hall, Edinburgh
R3	[BBC] Radio 3

RAH	Royal Albert Hall, London
RCS	Royal Conservatoire of Scotland from 2011; formerly Royal Scottish Academy of Music and Drama
RLPO	Royal Liverpool Philharmonic Orchestra ('Royal' designation 1957, previously Liverpool Philharmonic Orchestra)
RSAMD	Royal Scottish Academy of Music and Drama (1968-2011); formerly Scottish National Academy of Music (1929-1944) and Royal Scottish Academy of Music (1944 to 1968); from 2011 Royal Conservatoire of Scotland (RCS)
RSNO	Royal Scottish National Orchestra (from 1991; formerly Scottish National Orchestra)
SAC	Scottish Arts Council
SAH	St Andrew's Hall, Glasgow
SBE	Scottish Baroque Ensemble (later became the Scottish Ensemble)
SCO	Scottish Chamber Orchestra
SHS	[BBC] Scottish Home Service
SMF	St Magnus Festival
SO	Symphony Orchestra
Scottish Prom(s)	Promenade concerts in Scotland organised by the [R]SNO
SMC	Scottish Music Centre (successor of SMIC)
SMIC	Scottish Music Information Centre (forerunner of SMC), and before that called the Scottish Music Archive
SNO	Scottish National Orchestra (1950-1991; formerly the Scottish Orchestra, subsequently the Royal Scottish National Orchestra)
SP	Scottish Premiere
SSC	Scottish Society of Composers
UH	Usher Hall, Edinburgh
UKP	United Kingdom or British premiere
UofE	University of Edinburgh
UofG	University of Glasgow
WP	World premiere

Abbreviations used only in Appendices are given in the Appendix Notes

PART I

Chapter 1: Introduction

This dissertation critically examines the presentation of new music in live concerts by three Scottish orchestras. It considers what they have commissioned and performed, the context in which the music has been programmed and who was involved, that is, who made the decisions and which composers wrote the music that was played. The orchestras are the three which are established on a permanent basis and give regular concert series in Scotland: the BBC Scottish Symphony Orchestra (BBCSSO),¹ Royal Scottish National Orchestra (RSNO),² and Scottish Chamber Orchestra (SCO). Since all three orchestras include 'Scottish' in their names and stress their Scottish role in their publicity, the dissertation also asks how this has been reflected in their programming and commissioning of new music. The examination is undertaken in response to the perceived problem outlined below. The dissertation does not offer a solution but rather contributes to a debate.

After definitions of some terms as used here, the first section introduces the underlying problem and the research questions. The chapter goes on to explain why this matters to me personally and why in my view it is of wider interest. There is then a discussion on 'the orchestra' followed by the dissertation plan.

¹ Formerly the BBC Scottish Orchestra (BBC Scottish).

² Formerly the Scottish National Orchestra (SNO), and before that the Scottish Orchestra.

Definitions and usage: classical music, new music, Scottish composers, and commissions

This dissertation refers to classical music as if it were a coherent genre. Alternatives such as serious music or Western art music are as misleading and the latter is also cumbersome.³ Classical music⁴ is used here for convenience as it is in so many contexts, online, in journalism, and in academic work such as Behr *et al.* (2014). It refers to music based on a Western tradition that is written out and then performed from score,⁵ even if the score does not tell the performer all that is required (footnote 28 below), or includes sections which are not written out because they are improvised.

In the context here, new music refers to music written, published or first performed within about twenty years of the concert date. It is not a definition of a particular type of music since, as Alexander Goehr (1998:77) says, 'we use the terms "contemporary music", "new music", "modern music" and "avant garde" almost interchangeably, and nobody is quite clear whether they all mean the same thing.'⁶ Gilmore (2014:18) refers to 'the range of vocabulary' used by the musicians she interviewed 'in order to avoid the "baggage" that goes with the label of contemporary classical music. Terms used were: "Contemporary music", "Modern music" and "New music".'

The 20-year time period is treated flexibly. A work may not be published or available for performance until some years after it is written. For example, Prokofiev's Fourth Piano Concerto (for the left hand) was not performed until 1956, 25 years after its composition. Some works are not played at first

3 There are other classical musics (see Church (ed) 2015).

4 Lydia Goehr (1992:80) rightly points out that 'the idea of classical music entered into musical writings in the early 19th century, as something to be contrasted with romantic music', and not, as has become common, 'European "concert" music in its entirety' - and indeed including music in, or based on, European musical styles and forms, written by composers from (for instance) America, Japan and Korea.

5 Other musical genres may also be performed from score.

6 In other contexts 'contemporary music' can cover a range of musics which do not fall within even a wide definition of classical music. The 2016 Edinburgh International Festival (EIF) brochure had a section for 'Contemporary Music' (p 87ff) which included concerts by Youssou N'Dour, Godspeed You! Black Emperor, Sigur Ros, Mogwai and Karine Polwart.

outside the geographical areas in which they are written. Bruckner's Seventh Symphony, premiered in 1884, received its first Glasgow performance in 1951. Others, such as Stravinsky's *Le Sacre du Printemps*,⁷ require resources which were not readily available in Scotland: it received its world premiere in 1913 but its Scottish premiere only in December 1960. Such works were new to some live audiences, although they may have been heard on the radio or from recordings, and they may also have been new to the orchestral musicians. The path from composition to possible acceptance in the repertoire is far from direct. Since the concern here is primarily with works recently written, some instances like these are noted where relevant but not discussed in detail. An alternative approach would have been to consider only works by composers alive at the time of performance. This was rejected as it would have included early works by senior composers, but omitted late works by those who had recently died.

Scottish may also be defined in different ways in different contexts. Here, it is applied to composers who were born in Scotland (so including Oliver Knussen) or were resident in Scotland at the time of the commission or performance, even if they were born, and/or later moved, elsewhere,⁸ and also Judith Weir, who is of Scottish parentage and was for a time Cramb fellow at the University of Glasgow (UofG). A stricter definition, say only composers born in Scotland, would have excluded (for instance) Peter Maxwell Davies and Sally Beamish who have made much contribution to Scottish musical life, while including Iain Hamilton and Thea Musgrave, both of whom lived for many years outside Scotland and in Musgrave's case was, in December 2016, still resident in the USA. The composers designated as 'Scottish' by the definition here may not regard themselves as Scottish.⁹

⁷ Hereafter *The Rite of Spring*

⁸ This follows BBCSSO practice: see programme for 2 December 2010 p27. The Scottish Music Archive, predecessor of the Scottish Music Centre (SMC), limited 'Scottish' to composers who had been resident in Scotland for three years, according to Frederick Rimmer speaking in *A discussion on Scottish composers and their music* on BBC Radio Scotland (1973). I had insufficient information to be able to identify who had been resident for that long at the time of the commission or performance.

⁹ For instance, Alwynne Pritchard's website refers to her as British: <http://www.alwynnepritchard.co.uk/> [accessed 28 March 2017]

A commission refers to a work requested from a composer by, or for, an orchestra (or other performer or group of performers).¹⁰ Normally a fee will be paid by the commissioner, although the significance of a commission to a composer is not purely financial.

The problem

The main problem concerns the difficulty faced by classical music programmers,¹¹ including orchestra managements, when deciding what to play. On the one hand there is a vast heritage, an 'imaginary museum', of old music which seems to be what most audience members want to hear, and many musicians want to play (if not to the exclusion of more recent music). On the other hand composers, living in the contemporary world, continue to write and want to hear their music performed, as do some listeners. This is 'music-making as celebrating creativity and as a significant form of contemporary cultural expression'.¹² There are therefore conflicting expectations and desires. Programmers are faced with a predicament: do they celebrate heritage, or creativity, or try to balance the two, and if so, how? Although expressed here in a binary way, heritage, and creativity and contemporary cultural expression, in fact overlap (see p22 footnote 21 for one example). The simplification has been adopted here because only the composer of a new work is living and writing in the same world as his or her audience today (see also p36).

The conflict between past and present is not new.¹³ Beer (2016:104-105) writes of 'the Lully effect' in late seventeenth and early eighteenth century France: 'If you wanted audiences, you simply revived the works of Lully rather than

¹⁰ 'Broadly speaking, commissioning is common practice in those types of music in which the separation of the composer from the performer is the greatest' (Allen and Shaw 1993:9).

¹¹ Those who decide what music should be included in a concert, festival or season. For an orchestra, as will be seen, programming is usually a collaborative process.

¹² Simon Frith, personal communication 9 May 2016.

¹³ Nor is it unique to classical music. Bruce (2013), writing of band reunions, comments on promoters' and record labels' unwillingness 'to take a risk on new acts when they can instead indulge the public taste for the familiar'.

commissioning new work.' As Lully had only died in 1687, some of his works may have been 'new' by the definition here, but the music was known to musicians and audiences, and music from previous centuries was not as accessible as it is now. On a more theoretical level, Lydia Goehr (1992) argues that the 'imaginary museum of musical works', standardisation of the repertoire, and canonisation of certain composers and their compositions, all resulted from the conceptualisation of the word 'work' in relation to music, which she dates to around 1800.

Krishna Thiagarajan, appointed Chief Executive of the RSNO in the summer of 2015, summed up his view of the current situation (2016): 'The orchestras have almost been relegated to becoming museums. We really are curating largely repertoire that's 150 to 200 years old.'¹⁴ 'Almost', however, suggests that there is still a little space for the new. Most programmers, including the orchestras considered here, attempt to provide mixed repertoire over a season, and this thesis examines how new music has fared within that mix.

As a composer, Arthur Bliss in 1921 expressed his bewilderment at the dominance of the past:

Some musicians I meet are contemporaries of our Victorian grandfathers. It always remains a mystery to me why they will entrust themselves wholeheartedly to the taxi, the aeroplane, the tube, and the telephone - all products of our time - and yet in music shrink back mentally dismayed into the well-marked era of the stage-coach and Puffing Billy.¹⁵

Maurice Lindsay, writing in the *Scottish National Orchestra News* for February 1961 on the SNO's forthcoming Musica Viva (MV) concert¹⁶ tried to persuade readers of the value of new music: 'There must be a constant search for newness, otherwise art would come to a standstill. The desire for exploration is, in any case, a fundamental expression of man's restlessness. It has to find vent, even if sometimes there may be doubts as to the wisdom of its direction.'

¹⁴ Interviews and conversations undertaken for this research are discussed in chapter 3.

¹⁵ In a paper read to the Society of Women Musicians in 1921 and reproduced in Bliss 1970:255. The paper was addressed, and refers, to musicians, but the same applied and continues to apply to many audience members.

¹⁶ Case study 1.

This dissertation contributes to the discussion by showing how three orchestras have attempted in practice to resolve the tension between programming new music and working within the museum culture. To do so, it examines both what has been performed and how it has been presented, and gives the views of some of those involved.

'Museum' and 'heritage' are both used here very loosely for music of the past. They include, but are not limited to, canonic works, that is those deemed of lasting value (see discussion on pp32-33), and much of the repertoire, being what is performed with some regularity (see pp33-34). The repertoire at any given time, however, may also include a few new works. For instance, Vaughan Williams's Fifth and Sixth Symphonies seem to have been repertoire works for a few years after their composition; now they are both in the repertoire of many UK orchestras and in the museum. The repertoire varies over time, and from country to country, as works fall out of, and back into, favour.

There are factors underlying the basic problem. Until the late twentieth century, western classical music had a privileged position over more popular genres. The broadsheet newspapers included many reviews of classical music concerts. It was only in 2000 that the first professor of popular music was appointed in the UK.¹⁷ The situation has changed and, although universities and conservatoires continue to appoint specialists in classical music as well as those more interested in other genres, media coverage has reduced considerably. To give an example, on 19 February 2016 *The Guardian's* 'Sleeve notes' (its email picking out stories, blogs, videos and podcasts on music from the previous week) mentioned only two non-popular items, both operatic, out of twenty-two.¹⁸ As PR consultant Jane Nicolson said in an interview, 'the coverage of classical music week by week, month by month, is diminishing' (2015). There is much comment about the 'death of classical music',¹⁹ and Lebrecht's American book titles make a

17 <http://news.bbc.co.uk/1/hi/education/870152.stm> [accessed 29 February 2016]

18 See also Kenyon (2012:33).

19 As a web search on the phrase shows.

feature of it.²⁰ However, as Rosen (2000:295) says, 'the death of classical music is perhaps its oldest continuing tradition'.

If the 'death of classical music' is one in a long history of doomsday scenarios, the change in its status nevertheless raises a question as to whether there is still a role for orchestras. Ticket and engagement income meet only a small proportion of their costs, the rest having to be made up from public subsidies, commercial sponsorship and private patronage. Orchestras therefore need to be able to make a case to governments national and local, businesses, trusts, individual supporters and audiences if they are to be economically viable. Scottish orchestras have not had the same opportunities to benefit from recordings and commercial activities as those in London, and in any case few orchestras now earn much from the former.

If the twenty-first century orchestra aims to survive through its exploitation of heritage, it has to take account of the development of groups playing on period instruments with historically-informed techniques and styles. Some groups now reclaim music written in the early years of the twentieth century and also commission new music.²¹ Although Scotland's Dunedin Consort gives only a few concerts each year, the general development has the potential to affect the repertoire of non-specialist orchestras and suggests that they may need to play and commission the new in order to maintain relevance and perhaps even to justify their existence. According to conductor and composer Esa-Pekka Salonen,²² a distinction has to be drawn between the health of the genre of orchestral music, and the health of an institution like the orchestra, but even if orchestras can thrive as heritage bodies, new orchestral music cannot be performed in concert without orchestras.

20 For instance, *Who Killed Classical Music: Maestros, Managers and Corporate Politics*, the American title of *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music* (1996), and *The Life and Death of Classical Music: featuring the 100 best and 20 worst recordings ever made*, the American title of *Maestros, Masterpieces and Madness: The Secret Life and Shameful Death of the Classical Record Industry* (2007).

21 The development of the early music movement and the performance choices made can also be seen as aspects of contemporary culture: see p36.

22 *Music Matters*, 28 May 2016.

Orchestras' programmers therefore face a number of problems, including the declining importance of classical music, the cost of running orchestras, and the heritage culture. This is the background to the research questions posed.

Research questions

The main research questions are:

- (a) How much new music have these three orchestras programmed? Since the orchestras stress their Scottishness, how much of that music has been by Scottish composers? One approach to new music, adopted by many orchestras including the three here, has been to commission new works, and their commissioning is examined in detail. The dissertation also asks in what general context new music has been presented.
- (b) Given that orchestras and audiences are institutions and part of a wider 'art world',²³ what roles have been played by individuals, and what is the relationship between those individuals, the orchestras and other institutions?
- (c) What has been the relationship between the orchestras as performing bodies, the composer and the audience, the three sides of Benjamin Britten's 'holy triangle'?²⁴ What, for each of these three, are the risks of commissioning and performing, writing and listening to, new music?

More detail on the research and the methods by which the questions have been answered is given in chapter 3.

²³ Becker 2008. The institutional aspects of that wider art world are considered in chapter 4.

²⁴ 1978:20. Britten's triangle is, like the division between heritage and creativity (p19), a simplification and needs to be understood in the context of both the wider musical art world (see the institutional framework in chapter 4), and the two aspects of the orchestra as performer and promoter (pp27-29). In particular, it does not take account of the role of the programmer who may be a performer or a promoter or both.

The importance of orchestras, and my interest in them and new music

Cottrell (2003:251) declares the symphony orchestra to be 'undoubtedly one of the great cultural achievements of European civilisation', and 'one of Europe's most significant cultural exports'. After surveying problems facing orchestras, including those summarised earlier, he concludes (p264) that 'the orchestra is too important to be allowed to subside into a cultural antiquity for an ever-diminishing group of interested historians'. Past achievement alone is not enough to justify the continuing existence of orchestras, but composers still write orchestral music (for film soundtracks as well as concerts), musicians still apply to join orchestras, and orchestras still draw audiences even if those audiences seem to be declining. All these are indicators that orchestras continue to matter to some people. These reasons, the sheer excitement of listening to an orchestra, and the challenge of hearing something new, lie behind my personal belief as to why it matters that orchestras should continue both to exist and to play music of their own time, and also why that is, and should remain, important to others.

I am what might be termed a 'former part-insider', having worked in orchestral management in a variety of roles mostly unconnected with programming. I spent a brief period with one of the orchestras considered here, the RSNO, as an administrator, and another with one of the BBC's London orchestras. At the BBC I organised orchestral tours but was aware of some of the challenges presented by attempts to programme new music. As concerts administrator for the Edinburgh International Festival (EIF) for eight summers, I encountered some of the practical problems in putting on concerts of new music, problems which could be especially acute in non-traditional venues.²⁵

While a number of those I have spoken to in the course of my research and at other times have found their interest in new music generated by hearing it at an early age, my own started as a reaction to a teacher who said I shouldn't bother

²⁵ A BBCSSO concert on 2 September 2000 at the Scottish Widows building in Edinburgh was one example.

with that sort of thing (Bartók's *Mikrokosmos*).²⁶ Fortunately the BBC, then as now, provided opportunities to hear a wide range of music, including much that I did not experience live until later. Although most of the music I heard in concert, and indeed on record, was that of earlier centuries, I learned much from an excellent Open University undergraduate course on 'The Rise of Modernism in Music'. I also attended one of the Musica Nova (MN) festivals discussed in case study 2, even if the music that particularly inspired me was not orchestral but Jonathan Harvey's electronic work, *Mortuos plango, vivos voco*.

Given my background, my interest in the subject is from a practical, rather than a musicological, point of view, that is with the problems facing orchestras in presenting new music and how they approach those problems, rather than with analyses of musical styles.²⁷ This complements research which considers the problems and opportunities of new music from other viewpoints, such as those which set new music within the historical or cultural context of its time, for instance Ross (2008) and Rutherford-Johnson (2017), or composer studies which include consideration of specific commissions (e.g. Gloag and Jones (eds) 2009).

That the problem matters to others was made clear in many of the interviews and conversations I had in the course of the research and also came through from reading archive material. The interviewees and writers are, or were, practitioners in one way or another: composers, musicians, academics and administrators. The composers understandably wanted their music to be played, musicians wanted opportunities to play new music, and administrators recognised the need to celebrate creativity as well as heritage. Even though each new performance of a heritage work is creative since no two performances

26 Wright (2013:158) says that 'Bartók was still *outré* at the RAM [Royal Academy of Music] in the 1950s'.

27 Although certain musical styles may be off-putting, they may not be the only reason for some audience members' problems in engaging with new music. Discussing his radio series 'Private Passions', Michael Berkeley (2015) commented that it had forced him 'to think about how erroneously we categorise music, so that while professional devotees of a Boulezian bent might not care for Shostakovich, Poulenc or Britten, the amateur music lover could not give a monkey's for these strictures of fashion but gaily mixes and matches all in the wonderful untutored innocence of self-found experience'.

are identical,²⁸ new music can bring new sounds, require new techniques and present new challenges.

Furthermore, if composers of acoustic music are to have opportunities to learn and develop, they need performances. While they do not have to write for concerts, a live event is an opportunity for them to communicate directly with audiences. They also do not have to write for orchestra, but many find it stimulating to do so, not least because the orchestra offers a wide range of resources and timbres, and orchestral concerts usually attract larger audiences than chamber music. Performances allow for critical consideration of new music: 'no widespread assessment of the Scottish composers' work is possible without performances in the concert hall' (Hearne 1981a:1-2). The same of course applies to the work of non-Scottish composers. Some amateur musicians and choristers welcome the chance to perform new, as well as old, music. For instance, the Meadows Chamber Orchestra in Edinburgh places commissions and holds a composers' competition,²⁹ and speakers from the floor at a 2016 Contemporary Music for All (CoMA) festival³⁰ were enthusiastic about playing new music.

Audiences contribute to the debate, and not only by their attendance, or non-attendance, at concerts. When orchestral managers meet them to talk about programming, there are lively exchanges with some audience members who ask why there is not more new music, and others who prefer what they know.³¹ In other words, the debate about the place of new music in concert programmes involves everyone with an interest in music.

28 Goehr 1992:38 is slightly more cautious, saying 'two performances will rarely if ever sound exactly the same'. Although the primacy and relative specificity of the score, discussed by Goehr (e.g. pp37-38, 254), suggest a desire on the part of some composers and performers for identical performances, in practice a score does not contain all the information required (see, for instance, Cottrell 2004:34, Britten 1978:19, Meyer 1967:123 footnote 36 and Wilson 2014:52). The presence of an audience also affects the performance (Burland and Pitts 2014:2).

29 2015/2016 concert brochure

30 A session on 6 March 2016, chaired by Tom Service (Chair of the Board of CoMA) as part of the Festival of Contemporary Music for All: Celebrating New Music, Edinburgh.

31 One such event took place before an SCO concert at the Usher Hall, Edinburgh, on 10 April 2014 with the orchestra's Chief Executive, Roy McEwan.

Having considered composers and audiences, and before moving on to the dissertation plan, this chapter turns to two aspects of the orchestra which inform subsequent chapters.

Orchestras as promoters and performers

Carter and Levi (2003:1) refer to two different premises, 'that an orchestra is a corporation of instrumental musicians; and that an orchestra is a corporate musical instrument'. Many of the references here are to the orchestra as a 'corporation of instrumental musicians', that is, an organisation which employs musicians and has management staff. Crucially, it is a promoter of series of concerts,³² and it is the role of the Scottish orchestras as promoters and commissioners which matters. Promoters are organisations or individuals who put on concerts and take the financial risk. According to Brennan and Webster (2011:2), 'one of the defining characteristics of successful promoters is their adaptability to changing musical, social and cultural circumstances'; to their list should be added economic circumstances. In the case of the BBCSSO, the musical, social, cultural and economic circumstances are those facing a broadcaster. Although the BBC orchestras and Promenade Concerts (BBC Proms), promote live events, that is a minor part of the activity of the corporation as a whole.

The RSNO has occasionally promoted concerts by other orchestras and musical ensembles in its promenade concerts (Scottish Proms), and in its winter seasons when it has been on tour and has wanted to ensure the continuity of the series. As will be seen in chapter 5, one of the MV concerts, promoted by the SNO, required both that orchestra and the BBC Scottish, while MN, which the SNO initiated together with the UofG, involved (as well as various small ensembles from 1973 onwards) the BBCSSO from 1979 and, in the final year (1990), the

³² Not all orchestras give concerts. Some have been assembled to undertake studio work, one example being the National Philharmonic Orchestra, <http://www.bbc.co.uk/music/artists/a94c0f47-7caa-42b6-b9b3-4708f6fbe7de> [accessed 14 April 2016]

SCO. There are also examples of joint promotion or close collaboration: the orchestras working with a local authority (LA), an independent promoter, or one of the universities. MN was an instance of the last, while the BBCSSO's Tectonics festival (chapter 7) is jointly curated by conductor Ilan Volkov and independent promoter Alasdair Campbell.

In looking at the orchestras as promoters, this dissertation accepts the argument of Webster (2011:10) 'that promoters are cultural investors (and exploiters), importers and innovators, who both shape and are shaped by the live music ecology within which they operate'. The orchestra-as-promoter needs to ensure its own financial survival for the sake of its musicians, and to provide those musicians with work which, ideally, they will enjoy, or at least find satisfactory. Beyond that are the orchestra's responsibilities to its funders public and private, its audiences, the future of orchestral music, composers, and specifically Scottish composers. These are all relevant to the general research questions.

If the role of the orchestra-as-promoter is central to this thesis, the other definition of the orchestra is also important. It is the orchestra as a corporate musical instrument which performs in the concerts put on by the orchestra-as-promoter. That corporate musical instrument is made up of individuals playing their own instruments for a common purpose. Research into the nature of orchestral life (see p38) has sometimes emphasised the lack of autonomy of individual players, particularly those in the string sections. Conductor Michael Francis, a former double bass player in the London Symphony Orchestra (LSO), has, however, spoken of the decisions made in rehearsals and concerts by those individuals, decisions which can rescue a potentially poor performance and enhance a good one.³³ That indicates that players may have more autonomy than is credited to them, or indeed than they themselves recognise. This matters because, without the contribution of those musicians, new music cannot be performed for the public. While the musicians' work may be taken for granted when all goes well, there have occasionally been hostile reactions to new music.³⁴ Although, for reasons which are given in chapter 3, the research here has not included

³³ Michael Francis (2016) in a pre-concert talk.

³⁴ See case study 2.

interviews with working orchestral musicians, some of those interviewed, who have been musicians as well as filling other roles, have reflected on that and on the importance for them of new music.

Orchestral musicians may sometimes appear as named soloists. Manus Carey, the RSNO's Executive Producer, commented (2014) on 'a different buy-in from the audience and the orchestra' when the soloist was John Cushing (the RSNO's principal clarinet 1978-2014) or Katherine Bryan (its principal flute since 2003). Case study 3 examines the Strathclyde Concerto project, which included nine concertos composed for individual members of the SCO and a tenth which was a concerto for the whole orchestra.

Dissertation Plan

The dissertation is divided into four parts. Part I continues with chapter 2 which reviews literature on the subject of, or related to, new music in general and the musical museum, programming, orchestras (including funding), concert life and audiences, and the economics of composition, in order to show both the wider context and the space for this study. Chapter 3 describes the methodology used in filling the gap. Part II (chapter 4) gives the background by examining the institutional framework within which the three orchestras work and a range of organisations which impact on what they do; to use Becker's phrase (2008), it describes the 'art world' of which they are part.

Part III starts with an overview and comparison of the three orchestras, after which there is a chapter devoted to each in turn, where a history of the orchestra is followed by a critical examination of its record in programming and commissioning new music. Each of these chapters also includes at least one case study to give a specific example of a way in which new music has been presented. In chapter 5 on the RSNO, the studies cover *Musica Viva*, which only ran over eighteen months, and *Musica Nova* which occurred every two or three years for a total period of twenty years. The SCO study in chapter 6 relates to

the Strathclyde Concerto project and its associated education programme,³⁵ while the BBCSSO's in chapter 7 reviews its recent Tectonics festivals. Attention is also drawn to other notable aspects of each orchestra's programming and commissioning. Chapter 8 starts by comparing the work of the three orchestras. It then returns to the starting problem and the themes of this and the next chapter to reach a conclusion as to how, given that the weight of the past is so heavy, new music has fared in Scotland.

³⁵ As is stated in chapter 6, this dissertation only considers music education in connection with one series of commissions for public subscription concerts and does not attempt a wider examination, not even of that undertaken by the orchestras. The scale of their education work is considerable, and such an examination would require specialist perspectives.

Chapter 2: Literature review

This review aims to show that, while there is a considerable body of literature on matters which were raised in chapter 1, there is a space for research examining specific examples in the context of that background material. It starts by looking at what has been written about the underlying problem, that is on the one hand the musical museum, the canon and repertoire,¹ and on the other the expression of contemporary culture in new music. Since the thesis centres on performances of new music, there is no discussion of the extensive literature on wider aspects of innovation in music or the arts generally.² It notes previous work on programming and goes on to examine material on the orchestra in general, and individual orchestras.

As the dissertation is concerned with the presentation of new music in concerts, the review then considers the live event, theorisations of concert life, cultural value and audiences, before looking at orchestral economics. Two of the orchestras receive funds from the tax payer and one from the BBC licence fee payer, so the section on public funding and cultural policy is divided. The review concludes by examining literature on the economics of composition and the commissioning process. It is limited to work written in English: academic and non-academic books, theses, journal and newspaper articles, with some reference to online material.

1 'Repertoire' (rather than 'repertory') is normally used here except in the context of a quotation.

2 Much of that literature on innovation has appeared in the context of cultural economics. To give but one example, Castañer and Campos (2002) point out that innovation is not shown only by performances of new music but by (for instance) other aspects of presentation, and apply some of the literature on organisations and innovation in general to arts bodies.

The musical museum, canon, repertoire, music and contemporary culture, and programming

Chapter 1 raised the problem of whether music programmers celebrate the old, the new, or both. Goehr (1992) discusses the emergence of the work concept (for instance, p96), the development of the idea of 'serious music' (p121) and some of the consequences of this 'imaginary museum of musical works'. One of those consequences was that musical works 'began to be marketed in the same way as other works of fine art and ... to be valued and contemplated as permanently existing creations of composers / artists' (p174), in other words like objects in a museum and so the antithesis of music created spontaneously.

Goehr's historical reflections sometimes mislead. For instance, she writes (p179) 'The very idea of having to enquire about the conditions for which one is to compose one's music, what sort and how many instruments one is writing for, and how long one's composition should last, is not met with full comprehension today' (whereas in the past it was normal). In fact a composer writing to commission today is usually expected to write under these conditions, as will be shown, and there can be difficulties when s/he does not do so. Britten (1978:12-13) is explicit about wanting to know as much as possible about the resources available and the conditions, and makes the point that 'music does not exist in a vacuum, it does not exist until it is performed, and performance imposes conditions'.

Among the consequences of the development of the work concept, as noted by Goehr, were the 'formation of a musical repertoire of transcendent master-pieces' (p247). This is the heritage which forms the mainstay of classical music, including orchestral programmes, in Scotland as elsewhere. Weber (2008) discusses a growing divide in concert programmes between 'supposedly "light" and "serious" music' (p4), the development of a canon of works of the past, and how new music became increasingly less important between 1780 and 1875. He maintains that 'after 1900 a suspicion of new music emerged ... A recurrent theme in many parts of Europe was the warning that the public found new works an insufferable burden', with 'criticism ... aimed at pieces written in conser-

vative as well as in advanced styles' (p305). Public suspicion of new music is therefore not new, and Weber goes so far as to suggest that 'the heightened hostility to contemporary works began driving composers into extreme directions' (p308). He also argues that, in the 1950s, orchestras (and chamber groups) played little but old music (2012:48). Data provided later will test this statement.

Jones (2008), although concerned primarily with rock, gives an overview of the history of the canon³ in Western classical music, describing it as 'formed and ... now maintained by the values and choices of people in positions of influence' (p12). Later (p14), she specifies that 'the canonizers of music ... are those critics, academics and publishers who are in a position to reproduce the works and their validations of the works of the canon', citing specifically Grout and Taruskin in their histories of western music.

For Kerman (1983), 'a canon is an idea; a repertory is a program of action' (p107), and 'repertoires are determined by performers, canons by critics' (p112).⁴ Orchestral programmers are not 'canonizers' within this definition but they help create repertoires. In doing this, they respond at least in part to ticket purchasers. Citron (1997:28) confirms that it is a two-way process as does Wright (2012) who queries Kerman's view of repertoires being determined by performers. He asks if 'the current repertoire (the "what is played") at any given moment' is 'as much about the mediating force of the consumer's wallet on performers' pockets' (p181). This follows on from his division of repertoire into "core" ('"what has stayed") and "current" repertoire ("what is played")' (p80). He argues that, while "core repertoire" and "canonic" works 'often overlap', the terms are not synonymous as 'many perennial favourites in the core repertoire ... would not be considered canonic'.

3 The first edition of *The New Grove Dictionary of Music & Musicians* (Sadie 1980) includes neither 'Canon' in the sense being discussed here, nor 'Repertoire'/'Repertory', although both are in *Grove Music Online* [accessed 23 June 2016]. There, 'Canon (iii)' is defined as '[a] term used to describe a list of composers or works assigned value and greatness by consensus', leaving open the question of who agrees. Of seven definitions of 'Repertory [repertoire]', the sixth is most relevant here: 'the collection of works commonly found in the programmes of Western-style orchestras ... containing selected works of the period roughly from Haydn to Richard Strauss and Debussy.'

4 Kerman also comments (p111) on the Lully situation (see p19), citing 'special social-political and also special literary-academic reasons'.

Daniels (2015 and online) offers a guide to the potential American orchestra repertoire as it lists orchestrations, approximate running times and other information helpful to programmers. With around 8,500 entries, it covers much more than Wright's 'core repertoire' as reproduced in concert seasons year after year. As the discussion here is about practice rather than an idea, references are generally to repertoire rather than the canon.

If the development of the repertoire is a two-way process, that is difficult with new music. Apart from a few works which enter the repertoire quickly, this music may be unknown to audiences, so decisions about what to include, and whom to commission, will normally be those of the orchestral programmers in discussion with publishers and musicians (particularly conductors), although account may be taken of whether a composer's name is familiar to ticket purchasers.

The problem of heritage versus the new is often addressed by journalists. For instance, Jaffé (2011), commends a series of concerts entitled 'Ten Out of 10' (see chapter 5): 'With classical music now competing against myriad other genres available at the click of a link, injecting fresh blood into orchestral repertoire seems all the more crucial if that breed of ensemble is not to stagnate and lose its audience'. Jaffé is doubtless aware that in fact most audiences are deterred by that 'fresh blood'. Nevertheless, new works do enter the repertoire; for instance, Britten's *Young Person's Guide to the Orchestra* has appeared regularly in concert programmes since its composition in 1946. For that to happen, though, programmers and audiences first have to risk the new.

One argument for playing new music is that it relates to the times in which it is written. Thiagarajan, the RSNO's Chief Executive, remarked (2016):

It's interesting to me that the music Shostakovich and Prokofiev wrote around the time of World War II makes so much sense to me now because we today actually live in a time of fairly high tension, and the music really shows that, whereas the music of Mozart doesn't necessarily resonate with me on that level today. It's beautiful but it doesn't reflect the kind of pressure and tension that we're subject to.

Music by Shostakovich and Prokofiev is no longer 'new' in the definition used here,⁵ but the idea that it can speak more clearly to current concerns remains valid. New(er) music is not just a celebration of contemporary *culture*, but it connects to the contemporary *world* in a way that is unlikely with music written for a different time and place. Ross (2008) makes the point with his subtitle, 'Listening to the twentieth century', which sets the composers he discusses in the context of the history and politics of their times, for instance considering Britten's position during the Cold War (p431). It is not his purpose to relate the works to actual performances, but he does write about 'CEOs who tried to control what music was written',⁶ and makes the point that 'in the twentieth century ... musical life disintegrated into a teeming mass of cultures and sub-cultures' (p xi).

The media, particularly the internet,⁷ have become a forum for discussion about new music, including its accessibility to modern audiences. American 'cultural critic'⁸ Queenan (2008) criticises both audiences for the conservatism of their tastes, and composers for the 'funereal caterwauling that bourgeoisie-loathing composers have been churning out since the 1930s'. His response to views such as Thiagarajan's is that

it is not the composers' fault that they wrote uncompromising music that was a direct response to the violence and stupidity of the 20th century; but it is not my fault that I would rather listen to Bach. That's my way of responding to the violence and stupidity of the 20th century, and the 21st century as well.⁹

The article produced passionate responses from Service (2008) in the UK, and New York composer Daniel Felsenfeld (2008), who both provided examples of

5 Although some comes into the early part of the analysis.

6 For instance, he says that 'Stokowski's advocacy of new music reportedly alarmed the higher-ups at General Motors, which had begun sponsoring the NBC Symphony. A few months after the premiere of Schoenberg's Piano Concerto, it was announced that Stokowski's contract would not be renewed.' The world of finance impinged on that of the orchestra.

7 Ross himself has a blog: <http://www.therestisnoise.com/> [accessed 3 August 2016]

8 According to *The Guardian*: <http://www.theguardian.com/profile/joequeenan> [accessed 27 June 2016]

9 The specific works referred to were Stockhausen *Kontra-Punkte* (1952) and Penderecki *Threnody for the Victims of Hiroshima* (1960).

positive audience responses to new music to counter Queenan's personal reactions. Nevertheless, the problems the Scottish orchestras have in trying to attract audiences for new music suggest that some listeners may share Queenan's views.

Hewett (2003:7) draws attention to a further aspect of the musical museum which has repercussions for the performance of new music. 'There's a tension between classical music as a historical phenomenon, rooted in social and economic factors, and as a timeless realm, which to a degree floats free of history.' Works of other times and places, played before twenty-first century audiences, are essentially deracinated. Their performances have therefore become places of escape from the contemporary world whereas, to the extent that a living composer's work is related to its own time and place, new music may make escape impossible. As Hewett says, the original social function of an older work no longer applies.¹⁰ He points (p14) to the need for leisure if music is separated from social function, but in fact music acquires a new function, to fill that leisure time, so reinforcing its role as escapism.

The rise in historically-informed performance of museum works has itself been seen as modern. For instance, Taruskin (1995:164) argues that "'historical" performers ... pick and choose from history's wares. And they do so in a manner that says more about the values of the late twentieth century than about those of any earlier era.' Wilson (2014:64) refers to modern composers' interest in older music, and to individual musicians who are active in both early and contemporary music ensembles.¹¹

Stubbs (2009) considers the lack of acceptance of new music as compared with modern art but produces little hard evidence, even if some of the effects on which he comments are regarded as truisms. He does not compare like with like. As Ball says in his undated (2009?) review, Stubbs's 'comparison of visual

¹⁰ The reference to social function recalls Benjamin (1999:213ff). It is not only 'technical reproductions' which can put a work into situations which would have been 'out of reach for the original'.

¹¹ In Scotland, for example, violinist Sarah Bevan Baker and bassoonist Peter Whelan have both played new music with the Hebrides Ensemble, early music with the Dunedin Consort and mixed repertoire with the SCO.

and musical art takes no account of how the two are processed in cognitive terms', nor how they are accessed by viewers / listeners. Case study 4 gives an example of music presented as if it were in a gallery with audiences free to come and go, but the distinction between a picture which can be seen immediately, and music which is played and heard over time, remains.

Authors of literature which examines programming decisions also recognise the underlying problem. Turrini *et al.*, who focus on American and Italian orchestras, conclude (2008:85) that the problem of 'the underutilization of contemporary musical inventory' is due not only to audience taste, but to the limited amount of time any audience member has for listening, the need for 'learning and preparation' before hearing 'demanding' music, and 'the competition for attention between new music and a constantly growing stock of valued older music'. They argue (p75), however, that not-for-profit and public concert-giving organisations 'not deliberately situated in a historical niche' have a duty to present new music, 'not only to help living composers, but to keep the composing enterprise alive for the demand of future generations'. The analysis of Pompe *et al.* (2013) also shows that programming 'innovative' (often contemporary) music results in smaller audiences (p223) but they conclude that if orchestras do not 'champion' newer music, the quality of new music will decline (p226) and programming the standard repertoire to maintain audience numbers in the short-term 'may have long-term deleterious effects' (p227).

Gilmore (1993), who surveys American orchestras' programming over a single season, 1969-70, divides it into 'repertory music' (composed before 1900) and twentieth-century, which is subdivided into music written between 1900 and 1940, and post-1940 which he calls 'contemporary'. He argues that 'the avant garde ... is characterized by extreme innovation in artistic practices', whereas 'repertory ... emphasises the development of technical skills, or virtuosity' (p222), so ignoring the fact that 'extreme innovation' itself demands 'development of technical skills'. For him, 'conservative programming is ... an attractive strategy for efficient management' (p223) as it is easier to know how much rehearsal time will be needed.

Orleans (1997) looks at the programming history of one particular American orchestra, the Boston Symphony, finding that, when Monteux, Koussevitsky and Munch were principal conductors, they introduced 'a large number of now well-known works' (p5). He stresses the importance of repeating new works so that audiences and players get to know them (p61), and recognises that the 'explosion of complex compositional trends in the 1950s, 1960s and 1970s alienated many listeners and players' (p62) but also refers to composers writing 'in more traditional languages' and 'passages of great beauty and excitement written in the newer styles and techniques'. He has various suggestions for improving the situation, such as (p66) new music in youth concerts and more works by 'members of the local community'. The latter in the context of this thesis could be considered the performance of Scottish music. As a member of the Boston SO, he calls for more professionalism on the part of musicians (p67) and believes (p65) that 'we are harming the great works of the standard repertoire with too many routine renditions'.

In sum there is, as indicated in chapter 1, much debate about the problem caused by the dominance of the museum and the consequent difficulty of programming new music. A variety of reasons have been put forward, including the nature of the music itself, the need for unpredictable amounts of rehearsal, and the recurrent theme (which will return later in this chapter) of audience resistance. That gives space for this dissertation's assessment of how these Scottish orchestras actually programmed new music, the problems, and the views of some of those involved.

Orchestras in general, and specific orchestras

Of the varied literature on orchestras, some for a general audience and some intended for conductors and musicians, Lawson (ed.) (2003) is particularly relevant. He includes chapters by musicians, academics, managers and those who, like Lawson himself (a clarinettist and academic), combine roles. Continuing the discussion above, Carter and Levi refer to 'the emergence of a

museum repertory based upon the musical canon of the great German composers' (2003:12), and 'the increasing dislocation between the modern composer and his public', with audiences remaining 'notoriously conservative, vehemently rejecting the composer's desire to extend the boundaries of orchestral techniques and sonority' (p18). That rejection can be silent if audiences avoid works which they suspect they might not like. Of the emergence of chamber orchestras after the First World War, they note that 'with its limited instrumentation and reduced running costs, the chamber orchestra could afford to promote contemporary music more wholeheartedly than its symphonic counterparts' (p19). The SCO was formed much later but chapter 6 will show whether the statement holds true.

Two former players, Gillinson and Vaughan (2003:194), discuss the life of an orchestral musician, pointing to the possibility of rewards and challenges - and also of frustration, exhaustion and lack of fulfilment. They centre on work practices and do not discuss repertoire, players being regarded for the most part as artisans rather than having much opportunity for 'artistic creativity' (unlike conductors and soloists). As will be shown, however, the attitudes of players towards new music can affect the performance.

The purpose of most of the literature on individual orchestras is to give a history of an institution, setting it to some degree in a wider context. Morrison (2004) lists first performances and commissions given by the LSO and also special events that showcase new music, similar to some Scottish promotions to be discussed. Pettitt (1985) on the Philharmonia Orchestra refers to tobacco company du Maurier's sponsorship of the 'Music of Today' series, while King-Smith (1995) on the City of Birmingham Symphony Orchestra (CBSO) lists Feeney Trust commissions. Both thereby show the need for additional funding for new music.

Although Danziger's 1995 collection of interviews with members of the London Philharmonic Orchestra (LPO) is a poorly-edited tabloid-journalistic book, cellist John Sharp refers to the problem, and to the importance of the musicians:

I do have serious doubts about being in a museum all the time. I mean Beethoven and Brahms are fine, but they are dead, I am alive. I want music to interact with social reality.... Okay, let's play the museum, but let's have a percentage of our time put towards building new edifices.... In order for music to live, it has got to come alive in the hearts and minds and souls of the musicians. (p177)

An earlier member of the LPO, viola player Thomas Russell who became its manager, points to the difficulties in introducing new music when an orchestra has to make concerts pay (1953:110),¹² and how works have 'been prejudiced by inadequate rehearsal and isolated performances'. In his 1952 book, he asks (p133ff) what part the composer will play in the orchestra of the future. Having recognised the public's refusal ('in general') to listen to music by living composers, he embarks on an outline historical survey, considering a separation between society and music which, he argues, became complete between the wars.¹³ Russell allocates blame for the separation to composers, and to the BBC for its 'fervent, but sometimes ill-judged, efforts on behalf of modern composers' which have alienated the public (1952:139). His view contrasts with Doctor (1999) - see p55 below.

The BBC's orchestra in Scotland is the subject of a short history by Purser (1987a). Written after the third BBC attempt to close the orchestra, it is polemical, anecdotal, and sometimes inaccurate; unlike Kenyon's substantial history (1981) of the London-based BBC Symphony Orchestra, it is not concerned with analysis or seeing the orchestra in the wider context of the work of the BBC in the UK or Scotland, nor, except minimally, of Scottish orchestral life. The programme for the orchestra's 75th anniversary concert in 2010 updated Purser's list of commissions and includes a brief history by Macdonald, but there is no space for discussion of policies on commissioning or programming modern or Scottish music. General literature on the BBC is reviewed below.

The main work on the RSNO is Wilson (1993b) which, although commissioned by the orchestra, is not wholly uncritical and includes brief discussion of program-

¹² The first edition (1942) was written when the idea of state subsidy was starting.

¹³ Frith has reminded me (personal communication received 26 April 2017) that Russell was a member of the Communist Party of Great Britain and his arguments were those of the party at that time.

ming, MV and MN (case studies 1 and 2). The appendix of commissions is slightly inaccurate, as are listings in his biography of Alexander Gibson (1993a).

There is no history of the SCO, nor of smaller Scottish ensembles, but one chamber orchestra which has been subject to academic review is the London Sinfonietta. Wright (2005) draws out key issues and relates the orchestra to the changing economic and political climate in which it managed - just - to survive. He stresses (p130) the value of the live performance, pointing out that, while we can 'consume' music where we want through recordings, 'too often the price of that independence is isolation from the social experience as "audience"'. Concerts should be an experience and give audiences a 'sense of occasion' (p132).

There are therefore a number of approaches to orchestras and orchestral life in the literature, some of which mention programming including the commissioning and playing of new music, or matters relevant to the wider context in which programming takes place. Nevertheless, that literature is mostly concerned with the survival of the individual orchestra or orchestras in general. Although this study also considers the survival of the three orchestras and sets them in the wider context of the orchestral art world, its main focus is on their programming of new music for live concerts, and it is the overall experience of such events, mentioned by Wright, that is the subject of the next section.

Live music, cultural value and audiences

One of the consequences of the 'imaginary museum' was that music came to be regarded as a text, a score, to be analysed and valued; as Webster (2011:16) says, that is where 'scholarly research has long tended to focus'. That attitude is changing. For Small (1998) music is 'an activity, something that people do' (p2), and 'composing, practicing and rehearsing, performing, and listening are not separate processes' but are all aspects of the activity (p11). The implication is

that the essence of music-making lies in a live event, and Williamson and Cloonan (2016:13) point out that 'for the majority of [the Musicians' Union's] members 'work' consists primarily of live performances ... For the MU the long-standing motto of "Keep Music Live" is no mere slogan, it is an underlying philosophy.' Research into live music has come into focus recently, not least with the publication in 2013 of the first volume of a history of live music since 1950. As Frith *et al.* (2013) say in that, 'it has always been through the live - public - experience of making and listening to music that it has been most deeply embedded in people's everyday lives and in their understanding of their personal and social identities' (p x). They consider music-making as an industry involved in/concerned with this ephemeral (live) activity (as do, for instance, Williamson and Cloonan 2016). Although the writers, in recognition of reality, give more space to non-classical genres, they discuss the institutions that make live music events possible. Those institutions – including promoters (such as orchestras), funders, venues, agents and audiences – are the same for classical and other genres. Some literature on venues and agents will be cited in chapter 4 which sets the context for the orchestras' work. Here attention is given to material on cultural value and audiences, the former having been the subject of a wide-ranging Arts and Humanities Research Council¹⁴-funded research project.¹⁵ Of the many reports, two have particular relevance.

Gilmore (2014) examines contemporary music performance, taking Scottish new music ensemble Red Note as one of her case studies. Her report quotes its artistic director's comment about new music being a 'really tough sell in Scotland' and of trying to create experiences (p17). For their part, Behr *et al.* (2014) look at the cultural value audience members put on attendance at events at the Queen's Hall in Edinburgh (QHE), including two SCO concerts. One finding (p8), which encapsulates the new / old debate, was that 'some audiences enjoy the possibility of *surprise and the unexpected* in live music' (including new music), while 'others merely want to enjoy *confirmation of already held tastes*' (authors' italics). Similarly contrasting responses are shown in a report commissioned by the Royal Conservatoire of Scotland (RCS) (2015) which gives a

¹⁴ AHRC

¹⁵ <http://www.ahrc.ac.uk/research/fundedthemesandprogrammes/culturalvalueproject/>
[accessed 9 January 2017]

snapshot of the provision in Scotland of a variety of genres of new music at one time, rather than looking at orchestral music over a long period as here.

Other literature on audiences includes statistical surveys, works on the psychology of listening, and discussion about how new music is introduced to audiences. Mann (1975) presents surveys of the non-London symphony orchestras, carried out for Peacock's committee (1970 – see p53 below) although not published until five years later. Among the findings were the high educational level of concert attenders (36% of Glasgow concert audiences had been to university - p7), and that all but a very few were middle class (p8). Although audiences preferred more popular repertoire, 'the Birmingham and Scottish orchestras seemed to be able to get better than average proportions of irregular attenders to their less-popular concert' (p23). The audience for the less popular concert in Glasgow was both slightly younger, and had more university students (perhaps there had been a special promotion for students), and 'certainly the demand for more popular programmes is well below average at Glasgow' (p48). Mann's conclusion is that the 'Glasgow audience overall is an interesting one in that it gives an impression of seriousness and knowledgeability' (p50). This was the time when Gibson was music director (chapter 5) and the orchestra was playing in the relatively small City Halls (CHG). What is missing (inevitably, given the purpose of the survey) is any comparison with other Scottish audiences of the time, or audiences in Glasgow at other times.

Turrini *et al.* (2008), cited in the discussion on programming, mention the 'lack of marketing research on the audience' and that 'except for an occasional survey ... information on audience's preferences ... comes through transactions' (pp79-80). Price (2017), who is specifically interested in the CBSO's audiences for 'populist' and 'core' concerts, comments that 'the CBSO's previous audience research was overwhelmingly focussed on the marketing and selling of concerts, rather than understanding how audiences engaged with programming' (p45). She notes a divergence in approach between commercial audience research and academic research of which her thesis is an example.

Neuroscientist and musician Levitin (2007) proposes reasons for audience resistance to new music. 'There doesn't seem to be a cutoff point for acquiring new tastes in music, but most people have formed their tastes by the age of eighteen or twenty ... Part of the reason may be that in general, people tend to become less open to new experiences as they age' (p232). His work prompts questions such as why (most) audiences in the eighteenth century (say) accepted music written in their own time. Was it because older music was less available, or because musical style evolved slowly? If young people can learn to be open to the new, will that remain with them throughout their life? He notes a vicious circle: audiences for 'contemporary art' music dwindle, the composer and musicians playing it have less opportunity to share it, and audiences become less able to appreciate it 'because ... music is based on repetition' (p263).¹⁶

On the subject of attracting new audiences, research by Dobson (2010) shows how participants in her survey responded to different types of presentation. Particular praise was given to pianist Robert Levin's introduction which drew comparisons between Mozart and Count Basie or Duke Ellington and suggested that Mozart, 'like them, enjoyed "jamming" with his "band"' (p119). The successful linking of a classical concert with music of which the newcomers had more experience suggests that one way to help audiences who prefer the musical museum become more comfortable with the new might be for the performers to introduce programmes so as to link past and present. That means the programme itself must be devised so as to make that possible, and although some programmers speak about the importance of concerts where the new and old relate to each other (see concluding chapter), that is rarely made clear to the audience, at least in advance publicity. As Gotham (2014b) says, 'marketing for a concert often provides the only public form of insight into the programming rationale ... an insight, though not necessarily an accurate representation' (p296).

¹⁶ Sally Beamish, speaking on *Music Matters* 15 October 2016, said 'I think repetition is incredibly important ... unlike reading a novel or looking at a painting, you can't go back and have another look ... it's almost impossible to assimilate a piece of music on one hearing.' See also discussion on Orleans (1997) on p38 above.

Mann refers to general education, but musical education also matters. The Associated Board of the Royal Schools of Music sets music examinations undertaken by many young people and in his history of the Board, Wright (2013) points out that the repertoire it prescribes has implications for audiences as well as musicians and composers. After referring to commentators' remarks on 'the twentieth-century British unease with modernist music', he continues, 'One explanation of this very British reluctance (equally evident among audiences, performers and composers alike) to accept contemporary idioms is that it was a consequence of the particular sort of musical conditioning imposed by the graded examination culture' (p123). He also affirms (p9) the point made in chapter 1, that 'the once unquestioned high cultural status of classical music has been reduced as society has changed'.

This section has noted the move away from considering music almost exclusively as text to music as an activity, and the industry of which professional musical performance is a part. Literature on audiences includes consideration of the value attenders put on the live experience, statistical surveys, scientific understanding of how humans process music, audience responses and the implications for the development of new audiences, and the relationship between education and classical music. The material has implications for classical music in general as well as new music. The discussion about live music, its cultural value and audiences, was about the reality, but how concert life is conceptualised is also helpful in considering the position of orchestras.

Theoretical conceptualisations of concert life

Becker (2008), shows his awareness of the underlying problem in saying (p121) that, when orchestras (for instance) make up the bulk of their programmes from works the audience knows and has long liked, 'they have no problem assembling an audience with appropriate tastes', but when they 'want to respond to currents of change in the world of their art and perform more contemporary or

experimental works', difficulties arise because they have no 'presold audience'. There is in fact a 'presold audience' of those who are excited by the new, but it is small. Becker himself recognises that in saying 'smaller groups, with fewer expenses, can specialize in such work and will draw a concomitantly smaller but dedicated presold group', but there is no doubt that the small size of the potential audience creates problems for large organisations, such as orchestras, with high costs. The fragmentation in the musical world that this reveals brings further problems. The small audiences may be made up of a high proportion of composers, musicians and other industry professionals, meaning that a concert draws very few of those who attend subscription orchestral concerts. This is apparent in the second case study in chapter 5.

Becker's concept of art worlds shapes later discussion, particularly in chapter 4 which examines the institutional context within which the orchestras work. Orchestras exist in a wider world; institutions themselves, they are dependent on other institutions which provide funding, services, facilities, goods and appropriately trained individuals. As Becker puts it,

For a symphony orchestra to give a concert ... instruments must have been invented, manufactured, and maintained, a notation must have been devised and music composed using that notation, people must have learned to play the notated notes on the instruments, times and places for rehearsal must have been provided, ads for the concert must have been placed, publicity must have been arranged and tickets sold, and an audience capable of listening to and in some way understanding and responding to the performance must have been recruited.

In fact, the requirements go further still as the art world merges into the political, social and economic worlds within which human activity takes place. Musicians, composers, administrators and audiences are only part of a wide collective process.

For Finnegan (1989:306), the term 'world' has 'misleading overtones of concreteness, stability, boundedness and comprehensiveness' and she proposes, instead of this and of other concepts she finds unsatisfactory, 'pathways'. For her

subjects, these 'did more than provide the established routines of musical practice which people could choose to follow' and she comments that 'very many participants' gave her the impression that 'their musical pathways were of high value among the various paths within their lives'. Since the approach here starts with (professional) institutions rather than individual amateurs, the term 'pathways' seems less appropriate, although it may be relevant to audience members. Behr *et al.* (2016:6) 'reflect on the value of "ecology" as an analytic concept', being dismayed at its use as a buzzword. As students of the 'history, economics and sociology of live music in Britain', they think 'ecology seemed to be the best way of making sense of the relationships of the various factors and actors involved' (p5), and want 'to explain why a particular concert happens in *this* setting, at *this* time, with *this* audience, and the collaboration of *these* people' (their italics). While their argument that the environment in which promoters, including orchestras, work is 'material as well as cultural and political as well as economic' (p6) is correct, the term 'world' is retained here even if it is not used exactly as in Becker. One definition of 'world' in The Chambers Dictionary (2003) is 'environment'; that of 'ecology' is 'the scientific study of plants, animals, or peoples and institutions, in relation to the environment', and a claim to science seems inappropriate. The music world as described here is nevertheless one where the institutions and participants are interrelated and interdependent; it is also dynamic, changing over time.

There are therefore several conceptions of the wider context in which musical activity takes place and which impacts on the performance of new music. The next sections look more closely at some aspects of that wider context.

Economics of orchestral performance

Ehrlich (1989) links art world theory and the discussion of the economics of orchestras. As an economic historian, his interest is in how musicians interact with the market which is one aspect of the wider world, and while here and in

Ehrlich (1985) he is talking about individuals, institutions are also bound up with markets, even if those markets are distorted by subsidies.

A fundamental problem is that orchestras are not economically viable. Almost all orchestral concerts cost more to put on than can be gained in box office income,¹⁷ and a permanent orchestra, even if part-time (as the Scottish Orchestra was until 1950), is not viable without some form of outside support. The Scottish Orchestra's foundation under that name in the 1890s, before public subsidy, was made possible by the receipt of £20,000 from a West of Scotland shipowner.¹⁸

It is difficult for musicians to improve productivity. As Baumol and Bowen (1968), a Mozart string quartet lasting half an hour required two man hours to perform when it was written, and still requires that today. The scale of the problem increases for an orchestral work requiring ninety players and lasting an hour. Productivity gains are possible if, say, rehearsal time is reduced, if the concert takes place in a larger hall and more seats can be sold, or if the performance is recorded or transmitted in some other way to paying audiences,¹⁹ but such gains cannot be achieved consistently. If a reduction in rehearsal time is feasible for works which appear regularly in concert programmes, it is not for new music, particularly new music of any complexity. Economic issues influence orchestras' programming decisions.

The Baumols' book comprises papers from a conference on inflation and the performing arts, reflecting the concerns of the time. It is another reminder that the musical world is part of local and global economies, and that any consideration of practices which take place over time, as distinct from a snapshot at one moment, also needs to take account of history. Peacock's paper (1984:211)

17 Some orchestral concerts, usually of the most popular repertoire, given with very little rehearsal, are commercially successful, but an orchestra could not promote continual series of concerts repeating that repertoire. The musicians would rebel, and possibly even audiences.

18 Wilson (1993b:2)

19 Cowen (1996) argues that technological change in the distribution of musical performances brings larger audiences and potentially higher income, but Flanagan (2012:9ff) finds empirical evidence from the American orchestras to support Baumol and Bowen.

outlines changing economic circumstances. After post-war austerity, there were around twenty years of 'relatively mild inflation' until the mid 1970s when inflation increased and real disposable incomes ceased to grow, before inflation declined again in the 1980s. He notes that public subsidy is mostly given to performing companies rather than consumers or creators²⁰ and a large portion of the funds preserves past culture rather than 'promoting innovations' (p110). In other words, he sees subsidy as reinforcing the museum rather than encouraging the new. This is compounded by the strategies of performing arts organisations. Peacock argues that at times of financial stringency, of stagflation,²¹ their requests for support will be based more strongly on the economic impact of the arts (their extrinsic rather than intrinsic²² value), they will concentrate on the more popular classical repertoire, and will 'try to economize on copyright works', meaning 'discrimination against modern music and particularly music by living composers' (p123). Another contributor, Herbert Weissenstein, Director of Development at Carnegie Hall, New York (rather than a professional economist like the Baumols or Peacock), also comments on the danger that 'inflation aggravates the conservatism engendered by huge investments in halls, major contracts with personnel, valuable musical instruments, and increased difficulty in raising funds' (1984:96). The choice of new or old is not simply a matter of the programmer's preference, or the conductor's, or what they think will sell to an audience, but is affected by aspects of the subsidy system itself, and wider economic and social factors.

This section has considered literature on the economic aspects of the orchestral world and some of the effects of that on the performance of new music. Those economic factors in turn affect, and are affected by, cultural policy, the literature on which is considered next.

20 The situation has changed in part. Creative Scotland (CS) has moved towards project funding, but the RSNO and SCO receive most of their state funding direct from the Scottish government (see Part III).

21 Defined by The Chambers Dictionary (2003) as 'an economic situation in which there is stagnation in industrial output and consumer demand at the same time as a marked rise in inflation'.

22 Intrinsic values being those relating to the creation, performance and appreciation of music.

Cultural policies underlying public subsidies

The period covered by this dissertation starts in 1945, the year before the Arts Council of Great Britain (ACGB) was founded to build on the success of the wartime Council for the Encouragement of Music and the Arts (CEMA). Both Councils had a Scottish committee and so, although established by the UK government, the ACGB was at one 'arm's length' from government and the Scottish committee at two.

Sinclair (1995), writing at a time of change when the ACGB was split into separate arts councils for the three nations,²³ is sometimes unclear in chronology, quotations and references. In setting out his view of the organisation's history, he highlights the tensions both within it, and between the ACGB and government. Among the internal tensions were those between supporters of 'arts for the people' and those for whom excellence was paramount – whether money should be spread widely or deeply.

Later other more specific issues arose, for instance use of the arts for social improvement and inner city regeneration (Hewison 1995:276ff considers Glasgow), to help the regions, to expand the 'cultural industries' so as to create more jobs, and so on (Sinclair 1995:281), rather than to promote excellence. Discussions about the intrinsic value of the arts as against their instrumental value recur in many contexts throughout the period. Instrumental values can be more easily measured than can excellence, and that applies with new music, too. Works can be counted, but their quality is hard to assess (and not attempted here). Unlike some other writers, Sinclair mentions the situation in Scotland and the relationship between the ACGB and the SAC, but conflicting views of cultural policy are not specific to any institution.

Hutchison (1982) and Witts (1998) both provide a counterbalance to Sinclair's somewhat high-flown approach, the former being highly critical of cultural policy in the 1980s ('a lack of connection with reality', p307). The latter's view

²³ As Northern Ireland is not part of Great Britain, the Arts Council of Northern Ireland had always been separate from the ACGB.

of the internal workings of the ACGB recalls Trollope's Barchester. His comment (p181) that the Arts Council 'was never clear with itself what it was funding orchestras for' suggests that there was not much policy behind the awarding of subsidy. There are also terse comments about conflict between the BBCSSO and the SNO, and the proposed 1995 merger of the BBCSSO with the Scottish Opera Orchestra (p182). Hewison (2014), despite his subtitle 'The Rise and Decline of Creative Britain', focuses on England, but he notes the irony that 'dispersal of power from the centre' of the UK led to greater centralisation within Scotland (p118).

In literature on Scotland, Stenhouse (1996), writing before devolution, proposes a new arts policy but notes that 'the lesson which the arts have to teach is that policy making may be beloved of politicians but it can't make good art'. Hamilton and Scullion (2002), after the reopening of the Scottish Parliament, call for evidence to support varying claims about the role and importance of culture, and note that the National Cultural Strategy, on which they are commenting, ignores the assessment of quality,²⁴ but argue that 'cultural policy initiatives are a significant part of modern government' (p146). Galloway and Jones (2010) counter the Anglo-centric writings of Hewison, Sinclair and others by looking at the history of the relationship between the ACGB and the SAC, before briefly considering the effects of devolution and the prospects for the SAC's successor, Creative Scotland. They note the relative freedom (although constrained by resources) of the SAC when it was at two removes from the UK government, and compare that with the closer relationship, after devolution, between CS and the Scottish government, which they expected to bring 'increased pressure to demonstrate public value and efficiency' (p36).

These writers are all concerned primarily with the funding institutions and their general policies. By contrast, Wolf (2010), looking at the situation in London between 1930 and 1980, compares two different funding systems. Before the Second World War, concerts 'were primarily supported by commercial and private patronage', but afterwards 'depended upon an increasing number of ideo-

²⁴ David McGuinness has drawn my attention to the 'Quality Production' fund of CS: 'as though quality didn't matter for most of its work', as he says (personal communication, 17 June 2013).

logically motivated institutions financed by tax revenues' which 'provided both performances and prestige for the creators of minority-interest music'. In other words, he argues that they supported particular styles of new music and his methodology, unlike that here, includes the study of musical works. One of Wolf's conclusions is that 'there is merit in a system of subsidy that breaks down art-world boundaries rather than reinforcing them, and in which a sense of vitality is shared by all its participants, and not just by those who possess undue influence' (p298). This raises questions as to whether subsidy itself can do this, and how audiences can gain a 'sense of vitality'.

Some statements in the report of the Committee on the London Orchestras (1965), ('Goodman Report') are applicable outside London.²⁵ For instance, commenting on subsidies (p6), the report says that they are 'the price a great city must pay to provide a proper range of music for its citizens and visitors. This is a public service.' The argument can be applied equally to a nation, but attitudes towards 'public service' vary at different times.

The report includes discussion about audiences: 'There are those who believe that it is the *programmes* which are at fault: that if only the orchestras would perform a higher (or lower) proportion of "popular" [classical] music ... better attendances would automatically be assured' (p16; authors' italics). Statistics in the report on attendances show reduced attendances at concerts of 'adventurous' music, that is those 'which contain one or more works which do not fall naturally into the popular category', including symphonies by Schumann, Mahler and Bruckner which are not 'new' by any definition. Some of those symphonies would now be regarded as standard repertoire. It also comments on education (p8), saying 'we think it wrong that [the London orchestras] should spend their own resources and the public funds allotted to them in attempts to educate potential concert-goers. This is not their primary function'. The role of an orchestra in education arises in chapter 6.

²⁵ The SNO was one of several non-London orchestras which provided evidence to the committee.

Five years later another committee, chaired by Peacock, looked at 'orchestral resources' in Great Britain as a whole. Its report (Peacock 1970) argued for a greatly increased subsidy 'if the orchestra is to remain the principal medium for the presentation of great musical works of the past, present and future'. The conclusion followed 'from the economic facts of orchestral performance alone'. The committee did not agree with arguments that the orchestra was becoming 'a museum piece', although it recognised the need for 'constant adaptation to cultural and economic change' (p xvii).²⁶

The RSNO and SCO are recipients of public funding ultimately from UK taxpayers. The BBCSSO receives its funding from the UK licence fee payer, that is, everyone in the UK who watches live television. The BBC, too, has policies which have been articulated.

The BBC

In considering the substantial body of literature on the BBC, both academic and for the more general reader, this review concentrates on that which comments on relationships between London and the regions/Nations (specifically Scotland), the BBC's role as patron (funder of orchestras), its music programming and commissioning.

Briggs' five-volume history of broadcasting covers all aspects of the BBC's work until 1974. He quotes (1979:741) from a 1951 memorandum from Herbert Murrill, Head of Music, to Richard Howgill, Controller of Entertainment,²⁷ saying that in music 'the whole concept of a Region, and all that went with it, local public relations, prestige & autonomy' meant both 'heavy expenditure and a sacrifice of artistic merit'. While Murrill thought it possible that Regions²⁸ could offer specialised music to the UK as a whole, Regional Controllers needed the

²⁶ See reference to Brennan and Webster (2011) on p27.

²⁷ (Classical) music was a department of the Entertainment Division of the BBC until 1952, but 'was always thought of as more than entertainment' (Briggs 1979:720). Pop music, however, was entertainment, even in the early 1990s (personal communication from David McGuinness, 4 June 2015).

²⁸ 'Regions' at that time included Scotland. It is now referred to as a nation.

orchestras in particular to meet locally-identified needs. In other words, there was a tension between what the BBC as a whole required, and what was needed locally.

There were other conflicts over the BBC's role as patron. Briggs (1995) covers the effects on the BBC's finances resulting from the development of television, including commercial television. One of a number of enquiries and reports, *Broadcasting in the Seventies* (published in 1969) proposed the disbandment of the BBCSSO.²⁹ The BBC's willingness to fund its orchestras was dependent on its assessment of its needs in the context of its finances but, as the history of the BBCSSO will show, outside pressure could affect an internal decision. Writers such as McDowell (1992) and Walker (2011), who specifically consider the BBC in Scotland, give some of the BBCSSO's problematic history, but without examining programming or commissioning.

The role of the BBC's orchestras presents what a former producer, Black (2010:47), calls 'the everlasting dilemma with a "radio orchestra" - it's there to give concerts, not to "make programmes"'. Nevertheless, the orchestras provide material for programmes, and programme-making can on occasion affect the concert.³⁰ Other tensions arose not only within the BBC but, as will be seen in chapter 7, between the BBC and the wider music world over public concerts given by BBC orchestras. Kenyon (1981:48) refers to 'fundamental questions about the nature of the BBC's Orchestra' (the BBC Symphony), questions that still apply, such as whether BBC orchestras should give public concerts or only play in the studio,³¹ and whether they should 'attempt to rival, or simply be different from, other symphony orchestras'.

According to Briggs (1995:231-2), William Glock, BBC Controller of Music (CofM) 1959-1972, wanted as many concerts as possible given to human beings rather than microphones, and Glock himself declared that concerts should be events,³² and music 'an adventure and not just an amenity' (1991:211). A later CofM, John

²⁹ It was not the first such proposal.

³⁰ This statement draws on personal experience.

³¹ The BBC Symphony Orchestra was founded before CEMA and, as a subsidised orchestra, was seen as a threat by orchestras dependant on private patronage.

³² Similar to Wright's view, see p41.

Drummond (2000:324) also wanted BBC orchestras to play outside the studio but faced hostility from the Association of British Orchestras (ABO).

The broadcasting of new music started soon after the BBC was founded in 1922. Doctor (1999:14) argues that 'the BBC established an international reputation for bringing the newest in music into the homes of the British people as early as the 1920s' and considers in detail the BBC's broadcasting of 'ultra-modern' music (her expression) until 1936. It was in this BBC context that Herbert Carruthers at the BBC's Glasgow station, 5SC, programmed works such as the first complete Scottish performance of Holst's *The Planets* at St Andrew's Hall in December 1926, using a 'hugely expanded' 5SC Station Symphony Orchestra, forerunner of the BBC Scottish.³³ Doctor concludes that 'this cultural-expansionist approach to broadcasting played a vital role in shaping the British public's musical tastes, and has remained the basis of BBC art music dissemination for three-quarters of a century' (p334). Typical audience responses to new music, as seen in later chapters, do not seem to support the first argument, but the second is relevant to chapter 7.

Doctor shows that programming the new did not start with Glock, whose period as CofM was controversial. In fact, Glock (1991:201) spoke of the importance of programming 'a high percentage of important works' whether from the past or present, and of the need to take risks: 'if you are prepared to put a foot anywhere, then you must be prepared to put it wrong'. Carpenter (1996) refers to Alexander Goehr's views (p199) that he and Glock's other recruits³⁴ were opposed to making new music a ghetto, and that the policy behind the Thursday Invitation Concerts was to expand the broadcast repertoire backwards as well as forwards by including more mediaeval, renaissance, baroque and classical, as well as new, music. Keller wanted 'a fairly regular supply of the great master-pieces of the past', and 'to promote new music' (Garnham 2003:128), but opposed the *Music In Our Time* strand because he thought it a ghetto (p139). The BBC's wish to avoid this separation was given as one of the reasons for the

³³ Macdonald 2015b, but contemporary classical music was the exception rather than the rule on 5SC (email from Macdonald, 25 May 2015).

³⁴ Who included Hans Keller, Leo Black, and Martin Dalby who later became the BBC's Head of Music Scotland (HoMS).

end of the SNO's MV (case study 1). The subject of specialised programming by the BBCSSO arises in chapter 7.

According to a more recent BBC historian, Seaton (2015:89), 'there was always a consensus that work from new composers had to be commissioned, so that "British" music should not become a heritage trinket'. Carpenter records an increase in music commissioning under Glock (1996:285), and in fees for British composers under Robert Ponsonby (p293), those fees being 'deplorably low' by international standards. For Glock, commissions showed the BBC's confidence in the composers, but he also makes the point that 'except in the case of a few great masters, no one ever expects a high proportion of commissions to end in works of lasting value ... commissioning is concerned not only with results but also with the impulse and encouragement that it generates' (1991:117). That is a realistic approach (much music of the past was also not of 'lasting value'), but one audiences may find difficult. If new music is being played alongside master-pieces of the past, the listener may resent having to hear a work perhaps only of ephemeral interest.

Stoller (2015) brings together some of these themes. His analysis (p254) of classical music programming extends over all radio output³⁵ and in his Database A.4³⁶ he shows that those composers who were most performed on the BBC between 1945 and 1995 were usually still the canonic composers of the past. Indeed, he concludes (p200) that 'the notion of a continuing canon was never challenged in classical music in the way that it was in the literary and visual arts'. He nevertheless points to 'the role of broadcaster as patron [which] is shown through the commissioning of new works, support for performers and particularly in the role of the BBC house orchestras' (p45).

If new music is to be commissioned, the commissioner needs a composer and this review ends with that side of Britten's 'holy triangle'. It does not consider individual composers, but rather the economic circumstances in which they work.

³⁵ He includes Classic FM as well as the BBC, but that only started in 1992.

³⁶ 'Most played composers in BBC output in each sample week'.

The economics of composition, and commissioning

Peacock and Weir (1975), approaching the problem as economists, consider the supply of new musical composition but leave it 'to others to look more closely at the structure of demand' (p12). They examine the legal and political environment for composition and record the make-up of composers' earnings. In 1971, the median earnings of 'Serious' composers (their expression) amounted to 35.6% from composition,³⁷ 51% from other musical activities, and 13.4% from non-musical activities.³⁸ Few composers make a living from composition alone. Rump (1977) also comments on the poor earnings of composers (p1), and lack of funding for repeat performances (p13). Referring to a paper presented to the ACGB's music panel in 1975, he says that one third of works commissioned with funds provided by the ACGB since 1965 had only had one performance (p5).³⁹ He gives reasons why he thinks 'even people who would not go out of their way to listen to a serious piece by a leading composer may recognise a need for adequate payments to composers' including 'national prestige' and 'the health of our musical culture (which is uniquely parasitic in that it lives on the products of the past to a degree unprecedented in musical history)' (p4), but he was writing when classical music had status. A successful contemporary composer is more realistic: 'What we do is not considered to have a high market value' (Adams 2016:x).

Allen and Shaw (1993) consider the how and why of music commissioning, looking at practice at the time, concerns and possible improvements. They too make the point about composers' earnings, saying that 'during the course of this study we have neither heard from nor met a composer who expects to earn a living from commissions' (p iii). The value of commissions is not just that they

37 Of the earnings from composition, 23.7% came from Performing Right royalties and 6.6% from 'other', including commissioning fees.

38 The PRS's annual review, for instance <https://www.prsformusic.com/about-us/track-record/2014> [accessed 1 July 2017], does not distinguish between types of composition (which would be impossible since there is a spectrum of styles, not a number of discrete boxes).

39 Cloonan (personal communication received 26 April 2017) drew my attention to the 4 million songs on Spotify that had not been played before October 2013 <http://www.zmonline.com/random-stuff/spotify-releases-playlist-of-all-the-songs-that-no-one-has-ever-played-before/> [accessed 21 June 2017].

provide some income but that they 'endorse and display the composer's work' (*ibid.*). They conclude that 'those who encourage, fund, and manage commissions need to look at why they do so', so as to 'exploit the investment made in new work' (p vi). Chapter 4 refers to a new initiative by the ABO and PRS for Music to do that through their 'Resonate' scheme. For its part, the British Academy of Songwriters, Composers and Authors (BASCA) supports newly-written work through its British Composer Awards, one of which is for an orchestral piece.

Witts (1999) looks specifically at direct commissioning of composers by the Arts Council (but not the SAC) and concludes (p17) that in England there had been a shift towards support for 'projects rather than premieres, ways of working rather than works', so that 'emergent composers are finding fresh contexts in which to operate, and the cult of the world premiere is being supplanted by ventures in which composers may find themselves more actively valued, socially if not financially'. Social value may be important, but composers also need to live.

On the commissioner's attitude, Cottrell (2004) quotes a member of a small ensemble as having said 'we've recorded one piece that we commissioned ourselves, because it was ours, and that's nice. It's personal to us' (p92). Another commented, 'I commission works, so I'm creating music which wouldn't have been there otherwise' (p112). Cottrell thereby shows how musicians can feel a sense of personal involvement with the creation of new music, so raising the question of whether audience members can gain the same feeling. There are examples of music commissioned by individuals in chapter 6.⁴⁰

The literature referred to has drawn attention to the low earnings of composers, the lack of repeat performances, and ways in which public bodies and musicians

40 Birmingham Contemporary Music Group (BCMG) has a 'Sound Investment' scheme, whereby members of the public can subscribe to assist the group commission new music, but to judge from the website (<http://www.bcmg.org.uk/commissioning/sound-investment/> [accessed 3 July 2017]) the public has no say over who or what is commissioned. I have not found any academic work on the scheme. The Sound festival in Scotland has recently started something similar: <http://sound-scotland.co.uk/soundbytes> [accessed 3 July 2017]. The RSNO part-funded Searle's *Prey for Life* through its 'Share in a Commission Scheme': http://scottishmusiccentre.com/collection/search-the-catalogue/?works_id=14519 [accessed 10 August 2017]. I have found no further reference to that scheme.

can support composers. Later data gives some information on repeats but for the most part the literature provides background for later chapters.

Conclusion

This review has shown extensive literature on areas connected with the subject matter of this study. Those areas include the musical museum and repertoire as concepts and as practised in programming, and the activities and policies of arts councils and the BBC. Interest in cultural value and live performance, including recognition of the importance of the audience and its experience, is growing. Work on the economics of composition and commissioning shows how it is almost impossible for composers to earn a living from writing. Material on orchestras includes the economics of their existence, training and the life of musicians, and biographies of individual orchestras. Those biographies relate the organisations, often in a general way, to the wider world, and may list performances of new music and/or commissions but without a close examination in the context established here. This study aims to fill a gap by showing how three specific orchestras have actually programmed new music and some of the pressures which have affected their decisions. The next chapter sets out the methodology.

Chapter 3: Methodology

To answer the general questions, the research has looked at the three Scottish orchestras to determine

- What new music each orchestra programmed and commissioned for live concerts between 1945 and 2015, how much was by Scottish composers, and what were the changes over the period. Some attention is given to repeat performances and to works which seem to have joined the repertoire.
- How each orchestra programmed that music, that is to say whether it was part of a regular series alongside general repertoire or in a specific new music event, and what were the advantages and disadvantages of both. In one case study, the concerts were linked to an education project.
- Who was involved and when, the institution(s) with which they were associated, and the risks they perceived.

For each of the three orchestras, as well as general data on its programming of new music, there is at least one case study looking at a particular project.

There have been two main strands to the research, the first being to obtain factual information by looking at the orchestras' printed programmes and other records of their concerts. That factual information has been supplemented by the views of some of those involved, particularly managers, conductors and composers, as expressed in writing, on air, in interviews and conversations. Behind the research material used, i.e. programming data, archive material, interviews and conversations, lies a recognition that orchestras are part of a nexus of institutions and individuals including funders and administrators, musicians and conductors, composers and audiences. This will be explored in

chapter 4, the 'Institutional Framework', which sets the orchestras' work in context.

The analyses are based on concert seasons rather than calendar years since that is how concerts are planned and marketed to the public. A season is taken as running from the end of the summer holiday period¹ one year until its start next year, generally August to July. Performances in the EIF in August/September are therefore treated as coming at the start of a season, as are BBC Proms even though that festival starts in mid-July. Each orchestra's self-promoted concert season usually starts in September or October and runs until May, and the orchestra may then promote additional concerts in the summer.

The music discussed is mostly orchestral, given in concerts promoted by the orchestras and played by their members. It may include a work for string orchestra or a brass group playing a fanfare, but not music for brass band.² There is mention of some chamber music played by members of the orchestras in the context of an orchestral concert or project, and reference to, but no analysis of, performances by other chamber ensembles in, for instance, MN and Tectonics festivals. It does not include operas or film music since these are not written as concert works, but does include ballet music which may be.

The data relates primarily to live concerts with an audience. Although there will be references to recordings and broadcasts, what matters here is the introduction of new music by an orchestra to an audience physically present in a concert venue. In talking about the 'holy triangle', Britten emphasises that music 'demands as much effort on the listener's part as on that of the composer and performer: saving for a ticket, making a journey to a special place', perhaps preparation on the programme, and so on (1978:20). That effort is less obvious in the case of someone listening at home. There are special qualities to a live event, including the effect of the venue and the possibility for socialisation.

¹ Scottish school holidays start at the end of June or beginning of July.

² The RSNO occasionally promoted concerts by brass bands in its Scottish Proms.

Choice of period

The period starts with a new era of peace-time public subsidies for concert giving, and ends close to the date of writing. The long span gives the opportunity to see changes over time.

Choice of orchestras

There were several criteria underlying the decision to look at these three orchestras. The first criterion was continuity, the second that each orchestra is permanent, employs professional musicians and has a professional management (in other words, there are common factors), and third that there are, nevertheless, differences in the organisation of each and of their concert promotion, so offering contrast.

What is now the RSNO has taken the risk on presenting a series of public concerts in Glasgow and Edinburgh every year throughout the period. Although the SCO was not founded until 1974, since then it too has consistently promoted concerts in both cities,³ while the BBCSSO which, like the RSNO, existed before 1945, came late to the promotion of public series.

All three orchestras have professional players on strength, and can, at additional cost, bring in more musicians as required. The RSNO is a large symphony orchestra which means high fixed costs. The SCO, being a chamber orchestra without salaried players, has lower fixed costs but usually plays in smaller halls so potential income is less. It therefore offers a slightly different model. The BBCSSO is part of a much larger institution, and its role in that institution is to provide material for broadcasting. Although that material does not have to be produced at a live concert, the orchestra has nevertheless presented music to

³ All three orchestras also promote concerts, including short series, outwith Glasgow and Edinburgh.

live audiences, paying and non-paying, mainly in Glasgow, over many years and offers the possibility to extend comparisons.⁴

All three orchestras have commissioned new orchestral works. All three have thought about how to present new music to audiences, and all have been responsible for the repertoire programmed. Although wider BBC music policy affects the BBCSSO, Heads of Music in Scotland have not been afraid to challenge decisions made elsewhere.

Choice of case studies

The case studies within each orchestra chapter were chosen because they covered events that could be clearly identified, attracted media attention, and had considerable impact. For two of the orchestras, the studies look at specific new music events: the SNO's Musica Viva and Musica Nova concerts, and the BBCSSO's Tectonics festivals. The MV and MN concerts are historic as MV took place in 1960-61 and MN roughly every three years between 1971 and 1990. BBCSSO Tectonics festivals have been given from 2013 to 2017 with a further event planned for 2018,⁵ although the survey here ends in 2015.

The SCO's Strathclyde Concerto project was of a different nature, being a series of commissions for works to be performed in regular concert series between 1988 and 1996. The composer, Peter Maxwell Davies, had a relationship with the orchestra which continued until his death in March 2016. The project was linked to education work throughout the Strathclyde region and this involved young composers who were Scottish-resident at the time and who worked with student musicians and in schools. Aspects of the approach initiated in that project have continued in the SCO's subsequent education and community work.

4 There is more information on the funding of the orchestras in chapter 4, and on the composition of each in the preface to Part III.

5 BBCSSO publicity brochure for Glasgow 2017/2018 season.

Although the orchestras have from time to time given other shorter series of new music concerts and one-off performances which will be discussed in the relevant chapters, the case studies cover prominent and influential series of events.

Data: Sources for information on repertoire

To answer the question of what these Scottish orchestras performed, and what they commissioned from whom, meant assembling information on concert programmes derived from a variety of sources. In the case of the RSNO and the SCO, information mostly came from printed programmes and some seasonal brochures. These sources do not necessarily show what was *played* at the event. There can be late changes of conductor, soloist, or repertoire, which, depending on the stage at which the change occurred, may not appear in the file copy.⁶ The original programme was what management *intended* should happen, what it planned, but for a living composer what matters is whether a work was actually played and heard.

None of the orchestras has an in-house archivist and therefore material is not preserved or catalogued in the way it would be in a formal archive. The RSNO has bound volumes of programmes starting from the time of the GCU in the nineteenth century and continuing until the early 1990s, but there are problems even with these. Occasionally items are bound in the wrong place, while some programmes are missing or damaged. The volume of 1958 Scottish Promenade concert programmes includes some for 1957 concerts, and one programme appears to be missing. More recent programmes were, at the time of the research,⁷ stored in cardboard boxes and, while there were multiple copies of some, others were missing. Sets in the National Library of Scotland (NLS) were also incomplete. Some information has therefore been supplemented by

⁶ For instance, there was a programme in the RSNO's files for a concert which had taken place when I was working for the orchestra and I remember the search for a replacement conductor and soloist, but the file copy only gives the original conductor/soloist. As far as I can recall the repertoire on that occasion did not change, and there was no new music.

⁷ When the RSNO moved to a new home in November 2015, storage arrangements changed. One of the aims of the orchestra's 2016 fund raising campaign was to 'continue the conservation of the RSNO archive' (letter to supporters from Krishna Thiagarajan dated 18 February 2016). PDFs of programmes since approximately 2001 are stored on computer.

reference to publicity brochures, and for the season 1988/1989, for which all the programmes were missing, has mostly come from concert management diaries and orchestral schedules.

The SCO's records are also occasionally incomplete, as is the NLS set; in particular, some programmes for educational events are missing. It is possible there were no printed programmes, or only photocopied sheets. From one point of view this matters since commissions for education projects were, and are, an important part of the orchestra's strategy. Nevertheless, the concert-goer will encounter new music not through education projects but from the orchestra's regular series which are the focus here. Case study 3 apart, there is no examination of any of the orchestras' performances or commissioning of new music for such projects.⁸

Much of the BBCSSO information came from a spreadsheet listing repertoire for all concerts, studio broadcasts, etc., in more recent years. The spreadsheet is continually being amended with the addition of details of recent concerts and information from old diaries, but when last consulted it went back to January 1987. For earlier concerts,⁹ data was taken from diaries of which there were often more than one. These had been created for different purposes such as the booking of players or broadcast production, so the information varies. Diary entries do not always show whether concerts were given before an audience. Other information on BBC orchestras' programmes (and other orchestras' broadcasts) is available through back issues of the *Radio Times* put on line through the BBC Genome Project.¹⁰ As is made clear on the Genome website, the material needs to be checked, and a disadvantage for this research is that there is no indication of which concerts were given before audiences, and if so whether they were invitation concerts or for a paying audience. Some listings do not give programme details, and the scanning process means there are errors in, for instance, spelling. The date of the recording is also not usually stated and programmes broadcast on BBC Scottish services are not included.

⁸ Commissions for the orchestras and their choruses are included.

⁹ From 1952/1953 onwards. There was insufficient data for earlier seasons.

¹⁰ <http://genome.ch.bbc.co.uk/> [accessed 13 February 2017]. The project gives *Radio Times* listings between 1923 and 2009.

Before 1969/70, the BBCSSO rarely gave concerts outside the studio. It did, however, give studio concerts with invited (non-paying) audiences. It has not always been possible to determine which studio events had such audiences. Fees for deputy and extra players (see chapter 1) are higher when there is a paying audience¹¹ so diaries kept by those booking players usually indicated when those higher fees were to be paid. As is considered in more detail in chapter 7, there are differences in the purposes behind a studio recording, an invitation concert, and a concert for a paying audience.

One further source of information has been the online BBC Proms Archive¹² for information on all the orchestras' concerts in the Royal Albert Hall (RAH), London, as part of the annual series of BBC Proms. Although these concerts were outwith Scotland and not given at the risk of the orchestras themselves, and the repertoire will have been agreed with the BBC, they are valuable in showing how some new Scottish works reached a wider audience.

The orchestras provided information on commissions which has been updated here. The SCO's list included works commissioned by other promoters for the orchestra to play which have been omitted. The RSNO did not have a comprehensive list but provided as much information as it had available, and the list in Wilson (1993b) has been consulted and amended. The BBCSSO provided information to update the list in the orchestra's 75th anniversary programme (2010:26).

Besides detailing what new music was performed, printed RSNO and SCO programmes and the BBCSSO's records also showed how that music was presented, whether in the orchestra's regular series, in a special event devoted to new music, or connected to education or community work. Programmes for special events were those most likely to be missing. Because of the limitations of the data extracted from these various sources, the information in the appendices and conclusions from that should be regarded as indicative rather than definitive, and doubtless will be amended as more details come to light.

11 Conductors and soloists also receive higher fees for concerts with paying audiences. Concerts with non-paying audiences are therefore cheaper to put on but if there is a paying audience, box office income may meet or exceed the additional costs.

12 <http://www.bbc.co.uk/programmes/articles/3SsklRvCSPvfHr13wgz6HCJ/proms-performance-archive> [accessed 15 February 2017]

Other information from archives

This dissertation aims to set the data on what was performed in a wider context. It notes the responsible individuals within each institution at the time, the nature of some external pressures and influences, and how and when institutions worked together. To try to put some flesh on the skeleton provided by lists of programmed composers, the research also included archive material, interviews and conversations.

Programmes may provide useful background information to a new work and those for some events (such as MN) have included general articles giving the point of view of a programmer, conductor or composer. The RSNO and SCO have at various times produced leaflets or magazines for supporters and audience members, and some of the SNO's in particular, *Scottish National Orchestra News* and *In Tune*, have contained relevant material, for instance articles about programming and specifically the programming of new music. Of course such articles give information that the orchestra wants its audience and funders, and perhaps also the press, to hear, and may not reveal the full story. Sometimes other sources give a different interpretation.

The research occasionally draws on articles in the publications of the Scottish Society of Composers (SSC), the Scottish Music Information Centre (SMIC) and its successor the Scottish Music Centre (SMC). The SSC produced two issues of a Newsletter which then became *Stretto*. From Vol.5 No.1, SMIC was involved, and from Vol.6 No.1 *Stretto* was published solely by SMIC. The publication became *Music Current* when SMIC was renamed SMC. SMC's online database of members' compositions has also proved useful.

Company accounts for the RSNO and SCO, downloaded from Companies' House, provide some general background financial information for more recent years, although nothing specific to the performance of new music. Archive material relating to the SNO's finances between 1966 to 1981 (as well as copies of certain material in the public domain) was made available by the Company Secretary,¹³

¹³ See p307.

and one particular paper, produced for the SNO's board at a time of public funding difficulties, is cited in chapter 4. It does not directly address issues related to the performance of new music, but does help show the context within which programming decisions were made.

The papers of Alexander Gibson in the NLS (Acc.11271)¹⁴ have been of great value for the examination of his role and views on the SNO's past presentation of new music. They include correspondence with a music publisher about programming, and texts, or at least drafts, of some of Gibson's speeches in which he discussed new music and his attitude to conducting it. For recent events, some pre-concert talks and radio broadcasts by composers and conductors have also been cited.

Interviews and Conversations

Because of my professional background, questions relating to the performance of new music have arisen over many years, and my thoughts and views have been influenced by many people who have not directly contributed to this dissertation. In addition, a number of conversations and interviews have been undertaken specifically for this research. The intention was to find out how some of those actively involved in new music in Scotland, particularly managers and composers, retrospectively viewed events in which they had been involved, and/or how they saw the situation existing at the time of the interview. Personal testimony can add another dimension to the written records and can make the past come alive.¹⁵

Inevitably we all try to restructure the past and to make sense of our experiences when we think about them and, particularly, when we share them with others. As Atkinson (2006:161-162) suggests, 'interviews with informants yield autobiographical narratives that can and should be understood as

¹⁴ As far as I can see, other researchers have not yet published material based on this archive.

¹⁵ I was very grateful to some of those I spoke to: suddenly their words converted the programming data back into real concerts, musicians playing to live audiences, with all the excitement that can bring.

performed identities. These are not private or idiosyncratic to individual respondents. They are mediated and framed by culturally shared forms and genres.' In other words, we are all part of a wider culture which shapes our outlook in the present and causes us to rethink the past. The reasons for decisions made in the past may be revisited in hindsight. A respondent's present views may not be those held at the time of the event described.¹⁶

In recognition of the ethical issues associated with oral testimonies, clearance for undertaking interviews was obtained from the University of Glasgow and respondents were made aware of the subject of my research and my wish to include reference to their views.

All interviews as cited here were recorded. The interviewee was asked if s/he wished to read the transcript of the interview and most took the opportunity, making changes and/or elaborating as they wished. In some cases there was email correspondence expanding on matters previously discussed. All interviewees agreed that the transcript, with any requested amendments, could be used in this dissertation. One interviewee specifically requested that the original recording and transcript be deleted when a final text had been agreed, and that was done.

'Conversation' is used in this dissertation when no recording was made. Notes made at the meeting were sent to the respondent who then corrected mistakes and deleted anything s/he did not want mentioned. The date given is the date of the original conversation; if subsequent email correspondence brought up additional points or elaborated on anything discussed (rather than correcting the draft record), that is stated together with the date of the email.

All those who shared their views in interviews or conversations therefore authorised use of the material attributed to them and quoted here. A list of respondents is given in Table 1 below.

¹⁶ The same may be said of autobiographies such as Drummond (2000) and others.

The reasons for having a conversation as distinct from an interview were largely pragmatic. For instance, some conversations took place in venues where use of a recording machine would not have been practicable, while some people preferred not to be recorded. All conversations and interviews were based on a list of questions specifically relevant to the interviewee, but some respondents strayed from the topics under discussion; the deviations were often valuable. In other words, all interviews and conversations were relatively informal but had an underlying structure. One composer, Sally Beamish, was not available for interview but kindly answered questions by email. There were several conversations and exchanges of email with Hugh Macdonald, while Martin Dalby rang occasionally with further comments.

As stated, questions were tailored to the respondent. With managers who had or have programming responsibility, the aim was to try to get a sense of their priorities when it came to the inclusion and commissioning of new music in general, and whether they saw a responsibility to Scottish composers. Composers were asked about their relationships with the Scottish orchestras and with conductors (who did not necessarily hold formal positions with the orchestra). There were some specific queries about individual pieces, including works which had been withdrawn. Understandably, no composer would wish to put at risk an opportunity for a future performance or commission, so for the most part comments described what the respondent had gained from a relationship. If that means that there is little evidence of problems, it is nevertheless useful in indicating what could be seen as good practice. William Sweeney, a member of the UofG's academic staff, was helpful in talking about his experience of some of the SCO's Strathclyde education projects and also MN, and again there was email follow-up.

Other conversations and interviews were aimed at obtaining the general flavour of the wider 'art world' and/or specific events. In the case of Malcolm Hayes, the purpose of the interview was to get his memories of Musica Nova, which he visited first as a student and later as a journalist and a composer, and his view of the classical musical scene in Scotland both when he was at university, and now. William Conway spoke not only about the second Strathclyde concerto, in

which he was soloist, and some of the accompanying education work, but also about the Hebrides Ensemble's programming. Jane Nicolson, twenty years on, still speaks with enormous enthusiasm of playing, as a member of a youth orchestra, James MacMillan's *Into the Ferment* which was written for that second Strathclyde education project.

No interviews or conversations have taken place with current musicians in any of the orchestras, other than casual conversations which have not been reported. In part the decision was a matter of practicality – that to get a balance it would have been advisable to undertake a considerable number of interviews; and in part because, as players, they are not generally decision makers, even if their role in carrying out decisions made by others can make a difference to the success, or otherwise, of a work or project. Moreover, it seemed that it might put the players in an invidious situation, particularly if they were representatives on the board of the RSNO or SCO, while BBC contracts generally have a clause which restrains employees from making comments about the organisation, particularly anything which might be negatively construed.

Many of those who have contributed through emails, conversations and interviews have held, simultaneously or at different times, two or more roles. That means it is not possible to say that these respondents are a formally balanced group of managers and composers, but the table below gives an idea of the overall pattern. Taking into account the Gibson archive, there is a better representation of the views of conductors than would appear from the table.

Table 1: Respondents in conversations, interviews, and email exchanges

Name	Date of Conversation / Interview / Email exchange	Roles relevant to dissertation
Beamish, Sally	E: 15 November 2015	Composer; viola player in SCO in 1987
Bell, Christopher	I: 21 January 2016	NYCoS: Founder and Artistic Director 1996-; Chorusmaster RSNO adult chorus 1989-2001, junior chorus 1994-2017
Brown, Svend	C: 18 December 2014	Glasgow Life: Director of Music 2009-2016
Carey, Manus	I: 18 November 2014	RSNO: Executive Producer 2013-2017
Chester, Richard	C: 29 August 2014	NYOS: Director 1987-2007; formerly SNO flautist
Conway, William	C: 22 December 2014,	Formerly SCO cellist for whom Strathclyde Concerto 2 written; Hebrides Ensemble: Founder and Artistic Director 1991-
Dalby, Martin	C: 26 March 2014 & I: 29 October 2015	BBC: HoMS 1972-1991; composer. At one time professional viola player
Forde, Lucy	C: 7 August 2014	Director, SCO Connect 2012-2016
Geddes, John Maxwell	C: 7 November 2014	Composer, conductor, and involved in education work
Grant, Fiona	C: 14 November 2014	SNO: General Administrator 1981-1985
Hayes, Malcolm	I: 23 October 2014	Composer, journalist and writer on music
Loughran, James	I: 20 November 2014	Conductor, including BBCSSO principal conductor 1965-1971
Macdonald, Hugh	Cs: 23 July 2014 & 2 June 2016; various emails	BBC: HoMS 1991-1996 then Director, BBCSSO to 2006; former chairman of Edinburgh Contemporary Arts Trust (ECAT)
McEwan, Roy	C: 14 January 2014	SCO: Chief Executive 1993-2016
McLeod, John	I: 22 January 2016	Composer, teacher and conductor
MacRae, Stuart	C: 11 June 2014	Composer in residence with BBCSSO 1999-2003
Martin, Jennifer	C: 28 October 2014	Composer, and has also undertaken education work with BBCSSO and SCO; Hebrides Ensemble: Chief Executive 2013-
Nicolson, Jane	I: 19 November 2015	Took part in SCO Strathclyde education project when at school; now music PR consultant
Ritchie, Ian	C: 3 April 2014	SCO: Chief Executive 1984-1993; formerly worked in music publishing and also involved with the St Magnus Festival (SMF) for many years
Searle, Oliver	I: 10 October 2016	Composer, and teacher at the RCS
Smith, Ian	C: 28 February 2014	Creative Scotland: Head of Music 2010-2016 (previously with SAC); formerly horn player in RSNO
Sweeney, William	C: 5 February 2014	Composer; Professor at UofG
Thiagarajan, Krishna	I: 2 February 2016	RSNO: Chief Executive 2015-
Trinick, Andrew	I: 5 June 2014	BBCSSO: Senior Producer 2010-

Possible alternative approaches

An alternative way of examining the relationship between new and old repertoire would have been a more mathematical model such as that used by Turrini *et al.* (2008). With regard to audiences, although they are a crucial part of the concert experience, it seemed better to note issues raised by Price (2017) and others (see chapter 2) and to leave formal surveys to those with specialist skills. Other possibilities would have been a musicological examination of the music itself, perhaps set against audience and/or musicians' responses, or (following the example of Wolf 2010), against a detailed exploration of the availability of specific funding and the influence of cultural policy. These and other approaches, including looking at different periods and countries, would be a valuable complement to the research here.

Conclusion

The basis for the conclusions drawn at the end of this dissertation is threefold: factual data of the programmes each orchestra has promoted, archive material including written commentary, and the oral testimony of some of those involved in the events as taken from interviews, conversations, talks and podcasts. Ethical considerations have been taken into account and respondents' wishes respected. The chosen methodology provided the opportunity to examine what was actually programmed and to bring into the picture the views of some of those involved with the programming (fitting in with my interest in the practicalities), and of some of those whose music was played. Although all this evidence is drawn on particularly in chapters 5 onwards, some is relevant to the next chapter on the wider art world and the institutional framework within which the orchestras work.

PART II

Chapter 4: The Institutional Framework

Part II examines the context within which the Scottish orchestras present new music and so develops some of the themes raised in chapter 2. It is indebted to the idea of the art world that Becker (2008) theorises and which denotes, he says, 'the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for', a definition he admits is tautological (p xxiv). Here the emphasis is on institutions, including venues,¹ created and maintained by those people, institutions which are interconnected and may have more than one role.² The chapter argues that the co-operation of a range of institutions is necessary for orchestras to exist, and to assist them to commission and programme new music. Other institutions in the art world support composers, and some, such as broadcasters and recording companies, can be considered intermediaries linking performers, composers and audiences.

This review draws on existing literature, including some discussed in chapter 2, as well as the research. As research question (a) (chapter 1) refers to the orchestras' approach to new music through commissioning, the chapter starts with an Introduction describing a typical orchestral commission and examines those institutions and individuals involved when an orchestra commissions and performs a new work. The rest of the chapter looks further at aspects of that institutional art world.

1 Becker does not include venues.

2 Local authorities, for instance, may be funders, venue managers and promoters.

Introduction: A Commission

The Introduction describes a typical commission as it might be placed by the SCO or RSNO.³ It draws in part on a conversation with McEwan (2014) and other information provided by the SCO, and is presented in this way to avoid risk of breach of confidentiality. Later chapters will give some of the reasons why orchestras commission and examine specific commissions and composer / orchestra relationships.

For an orchestra to commission it must exist, and to exist it needs adequate funding. In Britain that involves a variety of institutions: the state, local authorities (LAs), commercial companies, charitable trusts and individual donors, and the audience through their ticket purchases. The orchestra may also earn money from outside promoters such as festivals. The BBCSSO's funding model is simpler in that its main income comes from the BBC. It cannot accept sponsorship, although it can give a concert for, and earn income from, an outside promoter who receives sponsorship.⁴

When an orchestra decides to commission,⁵ it will choose and approach a composer, perhaps one with whom it has an existing connection, perhaps someone new. That composer will probably have at least one other job, say teaching or performing, as few composers earn sufficient from composition alone (see pp55-56). As James MacMillan has said, 'we have to juggle the desires to compose with having to survive.'⁶ The work of composition will therefore be fitted in with other work.

A composer can use other media, so why write for orchestra? Tansy Davies has simply said how wonderful it is to do so,⁷ while John McLeod's answered (2016c):

³ The situation with regard to the BBCSSO can differ in some respects.

⁴ Trinick 2014

⁵ Some reasons for commissioning are given in later chapters.

⁶ <http://basca.org.uk/2014/02/27/the-ivors-essays-james-macmillan/> [accessed 1 May 2014]

⁷ Speaking at the ABO Annual Conference, (28-)30 January 2015

I'm absolutely fascinated by orchestras and the way in which I can get my ideas of colour combinations worked out is through this medium. Of course I love writing for any combination of instruments and voices but there is something about the mystery of how an orchestra works that still awakens a real curiosity and exploration.

The orchestra must pay the composer⁸ and in order to fund the fee, it may approach the Scottish Government and/or a range of companies, charitable trusts and perhaps individuals known to be supportive of new work. It may also co-commission with one or more other institutions based in the UK or elsewhere. Besides reducing the cost for each partner, a co-commission brings more performances and therefore more chances for the music to be heard.

The orchestra and composer (or composer's publisher or agent) will agree a contract under which the orchestra will probably pay part of the fee on signature of contract and the balance when the work is completed. The contract will set out conditions such as the length of the work, the instrumentation and the dates when the full score and the parts are needed. It will give the date of the first performance(s), or at least the concert season in which the work will be performed, and the orchestra will tell the composer if the work is to mark a particular event such as an anniversary.

The performance involves more institutions. The musicians are often members of the MU which negotiates salaries (RSNO and BBCSSO) and fees (SCO), and other terms and conditions including media rights. As for salaried employees in other professions, there are additional costs such as pensions, and holiday and sick pay, while concerts given away from home base attract payments for travel and subsistence. The management and ancillary staff must be paid and there are overheads such as office space and a truck to move the orchestra's instruments. An orchestra needs somewhere to rehearse, and will either pay rent or, if it owns a hall, maintain and heat the building. It will need equipment such as music stands, chairs and a music library (for works from the museum which may also be in the programme), and may need to purchase or hire

⁸ There are examples later of works requested from a young composer for which no fee was paid, the benefit to the composer being the experience and the performance.

equipment, any instruments which players do not provide themselves, other music, and sound equipment. Keyboard instruments such as pianos must be tuned.

In order for the orchestra to play the new work, it needs not only the full score but enough copies of the individual parts for the musicians, usually one part between two string players, and one each for everyone else. If the composer has a publisher, that publisher will provide the material but may charge additional fees for the preparation and hire. A composer with no publisher must arrange to provide printed music.⁹

The orchestra is available, the composer has fulfilled the commission, and there is music on each musician's stand. As this is orchestral music, there will also be a conductor, someone sympathetic to new music in general or to that particular composer, and ideally acceptable to the orchestral players. The conductor will probably be represented by an agent through whom the orchestra management will agree a fee and the other repertoire for the concert.

This gives the means by which the work can be realised as sound: an orchestra and conductor, the musical text, the necessary instruments and music stands, all in a rehearsal venue. The final stage is a live performance before an audience. For this the orchestra will need to book a concert venue, decide ticket prices (from which box office commission will be deducted), and publicise the event. It will produce a printed programme which means commissioning programme notes, perhaps selling advertising space, and dealing with printers. This all costs money, and income from programme sales will, as with tickets, probably be subject to a deduction so that the venue can pay the programme sellers. There may be a pre-concert talk, perhaps with the composer so that those who attend can learn something about the new work before it is played, and possibly a broadcast.

⁹ The BBC's central music library is able to produce material on behalf of composers who do not have publishers (Trinick 2014).

After the concert the venue or the orchestra will make a return to PRS for Music (formerly the Performing Right Society) in respect of the performance.¹⁰ There may be reviews of the concert in the press and online. Audience members may tweet responses and, if the music was not receiving its world premiere, they may search for a recording.

The description of the process with regard to a typical commission (and much of the comment is relevant to any performance) shows that arrangements are complex and involve the co-operation of many organisations and people. Beyond those are others such as the universities and music colleges which train composers and musicians and where they may teach; the music teachers, both private and within the formal primary and secondary education system, who first inspired composers, musicians and perhaps audience members; youth and amateur choirs and orchestras; small ensembles; instrument and equipment makers; truck makers; printers; web-hosting companies; and so on. These all form the orchestral art world and show that realising a piece of music, new or old, is a collaborative process.

The Institutions

This part of the chapter looks further at some of the institutions mentioned in the Introduction, including those which enable the survival of the orchestras, some associated with composers, and others which may help or hinder the presentation of new music. It starts with the main funder of the RSNO and SCO. The BBC's role as patron and funder of its Scottish orchestra is covered in chapter 7.

¹⁰ The rates are complex but, to give an example, under the Appendix to Tariff 'LC' (covering 'controlled works' in classical concerts at normal concert venues) as at July 2015 the Variable percentage royalty rates stipulate: 'where the holder of a continuing licence has chosen to be assessed under this section 3, the rate of charge for each event shall be ascertained by multiplying the duration of the controlled works performed at the event by 8 per cent and dividing that number by the total duration of all works performed at such event. The resulting percentage shall be calculated to two decimal places. The minimum charge per event is that specified in Tariff "LC" section 4.1.3', which states that the minimum Standard Royalty is £23.81. The rates increase each year. A 'controlled work' is normally one covered by UK copyright law which applies for 70 years from the end of the calendar year in which the composer died. <http://www.prsformusic.com> [accessed 15 July 2015]

Institutions connected to orchestras

Central government

When, in 1950, the SNO was established as a permanent orchestra, with players on year-round contracts, it received one third of its income from the national funder, at that time the Scottish Committee of the ACGB,¹¹ one third from LAs, and one third from earnings.¹² By 2013, the RSNO's direct income from LAs was much reduced and, like the SCO, it was one of the Scottish Government's directly funded National Performing Companies.¹³

Central government support for music in Britain had started in World War II with the creation of CEMA, out of which, shortly after the war, arose the ACGB. The aim of CEMA had been to 'carry music, drama and pictures to places which otherwise would be cut off from all contact with the masterpieces of happier days and time' (Keynes 1945), and it is understandable that in wartime there was a stress on the past. In talking about the purpose of the ACGB, however, Keynes looked forward as well as back. He spoke in the same radio talk of new work 'spring[ing] up more abundantly in unexpected quarters and in unforeseen shapes when there is a universal opportunity for contact with traditional and contemporary arts in their noblest forms', so recognising new creations.

The literature review referred to differences of opinion over ACGB policies, and the fact that the Scottish Committee, later renamed the SAC and later still an autonomous body, was at two removes from central government as funds were given to the ACGB and then passed on to the SAC. With the re-establishment in 1999 of the Scottish Parliament, there was 'a dramatic increase in the level of

11 The importance of the support of the Committee and its successors is barely recognised in Wilson's history of the RSNO (1993b): the index includes no listing for the SAC, although there are some references in the text, while Christie Duncan, music director of the SAC from 1966 to 1991, is mentioned only in relation to the interview of a chief executive.

12 SNO management paper dated 3 April 1978 (SNOCSIV/8).

13 The others are Scottish Opera, Scottish Ballet and the National Theatre of Scotland. The establishment of National Performing Companies followed a 2003 financial crisis, not the first, at Scottish Opera (Galloway and Jones 2010:34).

public scrutiny and accountability of the SAC' (Galloway and Jones 2010:34), and finally the move to direct funding ended the 'arm's length' principle.

The increase in public scrutiny was accompanied by a higher profile for the arts in ministers' statements. By 2013, the Scottish Government was making political points by contrasting its policies in many areas including culture with those of the UK Government. Speaking in Edinburgh in June 2013, Fiona Hyslop, Scotland's Cabinet Secretary for Culture and External Affairs, referred to the then UK Government's Culture Secretary asking the culture sector 'to help her make the arguments about the economic impact of culture in the context of economic growth'. Hyslop's response was:

Of course the culture and heritage sectors make an invaluable contribution to our economic life, but despite these challenging times, we do not measure the worth of culture and heritage solely in pounds and pence - we value culture and heritage precisely because they are so much more, because they are our heart, our soul, our essence.¹⁴

The speech, given in a gallery, included little about music but, besides the reference to heritage, Hyslop made another relevant point: 'Art ... does not need to be easy or "feel good". I want us to cherish what's difficult, what's challenging and what's uncomfortable.' Although there is no specific mention of *new art*, this suggests that she may have understood the risk involved in it.

If the Scottish Government's view of art is important, what matters in terms of the day-to-day activities of orchestras is how the relationship between funder and funded works in practice. The RSNO's Manus Carey described (2014) it as fairly loose: 'We have to basically reach as broad a group, a range, of people as possible, and make sure that we work nation-wide ... The support is amazing and it's a very mature kind of relationship.' The orchestra gives feed-back to the Government every six months on whether they are reaching their goals. Carey was clear that being publicly funded was not 'an entitlement' but rather brought responsibility. 'I think we do have quite a strong duty, when we're very heavily publicly funded. I do feel quite strongly there's ... almost a kind of moral side

¹⁴ Hyslop 2013

that we should reach the broadest audience possible.' Reaching 'the broadest audience possible' may create a tension if the orchestra promotes new music which the public does not want to hear, but the broadest audience overall will also include those passionate about the new.

Local governments

One argument for LA funding to augment that from central government is that LAs have a better idea of what is needed and wanted in their areas and can channel support accordingly. They may be aware of local economic impacts or educational needs, in other words extrinsic arguments for supporting orchestras. A detailed consideration of policies looking at each LA is outside the scope of this chapter which will, however, show how at one time a general reduction in LA support threatened the existence of the SNO.¹⁵

That situation occurred in 1978, following changes in 1975 to the Convention of Scottish Local Authorities (COSLA) formula whereby the amount each LA paid the orchestra was calculated. Support in the past had come mainly from the cities where most of the SNO's concerts were given, but following the changes more remote regions in Scotland were asked to pay substantially more. There was a time lag between the formula change and the crisis because the SAC had increased the orchestra's subsidy to some extent. LA support was 28% less in 1977/78 than it had been in 1975/76.¹⁶ The orchestra claimed that it achieved almost full houses and had increased ticket prices substantially, but did not expect to be able to do more in future to increase its earned income over and above what was required to keep up with inflation.¹⁷ A paper of the same year states: 'The SNO's budget for 1978/79 reveals an impending financial crisis which could mean the end of the orchestra. The crisis is not of the SNO's own making: it is caught between Central and Local Government in a tug-of-war for public funds and the argument over the responsibility for funding the Arts'.¹⁸ The

¹⁵ The SCO received only a small proportion of its income from LAs.

¹⁶ SNO briefing paper dated 3 April 1978 (SNOCSIV/8).

¹⁷ SNOCSIV/8, and see Peacock (1984) referenced on p47.

¹⁸ Letter dated 28 June 1978: SNOCSIV/8.

orchestra did survive, but financial problems, of which this was not the only one, affected its ability to promote concerts of less popular, including new, music.

According to the orchestra's annual reports, in the year ended 31 March 1995 just under 44% of the total income of £4,185,382 came from the SAC and less than 10% direct from LAs. By the year ended 31 March 2013, the total unrestricted income was £7,163,380 of which 59% came from the Scottish Government, under 4% from LAs, and 1.1% from CS.¹⁹

Comparable figures for the SCO²⁰ show a total income in the year ended 31 March 1995 as £2,522,299, of which slightly under 40% came from the SAC and under 4% from LAs. For the year ended 31 March 2013, where, as with the RSNO, there is more detail and a change of language in the accounts, total incoming resources were £4,510,265 of which over 48% came from the Scottish Government, and under 1.5% from LAs. Of that, almost 70% came from the City of Edinburgh and two small sums for projects in Aberdeen and East Ayrshire. Ian Ritchie, former managing director of the SCO, said (2014) that 'it was the development of an educational strand which helped the SCO get closer to local authorities', the strand being the Strathclyde Concerto project, but clearly that did not have much financial impact in the long run.

Direct grants and subsidies are not the only ways in which LAs may support orchestras. The RSNO's figure for earned income in 2012/2013 includes 'Education & Community Partnerships' (1.4% of total 'Incoming Resources') which may be, in whole or in part, from LAs. However, this accounts for less than a third of the cost of such Partnerships. It is not possible to tell from the RSNO or SCO accounts if local authorities gave concessionary rates for venue hire, but the RSNO benefited from major capital expenditure by Glasgow when its new small concert and rehearsal hall and offices were constructed in the same building as the Royal Concert Hall (GRCH). Before work started, the BBC stated that it would cost £14 million, of which the Scottish Government would pay £7 million,

¹⁹ The SAC was renamed Creative Scotland in 2010 following a merger with Scottish Screen: <http://www.scotsman.com/news/163-20m-revamp-for-scots-cultural-life-1-688928> [accessed 31 March 2016].

²⁰ Taken from the SCO's Directors' Report and Consolidated Financial Statements.

Glasgow £5 million, and the RSNO £3 million including £1 million for equipment.²¹

With regard specifically to new music, LAs have occasionally played a small role in commissioning works for the orchestras to play. For instance, Dundee commissioned from locally-born Gordon McPherson in 1997 (RSNO) and Aberdeen, from Aberdonian Dalby, in 1994 (SCO).

The RSNO and SCO, therefore, have been, and are, heavily dependent on subsidies from central government while their relationship to local governments is more complex. Without that public funding, neither would exist in their present form. Both also receive income from elsewhere including earned income, commercial sponsorship, and donations from charitable trusts and individuals. Some of that has been specifically for new music and will be indicated where applicable.

The roles of other institutions connected with the orchestras and mentioned in the Introduction are less important in ensuring the orchestras' survival and ability to present new music but none the less make a contribution. For instance, while the MU does not provide subsidy, it has on occasion given interest-free loans to orchestras facing financial difficulties.²² In negotiating fees it will listen to its members and may initially make unrealistic demands, but if its members are to continue working it needs ultimately to take into account whether those demands can be met without loss of employment. More important in terms of orchestral survival was its calling of the 1980 strike (to fight cuts in BBC orchestras, not for salary increases), a withdrawal of co-operation which resulted in the reprieve of the BBCSSO, albeit with the loss of seven members and of the entire BBC Scottish Radio Orchestra. Action had not been taken by the MU alone, but the strike caused considerable damage to the BBC's reputation.²³

21 <http://www.bbc.co.uk/news/uk-scotland-glasgow-west-16931522> [accessed 4 July 2016]. The building was completed after the period covered here.

22 For example the LSO in 1982 (Morrison 2004:203). In Scotland, it funded furnishings for the cafeteria when Trinity Church, Glasgow, was converted into Henry Wood Hall (HWH) as a rehearsal space for the SNO. There are other examples of MU grants to employers of musicians in Williamson & Cloonan 2016, e.g. p165.

23 Williamson and Cloonan 2016:199.

The ABO, which was originally formed, as the Orchestral Employers' Association,²⁴ to negotiate with the MU on behalf of some orchestra managements, is more directly involved with new music. It collaborated with British Telecommunications plc in the commissioning of MacMillan's *Britannia* in 1994²⁵ and Jonathan Dove's *The Ringing Isle* in 1997. A more recent development is 'Resonate' on which it is working with the PRS for Music Foundation to encourage repeat performances of 'the best pieces of British music' written between 1990 and 2015.²⁶ The project not only provides information about that music and any special requirements (such as extended rehearsal time), but also funding.

Institutions supporting composers

In its encouragement of repeat performances, Resonate can be seen as supporting composers as well as orchestras, which explains the involvement of PRS for Music (see below). McLeod (2016b) expressed his appreciation of the fact that the SCO and RSNO usually give two or more performances when they premiere a piece,²⁷ but the lack of later repeats is something on which composers often comment. For instance, Tansy Davies has spoken (2015) about about her experience with one particular work, commissioned by the BBC for the BBCSSO,²⁸ which she had thought quite good but which was not picked up by other orchestras after its premiere, so causing her to doubt her own judgment. A revival ten years later restored her confidence.

Although repeats can bring a little extra income to composers, since composers can rarely make a living from composition they take on other roles. Some conduct. Ritchie (2014) said that composers earn more from conducting than composing. Composer / conductors such as MacMillan, Knussen and Boulez have directed their own music and works from the museum, and are advocates for

24 It became the ABO in 1982.

25 Played by the RSNO among other orchestras.

26 <http://www.abo.org.uk/developing/resonate.aspx> [accessed 17 January 2017]

27 When the SCO and RSNO present new commissions in their subscription series the work will almost always receive at least two performances, one each in Glasgow and Edinburgh, and more if the concert is repeated in other cities. The BBC does not have a formal policy to repeat commissioned works because of its need to provide a varied diet for radio listeners.

28 *Spiral House* for solo trumpet and orchestra

music by other living composers.²⁹ Although learning scores, rehearsing and travelling take time away from composition, conducting enables a composer to stay in contact with performers and audiences, and with the task of bringing music off the page into sound.

Other composers have undertaken institutional roles in which they may help promote new music. For instance, some have worked for the BBC, including Bliss, Alexander Goehr, and Lennox and Michael Berkeley, and in Scotland Dalby, Robert Crawford and David Dorward. Others have taught: McLeod at an Edinburgh school, some in higher education such as Nigel Osborne at the University of Edinburgh (UofE), Musgrave at Queen's College, City University of New York, and McPherson at the RCS. Weir has had positions at a number of universities. The role of institutions of higher education not just in teaching the composers and musicians of the future but in employing musicians as teachers, and also in commissioning and promoting new music,³⁰ is worthy of investigation in its own right, but without the security of academic work, many composers would find it difficult to write.

Other institutions associated with composers include music publishers, the British Academy of Songwriters, Composers and Authors (BASCA), PRS for Music and, for Scottish composers, the SMC. Although a publisher is not essential, having one may reduce the time composers need to spend on self-promotion, administration and preparing scores. The publisher's role, according to Ernst Roth,³¹ 'is to make the public like what his composers produce' (1969:51) and 'to put a work, even a controversial work, before the world and render discussion and appreciation possible' (p67). The publisher, though, needs the musicians to bring the work alive.

29 Musgrave has occasionally conducted her own music. As women conductors become more common, perhaps that will lead to more opportunities for women composers.

30 Although most of the commissioning has been for small ensembles, the UofE commissioned Davies's Sinfonietta Accademica for its 400th anniversary (chapter 6), and Aberdeen has awarded prizes for orchestra works, performed by the BBCSSO (chapter 7).

31 Roth worked for Universal Edition in Vienna before emigrating in 1938 and joining Boosey and Hawkes in London. During the second world war, Boosey and Hawkes actively promoted concerts of music by its house composers.

Composers' views of publishers vary. When Boosey and Hawkes was the object of a take-over bid in 1997, MacMillan told *The Times* '[Boosey and Hawkes] take personal care of their composers. They discuss my work and what I'd like to do, advise me on performances and commissions, produce marvellous scores, turn out orchestral parts with amazing speed' (Wallace 2007:217). Stuart MacRae (2014), who used to be with Novello, now prefers to hold his own copyright. He thinks it is easier to negotiate his own contracts as he can explain why he needs more money for a certain piece. Novello lost two of Dalby's works.³²

BASCA,³³ which represents composers, used to produce guidelines for commissioners of new music setting out minimum recommended fees. After a 2005 ruling by the Office of Fair Trading that such guidelines were anti-competitive, BASCA was only allowed to circulate historical information on rates that had been paid,³⁴ information which is difficult to interpret. For instance BASCA 2011, covering the five year period January 2005 to December 2009, shows a minimum fee per minute of 50p for an accompanied choral work, which seems more like a token payment towards the cost of paper than a fee. Although there are minimum and maximum fees per minute, there is no way to tell how many well-established (and therefore more expensive) composers are included. 'Per minute' refers to the finished work, not the amount of time taken in composing it. The highest figure, the maximum per minute, £2,021.30, comes in the category of music for symphony orchestra and may well reflect the status of certain composers, but the minimum per minute for a symphony orchestra, £17.50, is much less than the £48.40 for a work for chamber orchestra, despite the fact that writing a work for larger forces may take longer.

As well as fees for commissions, composers earn money from performing rights. The members of PRS for Music are songwriters, composers and music publishers who 'license their rights through us rather than doing it individually'.³⁵ Besides collecting and distributing royalties in respect of live performances for and to its

³² Personal communication from Dalby, 7 November 2016.

³³ BASCA includes the former Association of Professional Composers and Composers' Guild of Great Britain

³⁴ http://basca.org.uk/public-affairs/in-2012_dh/ [accessed 1 May 2014]

³⁵ <https://www.prsformusic.com/aboutus/ourorganisation/Pages/default.aspx> [accessed 18 January 2017]

members, it also sponsors BASCA's British Composer and Ivor Novello Awards and organises events to support young songwriters and composers. Its off-shoot, the PRS for Music Foundation, has provided financial support for new music in many genres including classical, such as Sally Beamish's *Flodden*, commissioned by the SCO in 2013. In other words, the PRS pays money to composers in respect of works they have written, through the Foundation it contributes towards the writing of new works, and through Resonate to repeat performances.

The SMC, which works specifically for Scottish composers, was founded at the UofG in 1968 as the Scottish Music Archive by Frederick Rimmer, who played a major role in the early MN festivals. Besides scores, the SMC also has a collection of recordings of performances, some taken off-air and retained in agreement with the BBC, so those considering repeat performances can hear as well as read much of the music without having to approach the composer personally. More recently established, New Music Scotland (NMS) includes among its aims 'to campaign for the commissioning and programming of new music' and 'to explore and disseminate new ways of developing audiences for new music'.³⁶ As a relatively new organisation (its company registration dates from 2013³⁷) NMS is relevant more to the future of music in Scotland than the past under consideration here.

Some of these composer-related institutions may not be essential for orchestral performances of new music, but since those performances are a form of conversation between orchestras, composers and audiences, they all have an actively co-operative role in the orchestral new music art world. The examination now moves to some other institutions which may help or hinder the participants in that conversation.

³⁶ <http://www.newmusicscotland.co.uk/new-music-scotland-aims/> [accessed 17 January 2017]

³⁷ <http://www.companieslist.co.uk/SC446161-new-music-scotland-limited#tabs-info> [accessed 31 March 2016]

Other aspects of the music world

The typical commission described in the Introduction required not just a composer and an orchestra but a conductor. Conductors and soloists are almost always represented by agencies, commercial companies which liaise between artist and orchestra management, maintain the artist's diary, negotiate fees and may be intermediaries in discussions on programmes (although, particularly in the case of conductors who have permanent positions or are regular guests, there will be face-to-face, telephone and email communication as well). Some agencies are small with just a few artists, others large international organisations.³⁸ None of the main agencies is based in Scotland.³⁹ Agents have been blamed, particularly by Lebrecht (1996), for stifling creative programming, but even Lebrecht wrote kindly of Howard Hartog of Ingpen and Williams, whose useful advice and programming suggestions were acknowledged by Fiona Grant (2014).⁴⁰ The evidence of some conductors' commitment to new music and creative programming will show that agents' activities do not have to be stifling.

Agents sometimes promote. In the UK, the larger agents may take the risk in putting on occasional concerts or even series (mostly in London) but, because they need to cover their costs including their own overheads, they are more likely to present the most popular works from the museum such as evenings of Tchaikovsky, Beethoven, or 'Mozart by Candlelight' rather than new music. Nevertheless, a commercial impresario may have an effect on a living composer. Victor Hochhauser, who brought many Russian artists to the UK, was credited by Maxim Shostakovich for having helped his father Dmitri 'survive the difficult years'.⁴¹

38 For instance, IMG has over 500 artists and groups and ten offices in seven countries. http://imgartists.com/about_us/ [accessed 28 April 2014]

39 Purser & MacMillan (1988:1) made a point in a *Stretto* editorial in that 'we still lack proper agents, major publishing companies' in Scotland. The situation has not changed.

40 'Hartog was more interested in the music his artists played than the money they earned. He was loved for this shambolic eccentricity and mourned as a man of integrity and ideas, an antediluvian relic of an agency world that was no more' (Lebrecht 1996:87). In an earlier role with the music publisher Schott, Hartog had correspondence with Alexander Gibson about *Musica Viva* (case study 1).

41 Interview of Hochhauser by Wroe (2010:10-11). The *Guardian* article is illustrated by a poster for a Hochhauser-promoted concert given by the Israel PO conducted by Leonard Bernstein. It included music by Bernstein himself (*Jubilee Games* rather than the popular *West Side Story*) and Lukas Foss, albeit alongside Dvořák's 'New World' symphony. Hochhauser's regular Tchaikovsky nights presumably cross-subsidised the increased risk on this concert.

Local promoters, themselves sometimes agents, are involved when an orchestra tours abroad. McGregor (2009:7), besides criticising the Scottish symphony orchestras for not performing enough Scottish music in Scotland, asks why they do not take more 'Scottish Art music' on their overseas tours, noting a BBCSSO tour of China that included Scottish music only as encores. One reason is that, when an orchestra tours, the local promoter runs a financial risk. As McEwan (2014) said, the number of promoters willing to take new repertoire is very small: a few, often specialist, festivals and concert series, and one or two individual promoters.⁴² Despite the problems, there have been examples of the Scottish orchestras touring new Scottish music. For instance, the SNO and Gibson took Musgrave's Horn Concerto to Switzerland in 1978 (to a mixed reception), and Iain Hamilton's *Aurora* to Belgium in 1979 with financial support from the British Council.⁴³

Local authorities promote occasional concerts by visiting orchestras, events jointly with Scottish orchestras (particularly for educational or community purposes), or other events which may, like Glasgow Life's minimalist festival in 2010, include new music. Adventurous projects like this often require only a few musicians but a celebration of Peter Maxwell Davies's 80th birthday in Glasgow in September 2014 included a short SCO concert. Other promoters of new music usually receive public funds. In Scotland, besides a number of chamber ensembles, they include festivals such as the EIF, SMF on Orkney, and Sound Scotland, based around Aberdeen.

The EIF, founded in 1947, from the outset programmed a little new music and has occasionally featured living composers such as Britten in 1963, Shostakovich (1962) and Pierre Boulez (1965,⁴⁴ and again in 1968). It has also presented music (not necessarily orchestral) by composers, such as Nunes, Sciarrino, Lachenmann and Kurtág, who have featured little in the repertoire of the Scottish orchestras.

⁴² My own experience as a tour manager bore out McEwan's words. The repertoire for the BBCSSO tour mentioned by McGregor would have been a matter for negotiation between the orchestra and the Chinese promoters who would have been unlikely to accept music by composers not known to their audience, and it is the fees promoters pay which help make a tour financially viable (but see McEwan's comment in Molleson 2013 that fees for tours now may not cover their costs).

⁴³ SNOCSIV/8

⁴⁴ See Campbell (2014).

Appendix I lists some BBCSSO concerts of new music at the EIF which the orchestra itself would not have promoted.

The EIF has placed occasional commissions of which Tippett's *Fantasia concertantate on a Theme of Corelli* has joined the repertoire. By contrast, the SMF has commissioned regularly. Established by one composer, Peter Maxwell Davies,⁴⁵ and now directed by another, Alasdair Nicolson, it has made a feature of new music, the encouragement of young composers and the involvement of amateur musicians. All three orchestras have played there, with the SCO having had a particularly close relationship. Another Scottish festival, Sound,⁴⁶ presents mostly soloists and small groups rather than orchestras, probably on grounds of cost, but it has included the BBCSSO playing Julian Anderson's *Eden* in 2011, and in 2012 a commission, *Tanzmusik mit B*, by Spanish composer Marc Vitoria Garcia who had won the University of Aberdeen Music Prize in 2011.

A promoter, whether an orchestra or a festival, needs suitable venues. Good halls - that is, halls with good acoustics and suitable facilities for performers and audiences - can make a major difference to the concert experience. The use of St Andrew's Hall (SAH), Glasgow, for one particular concert of new music in 1961 is discussed in the first case study, and its destruction by fire the following year had a serious impact on musical life in the city as the SNO, for five seasons after that, had to use the 'hastily refitted' Gaiety Theatre (Service 2015a:29). Although the reopening of CHG in 1968 brought an improvement, that hall, like the theatre, held fewer people than SAH so ticket income was reduced.

The composer James Dillon highlights the importance of the venue for the audience experience. He arrived in London at the time when Boulez was starting to give concerts with the BBC Symphony Orchestra in the Roundhouse, programming new music along with 'modernist classics'. In interview, he said: 'The irony was that I knew the Roundhouse as a rock venue where I had seen the Doors and the Stones, so I felt more at home there than I ever did at the South Bank'.⁴⁷

45 'Davies' hereafter refers to Peter Maxwell Davies, not Tansy Davies, but in the appendices initials are included.

46 Usually uncapitalised but for clarity here the name is given as Sound.

47 Clements 2006

In other words, the venue where music is played gives a message to potential audience members. A possible difficulty faced by Scottish orchestras promoting new music is the shortage of suitable non-traditional venues. Furthermore, given that new music does not attract an audience of the same size as that for older repertoire, there is often a disjuncture between the space needed for the volume of orchestral sound, and the size of auditorium needed for the audience.

Although this dissertation focuses on live performances, much music is heard not in a hall but from broadcasts and recordings. The institutions which provide those broadcasts and recordings are part of the wider framework in which the orchestras work, and may help, or hinder, the performance and acceptance of new music.

For Frith, 'radio was the most significant twentieth-century medium' (2003:96), and a 'means of access to music otherwise inaccessible', popular as well as classical. In providing listeners with the opportunity to hear a wide range of music without having to pay other than for the equipment, radio can help them broaden their experience and knowledge if the station's programming is itself broad.

As a commercial radio station committed to classical music since it started in September 1992,⁴⁸ Classic FM claims to be 'the biggest classical music radio station in the world'⁴⁹ with around 5.6 million listeners, certainly many more than BBC Radio 3 (R3).⁵⁰ It does not regularly commission new music,⁵¹ nor administer performing organisations (orchestras and choruses), and it does not promote concerts as the BBC does. It does, however, have partnerships with orchestras, including the RSNO, thereby helping to bring the orchestra's name to

48 BBC Radio 3 also broadcasts drama and documentaries, as well as jazz and other genres of music.

49 <http://www.classicfm.com/about-classic-fm/values-history/> [accessed 28 April 2014]

50 Actual figures for March 2016 from RAJAR (Radio Joint Audience Research) were: Classic FM reached 5,121,000 (10% of the population) as compared with BBC Radio 3, 2,117,000 (4%). R3 listeners stayed tuned for marginally longer: 6.4 as compared with 6.3 hours. http://www.rajar.co.uk/listening/quarterly_listening.php [accessed 5 July 2016]

51 For instance, after the period covered by this dissertation it co-commissioned (with the RPS) a work for its 25th anniversary, Benjamin Rimmer's *Pathway* which was premiered by the RSNO on 4 November in Glasgow: https://royalphilharmonicsociety.org.uk/whats_on/benjamin-reimmers-pathway-glasgow [accessed 6 November 2017].

the station's listeners, and it occasionally relays items from live concerts. Carey (2014) commented that the RSNO's relationship with Classic FM was very strong. 'In many ways what they've done for classical music is amazing in the way that they've opened it out.' He recognised that they have 'a very particular style' but pointed out that as an orchestra playing to a large audience the RSNO had 'a side to us that is very populist if you like ... but I don't think that and playing contemporary music are mutually exclusive'. In other words, he saw the relationship with Classic FM as enhancing one aspect of the RSNO's work.

Classic FM proclaims its commitment to classical music and to breaking down barriers,⁵² but it is more ambivalent about the new. In 2014 it described itself as 'the perfect antidote to life in the 21st century'⁵³ and, by embedding in its listeners' minds the idea that music is not part of contemporary life, it may have made it harder for them to accept new music and exacerbated the problem orchestras have in drawing audiences for that.⁵⁴ It has changed its website and now claims that it 'makes classical music a relevant part of the modern life-style',⁵⁵ but that still suggests classical music is the aural equivalent of a coffee table book rather than an aspect of the contemporary world.

Public service broadcasters such as the BBC, which do not have to satisfy shareholders, can potentially provide a wider range of music. As aspects of the BBC's music policy arose in the literature review and the BBCSSO's history will come into chapter 7, this section briefly considers the BBC's general role as part of the orchestral art world.

Music has made up a large part of its output since John Reith, general manager of the commercial monopoly that was the British Broadcasting Company Limited, spoke in 1924 of music as 'the common property and common enjoyment of mankind'.⁵⁶ In 1927, when the Company became a non-commercial Corporation under a Royal Charter and funded by a licence fee, it took over the

⁵² As footnote 49 above.

⁵³ As footnote 49 above.

⁵⁴ Frith (personal communication, 26 May 2014) points out that Classic FM will not pay PRS on music which is out of copyright, so it makes commercial sense to play mostly music from the museum.

⁵⁵ <http://www.classicfm.com/about-classic-fm/values-history/> [accessed 22 March 2017]

⁵⁶ Quoted in Briggs 1979:720.

running of the Promenade Concerts in London, so establishing itself as a patron of live music. Those concerts 'underpinned the cultural policy of the new BBC and helped make broadcasting acceptable to a wide public' (Langley 2007:34).⁵⁷

The way the BBC scheduled music changed considerably over the period. When the Third Programme started in 1946, it was on air only in the evenings and the music programming, spread over the Home and Third, was mixed, with concerts relayed on both.⁵⁸ Although some of its concerts were only broadcast on the Scottish Home Service (SHS), the BBC Scottish could also be heard throughout the UK on both networks. With the longer hours given to music after the Music Programme started, and then the rebranding of the networks as Radios 3 and 4, classical music was largely confined to R3, although the BBCSSO is still heard on BBC Radio Scotland.

The BBC not only relayed SNO MV concerts but was an active participant in one of them, and was involved in the planning of, and commissioning for, MN. It has hosted the orchestras at the BBC Proms, and has commissioned for them, for instance Dalby's *The Mary Bean*, written for the RSNO's centenary and played by them at a BBC Prom in 1991. It broadcasts occasional concerts by the RSNO and SCO but, according to Dalby (2015), there used to be an agreement that the BBC would regularly relay SNO concerts.⁵⁹ He had to press the orchestra to offer more interesting repertoire, however.

The tension between trying to achieve the largest audience, or satisfying the tastes of as many people as possible even if that sometimes means a small audience, affects the BBC. When it lost its monopoly in British broadcasting, competition led to financial pressures and a focus on audience ratings but, as the BBC Handbook of 1961 put it, 'the public is made up of many audiences, and however much their likes and dislikes overlap, there are large numbers of

⁵⁷ Although items from concerts were relayed, the festival as a whole not an integral part of the BBC's broadcasting output until much later. Entire concerts were only available from 1966, and they were not played as complete programmes on the same network until 1970 (Witts 2007).

⁵⁸ When programmes initially given on the Third were repeated on the Home Service, they achieved higher audiences (McDowell 1992:197).

⁵⁹ Dalby thought the agreement broke down at around the time of the 1980 strike.

distinct and varied interests which the BBC sets out to serve.⁶⁰ Dalby (2015) said that one of the biggest problems he faced on arriving at the BBC in Scotland was that the management there did not like modern music, which the BBCSSO played well and which was, for him, 'the way ahead', at least (given that 'some of it wasn't very good') in part.

Most of Classic FM's output, and much of the BBC's, consists of playing recordings on air. Recording companies are another part of the orchestral art world, and therefore the framework in which new music is performed. Recording sessions, whatever the repertoire, at one time provided some income to Scottish orchestras⁶¹ but the situation has changed (Molleson 2013). Composers receive royalties paid through the Mechanical-Copyright Protection Society (MCPS),⁶² and PRS⁶³ when recordings are broadcast or played in public. Further, as with radio, they are a means whereby the names and work of orchestras and composers can be heard by more people than can attend live performances.

The recording industry has gone through several periods of turmoil. Lebrecht writes about 'the end of classical recording' (2007:1). His argument with regard to what were the major companies has been proved largely correct, but the overall picture is more nuanced; a proliferation of independent record labels, some set up by performing bodies such as Glyndebourne and the LSO, LPO and Hallé Orchestras (but none so far in Scotland),⁶⁴ continue to issue CDs and to offer downloads. He was aware of these but dismissed the independents'

60 Walker (2011:233)

61 Possibilities for recording and film soundtracks were always much rarer in Scotland than in London.

62 MCPS covers 'mechanical rights, whenever a piece of music is reproduced as a physical product' and MCPS royalties 'are paid to the songwriter, composer or publisher when music is reproduced as a physical product or for broadcast or online'
<http://www.prsformusic.com/Pages/Rights.aspx> [accessed 5 July 2016]

63 'Performing rights royalties are paid to a songwriter, composer or publisher whenever their music is played or performed in any public place or space.
 'This includes TV, radio, online, in a shop, an office, pub or restaurant, at a concert, a sporting event and thousands of other places.'
<http://www.prsformusic.com/Pages/Rights.aspx> [accessed 5 July 2016].
 In addition, PPL licenses music played in public in shops, restaurants, etc., or broadcast on radio, television or the internet. The fees are paid to its performers and recording company members, so composers who are also performers may benefit from those.
<http://www.ppluk.com/About-Us/What-We-Do/> [accessed 5 July 2016]

64 The University of Aberdeen set up its own recording label in 2016 and its first two releases include new music (non-orchestral): <http://www.abdn.ac.uk/voxregis/> [accessed 27 February 2017]

offerings as 'mini-label bleatings' (p130) rather than recognising that they marked a more viable way for companies and artists to maintain a presence in the market. As Kenyon says, 'smaller companies flourished ... finding new hoards of rare repertoire and new performers to present, while their larger counterparts struggled with the challenge of a business model for digital downloads and web-based delivery' (2012:21). The question as to *why* recordings happen is not one that can be examined here but rather there is a brief look at a few examples of what *has* happened in relation to new, and particularly new Scottish, music.

Of the two independent companies based in Scotland issuing recordings of classical music, Linn's catalogue is mostly of older music although Katherine Bryan's recordings with the RSNO of music for flute and orchestra includes concertos by the Americans Christopher Rouse and Lowell Liebermann, Cappella Nova have recorded several works by MacMillan, and Hebrides Ensemble and Consort of Voices music by John Bevan Baker. The aim of the other Scottish company, Delphian, when it was established in 2000 was 'to promote the already-rich artistic activities that take place in Scotland'⁶⁵ and its catalogue includes solo and chamber music by many composers who have lived and worked in Scotland, from Rory Boyle to Thomas Wilson. A 2008 recording of music by Edward Harper, including his Second Symphony performed by the SCO and its chorus, is no longer available. By contrast, orchestral music is an important part of the catalogue of the English-based label (and registered charity), NMC Recordings,⁶⁶ whose list of composers with Scottish connections extends from Alwynne Pritchard, born in Glasgow, resident in Norway, and commissioned for the BBCSSO's Tectonics festival in 2016, to Weir, and from David Horne to American-resident Musgrave. Its performers include the BBCSSO. Such recordings help listeners to get to know a composer's style.

With regard to the industry more generally, there is a question as to the extent to which the recorded repertoire reflects and even develops the museum. The word 'repertoire' does not occur in the index to *The Cambridge Companion to*

⁶⁵ www.delphianrecords.co.uk [accessed 15 May 2014]

⁶⁶ 'The home of new music from the British Isles': <https://www.nmcrec.co.uk/> [accessed 18 January 2017].

*Recorded Music*⁶⁷ nor in Philip (2004), but the latter raises a related issue when he comments on the rise in the number of reissues of historical recordings (p1). His concern is with changes in performance style as shown in such recordings, but the development of an archive of recordings can itself be seen as an aspect of museum culture.

The last two paragraphs of the Introduction listed a number of other institutions which are relevant to the performance and reception of new music. Those institutions, which include the press, small ensembles like Red Note, the universities and conservatoires (see p85 above), and amateur and youth choirs and orchestras, merit detailed consideration in another context, and there will be later reference to some which have been involved with the orchestras' own efforts to present new music. This chapter concludes with the institution which forms the third side of Britten's 'holy triangle', the audience.

Hewett (2016:48) claims that 'listeners are the unsung heroes and heroines of classical music'. An academic, Simon Brown, introducing the Listening Experience Database⁶⁸ which was set up by the Open University and Royal College of Music with the support of the AHRC, notes⁶⁹ the 'vast amounts of information on composers and performers. These are the people we celebrate, whose names enter the imaginary museum of musical works.'⁷⁰ He adds 'if we accept Britten's idea that the listener is an intrinsic and vital part of the experience - how can we hope to understand the history of music if we're only getting two thirds of the story?'

Although this dissertation does not attempt to correct the imbalance through research into audiences' responses to new music, it notes their importance as part of the art world. They are important because they buy tickets (or do not) and so contribute (or do not) financially. They are important in their 'active sympathy' (Britten 1978:18) and perhaps also when they are actively hostile. The crucial word is 'active'; performers value an audience that engages with the

⁶⁷ Cook *et al.* (eds) 2009

⁶⁸ <http://led.kmi.open.ac.uk/about/> [accessed 6 July 2016]

⁶⁹ <http://bufvc.ac.uk/articles/the-listening-experience> [accessed 6 July 2016]

⁷⁰ And 'imaginary museum' of performers: see comment on Philip (2004) above.

performance. Pianist Susan Tomes (2015) describes an active audience: 'as I played it I felt the audience draw together with some kind of shared yet spontaneous concentration. The quietness deepened, if I could put it like that, and became a collective thing.' This way of listening arose as the work concept started to develop. 'Audiences were asked to be literally and metaphorically silent, so that the truth or beauty of the work could be heard in itself' (Goehr 1992:236), and that in turn meant that music needed to be played in 'the appropriate physical setting' and hence the building of concert halls. 'Performances had not only to become foreground affairs, but they also had to be cut off completely from all extra-musical events' (*ibid.*).⁷¹

There is a problem for new music if that level of involvement is easier with music the audience knows intimately (as in Tomes's example), that is music from the museum, rather than music it is hearing for the first or second time. Perhaps there are different kinds of audience activity, however, some of which can be generated by the new. Frith⁷² has speculated that the issue for new music might be 'developing a listening culture, in which venue [is] just as significant as performers', in the way that the Glasgow Film Theatre and Edinburgh Filmhouse do for 'art' cinema, but he recognises that that is easier on a small scale than on that of an orchestral concert. All this assumes that the composer wishes to communicate with an audience, and does not take the view of Babbitt (1958:158) that 'the composer would do himself and his music an immediate and eventual service by total, resolute, and voluntary withdrawal from this public world to one of private performance and electronic media'.⁷³

71 Small (1998:154) says that as a result of these developments listeners have 'nothing to contribute to [a piece's] nature'. Britten and Tomes both suggest that in a live performance they *do* still contribute, a view with which I agree.

72 Personal communication, 26 May 2014.

73 He refers to composers as 'he', perhaps because the attitude at the time was that 'he' included 'she', perhaps because composers were usually male, or possibly even because he saw the desire not to communicate as a male characteristic. In any case, private performance of orchestral works is rarely possible. *Musica Nova* 1981 (case study 2) included music by Babbitt.

Conclusion

This chapter has developed some of the themes from the literature review in chapter 2 to offer context for the discussion which follows. It has connected orchestras with a wider musical world, and beyond that with the worlds of economics and politics. The framework for the creation and performance of music, including new music, involves a range of institutions of which some support orchestras and others composers. Of particular importance for two of the Scottish orchestras is the government funding they receive and which accounts for much of their budgets. The audience, an institution in itself, and which both orchestras and most composers want to attract, can be affected by the venue, and by the activities of broadcasters and recording companies. The interrelationship between the various institutions in this framework and their 'co-operative activity' is part of what follows in the examination of what the orchestras have programmed. That examination will also bring in other institutions only mentioned here in passing and will explore the role of individuals particularly within those institutions. Part III, after an introductory preface looking at all three orchestras, starts with the orchestra which has been promoting live concerts throughout the period under discussion, the RSNO.

PART III

Preface: The three orchestras

Before the chapters which examine each of the orchestras individually, this preface starts by comparing them. Appendix A provides a chronology covering the period 1945-2015.

The RSNO (chapter 5) is the oldest, dating its foundation to 1891 when it was called the Scottish Orchestra (although it had antecedents). It was not a full-time orchestra until the 1950/1951 season when it became the SNO. It describes itself as 'Scotland's national orchestra'¹ and has always been based in Glasgow. As shown in chapter 4, it is currently substantially funded by the Scottish Government and since early in 2016 has had its administrative base at the GRCH.

The SCO (chapter 6) gave its first concert in January 1974. It 'aims to provide as many opportunities as possible for people to hear their music by touring the length and breadth of Scotland and around the world as proud ambassadors for Scottish cultural excellence'.² Although its first concert was given in Glasgow, it has always been managed from Edinburgh. Like the RSNO, it receives considerable subsidy from the Scottish Government.

The BBCSSO (chapter 7), founded in 1935 but with an antecedent in the small BBC 5SC [Glasgow] Station Orchestra,³ is the oldest permanent full-time orchestra in Scotland. It refers to itself as 'Scotland's national broadcasting

1 For instance, on the front cover of the brochures for its 2015/2016 seasons in Edinburgh and Glasgow.

2 <http://www.sco.org.uk/about-sco> [accessed 27 October 2015]

3 Which existed from 1923 to 1929 when it was reduced to an octet.

orchestra',⁴ and it is also 'a key contributor to the BBC's broadcasting and cultural role'.⁵ Although originally based in Edinburgh, its home since 1939 has been in Glasgow. BBC Scotland meets its core costs (defined in chapter 7) and it receives additional income from R3 in respect of broadcasts, so it is dependent on the licence fee agreement reached between the UK government and the BBC.

All three orchestras promote concerts in both Edinburgh and Glasgow as well as elsewhere in Scotland. The RSNO and SCO give almost all their subscription programmes in both cities, but the BBCSSO's main season is in Glasgow with only a few concerts in Edinburgh and elsewhere, sometimes with a 'museum' work when a more recent work is played in Glasgow.⁶ Its specialist new music concerts are now only presented in Glasgow. Case studies 1, 2 and 4 relate to Glasgow only, and the education work associated with 3 was in Strathclyde. Although the BBCSSO presented new music concerts in conjunction with ECAT before that body lost its SAC funding, there is a regional imbalance. All the orchestras' claims to Scottishness will be assessed in relation to their programming, but specialist presentation of new music to live audiences has largely been local rather than nation-wide.

At the end of the period considered, the RSNO and the BBCSSO, and occasionally the SCO, played in the Usher Hall (UH), Edinburgh (maximum capacity 2366), the SCO more regularly in the Queen's Hall (QHE) (maximum 920). In Glasgow, the RSNO performed in the GRCH (maximum 2475) and the SCO and BBCSSO in the Grand Hall at CHG (maximum 1036).⁷ In other words, the RSNO could potentially, and generally did, play to larger live audiences than the other two

4 BBCSSO concert programme, 22 October 2015, p8.

5 <http://www.bbc.co.uk/programmes/profiles/31Zv2Tzh2SvB4kk0l7lzTdR/about-the-orchestra> [accessed 27 October 2015]

6 For instance, its 2016/2017 season started with Helen Grime's *Catterline in Winter* (the first of *Two Eardley Pictures*) in Glasgow, but with Mozart's Piano Concerto No 27 in Edinburgh. Bruckner's Ninth Symphony followed in both cities.

7 The capacity of halls for orchestral concerts is, however, less than the maximum quoted because seats are removed to make room for stage extensions which vary in size according to the number of players. Furthermore, the BBCSSO and the SCO sometimes close the upper circle for their performances at the Usher Hall. Figures taken from <http://www.usherhall.co.uk/your-visit/guide-seating> and <http://www.thequeenshall.net/about/seating-plans> [both accessed 18 November 2016], and Glasgow City of Music (2015) pp26 (CHG) and 170 (GRCH).

orchestras, but the BBCSSO's concerts were broadcast, so reaching a remote audience as well.

Of the three, the RSNO is the only orchestra to retain traditional male concert dress, i.e. tails. Men in the others wear open-necked black shirts with black jackets and trousers. More casual dress can suggest less stuffiness and more openness to the contemporary in other respects such as repertoire.

The size of an orchestra matters, as shown by the reference to *The Rite of Spring* in chapter 1. Although the orchestras book additional players when necessary, to do so can be very expensive (see also note on terminology below). The size of the orchestras varied over time, but at the end of the period the number of players in each section of each orchestra was as shown in Table 2 overleaf.

Both the RSNO and SCO have choruses; the RSNO's, originally called the GCU, preceded the orchestra. Only the RSNO has a Junior Chorus, and indeed is one of only four orchestras in the UK with a youth choir. As will be shown, the RSNO has commissioned works for both adult and junior choruses to perform with the orchestra, and both choruses have also placed commissions.

Given that the RSNO has been dominant in Scottish concert life throughout the period covered here, and given the quantity of archive material, chapter 5 is the most substantial. There are two case studies, one covering a period of twenty years. The other two orchestras show that there are alternative approaches to the RSNO's which can fill gaps and expand the overall provision of new music. Nevertheless, the weight of expectation on the RSNO on the part of audiences and composers is particularly heavy and will be considered in chapter 8.

Table 2: Core strengths of the orchestras in 2015

	BBCSSO ⁸	RSNO ⁹	SCO ¹⁰
First violins	14	17 (13)	8
Second violins	12	14 (14)	6
Violas	10	12 (12)	4
Cellos	8	10 (8)	4
Double basses	6	8 (6)	2
Flutes	3	3 (3)	2
Oboes	3	3 (1)	2
Clarinets	3	3 (2)	2
Bassoons	3	3 (3)	2
Horns	4	4 [or 5 with bumper? (see 'terminology' below)] (3)	2
Trumpets	3	3 (2)	2
Trombones	3	3 (3)	0
Tuba	1	1 (1)	0
Timpani	1	1 (1)	1
Percussion	2	3 (2)	0
Harp	0	0	0
Total	76	88	37
Management staff	16 inc broadcasting staff	21 ¹¹	21 ¹²

Note: it was not clear from the sources if any member of the management staffs was employed on a part-time or freelance contract.

8 <http://www.bbc.co.uk/programmes/articles/1sJXCy7RYg2sf8fmXRkDPJy/players> [accessed 27 October 2015]. This was also the link for the management staff numbers.

9 <http://www.rsno.org.uk/live/musicians/> [accessed 27 October 2015]. Numbers in brackets refer to the players employed at the time of checking. Unlike the BBCSSO, the RSNO did not mention vacancies in its online listing. The first number given for the first violins includes two leaders.

10 Figure of 37 core players given by Molleson (2013). The number of players for the SCO's inaugural concert in 1974 was one fewer as only one flautist was required. This breakdown is based on the SCO website <https://www.sco.org.uk/your-orchestra/who-s-who?filter=Orchestra> [accessed 23 April 2016] and concert programmes, although the former does not list vacant positions and the latter give everyone playing in the relevant concert including deputies and extra players (see 'terminology' below).

11 <http://www.rsno.org.uk/live/meet-the-team/> [accessed 27 February 2015]

12 <http://www.sco.org.uk/about-sco/who-s-who/527-administration> [accessed 27 October 2015]

Terminology

When an orchestra has vacancies, whether because a player has left and not yet been replaced, or because one is sick or has been released from a performance for another reason, the replacement player is referred to as a deputy. When a player is brought in to increase the strength, for instance if in the RSNO or BBCSSO a fourth flute player is required, that player is an extra. For an orchestra considering whether to play a particular score, the financial and practical considerations include the number of extras required: for instance, can the extra players be afforded, can they be found, and if so are they in Scotland, or do they have to be brought in from further afield at greater cost? Concert programmes usually list the players booked to perform in the concert (as known at the time of going to press) and will therefore include deputies and extras.

A musician who plays more than one instrument, such as a flautist also playing piccolo, is referred to as doubling on the second instrument. The SCO's timpanist doubles on percussion if that is possible according to the score, i.e. if s/he does not have to play the timpani at the same time as another percussion instrument.

In the brass sections, there may be a bumper, that is, a player who sits alongside the principal and relieves the strain on that player when necessary. Some orchestras have five horn players on strength, one being the bumper. Otherwise bumpers may be extra players.

A sectional rehearsal is one for a specific section of the orchestra, e.g. strings or woodwind, only.

Chapter 5: Royal Scottish National Orchestra

This chapter critically examines the RSNO's presentation of new music. In particular, the detailed studies of *Musica Viva* and *Musica Nova* show both the advantages and limitations of specialist new music events. They also show the benefits that result from active co-operation between individuals and their institutions. Section 1 gives an outline history of the orchestra before 1945 with reference to its programming of new music and section 2 covers the five years immediately after the war when the orchestra still presented concerts for part of the year only. Section 3 starts in 1950, when the orchestra became full-time, and continues until 1959. The period when Alexander Gibson was principal conductor, 1959-1984, is covered in section 4. *Musica Viva*, which he introduced, is the subject of case study 1 (section 5) which asks what was different about these concerts, and what impact they had. A 'case study within a case study' (1A) takes one of the five concerts and looks at that in greater detail. Section 6 summarises Gibson's contribution.

Section 7a is devoted to case study 2, *Musica Nova* which was started by Gibson and continued under Matthias Bamert. MN was more than an SNO project, involving as it did both the UofG and BBC, so demonstrating the co-operation of other parts of the musical art world. Section 7b is concerned with general programming in the period after Gibson until the last MN festival in 1990, while 8 covers the period from 1991 to 2015 when the 'Discovery' series and 'Ten Out of 10' were further attempts to introduce Scottish audiences to new music. Finally there is a brief conclusion to the chapter as a whole.

The following appendices give data for the discussion in this chapter:

- B Composers of new works performed each season
- C Works commissioned by or for the RSNO, and award-winning works
- D Orchestral works performed in MN
- E Discovery programmes

Section 1: From foundation to 1945

Although established in 1891, it was 1893 before the Scottish Orchestra gave its first concert. It had had predecessors in the orchestras assembled each year to play for the GCU, starting with an amateur orchestra in 1844, and then in the 1870s by the professional Glasgow Resident Orchestra (GRO).¹ The German pianist, conductor and composer Hans von Bülow conducted the GRO in 1875 and for the full 1877 season. He included music by living composers, brought to Scotland the first symphony by his friend Brahms a year after its premiere (Macdonald 2015a:72), and conducted his own symphonic ballad, *The Minstrel's Curse* (Webb 1977:6). Only two of his programmes consisted solely of music from the museum.

Conductors of the Scottish Orchestra such as Julius Tausch, August Manns, Frederick H Cowen, Emil Mlynarski, Landon Ronald, Julius Harrison, Robert Heger and, during the 1937/38 season, George Szell, also directed their own music. This practice continued during and after World War II. In addition, a number of composers were specifically invited as guests to conduct their own works. Richard Strauss directed the Scottish premiere of his *Aus Italien* in 1903, Elgar *The Kingdom* in 1910, Bantock *Omar Khayyam* in 1912 and Constant Lambert *Music for Orchestra* in 1932 (Webb 1977:4-5). More recently, Walton, Tippett, Henze, Lutosławski and Copland have conducted their own music, as have some composers of film scores.

¹ Macdonald (2015a:72) refers to the GRO as the Scottish Orchestra's 'progenitor'.

Bülow's season was ten weeks. When Barbirolli was appointed principal conductor in 1933, the season was still only thirteen weeks long but it increased to around six months in 1943. The orchestra played in Scotland each winter and was then disbanded. During the season itself, this made for consistency as the musicians were expected to play in all the concerts, but there was no long-term stability for the musicians, or the orchestra as a body if players found more permanent positions elsewhere.

Wilson (1993b) shows that overall quite a lot of new music was played before 1945. At least one audience member, however, raised a recurrent topic. In a letter in *The Glasgow Herald* on 22 August 1944, Robert Paterson acknowledged that 'Scottish Orchestra' was the right name for it given that it played 'practically over the whole area of Scotland', but went on, 'I wish I could feel that its organisers had the same degree of conscientiousness towards Scottish music'. The extent to which a Scottish orchestra should perform Scottish music and its responsibility to living Scottish composers are questions that arise throughout this study.

Section 2: 1945-1950

In this period, the Scottish Orchestra had two main series of concerts in Glasgow, on Saturday nights at SAH and Sunday afternoons at Green's Playhouse (Green's). To take one typical season: between October 1946 and April 1947 in Glasgow, there were 26 concerts in the regular Saturday night series, another 26 more popular events on Sunday afternoons, plus a performance of Handel's *Messiah* in SAH on the morning and afternoon of New Year's Day followed by a 'special holiday concert' in the evening. There was some overlap between the repertoire in SAH and Green's. (The listings in Appendix B only include repeats which occurred later in the season, for instance in the plebiscite concert.) Concerts in Edinburgh were initially promoted by the Edinburgh Concert Society but from the 1948/49 season the Glasgow Choral and Orchestral Union promoted the orchestra's Edinburgh concerts (twenty-six on Wednesday nights), taking 'the

financial risk attendant on them' (Introduction to the 1948/49 season). The orchestra also gave concerts elsewhere in Scotland.

The orchestra's principal conductors in this period were the New Zealander Warwick Braithwaite, then from 1946 Walter Susskind who, born in Prague, had arrived in Britain as a refugee. He and Braithwaite both composed and, apart from occasional guests like Thomas Beecham and Charles Groves, they conducted almost all the concerts each season. Susskind's repertoire was wide. In his first concert at SAH, he brought music by Bax, and also his Czech compatriots Suk and Martinů with the 'first performance at these concerts'² of the latter's *La bagarre* (*The fight*), composed in 1926. The first work of his own, *Admiral Bobby*,³ was given on 24 October 1948 at Green's.

The works performed in the seasons from 1945/46 to 1949/50 included a number by now little-known composers such as Budashkin and Ricardo Q Blamey Lafone. Vaughan Williams's Fifth Symphony was played in 1946 (it had first been given two years earlier, in the year after its London premiere), and his Sixth was performed twice in 1949 as it was chosen for the plebiscite concert, and repeated the next season.

The plebiscite concert, originally called 'universal suffrage night', had been introduced by Bülow with the GRO (Walker 2010:241). It was the final concert each season and consisted largely of works chosen by the audience at the previous concert, from orchestral repertoire (without soloist) played earlier in the season under the orchestra's principal conductor. The results of the votes cast were recorded in an end-of-season report, giving an indication of audience preferences, although Wilson (1993b:43) mentions some rigging of the voting. Besides the Sixth Symphony, Vaughan Williams's *Job* (first performed in 1931) was selected in 1950, but otherwise the repertoire for the plebiscite concerts was largely made up of older works including Elgar's 'Enigma' Variations, Tchaikovsky's Symphonies 4 and 6, Dvořák's 'New World' and Sibelius's Symphony

² Scottish Orchestra programme, 5 October 1946

³ Unfortunately, the printed programmes for Green's Playhouse concerts do not give any information other than the composers and titles of the works.

2. Darnton's Third Symphony (written 1944-45) received only one vote in 1945. Most of the older works had been written in the nineteenth century.⁴

Scottish composers in these seasons included the nineteenth-century MacCunn (particularly *Land of the Mountain and the Flood* but also *Ship o' the Fiend*) and Mackenzie (*Britannia*), but there were several who were alive: Erik Chisholm, W.B. Moonie, Cedric Thorpe Davie, Ian Whyte (conductor of the BBC Scottish), Hans Gál (a refugee now resident in Edinburgh), and Wilfred Emery, organist and choir master at Glasgow Cathedral. Thorpe Davie's Symphony in C of 1945,⁵ which had won second prize in a competition organised by the Daily Express,⁶ was one of the more substantial works.

If Vaughan Williams's symphonies were repeated, so too were shorter works. For instance, Kabalevsky's overture to *Colas Breugnon* (opera completed 1938) occurred regularly in this and the next period, sometimes in both the winter and summer seasons. Between 1947 and 1950 Barber's Adagio (premiered 1938) appeared several times, and between 1948 and 1951 the Sabre Dance from Khachaturian's *Gayane* (completed 1942). This indicates that some new music was popular.

In sum, there was a variety of new music including some by Scottish composers, even if that would not have been enough to satisfy the 1944 newspaper correspondent. It can be deduced that, then as later, it required much thought to balance the programme so as to attract an audience and so reduce the financial risk, but also include variety in the form of works newly written or new to the audience, as well as recognising composers of Scottish birth or residence.

4 A closer look at plebiscite concerts, including exploration of possible rigged voting, might give an interesting picture of musical tastes. Plebiscite concerts were only possible when principal conductors directed nearly all the concerts.

5 Written 'in honour of my brother ... its intention was to symbolize the two struggles between which the world was then poised - the world war was just finished, and the fight to win the fruits of peace which was beginning' (Scottish Orchestra programme, 8 February 1947).

6 Gascoine (1988:10). That the *Daily Express* could have held such a competition suggests the higher status of classical music at that time.

Section 3: 1950-1959

In association with The Arts Council of Great Britain and The Choral and Orchestral Union of Glasgow the issue of this Prospectus marks the inauguration of the Scottish National Orchestra Society Ltd. The Society has been formed in response to a nation-wide desire, for the purpose of establishing a Symphony Orchestra functioning in Scotland throughout the whole year.⁷

With this announcement in 1950, the part-time Scottish Orchestra became the full-time Scottish National Orchestra. Susskind remained principal conductor and continued to direct most concerts. It seems likely that the quality was variable, as the Sunday series in Glasgow was dropped the following season; according to the prospectus introduction that was done 'experimentally, with a view to increasing the time available for rehearsal of each programme'. Limited rehearsal time would have made it difficult to tackle technically challenging new works.

Despite that, the first season's repertoire included works new to the orchestra, to Glasgow, Scotland and even Britain. The season opened with a celebratory commission from Thorpe Davie who described his *Festal Overture* in the programme as 'frankly festive in character, not making too exacting a call upon the listener's intellect ... calculated to afford the orchestra an opportunity for displaying its qualities'. In other words, it was intended to be accessible rather than challenging, but Thorpe Davie himself later withdrew the work (Gascoine 1988:21), so presumably was unhappy about some aspects of it. There followed a surprising amount of recent music, plus the first performance in Glasgow of Bruckner's Seventh Symphony,⁸ and the 'first in these concerts' of Elgar's *Falstaff*.⁹

7 The Prospectus of Concert Arrangements for Season 1950/51. The BBC Scottish was studio-based.

8 20 January 1951

9 SNO printed programme, 15 October 1950. Erik Chisholm had played an organ transcription in 1929 (Purser 2009:17-18)

Some of the music introduced was by British composers – Malcolm Arnold, John Addison, Arwel Hughes, EJ Moeran, Brian Easdale (the first concert performance in Glasgow of his ballet music *The Red Shoes*), Gerald Berners and Maurice Jacobson – but there were major international composers too, including Prokofiev, Hindemith, and Bartók's Violin Concerto.¹⁰ Little Scottish music was played so again reinforcing the 1944 newspaper correspondent's comments: apart from the Thorpe Davie commission, there was only one new work (by John McQuaid), and MacCunn and Mackenzie from the Scottish museum. The Scottish National Orchestra may still have justified its name on the basis of its geographical coverage, but not its programming. Its second season included music by three composers born or resident in Scotland, Arthur Butterworth, who played trumpet in the orchestra, Iain Hamilton,¹¹ and the Aberdonian Ronald Center.

By 1952/3, Austrian-born refugee Rankl had taken over as principal conductor and again brought music new to Scotland or Glasgow including Britten's *Scottish Ballad*, Hamilton's First Symphony, Honegger's Fifth, and Schoenberg's Chamber Symphony, originally written for chamber orchestra in 1906 but arranged by the composer for large orchestra in 1923/1935. One work premiered in the summer of 1953 with the GCU under Charles Cleall was *The Century's Crown* by Bruce Montgomery, who wrote not only many film scores but also, under the name of Edmund Crispin, detective stories (Whittle 2007). The following season saw performances of Rankl's own First Symphony and the first Scottish performances of Hindemith's *Symphonic Metamorphosis of themes by Weber*. Britten had been due to conduct his *Spring Symphony* but was ill so the programme was changed. Summer concerts included Phyllis Tate's Concerto for Saxophone and Strings, while Marie Dare's *Highland Sketches* was played in a Sunday evening popular concert. Given that Rankl 'disapproved of female players' (Molleson 2016:21), at the cost of Jean Rennie who had led the orchestra under Susskind, it is interesting that he was willing to programme music by women composers.¹² Rankl's own Fourth Symphony was played the following season, and John Gardner's First of 1947 received its Scottish premiere on 19 March 1955.

10 This must have been what is now known as the second, written in 1937-8, since the first did not receive its world premiere until 1958 (*New Grove* 1980 s.v. Bartók).

11 *Variations on an Original Theme* - Hamilton's Op.1

12 Braithwaite had included a work by Margaret Hubicki (whose mother was Scottish) in January 1945.

It seems that the conflict between the desire to programme lesser-known works and the need for box office income was becoming more acute. In his introduction to the SNO's prospectuses for Glasgow and Edinburgh for the 1955/1956 SNO season, Maurice Lindsay described an audience as

like a patient whose health is always precarious. There was a time when a substantial injection of a drug called Tchaikovsky [...] worked wonders. A few years ago, a more astringent drug called Vaughan Williams produced a markedly bracing effect. And there are people who, watching the programme builders' efforts to produce a healthy audience, from a happy position of freedom from box-office responsibility, advise a shock treatment, a severe dose of the moderns: which, incidentally, does not mean composers who have been dead a decade or more!

This year, however, the programme-builders have decided to dispense with spectacular doses of drugs of any sort, and offer the audience the plain solid fare of the classics [...] The menu reflects, not lack of adventure on the part of the programme-builders, but proved timidity of taste on the part of you and your fellows who make up the audience.

He sums up a recurrent problem. The only premieres in 1955/1956 were of Vaughan Williams's Eighth Symphony (first in Glasgow), and Hans Gál's arrangement of a suite from Hugo Wolf's opera *Der Corregidor* (first in Scotland).¹³

Efforts were made to inform audiences. In the programme for 24 November 1956, there was an announcement that there would be pre-concert illustrated talks by 'well-known musical personalities' before future Saturday performances of some new pieces, apparently a joint initiative by the SNO Club and the orchestra management. In the two seasons (1957/8 and 1958/59) when Hans Swarowsky was principal conductor, there was only one new Scottish work, Hamilton's *Scottish Dances*. It was his successor Gibson who showed a commitment to Hamilton and other Scottish composers.

If the SNO's first season had shown a considerable spirit of adventure and offered an alternative view to that of Weber (2012:48) cited in chapter 2, later seasons

¹³ This is not the Gál work included in Appendix B for that season as it was an arrangement.

were less risky, with 1955/56 being (marginally) the least. The first season set an example which has not been equalled since, but as far as Scottish composers in particular were concerned, the situation then was poor but, as will be seen, improved.

Section 4: The Gibson Years, 1959-1984

Alexander Gibson was 33 when he became principal conductor and artistic director of the SNO in 1959. He had been associate conductor of the BBC Scottish Orchestra (1952-4) before becoming staff conductor and then musical director of Sadler's Wells.

Gibson's papers¹⁴ give evidence of his views on programming concerts and the inclusion of new music. Some of what he says speaks directly to the themes here regarding new music, the museum and the importance of live events. For instance, his notes for his introduction of the SNO's 1976/7 winter season to Friends, Subscribers and Associate Members of the orchestra, say that programme planners have 'to keep providing the opportunity of a hearing' for new works as 'otherwise we may miss a Sibelius or Benjamin Britten of the future' and goes on 'we are not running a symphonic museum - we are presenting live music - with living musicians performing to live audiences - that's what a series of symphony concerts is all about'.

Gibson clearly did not like all the music he conducted. Speaking to the Nomads¹⁵ on 21 March 1977, he said

when to-day's avant garde composers openly choose to write music with the aid of a slide rule and masses of charts of tone rows - or even by the tossing of a coin - with no thought in their heads as to whether

¹⁴ Acc.11271. All Gibson references in this chapter are to these papers unless otherwise stated.

¹⁵ The Nomads was a Glasgow debating club of which he was a member, <http://discovery.nationalarchives.gov.uk/details/c/F158839> [accessed 10 May 2016]; also described as 'a well known and happy musical and literary fraternity unique to Glasgow' in *The Herald*, 20 Sep 2012, <http://www.heraldscotland.com/comment/obituaries/maurice-crichton.18806492> [accessed 28 March 2016]

their music should communicate with the people who pay good money to attend concerts - we have a real problem.

but nevertheless added, 'I have to tell you that whatever my personal views might be about certain modern composers, it is my personal duty to see that composers get their works performed - how else can they be judged by the public?' His statement raises a problem. There are those composers like Babbitt who do not want to communicate with a wide audience but musicians who nevertheless think their work should be heard. If, though, the musicians' lack of commitment to the music comes through in the performance, that may affect the audience's response (or the conductor's views may affect the musicians' response) and hinder acceptance of the music. Since it is probably a matter of degree of commitment, it must be difficult for a musician to know where to draw the line - when to say 'I shall not perform this'.

Gibson was clear about what he saw as his and the orchestra management's responsibility to Scottish composers: 'We naturally feel that we should encourage as much as possible Scottish composers who are either resident in Scottish or living abroad. We also feel that we should give encouragement when possible to foreign composers who are resident in Scotland and taking part in the musical life of our country.' Examples of composers in both categories occur in MV and MN as well as regular programmes. Under its Scottish conductor the SNO was starting to recognise Scottish music as well as Scottish geography.

Other comments by Gibson recall the institutional framework (chapter 4). For instance, he and the management could not tell other conductors what to do, but could engage conductors who would be sympathetic to the repertoire they had in mind, and they would 'try to encourage the programming of contemporary music by Scottish composers'. Soloists' only influence lay in the repertoire they could offer. Gibson remarked on the role of subscription series in educating audiences who liked the works they knew.¹⁶ He was keen to instil 'a sense of

16 At that time, subscription series were set by the orchestra management who could create a balanced programme. Now the ticket purchaser creates his or her own series, receiving a discount according to the number of concerts in the series, and can choose to avoid all concerts with (say) some new music in them.

adventure' and, as he saw it, the orchestra tried to lead musical taste rather than just provide what the audience already knew.

Local authorities were represented on the orchestra's Board, so had the same influence as other Board members. Gibson does not spell this out, but the Board had financial responsibility and so could reject proposals if they thought they might damage the orchestra. He and the management looked at the prospectuses of other orchestras which might give them ideas. The MU had no influence on the specific choice of works, but there was some indirect influence in that the Union negotiated musicians' conditions of service and the number of hours they could rehearse in a given week. A players' committee, which met regularly with the General Administrator and Music Director and occasionally with the Executive Board of Directors, sometimes discussed repertoire. At various times there were programming committees which included players. Gibson referred to them in his talk to the Nomads on 18 March 1974 as 'protection from music critics and minority groups who think they can choose better programmes than the one they are offered'.¹⁷ The SAC had no direct influence: 'there is no condition we should play a certain proportion of contemporary or Scottish music. Indirectly naturally they are concerned that we should constantly bear in mind (which we do) our obligations to encourage Scottish composers and composers resident in Scotland.'¹⁸ The question of whether funders should impose conditions will arise later.

Gibson recognised the need to retain audiences. Talking to the Nomads on 18 March 1974 he remarked: 'the biggest controversy in our committee arises over the proportion of contemporary music we can include, without affecting the Box Office.' He commented on the greater freedom of the BBC as they were playing to 'a larger, unseen audience through the United Kingdom and overseas'. The SNO, though, had to programme in such a way as 'to persuade people to leave their comfortable firesides, their radio sets, to say nothing of their television sets, and their HIFI record equipment and record collections to attend concerts'.

¹⁷ Nevertheless, he and the management 'paid attention' to critics' comments 'when we feel their criticism is both justified and constructive'.

¹⁸ Cloonan (private communication 12 November 2013) has pointed out that money channelled through CS and its predecessors is not identifiably Scottish as Scottish institutions are funded by the UK taxpayer. Nevertheless, funders would be aware of national (Scottish) sensibilities.

How were Gibson's programming views translated into practice? His first season included a commission from Hamilton and two other Hamilton performances, but no other new Scottish music (Butterworth had by then returned to the north of England). He also tried a way of presenting music that was not necessarily new within the definition here but new to Glasgow, and in some cases to Britain. This is examined in case study 1.

Gibson's second season (1960/1961) included the first performance by the SNO of Stravinsky's *The Rite of Spring*, which had received its premiere in Paris in 1913. As the programme for 10 December 1960 stated, 'the expense of extra players and extra rehearsal time in presenting this major composition of Stravinsky is quite beyond the limits of the Society's budget', and the management acknowledged a 'generous grant of £400 given by the Classics Club Patrons of Music Fund towards the cost of performing this work'. When Gibson had joined the SNO, the orchestra had consisted of about 72 players.¹⁹ The Stravinsky requires around 94²⁰ if there are 50 strings, or 104 if there are 60, and performances by the (larger) RSNO in May 2016 had some eighteen extras. Players of the standard required may not be available in Scotland, so there are potentially substantial additional costs to cover their travel and accommodation.

The Stravinsky, like most of the new music considered in the rest of this section, was played in the orchestra's main series but there were very occasional special events besides MV. One such took place on 3 April 1963 in Glasgow when there was an 'Invitation Concert of Contemporary Scottish Music': works by Anthony Hedges, Gordon Lawson, John Purser, Thea Musgrave, Thomas Wilson, Robin Orr, William Wordsworth and Kenneth Leighton. This one concert accounted for eight of the nineteen new works played by the SNO that season and for all the Scottish music. In 1967 a Scottish music workshop presented in association with the Edinburgh Festival Guild featured music by Wilson, Dalby, Dorward (for a *capella* chorus), Purser and Ronald Stevenson. Whatever the fluctuations season

¹⁹ According to a radio feature from British Information Services, New York, before the SNO's Carnegie Hall concert on 21 November 1975 (Acc.11271).

²⁰ 20 woodwind, 18 brass, 6 percussion including timpani (Daniels 1996:400) but there may also be additional bumper(s) and a specialist bass trumpet player (rather than someone doubling).

to season, Gibson's commitment to Scottish music lay not just in what he said. He championed certain composers with Hamilton, Wilson, Musgrave, and Orr being particularly prominent, but other composers benefited, as Table 3 shows, and in addition there were occasional performances abroad.

Table 3: Performances of new music by Scottish composers, 1959-1984, excluding MV and MN

Composer	Conducted by Gibson	Other Conductor / Orchestra	Comments
Cresswell		1 Atherton	Ian Whyte Award
Currie	1 commission		See appendix C
Dalby	4 inc 1 commission	1 Dalby (workshop), 1 Howarth/London Sinfonietta, 1 Friedman/SBE (SNO Prom)	
Davies, PM	1		
Dorward	1	1 Dawson	Also 1 choral work conducted by John Currie in workshop
Forbes	1		
Gál	1		
Geddes		1 Dawson, 1 Thomson	
Hamilton	11 + 1 London	1 Fournet/Rotterdam PO (exchange visit), 1 Sutherland, 1 Del Mar	
Harper	1 commission 1 for BBC		
Hedges	1 + 1 invitation concert		
Lawson	1 invitation concert		
Leighton	2 + 1 invitation concert	1 Leighton, 1 Seaman / BBCSSO, 1 Bertini, 1 RSAMD Chorus & Orchestra	
McLeod	2 inc 1 commission	1 McLeod	
Musgrave	6 + invitation concert	1 Suttie, 1 Musgrave, 1 Atherton	
Orr, Robin	7 + 1 invitation concert + 1 work written 21 years earlier	1 Leppard/English CO	
Pert		1 Seaman/BBCSSO	
Purser	1 commission + 1 invitation concert	1 Currie	workshop
Stevenson	2 + 1 workshop (not clear from programme if Gibson conducted)	1 Decker	

Composer	Conducted by Gibson	Other Conductor / Orchestra	Comments
Thorpe Davie	5	1 Ledger / RSAMD orchestra	
Whyte	2		
Wilson	4 + 1 invitation concert + 1 workshop 1 London	1 Bertini	
Wood, Hugh	1		
Wordsworth	1 invitation concert		

However, Gibson did not only support Scottish composers. Besides the composers featured in MV and MN, and twentieth-century composers such as Stravinsky, Shostakovich, Prokofiev and Bartók some of whose works entered the repertoire fairly quickly, he also conducted music by Lutosławski, Gerhard²¹ and, in particular, Henze. Between 1966 and 1976 he directed seven Henze works,²² including the British premiere of the Second Piano Concerto. Other music by Henze was included in Decker's concert in November 1969, doubtless with Gibson's knowledge and agreement.²³

One other conductor worthy of mention is Gary Bertini, the SNO's principal guest conductor 1971-1981. Hayes, a student at UofE in the early 1970s, remembers his concerts for the amount of twentieth century music, that being what interested Hayes at that time (2014). Much of it does not show up in Appendix B as the repertoire is outside the definition of 'new', but it included Schoenberg's Five Orchestral Pieces (20/2/1971) and *Erwartung* (10/11/1979), Bartók's First Piano Concerto (1/2/1972), *Music for Strings, Percussion and Celeste* (19/2/1972) and *Cantata Profana* (24/2/1973), Berg's Suite from *Lulu* (25/11/1972), Stravinsky's *Oedipus Rex* (21/4/1979), *Les noces* and *Symphony of Psalms* (both 17/11/1979), and Dallapiccola's *Variations for Orchestra* (24/11/1973). Performances of major twentieth-century works like these bridged the gap between the nineteenth-century museum and the contemporary world, and would merit attention in the context of an examination of repertoire development.

21 Malcolm Hayes (2014) remembers Gerhard's Concerto for Orchestra, played in January 1973, as having been 'absolutely electric'.

22 One was the First Symphony, revised in 1963 but originally written in 1947 so a dubious entry in the category of 'new music'.

23 See his comment about guest conductors, p112. Long after Gibson had ceased to be music director he retained a music director's interest in the full RSNO season, in my experience.

SNO Commissions under Gibson

(included in Appendices C and D)

Commissioning on its own cannot be taken as a measure of an orchestra's commitment to new music but needs to be seen in the context of its overall programming of the new. Nevertheless, the number of commissions can show what direct support an orchestra gives to composers. The SNO before and during Gibson's era commissioned for special events: its becoming full-time and the chorus commission to mark the coronation, already mentioned, its tenth anniversary, and in 1975 another work from Hamilton for a North American tour.²⁴ Works for popular concerts from Currie and Gordon Jacob for the Scottish Proms may have been arrangements of well-known tunes rather than original compositions. There was outside stimulus for some commissions, but that stimulus would have been irrelevant had the orchestra not been willing to programme the works. Dalby wrote his Symphony (1970) because Peter Morrison decided to commission a work and wanted a Scottish composer who had been at London's Royal College of Music (Dalby 2015).

A longer-term commitment to new music was made with the Ian Whyte Award. Announced in the 1971/72 brochure (p47), it gave a prize of (initially) £500 for a work for symphony orchestra. Presented by an anonymous donor from Edinburgh, it was a tribute to Whyte's influence and was intended 'to assist in creating a favourable environment for creative artists who live and work (or who would wish to live and work) in Scotland'. The judges in the first year were Kenneth Leighton (UofE), Frederick Rimmer (UofG) and Gibson, and the orchestra acknowledged 'the advice of representatives of the universities of Edinburgh and Glasgow, BBC Scotland and the Royal Scottish Academy of Music and Drama'.²⁵ In the event, only one of the six winning composers was based in Scotland (at least for any length of time): Lyell Cresswell. The first performance of an award-winning work (whose composer was Welsh) was given in 1972 and the last in 1988, so it continued after Gibson. By the time of the last work, the award was £1,000 and the procedure by 1984 was for composers to submit a composition to the panel with the winner being awarded a commission. There

²⁴ Hamilton had moved to the USA in 1962.

²⁵ Hereafter RSAMD

was correspondence in *Stretto* between David Johnson and the SNO's then general administrator Stephen Carpenter on the size of the award. Johnson (1986a:27) wrote that the 'going London rate' for an orchestral work of about 20 minutes was £2,500, Carpenter (1986b:48) replied pointing out extra income from the four performances and BBC broadcast, and Johnson (1986b:24) responded that the extra income was far short of £1,500. 'Society expects composers to subsidise their work out of their presumed "other income"', he wrote. Not only did composers earn little from composition, they even had to cross-subsidise their writing.

All the award-winning works are included in the commission list in Appendix C from which it can be seen that Gibson only conducted the first two; after his departure, his successors Järvi and Thomson conducted one each. Although Fiona Grant, general administrator of the orchestra between 1980/81 and 1984/85, thought (2014) the award did not always attract entries at the sort of level she would have hoped,²⁶ at least two winning works, Colin Matthews's *Fourth Sonata* and Cresswell's *Salm*, seem to have been well received. The SNO has not repeated any in its main series but the BBCSSO and BBC Welsh have played *Salm*, and the BBC Symphony Orchestra *Fourth Sonata*.

After this overview of the programming and commissioning of new music while Gibson was principal conductor, case study 1 looks at his first attempt to introduce some important twentieth century music to the Scottish public. There is then a summary of his contribution.

Section 5: Case study 1, *Musica Viva* in Glasgow

This section, which includes, in 1A (boxed), a more detailed examination of one of the concerts, shows how the series presented this music (not all 'new') to the audience, gives a glimpse of the programming process, and notes some contemporary and later responses to the concerts. Unlike the SNO's seasonal concerts,

²⁶ Which may have been because of the low fee.

the series was given only in Glasgow. Table 4 lists the programmes, all of which were conducted by Gibson.

Table 4: Musica Viva programmes

29 April 1960

Composer	Work	Date	Soloist	Comments ²⁷
Hamilton	Sinfonia for Two Orchestras	1959		WP 1959 EIF
Stravinsky	<i>Ode</i> , elegiacal chant in three parts	1943		October 1948 (Susskind); repeated MN 1981
Schoenberg	Violin Concerto	1936	W Marschner	UKP. ²⁸ November 1960

22 November 1960

Composer	Work	Date	Soloist	Comments
Stravinsky	<i>Jeu de Cartes</i>	1936		October 1954 (Rankl), Gibson April 1977 (Gibson), May 2001 (Lazarev / 'Discovery')
Webern	Variations for Orchestra, Op 30	1940		
Schoenberg	Piano Concerto	1942	P Baumgartner	

21 February 1961

Composer	Work	Date	Soloist	Comments
Nono	<i>Due espressioni</i>	1959		UKP
Hamilton	Piano Concerto	1960	M Kitchin	WP (revised 1967)
Hindemith	<i>Symphonia serena</i>	1946		

1 May 1961

Composer	Work	Date	Comments
Musgrave	<i>Obliques</i>	1958	Public WP (BBC Scottish in studio 1959)
Schuller	<i>Spectra</i>	1958	UKP
Stockhausen	<i>Gruppen</i>	1957	UKP. Also BBC Scottish; co-conductors Norman Del Mar and John Carewe

²⁷ Including other performances

²⁸ A recording had been played on the Third Programme on 19 May 1955:

<http://genome.ch.bbc.co.uk/4248d9872c78407a9f6bb94b7bafa6a9> [accessed 7 July 2016]

17 August 1961

Composer	Work	Date	Soloist	Comments
Britten	Passacaglia (<i>Peter Grimes</i>)	1945		January 1968 (Brydon)
Dallapiccola	Tre Poemi	1949	Dorothy Dorow	
Schoenberg	<i>Variations for Orchestra</i> , Op 31	1928		

Musica Viva concerts had been pioneered in Munich in 1947 by the composer Karl Amadeus Hartmann (Krause 2006:161-2) and taken up in England by John Pritchard with the RLPO ten years later (Holland 1957:628-629). With an illustrated talk before the performance to try to help an audience encountering the music for the first time, the format could be seen as a forerunner to (for instance) the BBC's 'Discovering Music' and the RSNO's 'Naked Classics', although those series were not restricted to little-known music.

An advertisement for the first concert in the printed programme for 19 March 1960 defined musica viva as "'contemporary" music or "music of our age" - "living" music'. Were new music to be more widely regarded as 'living', that might encourage its acceptance, or at least a willingness to take the risk of hearing it. As some interviewees commented (see concluding chapter), language matters. The printed programme for the concert itself, on 29 April 1960, acknowledges a 'generous grant' from the Calouste Gulbenkian Foundation towards the extra cost.

Hamilton *Sinfonia* had been commissioned for the EIF by the Burns Federation which, despite warnings from Hamilton, had expected a 'popular fantasia'.²⁹ Goodwin's EIF review (1959) blamed 'Britain's blinkered concert policy' over the previous forty years for the 'blank incomprehension on the part of the wider public', that policy having been to ignore musical developments (serialism).³⁰ Of this MV performance Hedges (1960), who was familiar with the idiom and had heard the premiere, said the work meant even less this time, but praised the 'enterprise of the SNO' for putting on the concert. Some years later (23 October

²⁹ Gibson speaking to the Nomads, 18 March 1974 in the presence of Hamilton.

³⁰ This brings into question the effect of the BBC's promotion through broadcasts of 'ultra-modern music' before World War 2 (Doctor 1999. See p55).

1977), Gibson addressed the Edinburgh Festival Guild saying: 'Looking back ... at the indignation caused by Iain Hamilton's *Sinfonia* – one wonders what all the fuss was about – because on re-hearing it seems much easier to take. See what you think', and played a recorded extract, but the SNO did not repeat the work in concert.

The illustrated talk in part 1 of the MV concert was given by Gibson himself;³¹ after an interval the concert started with Hamilton and Stravinsky, then another interval before the Schoenberg. At least part of the concert was broadcast live on the Third Programme. After a third interval came a post-concert discussion involving conductor, soloist, Hamilton, and those of the audience who stayed. The Schoenberg Violin Concerto was repeated in the orchestra's regular season that autumn in both Glasgow and Edinburgh, in the context of museum works including Beethoven's Second Symphony, to 'near capacity' audiences.³²

The Gibson papers show that he had discussed MV with Howard Hartog of the music publisher Schott. On 1 December 1959, Hartog wrote to Gibson with ideas for three MV programmes in the 1960/61 season. Of the works suggested, only two were included, Nono's *Due espressioni* and Musgrave's *Obliques*. Hartog was clearly concerned that the programmes should not be too 'difficult' overall for audiences and perhaps also musicians, saying that two of the items he was suggesting for the first concert 'will be palpably easier to swallow' than the other two. Of his proposed last piece, Stravinsky's *Scherzo à la Russe*, he said it was 'a piece to bring down the house, being very exciting and very brief', but it was not included.³³

Later correspondence related to the Hamilton Piano Concerto in which the soloist was Hartog's wife, Margaret Kitchin. Gibson's introduction to that third concert commends Hindemith's *Symphonia Serena* as 'a work which you could easily appreciate in our normal concert series' but noting the 'serious financial repercussions on our box office receipts' were such works to be included. He goes on: 'this seems to me to be one of the most important aspects of Musica

³¹ John Carewe conducted the musical examples.

³² According to Gibson's introduction to the second MV concert.

³³ Perhaps because Karl Rankl had conducted it in both 1956 and 1957.

Viva as an idea – that it should break down these prejudices about already established and universally accepted composers such as Stravinsky, Schoenberg and Hindemith in the minds of ordinary concert goers as well as provide opportunities for the performance of the music which is being written today'. This is one reason for putting on special events like MV, but as the series only extended to five concerts, it is impossible to say whether the hopes were realistic.

The format of MV evolved over the five concerts. In the final one, the Dallapiccola was played twice as Gibson thought that would benefit the audience more than a spoken introduction. He was unapologetic about including the Britten alongside serial works, taking the opportunity to suggest to the audience that dissonance in the context of tonal music can be more 'strident' than some dissonances in twelve-tone pieces. In speaking of the Schoenberg, he used 'horrid technical terms', adding 'yet I am sure your impression of this passage [variation 2] will be one of serenity and complete relaxation from the tensions of the first variation.' He played excerpts on the piano with tonal harmonisation, then Schoenberg's harmonisation, and finally conducted the orchestral version which was played twice. There was no audience discussion afterwards, as it had apparently been decided that the hall was too large for that to be satisfactory.³⁴ Gibson told the audience 'you will have to organise your own discussions in the Eating Houses of Glasgow after the concert!'

Case study 1A: *Gruppen*

Of the five MV concerts, the one which has received most attention took place on 10 May 1961 in SAH. John Currie, chorus master at some point for all the major Scottish choruses, declared the performance of *Gruppen* to have been number 3 of the top 20 Scottish classical music events of all time (*The Scotsman*, 30 March 2007).³⁵ '*Gruppen* was impressive in textural terms, its complex atonal sounds batted from one orchestra to the other. At one point,

³⁴ Post-concert discussions have been problematic elsewhere, for instance when Boulez conducted the BBC Symphony Orchestra at the Round House in London (Kenyon 1981:371-3).

³⁵ The first performance of Hamilton's *Sinfonia for Two Orchestras* at the EIF was 13th on the same list.

huge brass “chords” swept like an earthquake from band to band.’ It generated controversy: “‘RUBBISH!”, shouted the man to my left as the music finished’ (*ibid.*). Composer John Maxwell Geddes was also present at the concert and said (2014) he had never heard anything like it; he was both thrilled and puzzled. The cries of ‘Rubbish’ made him think it must have been like being at the first performance of *The Rite of Spring*.

The concert was complex to put together. *Gruppen* requires three orchestras with three conductors. Those three orchestras were made up of the SNO, the BBC Scottish with its relatively new principal conductor, Norman Del Mar, and freelance extra players. The third conductor, John Carewe, had worked with Gibson on previous MV concerts.

Schuller’s *Spectra* in the first half presented its own problems. Speaking on BBC Television in a programme on music in Scotland,³⁶ Gibson said he had ‘not got the sort of ear which can really hear every note of some chords written in the score’, specifically citing *Spectra*,³⁷ but went on to say that that did not stop him taking ‘the trouble to prepare these scores as much as I possibly can’.

In the autumn of 1960 there were tricky negotiations with the BBC over the scheduling of *Gruppen*. There had been previous correspondence between Gibson and Glock, which included the suggestion from Gibson that *Gruppen* might be included in a BBC Prom.³⁸ In the event, the BBC both broadcast *Gruppen* and also arranged an interview on 25 April for Gibson and Del Mar to discuss the problems of conducting it.

The Gibson papers include detailed notes on possible extra players and the costs – fees, recognition that orchestra might have to exceed MU rates, travel for those who could not be found in Scotland, instrument hire and transport of

36 The transcript in Acc.11271 does not give a date for the transmission.

37 He mentioned Whyte and Boulez as being among the ‘very few’ conductors who could hear ‘one wrong note being played by the second clarinet in a chord in which everybody else is playing probably fortissimo’.

38 It was not given at the Royal Albert Hall until 1967 when it finally received its London premiere, given by the Proms’ ‘house orchestra’, the BBC Symphony, which had around 35 hours of rehearsal time (Wright 2007:194). The conductors were Boulez, Edward Downes and Michel Tabachnik.

instruments. Erik Knussen, the SNO's orchestral personnel manager, wrote in a memorandum to the general manager, Fell, on 21 March 1961: 'I feel that for the extra musicians and instruments alone the Society must be prepared to pay out £500.' Among the players Knussen expected to have to bring from London were some of the percussionists, including those to play marimba and vibraphone, and baritone saxophone and electric guitar players.

Credit was given in the programme for the Calouste Gulbenkian Foundation's 'generous grant' which had made possible the three MV concerts in the 1960/61 season, and thanks expressed 'to the BBC Scottish Orchestra, its conductor and administrators, for their whole-hearted co-operation'. The format for the concert was similar to that for other MV concerts: Gibson introduced and illustrated *Obliques* and *Spectra*, then, after an interval, gave performances of those works, after which there was an illustrated introduction to *Gruppen* before the performance. Finally there was a discussion.

The Glasgow performance did not meet Stockhausen's performance conditions. As Mival (2012) writes, 'the orchestras should, as far as possible, physically envelope the audience, allowing them to experience fully that crucial play with musical space that *Gruppen* became as its composition progressed' (p802). In SAH this was not possible; instead, the orchestras were in the area which was normally the stalls seating, and the audience in the balconies above. Mival recognises, however, that 'these arrangements were dictated by nothing other than the practical considerations of getting the orchestras together in a single space, allowing the conductors to see each other and actually getting the work heard' (p809). If the arrangements prevented the audience from being immersed in the performance, that clearly did not lessen the impact.³⁹

Del Mar's article in *Tempo* that autumn (1961:15-16+21-23) shows how difficult it can be to prepare a new work for performance. He comments on the notation and layout of the score, on differences between the three conductors'

³⁹ Mival records that the 1967 BBC Proms performance similarly had the audience surrounding, rather than surrounded by, the orchestras (p808).

scores and also the orchestral parts, on some (to him) unknown instruments, and on the rehearsals the three conductors had on their own, without orchestras. He goes on to consider rehearsals with small groups of orchestral musicians 'whose problems we could tackle individually in peace and with whom we could the more easily discuss the ethics of performing this kind of music'. Del Mar praised the players 'who were able to attain a remarkably high standard of execution and accuracy so quickly in music of which the idiom was utterly strange to them and foreign, moreover, to all their instincts and preconceived ideas about the very nature of music-making itself.'

The hall, he said, was full and 'gratifyingly vociferous in its reception, whether favourably or the reverse ... there were cries of "Rubbish" mingled with those of "Encore". Nor ... would we have had it otherwise.' He deprecated 'polite clapping however incomprehensible and challenging' the music and saw the response as a 'healthy sign of a vital interest in a living art'.

Musica Viva: Conclusion

As the orchestra had had a major financial crisis in 1960 as a result of which two directors had resigned,⁴⁰ it is extraordinary that MV took place at all, and the Gulbenkian support was clearly essential. Del Mar's article (1961) sums up many of the practical issues. Mounting that performance of *Gruppen* represented a huge risk for the orchestra as promoter, facing high costs, for the conductors who had to understand the score, and for the musicians who had to make sense of their parts. The audience, too, took a risk and some clearly hated the work while others were intrigued and stimulated. That divergence was, as Del Mar noted, healthy.

⁴⁰ The crisis was so serious that one of the resigning directors had considered the orchestra to be technically insolvent. (SNOCSI/3)

MV also demonstrates the interdependence of individuals and their institutions. Gibson, as the SNO's principal conductor, was the initiator but could not have proceeded without the support of the orchestra management, people in the wider music world such as Hartog, and the BBC. *Gruppen* in particular needed the BBC Scottish and the two co-conductors. The individual orchestral musicians were major contributors as were the audience members, however they reacted.

A work like *Gruppen* cannot easily be included in a regular season of concerts because it requires so much preparation. When new, it also needed careful introduction to players and audiences. A specialist series like MV may not be appropriate for all types of new music, but clearly is for some, particularly music the performance of which has special requirements, or where the audience may need help. The question of appropriate presentation will recur in the discussion on Musica Nova, and in chapters 7 and 8.

The *Gruppen* concert was also evidently a special occasion, offering an exciting and challenging example of living music. Carewe, writing to Gibson after the concert to thank him for a tape of the BBC recording, called it 'a most enjoyable collaboration' and a 'great occasion'.⁴¹ When Richard Chester joined the SNO a few years later, one of the factors influencing his decision was what he had heard about that *Gruppen* performance (2014), while the fact that Currie, Geddes and others remembered it after many years puts it in a special category.⁴²

From the perspective of the general audience, however, MV was not a total success and it was not continued. Later, Gibson indicated that dropping it had been at least in part a result of a change in policy at the BBC in London who did not want contemporary music 'wrapped up in a parcel marked "dangerous"', but rather included with the general repertoire. At the time Gibson referred to

⁴¹ In Acc.11271

⁴² A brief extract from the recording of *Gruppen* and Gibson's introduction were included in *The Radio 3 Documentary: Power of Three*, David Hendy's 2016 series illustrating 'significant moments in the Third Programme's history'. Hendy's commentary gives no credit to the SNO but says: 'The BBC's Controller of Music at the time, William Glock, was often accused of scheduling too much contemporary music. He pointed out that in 1961 this one piece by Stockhausen was balanced by 530 from Mozart. But if concerts weren't to become museums of the past, the Third's task was, as he put it, to look for whatever seems vital, to be a kind of information bureau for new works of consequence.'

'healthy correspondence in the Scottish newspapers' about the choice and presentation of modern music. According to Hedges (1961:304), it was clear from that press discussion that Scottish audiences 'had no special wish' to pursue avant-garde music but 'requested more contemporary music of an attractive nature'. In future, Gibson said, 'at least one masterpiece' by a twentieth-century composer would be included in six mid-week programmes, with one work being repeated: 'we feel sure that you would prefer to have two opportunities of assessing an unfamiliar work' instead of one performance and 'a somewhat rambling discussion after the concert'.

The problems continued. Hedges, writing in the programme for 26 October 1962 (Messiaen's *Oiseaux exotiques* in Edinburgh), remarks that some members of the press and general music profession had commented on the 'reduced amount' of contemporary music in the 1962/63 season, but says the orchestra 'had reached the limit of what it could lose' and there was 'clearly insufficient audience support'.

On the date of that Messiaen performance the orchestra faced the consequences of a disaster: the destruction by fire of St Andrew's Hall on the night of 25/26 October. If a hall like SAH was necessary for a performance of a work like *Gruppen*, but too large for the audiences the orchestra could attract to new music, the temporary accommodation the orchestra was forced to use immediately after the fire, and later the refurbished City Hall, were too small for its regular audiences, so the orchestra earned less income from its Glasgow concerts.

Section 6: Alexander Gibson's contribution: conclusion

Looking back on Gibson's years in Scotland, composer and writer Malcolm Hayes (2014) remembers that 'there was a buzz which at the time all seemed quite normal; now of course it seems like a very special time'. While recognising that

Gibson's music-making could be erratic, he nevertheless said 'everybody knew that at any point you might get something quite extraordinary happening'. Although Hayes was talking primarily about Gibson and Scottish Opera, Gibson's 'greater interest', at least one point applies also to the SNO: 'You don't usually get somebody with that ability who chooses not to work in London or internationally ... but to work at home.' Gibson also made space for the contributions of others, notably Bertini. Overall, McLeod (2016) thought that, at 'the time of Alex Gibson, there was much, much more interest [on the part of the SNO] in works by living composers', not least because of MN.

For someone whose first love was not contemporary music,⁴³ Gibson nevertheless championed a considerable amount, particularly in the earlier part of his tenure. On his own declaration and by Grant's testimony, he was committed to doing it, and Dalby (2015) thought the SNO did new music well with him, 'he didn't flinch, just did it'. If there were fewer commissions than the SCO (say) has placed in recent years, that is as much a reflection of changed times as of lack of interest. It is in the following section that most of the SNO's commissions will be considered.

Section 7a: Case Study 2, Musica Nova

Ten years after MV, the SNO started another project devoted to new music. This section does not look at individual concerts but illustrates some of the problems and themes already raised, including the co-operation of individuals and the institutions of which they were part (at the start, Gibson and Robert Ponsonby at the SNO, Rimmer at the UofG, and the BBC⁴⁴). It also continues the examination of the advantages and disadvantages of events devoted to new music, problems of risk, and the seeming impossibility of attracting the general public.

⁴³ Grant 2014

⁴⁴ Despite the fact that Glock, with his stated preference for integrated rather than specialist programmes (chapter 2), was still there.

1971

The first Musica Nova was announced as 'a public forum devoted to the rehearsal, discussion and first performance of five newly-commissioned works'. In fact the repertoire of the two concerts consisted of three works commissioned for MN from Hamilton, Wilson,⁴⁵ and Luciano Berio. There were also first performances of a horn concerto commissioned from Musgrave by, and intended for, an American festival, and of Douglas Young's *Departure*,⁴⁶ a work awarded the Karl Rankl Prize.⁴⁷ The Calouste Gulbenkian Foundation again provided financial support.

Rimmer's introduction to the programme, after stating that 'the object of *Musica Nova* 1971 is to promote interest in the music of our own day', spells out what he saw as the relationship between new music and its time:

It must be accepted that much of our contemporary music does not make for comfortable listening but surely this is inevitable. Composers of today are creatures of their own environment and no one would wish them to be looking over their shoulders aping the manners and mode of address of ages long past. Rather, we should expect that in their work the tensions of the twentieth century will be reflected in varying degrees. Fortunately, the life we know is not one of unrelieved tensions and perceptive music lovers will be aware that the twentieth-century composer projects as wide a range of feeling as his⁴⁸ predecessors: joy and humour are certainly not absent.

The tensions of life at the time included the Vietnam war, and the memory of the Cuban missile crisis (1962) was still powerful. Rimmer's view recalls the discussion in chapter 2 and Thiagarajan's comment; Queenan clearly did not pick up on 'joy and humour' in new music.

MN differed from the didactic 'top down' approach of MV in including open rehearsals and discussion sessions. In 1971 there was some controversy when, according to Gibson, the composer Young, at a 'friendly forum' after a rehearsal,

⁴⁵ A member of the extra-mural department at the UofG.

⁴⁶ But see note against work in Appendix D

⁴⁷ Offered by the SNO and UofG; Rankl had died in 1968.

⁴⁸ Rimmer's composers, like Babbitt's, are male.

told a questioner 'that he should not presume to listen to contemporary music without doing a great deal of homework in order to appreciate it' (Gibson's stress). Gibson disagreed. A deeper knowledge enhanced appreciation but 'I suddenly realised that the questioner was at the Seminar because he appreciated music the way I appreciate painting - so I took up cudgels on his behalf and opposed the Angry "Young" Man's view - a view that Art was for Artists and the public could go hang!'

Gibson went on to add 'certainly in music there has never been an age like the present where the rift between what most composers are writing and what the musical public can appreciate has been greater'. He gets to the essence of one problem: most audiences are made up of amateurs, not professionals, and so their responses, priorities and preferences are different. They may be wanting entertainment rather than challenge, and MN programmes (despite Rimmer's reference to joy and humour) might not have seemed to offer that.

One difficulty arose because Wilson went beyond the brief for his commission. Asked for a short piece, he wrote something lasting about 55 minutes. 'Ponsonby was not well pleased that the length of the new piece would upset his programme schedule' (Wilson and Griffith 2011:130-135). As it seems the original intention had been to have only one concert, the extended length must have affected the budget as well as the schedule. The work also required a tape to be pre-recorded by the SNO's percussion section, and for this Wilson was charged, perhaps not surprising if the project was already over budget. The reason for Wilson's wife's bitterness becomes clear: 'Tellingly, the SNO could afford to pay the Italian composer Luciano Berio £2000 for a fifteen minute work for the same event while Tom's commission fee was £300.' Two years after the premiere of his Sinfonia in New York, Berio was internationally celebrated and received commissions from around the world, so he and his publisher were in a strong negotiating position.

1973

Berio was commissioned again in 1973 along with Davies⁴⁹ and Dalby who, after being a producer at the BBC in London and then Cramb Fellow at the UofG, had become HoMS in 1972 and was closely involved with every MN thereafter. The fourth composer was Ligeti whose Double Concerto for flute and oboe of 1972 received its British premiere. As Berio had to withdraw due to ill health, Gibson conducted all the premieres. The event expanded to include a concert by the New Music Group of Scotland,⁵⁰ conducted by Harper, which played music by all the featured composers.

Besides the technical challenges of the music (noted in a review by Coates, 1973), there were practical problems. Rehearsals took place in the "'swimmy' acoustics' of the UofG's Bute Hall, but the orchestral concert in the drier City Hall. According to Larner (1973), the composers would have liked sectional rehearsals to sort out some basic problems but nevertheless praised conductor and orchestra. He quotes Ligeti: "There are better orchestras in the world. But even very good orchestras hate my music. In Glasgow there was no hate from the orchestra." At least one later MN composer had a different experience.

Hayes attended MN 1973 as a student⁵¹ and said that hearing the new works being rehearsed for a week 'was something of a revelation' (2014). He described Ligeti as having been 'very impressed both with the orchestra and with Gibson', and said Ligeti had commented to the audience before the concert that when he arrived 'the conductor knew the score', adding 'it was said in a way which clearly indicated that he was very used to working with conductors who didn't really know the score'. On the festival as a whole, Hayes commented that those who had attended all week 'did all know those pieces rather well', but 'the audience didn't'. 'It was really the process of it all being got together during the week [that] was fascinating.' A music student, particularly one interested in new

49 Davies had taken up residence on Hoy in 1971.

50 Founded in 1973 by Harper, Dalby and Wilson (personal communication from Dalby, 7 November 2016) to give performances of chamber music, in particular by Scottish composers. The MN concert was its first.

51 Hayes also attended some of the 1984 festival when Jane Manning and John McCabe performed his *Poems of Pablo Neruda* in recital, and 1987 as a journalist.

music, will almost certainly approach an event like MN very differently from the regular concert-goer. There is therefore a division between the casual concert-goer, with whom Gibson had sympathised in 1971, and the student or professional. Where music is accessible only to those who do their homework or are very knowledgeable, that creates difficulties for more casual listeners.

1976

In the early press release⁵² for 1976, the directors of the festival, David Richardson (now the SNO's general administrator) and Rimmer, described MN as

an open event for the interested layman [which] should certainly not be seen only as a conference for composers and students of music. It serves a triple purpose, firstly to bring new works into being, which, like Peter Maxwell Davies' *Stone Litany* commissioned by Musica Nova 1973, will enter the general repertoire;⁵³ secondly to provide the conditions of rehearsal ensuring very good first performances; finally to help the public to understand the processes of contemporary music and therefore to enjoy it more.

The festival had expanded further, with a chamber concert, a concert of electronic music and a recital, as well as an orchestral concert and one for chorus and orchestra. Mackay (1976) commented on the UofG's cold halls, and remarked that only the commission by Birtwistle 'made a really strong impression'. His final paragraph indicates that Richardson's and Rimmer's aims were not fulfilled, as the audiences were 'made up of students, performers, interested parties, Arts Council representatives and critics'. The problem bedevilled all the festivals. Mackay's description of one of the composers - 'with his large presence, ebullience, endless anecdotage, and deflationary wit, Morton Feldman delighted and irritated everyone throughout the week'⁵⁴ - suggests that here was someone who could have engaged the general public in contemporary

⁵² In Acc.11271

⁵³ *Stone Litany* has been recorded (by the BBC Philharmonic), was repeated in Scotland (Edinburgh and Glasgow) in March 1975 by the SNO, and played in the London Proms that same year by the BBCSSO.

⁵⁴ Early publicity for the festival had referred to a commission from French composer Jean-Claude Eloy whom Feldman replaced.

music and that it was a pity that only the initiated attended. If there is a problem with music as music reaching a general audience, a composer who can also communicate through words is an asset.

The Gibson papers include an unattributed cyclostyled document, presumably by one of the Festival directors, dated 18 September, the last day of the 1976 festival, and headed 'Suggested Amendments to Musica Nova'. Those amendments concerned matters such as timetabling, the types of sessions, the SNO's repertoire - and university catering. There was no reference to the lack of involvement on the part of the SNO's normal audience. It proposed that one composer be Scottish, two 'of international repute' and one or two under thirty, with a note that the categories might overlap. It also recommended that a small instrumental ensemble be engaged 'to play through and discuss participants' works in open rehearsals', a recommendation that was taken up but which could be seen to have tied the festival even more to students and young composers rather than widening its appeal to the general public.

1979

As shown in chapter 4, the SNO faced serious financial problems in 1978. The orchestra's 'established deficit' of £80,000 was such that it was contemplating the issue of dismissal notices to musicians and staff that summer. It argued that it could not 'substantially reduce its number of employees and still remain an orchestra of first class stature', and that 'a reduction in the number of performances would simply lead to increased losses' because its employees were on permanent contract.⁵⁵

55 SNOCSIV/8: paper dated 3 April 1978

Nevertheless, planning for MN in 1979 went ahead.⁵⁶ For the first time, the BBCSSO took part. At a press conference in London on 2 April 1979,⁵⁷ Rimmer spoke of a

complementary programme for young composers, other students, and the public, which would give them valuable opportunities for close contact with distinguished musicians - composers, conductors and soloists, and would help to deepen their understanding of contemporary music. An immensely valuable new feature of this Musica Nova is the opportunity for young composers to hear their own music being rehearsed, criticised and performed by professional musicians.

There was also an opportunity for young performers to understand specialist techniques.

Rimmer went on to say that MN was not only for students and professionals, and invited the public to combine MN with highland excursions or 'golf at Turnberry'. Doing that would have meant the loss of the 'close contact with distinguished musicians', but presumably Rimmer was envisaging an audience with a range of interests, some wanting to know everything about what they were hearing, some with only a passing interest. The latter, however, were presumably more likely to attend mainstream concerts than MN.

One of the 'Suggested Amendments', that SNO concerts should include only two commissions, a revival 'e.g. of a recent SNO Commission', and a 'neglected masterpiece', was partially followed. The first concert included a world premiere, a British premiere, and a 'neglected masterpiece' (Schoenberg's Chamber Symphony Op.9b, which had been conducted by Rankl in his first season). The British premiere was of Tona Scherchen-Hsiao's *L'invitation au voyage* but it was the world premiere, of a BBC commission from Brian Ferneyhough, *La terre est un homme*, by the SNO conducted by Elgar Howarth, that was controversial. Orchestral musicians can be resistant to new music. In a speech to the Nomads in Glasgow in March 1977, Gibson had commented that an 'even more acute problem' than that of audience conservatism was that 'the

⁵⁶ Grant (2014) referred to special SAC funding in her time, but she added that the SAC queried whether it was money well spent given the small size of the audience and that it only reached those already converted to new music.

⁵⁷ Acc.11271

orchestral players don't like the music they are being asked to play!' The Ferneyhough in 1979 was one such piece.

Over thirty years later, following a London performance, an online review referred to the premiere as having been 'close to ... scandalous',⁵⁸ and Hewett (2011) wrote of 'an orchestral piece said to have been sabotaged by the players'. At the time, Driver (1979) said the work was 'aurally impenetrable not only to listeners but, as was bitterly attested by members of the SNO, to the players themselves', a problem exacerbated by the venue. If Bute Hall had been unsatisfactory, so too was Henry Wood Hall (HWH),⁵⁹ being 'tiny' and 'over-resonant'. It may have been large enough for the size of audience but was wrong for the music. Venues can help make, or destroy, new works. Griffiths (1979) also commented on the acoustics and on there having been too little preparation time. Given the complexity of the orchestral score, with individual lines for 50 strings,⁶⁰ the amount of rehearsal needed must have been considerable and that might not have been known when the orchestra's schedule was drawn up, or have been impossible given the need to prepare other works.

1981

By 1981 (only a two-year gap) two directors of the festival had changed, Richardson having been replaced as the orchestra's general administrator by Grant (who arrived when the SNO was still dealing with the financial crisis), and Rimmer as Gardiner Professor at the UofG by Hugh Macdonald.⁶¹ As in 1979, there was comment on contrasting musical styles. For Scottish composer John Hearne (1981b:1), 'Goehr's *Deux Etudes* was a refreshing experience after Babbitt's ear-scraping exercises in how to alienate orchestra and audience in one

58 <https://minjaszugik.wordpress.com/2011/02/27/brian-ferneyhough-total-immersion-day-barbican-hall-26022011/> [accessed 25 November 2013]

59 The orchestra's new rehearsal hall, also used for some concerts.

60 https://issuu.com/editionpeters/docs/ferneyhough_la_terre_et_un_homme_online__fs/1?e=1372998/3090963 [accessed 29 March 2016]

61 Not the Hugh Macdonald who became HoMS and then Director of the BBCSSO 1991-2006. References are to BBC Macdonald unless otherwise stated (as here). Grant (2014) said of UofG Macdonald that Musica Nova was not his 'scene', but Weir was Cramb Fellow at the university at the time and had some influence, as did Stephen Arnold from the university's Electronic Music Studio. Leighton and Harper at the UofE were also involved.

uneasy lesson. Lutosławski showed everyone that one does not have to be unadventurous in order to communicate'. Hearne wrote of comments he heard at MN 'that the time has come for composers to retract from the outer limits of incomprehensibility and turn round to consider the audience.' Even though style is not analysed here, clearly certain composers disturbed even listeners sympathetic to new music, let alone a more general audience, and - by deterring that more general audience - perhaps even created problems for composers of approachable music.

Another reviewer, Dreyer (1981) considered Babbitt's *Relata 1* under-rehearsed and commented that 'Alexander Gibson and the SNO seemed to resent the inhumanity of its 48-part polyphony'. Even if Gibson felt that it was his personal duty to see that composers had their works performed, it could be argued that someone else should have conducted. Dreyer was, however, also uncomplimentary about the BBCSSO's performance of another Babbitt work with a different conductor. Lutosławski conducted his own music, and Goehr congratulated Gibson saying 'you've built up a really excellent orchestra'.⁶² Goehr's commission and one from Judith Weir were sponsored by a commercial company, General Accident. The SNO's concerts, as in 1979, each included, alongside the new and nearly new, an older work - Stravinsky's *Ode* of 1943 which Gibson had presented in a 1960 MV concert, and Berg's Three Fragments from *Wozzeck*.

1984

When Gibson left the orchestra in 1984, he was succeeded as a director of MN by Matthias Bamert, a Swiss conductor who became the SNO's principal guest conductor in 1985.⁶³ Commissions in the 1984 festival included a work by Per Nørgård, a cello concerto from Cresswell, and John Casken's *Orion over Farne*. There was no commercial sponsorship but the BBC had commissioned the last, with the other two funded by the SAC. The fourth featured composer was Elliott Carter from whom there was no commission but instead two major works, his

⁶² Acc.11271

⁶³ The new music director, Neeme Järvi, was more sympathetic to composers like Shostakovich and Prokofiev than those whose music was played in MN.

Piano Concerto of 1964-1965 and *Variations for Orchestra* of 1956. MacMillan (1984:1) returned to the problem of the MN audience, criticising the management for not publicising the concerts to the Glasgow public. He referred to 'a most inspiring week' and 'a veritable feast of new music', so clearly thought it had been a missed opportunity in not being 'more of a public festival'.

There were further changes at the SNO in 1985 when Stephen Carpenter succeeded Grant as general administrator. Purser (1985:25) wrote in *Stretto* - itself under financial pressure when the SAC withdrew funding from the SSC - about pressure on the SNO with regard to new music, but the magazine does not mention Grant's attempts to put the orchestra on a firmer financial footing.⁶⁴ Purser quoted Carpenter on the importance of commissioning new works and on wanting to introduce new composers. Some months later, *Stretto* included an article by Carpenter (1986a:5-6) setting out his thoughts and referring to the 1987 MN, but there was little reference to the inclusion of new music in the orchestra's subscription series. Carpenter was clearly aware of the need to retain audiences:

It is hoped that with careful programme planning, audiences can be made aware of and begin to enjoy more fully the wealth of exciting new works which are being produced. If contemporary music is to flourish, it is vital that it has the backing of orchestras such as the SNO, and perhaps most importantly, the support of the Scottish public.

Stretto continued the theme in the following issue (Purser & MacMillan 1986:1), picking up on comments by Michael Tumelty in *The Herald* that MN was 'now an inward-looking and convenient ghetto in which the SNO can permanently shelve its responsibilities'.

⁶⁴ Wilson (1993b:121) says 'orchestral finance now took precedence over artistic decisions in a way it had never done before', drawing attention to a parallel situation at the EIF. In the same issue of *Stretto* in which Purser's comments appear, MacMillan (1985:1) criticised the SAC for a 'never ending catalogue of cut-backs, grant reductions, disappearing commissions, etc.' and went on to refer to 'governmental incisions and monetarist philistinism'. It seems, though, that the SNO was expected to do more for Scottish composers despite operating in the same economic climate.

1987

For the next festival, the SNO was successful in obtaining financial support from a range of institutions, mostly foundations and charitable trusts, but also the Scottish Post Office, MU, PRS, the Japan Foundation and the Japan-Scotland Society (one of the featured composers was Takemitsu).⁶⁵ Other composers were James Dillon (BBC commission), Mark-Anthony Turnage and, for the first time, a dead composer, Bernd Alois Zimmermann. According to Bamert,⁶⁶ 'we can make him an exception because his music is so relevant to what is going on today'.

John Casken, whose *Orion over Farne* had been commissioned in 1984, wrote the programme 'Preamble' (1987:3). He starts by looking at MN from the point of view of listeners and the risks they take:

Approaching a week at a new-music festival is rather like embarking on an adventure, as we explore the unknown and less familiar, and enjoy the excitement of hearing new works for the first time. Few of the works, if any, will have reached the wider concert repertoire ... Unlike the visual arts, we cannot quickly scan the works beforehand to familiarise ourselves with the style and content of each one.⁶⁷

and then gives the composer's perspective:

This adventure can also be rather daunting, especially for the composer. As he hears the effect of his sounds and shapes in a live acoustic for the first time, nagging questions confront him with startling relevance: will he have made the right decisions ... will the work sound as he intended ... has he made realistic demands on his performers ... will the work "reach" the audience?⁶⁸

Casken also considers the musicians: 'they face the daunting task of performing demanding scores on a rehearsal and concert schedule which will stretch their stamina and concentration to the full'. He summarises the value of such a period

⁶⁵ Programme book p1. There was still specific SAC funding.

⁶⁶ Clark (1987:19) in the programme.

⁶⁷ Contrast with comment on Stubbs (2009), p36.

⁶⁸ Like Babbitt and Rimmer, Casken uses 'he' to refer to a composer.

of concentrated new-music-making and -listening, as distinct from the presentation of new music in more normal subscription concerts: 'this week of intense activity is a valuable period which allows time to adjust to new ways of playing and listening, and it allows time for talking and discussing'.

But he also asks how healthy it is to have new music concentrated into a short period when there is little in the rest of the year. While he considers new music 'will never be popular in the sense that Mozart and Brahms are popular', it still has to 'find its place' alongside those composers. He sees the advantages of a specialist festival as providing an impetus so that new music may then be played in the main season, or young musicians discover new repertoire. 'If the festival sparks off new ideas, captures our imagination, entertains, irritates, informs and enriches, it will not only survive, but, given decent financial support, will thrive.'

Later in the programme, Clark (1987:19) refers to the directors⁶⁹ wanting three levels - international - 'composers and performers of international stature'; national - 'a showcase for current developments in new music in Britain'; and Scottish - 'things that would only be possible in Scotland'. Bamert takes up MacMillan's point from 1984: 'I would like to involve local people more ... I think it should be sold to the people of Glasgow not because they love contemporary music - very few do - but because they want to be informed about what is new. I would just like them to be curious.' Lack of curiosity on the part of audiences, perhaps connected with a view that music is for entertainment rather than challenge, is a perennial problem and suggests that marketing departments, working with programmers, need to find ways to stimulate that curiosity.

This time MacMillan thought (1987:14-19) the publicity was better than 1984 but criticised a lack of coverage on BBC Scotland and in *The Scotsman* and *The Herald*, although the latter did review the event. As to the music, he wrote of 'a collection of works which astounded, provoked and seduced its audience', and went on to say that the festival was 'going from strength to strength'.

⁶⁹ Clark mentions Bamert himself, Carpenter and UofG Macdonald, but not the BBC.

1990

There were more changes before the 1990 festival. Christopher Bishop replaced Carpenter and Bryden Thomson, Järvi, but Bamert continued. The format remained the same, but there were five orchestral concerts, two each by the SNO (both conducted by Bamert) and BBCSSO, and for the first time one by the SCO. A number of chamber groups took part including Ensemble Dreizehn which was closely associated with one of the featured composers, Wolfgang Rihm. The three orchestral commissions (from Rihm, Osborne and MacMillan)⁷⁰ were funded from Glasgow District Council's Festivals budget as part of Glasgow 1990 City of Culture. Other contributors included Strathclyde Regional Council and Linn Records.

The theme of orchestral hostility to new music recurs, but not in Glasgow. Neil Butterworth's programme note (1990:11) on the Rihm Viola Concerto says it was commissioned originally by the Berlin Philharmonic for its principal viola player, 'but following the premiere of Rihm's Third Symphony, the members of the orchestra complained that they had been sufficiently "Rihm Damaged"'. According to Thiagarajan (2016), twenty-six years later Rihm was still very positive about his Glasgow experience.

The End of Musica Nova

It seems (see below) that commissions for 1993 were placed, so the decision to discontinue MN did not immediately follow the 1990 festival. Financial problems were doubtless a contributory factor: the SAC now expected the orchestra to meet the costs from their recurrent grant, in contrast to Grant's experience in the early 1980s. Other possible reasons⁷¹ were a sense that the format was stale, the failure to attract general audiences, and a lack of determination to overcome the problems. There were also further changes of personnel in the

⁷⁰ The Cage premiere in MN, *Scottish Circus*, was not an orchestral commission but a work for Eddie McGuire and his ensemble The Whistlebinkies.

⁷¹ Raised in a number of formal and informal conversations.

institutions involved.⁷² As these are interconnected, it was probably a combination.

Music Nova: Conclusion and Legacy

The value of an event devoted to new music has been shown in comments by some of those involved. Time can be set aside for rehearsal and musicians can acquire new techniques; players and audiences – that is, those who attend more than a single event – can get to know new sounds and styles. Although Musica Nova did not concentrate on one composer's music, it still presented several works, chamber and orchestral, by each featured composer. Over the twenty years, the range of featured composers was wide.

For Hayes (2014), much of the attraction was that 'there was an atmosphere which ... was very un-London ... it had more of a holiday feel to it ... and it had that sort of feeling of a congenial gathering'. He put it down in part to Glasgow as a city: 'even some of the London lot who would be famously uptight ... in London would be more relaxed up there'. If, as Grant (2014) said, the audience was 'Huddersfield decamped',⁷³ then it probably was indeed a kind of holiday, but a local audience, had it attended, might not have had the same experience. The disadvantages were those associated with separating new music from the museum. It only reached the converted, or at least those sufficiently interested that they were prepared to go to concerts with no familiar music and requiring considerable concentration.

MN did leave a legacy, however. It is still seen as having been important in the presentation of contemporary music in Scotland. If Tumelty had been critical of it as a ghetto, fellow Scottish critic Conrad Wilson (2001) was more positive, describing it as having been a 'pioneering festival ... complete with all the seminars, lectures, public rehearsals, and other appendages, that made it so

⁷² I started working for the RSNO in 1992 and a future festival was still being considered at that point, but Bishop had signalled his intention to retire. By the time Paul Hughes succeeded him in 1993, MN had died.

⁷³ Referring to the Huddersfield Contemporary Music Festival (HCMF) which had started in 1978.

much more than a token of good intentions and a showcase for new Scottish orchestral works'. It boosted composers in Scotland: Peter Nelson,⁷⁴ composer and professor at the UofE, and John McLeod (2016) agreed it was important that Scottish composers, including young ones, had been featured alongside those of international renown. From Hamilton, Musgrave and Wilson with Berio, to MacMillan with Cage and Rihm, the festival made a statement about the standing of Scottish composers.

It also showed the importance of relationships between individuals and organisations. The coming together of Gibson, Ponsonby and Rimmer, the orchestra and the university, were crucial at the outset. After Gibson, Bamert brought a wide understanding of the work of twentieth-century composers. The involvement of the BBC from the start, and of Dalby from the second festival, were also important,⁷⁵ as were individuals behind the scenes. Not least were the orchestras: the SNO throughout, and the BBCSSO from the fourth festival. The festival was essentially a collaborative effort by those individuals and their institutions.

One of the criticisms of MN was that new music was only performed in the festivals and not in the orchestra's subscription concerts,⁷⁶ so regular audiences had no chance to hear the new. It is certainly true that composers like Ferneyhough or Babbitt did not appear in the main season, but it seems very unlikely they would have done even had there been no MN. In a schedule based on presenting a new programme each week, it would have been impossible to provide sufficient rehearsal time, and the total audience in Scotland for such music would have been too small to justify concerts in more than one city. It would also have been very difficult to find the right context for it, a point which is pursued in the concluding chapter. The RSNO's record since MN does not suggest that, in the absence of MN, there would have been much more new music in its regular series, and almost certainly those works most difficult to perform and least attractive to general audiences would not have featured.

⁷⁴ Personal communication, 3 February 2014

⁷⁵ The BBC and the university also contributed financially.

⁷⁶ See, for instance, Tumelty 1998a.

Section 7b: Programming and Commissioning outwith MN, 1984-1991

As Appendix B shows, the complaints that new music was only performed in MN were not entirely justified. There were a few new works each year, both in the winter season and in the Scottish Proms, but a combination of the long-running financial problems Grant tried to solve and changes of managers and conductor brought caution.

Early in the 1984/85 season there was a repeat of Carter's Piano Concerto, given a month earlier in MN, capitalising on the rehearsal time spent on it. Other new music included the world premiere of a work by Robert Parris, composed for the SNO the previous year under a Fellowship Grant from the National Endowment for the Arts, Washington DC. The SNO's new principal conductor, Neeme Järvi, brought the first British performance of a work by his compatriot Tubin but this had been written nearly forty years earlier. Slatkin, as a guest conductor, introduced a work by Jacob Druckman and there was the fifth Ian Whyte Award (see Appendix C). The following years included new music by Musgrave, Sweeney, Wilson and Leighton, Panufnik, George Benjamin and Powers, and Boulez, Pärt and Shostakovich. In addition there was some older twentieth-century music rarely heard in Scotland by Martinů, Ligeti and Messiaen. Although Bamert, with his knowledge of new music, became principal guest conductor in 1985, he brought most of his expertise to MN. The SNO's reputation for programming new music certainly rested more on MN than its main season.

Section 8: After MN, 1991-2015

After MN, the RSNO included most commissioned and other new music in its regular series of concerts, although there were some specialist events, and two series were given a label. Two works apparently originally intended⁷⁷ for MN in 1993, Stevenson's Cello Concerto and Gordon McPherson's *On E*, were played in

⁷⁷ This understanding is based on a conversation with Sweeney 2014. His own commission was programmed by the BBCSSO (chapter 7)

the regular season. There was a one-off event in September 1993 at City Halls, Glasgow, when the orchestra presented five works short-listed in the IBM Composers' Competition which it had organised. The international jury, consisting of composers Dalby (chairman), Poul Ruders⁷⁸ and Weir, and conductors Gibson and Bernas, awarded first prize to Alasdair Nicolson for *Tree of Strings*. Three of the five finalists (including Nicolson) were Scottish, the others English.

In her introduction to the printed programme, composer Wilma Paterson (1993) discussed the value of such events, instancing McGuire who had won a competition to compose a test piece for the Carl Flesch Competition for Violinists 1978. She cited his view of the value of a workshop situation, such as that at the final stage of the IBM competition: 'Hearing your music performed and listening to advice and feedback from players is after all the most effective way to learn your craft. It is also a much fairer way to judge, as reading a score can never be a substitute for the actual live performance of a piece of new music.'

Tree of Strings was repeated in March 1995 in a subscription concert and so was brought to a wider audience. Nine years later, Nicolson fulfilled an RSNO commission to mark the 25th anniversary of its Junior Chorus with *Songs and Secrets* for children's chorus and orchestra. Another finalist, Jeremy Randalls, received a commission for a work for the last night of the Scottish Proms in 1994 and repeated the following year. There was therefore some additional benefit for two of the shortlisted composers.

The RSNO Junior Chorus was involved in a 1996 commission, an opera, *Cake-Talk*, by McGuire to words by Marianne Carey, and given at the Tramway in Glasgow. The RSNO was slow (compared with the SCO) to build up a consistent programme of education work in schools and the community,⁷⁹ but its Junior

⁷⁸ Sweeney (2014) thought Ruders would have been the international composer in a 1993 MN.

⁷⁹ Chester (2014 and email 3 August 2015), however, mentioned an early project with Richard McNicol, a freelance pioneer in orchestra-linked music education. He introduced school pupils to the music of Berio. 'The manner in which the music ... was explained by Richard to the young children enabled them to truly understand and enjoy the experience of listening to Berio's music, played live in their own environment ... [the children] soaked up, enjoyed and understood the music of Berio. A joy for the performers to observe.' There will be more on the responses of the young to new music in case study 3.

Chorus⁸⁰ provided young people with practical musical skills and gave them the opportunity to perform at a very high standard with the RSNO, and with other orchestras at the EIF, in works old and new.

Discovery Series

More consistent attempts were later made to address the problem of how to introduce new music to the audience, the first being the Discovery series (Appendix E) in 1998 when Simon Crookall was Chief Executive. MacMillan was its artistic director. The series, given only in Glasgow, opened with the Scottish premiere of Messiaen's hour-long *Eclairs sur l'au-delà*, completed in 1991. Michael Tumelty's review (1998b) called the series 'the orchestra's first serious attempt to strategically tackle contemporary music in breadth since the old Musica Nova'. He estimated an audience of around 500, 'not a bad attendance for an unfamiliar work with no sweeteners in the programme' but doubtless too small to make much contribution towards the cost. In style, the presentation was more MV than MN, with introductions from Christopher Dingle, an academic with a particular interest in Messiaen, and MacMillan.

Later Discovery concerts included older works, although not 'sweeteners'.⁸¹ In the second and (to a lesser extent) third seasons (the series was suspended in 1999/2000 due to a lack of funding⁸²), Discovery developed so as to offer opportunities for young composers, all with connections to the RSAMD where MacMillan taught. According to the composer's website,⁸³ A J McCaffrey's 'Between *homage* and *homily*' was an RSNO commission but that may not have involved payment of a fee. Oliver Searle (2016), whose *Systolic* was included in another Discovery concert, said the RSNO did not pay fees, the benefit to the young composer being in the exposure.

80 The Junior Chorus was founded in 1978. There are in fact a number of choruses at different levels from beginners to advanced.

81 That is, the programmes did not include the most popular works in the repertoire but rather those that provided context for the newer works.

82 Tumelty 2000

83 <http://www.ajmccaffrey.com/between-homage-and-homily.html> [accessed 21 June 2017]

After the three seasons of the Discovery Series, the promotion of new music returned to its pre-Discovery level, perhaps for financial reasons, although Crookall also brought new music to the regular series. Tumelty (1998a) states that Crookall 'wanted the orchestra to have a resident composer; not just any composer — he wanted a big name and a popular figure whose music could appeal directly to the most traditional audience'. That chosen composer was the American Michael Torke. Part of the arrangement was that Torke should write a work each year for the orchestra, the first being a percussion concerto, *Rapture*, for Colin Currie, who subsequently recorded it with the orchestra and Marin Alsop for Naxos.⁸⁴ In all, there were performances of seven Torke works after his appointment, and one before as a trailer. After the end of the relationship, one work was included in 'Ten Out Of 10' (see below). What it is not possible to determine is what effect the residency had on audiences or the orchestra.

One work performed in March 2005, in the closing months of Lazarev's time as principal conductor, was by Dillon, who had featured in MN in 1987. This time it was *Via Sacra*, under an initiative ('Encore') whereby the Royal Philharmonic Society and BBC R3, with the support of the PRS Foundation, selected 'works for performance and broadcast that might otherwise be lost from view'.⁸⁵ The work and its performance generated controversy. Kelbie's article in *The Independent* of 25 March 2005 was headlined 'Composer's homecoming ruined by an "apathetic" orchestra' and referred to musicians yawning and lack of interest. The planned BBC broadcast did not go ahead because of 'technical difficulties'. Dillon himself thought too little rehearsal time had been allowed, and was quoted by Kelbie as saying 'I think sometimes that within the professional music world people sometimes forget why they are making music; they forget that wonderful sense of being inspired by music and what music can do'. One member of the audience was clearly not inspired and defended the orchestra. For him, 'while at times the piece presented some interesting effects and sound textures, these in themselves do not music make'.⁸⁶ As an attempt to interest an audience in new music, this was clearly a failure. An enthusiastic specialist

84 The CD also included the second and final RSNO commission from Torke, *An American Abroad*.

85 <http://royalphilharmonicsociety.org.uk/composers/encore/> [accessed 18 July 2017]

86 http://www.heraldscotland.com/news/12394998.Audience_reports_on_Via_Sacra/ [accessed 14 July 2016]

conductor conducting an orchestra more used to scores like Dillon's might have made a difference.

A new principal conductor, Stéphane Denève, and chief executive, Simon Woods, brought different ideas from the 2005/2006 season. Denève was an advocate for Guillaume Connesson, a French composer of his own generation, whose music he programmed on five occasions. There were two commissions, both performed in two different seasons including one in the context of Denève's Ten Out of 10 series. A slightly younger French composer, Fabien Waksman, also wrote one work for the orchestra but it is not clear if a fee was paid. *Solar Storm*, his first piece for orchestra, was included in a 2009 GRCH concert also featuring five other French composers and introduced enthusiastically by Denève in a video (RSNO 2009).⁸⁷

Denève wanted to change audience perceptions of new music. Introducing the printed programme for 2 February 2006, he wrote: 'Modern music is a fascinating subject involving big characters, passion, dreams, success, failure, doubts, mystery, bitterness, ecstasy, even religion sometimes.' That concert included a brief opener by MacMillan and Penderecki's Second Violin Concerto. Denève went on to state his belief, reiterated in conversation with Edward Seckerson in a video interview introducing Ten Out of 10 (RSNO 2010), that music had moved on from the experimental music of the 1960s and 1970s and composers were now writing 'rich and very uplifting and very emotional music'.

Ten Out of 10

The last attempt strategically to introduce new music was a series presented in 2010/2011, the penultimate of Denève's seven seasons, for which he selected 'the ten pieces that I love the most'. All except one were included in the main

⁸⁷ The other composers were Bruno Mantovani, Thierry Pécou, Jérémie Rhorer, Connesson (one of the two commissions) and Richard Dubugnon (also a first performance). The format of the programme, entitled 'Springtime in Paris', was unusual: a three part concert with two intervals, the first part being chamber music ('A Parisian Salon'), the second the new French works ('The New Parisians') and finally Ravel and Gershwin ('A Parisian Portrait'). The concert was given in Glasgow and Edinburgh.

winter season, the exception being given in the 'Naked Classics' strand in which one work⁸⁸ (usually from the standard repertoire) was taken apart before being given a complete performance. Each of the Ten Out of 10 works was introduced by a short online video and all concerts were given in both Edinburgh and Glasgow, with two also repeated in Aberdeen and two in Dundee. Denève's ten pieces were:

Table 5: Ten Out of 10

Glasgow date	Composer	Work	Comments
25 Sep 2010	MacMillan	Three Interludes from <i>The Sacrifice</i>	Also Aberdeen
2 Oct 2010	Connesson	<i>Aleph</i>	Repeat of commissioned work; also Dundee
6 Nov 2010	Saariaho	<i>Orion</i>	Conductor Thomas Søndergård
13 Nov 2010	Grime	<i>Virga</i>	
20 Nov 2010	M Lindberg	<i>Graffiti</i>	RSNO Chorus
29 Jan 2011	Knussen	Violin Concerto	Soloist Leila Josefowicz
18 Mar 2011	Salonen	<i>Insomnia</i>	'Naked Classics' strand
16 Apr 2011	Rouse	<i>Rapture</i>	Conductor Peter Oundjian; also Dundee
30 Apr 2011	Lieberson	<i>Neruda Songs</i>	Soloist Kelley O'Connor; also Aberdeen
6 May 2011	Adams	<i>On the Transmigration of Souls</i>	RSNO Chorus & Junior Chorus

There were therefore three composers who were Scottish by birth, three Americans, three Finns and one Frenchman, Connesson. Denève conducted all except two events and, besides the online video introductions, he also spoke at his own concerts. The programme notes address some of the issues raised in chapter 1. Sellen (2010:4), writing about Saariaho's *Orion*, started by asking 'What is music? What sounds are musical, and which are just noise?' He went on

The 20th century saw a grand experiment in and expansion of what music is - from the mildest idea (Gershwin's including a taxi-cab horn in *An American in Paris*) to electronic soundwaves and samplings of sounds reversed, refabricated, and manipulated through tape

⁸⁸ In this instance, two works (the other being Bernard Hermann's score for the Hitchcock film *Vertigo*).

recordings, to today's digital mixing. Everybody's noise is music to someone else's ears. Someone's music (even Beethoven) is unlistenable to minds raised on differing soundscapes.

He remarks that: 'In works like *Orion*, [Saariaho] is exploring the areas of our sound world where traditional music touches that created by technology.' Music, in other words, is part of contemporary life. Griffiths's introduction (2011) to Rouse's *Rapture* comments that 'orchestral concerts in the United States, as anywhere else, are dominated by the great classics' but goes on to refer to the 'vigorous commissioning policies of US orchestras' coming out of a desire 'to add music that is "homegrown", music that will speak from and to the New World'. While he says that desire is less common in Europe, it can be seen as a reason for Scottish orchestras to commission from Scottish composers. If Saariaho used new sounds, and Rouse was an example of 'homegrown' music, Adams' piece is concerned with actual events, being his personal response to the events of 11 September 2001.⁸⁹

The Ten Out of 10 series was featured in the *BBC Music Magazine* of April 2011 when Jaffé introduced it as follows: 'Here's a simple idea - pick ten of the best pieces from the first decade of this century, then programme them in a season of concerts to demonstrate that contemporary music isn't so scary, while also reinforcing their place in the repertoire'. Although none of the works was been programmed by the RSNO in the rest of the period, three had already been played in Scotland, MacMillan's *Three Interludes* the previous year by the BBCSSO in Aberdeen, Connesson's *Aleph* by the RSNO in September 2007, and Knussen's *Violin Concerto* by both the SCO in May 2005, and BBCSSO in June 2008. All the orchestras have played many works by MacMillan, while the RSNO co-commissioned a work by Saariaho played in March 2014. None of the orchestras has performed any other music by Salonen, but otherwise all the composers have featured occasionally.

Denève's successor, Peter Oundjian, has conducted new works, including commissions, in his main season programmes but not attempted any projects or

⁸⁹ <https://www.earbox.com/on-the-transmigration-of-souls/> [accessed 20 February 2017]

themed new music concerts. He has shown a preference for American music: Adams's *Doctor Atomic Symphony* (also recorded) and *Harmonielehre*, Rouse's Flute Concerto and a number of 'not-new' works by Bernstein, Copland and others, but also the UK premiere of MacMillan's Piano Concerto No 3 and the Scottish premiere of his *Little Mass*⁹⁰ and Brett Dean's Viola Concerto in the 2015/16 season.

Conclusion

The R/SNO's record with regard to new music in general and commissions in particular has, as shown, been inconsistent. MV and MN were events that were highly regarded in many quarters, if not uncritically. Furthermore, the orchestra has had continual problems with attracting audiences to concerts including new music. MN did not draw the SNO's regular subscribers, and subscription audiences probably had somewhat less chance to hear new music than might have been the case without MN. Some of the music presented in that festival could not have been given in regular concerts, though, because of rehearsal requirements and the difficulties of programming certain works alongside the museum.

Both MV and particularly MN benefited from the 'co-operative activity' of other institutions and the individuals associated with them, including the UofG (Rimmer) and the BBC (Dalby) in the case of MN. At the SNO, Gibson's role was clearly crucial but others such as Bertini in the main season, and later Bamert in MN, played an important part, as did the general administrators who supported them and the orchestral musicians, even if there were occasional problems. Later attempts at introducing new music to audiences through Torke's residency, the Discovery series and 'Ten Out of 10' were relatively short-lived, if worth attempting. Denève's passionate advocacy of the new music that spoke to him,

⁹⁰ This was a co-commission with the RLPO and Bournemouth SO which came about, according to Bell 2016, because 'there really isn't an awful lot for a junior chorus and orchestra to perform'; MacMillan's own children had been in the RSNO Junior Chorus, and Bell, its chorus director, had been at university with MacMillan. Bell found it 'galling' that the RSNO did not give the world premiere.

and his embrace of new methods of communication (videos), should also be recognised.

The orchestra's own publicity material stresses its role in Scotland, claiming that 'the Orchestra has inspired and excited listeners throughout the country, and has played a crucial role in shaping the musical life of Scotland.'⁹¹ Its commitment to Scottish composers has fluctuated, however, so bringing those claims into question. The views of recent RSNO programmers will be presented in the final chapter. The main beneficiary of the RSNO's limited promotion of new music has mostly been Glasgow, rather than Scotland as a whole. Given audiences' reluctance to explore beyond the museum, and recurrent financial problems, however, there has to be considerable doubt as to whether the orchestra would have survived if it had been more proactive in celebrating the new.

91 P20 of the Edinburgh edition of the 2015/2016 season brochure.

Chapter 6: The Scottish Chamber Orchestra

As the smallest and newest of the three orchestras, the SCO has usually presented new concert music as part of its main subscription series, although there have been occasional one-off new music concerts,¹ and it took part in the last Musica Nova. This chapter considers its record given that, as observed at concerts and based on comments by McEwan (2014), its audiences, like the RSNO's, generally prefer the standard repertoire.

It has been responsible for a large number of commissions. For many years there have been two main strands to its commissioning policy: music for inclusion in its regular concert series and music for use in education and community projects. Although the chapter is primarily concerned with concert commissions, the case study examines the Strathclyde Concerto project which combined the two. It therefore shows an approach which contrasts with the SNO's MV and MN, and the BBCSSO's Tectonics festivals.

This examination of the SCO's activities will continue the consideration of the roles played by individuals, whether programmers, composers or musicians, and will show risks taken by some of the individuals, and by the SCO as an institution. It will consider the value to composers and participants of education projects and another aspect of the interrelationship of institutions, to develop further the argument that an orchestra cannot be separated from the wider world. It will also argue that there are both advantages and disadvantages when an orchestra has extended relationships with certain composers.

After a short history of the orchestra, the chapter considers the SCO's promotion of new music in general, before moving on to its concert commissions and the

¹ It has also produced special publicity for new music events, for instance a contemporary music diary for the 1985/86 season.

question of why the SCO has commissioned new music. That is followed by the case study and the final conclusion.

The background: the SCO's history

There are two slightly different versions of the origin of the SCO. In one, the orchestra was formed by players (Molleson 2013). In the other, the Scottish Philharmonic Society Ltd. was intended to meet the orchestral requirements of Scottish Opera after the withdrawal in 1973 of the SNO (Oliver 1987:89-90). It provided an orchestra named the Scottish Philharmonia to play for large-scale operas, and the SCO for operas requiring fewer musicians and also to give concerts. The SCO was formed as a sister organisation to, and around a nucleus from,² the Scottish Baroque Ensemble (SBE), and its first opera performances were of Mozart's *Die Zauberflöte* in March 1974.³

Its first concert had already taken place, on 27 January 1974 in Glasgow where the opera company was based.⁴ The administrative base, however, was the Society's office in Edinburgh. Like the SNO, the SCO found that there was a conflict between Scottish Opera's needs and its own concert promotion, and it ceased to play for the opera in 1979.⁵

The printed programme for the concert on 3 October 1974, at the start of its first full season, set out the SCO's functions in relation to its concerts:

Firstly it provides authentic performances of the medium-range orchestral repertoire by composers such as Mozart and Haydn, those better suited to an ensemble of some forty players than to a full-sized symphony orchestra. Secondly it can travel to towns and cities in Scotland which do not have the facilities to house a large orchestra.

² Introduction to printed programme for 27 January 1974.

³ <http://www.operascotland.org/tour/411/Zauberfl%C3%B6te-1974> [accessed 6 June 2016]

⁴ The printed programme for 27 January 1974 stated that most of the players came from Glasgow.

⁵ See Jones and Galloway (2011:233) for comment on this in relation to the role of the SAC.

It would therefore replace the SNO which had divided in two in order to play in small venues. The use of the word 'authentic' now seems strange given the rise of the early music movement (the Academy of Ancient Music, playing on 'original' instruments, had been formed in Cambridge in 1973).⁶ What is puzzling, however, is that there is no mention of new music, nor indeed of Scottish music. In the Gibson archive (Acc.11271), there is a 'Proposal for a Scottish Chamber Orchestra' dated January 1968 which says: 'The programme policy would be very catholic, spanning the whole range of orchestral chamber music' and goes on specifically to mention modern music and modern Scottish music. It also says: 'The orchestra would hope to be able to commission one or two works each year.' The anonymous writer thanks Henry Havergal, Sidney Newman, Rimmer, Neill Aitken, Watson Forbes, Gibson and Ponsonby⁷ 'for advice, encouragement and devil's advocacy' and says they would all 'unquestionably welcome the establishment of a Scottish Chamber Orchestra of truly international quality'.⁸

Twentieth-century music was in fact played in the orchestra's programmes from the start, the first concert including Britten's song cycle *Les illuminations* of 1939 alongside Beethoven and Mozart. Apart from some arrangements of Renaissance Scottish Dances by Kenneth Elliott (an academic at the UofG), the first work by a composer resident in Scotland was also its first commission,⁹ Harper's *Fern Hill*, played at the St Andrews Festival in February 1977 and repeated in Edinburgh three years later. Although English-born, Harper had taught at the UofE since 1964.

The first SCO administrator, Ursula Richardson, who also ran the SBE, was succeeded in late 1977 by Michael Storrs. Two years later the orchestra appointed its first Associate Composer, Michael Berkeley (English), and then the following year John McLeod (Scottish). It was under Storrs' management that the orchestra became independent of the SBE, the first meeting of the board of directors of Scottish Chamber Orchestra Limited being held on 28 August 1981.

6 The SBE did not use 'original' instruments. It became the Scottish Ensemble (12 string players).

7 Havergal was principal of the RSAMD, Newman Reid Professor of Music at the UofE, Aitken MU Scottish District Organiser, and Forbes BBC HoMS.

8 The existence of the document implies that the SCO was more an 'institutional' set-up than purely the action of 'intrepid players'.

9 According to a list supplied by the SCO.

Roderick Brydon was appointed principal conductor for the start of the first full season in the autumn of 1974; he left that position in 1978 but remained artistic director until 1983. Storrs initiated the relationship with Davies which was consolidated by Ritchie (2014¹⁰) when he succeeded Storrs in 1984. The close connection continued under Roy McEwan and resulted in a long series of commissions including the Strathclyde Concertos.

The orchestra has not always had a principal conductor. Brydon's successor, the Finn Jukka-Pekka Saraste, was not appointed until 1987, and there was a further gap after his departure at the end of the 1991 season. Ivor Bolton (1994-1996) was followed by the American Joseph Swensen who remained until 2005 when he became Conductor Emeritus. The present principal conductor, Robin Ticciati, was appointed in 2009 and remains until 2018. There have also been a number of conductors with other titles including Raymond Leppard, Charles Mackerras, Olari Elts and Richard Egarr. None of these conductors has (or had) as much passion for contemporary music as, say, the BBCSSO's Jerzy Maksymiuk or Ilan Volkov, or Boulez with the BBC Symphony Orchestra. The orchestra has, however, had a policy of working with a number of composer / conductors, including Davies, Lutosławski, MacMillan, Oliver Knussen and George Benjamin.

The SCO's new music repertoire in general

The definition of new music given in the opening chapter, has, as pointed out, some disadvantages as it takes no account of older works which may be new to Scotland.¹¹ Works played by the SCO which are therefore not listed in Appendix F include Henze's *Cantata della Fiaba Estrema* of 1963 (performed in 1985) and Elliott Carter's 1961 Double Concerto for Piano and Harpsichord, played as an 80th birthday tribute to the composer in 1988.

¹⁰ References in this chapter to Ritchie's views are informed by that 2014 conversation and an email dated 27 July 2015. Quotations are from text agreed with Ritchie.

¹¹ Unlike the BBCSSO, the SCO has not usually logged Scottish premieres.

Appendix F gives the number, and the names of the composers, of new works performed in the SCO's regular Edinburgh / Glasgow series and the few specialist new music events. It includes commissioned works (asterisked) which are listed in more detail in Appendix G. Although new music, such as Paul Patterson's *Little Red Riding Hood* and David Haslam's *Juanita the Spanish Lobster*, was performed in some family concerts, because the records are incomplete these have not been included. A consideration of their value in introducing audiences to new forms of musical expression would probably benefit from a different approach including an examination of the musical styles, perhaps comparing them to other kinds of concert music.

The first new work identified is the 1958 *Requiem for string orchestra* by the Japanese Takemitsu, conducted in November 1974 by the composer's young compatriot, Michiyoshi Inoue. In the following seasons there were one or two recent works in addition to commissions, with Berkeley's appointment as Associate Composer bringing a performance of his Oboe Concerto, played by the SCO's principal, Robin Miller. That the orchestra was cautious about programming new music alongside the standard repertoire is suggested by the fact that three other works that season were included in one special Composers' Forum, the composers being Berkeley, Gordon Crosse (a commission recorded in the next section) and the repeat of Harper's *Fern Hill*.

Although in the 1983/4 season there was a concert of music by Britten (*Cantata Misericordium*) and Shostakovich (Symphony No. 14), and the orchestra started working with Davies, it was after Ritchie's arrival in 1984 that more new music started to appear. Before moving into orchestral management, Ritchie had worked for the music publishers Universal Edition where he promoted the work of composers such as Osborne and Birtwistle. On his arrival in Scotland, he found the SCO to be 'much like all orchestras in its understanding of what audiences expected and not really seeing the central importance of composers. Most viewed marketing as a linear relationship between the performer and audience, using existing products (i.e. established repertoire).' He continues to advocate strongly the equal importance of composers, performers (including of course orchestras), and audiences. These he, like Britten (1978), sees as the three

sides of a triangle, each influencing the others, but whereas Britten, as a composer and performer, saw the listener as the neglected side, for Ritchie, as an orchestra manager, that neglected side was, and is, the composer. Besides the 'old' Henze already mentioned, new music by Birtwistle, Knussen, Davies and Harper was programmed in 1985/6, all except the Henze conducted by the composers themselves and given in concerts alongside two Mozart piano concertos directed from the keyboard by Mitsuko Uchida (Storrs's idea, according to Ritchie).¹² Ritchie intended this 'Composer Conducts' series to 'demystify new music' in accordance (as he put it) with his "'creative triangle" theory of promoting the mutual relationship of composer-performer-audience'.

The records show that one of the features of Ritchie's programming was the frequent inclusion of two works by a living composer in the same programme. This was the case with the Birtwistle, Knussen and Harper concerts, and it occurred again in concerts including works by Haflíði Hallgrímsson¹³ (also with Uchida playing Mozart) and Davies the following season, Robert Saxton in April 1989 and Takemitsu in 1990. That duplication gives more opportunity for players and audiences to understand a composer's style. In December 1990 Lutosławski conducted the orchestra in four of his own works, three of them written within the previous five years.¹⁴ The Polish composer had already been featured at Musica Nova in 1981 (chapter 5), and returned in 1992 for another complete programme of his own music with the RSNO. Taking into account performances of his music by other conductors, Scottish audiences had a good opportunity to get to know it.

Audiences for the Mozart piano concerto project with Uchida were, according to Ritchie, good but initially fell for 'very contemporary programmes'. They recovered and 'within two years had outgrown original attendances in size, diversity and age-range'. Without having actual figures, and figures for other

12 The Uchida Mozart concerto project continued over three years (but she recorded the concertos not with the SCO but the English CO and a conductor, Jeffrey Tate). Uchida had to cancel one Scottish concert at which she was replaced by Joanna MacGregor, that being the event with Birtwistle who was himself a replacement for Berio. The printed programme correctly listed Birtwistle, but see note 2 at the end of Appendix G.

13 Hallgrímsson had been principal cellist of the SCO 1977-1983.

14 The first time the SCO had given a whole programme of one living composer's music, according to Ritchie and confirmed by the records.

events with which to compare them, it is not possible to be sure whether this was part of a general trend or was specifically due, as Ritchie thought, to the new policy putting stress on the importance of the living composer; perhaps audiences were now starting to celebrate creativity. Musicians' reactions varied: some players 'thrived' (Ritchie's word) on playing new music, others were less enthusiastic. Not all works were satisfying to play or listen to, according to Ritchie, but that is a risk with new music. The difficulty is to persuade an audience, which is paying to attend (rather than being paid to play), that they also should take a gamble.

The quantity of new music continued after the appointment as managing director of McEwan who had come from the MacRobert Centre at the University of Stirling where he had supported adventurous programming.¹⁵ He maintained the relationship with Davies up to the latter's death,¹⁶ programming repeats as well as new commissions. Both Knussen and Benjamin have from time to time conducted their own works and those of others.

Saraste, who was appointed principal conductor while Ritchie ran the orchestra, has shown in other roles a considerable commitment to new music, and took Davies's *Sinfonietta Accademica* to Israel in 1987 with the SCO. His successors, Bolton and Swensen, both conducted a number of new works while in post, and Swensen continues to conduct premieres with the SCO. Ticciati, although better known for his interest in composers such as Berlioz and Schumann, has developed a relationship with Scottish-born composer Martin Suckling, who was a member of the National Youth Orchestra of Great Britain at the same time as Ticciati (Molleson 2014).

Before the examination of commissions, there is one other aspect of the orchestra's work in performing new music which helps composers if not Scottish audiences, and that is the inclusion of new works on overseas tours. As shown in chapter 4, overseas promoters can be reluctant to accept new music because of the potentially detrimental effect on box office, but a few are willing to take

¹⁵ Comment made by Dalby 2015, and confirmed by the BBCSSO's own programmes in Stirling.

¹⁶ The SCO had commissioned from Davies an Accordion Concerto for its 2016/2017 season but the work was incomplete when Davies died. His last work for the SCO was *Ebb of Winter*.

the risk. The SCO has therefore occasionally been able to take new music, including Scottish music, abroad. Besides Davies in Israel, examples include McCabe's Clarinet Concerto (Canada in 1979), and music by Weir, Harper, Davies and Colin Matthews (Geneva 1987).¹⁷ Davies has conducted his own music in America, and the orchestra has taken MacMillan to Japan, America and Sweden. More recently, there was one performance of Magnus Lindberg's Violin Concerto at the Cologne Philharmonie¹⁸ on a European tour in 2015. If such performances can be arranged, they are valuable. They may take the composer's name and sounds to a new audience and can show the versatility of the orchestra. Multiple performances can also help the orchestra to get to know a new work better, perhaps even as well as something from the standard repertoire.

Having looked at the SCO's general presentation of new music, this examination turns to an important part of its strategy, its commissioning, and asks why it commissioned, and from whom.

SCO concert commissions

The orchestra claims to have commissioned over 100 works (including those for special projects).¹⁹ A list provided by the orchestra included some works commissioned for the SCO by, for instance, the SMF for performance at the festival rather than in the orchestra's regular season, and some for education and community projects. There were also some queries and minor inaccuracies in the list.

Appendix G lists all the commissioned concert works which it has been possible to check,²⁰ and includes pieces commissioned by sponsors for the orchestra, but not those commissioned by other promoters. Although those works will almost

17 There was also a concert in Geneva of chamber music including works by Davies and Edward McGuire.

18 A hall known for its adventurous programming.

19 <https://www.sco.org.uk/your-orchestra> [accessed 6 June 2016]. In the orchestra biography in its programme for concerts on 1 to 3 November 2017, it increased the number to 'more than 150 works'.

20 It was not always clear what were concert works and what were works for specific projects.

certainly have been requested as a result of discussion and agreement with the SCO, they would have needed to fit in with that promoter's artistic policy.²¹ For instance, Osborne's Violin Concerto was commissioned by Glasgow 1990 City of Culture for MN 1990 and is therefore included in Appendix G. The list does, however, include works commissioned by the SCO but first performed under the auspices of another promoter, again assuming that discussions will have taken place but that the final decision as to which composer and what to commission was that of the orchestra, and that they raised the fee.

The SCO's chief executive to 2016, McEwan, has said (2014²²) that the main aim of commissioning new music for the orchestra's regular series of concerts was to extend and refresh the repertoire for an orchestra of the SCO's size. 'Refresh' suggests a reaction to the museum and an engagement with the contemporary world. The new works will of course develop the repertoire in the season in which they are performed, but whether that expansion is purely temporary, or whether the works do indeed extend the chamber orchestra repertoire can only be judged in the long term which would require an examination not only of the programming of the SCO (to determine which works it has repeated and how often) but also that of other orchestras in the UK and abroad, the availability of recordings, and broadcasts. Although this is an area for further research, some comments are made here.

John McLeod's Symphony No 2, written for the orchestra while he was associate composer (before McEwan's arrival), has been withdrawn by the composer so clearly has not extended the repertoire.²³ That did not stop the orchestra from re-approaching him much later, and his *Out of the Silence* was premiered by them in January 2015. Works by Davies and MacMillan have joined the current

21 There is not necessarily a clear separation between commissioning promoter and orchestra. Recent EIF commissions given their first performances by the SCO were funded by the orchestra's chairman.

22 References to McEwan's views in this chapter refer to that conversation.

23 McLeod withdrew a number of his works in their original form. McLeod did not like his Second Symphony and reworked it as his Piano Concerto No 1 (2016). This is evidence of the risk taken by the parties to a commission: composers may feel, as a result of the performance, that it does not represent what they want to say and needs either to be destroyed or rewritten, and as a result the orchestra may not have a new work for its repertoire. For a young, or relatively inexperienced, composer it is part of the learning process and one of the reasons why a workshop to try out new music may be useful.

repertoire, some having been repeated by the SCO and others performed regularly by other orchestras. The Strathclyde Concertos have all been recorded by the SCO, as have works by MacMillan. Some music is too new for an assessment to be made.

As shown in chapter 4, the commissioning of new music requires money both to pay the composer and to meet the potential additional costs for the performance, including production of parts, extra players, rehearsal time, and instruments. Funding is generally sought for the commission fee, and perhaps the production of the printed music. Ritchie drew attention to the involvement of the transport company Christian Salvesen, who funded the commissions of Davies's Symphony No 4 and MacMillan's *Veni, Veni Emmanuel*. Although it had been the 'received view' that orchestras could not get commercial sponsorship for commissions, Ritchie considers that a fallacy 'because good companies know the value of research and development'.

Other early commissions were often funded by the SAC, and later by the Scottish Government since the orchestra became a directly-funded national company (see Appendix G but note comment at the end). Printed programmes have acknowledged an increasing number of donors, indicating both a greater need for support beyond public subsidy, and success in raising it. In the programme for McLeod's *Out of the Silence*, for instance, there are credits to three charitable trusts. Two individuals have supported Beamish commissions (see below), and Martinsson, whom McEwan described as a 'practical guy', raised money to pay for his own work.

When McEwan spoke about expanding the repertoire, he was specific about the size of the orchestra (its current core size — see Preface to Part III). Occasionally he might agree to a slight increase, perhaps trombones, or a harp or percussion player (there was one in the McLeod). The reason for the restriction was to give the work the best chance of being repeated, given that each extra player increases the cost of performance.

Many commissioned works call for one or more soloists. It is clear that most, if not all, have been written for specific individuals, for instance Evelyn Glennie (MacMillan's *Veni, Veni Emmanuel*), the Rascher Saxophone Quartet (Beamish's Chamber Concerto), and Jamie Laredo and Sharon Robinson (Danielpour's Double Concerto), who then have the work in their own repertoires for performance elsewhere. Appendix F includes examples of works commissioned by other organisations for specific soloists, and played by the SCO. Among these are the MacMillan's Oboe Concerto, suggested by French oboist François Leleux and commissioned by the Britten Sinfonia (SCO 2012/13), and Hallgrímsson's Violin Concerto (Jennifer Pike) of which the SCO gave the world premiere although the Iceland SO had requested the work (SCO 2011/2012). Gordon Kerry wrote his Flute Concerto for his fellow Australian and SCO member Alison Mitchell (also 2011/2012, world premiere).²⁴

One other development which has become noticeable over the period has been that of sharing the cost with one or more other orchestras. Both Trinick of the BBCSSO (2014) and Carey of the RSNO (2014) have commented on co-commissioning, which can make it more affordable for an orchestra to commission from a well-established composer.²⁵ The SCO's success in arranging co-commissions can be seen from Appendix G. From the composer's point of view, where the co-commissioners are other orchestras the work will be heard by several audiences, often in a number of countries. It may, however, mean that the composer is less conscious of the qualities of one particular orchestra.

The SCO's co-commissioners have included local councils. They provide financial support without increasing the number of performances (although the SCO has usually played the commissioned works in other cities as part of its subscription series). The City of Glasgow supported a series of four commissions which brought together music and other art forms: dance, art, literature and sculpture. McEwan commented in the programme for 24 April 1996: 'We hope

²⁴ The commissioner was the (Australian) Ian Potter Cultural Trust (SCO 2011/2012 Edinburgh season brochure, p10).

²⁵ For instance, in March 2014 the RSNO gave the UK premiere of a work it had co-commissioned from Saariaho. The other orchestras involved were the Royal Concertgebouw, Boston SO, Gothenburg SO, Orchestre National de France and Stavanger SO, indicating the status of the composer.

that by presenting these works in the concert hall the debate on the inter-relationship between music and other art forms will be opened up to a much wider audience. All four commissions are experimental and, we hope, thought-provoking.' This extends the argument about new music-making as 'a significant form of contemporary cultural expression' since there is 'contemporary cultural expression' in other art forms, too.

McEwan talks about debate being opened up to a wider audience but doubtless he was also hoping to bring into the concert hall that wider audience, including followers of the other art forms. Broadening the audience can help support an orchestra's arguments for the maintenance of public subsidy. If composers recognise the need to widen the audience and to engage with it (without compromising their music), that may help orchestras.

As Appendix G also shows, Sally Beamish's *Sangsters* of 2002 was subsidised not only by the SAC but also by two individuals, Gerry Mattock and his partner, Beryl Calver-Jones (who died in 2015). Through their financial backing they commissioned or helped co-commission ten works from Beamish herself and two more, from Davies and MacMillan, as birthday tributes to Beamish.²⁶ Beamish explained that 'Gerry heard my violin sonata *Winter Trees* on Radio 3, and phoned me. He asked for a piece for cello and piano, for Steven Isserlis, for his [Mattock's] 70th birthday. This led to many more commissions ... Gerry is one of my closest friends — a mentor and father-figure — we speak several times a week.'²⁷

One series of SCO co-commissions was a collaboration with the Swedish Chamber Orchestra. According to McEwan, that orchestra had wanted to commission from Sally Beamish but had been unable to obtain public funding for a project with a non-Swedish composer. It therefore collaborated with the SCO to arrange two residencies. From 1998 to 2002 Sally Beamish, and then from 2000 to 2004 Swedish composer Karin Rehnqvist, were composers in residence with both orchestras. The resulting new works are shown in Appendix G. Premieres were given sometimes in Sweden, sometimes in Scotland, but all new works were

²⁶ <http://www.sallybeamish.com/pid/442/info.html> [accessed 6 June 2016]

²⁷ Email 15 November 2015

played in both countries. Beamish commented that 'it was wonderful to hear each piece performed by two different bands, and with different conductors.'²⁸

Relationships with composers were not always smooth. Dalby, whose *The White White Maa* was commissioned in 1994 by the City of Aberdeen to mark 200 years of Union Street, said one player had complained of having too much to play and Dalby had therefore cut the work.²⁹ Composers want to explore different sounds, textures and uses of instrument, as they have always done, and performers may resist new challenges. Some composers are also perceived by players as writing in a way that makes it tricky to achieve the desired effect, while composers who write microtonal music can make players worry that they sound as if they are playing badly.³⁰

SCO commissioning: conclusion

The legacy of the SCO's policy of commissioning concert music during most of the forty years of its existence is clear from Appendix G: a substantial body of works, many from Scottish composers. If some works have been withdrawn, and some have not yet become part of the standard repertoire, others are performed regularly and are available in commercial recordings. Given that commissioning is risky, but 'taking no risk is the biggest risk of all' (Ritchie 2014), the SCO's track record is good.

As is clear from Appendix G, the SCO has shown long-term loyalty to a number of composers. That enables the players to get to know a composer's style, and the composer to understand the players' personalities and individual musical qualities. Because the composer's style is known, the development of such relationships reduces some elements of risk involved in a new work. The audience also has the chance to become accustomed to a composer's sound world, although that does not necessarily seem to have led to the audience seeking out

²⁸ *ibid.*

²⁹ Telephone conversation 7 November 2016. The BBCSSO played the work 9 years later.

³⁰ I am grateful to several respondents for sharing their thoughts on this subject, showing understanding of the way both composers and musicians think.

new music by composers who are part of the SCO 'family'. The house for Beamish's *Flodden* in Edinburgh on 24 October 2013 was not good.³¹

A disadvantage of long-term relationships is that they restrict the number of other composers who can be approached. Given the SCO's extensive commissioning policy, and the benefits of such relationships, that would seem a minor problem.³² The following section examines one particular long-term relationship which also brought about shorter-term relationships with other composers engaged to work with young people.

Case study 3: The Strathclyde Concerto Project

This section will argue that a dual approach to commissioning, as shown by the Strathclyde Concerto project, can bring new music to different audiences, including the young, who may respond in unexpected ways.

Appendix H lists the ten Strathclyde Concertos commissioned from Davies, together with information on the related education projects. As can be seen, Concertos 1 to 9 were written for one or more soloists, and the last is a Concerto for Orchestra written as a display piece for the full SCO. The individual soloists were, with one exception, members of the orchestra.³³ As Carey said (2014 - see p29), a soloist from the orchestra can create a different atmosphere both within the orchestra, and for members of the audience who can feel a connection with individual players.³⁴

Ritchie developed the SCO's relationship with Davies and 'conceived a brand new post for Max of Associate Composer/Conductor, the first of its kind in the modern era', and he saw the appointment as being 'more important than a

31 Personal observation, borne out by McEwan (2014). Another poorly attended concert that season included a repeat of Volans's Symphony, premiered previously by the orchestra at the EIF. Neither concert, however, had wholly mainstream repertoire alongside the new works.

32 Purser (1987b:3) was critical of the Strathclyde Concerto project because Davies was writing all the public concert works.

33 The exception was the Double Bass Concerto (No 7), the SCO's principal having been injured.

34 That can be seen also in sponsorship of individual players' chairs: the SCO's programme for 8 and 9 May 2015, for instance, lists seven individual chair sponsors.

specialist Principal Conductor post' (Ritchie 2014).³⁵ He also wanted the SCO to be embedded in the wider community.³⁶ Although Davies has had positions with other orchestras such as the Royal and BBC Philharmonics, the duration and closeness of this partnership is unusual.

The orchestra commissioned Davies to write *Into the Labyrinth*, for the 1983 SMF which he had founded. Although much of Davies's music was performed at the Festival none was commissioned by the Festival itself, presumably to avoid conflict of interest, until he laid down his involvement with it. *Into the Labyrinth* was followed by SCO performances of the UofE commission, *Sinfonietta Accademica*, and the Sinfonia Concertante.

Why was Davies considered to be the right person for a close association with the SCO? Although not born in Scotland, he had lived on Hoy since 1970 and had been one of the featured composers at Musica Nova in Glasgow in 1973. The SMF, which he started in Orkney in 1977, had established itself as part of the Scottish musical scene with the SCO a regular guest. He was also committed to music education. Davies first conducted the orchestra in 1984 but 'was not the most natural conductor' according to William Conway (2014), a view echoed in viola player Steve King's ribbing of Davies in a pre-concert talk.³⁷ Nevertheless, the orchestra was happy to play for him, not only in his own music but also the standard repertoire, particularly composers like Haydn and Mozart with whose music Davies had particular sympathy.³⁸

Apart from Davies's position as Associate Composer/Conductor of the SCO, another factor in the development of this project was the appointment in the autumn of 1985 of Kathryn McDowell as the orchestra's Development Manager. Although that title often implies fund-raising responsibilities, McDowell's remit was 'developing repertoire, music-making within, the audience without, and community', in other words, 'education in its broadest sense of in- and out-reach'

35 The appointment was made in the gap between Brydon and Saraste's appointments. 'Max' is Davies's nickname.

36 When Ritchie arrived, only about 23 members (of the 37 players on average needed for most concerts) were resident in Scotland. Beamish, who played with the SCO for a year in 1987, was not then resident in Scotland (email 15 November 2015).

37 Scottish Chamber Orchestra 2013b.

38 The influence on later composers of music from the museum is noted here but not examined.

(Ritchie 2014). Seabrook (1994:202) describes the role as one of developing 'new ways for the orchestra to go, new ways of working, in particular new ways of working with the local community, and, ultimately, of giving the community a sense of civic pride in the orchestra'; it was intended to generate income for the orchestra but 'not in any way substantially for perhaps twenty years'.

The orchestra had already been involved in education work under flautist and educationalist Richard McNicol, but the projects were his, not the orchestra's.³⁹ Scotland was a year or two ahead of England and Wales in developing a music curriculum which included 'inventing' (composition) as well as performing and listening.⁴⁰ The orchestra initially had to raise its own funding for education projects⁴¹ and obtained backing from the Scottish Post Office. While some of the orchestral players were supportive of such education work, others considered that they already did enough with their teaching at the RSAMD.

The intention behind the Strathclyde Concertos was that ten works should be written over five years starting in 1988 but in the event the project took longer, the last concerto being performed in the year that Strathclyde Regional Council was abolished (1996). Although for historical reasons most local authority funding towards orchestras in Scotland went to the SNO (see chapter 4), the chairman of the Strathclyde finance committee suggested the council 'sponsor' (Ritchie's word) the concertos. When the SAC asked to be involved in the commissioning, Ritchie asked Strathclyde if their money, £10,000 a year over seven years, could be spent on linked education projects.

Davies had taught music at Cirencester Grammar School from 1959 to 1962; according to Seabrook, 'his entire philosophy of music teaching was that mid-twentieth-century children need mid-twentieth-century music' and that they did not 'necessarily share their parents' prejudices about what does and does not

39 This was the initial situation, according to Ritchie, but subsequently there was a closer collaboration.

40 Ritchie thought this was around 1987.

41 At the time of McDowell's appointment, the SAC's Music Director, according to Ritchie, 'firmly stated that their funding could not be used for this kind of work'. This echoes the Goodman Report of 1965 (see p52 above). The situation has changed to such an extent that a recent Creative Scotland report (2013:37) of an SCO project focussed on its instrumental value, concluding 'Music had truly been used as a tool for promoting global citizenship.'

constitute music' (1994:62).⁴² At a meeting at the University of York with one of their music educationalists, and Ritchie and McDowell from the SCO, Davies probed them on the proposed project before agreeing to the model, which was that he would provide the concerto and suggest material as a starting point for work in schools. The orchestral soloist(s) would be available towards the end of the project to visit schools, a young composer / 'animateur' would work with the teachers and some orchestral musicians to develop composition in schools, and the young composer would have her or his own composition built into the project. The chosen composers would be from, or living in or near, Strathclyde. Projects would take place throughout the extensive area covered by Strathclyde Regional Council, including Ayr, Lanark, Renfrew, Dunbarton, part of Argyll and the city of Glasgow itself: places rural and urban, seaside resorts and dying industry. All the education projects would end with a concert involving the schoolchildren. The model applied at the outset but was not necessarily followed in all respects in later projects; for instance, no composer was commissioned to write a piece in connection with the tenth project, although three composers worked in schools.

One of the young composers was Sweeney, who said (2014) the work helped young composers survive: it was a 'full part-time' job for two or three months, 'well funded, well organised and well supported'. He found himself re-energised by the projects and took part in several, producing in response to the commissions works such as *The elements danced ...* in 1988 (in connection with Davies's Oboe Concerto) for wind animateurs, timpani, percussion and strings 'scored for various possible combinations chosen by the performers'⁴³ (so providing flexibility), a Concerto Grosso for nine clarinets, strings and timpani (Clarinet Concerto), and *October Landscapes* for youth orchestra (Bassoon Concerto).

Sweeney also conducted Beamish's *The Lost Pibroch* in Oban at the end of a project involving schools in Argyll and Bute (1991-2). Beamish admitted to having found the project 'incredibly stressful' and it convinced her that she 'was

42 See also p145 footnote 79 on children being introduced to the music of Berio, and chapter 7 for conductor James Loughran's comment on Davies as a teacher.

43 http://www.scottishmusiccentre.com/members/william_sweeney/works/w9974/ [accessed 19 January 2015]

not cut out for education work'. She said she was 'ill at ease and shy, and ... worried constantly about it.'⁴⁴ Such work requires specialist skills,⁴⁵ and 'continuing professional development', from which those (including orchestral musicians) in salaried or at least continuous employment may benefit, is more difficult for those who are, in respect of at least part of their work (composition) freelance.

Involved in the same project was Elaine Agnew, a Northern Irish composer who had been one of the first four composition students at the RSAMD on a post-graduate course part-organised by James MacMillan and 'designed to provide them with weekly tutorials and an SCO chamber commission' (MacAlindin 1992). One of her fellow students, Jane Gardner, also subsequently undertook education work with the SCO. Projects like this are not 'stand-alone' activities but relate to the wider art world of individuals and institutions. Composers learn from other composers, often within an institution.⁴⁶

Other commissioned composers included Ian McQueen, John Cooney and Alasdair Nicolson. Not all works were successful. McPherson's *Resurrection Day* for chorus and orchestra was too difficult for the amateurs for whom it was intended, and a proposal by the composer's publishers to make the project into a television programme was abandoned.⁴⁷ This shows the risks taken by those involved with a commission: the composer, who loses the exposure, and the commissioner who does not get what was expected and wanted, while the performers may lose confidence and perhaps be deterred from involvement in other new music. Inexperienced young composers pose a greater risk but have more need of the work and opportunity to learn.

⁴⁴ Email 15 November 2015. Her frankness is refreshing.

⁴⁵ Forde 2014 described some of the qualities needed by a composer for an education project. Talking of John Barber, who worked in Selkirk primary schools on an assignment connected with Beamish's own music (*Flodden*) in 2013, she said he needed to know how to work with young people and, for that particular project, to be able to build a score around what they had written (each school created its own song) 'without losing the identity of the children's work'. It is also essential to have good relationships between composers and professional players: that doubtless was not a problem for Beamish.

⁴⁶ That institution may provide the training that Beamish had not had, partly because music college curricula have changed, and partly because Beamish herself studied performance, not composition.

⁴⁷ Personal communication from former SCO Concerts Director James Waters 12 January 2015.

Another composer, Ian McQueen, was critical of his project (Dawson Scott 1990). In part that was because he thought Davies's music at that time was particularly 'abstract and theoretical' so he could not use material from the Third Concerto as a teaching aid. He also saw himself then as principally an opera composer, and thought that his own particular skills were not taken into account. Ritchie confirmed that McQueen had wanted to write a piece of music theatre but said all had been 'fine in the end'.⁴⁸ McQueen, according to Dawson Scott, did not blame the orchestra management but rather 'current policies which lay stress on arts institutions having to raise funds through add-on projects such as this'.⁴⁹ Indeed, he is quoted as having said 'There's too much stress on the fact that it happens, rather than on the quality. Artists end up getting used.' Clearly there was an initial mismatch of expectations. Nevertheless, Dawson Scott pointed out that 'the result for the pupils, by the time they got to the concert, was a realisation that classical music is not necessarily written by dead people.' Not the most ringing endorsement, but certainly a step away from the museum.

One of the most successful Strathclyde Concertos was the second, written for SCO principal cellist William Conway whose playing Davies knew, not least from his performance of the cello solo in *Into the Labyrinth*. For his part, Conway (2014⁵⁰) had 'instantly liked' Davies's music, being attracted to its craftsmanship and drama. He was also deeply impressed by Davies's wide-ranging interests and described him as 'almost a polymath'. The Concerto was finished almost before Conway had been able to work through the sketches. One passage, he said, 'would have been tricky for anyone' but Davies was 'gracious' about changing it. Conway still found it challenging to learn the work.

Conway and Davies visited schools to introduce the children to the Concerto, and all of them came to the Glasgow premiere with their parents. They knew the parts of the Concerto Conway had played and responded warmly to it; it was the Schubert in the same programme that they did not understand. Both Jennifer Martin (2014) and Ritchie (2014) made the same point about the

⁴⁸ Email, 27 July 2015

⁴⁹ Despite the fact that, as shown, for Ritchie the education project had come first and funding was raised to pay for it.

⁵⁰ That conversation informs the next two paragraphs.

children responding more enthusiastically to new music than to old, confirming Davies's beliefs about music education.

Part of the education work associated with this Second Concerto involved the Ayr Division Schools Symphony Orchestra. MacMillan was the young composer involved. Although born in Cumnock, he was studying in Manchester at the time and had apparently not intended at that point to return to Scotland; the project brought him back (Ritchie 2014). His composition, *Into the Ferment*, for the youth orchestra and a concertante group from the SCO, has not only been used for other education projects but has been recorded. Jane Nicolson, now a free-lance music PR consultant, was a violinist in the schools' orchestra at the time.⁵¹ She remembers being told that they were going to be working with this composer (MacMillan) and that the SCO would be playing alongside them. 'It was hugely exciting, first of all the fact that we were meeting a real live composer. The fact that he was a composer was so exciting. And he rocked up in his leather jacket and was like really cool. Wow! You know, classical music is cool.' A long way from the museum.

The music the youth orchestra was asked to play was very hard, according to Nicolson, and involved 'techniques that we'd never used'. 'It was quite hard to make sense [of the music] to begin with, but then great passages with Scottish folk tunes coming through which were glorious, such fun, and we worked hard at it and I think that we probably did quite a good job.' This was because the quality of music education in Ayrshire was high, and Nicolson paid tribute to the music advisor and local teachers. Furthermore,

we [had] had pieces written for us by our tutors, quite often, so we were probably quite used to playing new music, although we wouldn't have classed it as new music, it was a piece that had been written for us ... In fact a new piece of music was exciting for us, really exciting. We'd think ... we must be really special to be doing it.

Working with the SCO was also special. 'That stays with you, and you think "I want to play like them, I want to be like them".' The Concerto soloist, Conway,

⁵¹ The comments and quotations which follow all come from an interview (2015).

was in the cellos. 'I remember being so impressed with him ... an inspiration. And again he was young and quite cool.'⁵²

Although taking part in *Into the Ferment*, was clearly an unforgettable experience, Nicolson does not give the sole credit for her subsequent career in music to that. It was the totality of her experiences as a youngster as provided by the head of music at her school and all the other teachers, and indeed 'the experiences that you have as a young person in an orchestra, the social experiences, the friends you make', all these were very important. She was not the only member of the schools' orchestra to have been so inspired. At the time of the interview, one was in the LSO, one in the RSNO, several were teachers and others administrators. Some were involved with non-classical genres of music. While this may not directly relate to the museum / new music debate, it is relevant to the question of orchestras' place in society and how they thrive in future. Exposure to, and involvement in, music, old and new, needs to be a continuous and wide-ranging activity.

The Strathclyde Concerto Project: Conclusion

The project as a whole was clearly successful in some respects, even if there were problems. In that, it can be seen as a typical example of a high-risk strategy. The SCO has repeated Concerto No 2 (1999, 2004 and 2016⁵³). The involvement of a local authority in providing initial funding and, perhaps more important, its support for the associated education work, was essential. A project of this nature requires more than the existence and willingness of the orchestra itself. Furthermore, it is dependent not just on the immediate institutional framework within which the orchestra works, but on a wider world including local and national government and their education policies, on schools and teachers. The orchestral world is part of the musical world, and of contemporary society as a whole.

⁵² Many years later, Nicolson handled PR for Conway's Hebrides Ensemble.

⁵³ In a memorial tribute to Davies, replacing the Accordion Concerto he was not able to write.

The Project's legacy was considerable. There was the continuing relationship with Davies, and the resulting commissions listed in Appendix G. Nicolson's experience shows that it had a lasting impact on at least one of those involved. There was the wider commissioning tradition that developed, and the expansion of education and community work. It is not possible here to give an analysis of the multiplicity of projects since 1996, to examine their role in introducing new audiences to music in general and new music in particular, or consider the balance between intrinsic and instrumental values in such projects which would probably require a different methodology, but there is scope for more research..

General Conclusion

The SCO has shown a distinctive and, for most of its existence, consistent approach to the presentation of new music. At least part of the reason for that consistency probably lies in the long tenure of its Chief Executive, Roy McEwan.

The links between the SCO's programming of new music and the wider art world are clear. It developed a good relationship with one local authority and its education department. It continues to depend on government subsidy, on both publicly- and privately-run venues (CHG being public and QHE being private), on support from individuals (such as Mattock and Calver-Jones) and on a number of charitable trusts, as well as on commercial companies. Without all this supporting network the orchestra could not exist, promote concerts, or commission and perform new music.

Also important have been individuals, both within and outwith the orchestra. Ritchie and McDowell developed the SCO's commissioning profile, education work, fund-raising, and the involvement of Davies. McEwan then built on and extended what they had done with the Strathclyde project, expanded the commissioning policy, and encouraged a wide range of work outside the concert hall, in local communities, schools and other educational institutions, often involving composers working in those communities. The quantity of music

commissioned by the SCO is apparent in Appendix G: a substantial body of works, many from composers born and/or resident (whether temporarily or permanently) in Scotland. McEwan both developed close relationships with composers like Beamish, Rehnqvist, Hallgrímsson and Suckling, and initiated commissions from others outside the 'family'. He said (2014) that he would have liked to have placed more commissions, perhaps half a dozen a year, but in the concert-giving climate that was not feasible. The SCO has shown a long-term commitment to the chancy business of commissioning, but they have still not succeeded in taking all their audience with them, since a new work in the programme can deter audiences (McEwan 2014). The museum remains dominant.

Chapter 7: The BBC Scottish Symphony Orchestra

Whereas the RSNO and SCO were founded to give public events, the BBCSSO was formed to provide material for broadcasts. At first it played mostly in a studio for remote listeners in Scotland and elsewhere, but it has also given concerts to live audiences. For many years, these were usually studio concerts with invited audiences but from 1970 it developed series in other venues, particularly in Glasgow. Since CHG was renovated for its use in 2006, it has given most of its concerts there.¹ While the managers of the RSNO and SCO can make their own programming decisions within funding and other local constraints, the BBCSSO's have had to fit in with the needs of the BBC as a whole. It now has the dual responsibilities of serving a Scottish audience in the concert hall and a much wider audience through BBC broadcasts.

The orchestra's financial situation also differs from that of the RSNO and SCO which are both independent organisations supported in part through government subsidies but able to raise more through sponsorship and patronage. The BBCSSO is ultimately dependent on the licence fee set by the UK government and cannot seek sponsorship. Its core costs, which include salaries and venue charges, are met by BBC Scotland,² for whom it provides, or contributes to, some programmes. Most of its 'output', the music it plays, is supplied to and paid for from the programme budget of R3, based in London.³ During the 2014 Scottish referendum campaign, a number of Scottish composers and musicians expressed their concern that, in the event of Scotland becoming independent and setting up its own public service broadcaster, the orchestra would no longer be viable

1 In 2014/2015 there were 16 concerts in the BBCSSO's subscription series in Glasgow, but only three in Edinburgh. The RSNO's series included 18 concerts in Glasgow (19 in Edinburgh), the SCO's 22. All the orchestras also gave some non-subscription events, and concerts in other cities.

2 Trinick 2014.

3 According to Dalby 2015, when he started at the BBC in Scotland the orchestra was totally funded from London. He could not remember exactly when, or how, the change occurred, although he thought it was right.

since R3 would be unlikely to buy programmes from it.⁴ Data presented later will show what they thought might be lost were the orchestra to disappear.

This chapter argues that being part of a large media organisation has brought both challenges and opportunities for the BBCSSO which are relevant to the museum and contemporary culture debate. It continues the consideration of the relationships between institutions, and the roles of individuals within them. A further theme concerns the viability of orchestras. Here, there are two aspects. One, as the orchestra's history shows, is whether the funding body will continue to support the orchestra financially, and the other, which arises in the case study, is how an orchestra can develop musically so as to remain relevant.

The chapter builds on some of the literature on BBC music policies discussed in chapter 2, and on the BBC's role as part of the art world in which the orchestras work (chapter 4). For the BBCSSO, the BBC is not just a part of that art world but is the organisation on which it depends for its existence. When in 1980 Hearst spoke about the BBC's primary function being to broadcast, and Singer of the BBC not being able on its own to 'underpin the musical culture of this country',⁵ those statements had serious implications for the orchestra. The BBCSSO faced threats of disbandment on a number of occasions, and in that it again differs from the SCO and RSNO. The RSNO may at times have faced severe financial pressures which it perceived as risking its existence, but no one outside the orchestra deliberately tried to close it down.

After a history of the orchestra, the chapter examines the role of live concerts for a broadcasting orchestra, and the orchestra's size and the repertoire it could play, before going on to its performances of new music including premieres, commissions, special relationships with composers, and the work of some of its conductors. There is a section on the way in which the orchestra has

4 Boyle 2014. Hugh Macdonald, formerly responsible for the orchestra, was one of those who signed the letter.

5 Both quoted in Schlesinger 1980; of course it was not the BBC alone that underpinned musical culture, although Cloonan (personal communication received 26 April 2017) has reminded me that 'it is the largest employer of musicians in world history'. Hearst had been Controller of R3 (CofR3) 1972-78 and was then on the Future Policy Group (to 1982); Singer was managing director of BBC Radio 1978-82.

programmed new music and then the case study, the Tectonics festivals between 2013 and 2015.

Background: the orchestra's history

The BBC formed its Scottish orchestra in Edinburgh⁶ in 1935, five years after the London-based BBC Symphony Orchestra. Like the RSNO, it had an antecedent. Macdonald (2015b:13-14) has looked at some of the programmes performed by the small ensemble of the BBC's Glasgow station, 5SC, whose musicians played 'everything from popular dance tunes ... to opera and symphonic music'. The ensemble was expanded when necessary to 'The Station Symphony Orchestra' which gave Scottish premieres including John Foulds's *World Requiem* in 1925 two years after its first performance in London.⁷

Kenyon's 'fundamental questions' (1981:48 - chapter 4) were relevant in Scotland, including those about BBC orchestras giving public concerts, and whether they should compete with, or be different from, other orchestras. A 1941 paper in the BBC's Written Archives referred to a 'long history of strained relations between the BBC Scottish and the Choral and Orchestral Union of Glasgow'⁸ but went on to mention 'unofficial cooperation' with the Reid Orchestra in Edinburgh which 'has enabled members of the BBC Orchestra to play in the Reid Orchestra'. Reid concerts were occasionally broadcast⁹ as, despite the 'strained relations', were some of the Scottish Orchestra's.

There is evidence of SNO and BBC Scottish Orchestra links in 1951. In April, the latter with Whyte replaced the SNO 'at the special invitation of the [SNO's] directors'.¹⁰ In June 1951 and February 1952 both orchestras united for concerts,

⁶ It moved to Glasgow on the outbreak of war (Walker 2011:124).

⁷ Macdonald remarks that this 'could only have had a small fraction of the 1,250 performers who took part in London' as the studio was merely 40 foot long (2015b:13-14).

⁸ BBC WAC R27/247

⁹ Tovey, founder and director of the Reid Orchestra, regularly gave talks on music on the BBC.

¹⁰ SNO programme for 22 April 1951. The concert had originally been billed as the SNO with Barbirolli. The BBCSSO's repertoire included the 'first performance at these concerts' of Kodály's *Summer Evening* of 1906.

one under Susskind led by the SNO's leader, the other under Whyte with his.¹¹ There were apparently no more such events until MV in 1961 (case study 1A).

The start of commercial television in 1955 (1957 in Scotland) caused financial problems for the BBC. Since its orchestras 'absorbed 3.96 per cent of total revenue expenditure in 1955' (Briggs 1995:43), working party recommendations presented to the Board of Management early in 1959¹² proposed that four be disbanded, including either the Scottish or the Northern (Briggs 1995:230). The Scottish was in a weak position as Whyte's illness meant the Scottish music department continually had to find replacement conductors (Walker 2011:237). Furthermore, in 1960 the size of the Northern was increased to bring it up to a full symphony orchestra and overtake the Scottish as the second BBC orchestra. Nevertheless, the BBC and MU reached agreement and the Scottish survived. The BBC management in Scotland 'continued to fight behind the scenes for symphonic status using [as] the crux of its argument the phrase from the [BBC] Charter regarding the "culture, interests and tastes" of the people of Scotland. Who else would broadcast performances of symphonic works by Scottish composers?' (Walker 2011:237). Finally, in 1967, the orchestra reached 60 members and was renamed the BBC Scottish Symphony Orchestra. That seems not wholly to have compensated for loss of morale (*ibid.*).

Not long after that, the BBCSSO was again threatened as income from the licence fee failed to meet the BBC's costs in setting up local radio stations. Consultants from McKinsey believed that music provision should be reviewed, as live music was much more expensive than 'relatively low-cost needletime'¹³ (Briggs 1995:728). As Briggs dryly comments, 'at this stage, the McKinsey team was not fully aware of the complexities of needletime and the extent to which the BBC was dependent on trade union and business groups outside its own control'. A policy document, *Broadcasting in the Seventies*, argued that the Corporation must cut its costs; it should abandon its tradition of patronage and refer only to its broadcasting requirements for which recorded music would be

11 SNO programmes for 29 June 1951 and 24 February 1952.

12 The year William Glock became CofM in London

13 'The number of hours of recorded music owned by PPL member companies that the BBC could play across its radio networks' (Williamson and Cloonan 2016:103 footnote 31).

adequate. The list of orchestras for which the Corporation said it had no broadcasting need (Walker 2011:262) again included the BBCSSO. Briggs's overview of the various reports produced around this time points to lack of consideration of the role of the BBC as patron (for instance, of orchestras), 'or, indeed, as an influence on the creation of new, hitherto unfamiliar tastes' (Briggs 1995:740). The broadcasting of new music may develop such tastes.

A 1969 memorandum on radio finance from John Stonehouse, Postmaster General (the Government minister whose remit included broadcasting) stated that the BBC had too many orchestras as there was insufficient air time to keep all the orchestras fully employed and it was not possible to use all the repeat rights agreed with the MU. It went on to say the BBC could not 'find many outside engagements for their orchestras without prejudicing the survival of other orchestras', and that 'in order to preserve the Scottish National Orchestra, they have agreed that the BBC Scottish Symphony will not perform publicly in Scotland'.¹⁴ Nevertheless, 'neither the public nor the unions was prepared to accept a change in the Corporation's long tradition of music patronage' and an increase in the licence fee was agreed (Walker 2011:262).

Perhaps because the BBCSSO gave few public concerts, the relationship between the SNO and the BBCSSO was not wholly antagonistic. The orchestra appeared in the Scottish Proms in 1968 and annually until 1979, and in the SNO's winter season in 1975 when the SNO was on tour.¹⁵ According to Walker (2011:262), Alasdair Milne (Controller, BBC Scotland 1968-73) and his colleagues recognised the need to embed the BBCSSO more deeply in Scottish culture as a whole, beyond broadcasting. It was therefore decided that the orchestra needed to give more live concerts so that audiences could see it and it could be 'appreciated as something more than an expensive broadcasting alternative to gramophone records' (Walker 2011:262). The concerts at CHG started shortly afterwards.

¹⁴ Invitation concerts were not regarded as public: see below.

¹⁵ Information in SNO programmes. It is possible that the BBCSSO did not receive fees.

The third and most recent attempt by the BBC to disband the orchestra was in 1980, the BBCSSO being one of five targeted. Its last working day was to have been 31st August. Reasons for the BBC's actions, the strike that followed and the widespread support for the strike have been well covered elsewhere.¹⁶ Scottish backing for the strike came from composers such as Sweeney and McGuire, past and present conductors of the orchestra (Seaman, Loughran, Gibson and Rattle)¹⁷ and, in the form of a donation to the strike fund, the SNO (Purser 1987a:47). Del Mar joined the picket-line outside Broadcasting House in London, as did Charles Groves who, pending the appointment of a new chief conductor, became principal guest conductor after the strike.¹⁸ According to Purser (1987a:48), London was not wholly responsible for what happened: Milne's successor, Patrick Ramsay, and the Broadcasting Council for Scotland were at the very least complicit. The strike ended with a negotiated settlement. Three orchestras, including the BBCSSO, were retained and three disbanded. The BBCSSO returned to work early in September and retained its symphonic status despite a reduction in size.

That was not the end of uncertainty. In the 1990s, there was a proposal that it merge with the Orchestra of Scottish Opera,¹⁹ and an announcement was made on 10 December 1992 that the 'National Orchestra of Scotland' had been formed.²⁰ *The Glasgow Herald* on 15 February 1993, reported that the Scottish Opera players rejected the proposal but, as that article makes clear, the BBCSSO was facing a very difficult time. That was still a concern the following year when there were further fears of job losses at the BBC.²¹ Negotiations continued (Christiansen 1994) but came to nothing.

16 See Williamson & Cloonan 2016:195-200; also Schlesinger (1980), and the House of Commons debate in June 1980 when Andrew Faulds, MP for an English constituency, spoke of the orchestra's 'long and distinguished tradition as a nursery for composers and conductors' and its 'contribution to the cultural life of Scotland' (Hansard 1980b).

17 The House of Lords debate recorded in Hansard 1980a.

18 Ponsonby (2009:33;37). Ponsonby was CofM at the time and objected to Singer's 'sabre-rattling' tactics (*ibid.* pp 54-55).

19 The proposal seems to have come from Scottish Opera (Scottish Parliament 2000:28)

20 *The Independent* 11 December 1992

21 *The Glasgow Herald* 22 April 1994. Drummond (2000:419), in discussing possible cuts in 1990 when he was CofR3, says 'the [BBC] Welsh and Scottish orchestras were protected by their national regional status', but contradicts himself as, on page 335, he had said that 'London's ignorance of the national importance to Scotland of the BBC Scottish will always make them vulnerable.'

Its history shows the BBCSSO as having been put at risk on several occasions by its parent institution, which itself was affected by external developments, including technological advances and government policies on, for instance, the licence fee and competition, as well as by pressure from other bodies such as trade unions. The fact that the BBC was unsuccessful in its three attempts to close the Orchestra was due not least to the response of musicians (Purser 1987a:20-21, 35 and 45ff), the MU (Williamson and Cloonan 2016:195ff), and what Purser (1992:276) called 'unremitting public protest'. Nevertheless, there has to remain doubt as to whether the Orchestra will survive in the event of renewed political pressure, or another change in the BBC's priorities.

The BBCSSO and live concerts

The orchestra has performed in the studio with no audience, in the studio to an invited audience, and in concert halls to paying audiences.²² It plays for outside promoters, but as those concerts are usually relayed they have to meet broadcasting needs as well as the promoter's. The balance between types of self-promoted event has varied over time. Initially almost all its work was for microphones in the studio, although Walker (2011:90) comments that, when the newly-formed BBC Scottish performed in Studio One, Edinburgh, 'as an innovation, it was decided to allow an audience to be present during some of the music broadcasts ... there was an enlightened attitude that understood the importance of a tangible audience to most performers'.

Dalby (2015) regarded invitation concerts as being for broadcasting purposes, the audience being incidental. Macdonald, when he arrived as the orchestra's producer, wanted to change that perception and to develop invitation concerts for the benefit of the live audience as well as those listening to the broadcast (2016). Since 2006, besides the orchestra's subscription series, it has given other concerts, usually broadcast in Hear and Now programmes, for which tickets are

²² See p66 footnote 11 regarding the higher costs of concerts with paying audiences.

free²³ (the orchestra has to pay box office commission, however). These are in effect invitation concerts and occasionally it seems that the live audience is of secondary importance. A performance of Birtwistle's *The Last Supper* in January 2017 was marred for many present in the hall by the lack, doubtless for financial reasons, of surtitles (see, for instance, Molleson 2017).

As shown in chapter 4, some BBC staff in London were keen that their orchestras play to live (paying) audiences but faced opposition from other orchestras. Dalby (2015) said that, when interviewed for the position of HoMS, he had commented 'I think we don't want to do too much outside the studio' (because there were other orchestras 'just around the corner' that could do the public events), but he added 'I think I was wrong'. On his appointment, colleagues put pressure on him, saying that if the BBCSSO did not play in public 'you're going to kill the orchestra'.

He arrived at the BBCSSO the same year as Richardson joined the SNO, and thought that lunchtime concerts, which he alternated with evenings, would not pose a threat to the SNO. He understood Richardson's attitude to be 'if they're not doing us any harm, they may be doing Glasgow or Scotland some good', and thought the two of them had a good working relationship. Macdonald (2014), referring to the late 1980s and 1990s, spoke of developing a coherent public concert policy in Glasgow and moving the main focus away from lunchtime to evening concerts, not least because he wanted to attract a wider age-range. He was careful, he said, to programme in such a way as to offer something distinctive in order to differentiate the orchestra not only from the SNO but also from other BBC orchestras. He considered it important for the orchestra to play works from the core repertoire as well as contemporary music and little-played older music. Although Scottish music old and new was important, he wanted the orchestra to be seen as international and not parochial, and hence the appointment in 1994 of Chinese-American Tan Dun as Associate Composer/Conductor.

²³ Brown of Glasgow Life made clear his view that tickets should not be free as he thinks this devalues the event (2014). This is understandable since such concerts to some extent competed with his promotions, but see previous footnote. The BBCSSO's ticket analysis shows that the concerts attract slightly more people on low incomes than the Thursday night subscription series.

Orchestra size and repertoire

The BBC Scottish initially comprised 35 players, so was slightly smaller than the SCO's core strength of 37. It had six first violins, four seconds, two each of violas, cellos, double basses, flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, one timpanist and a harp. As Purser (1987a:2) remarks, 'clearly, even in 1935, the balance of strings and wind was geared to the microphone'. The line-up also suggests that the orchestra was expected to play a wide range including both the main symphonic repertoire and lighter music. It subdivided into smaller ensembles to play, for instance, Scottish dance music (Walker 2011:88). Its first conductor, Guy Warrack, was succeeded in 1945 by Ian Whyte who had been HoMS. By then, the orchestra had 57 players and was only three short of the 60 needed to make it officially a BBC symphony orchestra.

Following the 1980 dispute and strike, as a result of which the orchestra lost seven players, Drummond (2000:335) claims he was 'determined to find ways of augmenting the BBC Scottish Symphony Orchestra so as to give them a fairer chance of competing both in Scotland and on the radio. Reduced size had limited them to a diet of Haydn, Mozart and smaller-scale twentieth-century music'.²⁴ Macdonald (email, 29 April 2015) confirmed that R3 had indeed issued Dalby with a repertoire list including works from Bach to Schumann and (as Drummond mentions) smaller-scale twentieth century works, but long before Drummond's arrival in 1985. No Brahms, Tchaikovsky or Dvořák Symphonies were to be played, because the BBC considered the orchestra had insufficient strings, and no extra players were allowed. However, Dalby ignored the list and brought in extra players as necessary - for instance, symphonies by both Brahms and Dvořák were played in December 1980. Macdonald expanded the local policy 'without ever seeking permission from London'.

²⁴ The reference to 'competing', if it was Drummond's attitude at the time, suggests provocation. The policy recalled the situation in 1950 when a memorandum of 26 June 1950 from the Assistant Head of Music to the Head of Music (Steuart Wilson) summarised what the 'house orchestras' (the BBC Scottish and BBC Northern) should play: 'the classical and modern repertoire as far as this can be undertaken with their present resources' (BBC WAC R27/245/3).

There have also been deliberate decisions to play smaller-scale music. Macdonald (2014) spoke of splitting the late twentieth-century orchestra into groups (rather as Boulez had done with the BBC Symphony Orchestra²⁵) in order to play non-symphonic music, in this case more 'serious' music than that played in the 1930s. He set out to enhance the musicians' experience and confidence in playing 'sinfonietta'-sized contemporary works for fewer than twenty players by programming such pieces every season: examples are given later.

The BBCSSO and new music: the data

Although this dissertation is about the Scottish orchestras' programming and commissioning of new music for performance in concert to audiences who are physically present, in the case of the BBCSSO it has sometimes not been possible to determine when there was a paying or invited audience. Diaries occasionally conflict with each other, have crossings out or seem to lack information. Appendix I shows where there is uncertainty. It has been assumed that concerts given outside the studio had a live audience.

New music in general, including Scottish music

Reviewing the music broadcast by the BBC, the composer E J Moeran, writing in June 1946, noted the 'very fair share ... allotted to native productions, at any rate as far as orchestral music is concerned', and singled out the Scottish station for its performances of Mackenzie and MacCunn.²⁶ These were composers of the past but occasional new works were included in the 1950s (Whyte programmed his own music and arrangements) and the amount gradually increased. Dalby developed that strand in the 1970s, as did his successors. The BBCSSO has played works by over 90 composers who were Scottish-born, settled permanently in Scotland, or temporary residents, some composers of the past, but the

²⁵ Kenyon 1981:358ff discusses Boulez's programming.

²⁶ <http://www.moeran.net/pdf/BritMusicBBC.pdf> [accessed 27 April 2015]

majority, around 80, alive at the time of the concert or studio recording. The new music played was, however, not just Scottish but included other British and international composers as Appendix I shows.

Premieres

In the 35 years after the 1980 strike, the orchestra gave around 290 premieres in UK public concerts, including invitation concerts. The number includes world, European, UK and Scottish premieres although the last may be underrepresented in the information as there are other works that are unlikely to have had a Scottish performance before the orchestra played them (publishers probably do not keep a separate record of first performances in Scotland). The list includes commissions for other bodies such as the University of Aberdeen.

Commissions

Appendix J lists works commissioned by the BBC for its Scottish orchestra excluding radio operas, but including all other works, even if the first performance was in a studio. Such works were written for concert performance, and many if not all will subsequently have been performed before live audiences.

When he was CofM, Ponsonby increased the amount for commission fees ten-fold (Wright 2007:207). Even so, Drummond (2000:339) claimed the total amount spent on commissions was only £50,000 a year when he started, 'a tiny fraction of the millions the BBC spent on music'. He said 'Scotland and Wales had their own lists of composers',²⁷ adding that that was 'a great advantage to a young Scottish composer'. Although he recognised that 'the funding situation and the lack of interest in new music mean that most new music that gets performed is

²⁷ When Dalby was interviewed for Charlotte Higgins's *Sunday Feature* (2016) about the BBC Music Reading Panel, he said there was a separate panel in Scotland 'but we knew all the composers, I mean there was no point in having a panel, we didn't need one.'

written for small groups', he wanted to support orchestral commissions because 'there comes a time when a composer needs to tackle a bigger canvas and a bigger challenge'.

Trinick (2014) said that fees for works commissioned by the BBCSSO remain a Radio 3 cost. The network has a budget for commissions, so one commission from a well-known and expensive composer has to be assessed against several from those less-established. Radio 3 has input into what the BBCSSO commissions, and certainly a veto since the orchestra has to get the agreement of the CofR3. While the orchestra seeks to support Scottish composers, it also commissions from composers whose works fit in with themes and projects (such as *Tectonics*). 'Yes, we're an orchestra based in Scotland but we're also an international symphony orchestra so you just commission great music.' Trinick is of course aware that 'great music' is not guaranteed: placing a commission means taking a risk.

The rationale behind the BBC's commissioning of new music is more complex than that given by McEwan for the SCO's, as is to be expected given the size of the organisation. As Trinick put it, he understands that the BBC commissions new music 'not only to support composers and artists ... but to keep music alive and relevant to our time, to further the cause for classical music and expand the repertoire, and to enable audiences to hear new music from some interesting and great new voices in the world'.²⁸ The policy therefore brings in Britten's triangle of composer, performer and listener, and emphasises the 'contemporary' aspect of the heritage-versus-new debate and the relevance of new music to the world in which it is written.

There were 110 commissions from 76 composers, some of those commissions being for occasional 'community' pieces such as Anna Meredith's *casting* for the reopening of City Hall, Glasgow, and Grime's *Chasing Butterflies* (not included in Table 11 in chapter 8). There is also an arrangement of Bach by Wilson, and a commission from Justin Connolly which seems unlikely to be fulfilled as the composer's interests have changed.

²⁸ Email, 24 April 2015

The list of commissioned composers includes many Scottish-born, such as Musgrave, Hamilton and Dillon, and long-term residents like Harper, Nelson, Leighton, Beamish, Wordsworth and Cresswell. Others who were temporary residents include the Indian-born Naresh Sohal, Argentinian-born Silvina Milstein (who studied at the UofG) and Lucy Margaret Wilkins, bringing the total number of composers born in Scotland, or resident in Scotland at the time of the commission, to 54.²⁹ Of the fourteen women, Musgrave and Maconchy were both commissioned in the 1960s and Musgrave has acknowledged the role of the BBC in commissioning her music.³⁰ Younger women such as Anna Meredith, Helen Grime, Tansy Davies and Alwynne Pritchard are also represented. Seventeen 'other British' composers were commissioned, and thirteen non-British including Glanert and Pintscher.

There are some co-commissions, for instance, with Volkov's former orchestra in Iceland (where the Tectonics festival started), and with the HCMF which features annually in R3's Hear and Now. As can be seen, many works were commissioned for the BBC Proms in London. According to Macdonald (2014) that was a way to enhance the orchestra's reputation and increase its profile. Where the composer was Scottish, such a commission brought him or her to the notice of a London audience. *The Confession of Isobel Gowdie* was a Proms commission which not only 'won an ovation at the 1990 Proms' (Drummond 2000:342) but was 'already becoming a repertory piece after only four years' (*ibid.* p443) when it was repeated in 1994. At a pre-concert discussion in 2017, viola player Lawrence Power referred to an 'unprecedented reaction to contemporary music' at that Proms performance. Dalby (2015), while saying that the performance had 'put MacMillan on the map', gave credit to the conductor: 'it was Maksymiuk who turned it into the success it was.'

The range of styles of BBCSSO commissions, from the traditional (composers like Thorpe Davie), through 'new complexity' (Dillon)³¹ and rock-influenced (Turnage), to the works championed by Volkov in Tectonics, is remarkable,

29 All figures in this paragraph exclude commissions for Tectonics. National identities are fluid so the definition of 'other British' is not clear-cut.

30 Hixon 1984:7

31 <https://www.surrey.ac.uk/content/music-james-dillon> [accessed 29 November 2016]

certainly wider than that of the SCO's commissions, and it suggests there could be value in more than one form of presentation. The list includes commissions from composers with whom the BBCSSO has had particularly close relationships, which are considered next.

Relationships with composers

The BBC Scottish Orchestra's first two principal conductors, Warrack (1935-1946) and Whyte (1946-1960) both composed, and Whyte's programmes included some of his own works.³² In 1972 another composer, Dalby, became Head of Music at BBC Scotland and responsible for the orchestra but he and other composers such as Dorward and Crawford then working at BBC Scotland did not programme their own music, although other producers could do so.

It was not until 1994 that Macdonald as HoMS brokered the first formal arrangement with a composer.³³ This followed a short festival of music by composers from China at the RSAMD in September 1988 during which two orchestral programmes conducted by Chen Xie-Yang and En Shao included *On Taoism* and *Out of Peking Opera* by Tan Dun.³⁴ These concerts led to a commission, *Orchestral Theatre I: "O"*, first given under Jerzy Maksymiuk at the EIF in 1990, and then the Chinese-born, American-resident became Associate Composer / Conductor from 1994 until 1998. There followed a joint commission with HCMF and a number of performances of works by Tan Dun himself and other Asian and American composers, as shown in Table 6 (all concerts given to paying or invited audiences).

32 The situation paralleled that at the Scottish Orchestra, where Braithwaite and Susskind also programmed their own music.

33 According to Macdonald (2014), this was the first entered into by any BBC orchestra. Boulez's appointment with the BBC Symphony was as principal conductor, even though he conducted a few of his own works, and had one, *Rituel*, commissioned by the BBC.

34 In Chinese style, 'Tan' is his family name.

Table 6: Music conducted by Tan Dun (notes are on p191)

Date	Hall	Composer	Work	Comments
27/03/93	Studio	Tan Dun	<i>Death and Fire: Dialogue with Paul Klee</i>	
09/12/94	Studio	Takemitsu	<i>Requiem</i> for Strings	
09/12/94	Studio	Tan Dun	<i>Out of Peking Opera</i> , for solo violin and orchestra	WP of revised version
09/12/94	Studio	Varèse	<i>Intégrales</i>	
08/08/95	RAH	Tan Dun	<i>Orchestral Theatre I: Xun</i> ³⁵	BBC Prom, ³⁶ LP
16/11/95	HWH	Tan Dun	<i>Orchestral Theatre II: Re</i> ³⁷	
16/11/95	HWH	Tan Dun	<i>Orchestral Theatre I: Xun</i>	
25/05/96	Kg	Varèse	<i>Offrandes</i>	
25/05/96	Kg	Chou Wen-chung	<i>Echoes from the Gorge</i> , for percussion quartet ³⁸	UKP
25/05/96	Kg	Tan Dun	<i>Circle with Four Trios, Conductor and Audience</i>	
25/05/96	Kg	Tan Dun	<i>Death and Fire: Dialogue with Paul Klee</i>	
07/08/96	RAH	Tan Dun	<i>On Taoism</i>	BBC Prom, LP.
07/08/96	RAH	Tan Dun	<i>Orchestral Theatre II: Re</i> ³⁹	BBC Prom, LP
26/11/96	HTH	Tan Dun	<i>Orchestral Theatre III: Red Forecast</i>	HCMF, WP. BBC/HCMF Co-commission
28/11/96	Tw	Tan Dun	Guitar Concerto	UKP
28/11/96	Tw	Tan Dun	<i>Orchestral Theatre III: Red Forecast</i>	
28/11/96	Tw	Ives	<i>The Unanswered Question</i>	
05/11/97	Studio	Chen Yuanlin	<i>Away from Xuan</i>	WP
05/11/97	Studio	Niimi, Tokuhude	<i>Chain of Life</i> , for chamber orchestra	UKP
05/11/97	Studio	Tan Dun	Concerto for pizzicato piano and other instruments	SP
05/11/97	Studio	Phan, P Q	<i>Flash</i>	UKP
11/12/97	CHG	Vierk, Lois	<i>Devil's Punchbowl</i>	UKP
11/12/97	CHG	Tan Dun	<i>Intercourse of Fire and Water Y11</i>	UKP
11/12/97	CHG	Lang, David	<i>International Business Machine: An overture for Tanglewood</i>	UKP
11/12/97	CHG	Kernis, A J	<i>New Era Dance</i>	
03/08/98	RAH	Tan Dun	<i>Heaven Earth Mankind</i>	BBC Prom, EP.

35 Later version of *Orchestral Theatre I: "O"* - now with xun soloist.

36 Tan Dun's *Orchestral Theatre II: Re*, and a Shostakovich symphony to have been conducted by Maksymiuk, were cancelled because of a power failure.

37 Two conductors are required for this work. The other was Jerzy Maksymiuk.

38 *Radio Times* for 30/12/1996 listed Chou's *Landscapes*, not *Echoes from the Gorge*.
<http://genome.ch.bbc.co.uk/schedules/radio3/1996-12-30> [29 November 2016]

39 Co-conductor Martyn Brabbins

Notes

Older music in grey.

Abbreviations specific to this table:

HTH	Huddersfield Town Hall
Kg	Kelvingrove Museum, Glasgow
LP	London Premiere
Tw	Tramway, Glasgow

Tan Dun's comments on one of the works listed show another aspect of Britten's 'holy triangle':

In writing *Orchestral Theatre II: Re*, I realized that not only were the orchestra and conductor present in the concert hall, but also the public who experience the music. I thought about the rituals familiar to me since childhood and realized that in a ritual there is no audience, only participants. I understood that the conductor's role as high priest of the orchestra should also extend to his control over the entire performance space and all those within it, musicians and audience alike. The work is sharing the audience's traditional space in a ritual of sound, space, and silence.⁴⁰

This connects with the discussion in chapter 4 about active audiences, and to a comment by Gibson that French audiences do not 'merely "attend" a concert. They "assist" at it (assister à). This idiom seems to convey the great importance of the audience's participation ... you have not merely "attended" our concerts but you have genuinely "assisted" us as performers to give of our best' (SNO programme, 31 October 1959). Since the residency, Tan Dun has not returned to the orchestra as conductor but En Shao conducted the original version of *Orchestral Theatre I* in 1989.

After Tan Dun, Macdonald (2014) thought the orchestra should have a relationship with a young Scottish composer. Recommended to Macdonald by conductor Martyn Brabbins, Stuart MacRae became Composer-in-Residence from 1999 to 2003. Born in Inverness in 1976, MacRae had already come to the attention of the BBC when his work *Boreraig* had been performed by the BBC Philharmonic in the final of the BBC Lloyds Bank Young Composers Workshop in 1996, and the following year the BBC Symphony Orchestra had included *Landscape and the Mind* in its Composers' Forum.

⁴⁰ <http://tandun.com/composition/orchestral-theatre-ii-re/> [accessed 29 November 2016]

MacRae explained (2014) that the idea behind the residency was that the orchestra would play a couple of existing works and commission three new ones, not necessarily for full orchestra, and there would be a large work of 20 to 25 minutes for the end of the residency. He described the five-year period as an 'amazing experience'. His works were directed by a number of different conductors, he was able to attend all the rehearsals and to sit in the control room with the producer. He could interact with members of the orchestra, ask questions, get encouragement, advice and feedback which, he said, 'was sometimes quite critical'; the composer needed to ask himself if the musicians could play what had been written. He also took part in education work.

During the period of the residency, the orchestra played nine MacRae works. There were three BBC commissions, one joint commission, and an outside commission for a violin concerto which the BBCSSO premiered in a Prom, repeated later in Scotland, and recorded. Most of the commissions were repeated; the exception, *Ancrene Wisse*, requires a chorus and soloist and so is harder to programme. Following the residency, MacRae had two further commissions from the orchestra. His one disappointment was that none of the conductors programmed his works elsewhere.

After MacRae, two composers overlapped. Volkov suggested Jonathan Harvey who had a major reputation on the continent but was somewhat neglected in Britain (Macdonald 2014). He became composer in association from 2005 to 2007 and, given his seniority, Harvey's relationship with the orchestra was very different from MacRae's. The result of the association was three major orchestral commissions, *Towards a Pure Land*, *Body Mandala* and *Speakings*, which the composer intended as a trilogy. The first was written for the re-opening of City Halls, Glasgow, and the third was a co-commission with IRCAM⁴¹ and Radio France. Seven works were performed during the formal association, one being played twice, one for solo trumpet with tape delay system, and another for solo violin and small ensemble, in line with Macdonald's wish for the orchestra to be a more flexible resource. A further three works were played between 2008 and

41 Institut de Recherche et Coordination Acoustique/Musique

2011, with *Speakings* (the co-commission) being given first in a London Prom, then a performance in Glasgow, and one in the EIF along with two other Harvey works. Volkov conducted most of these performances.

During Harvey's association, education work was undertaken by young Scottish-born Anna Meredith who was Resident Composer between 2004 and 2007. One of her works, *casting*, was, like Harvey's ... *towards a Pure Land*, given at the reopening of City Halls in 2006 and involved children and students. Other BBC commissions were a trombone concerto for the orchestra's principal, and *froms* for the last night of the London Proms. It was performed by the BBC Symphony Orchestra and Chorus in London with the BBC Concert Orchestra, BBCSSO, Ulster Orchestra and the Chorus of the National Orchestra of Wales joining in by satellite. Since the residency, the orchestra has played one of her chamber orchestral works in Portree.

Matthias Pintscher became Artist-in-Association in 2010. Like Tan Dun, he is both a composer and a conductor and as conductor works with the orchestra in a wide range of repertoire. Although in the period to 2015 he only conducted one new piece of his own (written to a BBC commission, *Ex nihilo* is a 'ten-minute overture' to Brahms Symphony No 3), he has given the UK premieres of a number of his other works, music by living composers, music from the museum and the twentieth-century canon. Table 7 shows his repertoire in live BBC-promoted concerts in Glasgow.

Table 7: Matthias Pintscher's repertoire

Date	Composer/s	Work/s	Comments
15/05/10	Varèse rev Chou Wen-chung	<i>Octandre; Intégrales</i>	
15/05/10	Rihm	<i>Verwandlung</i>	UKP
15/05/10	Pintscher	<i>Transir; celestial object</i>	Both UKPs
05/02/11	Jarrell, Michael	<i>Instantanés</i>	UKP
05/02/11	Pintscher	<i>Songs from Solomon's Garden</i>	UKP
05/02/11	Fulmer, David	Violin Concerto	UKP
05/02/11	Bach/Webern	<i>Ricercata</i>	
05/02/11	Zimmermann	<i>Stille und Umkehr</i>	See also MN 1987
24/02/11	Messiaen	<i>Un sourire</i> (1989)	Also Mozart, Stravinsky
12/01/12	Brahms & Stravinsky		
16/01/12	Schoenberg	<i>Erwartung</i>	For 'Discovering Music'
19/01/12	Pintscher	<i>Ex Nihilo</i>	WP, BBC Commission; also Mendelssohn, Schumann & Brahms
22/06/12	Bartók, Copland, Dvořák, Gabrieli & Ives		
23/06/12	Henze	Sinfonia No 8	SP
23/06/12	Pintscher	<i>Reflections on Narcissus</i>	SP
23/06/12	Reimann	Neun Stücke für Orchester (Nine pieces for orchestra)	UKP
06/10/12	Lindberg, Magnus	<i>Souvenir for Ensemble</i>	
06/10/12	Staud, Johannes Maria	<i>On Comparative Meteorology</i>	UKP
06/10/12	Andre, Mark	<i>... jih ... 1</i>	
06/10/12	Saariaho	Adriana Songs	UKP
17/01/13	Lutosławski & Penderecki		
28/02/13	Lutosławski		
16/05/13	Pintscher	<i>Chute d'étoiles</i>	
16/05/13	Pintscher	<i>Hommage à Anselm Kiefer</i>	UKP
28/02/15	Trojahn, Manfred	<i>Herbstmusik/Sinfonischer Satz</i>	UKP
28/02/15	Žuraj, Vito	<i>Hawk-eye</i> (horn concerto)	UKP
28/02/15	Nikodijevic, Marko	<i>Cvetič, kučica ... / La lugubre gondola, after Liszt</i>	SP

Older music in grey

Pintscher also conducted concerts in the BBC Proms, Celtic Connections, and HCMF.

The BBCSSO has therefore had varied relationships with composers, international, English and Scottish. Conductors who composed, composers who conducted, and composers-in-residence with distinct remits, all brought something different to the orchestra in works for full orchestra, smaller groups of musicians and amateurs playing alongside professionals. The chapter continues with an examination of the work of some of the titled conductors to see how they have programmed new music while also conducting music from the museum.

Relationships with conductors

While conductors can only act with the consent of the institution, the new music they have directed demonstrates what they have persuaded the institution to accept, or what they have agreed to direct at the institution's suggestion. The section starts with the general reflections of one past principal conductor on his own relationship with new music (Loughran 2014).

A conductor's view: James Loughran

Loughran was principal conductor of the BBCSSO from 1965 to 1971. He has worked with the [R]SNO and conducted the SCO's first concert. Outside Scotland he held positions with the Bournemouth SO, the Hallé (as principal conductor 1971-1983), the Bamberg and Aarhus SOs and Japan PO.

Loughran said that he recognised that he 'was basically a classicist and romantic conductor', so more in sympathy with the museum, but went on, 'I was fascinated by conducting contemporary music and longed for it to be the music that I had studied in my teens, like Stravinsky and Walton and also a bit of Britten and Tippett⁴² and so on.'

⁴² He conducted Tippett's *The Rose Lake* in the RSNO's Discovery concert on 4 April 1999.

His policy, he said, 'was always to try, wherever I conducted, [to] take the composers from that part of the country'. In Manchester, for instance, he conducted McCabe and Crosse, among others, although he admitted that he was not wholly in sympathy with much of the music of the 'Manchester School' [Alexander Goehr, Birtwistle and Davies, who all studied in the city although later moved elsewhere]. Loughran liked Goehr on a personal level, and when Goehr commented on the number of performances of his *Little Symphony* Loughran had conducted, Loughran told him that he had taken the trouble to learn it so was going to make sure that time had not been wasted! Loughran had also witnessed Davies teaching pupils at Cirencester: 'he was a fabulous teacher and a marvellous musician.'

If at all possible Loughran avoided conducting anything that did not make contact with him, did not speak to him. In that, his approach differed from that of Gibson, whose work in Scotland he admired. He did, though, point out that the SNO's schedule was not as punishing as the Hallé's, which had been extremely intense and allowed very little time for rehearsal.

Loughran spoke of taking British music, for instance Elgar, Walton and Britten, to the overseas orchestras with which he worked, and he conducted Musgrave and Wilson in Switzerland. Orchestras may have problems touring Scottish music, but conductors can sometimes take repertoire with them.

Maksymiuk, Volkov and Brabbins are among the later conductors who have shown commitment to performing new music as well as exploring the museum. Both Dalby⁴³ and Macdonald (2014) remember Maksymiuk as having said he would like to conduct only new music for a season, but had to tell him that was not possible because of other constraints and BBC programme requirements. Maksymiuk joined the orchestra in 1983 and remained chief conductor until 1993 when he became Conductor Laureate; he continued to work with the BBCSSO until 2002.

43 telephone conversation, 7 November 2016

Although he also composes,⁴⁴ he brought none of his own music to Scotland. Some indication of his wide repertoire is given in Table 8.

Table 8: Maksymiuk's repertoire of new music while chief conductor

Season	Composer / Work /No. of performances if more than one
1983/1984	Cresswell <i>The Magical Wooden Head</i> (1st broadcast)
1984/1985	Cresswell <i>The Magical Wooden Head</i> (NOT live); Dalby <i>Nozze di Primavera</i> ; PM Davies <i>Sinfonietta Accademica</i> ; D Matthews <i>Introit</i> (1st broadcast); Wilson <i>Carmina Sacra</i>
1985/1986	G Benjamin <i>A Mind of Winter</i> ; Cresswell <i>Speak for Us, Great Sea</i> ; Dalby <i>Cradle Song*</i> and <i>Nozze di Primavera</i> (BBC Prom); Geddes <i>Voyager</i> (WP of BBC commission for BBCSSO 50th anniversary concert); Penderecki <i>Intermezzo</i> for 24 strings; Wilson <i>Touchstone</i> (BBCSSO 50th anniversary concert)
1986/1987	Geddes <i>Voyager</i> (3 inc BBC Prom); Lutosławski Cello Concerto; McGuire <i>Source</i> (2); Panufnik Violin Concerto; Penhersi <i>Scottish Chronicles</i> (WP of BBC Commission); David Ward <i>Jack's Engagement</i> Prelude Act III; Wilson <i>Introit & St Kentigern Suite</i> ; Wordsworth Symphony No 8 (2); Xenakis (3 works of which 2 new: <i>Horos & Shaar</i>)
1987/1988	Dillon <i>Windows and Canopies</i> (MN); Lutosławski <i>Chain III</i> (MN & EIF); Penhersi <i>Scottish Chronicles</i> ; Sweeney <i>Cumha</i> ; Takemitsu <i>A Way A Lone II</i> (MN); Wilson <i>Introit</i> (2 inc BBC Prom), <i>St Kentigern Suite</i> (2 inc Mayfest), Viola Concerto
1988/1989	Cresswell <i>A Modern Ecstasy</i> , <i>Speak for Us, Great Sea</i> ; Dalby <i>Nozze di Primavera</i> ; Hamilton Piano Concerto No 2; Harper <i>Fantasia V</i> (2); Musgrave Horn Concerto (2 inc BBC Prom); Nelson <i>Flight Tableau</i> ; Penderecki <i>Intermezzo</i> for 24 strings; Tremblay <i>Catadrone</i>
1989/1990	Cresswell Cello Concerto, <i>Speak for Us, Great Sea</i> (2 inc BBC Prom); Denisov Partita; Gubaidulina <i>Stufen</i> ; Pärt <i>Cantus in memoriam Benjamin Britten</i> (2); Shchedrin <i>Stikhira</i> ; Wilson <i>Amor Christi</i> (WP)
1990/1991	MacMillan <i>The Confession of Isobel Gowdie</i> (3 inc BBC Prom which was WP of BBC commission & MN); Osborne Cello Concerto & <i>The Sickie</i> (both MN); Rihm <i>Spur</i> (MN); Tan Dun <i>Orchestral Theatre III</i> (Tan Dun also conducted)
1991/1992	Hearne Trumpet Concerto (WP of BBC commission); Lutosławski Piano Concerto; Szymanski <i>A Study of Shade</i> (NOT live); Xenakis <i>Shaar</i> (2 inc BBC Prom)
1992/1993	Geddes Symphony No 2 (WP); MacMillan <i>Sinfonietta</i> ; Penhersi <i>Signals</i>
In addition to the above new repertoire, Maksymiuk conducted music by many other composers: Angiolini/Tozzi, Barroso, Bartók, Beethoven, Berg, Berlioz, Borodin, Brahms, Britten, Bruch, Chopin, Debussy, Dukas, Dvořák, Elgar, Falla, Fauré, Franck, Gerhard, Goossens, Grieg, Handel, Haydn, Humperdinck, Leighton (Concerto for Strings of 1964, in 1989/90 season), Lutosławski, Medtner, Mendelssohn, Mozart, Musorgsky, Nicolai, Nielsen, Panufnik, Pärt, Prokofiev, Rachmaninov, Ravel, Rimsky-Korsakov, Rossini, Saint-Saëns, Schoenberg, Schubert, Schumann, Shostakovich, Sibelius, R Strauss, Stravinsky, Tchaikovsky, Vaughan Williams, Vivaldi, Wagner, Webern, Wirén, Xenakis and Zimmermann (MN).	

Notes

*An arrangement ('after Scott Skinner') for the BBCSSO's 50th birthday concert, played as an encore.

Performances in MN are marked, as are performances of Scottish and other new works in the BBC Proms.

Unless otherwise stated, concerts were given to live audiences, as far as can be determined.

⁴⁴ <http://jerzymaksymiuk.pl/en/> [30 December 2016]

The amount of new music, and of Scottish music, varied considerably from year to year but Cresswell and Wilson were well represented with a number of works receiving several performances, giving conductor, orchestra and audiences a better chance to get to know them. Speaking about Maksymiuk's period with the orchestra, Dalby said (2015): 'That was a great appointment. I'd speak to the players ... and they said that was one of the best periods, when we had him, and some magic came out ... That's something I'm really proud of, appointing Maksymiuk.'

Volkov was appointed principal conductor in 2003 by Macdonald who said (2014) he had been chosen because 'it was clear he had something special in traditional repertoire',⁴⁵ as well as 'a burning enthusiasm for all things contemporary'. This section looks at his work as chief conductor from 2003 to 2009 when he became principal guest conductor; his role in Tectonics is discussed in the final case study.

When he took to the 'Soapbox' on R3's *Music Matters* (18 January 2016), Volkov spoke about new music:

I won't forget those Dartington concerts with Globokar and Finnissy. It suddenly felt as if I discovered the whole universe of sounds, feelings and associations ... I feel my musical life has been so enriched by working closely with composers, people like Helmut Lachenmann, Alvin Lucier and Christian Wolff. They changed how I hear and perceive the world.

While he found many orchestras were 'sceptical and worried' about including even one short piece of new music in a concert, he said how fortunate he was to work with the BBCSSO 'where there is much more freedom and a real interest in new music'. Table 9 shows the breadth of his interests:

⁴⁵ Following a performance of Schubert's Ninth Symphony, the orchestra's leader had been overcome with emotion - 'it had been an enthralling performance' (Macdonald 2014).

Table 9: Volkov's repertoire while chief conductor

Season	Composer/Work if new/No. of performances if more than one
2003/2004	Carter (<i>Boston Concerto</i>); MacRae (3 in same concert: <i>Portrait II</i> , <i>Stirling Choruses</i> and <i>Violin Concerto</i>); Weir (<i>The Welcome Arrival of Rain</i>); Xenakis (<i>Voile</i>)
2004/2005	Harvey (3 in same concert: <i>Cello Concerto</i> , <i>Wheel of Emptiness</i> ; programme also included <i>Ricercare una Melodia</i> for solo trumpet and tape); Kurtág (<i>Double Concerto</i>); Meredith (<i>torque</i>)
2005/2006	Abrahamsen (<i>Four Pieces for Orchestra</i> : BBC Prom); Harvey (... <i>towards a Pure Land</i>); Musgrave (<i>Rainbow</i>); Romitelli (<i>Flowing down too slow</i>); Roswell (<i>Bamako, MALLcool, Toumani Part 1</i>) (dates of composition uncertain); Tenney (<i>Form 2</i>); Volans (<i>Strip-Weave for orchestra</i>)
2006/2007	G Benjamin (<i>Dance Figures</i>); Dillon (<i>Piano Concerto: Andromeda</i> - 2 performances including BBC Prom); Harvey (... <i>towards a Pure Land</i> (BBC Prom), <i>Body Mandala</i> (2), <i>Timepieces</i> , <i>Tranquil Abiding</i>); Knussen (<i>Flourish with Fireworks</i>); John Oswald (concert of six works all wholly or partly by Oswald)
2007/2008	Ayres (<i>No 37b</i>); Chin (<i>snagS&Snarls</i> [sic], <i>Xi</i>); Harvey (Excerpt and two interludes from <i>Wagner's Dream</i> , <i>Scena</i> for violin and chamber ensemble and 9 players); Knussen (<i>Violin Concerto</i>); Kurtág (<i>Stele</i> : BBC Prom); Saariaho (<i>Asteroid 4179 Toutatis</i>); Widmann (<i>Violin Concerto</i>)
2008/2009	Adès (<i>Tevot</i>); Luke Bedford (<i>Outblaze the Sky</i>); Carter (<i>Soundings</i> : BBC Prom); Clapperton (<i>Songs and Dances of Death</i>); Fennessy (<i>This is how it feels (Another Bolero)</i>); Harvey (<i>Speakings</i> (2 inc BBC Prom)); Horne (<i>Submergence</i>); Suckling (<i>Breathe</i>); Messiaen (<i>Eclairs sur l'au-delà, Concert à quatre</i> (BBC Prom)); Turnage (<i>Five Views of a Mouth, From All Sides</i>)
Composers of older music, both museum and major twentieth-century: CPE Bach, Bartók, Beethoven, Berg, Berlioz, Bernstein, Brahms, Britten, Bruckner, Busoni, Debussy, Dvořák, Eisler, Elgar, Gershwin, Haydn, Holst, Ives, Janáček, Knussen, Ligeti, Mahler, Martinů, Mendelssohn, Messiaen (EIF), Mozart, Musorgsky, Nancarrow, Prokofiev, Rachmaninov, Ravel, Roslavets, Scelsi, Schoenberg, Schubert, Schumann, Shostakovich, Sibelius, Stravinsky, Tchaikovsky, Varèse, Vivier, Walton, Webern and Xenakis.	

Although Volkov's commitment specifically to Scottish music was generally less than Maksymiuk's, he has nevertheless presented much new music and, as well as museum pieces, some rarely-heard twentieth-century repertoire such as Claude Vivier's *Siddhartha*.

The final conductor considered here, Martyn Brabbins, has not held the chief conductor's position but has worked regularly with the orchestra since 1991 and was Associate, and then Associate Principal, Conductor. His repertoire has included much from the museum, including many works found in the basement and brought back on display. The following table lists premieres conducted by Brabbins in concerts before audiences in Scotland, to give an indication of some of what he brought.

Table 10: Premieres conducted by Martyn Brabbins in live concerts

Season	Composer	Work	*	Comments
1994/1995	Beamish	Violin Concerto	W	#
	Sweeney	<i>The Woods of Raasay</i>	W	#
1995/1996	Bryars	<i>Medea</i>	UK	WP of final version
	Hamilton	<i>The Transit of Jupiter</i>	W	#
	Holloway, R	<i>Wagner Nights</i>	S	
	Turnage	<i>Your Rockaby</i>	S	
1996/1997	Daugherty	<i>Mxyzptlk</i> and <i>Oh, Lois!</i>	UK	Two movements of <i>Metropolis Symphony</i>
1997/1998	Bryars	<i>The East Coast</i>	E	
	Dillon	<i>Blitzschlag</i>	W	EIF
1999/2000	Birtwistle	<i>The Cry of Anubis; Bach Measures; and Antiphonies</i>	S	
	Weir	<i>Storm and Moon and Star</i>	S	
2002/2003	Bryars	Double Bass Concerto	W	
2004/2005	Dorward	Viola Concerto	W	
	Grime	<i>Chasing Butterflies</i>	W	#
2005/2006	Hellawell	<i>Dogs and Wolves</i>	W	#
	Turnage	<i>Blood on the Floor</i>	S	
2007/2008	Anderson, J	<i>The Stations of the Sun</i>	S	
	Glanert	Double Concerto for 2 Pianos	W	#
	Hind	<i>Maya-Sesha</i> (Piano Concerto)	W	
2010/2011	Britten ed & orch C Matthews	Three Songs for <i>Les illuminations</i>	W	
	Grime	Everyone sang		#
2013/2014	Shepherd, Sean	<i>Blue Blazes</i>	UK	

Notes

*World, European, UK and Scottish Premieres

BBC commission/co-commission (see Appendix J)

Scottish composers' names in **bold**

In addition, Brabbins conducted a *BBCSSO Young Composers' Workshop* (1998), recorded in the studio and then broadcast on BBC2 television and R3 (another edition of the event which had brought forward MacRae's name in 1996). The composers Fraser Maitland, Thom Petty, Nathan Rose, Karen Smith and Tom Young had been asked to write orchestral variations on an old Scottish plain-chant for a workshop led by MacMillan. At the BBC Proms, Brabbins conducted

the world premieres of Cresswell's *Dragspil* and Dillon's and MacRae's Violin Concertos, to name only the Scottish works.

Maksymiuk, Volkov and Brabbins have all brought a commitment to new music to the roles they have held with the orchestra. Other conductors, perhaps more comfortable with the museum, have nevertheless also conducted some new music as can be seen from the relevant appendices. Although, as Volkov's words made clear, those committed to new music could not have done it without the support of the musicians (and of course the orchestra management and R3), for their part the musicians and managers needed the conductors' enthusiasms. The relationships were symbiotic.

How the orchestra has programmed new music

Such new music as was played by the BBCSSO in the earliest years for which records were examined was always programmed alongside the old. It still regularly programmes new and old in its subscription series but it also gives specific new music concerts in the BBC Hear and Now strand.

With a few exceptions such as an invitation concert on 17 January 1973 at the Bute Hall (UofG) when Tippett's Concerto for Orchestra was programmed with the WP of the first complete performance of Robin Holloway's [First] Concerto for Orchestra, concerts devoted to new music seem to have started after the orchestra's third reprieve and the arrival of Maksymiuk. In the Glasgow Xenakis Festival in 1987 there was an orchestral invitation concert of Xenakis, Geddes and Penhersi, and the following year came the two concerts at the RSAMD introducing Chinese music including Tan Dun's.

More recently there have been regular Hear and Now concerts, some devoted to one composer, for instance Zorn (2013), Carter and MacMillan (2014) and Abrahamsen (2015), and others to the music of countries including Sweden (2011), New Zealand (2012), Japan (2013) and Iceland (2014). The world

premiere of Dillon's *Nine Rivers* was given in 2010. A cycle of nine works,⁴⁶ each for differing instrumental combinations, live electronics, and voices, and it could perhaps be seen as comparable with *Gruppen* although much longer and more complex. The performance involved not only the orchestra but also a solo percussionist, Les Percussions de Strasbourg and the BBC Singers and for it both the Grand Hall and the Old Fruitmarket (OFMG) at CHG were used. Chapter 4 referred to the message given by the choice of venue, although here it was a matter of performance needs. Before the reopening of CHG, concerts were occasionally given at the Tramway in Glasgow, where the atmosphere is more casual than in a studio or traditional hall. The OFMG is similar, and is therefore particularly suitable for some concerts in the Tectonics festival, which is this chapter's case study.

Case study 4: the Glasgow Tectonics festivals 2013-2015

Tectonics is in effect a 'brand' of festival associated with Volkov. Founded in Reykjavik (where Volkov was chief conductor of the Iceland SO from 2011 to 2014) in 2012, Tectonics was produced for the first time in Glasgow the following year. Other festivals have been presented in New York, Tel Aviv and Australia. The content of each festival varies to suit different circumstances and involve local as well as international composers and artists. In Glasgow, Volkov's co-curator is Stirling-based promoter Alasdair Campbell. The underlying idea is to present the many strands making up new music (Volkov 2015a).

Tectonics does not necessarily have to include an orchestra. It can be produced as a small-scale event, perhaps in a club, with individuals and small groups of musicians (Volkov 2015b). Orchestral music, however, is an important strand in new music, so a Tectonics festival without it is missing something major. In the biography on his agent's website, Volkov is quoted as asking: 'How can an orchestra, the nineteenth century beast, be more radical and experimental? Is it possible? This is one of the questions that started me on a journey that led

46 http://www.classicalsource.com/db_control/db_concert_review.php?id=8699 [accessed 26 July 2017]

to the first Tectonics festival.⁴⁷ In other words, he was looking to the future of the orchestra as a performing body.

Trinick (2014)⁴⁸ confirms that Tectonics challenges the concept of an orchestra. 'Instead of pitching an orchestra against Rachmaninov, [it] pitches it against a DJ doing a set'. It therefore presents new classical music in the context not of the museum, but of other genres of new music. If Trinick talks of 'a modern idiom of experimental music-making', Volkov and Campbell refer to 'a dizzyingly broad spectrum of sounds'.⁴⁹ Members of the orchestra may also play as individual musicians and in small groups, so continuing Macdonald's ideas. Appendix K lists the orchestral works performed in the three Tectonics festivals 2013-2015, all conducted by Volkov, and also works in which smaller groups from the orchestra took part. As that appendix shows, amateur musicians played alongside professionals. There are also many composers and performers from other genres of music including rock who had slots of various lengths in the Grand Hall, Recital Room, foyers and Old Fruitmarket at City Halls, and in 2014 St Andrew's in the Square. In other words, the programming carries out Volkov's intention to present a spectrum of new music.

The organisation of the Glasgow festival is a joint affair. Campbell acts as 'a kind of A&R man' (Trinick 2014), bringing in local performers such as Usurper in 2014. Volkov has the international connections and draws people like Christian Wolff, David Behrman and James Oswald; in 2015 the commissions resulted from his connections and conversations. Trinick, as producer on behalf of the BBC, runs the event, pays for it⁵⁰ and makes sure that 'what we do is feasible'. He stressed that the festival is very much a collaborative effort between all those involved.

The BBC pays commission and hire fees as required, plus fees to the performers. If a composer is also a performer, s/he will receive a fee and contribution

47 <http://www.maestroarts.com/pdfs/Ilan-Volkov-Biography-%28Dec14%29.pdf> [accessed 5 May 2015]

48 Other references to Trinick's views come from the same interview.

49 Introduction to brochure for Tectonics Glasgow 2015.

50 In 2014, Alasdair Campbell promoted the opening Tectonics sessions and applied for outside funding, something the BBC could not do. In the 2015 brochure, he and his company, AC Projects, acknowledged the support of CS and the PRS for Music Foundation.

towards expenses in coming to Glasgow. No expenses are paid to composers who are not also performing as 'we can play their piece without them being here' (Trinick 2014). For Tectonics 2015 the BBC also provided an outside broadcast truck from Manchester so that events in both the Grand Hall and the OFMG could be recorded.

Almost all the concerts and gigs in Glasgow Tectonics are broadcast in a series of Hear and Now programmes. In talking about the Adelaide festival Volkov said (Needham 2014) 'most of what I chose is very physical and visceral so you really need to be in the space to hear it, to really experience what it is', emphasising the importance of live music. In the 2015 Glasgow festival, one work, *Mural*, created by Hild Sofie Tafjord, started with children playing brass instruments on the staircase leading from the Grand Hall, and then moved into the Old Fruit-market. It was designed for that space and used it to extraordinary effect. Brass band players and members of the SSO lined the walls downstairs and filled the balconies. The volume at the climax assaulted not just ears but the whole body, recalling comments about the effect of *Gruppen* in 1961.

Volkov has spoken (2014) of opening up both orchestra and audience to new experiences, and of 80% of the audience in the first year having been new to the orchestra. BBCSSO attendance data shows that in 2014 the profile of the audience was somewhat different from that for its other concerts with a higher proportion of 'Urban Sophisticates' - 'typically students or young people in their early twenties' according to the 'Mosaic' groupings the analysis uses.⁵¹ Ian Smith of CS said (2014) that in 2013 he had noticed a lot of people from different music genres, while Trinick commented that the festival audience includes people 'from the experimental world, from the art world, they tend to be slightly younger generation, they're very engaged with the scene, often performers themselves'.

For events in the OFMG people generally stand or sit on the floor and it is possible to come and go. The advantage is that a member of the audience can

⁵¹ <http://www.experian.co.uk/marketing-services/products/mosaic-uk.html> [accessed 5 May 2015]

try something out and leave, perhaps buy a drink and return. It makes a concert closer to going to an exhibition of modern art where, if you do not like one picture, you can move on to the next.⁵² Unfortunately, because of the nature of music, it is not possible to revisit a work or part of a work, at least not until it is broadcast. Trinick referred to people coming to one item on the programme and staying for something else they might not otherwise have heard, similar to the argument for including new music alongside the standard repertoire. In other words, Tectonics gives audiences the opportunity to broaden their horizons. Tickets are sold for the weekend or whole days but not individual events, again helping to escape the conventional concert format and encourage people to risk something different.

What of the musicians? Volkov talks of the way new music informs his performance of the old: 'I feel privileged to be able to still do the symphonies side by side with working with composers and discussing things more intimately with them ... Every time I do a modern piece it influences how I approach conducting a Brahms or Beethoven symphony. Musicians should be doing both - for me it's natural' (Needham 2014). Clearly for the BBCSSO players Tectonics is a major undertaking. In 2015, besides the works requiring only some members, there were five major orchestral pieces, all new to them (world or UK premieres). At least two of the 2015 works sounded very difficult indeed, one requiring the violins to play at the top of their register, while two works by Georg Friedrich Haas in 2014 were microtonal. Trinick reported the composer as telling him 'this orchestra is far and above better than the Berlin Philharmonic' which, as Trinick commented, was probably the case in that kind of music as the BBCSSO plays so much contemporary repertoire.

Volkov praises the orchestra's work. In 2014, he said that the players might not like all of it but that they were passionate about what they did 'and kind to composers' (Volkov 2014), while in the introduction to the 2015 brochure he and Campbell say 'the BBC Scottish Symphony Orchestra will show what an extraordinary flexible and generous beast an orchestra can be when tackling new

⁵² McGuinness has reminded me that Philip Glass premiered works in art galleries and allowed the audience to come and go (personal communication, 4 June 2015). There have been other examples. Volkov (*Music Matters* 18 January 2016) spoke about using a venue as a gallery.

music'. In the first 2015 'Meet the Artists' session, shortly before the first orchestral concert and after many hours of rehearsal, he was talking about the quality of the orchestra, how they play new music fantastically and have joy in what they do - so composers can write what they want. That must be particularly important since Volkov likes the BBC to commission composers with little or no experience of writing orchestral music so as to give them the opportunity. One example in 2015 was the final work for the OFMG by Daniel Padden.

Tectonics: conclusion

Tectonics can perhaps be seen as one possible twenty-first century equivalent to Musica Nova. Although the artists brought by Campbell could perform at other venues, the orchestra is, as Volkov described it (2014), an 'expensive machine', so the commitment of an institution like the BBC is essential. What Tectonics brings to the orchestra is a different audience from that for its subscription series, the chance for the musicians to show their versatility, and the opportunity to celebrate contemporary culture at the borders where musical genres meet. The atmosphere is informal but lively. Few audience members probably like everything played, but everyone has the chance to hear something different. This is not a festival of canonised works, of great music from the museum, but of a living art, and much of the music will doubtless be discarded. That in itself is a sign of health. The audience may in its own way be as limited as that for MN but, since the orchestra plays new music in other concerts including its subscription series, there is no sense of the festival being a ghetto. The range of genres also defies such an idea.

The festival raises another issue which has come up in previous chapters, and that is the role of an individual, in this case Volkov. While he needs the BBC to put on a festival like this in the UK, the BBC itself gains from Volkov's passion, knowledge and contacts. The festival was, and is, a gamble. Volkov in 2014 spoke of 'the option to fail'; works, including orchestral works, may never be played again. Failure could damage Volkov's reputation, and the BBC's. The musicians may feel they are not allowed to show themselves at their best, the

audiences may be reluctant to return. Or everyone may feel that, despite a work not being a success, it was worth trying to play it, trying to understand it. The advantage of an event bringing a number of risky pieces together is that some may fail but others work, and what one audience member dislikes another may enjoy. The format, particularly for events in the OFMG, is much more risk-friendly.

The BBCSSO: Conclusion

The BBC is a large organisation with considerable resources but is dependent on government to renew its Charter and set its licence fee, so has presented a series of threats which its SSO has nevertheless so far managed to survive. In accordance with Reith's original statement that the BBC's purpose was to 'educate, inform and entertain',⁵³ and its other aim to provide something for everyone (all actual and potential listeners), it has celebrated creativity⁵⁴ and supported new composition, so meeting the needs of those who want to hear it. The BBCSSO has therefore been able to be more adventurous in its programming than orchestras, like the RSNO and SCO, that are more dependent on box office income and on commercial and private patronage to augment state subsidies.

The BBCSSO's concerts of new music, particularly Tectonics and others specifically for R3's Hear and Now, as well as many of its subscription concerts, are only presented in Glasgow, although in the past it gave new music concerts for ECAT in Edinburgh. The orchestra does, however, have evidence that some audience members will travel considerable distances to attend its new music concerts, particularly Tectonics, and those unable to travel can hear the broadcasts.

⁵³ <http://downloads.bbc.co.uk/historyofthebbc/1920s.pdf> [accessed 30 June 2017]. The BBC's current mission statement changes the order to 'inform, educate and entertain', http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/mission_and_values/ [accessed 30 June 2017], perhaps because aiming to educate people can seem patronising. If audiences are to be informed about new music, however, they need to hear it.

⁵⁴ The mission statement referred to in the above footnote also says: 'Audiences are at the heart of everything we do', and 'Creativity is the lifeblood of our organisation'.

The BBCSSO has sought to demonstrate its value by a distinctive programming policy which has actively promoted new music and the music of Scottish composers. It has been able to do this because it is part of the larger organisation, the very organisation which has also tried to kill it. If pressures on BBC finances become even more acute, that may not continue, but were the orchestra to become more populist there would doubtless be strong resistance from the RSNO, and it would lose much of its reason for existing.

What is striking about the BBCSSO's public concert repertoire, particularly since it moved into City Halls, Glasgow, is its range. Alongside canonic works from the museum such as Beethoven symphonies there have been concerts devoted to works by composers who might be regarded as part of the twentieth century canon such as Xenakis, Varèse and Cage. As with Bertini's concerts with the SNO, these bridge the gap between the museum and contemporary culture. The orchestra's Hear and Now programmes have brought some composers little known in the UK. There have been many premieres (world, European, UK and Scottish), and also works by earlier Scottish composers. Much of this orchestral music would almost certainly not otherwise have been heard in Scotland. That the BBCSSO has been able to be so adventurous is doubtless because it is part of a large media organisation with Reithian values (if modified) which therefore needs to offer the new, the obscure and the little played, alongside conventional repertoire and the canon. The concerns of those who wrote to *The Herald* before the Scottish independence referendum were probably justified, and it would not have been just Scottish but many other composers, and audiences in Scotland and beyond, who would have been affected.

An area which would merit further research is the BBCSSO's total repertoire including studio recordings. The number of broadcasts in the orchestra's early days was enormous; now, with the orchestra resident in a public concert hall rather than a studio, and with R3 requiring fewer programmes, the opportunities are reduced. Research would show the extent to which this has affected the breadth and quantity of repertoire offered.

PART IV

Chapter 8: Conclusion

This conclusion brings the three orchestras back together to summarise the answers to the research questions - the amount of new music performed, the position of Scottish music, commissions and the reasons for commissioning, the context in which new music was presented, the roles of individuals and institutions, and the relationships between orchestras, composers and audiences. That leads to a section on the art of programming, assessments of the situation in Scotland at the end of the period, and then a suggestion of areas for future research. The Epilogue returns to the underlying problem.

The Three Orchestras: Comparisons

The amount of new music performed

A constant factor has been the inclusion of at least some new music in the orchestras' regular concert series although not in every concert. At the start of the period, the Scottish Orchestra's repertoire of new music was varied, including the popular (Weinberger's Polka and Fugue from *Schwanda the Bagpiper*) and pieces now almost forgotten (Blamey Lafone's *Juvenilia* and Philip Sainton's *The Island*). Some works were well received from the outset, including Vaughan Williams's Symphony No 6 which, along with music by Stravinsky, Bartók (including the concertos), Britten and Shostakovich (in particular the *Festival Overture*), entered the repertoire. The process of repertoire-building continued

with works by Davies (particularly *An Orkney Wedding, with Sunrise*), MacMillan and others.

Appendix L compares the three orchestras' programming of new music year by year. As stated in chapter 3, information is not wholly complete or reliable, so figures should be regarded only as indicative. The BBCSSO's include a few works written more than twenty years before the concert date but receiving a premiere. As a proportion of the total number of performances of new music, the SCO's commitment to new Scottish music is clearly the greatest, while the BBCSSO has performed more new music overall. It is the RSNO which is most international in outlook, 63% of its new works having been written by non-British composers. That, though, makes understandable the concerns of Scottish composers about the lack of opportunities for them with the RSNO, and explains fears about what might happen were Scotland to become independent. If the main public service broadcaster in Scotland became the Scottish Broadcasting Corporation with loss of funding from the BBC, the BBCSSO might cease to exist and there would be less opportunity for Scottish composers' music to be heard throughout the UK and beyond.

The other major feature of the BBCSSO's figures is that, despite attention paid to MacMillan, Tan Dun, MacRae, Harvey and Carter, there are many more composers, some represented by only one work. On the one hand this helps audiences (and musicians) to experience a wide range of new music, but on the other hand it may be more difficult for them to get to know an individual composer's style. This contrasts with the SCO's building of a family of composers whose idiom can become more familiar, but with a some loss of opportunity for other composers.

The amount of new Scottish music

McLeod (2016) expressed disappointment at the lack of Scottish music in the RSNO's past programming, and Searle (2016) in the current programming of all

the orchestras. McGregor produced figures (2009) for the two symphony orchestras' performances between 1995 and 2009 and argued that too little had been by living Scottish composers, and that the amount was reducing.

None of the orchestra managers interviewed for this dissertation wanted their orchestras to be seen as narrowly nationalistic in their presentation of new music. In any case, as shown in chapter 5, Scottish composers who attended MN thought it important that their compatriots be seen and heard alongside those of international reputation, and indeed the new music events, MV, MN and Tectonics, have all presented a range of composers, Scottish, other British, and international.

Carey (2014) stated that 'the problem nowadays is that there are so many composers around, and I think, we [the RSNO] being Scottish ... have to have a duty to Scottish composers. I mean that should be, it's taken for granted, but ... we don't do enough, but actually we should in a way that other orchestras obviously don't because they're not Scottish.' Wanting to promote Scottish composers is not simply nationalism. When Carey had worked in Manchester, they had programmed composers from the North-West of England. 'There's really strong group of composers working with all the universities and there's no shortage of really good people' there, he said. However, he to added that 'I think it should be both local and international.... If we were to say we're only going to play Scottish composers, that would be a bit nationalistic but ... I think it would be a mistake if we only performed international composers.' That seems right for an orchestra making play of being Scottish. Although the RSNO, after the period covered here, has started a 'composers' hub' where young composers can work with the orchestra in a form of apprenticeship, it is for any British, not just Scottish, resident.

Thiagarajan (2016) thought the RSNO should be 'the instrument for Scottish composers as long as they merit our attention, so they have to be very good'. He did, however, also say that Scottish composers had outlets with the BBCSSO, the SCO and the Scottish Ensemble, which may indicate that he did not see it as an essential part of the RSNO's role to give them much support. He concluded by

saying 'I think actually composers in Scotland are far better served, considering how small a population base this is ... than composers in many, many other countries'. As he also referred to the RSNO's 'position of predominance' in Scotland, however, that strongly suggests the orchestra should have a wider responsibility to Scottish composers.

The programming evidence shows that all the orchestras have tried to give time to Scottish, other British, and international composers (new and old). The argument is over the proportions rather than the principle. As with the concern to avoid a new music ghetto, so also there is a need to avoid a Scottish music ghetto. McLeod (2016) suggested that performing and commissioning a certain number of Scottish works should be a condition of state funding, but that could backfire if those works were presented only in workshop-style concerts rather than in the main season, or if only already-established composers were to benefit. The imposition of conditions can lead to organisations fulfilling the letter rather than the spirit. Nevertheless, public funders could, and perhaps should, make it clear that they expect orchestras, over a medium time-span, to show some commitment to local composers including the young.

Commissions

The first commission recorded here was the SNO's of Thorpe Davie's *Festal Overture*, intended as an unashamedly populist work of celebration. Gradually the number of commissions increased, and the styles of music broadened to encompass composers as diverse as Ferneyhough (SNO for Musica Nova) and Michael Nyman (SCO). At various times, all the orchestras have chosen certain composers whose works they have particularly championed. The SNO under Gibson commissioned from Hamilton and Wilson (both Scottish), then much later, as the RSNO, from Torke and Connesson (neither Scottish). The SCO has had relationships with Davies, Beamish, Rehnqvist, Hallgrímsson and Suckling, and the BBCSSO with Tan Dun, MacRae, Harvey, Meredith and Pintscher. Table

11 summarises the concert commissions by the orchestras, i.e. excluding works for educational and community projects. Again, information is not definitive.

Table 11: Commissions for concert performances

Orchestra	Total		Scottish		Other British*		International		Comments
	W	C	W	C	W	C	W	C	
RSNO 1945-2015	49	37	30	20	9	9	10	8	Including Whyte Award winners, Discovery & BBC commission for RSNO
Musica Nova 1971-1990 8 festivals	26	24	13	12	7	7	6	5	Including 3 works commissioned by the BBC, 3 by Glasgow City of Culture, and Karl Rankl Prize winner
SCO 1974-2015	86	42	58	19	11	9	17	14	Rehnqvist <i>Arktis Arktis!</i> counted as 1 work
BBCSSO 1945-2015	95	65	58	37	22	16	15	12	Including Connolly's unwritten work
BBCSSO Tectonics 3 festivals 2013-2015	10	10	2	2	3	3	5	5	Plus works not listed as commissions but 'specially written' for the OFMG.

Notes

W = works

C = composers

*See p187 footnote 29 re 'Other British'

The RSNO lags behind the others. The number of SCO commissions is impressive given that the orchestra was only founded in 1974, although commissioning has increased in recent years across all the orchestras. That the SCO's record is remarkable in a wider context is shown on the Resonate website,¹ where the SCO is credited with more commissions (53) from British composers between 1990 and 2015 than any other British orchestra (the BBC's figure of 199 covers all its orchestras).

¹ <http://resonate.abo.org.uk/commissioners> [accessed 17 August 2016]

Reasons for commissioning new music

Orchestras may recognise the need to play new music, but why are some so keen to commission it? McEwan (2014) spoke of broadening the chamber orchestra repertoire, and Bell (2016) (as a chorus director) of the need for more works for youth chorus and orchestra. Some music is commissioned to mark a special occasion: Hamilton's *Eccossaise* for the SNO's tenth anniversary as a permanent body, Suckling's *Six Speechless Songs* for the SCO's fortieth, and Grime's *Everyone Sang* for the BBCSSO's seventy-fifth, for example. There may be a more complex mix of reasons, as put forward by Trinick (2014),² including supporting composers, keeping relevant to the time, and introducing audiences to 'interesting new voices'. Support for composers is shown both by payment, and through the performance itself.

Although commissioning is a risk since there is no certainty as to what will result (there have been examples of works withdrawn after their premieres), it may bring into existence major additions to the repertoire such as MacMillan's *The Confession of Isobel Gowdie* (BBCSSO) and *Veni, Veni Emmanuel* (SCO). Other works commissioned by the three orchestras have received further performances in Scotland and beyond and some have been recorded. With more recent compositions, it is not yet possible to judge whether they will join the repertoire, and some older music, which is not played at present, may be revived in the future. In any case, if part of the rationale for commissioning and playing new music is to remain relevant to the time and celebrate contemporary creativity, it is not essential that works join the repertoire in the longer term as they can still be still of their age.

As was shown in chapters 5 to 7, many commissions are co-commissions, placed by two or more orchestras or other promoters (co-commissions are included in the above table). Carey (2014) thought the days of an orchestra placing a sole commission were 'pretty much gone', and said the RSNO was looking 'at a consortium of orchestras'. That, however, made it harder to commission from Scottish composers as there are only 'a handful of Scottish composers who have

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international reputations on the level of Jimmy MacMillan [or] Sally Beamish'; in particular it made it harder if co-commissioning with an American orchestra. The SCO's collaboration with the Swedish CO, which resulted in so many commissions from both Beamish and Rehnqvist, suggests another solution to the problem, as well as an innovative way (on the part of the Swedish CO) to work within funders' conditions.

The BBC also co-commissions but is perhaps less affected by the problem. Certainly Trinick spoke of a need for balance (as in general programming). Being the BBC's orchestra in Scotland, the SSO wants to commission from Scottish composers but it also commissions music to fit in with what it is doing, with a specific theme or project, and those commissioned may or may not be Scottish.³

The context in which new music was programmed

The research has asked not only what was performed and commissioned, but in what general context that music was programmed. In recent years only the BBCSSO has presented specialist new music events, i.e. Tectonics and Hear and Now concerts. Before that, the BBCSSO had a few such events, for instance the concerts devoted to new Chinese music. It was also engaged by Brian McMaster to play new orchestral music in the EIF (Appendix I). The RSNO presented its Discovery concerts and showed support for some young Scottish composers. Between 1971 and 1990, the SNO's Musica Nova concerts were the main new music events. The case studies have brought out some of the advantages and problems of these events.

The new music festivals had their own individual qualities. MN included a wide range of types of music including orchestral and chamber, choral and electronic. It brought to Scotland internationally recognised composers like Ligeti, Lutosławski, Carter and Cage, as well as offering encouragement to Scottish

³ One example of a theme would be the four 'ten minute overtures' commissioned to be played with a Brahms symphony. The composers were Glanert, Pintscher, Beamish and MacRae, so two German and two Scottish.

composers like Dillon and Osborne. It attracted the attention of the London press and that enhanced the standing of the orchestra (except on the rare occasions when some players made it clear that they did not like certain pieces), and of its home city of Glasgow. The downside was that music that had had the advantage of considerable rehearsal time was usually played just once. Another problem was that the festival only attracted those already interested in new music, not the SNO's regular audience.

There have been suggestions that MN be revived.⁴ Hayes's view (2014) is that circumstances have changed: there is no Gibson, and Scottish composers are now more prominent than they were in the 1970s and 1980s. Then, Musgrave and Hamilton already lived outwith Scotland, and Wilson did not attract the same recognition as MacMillan and Beamish today. As to the international composers, 'You've got a broader infrastructure now and you can do these one-offs', Hayes said.⁵ As the RSNO has a new small hall, the venue problem might be less serious, save that some new music needs to be played in a large hall even if the potential audience is small. The BBC might not want to be involved, given its commitment to Tectonics, but when that comes to an end the situation might change.

One important aspect of MN is that it was a collaboration: between individuals from, and the institutions of, the SNO, UofG and BBC, and also academics from the UofE. Tectonics similarly involves collaboration, this time with an independent promoter. It does not have an educational element of the MN kind - no open rehearsals, no workshop performances of young composers' chamber music. It does have installations and has brought in amateurs (brass and wind bands and the Glasgow Chamber Choir),⁶ young people, performers and music from other musical genres, and small groups of BBCSSO players. The choice of composers has been very different from MN, reflecting the enthusiasms of Volkov but also changes in the musical environment in the intervening period. Some of the young composers had previously not written for orchestra, and the older

4 At least two respondents indicated informally that there had been discussions about restarting Musica Nova in some form.

5 He was in fact referring to the BBCSSO's performance of Boulez's *Pli selon pli* in October 2013. It was then not 'new'.

6 The SNO Chorus sang in MN.

composers were those whose orchestral music was featured little in Scotland. The fact that some of the Tectonics audience does not attend regular classical concerts indicates that there is a place for an event of this nature, and Volkov has said that 'including new audiences in opening up the gates of these respectable concert halls to the mess and fun that's outside of them is the way forward'.⁷

It is a matter of controversy as to whether specialist events are a good way to introduce new orchestral music. There is recognition that concerts solely of new music can create a ghetto. For instance, Carey (2014) said he is not interested in a whole programme of new music because 'that puts it in a box'. He pointed out that other people do it anyway (e.g. the BBCSSO, and smaller ensembles like Red Note), but that implies that there is a place for specialist events. Where an organisation can afford to put them on, they are a good vehicle for some kinds of new music, for instance music that cannot easily be programmed in subscription concerts because it requires a lot of rehearsal, or is in a style that sits uncomfortably with the standard repertoire. Gotham (2014a) argues convincingly that 'different branches of new music benefit from different forms of presentation', and the atmosphere at Tectonics events in the OFMG is an example of one type of presentation that seems to have caught the imagination of attenders. The OFMG, however, is not large enough to take the full BBCSSO.

Some composer-respondents wanted their music heard alongside what the audience already knew. Geddes, for instance, said he did not write music only for professors, or for the converted (2014). McLeod (2016) spoke of the 'tremendous advantages' when his *The Sun Dances* was played by the BBCSSO at the London Proms in a mixed programme to a capacity audience, each member of which could decide whether or not s/he liked the work.⁸ The predominance of the museum can be seen as a benefit to new music, if it brings in audiences who then listen to the new work. The disadvantage is that, with ears attuned to the sounds of the past, listeners may find it more difficult to accept those of the present. Searle (2016) said that he kept changing his mind about whether he

⁷ *Music Matters* 18 January 2016

⁸ However, McLeod was also enthusiastic about Musica Nova.

would rather have his music played alongside the standard repertoire or in a new music concert but did state 'I think there's absolutely a place for both'.

Roles of institutions and individuals: orchestras, conductors, composers and audiences

Another conclusion from chapters 5 to 7 is that institutions need leadership by musicians and administrators, but the individuals need the institutions if their ideas are to be realised. Furthermore, the most successful projects seem to have been those on which individuals and institutions have co-operated with others, so bringing wider expertise and different perspectives. Besides the examples of Musica Nova and Tectonics, that was seen in the Strathclyde Concerto project (Davies and local composers; Ritchie, McDowell, then McEwan, and the SCO; Strathclyde Regional Council and the SAC). The Musica Viva performance of *Gruppen* could be seen as a model: two institutions, the SNO and BBC (in both Scotland and London), two orchestras plus extra musicians, and three conductors. The audience is of course another institution whose involvement is essential.

Orchestras

Research question (c) asked about the connections between orchestras, composers and audiences. Orchestras-as-performers are made up of individual musicians who have personal responses to the music they play. Despite a few instances of orchestral players showing their dislike of some new music, there have also been examples of commitment, recognised in comments by Del Mar and Volkov. Thiagarajan (2016) thought orchestral musicians' responses to new music was similar to that of 'the outside world' but that their vantage point was different, their main concern being whether the music was playable, and whether it advanced their ability to play. 'If a piece is well composed it actually advances your technical skill and it makes you better at what you do, then even

if it's difficult to listen to it's very enjoyable.' Some composers write in ways that are awkward, or use techniques which musicians think make them sound as if they are playing out of tune (for instance), although the audience perception may be different.

Carey (2014) referred to the need for education - or 'continuing professional development' - for orchestral musicians.

I think the days of someone going to music college, then joining an orchestra and ... doing the same thing for forty years, ... are gone.... A lot of people join an orchestra and their main ambition [is] to play Mahler symphonies to the best of their ability, which is fantastic, but then after doing it for ten years they begin to think, well, I'd love to do something else, and actually as an organisation we should be able to support that as well.... I think everybody has two sides to them, they have the symphonic side ... but [they have] the other side, a more creative side, if you like, and I think we need a way to support that.

This is a problem faced by all orchestras and it challenges the MU as well as the ABO and its members. In the case of the RSNO, some of its support for development was shown in the establishment in 2014 of a new music ensemble, Alchemy, part of its role being to encourage improvisation,⁹ but there seem to have been no public events by the ensemble since that season.

Another aspect of the musicians' co-operation can be seen in the more formal medium of what the orchestral contract, as negotiated with the MU, will allow them to do in their salaried hours. Carey admits that there is much work to be done here, while acknowledging that the contract is more flexible than it used to be as rights to record, and to 'put a camera in front of the orchestra', are now covered, so making more feasible live streaming of events to take the orchestra to people who have not experienced one. Whether that will assist in bringing more people to new music will depend on what events are streamed, and that in turn may be affected by (for instance) royalty payments to composers. It will be necessary to find ways to grip audiences so that they do not switch off.

⁹ <http://www.rsno.org.uk/alchemy-scotlands-new-new-music-ensemble/> [accessed 24 March 2017]

Conductors

Evidence has been presented of the commitment to new music shown by (among others) Susskind, Gibson and Denève, Maksymiuk, Volkov and Brabbins, in their very different ways. In the case of the SCO, it has been composer/conductors who have been particularly prominent: Davies, Knussen and Benjamin among them. Gibson, Denève and Volkov have shown their desire to take the audience with them on their exploration of the new, for instance by giving spoken introductions (Gibson, and Denève who also embraced newer media) and by their evangelical programming (Volkov with Tectonics).

Volkov spoke of how conducting new music has influenced his performances of the old (p204), while Christopher Seaman¹⁰ (2013:209), another former principal conductor of the BBCSSO, declares that the conductor 'has a responsibility to perform works by living composers so the art of composition is kept alive' and continues, 'like the audience, the musicians need a balanced diet of repertory, challenges to stimulate their creativity, and new pieces to keep them fresh'. That suggests that the performance of new music not only serves to keep the art of composition alive, but also to regenerate the orchestra and conductor. Both Macdonald and Volkov have brought other ideas to help orchestras thrive in future.

Composers

Seaman does not mention the connection between new music and contemporary life. Sometimes that has been very direct as with Adams's *On the Transmigration of Souls*. Geddes's *Voyager*, commissioned by the BBC, was inspired by the appearance of Halley's comet in 1986, and he has also responded in his music to more local events. His *Postlude for Strings* of 1996 was music of protest (Geddes 2014), written following the decision by the local council to sell Castle Toward, formerly a residential venue for youth orchestras.¹¹ He explained that

¹⁰ Seaman had been the timpanist with the LPO before becoming a conductor.

¹¹ Appropriately a youth orchestra gave the premiere.

the work also protests more generally against cuts in music education and charges for instrumental tuition. As in Haydn's 'Farewell' Symphony, the musicians leave the stage one by one.

While composers may comment directly on current affairs, particularly if they set words, more often the relationship between music and the contemporary world is less precise. It is often the music itself which declares its connection, perhaps through its use of idioms from jazz or rock, of electronics and prepared pianos, microtones or unusual instrumental combinations. Saariaho's *Orion*, played (like the Adams) in the RSNO's *Ten Out of 10* series, was an example. This is a point at which this dissertation connects with others which examine musical styles.

Composers' responses to musicians were shown in, for instance, Ligeti's acknowledgment of the lack of hostility from the SNO on the one hand, and Davies's composition of the Strathclyde concertos for individual SCO players on the other. MacRae's acceptance of criticism from players and recognition of the need to take them into account when composing are another aspect of the relationship.

Audiences

Despite Babbitt (p97), composers generally want to communicate not only with musicians but with audiences. Of writing music for any group, Geddes says (2014) he wants to 'enhance the human condition'. It is important that his music should communicate and he writes for people whoever and wherever they are, which in itself implies a connection with the contemporary world.

The audience, however, can be resistant. Thiagarajan (2016) said 'I know there is a mindset that [says] "I paid money for this, you owe me an enjoyable evening"', but his response was 'I owe you a professionally produced evening ... but I don't know what you enjoy'. He went on, 'we're not a cabaret ... we're in between the pure entertainment and seeking the art', and he recognised the risk in that.

The reactions from two members of an audience at the same event can be totally different. Nicolson (2015) gave an example of a (non-orchestral) programme in the Cumnock Tryst Festival:

Jimmy [MacMillan] programmed in Dumfries House quite ... an unexpected programme for a Sunday afternoon ... Kurtág and stuff like that,¹² and to see the audience's reaction! I was with two people and one of them said oh, I could have done without that on a Sunday afternoon, I could really just have preferred some Mozart and Brahms, and the other person said well, I found that really interesting and I would never have listened to that had I not come this afternoon.

Their responses mirrored those of the contributors to the cultural value report (Behr *et al.* 2014 - see p42) - some enjoyed 'surprise and the unexpected' and others wanted 'confirmation of already held tastes'.

Thiagarajan (2016) also spoke of those who enjoy hearing something different, of 'a group of at least 50 to 100 people that afterwards will come up and say, "that was a bit crazy but thank you for bringing it to my attention". Even if they did not want to hear that particular piece again, they were willing to be open to the next new piece. He noticed, though, that those who were more open had 'to be engaged and then they will tell you "thank you, it was very good"', whereas those who do not want to hear the new are those who 'will out of their own volition share it with you right away. So that creates a false positive.' He did, however, go on: 'The other way you can judge it is through ticket sales and unfortunately [for] all of our commissions you can see a significant reduction in audience ... So we have to be careful. We can't programme contemporary [music] in every programme.'

It is of course acceptable for audience members to dislike new music they have heard and to express that dislike. Just as Del Mar was glad to hear the cries of 'Rubbish' on 1 May 1961,¹³ so Carey (2014) thinks it fine if people are very critical of a new piece of music: 'the worst thing is if ... it goes right over their heads and they've forgotten it.' He feels 'quite strongly [that what] we're here to do as an orchestra is to create debate and get people talking ... I don't think we

¹² <http://www.thecumnocktryst.com/festival-finale-2015/> [accessed 12 July 2016]

¹³ Case study 1A

should be there just to create a lovely evening's entertainment.'¹⁴ Salonen has spoken of one aspect [of hearing a new piece being played for the first time] that is 'very liberating, which is that you're free to hate it, whereas if you go to Brahms 4 you can't hate it'.¹⁵ To have that freedom, you need to hear the new piece.

The regular audience member buys tickets for concerts and attends them because s/he wants to do so, perhaps for relaxation after a day's work, or for stimulation. Priorities may be different from those of a professional. Nicolson (2015), who declares that 'nothing about new music scares me' because she was exposed to new music when young and because it is part of her job, thinks audiences are 'terrified' of the expression 'new music' and that a work needs to be framed differently, perhaps as 'a special piece' written for an individual or a group, or for an occasion. That recalls Lindsay's explanation (chapter 5) of 'musica viva' as meaning 'living' music, using language to try break through a barrier.

Thiagarajan (2016) was careful to stress that, in presenting new music to the public through the RSNO's subscription series, he did not want the orchestra to be seen as 'educating' audiences but rather sharing with them 'something that we think we love and we think you might too.' This sentiment is not so dissimilar from Nicolson's, but it means programmers need to make audiences aware of what they love and why, as Denève did for *Ten Out of 10*.

If 'sharing' may be a route for orchestras engaging with adult audiences, education still matters. Nicolson's attitudes were shaped in part by her experience of playing MacMillan's *Into the Ferment* in the Second Strathclyde Concerto project. As was shown, something of that kind can inspire young people to perform and create, and those who had the opportunity to learn about new music found it more understandable than old music they had not studied. Besides Nicolson, Chester, Forde and Martin all spoke of the importance of education, but this is something that requires much more than the orchestras on their own can

¹⁴ See Gibson's wish that people should talk about Musica Viva programmes in the pub afterwards (case study 1).

¹⁵ *Music Matters* 28 May 2016

provide. There is a limit to how many children three orchestras can reach each year, and the success of a project depends on the active involvement of class and head teachers. If the educational system as a whole does not value music, orchestras have little chance to make an impact. The art world of which the orchestras are part needs the support of the education system, and indeed of society as a whole since society's attitudes towards music affect what politicians and educational policy-makers regard as important. There is a role for the orchestras, but they are participants here, not ultimately the decision-makers.

The art of programming

It is programmers who link orchestra, audience, and composer whether living or dead. They recognise that it can be difficult to include some new music alongside the standard repertoire. Grant (2014) points to the importance of context. She does not consider it possible to include a piece by Ferneyhough in a Beethoven programme, although it might work with *The Rite of Spring* or Bartók's Concerto for Orchestra. In her view, Carter falls into the same category of being difficult to fit into a conventional programme, but she recognises that other new music can be included alongside older repertoire.

As Grant's words suggest, programming is an art in itself. Lipman (1992:21) calls it 'a difficult craft' and Gotham (2014b:293) 'a creative art-form'. Before they even start devising programmes, whether for individual concerts, for a festival or for a whole season, orchestral planners have not only to recognise the external art world but closer constraints. Their orchestral musicians want satisfying work but programmers also need to ensure the continuing viability of the orchestra which means keeping existing funders happy and ideally attracting more of them, maintaining or increasing audiences, and controlling expenditure. As shown, including new music can be expensive when it requires extra rehearsals, extra musicians, or special equipment. For any orchestra which places some reliance on box office income, the fact that many audience members seek reassurance and prefer to attend concerts of what they know is

another constraint. Not only may those buying tickets for individual concerts choose more popular repertoire, but so may subscribers given that, unless they book for a whole season, they can avoid what they do not know, or think they will not like.¹⁶

Those audience members who are open to the new and perhaps even actively seek it out are fewer¹⁷ and perhaps sufficiently catered for, at least in Glasgow, by the one orchestra, the BBCSSO, which is less dependent on box office. The upshot, though, is that concerts of well-known works from the museum will usually attract large audiences, those with mixed programming smaller. Specialist modern music concerts may, as was shown with Tectonics, draw rather different audiences including those who do not normally attend classical concerts, but their numbers are still relatively low.

Planning a programme, whether a single concert, a festival or a whole season, means trying to achieve a balance. In a single concert, unless it consists of one long work, there needs to be variety in the pace, mood, key (in tonal music) and colour of the works, but pieces must still connect with each other, perhaps in following some extra-musical idea, but certainly musically. Over a season there similarly needs to be variety – every concert cannot include a piano concerto, for instance.

When programmers set new music alongside the standard repertoire, they need to think carefully about how to do it.¹⁸ Carey, drawing on his experience with the Manchester Camerata before he joined the RSNO, described (2014) including a spectralist work by the orchestra's composer-in-residence alongside Vaughan Williams. The new work proved controversial with the players who wanted it taken out of the programme because they said "it makes us look terrible"; they

16 As stated on p113, footnote 16, this is a result of the change in the way subscription series are offered to the public.

17 Searle (2016) talked of an RSNO Discovery concert at which a new work by Peter Dowling was played alongside Stravinsky and Schnittke's Fourth Symphony (a work calling for large resources – orchestra, chorus and soloists). The audience numbered only about three or four hundred which he nevertheless thought quite good for a new music concert.

18 An example of lack of thought was highlighted by Hearne (1985:21): 'Unfortunately the SNO got its wires hopelessly crossed when it programmed "Aquilaia" by John Rhys Marlow as an opener to a medley of Radio 2 pot-boilers ... This was grossly unfair to the winner of the Ian Whyte Award.'

were embarrassed'. In the event, the effect of the work was to make the audience hear the older music in a different way. For him, at least part of the programming process is to try to put something in front of the core repertoire 'that gives you a fresh listening experience'.

Conway, who said (2014) that getting the right programme is very difficult, gave an example of a chamber concert. For the Hebrides Ensemble, he programmed Birtwistle's *Pulse Shadows* alongside Purcell. At first not all the audience¹⁹ understood the Birtwistle, but by the end they could not always tell when the musicians had gone back from Purcell to Birtwistle. It takes a very long time to build a programme, he said, comparing it with composition in its need for quiet time, and he talked of the importance of putting the programme together so as to hold the audience's concentration.

To restate this in terms of the museum versus contemporary culture debate: the two are not opposed to each other but rather each can bring something to the other, not least the new work to the old. To quote Carey (2014) again, 'what I'm interested in is, when we do something contemporary, how we can get a connection for people and so I'm not really interested in tokenistic "let's put in a new piece because it's the right thing to do", but it's where it fits within that programme or within the story of the season'. Publicity material needs to make that story clear as, if it is just told through the music itself, that will only be apparent to those attending the concert.

Thiagarajan said (2016) that some members of the audience ask why the orchestra *MUST* perform new music. He thought there was no 'must', but gave his answer as to why orchestras *DO* play new music.

I understand that ... it's not easy to go from a Mozart and a Haydn to a Luciano Berio but there actually is something there in common between all of these composers, that if you look deep enough you can find. And I always make the point to people who are reluctant to go on that journey that we don't build buildings now like we built them in 1850. And if we did, it would look bizarre.

¹⁹ He did not mention the members of the Ensemble, who are accustomed to playing new music.

He talked about an 'imaginative journey' that 'you have to allow yourself to go on', even though 'you don't fully understand it', and he went on to say that it is OK to reject it, but if you don't like it today, 'you may find it intriguing and interesting in five to ten years'.

Programmers have an almost impossible task. There are regular rediscoveries in the basement of the museum, that is of rediscovered works by dead composers. The available music increases each year as new pieces are written. Living composers want their older music played, as well as the opportunity to write new works, and repetition helps audiences get to know music and a composer's style.²⁰ Furthermore, in order to reach people who would not normally attend a concert, orchestras may include in their seasons (often outside their subscription series) concerts of film music, and seasonal concerts for Christmas, for instance.²¹ Gibson, in introducing his first season with the SNO,²² said 'no orchestra can progress unless it keeps in line with modern trends and plays the best contemporary works' but went on to say that in planning programmes 'I have constantly recalled my first experience of the great symphonic masterpieces', a reminder that every year there will be people in the audience for whom the standard repertoire is new. Twenty-six or so subscription concerts a year, all based on heritage music, mean that there is limited scope for the new, and even more limited scope for new Scottish music. The demands and expectations of audiences, composers and musicians are different, and the need for the orchestras to remain solvent adds to the responsibility on programmers. To plan a concert season is to walk a tightrope.

20 Gilmore (1993:238) gives one reason for the lack of repeats as the 'rapidly changing character of the avant garde', but new music is not necessarily 'avant garde'. Orleans (1997) argues passionately for regular repetition of new works so they become part of the repertoire.

21 Price (2017) explores populist concerts as a way to introduce audiences to classical music with a study of the CBSO's populist and core audiences.

22 Introduction to SNO 1959/60 brochures for Glasgow and Edinburgh.

Scotland now

Thiagarajan (2016), then a relative newcomer to Scotland, said, 'I suspect that there is a perception that the [BBC]SSO is the trail-blazer for contemporary, that the SCO is considered to be the orchestra for the exciting smaller scale, even if it's a large-scale composer but played on a smaller scale, and that the RSNO is considered to be the slightly more conservative audience-pleasing organisation. In theory that might be the case, I think in practice that's actually not true'. In fact, in terms of programmes that is a reasonable assessment at the end of this period, although at the start it was the Scottish Orchestra / SNO that fulfilled several roles since the SCO did not exist and the BBC Scottish was studio-based.

The BBCSSO has the advantage not just that it is less dependent on box office income but that it can make the music of Scottish composers part of the its contribution to central BBC programming. That does not mean that other BBC orchestras cannot and do not play Scottish music. On the contrary: MacMillan and Davies have both had roles with the BBC Philharmonic, and the BBC Symphony has devoted composer weekends or days to the music of MacMillan, Weir and Musgrave. The BBCSSO is, though, as concerned as the other two Scottish orchestras not to be parochial and programmes a broad range of new music.

Hayes is based in London but visits Glasgow regularly. When asked if he saw a healthy scene in Scotland, his reply (2014) was 'yes'. He thought there was a lot going on given the size of population, and the country did not have too many orchestras, at least not by Danish or Finnish standards. For as long as he could remember everything had been about to collapse, but in fact the scene was very resilient, partly down to 'practitioners and administrators, and partly down to audiences'. Although he had heard others say that there should be much more new music activity by small ensembles, for him it was orchestras that were important. Nevertheless, he saw a gap where MN had been, not filled by Tectonics as the type of repertoire is so different. He commented that, whereas 'Musica Nova was just something you did' when he was a young student, at that

time 'you didn't worry about outreach or schools or anything'. In other words, the environment has changed.

The orchestras alone cannot maintain or improve the overall situation. As shown, they are part of a much wider world, both a musical art world, and the fundamental institutions of society itself. The education system (in the widest sense) is crucial. Young people need to have the chance to experience classical musics as well as rock and pop, adults to have the opportunity to hear and make all kinds of music. Musicians, professionals and amateurs, must be able to develop the skills needed to play new music.

Areas for further research

This case study provides the opportunity for comparisons with the programming and commissioning of orchestras in other places with a strong national or regional identity, looking at the extent to which their programming reflects that identity or is more international.

Variety in programming has been in evidence from the earliest days of public concerts. For instance, Macleod (2001:110-111) in her Table 4.6 lists German, Italian and Scottish works added to the Edinburgh Musical Society's repertoire in 1769, and a London Proms programme in 1896 (before the BBC was involved) consisted of 17 items by 15 composers including Mackenzie, Chabrier, Bishop, Kistler, Liszt, one anonymous - and one woman, Ellen Wright (Cox 1980:316-317), with the Chabrier and Kistler being English premieres. Bülow's programmes in Glasgow in 1877 included French, German, English, Scottish and Cosmopolitan nights, but that certainly did not mean all the works in a concert were by composers of that nationality.²³ In other words, internationalism has always been more apparent than nationalism.

²³ Indeed, the titles were clearly very loosely applied with the Scottish night (Birkin 2011:542) not only including an overture by Mackenzie and works showing Scottish influence or themes such as the finale of Mendelssohn's 'Scottish' Symphony and Gade's overture *Im Hochland* (*In the Highlands*), but also music by Auber and others which seems to have no Scottish connection.

Composers, too, are in many respects international. Scottish composers, as defined on p18, include those born in Scotland but living abroad and those born elsewhere but living in Scotland temporarily or permanently. Of those born and resident in Scotland, some studied and others worked elsewhere in Europe or in America, for instance. The 1973 BBC radio programme *A discussion on Scottish composers and their music* included a conversation about Scottishness in music, with Dalby saying he had used Scottish tunes but also early Spanish music, and both he and McLeod speaking of non-musical influences such as literature and art. Composers may also recognise their Scottishness without being politically nationalist. Besides the composers who wrote to the press before the referendum about their fears for the future of the BBCSSO (Boyle 2014), there were those who went further in expressing their views on Scottish independence (MacMillan²⁴ 2014).

It is therefore perhaps more helpful to think in terms of local than national with the baggage of its implications.²⁵ The three Scottish orchestras play from the Borders to Shetland, even if mostly in Glasgow and Edinburgh, so the whole area can be regarded as local for them. It is clear from their programming and programmers' statements that the orchestras think and act both locally and internationally in their programming, commissioning, and indeed performing when they have the opportunity to tour abroad. Comparisons with other orchestras will show how far that applies generally, or where and what differences there are. As databases of concert programmes are developed it will become easier to examine programmes across institutions, if the information in the databases is consistent. It would also be interesting to compare the planning of professional orchestras with that of amateur choirs and orchestras and smaller professional ensembles in both this respect, and in respect of new music and commissions - youth orchestras often programme adventurously.²⁶

²⁴ Clare MacMillan, the daughter of James

²⁵ See also the comments by Loughran (p196) and Carey (p211) above on other orchestras' performances of local composers.

²⁶ The National Youth Orchestra of Scotland has a good record of commissioning and performing new music (see appendices in MacLean 2003)

Besides suggestions for research given in earlier chapters, other areas include musicians' training, developing work undertaken by Bennett (2008), and aspects of audience research as in the work of Sloboda at the Guildhall School, Burland at the University of Leeds and Pitts at Sheffield. As this dissertation does not consider musical style, research into the psychology of response to particular styles might help explain some of the underlying problems, as might an exploration of the consequences of physiological changes as people age.²⁷

The problem, as stated on p19, referred to programmers' predicament as to whether to celebrate heritage, or creativity in contemporary cultural expression through the performance of music by living composers. The conclusions here show that the relationship between past and present in programming is in fact more complex and that in turn offers opportunities for further research. If the new music played in a concert affects and perhaps enhances the audience's understanding of older works included in the same concert - and vice versa - then it would be valuable to know more about how that process works, and how audiences perceive the effect. From the performers' point of view, too: if playing new music influences their understanding of older music (see Volkov quotation on p205), there are implications worth exploring further. Composers' responses to the past have not been examined here although they can be seen as part of the pattern, so another aspect of the research could be to take an extensive overview of those responses.²⁸

Epilogue

The debate on the problem continues. Adams restates his view²⁹ that contemporary composers 'always have to live with the assessment that what we do is irrelevant, or elite - that classical music is dead', and adds as a further issue 'that classical institutions have become so big. They have to spend so much of their time making marketing models or fundraising ... the whole concept of art

27 Given that regular audience members are often older: do those physiological changes affect what they hear, and particularly what they hear when listening to a new work?

28 See reference to Wilson (2014:64) on p36 above and also p167 footnote 38.

29 See p57

as something new, stimulating, a provocation, is in danger of being lost' (Maddocks 2017). On the role of the orchestra, another composer, Nicola LeFanu (2017), comments that it 'is a medium that should be an anachronism – in economic terms, it is – yet it continues to be a magnetic force' and that 'composing for orchestra is an enthralling experience'.

Pianist Nicolas Hodges, asked why he is so committed to performing contemporary music, responds 'I just love it ... I find it totally necessary.' He considers 'listening to an average performance of a Chopin waltz³⁰ to be extremely unnecessary, not just in my life but also in society, and I feel more and more that contemporary music is really something that's a necessity for society and for culture'. His reasons are that new music is 'of our time', because 'music and art, contemporary art, is society talking to itself about itself, about its own situation ... It's a constant conversation between artist, audiences, people observing and society as a whole.'³¹

What orchestra programmers face is many concert-goers' preference for what they know, for what seems to be sanctified, and for escape from the contemporary world. Although the programmers recognise the need to include some new music in their programmes, box office pressures have meant the SCO has had to temper its desire to commission, while the RSNO, which sees its remit as reaching the widest possible audience and has higher costs, is the most tentative. It is also possible that the small audience that welcomes the new looks first at the BBCSSO's programmes.

This dissertation, as stated at the outset, does not offer a solution to the problem posed by audience preferences for the music of the past, but a conclusion from the research is that an orchestra on its own cannot bring about change, not even working with other orchestras or with the musical world as a whole, however necessary that co-operation is. The musical world is inseparable from the political, social and economic system, so the funding of the BBC depends on social attitudes and political will at Westminster, of the RSNO and

³⁰ In orchestral terms that might be a Beethoven overture. His views recall those of Orleans on 'routine renditions' (1997:65 - see p38).

³¹ *Music Matters*, 18 February 2017.

SCO on political will at Holyrood, while a narrow education system deprives children and adults of the skills they need to make and listen to music. In order to improve the chances of influencing decision makers, it is necessary to bring everyone involved – promoters, musicians, composers, audiences, and wider society – into the conversation to which Hodges refers.

APPENDICES

Abbreviations and Symbols used only in Appendices

(for other abbreviations, see p14)

*	Information uncertain. Where a composition is so marked, inclusion is based on informed guesswork as to its date.
§	Work repeated. Repeats in the same season (and, in the case of the BBCSSO, studio 'prehearings' or studio repeats of works also played in other concerts) are not included in the number of performances except when the [R]SNO played a work in its main season and then repeated it in a plebiscite concert or its own summer Proms (marked 1+§), or repeated a Musica Nova work in its main season.
†	Concert given in association with another organisation, e.g. for a conference or a music society.
+	Additional works (e.g. WP+2 means 3 works by that composer, one being a world premiere)
&	means that the work was both a commission and a premiere, for instance.
^	Appendix B only: work performed by another orchestra in an SNO series, i.e. in a concert promoted by the SNO.
bold type	Scottish composers (see definition in chapter one). Principal conductors who were also composers are regarded as Scottish during the period of their tenure.
(n)	Number in brackets indicates number of different works by that composer
grey type	Works in concerts put on by certain outside promoters, including the BBC Proms for the RSNO and SCO. For the BBCSSO, the BBC Proms are in black but separated out and the works only included in the numbers in the left-hand column if they were also played in Scotland either with or without an audience.
Aldeburgh	Aldeburgh Festival (outside promoter)
C	Commission
Co-C	Co-Commission
CT	Charitable Trust

Where websites are cited, the date in square brackets is the date of access.

Appendix A: Chronology

Abbreviations specific to this Appendix

As titles have varied over time, this chart uses the same abbreviation for a position which includes similar responsibilities.

AC	refers to a composer holding a position with an orchestra whether the title is affiliate composer, associate composer, composer-in-residence, or composer in association. Where composers such as Rory Boyle (SCO), Anna Meredith and Matthias Pintscher (BBC SSO) have special roles, these are noted.
CE	The most senior management position in the RSNO and SCO, whether the title was manager, general manager, administrator, general administrator or chief executive.
PC	refers to the most senior conducting position even if the title was chief conductor and/or music director.
PGC	principal guest conductor (only named if relevant to dissertation)

Year	RSNO	SCO	BBCSSO	Other
1891	'Official' founding date of Scottish Orchestra (short seasons only)			
1922				British Broadcasting Company founded
1923	Joseph Barnes CE			BBC Glasgow Station 5SC opens
1927				British Broadcasting Company became British Broadcasting Corporation
1930				BBC establishes BBC Symphony Orchestra, its first full-size permanent orchestra.

Year	RSNO	SCO	BBCSSO	Other
1935			Ian Whyte HoMS; BBC Scottish Orchestra founded: 35 players, full-time, based in Edinburgh. Guy Warrack PC	
1939			Orchestra moves to Glasgow	
1940	Warwick Braithwaite PC			
1942				Scottish Committee of CEMA
1945				Start of BBC Scottish Home Service (SHS) and Light Programme
1946	Walter Susskind PC		Ian Whyte PC; Herbert Wiseman HoMS. Orchestra now 57 players	Start of BBC Third Programme; ACGB replaces CEMA
1947				1st Edinburgh International Festival (Director Rudolf Bing). Scottish Committee of ACGB
1950	Scottish Orchestra becomes permanent, full-time SNO			EIF Director Ian Hunter
1951	Barnes dies; WR Fell CE			Festival of Britain
1952	Karl Rankl PC		[Alexander Gibson assistant conductor]. Harold Thomson HoMS	
1956				EIF Director Robert Ponsonby; Robin Orr Gardiner Professor of Music at the UofG, to 1964
1957	Hans Swarowsky PC			Start of BBC Network Three
1959	Alexander Gibson PC		[Bryden Thomson Assistant Conductor.] Attempt to disband orchestra	William Glock BBC CofM

Year	RSNO	SCO	BBCSSO	Other
1960	1st Musica Viva		Norman Del Mar PC	
1961	Musica Viva continues		Joins SNO for <i>Gruppen</i> in MV	EIF Director George Harewood, focus on Schoenberg
1962				EIF focus on Shostakovich. St Andrew's Hall, Glasgow, destroyed by fire (26 October). Scottish Opera founded.
1964	Robert Ponsonby CE			Start of Music Programme on Network Three.
1965			Watson Forbes HoMS; James Loughran PC	EIF focus on Boulez & Tippett. BBC Music Programme "Third Phase" (on air 07:00-18:30)
1966				EIF Director Peter Diamand. Frederick Rimmer Gardiner Professor of Music, UofG
1967			Orchestra gains 'full symphonic status' and becomes BBCSSO (60 players) ¹	Scottish Committee of ACGB renamed Scottish Arts Council but still a committee.
1968	SNO moves into re-opened City Hall, Glasgow			Alasdair Milne Controller, BBC Scotland (to 1973). Foundation by Rimmer of Scottish Music Archive at uofG
1969			Attempt (2) to disband orchestra	

¹ Purser (1987a) gives the year as 1963 but this is not borne out by either Miller (1996) or reference to back copies of the *Radio Times* via Genome.

Year	RSNO	SCO	BBCSSO	Other
1970				'Broadcasting in the Seventies' (1969) leads to 4 generic BBC radio channels including Radio 3 and Radio 4 (BBC Radio 4 Scotland in Scotland)
1971	First Musica Nova; announcement of first Ian Whyte Award. Gary Bertini PGC (to 1981)		Christopher Seaman PC	
1972	David Richardson CE		Martin Dalby HoMS	Robert Ponsonby BBC CofM
1973	2nd Musica Nova			
1974		1st concert, City Hall, Glasgow, 27 January, conductor James Loughran. Ursula Richardson CE. Roderick Brydon PC start 1974/5 season.		'Year of the Scottish Composer'; BBC Radio 4 Scotland renamed BBC Scotland. Inflation 19.1% by 31/12/74
1976	3rd Musica Nova			Economic crisis: IMF aid to Britain
1977		Michael Storrs CE	Simon Rattle Assistant Conductor to 1980	
1978	Crisis over local authority funding; Junior Chorus founded		Karl Anton Rickenbacher PC to 1979	
1979	SNO Centre (Henry Wood Hall) opens: used for rehearsals, recording sessions and a few concerts. 4th Musica Nova	Michael Berkeley AC	1st concert in MN	EIF Director John Drummond. Opening of Queen's Hall, Edinburgh. Roy McEwan Administrator, MacRobert Centre, University of Stirling (Director 1982-1991)

Year	RSNO	SCO	BBCSSO	Other
1980		John McLeod AC	Third attempt to disband orchestra.	MU strike. Hugh Macdonald, Gardiner Professor, UofG, to 1987 (NB not BBC Hugh Macdonald)
1981	Fiona Grant CE; 5th Musica Nova			
1983		Brydon leaves	Jerzy Maksymiuk PC	
1984	Neeme Järvi PC; 6th Musica Nova (Matthias Bamert main conductor)	Ian Ritchie CE		EIF Director Frank Dunlop
1985	Grant leaves. Matthias Bamert PGC	Peter Maxwell Davies AC/Conductor; Kathryn McDowell development manager	Hugh Macdonald joins BBC Scotland as radio producer (NB not UofG Hugh Macdonald)	John Drummond BBC CofM
1986	Stephen Carpenter CE			
1987	7th Musica Nova; Carpenter leaves	Jukka-Pekka Saraste PC		BBC CofM and CofR3 positions merged: John Drummond
1988	Bryden Thomson PC; Christopher Bishop CE	1st Strathclyde Concerto (Peter Maxwell Davies)	Hugh Macdonald senior producer for SSO	
1989		McDowell leaves		
1990	8th (last) Musica Nova. Bamert & Thomson leave.	Plays in MN James MacMillan AC.		Opening of Glasgow Royal Concert Hall. Graham Hair Gardiner Professor, UofG
1991	SNO becomes Royal SNO Walter Weller PC	SCO Chorus founded; Saraste leaves	Hugh Macdonald HoMS	'Scotland's Music' programmes on BBC Scotland (30 x 90-minute programmes aired 1991-1992)

Year	RSNO	SCO	BBCSSO	Other
1992			Martyn Brabbins Associate Conductor. Proposal for merger with Scottish Opera orchestra	EIF Director Brian McMaster - closing concert SCO/Gibson: Wallace, Musgrave, Mackenzie, Whyte. Nicholas Kenyon BBC CofR3 (Drummond still in charge of BBC Proms to 1995). Classic FM launched
1993	Paul Hughes CE	Roy McEwan CE 8th (last) Strathclyde Concerto	Maksymiuk becomes Conductor Laureate	
1994		Ivor Bolton PC	Tan Dun AC / Conductor	SAC devolved to Scottish Office
1996	Hughes leaves	Joseph Swensen PC	Osmo Vänskä PC; Brabbins title changed to Associate PC (to 2005); Macdonald title changed to Director, BBC SSO.	
1997	Simon Crookall CE; Alexander Lazarev PC			
1998	'Discovery' series starts			Roger Wright BBC CofR3
1999	'Discovery' series continues (1998/9 season)		Tan Dun leaves; Stuart MacRae AC to 2003	SAC devolved to Scottish Government
2000				
2001	Discovery 2001			John Butt Gardiner Professor, UofG
2002	Discovery 2002			
2003		Rory Boyle Composer Laureate for Schools to 2006	Ilan Volkov PC	

Year	RSNO	SCO	BBCSSO	Other
2004			Anna Meredith Composer in Residence (for education work) to 2006	
2005	Stéphane Denève PC; Simon Woods CE		Jonathan Harvey AC to 2007	
2006			Re-opening of City Halls, Glasgow (Grand Hall, Recital Room and Old Fruitmarket) as home for orchestra. Gavin Reid Director	
2007				RSNO and SCO as National Companies become direct responsibility of Scottish Government. EIF Director Jonathan Mills
2009		Robin Ticciati PC	Donald Runnicles PC, Volkov PGC	
2010	'Ten Out of 10' starts		Composer/Conductor Matthias Pintscher Artist in Association	
2011	'Ten Out of 10' concludes. Mick Elliott CE			Creative Scotland succeeds SAC
2012	Peter Oundjian PC			
2013			1st Tectonics Festival	
2014	Elliott leaves	Martin Suckling AC	2nd Tectonics	Roger Wright leaves
2015	Krishna Thiagarajan CE		3rd Tectonics	EIF Director Fergus Linehan. Alan Davey BBC CofR3
2016		McEwan leaves; Gavin Reid CE	4th Tectonics. Thomas Dausgaard PC; Runnicles Conductor Emeritus; Reid leaves	

Sources

Programmes and brochures produced by the BBC Scottish Symphony, (Royal) Scottish (National) and Scottish Chamber Orchestras; Briggs (1979 and 1985), Miller (1996), Purser (1987), Walker (2011), Wilson (1993a);
<http://www.gov.scot/Topics/ArtsCultureSport/arts/Archive/NationalCompanies> [15 August 2017];
https://en.wikipedia.org/wiki/Classic_FM_%28UK%29 [28 April 2015];
[https://en.wikipedia.org/wiki/Gardiner_Professor_of_Music_\(Glasgow\)](https://en.wikipedia.org/wiki/Gardiner_Professor_of_Music_(Glasgow)) [17 January 2017].

Appendix B: Composers of new music played by the RSNO

Season	No of New Works	Composers
		Warwick Braithwaite principal conductor
1945/46	<19	A Benjamin, Blamey Lafone, Bliss, Britten, Budashkin, Chisholm, Emery* , Ireland, Khachaturian, Moeran, Moonie* , Riddell-Hunter* , Virgil Thomson, Turina, Vaughan Williams, Walton (3), Weinberger
1946		Walter Susskind becomes principal conductor
1946/47	14	Barber, Britten, Hindemith, Ireland, Khachaturian, Kodály, Martinů, Ravel, Thorpe Davie , Vaughan Williams (3), Walton (2)
1947/48	24	Alwyn, Barber (2), Bax, Britten (2), Copland, Elgar, Head, Hindemith, Ireland, Kabalevsky, Khatchaturian, Kodály, Rachmaninov\$, Ravel, Bernard Stevens, Stravinsky (2), Thorpe Davie , Walton (2), Vaughan Williams, Weinberger
1948/49	18	Bartók, Lennox Berkeley, Britten\$, Hindemith, Kabalevsky, Khatchaturian, George Lloyd, S Prokofiev, Ravel, Richard Strauss, Stravinsky, Susskind , Toye, Vaughan Williams (4 of which 1\$), Whyte
1949/50	24	Arnold, Barber, Bartók, Britten, Coates, Chisholm , Dyson, Gál , Hindemith, Ibert, Ireland, Kabalevsky\$, Khatchaturian (2), S Prokofiev, Ravel, Roussel, Rubbra, Salter, R Strauss, Stravinsky, Thorpe Davie , Vaughan Williams (2 of which 1\$) <i>Also 'first performance at these concerts' of Mahler Symphony No 9, completed 1909 (not included in number)</i>
1950		Scottish Orchestra became full-time, permanent, Scottish National Orchestra
1950/51	39	Addison, Alfvén, Alwyn, Arnold, Barber, Bartók, Bate, Berners, Bliss, Britten (2), Coates, Copland, Delius, Easdale, Egk, Hindemith, Arwel Hughes, G Jacob, Jacobson, Khatchaturian, McQuaid , Rudolf Mengelberg, Milhaud, Moeran, S Prokofiev, Rachmaninov, Ravel, Rawsthorne (2), Riisager, R Strauss, Stravinsky, Thorpe Davie (SNO C), Tippett, Vaughan Williams (2), Walton, Haydn Wood <i>Also first performance in Glasgow of Bruckner Symphony No 7, first performed 1884 (not included in number)</i>
1951/52	14	A Benjamin, Blacher, Bloch, Britten (3), A Butterworth , Castelnuovo-Tedesco, Center , Hamilton , Kabalevsky\$, Khatchaturian, Rawsthorne, Thorpe Davie <i>Also one unidentified work by Villa-Lobos (died 1959) (referred to only as 'Song Cycle', date therefore not known)</i>
1952		Karl Rankl becomes principal conductor
1952/53	14	Britten (2), John Gardner, Hamilton , Hindemith, Honegger, Montgomery (GCU C), Schoenberg, R Strauss, Vaughan Williams, Walton (3), Whyte
1953/54	<12	Bartók, Marie Dare , Gál , Julius Harrison, Hindemith, Ireland, Paul Kilburn* S Prokofiev, Rawsthorne, Phyllis Tate, Vaughan Williams (2) <i>Britten's Spring Symphony scheduled in the season but cancelled due to Britten's illness.</i>
1954/55	<18	Arnold, L Berkeley, Britten (2), A Butterworth , Michel Ciry, Gardner, Ignace Lillien, Montague Phillips*, Rankl , Rawsthorne, R Strauss (2), Stravinsky, Vaughan Williams (3), Walton

Season	No of New Works	Composers
1955/56	9	Arnold, Bartók, Blacher, Britten, Gál , R Strauss, Vaughan Williams (2), Walton
1956/57	<16	Arnold (1+1+§), Berg (WP in fact 1936 and this performance February 1957), Britten, Dallapiccola, Hindemith, Kabalevsky, T Matthews* , Panufnik, S Prokofiev, Rankl (2), Shostakovich, Stravinsky (2§)
1957	Hans Swarowsky becomes principal conductor	
1957/58	14	Arnold (2), Bartók (2), Blacher, Britten (4), Fricker, Morton Gould, Hamilton , Kabalevsky§, Rankl [now in Australia]
1958/1959	10	Arnold (2), Bartók (2), Britten (2), Virgilio Mortari, R Strauss, Stravinsky, Walton
1959	Alexander Gibson becomes Principal Conductor	
1959/60	13	Arnold, Bartók, Bliss, A Butterworth [no longer resident], Hamilton (1 SNO C§+1MV+1§), Hindemith (2), Gordon Jacob, Schoenberg (MV), Stravinsky (MV), Vaughan Williams
1960/61	21	Barber, Bartók, Britten (1+1§), Hamilton (1+1MV), Hindemith (MV), G Jacob (SNO C), Musgrave (MV), Nono (MV), Rankl, Rawsthorne, Schuller (MV), Shostakovich (2), Stockhausen (MV), Stravinsky, Schoenberg (1+1MV), Webern (MV), Whyte
1961/62	11	Arnold, L Berkeley, Britten (2), Dallapiccola, Fricker, G Jacob (see 1960/61), Stravinsky§, Shostakovich (1+1§), Walton
1962/63	19	Arnold (1+§), Hedges , G Jacob (see 1960/61), Lawson , Leighton , Messiaen, Musgrave , Robin Orr , S Prokofiev, Purser , Rawsthorne, Schuller, Shostakovich (1+1§), Stravinsky, Walton, T Wilson , Wordsworth
1963/64	<22	Arnold, Barber, Bartók, L Bernstein (1+1^), Britten (2), Dankworth (3 of which 2*), Hamilton , Hedges , G Jacob (see 1960/61), Musgrave , R Orr , S Prokofiev, Seiber, Shostakovich, Walton (3), T Wilson
1964/65	<17	Arnold, Barber, Berkeley, L Bernstein, Britten (2), Dalby , Dankworth (2 of which 1*), Ginastera, Jacob (see 1960/61), R Orr , Purser (SNO C), Seiber, R Strauss, Stravinsky, Tippett <i>Also what was believed to be the first performance in Scotland of Bruckner's Symphony No 8, written 1884-1887</i>
1965/66	13	Arnold, RR Bennett, Britten, Copland, Gál , Henze, G Jacob (see 1960/61), Lutosławski, Musgrave , Oldham (UKP), Skalkottas (UKP), Shostakovich, Stravinsky
1966/67	12	RR Bennett, Bernstein, Dalby , Henze, G Jacob (see 1960/61), R Orr , Poulenc, Purser , Rodrigo, Stevenson , Tippett, T Wilson
1967/68	9	Britten, Henze, Horovitz, Jacob (see 1960/61) R Orr , Shostakovich (2), Stevenson , T Wilson
1968/69	16	Arnold§, Bernstein (2), Britten, Henze (3), Dorward , Musgrave , R Orr , Rawsthorne, Shostakovich (2), Thorpe Davie§ , Williamson, T Wilson
1969/70	<15	RR Bennett, Dalby (C for SNO), Dankworth (3 of which 1*), Hamilton , Henze (2), Larsson, Musgrave (2), Shostakovich, Stevenson , T Wilson , Hugh Wood BBC Prom: Wilfrid Mellers <i>Yebichai</i>
1970/71	5 MN Season 5	MN: Berio (C), Hamilton (C), Musgrave , T Wilson (C), D Young Britten, PM Davies, Mahler completed Cooke, R Orr , T Wilson

Season	No of New Works	Composers
1971/72	9	Dorward, Hamilton, Leighton (SNO C), Musgrave, Purser, Seter, Shostakovich, Thorpe Davie, Walton
1972/73	16	Arnold (2), RR Bennett, J Currie (SNO C), Dalby, Forbes, Geddes, Gerhard, Hamilton, Henze, Ligeti, Lutostawski, Shostakovich, Tippett (2), G Williams (Whyte Award)
1973/74	4 MN Season 12	MN: Berio (C), Dalby (C), PM Davies (SNO C) [moved to Hoy 1971], Ligeti. Currie (SNO C), Dallapiccola, Gerhard, Hamilton, Leighton (2), Maw, R Orr, Shostakovich, Stevenson, Tippett (1+§), T Wilson BBC Prom: Musgrave Viola Concerto
1974/75	16	Baird, Dalby (2), PM Davies, Hamilton , Holliger, Horovitz, Lutostawski (2), Musgrave , Oedoen Partos, Penderecki (3), Morris Pert, Salzedo
1975/76	11	Arnold, Berio (2), Britten^, Hamilton (SNO C) , Josephs, McCabe^, Colin Matthews (Whyte Award), R Orr, Spedding^, Zimmermann
1976/77	5 MN Season 11	MN: Birtwistle (C), Dorward (C), Feldman (C), Newson (Commission), Penderecki [Hamilton (chorus and organs, no orchestra)] RR Bennett, Britten (2), Henze, Hamilton, Harper, Kilar, Leighton, McLeod§, Musgrave, Walton
1977/78	7	Birtwistle, B Cole (SNO C), Leighton, McCabe (1+1^), J Moody, Seter <i>Also BA Zimmermann Violin Concerto of 1950-1954</i> BBC Prom: Birtwistle
1978/79	6	Britten^, Cresswell (Whyte Award), Harper (SNO C) , Kokkonen, Leighton^, Tippett
1979/80	8 MN Season 7	MN: Chapple^, Ferneyhough (C), McGuire^, R Holloway (1+1^), Scherchen-Hsaio, T Wilson (C+1^) Dalby, Geddes, Kinsella^, McLeod^, Mahler/Cooke, Penderecki, Shostakovich^ BBC Prom: Dalby
1980/81	6	Britten, A Burgess, Haslam*, Musgrave, Previn, T Wilson BBC Prom: Musgrave
1981/82	10 MN Season 5	MN: Babbitt (1+1^), Goehr (C+1^), Harvey (C), Lutostawski (3), Weir (C) McLeod (SNO C), R Orr, Pärt, Shostakovich, Thorne (Whyte Award)
1982/83	4	Goehr, Gregson, Hamilton (SNO C) , Horovitz,
1983/84	5	R Holloway, Horovitz. Scottish Prom: 3 choral works by Dave Brubeck. <i>Also Messiaen Chronochromie (1960)</i>
1984	Neeme Järvi becomes principal conductor; Matthias Bamert responsible for MN	
1984/85	9 MN Season 6	MN: Carter (2+1^), Casken (1+1^ BBC C), Cresswell (C+1^), Nørgård (1C+1) Carter (Piano Concerto repeat from MN), Druckman, Haslam*, O'Brien; Parris, Rhys (Whyte Award) <i>Also UK premiere of Tubin Symphony No 5 (1946)</i>
1985/86	4	Hämeenieniemi, Lepak, Musgrave, Sweeney (WP) (†: concert apparently co-promotion with Scottish Trades Union Congress General Council) BBC Prom: another repeat of Carter Piano Concerto

Season	No of New Works	Composers
1986/87	6	RR Bennett, Pärt (2), Sweeney , T Wilson , D Young BBC Prom: <i>Casken Orion over Farne</i> from 1984 MN
1987/88	15 MN Season 5	MN: Dillon (BBC C+1^), Knussen (2), Lutosławski^, Takemitsu (C+5+1^), Turnage (C+1), BA Zimmermann Boulez, Harper , Musgrave & RR Bennett, Shostakovich, T Wilson
1988	Bryden Thomson becomes principal conductor	
1988/89	3	Goehr, Leighton , Vores (Whyte Award),
1989/90	6	G Benjamin, PM Davies , Powers, Sweeney , Tull, T Wilson
1990/91	16 MN Season 4	MN: Cage (2+1^), Dalby , MacMillan (C+2^), Osborne (1+C^+2^), Rihm (C+1+3^), Crosse (SNO Chorus C), Musgrave (2), Panufnik
1991/92	7	PM Davies , Geddes (3), McGuire (RSNO C), MacMillan (repeat of Piano Concerto No 1 from MN), Rosauro BBC Prom: Dalby (BBC C for RSNO)
1992	Walter Weller becomes principal conductor	
1992/93	<6	Lutosławski (3), Dalby (repeat of BBC C), Rutter, Scrimger *
1993/94	10	Archbold, Nicolson , Randalls , Robb , Ward (all IBM Composers' Competition finalists - Nicolson's was winning work); Britten, Randalls (RSNO C), Rutter, Wallen, Weir
1994/95	7	Dutilleux, MacMillan (2), Nicolson (as winner of IBM Composers' Competition), Patterson, Randalls , Schnittke
1995/96	7	Caltabiano, Lutosławski (orchestration of older work), McCartney & Carl Davis, MacMillan , McPherson (RSNO C), Pheloung, Stevenson (RSNO C)
1996/97	<9	J Adams, Cresswell , PM Davies , Kaipainen, Lutosławski, McGuire (RSNO C), McIlwham (orchestration* of 1972 work), MacMillan (RSNO C), Takemitsu
1997	Alexander Lazarev becomes principal conductor	
1997/98	9	Adès, Beamish , Dove, McGuire , MacMillan (2), McPherson , Torke, T Wilson
1998/99	14	G Barry (2), PM Davies §, Gardner, Korndorf, McGuire , MacMillan (3), Messiaen, Sierra (RSNO Co-C), Tippett, Torke (2)
1999/2000	6	PM Davies , Harbison, MacMillan , Rouse, Torke (2)
2000/01	12	Armstrong (RSNO C), PM Davies , Dowling, Fennessy , Harper , McCaffrey , MacMillan (2), Rautavaara, Schnittke, Torke (1+RSNO C),
2001/02	7	J Adams, Armstrong , Gubaidulina, Searle (2), Torke (RSNO C), Turnage
2002/03	5	Armstrong (RSNO C), Daugherty, PM Davies , Tower, John Williams
2003/04	6	Corp, MacMillan (2), Musgrave , Nicolson (RSNO Junior Chorus C), Searle (RSNO C)
2004/05	9	J Adams (2), Beamish , H Blake, Dillon , L Harrison, MacMillan , Rouse, Gareth Wood
2005	Stéphane Denève becomes principal conductor	
2005/06	9	Beamish (1+RSNO C), Connesson (RSNO C), PM Davies , MacMillan , Penderecki, Rautavaara (RSNO Co-C), Howard Shore, Turnage
2006/07	3	Connesson (RSNO Co-C), Higdon, Knussen

Season	No of New Works	Composers
2007/08	9	Blake, Connesson, Corigliano (RSNO Co-C), Daugherty, Kernis, P Lane, MacMillan , Pärt, G Prokofiev
2008/09	8	Connesson, Dubugnon, B Mantovani, Musgrave (Glasgow and BBC Prom), Pécou, Rhorer, Schwertsik (RSNO Co-C), Fabien Waksman (C? - see Appendix C)
2009/10	4	Connesson, Daugherty, Knussen (2)
2010/11	10	J Adams, Connesson, Grime , Knussen , P Lieberman, M Lindberg, MacMillan , Rouse, Saariaho, Salonen (all Ten Out of 10)
2011	Peter Oundjian becomes principal conductor	
2011/12	5	Lieberman, Jenkins, McDowall (connected with community project in Aberdeen), MacMillan , Waksman
2012/13	4	J Adams, Adès, Andersson, Borisova-Ollas,
2013/14	6	Adès, B Dean, MacMillan (2), Pärt, Saariaho (RSNO Co-C)
2014/15	3	Beamish (RSNO Co-C), M Lindberg, Rouse

Appendix C: Commissions by and for the RSNO 1950-2015

including award-winning works*

excluding Musica Nova (see Appendix D)

This list includes some works which may not have been commissions: queries are indicated under Comments. Works wrongly listed by Wilson (1993b:189-191) are noted at the end.

*'Award-winning works' (composers' names given in italics) are winners of the Ian Whyte Award and the IBM Composers' Competition. For the Karl Rankl prize, see Appendix D

The list includes music for chorus and orchestra commissioned by the orchestra's choruses.

Composer	Work	Date	City	Conductor / Chorus / Soloist	Comments
Thorpe Davie, Cedric	<i>Festal Overture</i>	15/10/1950	Glasgow	Susskind, Walter	For opening concert of the first season of the full-time, permanent SNO. Work subsequently withdrawn.
Montgomery, Bruce	<i>The Century's Crown</i> , for chorus and orchestra	03/06/1953	Glasgow	Cleall, Charles / GCU	SNO C according to Wilson (1993b), but GCU according to Whittle (2007:288), Cleall (their conductor) being an 'old friend' of Montgomery (p117). Printed programme says work had been 'specially written ... for performance by the Glasgow Choral Union at this evening's "Coronation" concert'.
Hamilton, Iain	<i>Ecossaise</i> for Orchestra	10/10/1959	Glasgow	Gibson, Alexander	Specially commissioned for opening concert of Orchestra's Tenth Season (season brochure).
Jacob, Gordon	<i>Fantasia on Scottish Tunes</i>	01/07/1961	Glasgow	Gibson	SNO C according to Wilson (1993b) but no reference on Jacob's website, http://www.gordonjacob.org/w_scot_tunes.html [16 April 2016]. Included here given lack of definitive information. Called an arrangement in 1962 programme and some others but not in all. Frequent repeats.

Composer	Work	Date	City	Conductor / Chorus / Soloist	Comments
Purser, John	<i>Opus 7</i> , for orchestra	08/01/1965	Edinburgh	Gibson	http://www.johnpurser.net/compositions.html [17 April 2016]
Dalby, Martin	Symphony	10/03/1970	Aberdeen	Gibson	Commissioned through the Royal College of Music for the SNO by Peter Morrison (Dalby 2015).
Leighton, Kenneth	<i>Dance Overture</i>	01/10/1971	Edinburgh	Leighton, Kenneth	SNO C according to Wilson (1993b). Composed to celebrate the 21st anniversary of the SNO: 'The Society acknowledges with gratitude the composer's generosity in presenting the first performance of his Dance Overture for this special birthday concert.' (Printed programme: that suggests the SNO did not pay a fee).
Williams, Graham	Symphony No 1	08/12/1972	Edinburgh	Gibson	Ian Whyte Award Winner. BBC broadcast transmitted 4 March 1974 seems to have been of a special lunch-time concert / recording. ²
Currie, John	<i>A String of Scottish Dances with an Original Dance</i>	29/06/1974	Glasgow	Gibson	SNO C according to Wilson (1993b). Probably given earlier in other cities. Gibson not credited with premiere in Wilson (1993a).
Hamilton, Iain	<i>Aurora</i>	22/11/1975	New York	Gibson	SNO C for North American tour, repeated in Scotland November 1975 and again in February 1993.
Matthews, Colin	<i>Fourth Sonata</i>	02/04/1976	Edinburgh	Gibson	1975 Ian Whyte Award. Repeated Glasgow. BBC broadcast transmitted 14 April 1977.
Cole, Bruce	<i>Foundry of Minstrels</i>	27/06/1978	Glasgow	Francis, Alun	SNO C according to Wilson (1993b).
Cresswell, Lyell	<i>Salm</i>	30/01/1979	Aberdeen	Atherton, David	1978 Ian Whyte Award winner. Repeated Edinburgh & Glasgow. BBC broadcast transmitted 3 February 1979.
Harper, Edward	Symphony [No 1]	09/03/1979	Edinburgh	Gibson	SNO C with the aid of the Scottish International Education Trust. Dedicated to Gibson.

² <http://genome.ch.bbc.co.uk/7f3d3b0ab65446ebbc3eb52b8357130d> [13 May 2016]

Composer	Work	Date	City	Conductor	Comments
Thorne, Simon	<i>3D for Orchestra</i>	02/12/1981	Aberdeen	Howarth	1981 Ian Whyte Award winner. Repeated Dundee, Edinburgh & Glasgow; BBC broadcast transmitted 4 December 1981.
McLeod, John	<i>The Seasons of Dr Zhivago</i>	02/04/1982	Edinburgh	Gibson / Luxon, Ben	SNO C with funds provided by the Scottish International Education Trust
Hamilton, Iain	Symphony No 4	21/01/1983	Edinburgh	Gibson	SNO C (SAC)
Rhys, John Marlow	<i>Aquileia</i>	19/03/1985	Aberdeen	Järvi, Neeme	Rhys won the 1984 Ian Whyte Award with a chamber work, <i>Capriccio</i> , which led to this commission. Repeated Dundee, Edinburgh & Glasgow; BBC broadcast transmitted 19 March 1986.
Vores, Andrew	<i>Twistification</i>	07/10/1988	Edinburgh	Thomson, Bryden	Vores won the 1987 Ian Whyte Award which resulted in this commission. Repeated in Glasgow; BBC broadcast transmitted 18 May 1989. ³
Crosse, Gordon	<i>Sea Psalms</i>	22/11/1990	Glasgow	Thomson	SNO Chorus C supported by Glasgow District Council's Festivals Budget and the SAC. Crosse said in the programme he wanted to extend the work.
Dalby, Martin	<i>The Mary Bean</i>	17/08/1991	London	Gibson	Commissioned by the BBC for the SNO.
Nicolson, Alasdair	<i>Tree of Strings</i>	18/09/1993	Glasgow	Davies, David	Winning work of IBM Composers' Competition. Other shortlisted works were by Paul Archbold, Jeremy Randalls, Magnus Robb & Martin Ward.
McGuire, Edward	<i>Symphonies of Scots Song</i>	May 1992	Dundee	Seaman, Christopher	Scottish Proms - 27/06/1992 in Glasgow. http://scottishmusiccentre.com/collection/search-the-catalogue/?works_id=6896 [26 November 2016] wrongly gives conductor as Owain Arwel Hughes.

³ <http://genome.ch.bbc.co.uk/1f4510a424fc4f6a9f505112a9e54e3d> [accessed 13 May 2016]

Composer	Work	Date	City	Conductor	Comments
Stevenson, Ronald	Cello Concerto, 'The Solitary Singer'	08/12/1995	Edinburgh	Weller, Walter / Welsh, Moray	RSNO C with subsidy from the SAC and the Jennie S Gordon Memorial Foundation. Originally intended for a ninth Musica Nova (Sweeney 2014).
McPherson, Gordon	<i>On E</i>	22/02/1996	Glasgow	Lazarev, Alexander	RSNO C with subsidy from the SAC and the Jennie S Gordon Memorial Foundation. Originally intended for a ninth MN (Sweeney 2014).
McGuire, Edward	<i>Cake-Talk: An Opera for Children</i>	07/11/1996	Glasgow	Bell, Christopher / RSNO Junior Chorus	Although the printed programme does not refer to <i>Cake-Talk</i> as a commission, McGuire confirmed it was (email, 12 December 2016). Supported by the SAC, Glasgow City Council, Foundation for Sport and the Arts, Educational Institute of Scotland, Jennie S Gordon Memorial Foundation, Miss Jean R Stirrat's CT, WA Cargill Fund, Alexandra Workware plc, Playaway Supplies (Scotland) Ltd and What Everyone Wants. Work also focus of an education project.
MacMillan, James	<i>Ninian: Concerto for clarinet and orchestra</i>	05/04/1997	Glasgow	Daniel, Paul / Cushing, John	RSNO C (SAC and Jennie S Gordon Foundation)
Sierra, Roberto	<i>Con Madera, Metal y Cuero</i>	25/02/1999	Glasgow	Bedford, Steuart	Co-C by the RSNO, Los Angeles Philharmonic & Corporacion de las Artes Escenico-Musicales/Festival Casals de Puerto Rico. EP
Armstrong, Craig	<i>When morning turns to light</i>	09/12/2000	Edinburgh	Weller / Ruddy, Colette (mezzo)	Commissioned by the RSNO and City of Edinburgh Council for the reopening of the Usher Hall.
Torke, Michael	<i>Rapture: Percussion Concerto</i>	22/02/2001	Glasgow	Alsop, Marin / Currie, Colin	RSNO C; work revised 2003. Torke's first new work for the RSNO as associate composer.
Torke, Michael	<i>An American Abroad</i>	01/02/2002	Edinburgh	Alsop	RSNO C (SAC)
Armstrong, Craig	<i>Northern Sounds ... Islands</i>	20/02/2003	Aberdeen	Weller	RSNO C
Searle, Oliver	<i>Prey for Life</i>	18/03/2004	Aberdeen	Lazarev	RSNO C; £5,000 grant from SAC.

Composer	Work	Date	City	Conductor	Comments
Nicolson, Alasdair	<i>Songs and Secrets</i>	06/06/2004	Glasgow	Bell	Commissioned by the RSNO Junior Chorus for its 25th anniversary. (SAC, parents' committee and Miss Jean R Stirrat's CT.)
Connesson, Guillaume	<i>Une lueur dans l'âge sombre</i>	28/09/2005	Dundee	Denève, Stéphane	RSNO C; dedicated to Denève.
Beamish, Sally	<i>Callisto</i> (Flute Concerto)	27/10/2005	Glasgow	Brabbins, Martyn / Bezaly, Sharon	RSNO C (SAC); dedicated to Bezaly.
Rautavaara, Einojuhani	<i>Book of Visions</i>	26/04/2006	Perth	Denève	RSNO Co-C with Orchestre National de Belgique and NHK SO; UKP. SAC - National Lottery Funds £5,000: http://www.scottisharts.org.uk/resources/publications/Annual%20reports%20&%20plans/Pdf/Grants%20Listing%20Lottery%20Funds%202004-05.pdf [18 April 2016]
Connesson, Guillaume	<i>Aleph: Symphonic Dances</i>	27/09/1996	Aberdeen	Denève	RSNO Co-C with Toronto SO & New World Symphony; WP. Dedicated to Stéphane and Åse Denève as a wedding present: http://www.billaudot.com/en/catalog.php?cs=1&dox=Guillaume%20Connesson [18 April 2016]
Corigliano, John	<i>Conjuror: Concerto for Percussionist and String Orchestra</i> (with optional brass)	10/04/2008	Aberdeen	Denève / Glennie, Evelyn	RSNO Co-C with Pittsburgh Symphony, Nashville Symphony, Dallas Symphony, Calouste Gulbenkian Foundation Music Department (Lisbon) & National Arts Centre Orchestra
Waksman, Fabien	<i>Solar Storm</i>	28/03/2009	Glasgow	Denève	RSNO C according to http://www.cueilleurs-de-notes.fr/ecole-de-musique_document/symphonies-infos.pdf [18 April 2016]. Fee paid?
Schwertsik, Kurt	<i>Divertimento Macchiato</i> for Trumpet and Orchestra	25/04/2009	Glasgow	Järvi, Kristjan / Hardenberger, Håkan	RSNO Co-C with Tonkünstler-Orchester Niederösterreich. Written for Håkan Hardenberger. UKP.

Composer	Work	Date	City	Conductor	Comments
Saariaho, Kaija	<i>Circle Map</i>	21/03/2014	Edinburgh	Mälkki, Susanna	RSNO Co-C with Royal Concertgebouw, Boston Symphony, Gothenburg Symphony, Stavanger Symphony orchestras and the Orchestre National de France. UKP.
Beamish, Sally	<i>Equal Voices</i>	07/11/2014	Edinburgh	Macdonald, Rory / RSNO Chorus	RSNO Co-C with the LSO; SP
<i>The following two works which the RSNO co-commissioned received their first performances before the end of the 2014/2015 season, although not in Scotland:</i>					
MacMillan, James	<i>Little Mass</i> for Children's Chorus and Orchestra	17/03/2016	Edinburgh	Oundjian, Peter / RSNO Junior Chorus	RSNO Co-C with Royal Liverpool Philharmonic Society (for its 175th anniversary) and the Bournemouth SO. Supported by Sally, Mary and Jonathan Groves to mark the centenary of the birth of Sir Charles Groves. SP. [Groves was principal conductor of the Bournemouth SO 1951-1961 & music director & principal conductor of the RLPO 1963-1977.] WP 28 March 2015: http://www.boosey.com/cr/music/James-MacMillan-Little-Mass/57884 [26 April 2016]
MacMillan, James	<i>The Death of Oscar</i>	08/04/2016	Edinburgh	Denève	RSNO Co-C with Stuttgart Radio Symphony and Seattle Symphony orchestras. UKP. WP 2013: http://www.boosey.com/cr/news/James-MacMillan-The-Death-of-Oscar-premiered/100285%26LangID=1 [15 August 2017]

Besides Crosse's *Sea Psalms*, the SNO Chorus also commissioned a work for chorus and bagpipes (no orchestra) by Edward McGuire, *Pipes of Peace*, premiered at the Dormition Abbey, Jerusalem, on 29 December 1986.

Discovery - new works (see also Appendix E)

The following new works were played in the 'Discovery' series. See chapter 5 regarding commission status.

Composer	Work	Date	City	Conductor	Comments
Fennessy, David	<i>Dead-End</i>	18/01/2001	Glasgow	Kok, Nicholas	Discovery 2001
McCaffrey, A J	'Between <i>homage</i> and <i>homily</i> '	05/04/2001	Glasgow	Kolvula, Hannu	Discovery 2001
Dowling, Peter	<i>Now that we are here ...</i>	03/05/2001	Glasgow	Lazarev	Discovery 2001
Searle, Oliver	<i>Systolic</i>	02/05/2002	Glasgow	Lazarev	Discovery 2002

These four works have been included as commissions in Table 11 in chapter 8, as have Musica Nova commissions (Appendix D).

Exclusions

The following are listed as commissions in Wilson (2003b) but, in view of other evidence, they have not been included in Table 11 in chapter 8:

Composer	Work	Date	City	Conductor	Comments
Hamilton, Iain	Piano Concerto	21/02/1961	Glasgow	Gibson / Kitchin, Margaret	No reference to commission in printed programme, score of two-piano reduction of the original version (published by Schott) nor the study score of the revised version of 1967. The scores simply say "To Margaret Kitchin" (2-piano) / "To Margaret" (study). This Musica Viva performance was, however, the WP.
Musgrave, Thea	<i>Obliques</i>	01/05/1961	Glasgow	Gibson	The composer's note, reproduced on her publisher's website, states: ' <i>Obliques</i> , a short work in a single movement, was completed in the summer of 1958 when I was at the Tanglewood Summer School of Music in the USA. It was first performed on the 8th January 1959 by the BBC Scottish conducted by Colin Davis.' http://www.musicalesclassical.com/composer/work/1098/8401 [15 April 2016]. The BBC Scottish performance was in a studio and this Musica Viva performance was the first in public.
Musgrave, Thea	Horn Concerto	01/05/1971	Glasgow	Musgrave, Thea / Tuckwell, Barry	See note by Musica Nova 1971 in Appendix E
Forbes, Sebastian	Symphony in Two Movements	02/09/1972	Edinburgh	Gibson	Commissioned by the EIF according to Miller (1996:236)

Composer	Work	Date	City	Conductor	Comments
Josephs, Wilfred	Clarinet Concerto	12/06/1976	Edinburgh	Gibson / Pearson, Keith	According to the printed programme commissioned by and dedicated to Keith Pearson (the orchestra's principal clarinet). (SAC) See also http://www.musicweb-international.com/josephs/works2.htm [20 March 2017]
Young, Douglas	<i>Rain, Steam and Speed</i>	05/06/1987	Edinburgh	Loughran, James	Written 1981 according to http://britishmusiccollection.org.uk/score/rain-steam-and-speed [19 April 2016] and http://klassichaus.us/documents/XenakisandYoung.pdf [20 March 2017]

Other works not included in Table 11

According to a list provided to the author by the RSNO, Guillaume Connesson's *The Shining One* (piano concerto), was a commission but there is no reference on Connesson's publisher's website <http://www.billaudot.com/en/catalog.php?cs=1&dox=Guillaume%20Connesson>, nor on the Chandos recording sleeve note <http://www.chandos.net/pdf/CHSA%205076.pdf> [both accessed 18 April 2016]. The work was performed in Glasgow on 28 March 2009 conducted by Denève and with Jean-Yves Thibaudet as soloist.

Cecilia McDowall's website, <http://www.ceciliamcdowall.co.uk/biography> [8 Oct 2014], says she was commissioned by the RSNO but the work, *Northlight*, was not included on the RSNO's list and the YouTube video (Royal Scottish National Orchestra 2011) refers to a community composition project, indicating that payment was for the project rather than the work. It was given on 6 October 2011 in Aberdeen in the context of a regular concert, performed by members of local choirs, the RSNO Chorus and RSNO conducted by Christian Kluxen.

Appendix D: Orchestral Works performed in Musica Nova festivals

All events took place in Glasgow.

Repeats (outside Musica Nova) were by the orchestra giving the MN performance unless otherwise stated

1971: First Musica Nova		Alexander Gibson and Robert Ponsonby at SNO; Frederick Rimmer Gardiner Professor at UofG. [Watson Forbes BBC HoMS]			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
30/04/1971	Wilson, Thomas	<i>Sequentiae Passionis</i>	WP (C)	SNO / Dawson, Julian / John Currie Singers	MN C. Lecturer at UofG from 1957, Reader from 1971
01/05/1971	Hamilton, Iain	<i>Alastor</i>	WP (C)	SNO / Gibson, Alexander	SNO C for its 21st anniversary. Work repeated March 1974
01/05/1971	Berio, Luciano	<i>Bewegung</i>	WP (C)	SNO / Berio	MN C. Work revised 1984
01/05/1971	Young, Douglas	<i>Departure</i>	WP? (Not according to McAllister 1971)	SNO / Gibson	Karl Rankl Prize-winning work (the judges had been Gibson, Rimmer and Hugh Wood: Acc.11271)
01/05/1971	Musgrave, Thea	Horn Concerto	WP	SNO / Gibson / Tuckwell, Barry	Commissioned by Mario di Bonaventura for Tuckwell and the Hopkins Center of the Arts Festival at Dartmouth College, Hanover, New Hampshire. WP by kind permission of Mario di Bonaventura. Repeated BBC Prom 09/08/1971 & October 1980 in Scotland

1973: Second Musica Nova		David Richardson replaced Ponsonby; Martin Dalby HoMS			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
22/09/1973	Dalby, Martin	<i>The Tower of Victory</i>	WP (C)	SNO / Gibson	Commissioned by SNO & UofG; repeated Scotland March 1975 & BBC Prom 28/08/1979 Dalby Cramb Fellow, UofG, 1971-72
22/09/1973	Ligeti, György	Double Concerto for Flute, Oboe and Orchestra	UKP	SNO / Gibson / Bennett, William (flute) / Dobson, Michael (oboe)	
22/09/1973	Berio	<i>Still</i>	WP (C)	SNO / Gibson	Berio scheduled to conduct but ill. Berio conducted repeat February 1976. Work subsequently withdrawn.
22/09/1973	Davies, Peter Maxwell	<i>Stone Litany: Runes from a House of the Dead</i>	WP (C)	SNO / Gibson / de Gaetani, Jan	Commissioned by SNO & UofG for MN. Repeated March 1975
1 orchestral concert, 1 concert by New Music Group of Scotland / Edward Harper, 'seminars, forums, lectures and open rehearsals' (Coates 1973:24-25). Featured composers: 1 Italian (Berio), 1 Hungarian (Ligeti), 2 Scottish composers (Dalby, and Davies resident in Orkney). No programme in RSNO archives.					

1976: Third Musica Nova					
16/09/1976	Penderecki, Krzysztof	Magnificat	1974	SNO / Penderecki / Lager, Peter (baritone) / SNO Chorus / Bellahouston Academy Chorus	[Also in programme, Hamilton's <i>Epitaph for This World and Time</i> , for 3 choruses and 3 organs. Conductor John Currie]
18/09/1976	Feldman, Morton	<i>Orchestra</i>	WP (C)	SNO / Howarth, Elgar	MN C
18/09/1976	Dorward, David	Piano Concerto	WP (C)	SNO / Howarth / Stevenson, Ronald	MN C
18/09/1976	Birtwistle, Harrison	<i>Melencolia I</i>	WP (C)	SNO / Gibson / Hacker, Alan	SNO C for MN. Repeated BBC Prom 13/08/1977 and Scotland October 1977
18/09/1976	Newson, George	<i>To the Edge of Doom</i>	WP (C)	SNO / Gibson	C for MN. Newson Cramb Fellow, UofG, 1972-77
Festival included 'five concerts [including New Music Group of Scotland and a concert of electronic music], eight open rehearsals, nine seminars, two open forum discussions, a lecture, an impromptu sight-reading session, one reception, one party' (Mackay 1976:50-51). Featured composers: 1 Polish (Penderecki), 1 American (Feldman), 3 Scottish (Dorward; Birtwistle then resident on Raasay and Newson in Glasgow)					

1978:		SNO crisis over local authority funding			
1979: Fourth Musica Nova					
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
18/09/1979	Wilson	<i>Ritornelli per archi</i>	1972	BBCSSO / Adey, Christopher	Wilson Cramb Fellow, UofG, 1977-79
18/09/1979	Chapple, Brian	Piano Concerto	WP	BBCSSO / Adey / Shelley, Howard	
18/09/1979	McGuire, Edward	<i>Source: Reflections on Neil Gunn's novel 'Highland River'</i>	1979	BBCSSO / Adey	Performances before and after this. Rev 1982
18/09/1979	Holloway, Robin	<i>Scenes from Schumann</i>	1970	BBCSSO / Adey	Revised 1986
20/09/1979	Scherchen-Hsaio, Tona	<i>L'invitation au voyage</i>	UKP	SNO / Howarth	
20/09/1979	Schoenberg	Chamber Symphony Op 9b	1906 rev 1922 rev 1935	SNO / Howarth	
20/09/1979	Ferneyhough, Brian	<i>La terre est un homme</i>	WP (C)	SNO / Howarth	BBC C for MN
22/09/1979	Wilson	Symphony No 3	WP (C)	SNO / Gibson	SNO C for MN; repeated March 1981
22/09/1979	Debussy	<i>Jeux</i>	1912-13	SNO / Gibson	
22/09/1979	Holloway	Second Concerto for Orchestra	WP (C)	SNO / Gibson	
Also New Music Group of Scotland; John Tilbury recital; workshop of some students' scores; electronic studio. Featured composers: 1 Swiss (Scherchen-Hsaio - Chinese mother), 2 English (Holloway and Ferneyhough) and 1 Scottish (Wilson)					

1981: Fifth Musica Nova		Fiona Grant replaced Richardson at SNO; Hugh Macdonald Gardiner Professor at UofG			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
14/09/1981	Lutosławski, Witold	<i>Funeral Music for strings in memoriam Béla Bartók</i> (original title <i>Muzyka żałobna</i> , also called <i>Musique funèbre</i>)	1958	BBCSSO / Boettcher, Wilfried	Several performances before and after
14/09/1981	Babbitt, Milton	<i>Ars Combinatoria</i>	EP (according to BBC) or UKP (MN programme)	BBCSSO / Cleobury, Nicholas	
14/09/1981	Goehr, Alexander	<i>Little Symphony (in memoriam Walter Goehr)</i>	1958	BBCSSO / Boettcher	Performances before
17/09/1981	Stravinsky	<i>Ode, elegiacal chant in three parts</i>	1943	SNO / Gibson	MV 29/3/1960
17/09/1981	Weir	Ballad	WP (C)	SNO / Gibson / Varcoe, Stephen	SNO C with funds provided by General Accident Fire & Life Assurance Corporation Ltd. Work no longer in Weir catalogue. Weir Cramb Fellow, UofG 1979-82
17/09/1981	Goehr	<i>Deux études</i>	WP (C)	SNO / Gibson	SNO C with funds provided by General Accident Fire & Life Assurance Corporation Ltd. BBC Prom 01/09/1982
17/09/1981	Lutosławski	Cello Concerto	1970	SNO / Lutosławski / Jablonski, Peter	

[1981 continued]

Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
19/09/1981	Babbitt	<i>Relata I</i>	UKP (1965)	SNO / Gibson	
19/09/1981	Lutosławski	Five Songs after poems by Kazimiera Illakowicz	1958	SNO / Lutosławski / Ross, Elise	
19/09/1981	Harvey, Jonathan	<i>Whom Ye Adore</i>	WP (C)	SNO / Gibson	SNO C
19/09/1981	Berg, Alban	Three Fragments from <i>Wozzeck</i>	1924	SNO / Gibson / Ross	
19/09/1981	Lutosławski	<i>Novelette</i>	UKP (1979)	SNO / Lutosławski	
Chamber and electronic music concerts, recital, open rehearsals, workshops, seminars, etc. Featured composers: 1 American (Babbitt), 1 Polish (Lutosławski), 2 English (Goehr and Harvey) and 1 Scottish (Weir)					

1984: Sixth Musica Nova		Gibson replaced as principal conductor by Neeme Järvi but Matthias Bamert conductor in charge of Musica Nova; Jerzy Maksymiuk now principal conductor of BBCSSO but does not take part in Musica Nova until 1987			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
17/09/1984	Nørgård, Per	<i>Illumination</i>	WP (C)	SNO / Bamert	SNO C with SAC subsidy. Work later renamed <i>Burn</i>
17/09/1984	Carter, Elliott	Piano Concerto	1964-65	SNO / Bamert / Oppens, Ursula	Scotland October 1984 and BBC Prom 07/08/1995
17/09/1984	Maderna, Bruno	<i>Juilliard Serenade</i>	1971	SNO / Bamert	
17/09/1984	Casken, John	<i>Orion Over Farne</i>	WP (C)	SNO / Bamert	BBC C for MN
20/09/1984	Cresswell, Lyell	<i>O!</i>	1982	BBCSSO / Pittman, Richard	Repeated 13/11/94 Tramway, Glasgow. Cresswell Cramb Fellow, UofG, 1982-85
20/09/1984	Casken	<i>Masque for solo oboe, two horns and strings</i>	1982	BBCSSO / Pittman	
20/09/1984	Carter	<i>The Minotaur: ballet suite</i>	1946	BBCSSO / Pittman	
22/09/1984	Nørgård	Symphony No 4	1981	SNO / Bamert	
22/09/1984	Cresswell	Cello Concerto	WP (C)	SNO / Bamert / Baillie, Alexander	SNO C with SAC subsidy
22/09/1984	Carter	<i>Variations for Orchestra</i>	1956	SNO / Bamert	
Wide range of events. Featured composers: 1 Danish (Nørgård), 1 American (Carter), 1 English (Casken), 1 Scottish (Lyell Cresswell – born in New Zealand)					

1987: Seventh Musica Nova		Stephen Carpenter had replaced Grant; no Gardiner Professor at UofG			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
14/09/1987	Takemitsu, Toru	<i>Fanfare - Day</i> (also called <i>Signal from Heaven I: Day</i>)	1987	SNO / Bamert	Programme lists this as commission but Schott, Takemitsu's publishers, do not.
14/09/1987	Takemitsu	<i>To the Edge of Dream</i>	1983	SNO / Bamert / Barrueco, Manuel	
14/09/1987	Zimmermann, Bernd Alois	<i>Stille und Umkehr</i>	1970	SNO / Bamert	BBCSSO 5/2/11
14/09/1987	Takemitsu	<i>Fanfare - Night</i> (also called <i>Signal from Heaven II: Night</i>)	WP (C)	SNO / Bamert	SNO C, SAC subsidy
14/09/1987	Dillon, James	<i>helle Nacht</i>	WP (C)	SNO / Bamert	BBC C for MN
14/09/1987	Takemitsu	<i>Dreamtime</i>	1981	SNO / Bamert	
17/09/1987	Knussen, Oliver	<i>Fanfares for Tanglewood</i>	1986	SNO / Bernas, Richard	Bernas conducted replacing sick Knussen
17/09/1987	Turnage, Mark-Anthony	<i>Night Dances</i>	1981	SNO / Bernas	
17/09/1987	Knussen	<i>Music for a Puppet Court</i>	1983	SNO / Bernas	
17/09/1987	Takemitsu	<i>Dream / Window</i>	1985	SNO / Bernas	
17/09/1987	Zimmermann	<i>Musique pour les soupers du roi Ubu</i>	1966	SNO / Bernas	
18/09/1987	Takemitsu	<i>A Way a Lone</i>	1981	BBCSSO / Maksymiuk, Jerzy	

[1987 continued]

Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
18/09/1987	Zimmermann	<i>Kontraste</i>	1953	BBCSSO / Maksymiuk	
18/09/1987	Dillon	<i>Windows and Canopies</i>	1985	BBCSSO / Maksymiuk	
18/09/1987	Lutosławski	<i>Chain 3</i>	1986	BBCSSO / Maksymiuk	BBCSSO 14/08/1987; also SNO March 1987 & January 1992
19/09/1987	Takemitsu	<i>Requiem</i>	1957	SNO / Bamert	
19/09/1987	Turnage	<i>Gross Intrusion</i>	WP (C)	SNO / Bamert	SNO C
19/09/1987	Takemitsu	<i>A Flock Descends into the Pentagonal Garden</i>	1977	SNO / Bamert	
19/09/1987	Zimmermann	Cello Concerto	1965-66	SNO / Bamert / Palm, Siegfried	
Resident composers: 1 Japanese (Takemitsu), 1 English (Turnage), 1 Scottish (Dillon), and one featured composer (German), BA Zimmermann — the first non-living composer to be included					

1990: Eighth and last Musica Nova		Christopher Bishop had succeeded Carpenter; Hugh Macdonald Senior Producer for BBCSSO; Graham Hair starts as Gardiner Professor, UofG			
Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
15/09/1990	Cage, John	<i>Atlas Eclipticalis</i>	1961-62	SNO / Bamert	
15/09/1990	Rihm, Wolfgang	Viola Concerto	1979-83	SNO / Bamert / Harrington, John	
15/09/1990	Osborne, Nigel	<i>[First] Sinfonia</i>	1982	SNO / Bamert	
16/09/1990	Cage	<i>The Seasons</i>	1947	BBCSSO / Bernas	
16/09/1990	Rihm	<i>Tutuguri II</i>	1981-82	BBCSSO / Bernas	
16/09/1990	Cage	Concerto for Prepared Piano	1950-51	BBCSSO / Bernas /Feinberg, Alan	
16/09/1990	Rihm	<i>Cuts and Dissolves</i>	1976	BBCSSO / Bernas	
20/09/1990	Rihm	<i>Spur</i>	1984-85	BBCSSO / Maksymiuk	
20/09/1990	Osborne	<i>The Sickle</i>	1975	BBCSSO / Maksymiuk	
20/09/1990	Osborne	Cello Concerto	1977	BBCSSO / Maksymiuk / Kitt, Florian	
20/09/1990	MacMillan	<i>The Confession of Isobel Gowdie</i>	1990	BBCSSO / Maksymiuk	FP BBCSSO London Prom Aug 90 (BBC C); repeated Glasgow November 1990, July 1994, October 2009 & March 2014
21/09/1990	Osborne	Violin Concerto	WP (C)	SCO / Daniel, Paul / Kovacic, Ernst	Glasgow 1990 City of Culture C (Repeated by BBCSSO February 2002 Edinburgh)
21/09/1990	MacMillan	<i>Tryst</i>	1989	SCO / Daniel	Repeated Scotland & Japan November 1995, Scotland summer 1997, London October 1997, November 2009

[1990 continued]

Date	Composer	Work	Premiere or Year of Composition	Performers (Orchestra / Conductor / Others)	Comments
21/09/1990	Cage	<i>Etcetera I</i>	1973	SCO / Daniel	
22/09/1990	Cage	<i>Etcetera II</i>	1986	SNO / Bamert	
22/09/1990	MacMillan	Piano Concerto [No 1], 'The Berserking'	WP (C)	SNO / Bamert / Donohoe, Peter	Glasgow 1990 City of Culture C. Repeated February 1992, January 1995, January 1998; also BBCSSO
22/09/1990	Dalby	<i>Nozze di Primavera</i>	1984	SNO / Bamert	
22/09/1990	Rihm	<i>In's Offene</i>	WP (C)	SNO / Bamert	Glasgow 1990 City of Culture C
Featured composers: 1 American (Cage), 1 German (Rihm), and 2 Scottish (MacMillan and Osborne: Osborne became Reid Professor of Music at the UofE in 1989).					

Appendix E: RSNO Discovery programmes

(See also Appendix C)

15 October 1998

Composer	Work	Conductor	Comments
Messiaen	<i>Eclairs sur l'au-delà</i>	Chaslin, Frédéric	SP

17 January 1999

Composer	Work	Conductor	Comments
Gerald Barry	<i>Diner</i>	MacMillan, James	
Barry	<i>Flamboys</i>		
MacMillan	Trumpet Concerto: 'Epiclesis'		
Sibelius	Symphony No 5		

4 April 1999

Composer	Work	Conductor	Comments
Tippett	<i>The Rose Lake</i>	Loughran, James	SP
Walton	Cello Concerto		
Britten	<i>The Young Person's Guide to the Orchestra</i>		

There were no Discovery concerts in the 1999/2000 season.

18 January 2001

Composer	Work	Conductor	Comments
David Fennessy	<i>Dead End</i>	Kok, Nicholas	WP of RSNO C
Edward Harper	<i>Intrada after Monteverdi</i>		
Vaughan Williams	<i>Fantasia on a theme of Thomas Tallis</i>		
Peter Maxwell Davies	<i>Worldes Blis</i>		

15 April 2001

Composer	Work	Conductor	Comments
AJ McCaffrey	<i>Between Homage and Homily</i>	Koivula, Hannu	WP of RSNO C
Sibelius	<i>En Saga</i>		
Rautavaara	Symphony No 7, 'Angel of Light'		

3 May 2001

Composer	Work	Conductor	Comments
Peter Dowling	<i>Now that we are here ...</i>	Lazarev, Alexander	WP of RSNO C
Stravinsky	<i>Jeu de Cartes</i>		
Schnittke	Symphony No 4		Scottish premiere

7 March 2002

Composer	Work	Conductor	Comments
Menotti	<i>Sebastian: Ballet Suite</i>	Alsop, Marin	
Barber	Piano Concerto		
John Adams	<i>Fearful Symmetries</i>		

11 April 2002

Composer	Work	Conductor	Comments
Britten	Four Sea Interludes from <i>Peter Grimes</i>	Walker, Garry	
Walton	Cello Concerto		
Mark-Anthony Turnage	<i>Drowned Out</i>		

2 May 2002

Composer	Work	Conductor	Comments
Oliver Searle	<i>Systolic</i>	Lazarev	WP of RSNO C
Shchedrin	<i>Carmen</i> Suite (from one act ballet based on Bizet's opera)		
Gubaidulina	<i>Offertorium</i>		

Appendix F: Composers of new music played by the SCO

Season	No of New Works	Composers
1974	0	
		Roderick Brydon principal conductor from start 1974/1975 season
1974/75	1	Takemitsu
1975/76	1	Crosse
1976/77	2	Kalabis (UKP), Mellers St Andrew's Festival: Harper (SCO Commission/WP)
1977/78	0	SNO Proms: McCabe (SCO C & WP)
1978/79	4	Britten, Françaix, Paul Tortelier, Crosse (SCO C/WP) <i>McCabe on Canadian tour - SCO commission premiered in SNO Proms previous year</i>
1979/80	5	M Berkeley (2), Crosse (as EIF 1979), Harper , Lutostawski. (Berkeley, Crosse and Harper all in a "Composers' Forum") EIF: Crosse (SCO C & WP) LRC: McLeod BBC Prom: McCabe
1980/81	2	M Berkeley (SCO C/WP), McLeod (in 'Threshold Concert' in association with LRC)
1981/82	3	G Benjamin (as Aldeburgh 1981), McLeod (SCO C/WP), Maw
1982/83	1	Hamilton 'preview' of SCO C (see BBC Prom) BBC Prom: Hamilton (SCO C & official WP) SMF: Peter Maxwell Davies (SCO C & WP)
1983		Brydon leaves
1983/84	3	Britten (2), Shostakovich UofE: PM Davies
1984/85	5	Bamert, PM Davies (3 (1\$ as UofE 1983)), Hallgrímsson (SCO C/WP) BBC Prom: PM Davies
1985/86	<12	Bevan Baker , Birtwistle (2 or 3 inc WP: see note 2 at end of Appendix G), PM Davies (2), Gow\$, Harper (2), Knussen (2), Rodrigo
1986/87	4	PM Davies (2 inc repeat of EIF), Rorem, Tippett <i>PM Davies on tours to USA, Israel & Switzerland; other new music played in Switzerland (including Scottish music) and England</i>
1987		Jukka-Pekka Saraste principal conductor
1987/88	10	Britten, PM Davies (2+1 SCO C/WP), Hallgrímsson (2), R Holloway, Colin Matthews, Rutter, Wilson
1988/89	7	Birtwistle, PM Davies (SCO C/WP), Feld*, Kilmayer, Saxton (2 ⁴), Schnebel. BBC Prom: Davies

4 One of the Saxton works commissioned by the Cheltenham Festival for Paul Silverthorne (viola) and the SCO but here repeated in Scotland.

Season	No of New Works	Composers
1989/90	8	Arnold, PM Davies (1+ 1 SCO C/WPS + 1 SP of BBC Prom work), Ligeti, Sweeney (C/WP), Takemitsu (2). BBC Prom: PM Davies (SCO C/WP) <i>Also WP of Tavener Resurrection commissioned by Glasgow District Council for Capella Nova</i>
1990/91	11	RR Bennett, Carter, PM Davies (SCO C/WP +2), Gruber (UKP), Lutosławski (3), Schnittke arranged Bashmet, Sweeney EIF: PM Davies , Geddes, Horne, King, MacMillan , Nelson, Sweeney, Weir (members of the SCO)
1991	Saraste leaves	
1991/92	10	PM Davies (2SP +2 SCO C/WP), Dutilleux (SP), Hallgrímsson , Harper, Magnus Lindberg, MacMillan , Takemitsu (C/WP)
1992/93	3	R Holloway, Lutosławski, MacMillan <i>Also Henze Symphony No 1, written 1947, rev 1963 & 1991</i> Leipzig: PM Davies , Maw BBC Prom: MacMillan (SCO C & WP)
1993/94	10	PM Davies (3 SCO C/WP), R Holloway, S King (WP?), MacMillan , Nelson (SCO C & WP), Pärt, Rabe, Schnittke
1994	Ivor Bolton principal conductor	
1994/95	13	E Barnes, Dalby (WP), PM Davies (3+1 SCO C/WP), Hallgrímsson (WP), MacMillan (1 + SCO C/WP), Nyman (1+1 SCO C/WP), Osborne (UKP), Takemitsu
1995/96	9	Barber, RR Bennett, Britten, Hallgrímsson (SCO C/WP), MacMillan , Nicolson (SCO C/WP), P Patterson, Takemitsu (EP), Zwilich (EP)
1996	Joseph Swensen principal conductor	
1996/97	6	Beamish (SCO C/WP), PM Davies (SCO C/WP), Goldschmidt, MacMillan (SCO C/WP +1), Swensen UKP <i>Also a Sibelius UKP</i>
1997/98	5	Cresswell (C), PM Davies (SCO C/WP), Musgrave , Schwertsik (WP), Tippett. MacMillan (2) in London and (1) in a chamber concert
1998/99	8	PM Davies (3+1 SCO C/WP), R Holloway (SCO Co-C/WP), MacMillan , Rorem (SCO Co-C/EP), Wilson (SCO C/WP) <i>MacMillan also played in USA</i>
1999/2000	4	Hallgrímsson (WP), MacMillan (SCO C/WP), Mayo (WP), Rautavaara (SCO Co/SP from Prom) BBC Prom: Rautavaara (SCO Commission/WP)
2000/01	7	Beamish (SCO Co-C/UKP), Hämeenniemi, Musto (EP), Pärt, Rehnqvist (2 ⁵ SCO Co-Cs of which 1 SP, 1WP), Zwilich (EP) <i>Also Ayr concert promoted by SCO, played by Mr McFall's Chamber (Robert McFall being a member of the SCO) - J Adams</i>
2001/02	5	Alberga (SCO C/WP), Beamish (SCO Co-C/WP), Cresswell , Rehnqvist (2: SCO Co-C/UKP - see footnote 5)

5 Both of the two works were movements of a larger work consisting of four movements in total, performed complete in 2001/2002.

Season	No of New Works	Composers
2002/03	7	Beamish (SCO Co-C/WP), G Benjamin, Cresswell (SCO C/WP), Dempster (SCO Co-C/WP), Goehr, Penderecki, Rehnqvist (SCO Co-C/WP)
2003/04	10	Cresswell (SCO C/WP), Danielpour (SCO Co-C/EP), Gruber, Hallgrímsson (SCO Co-C/UKP), M Lindberg, Nelson (SCO C/WP), Pärt (3), Tüür
2004/05	14	Cutler (WP), PM Davies (2+1 SCO C/WP), Dean (SCO Co-C/SP), Fjellström (WP), Knotts (WP), Knussen , Christian Lindberg (SCO C/WP), MacRae (SCO C/WP), Mendoza*, Rehnqvist (SCO Co-C/UKP), Takemitsu, Turnage (SCO Co-C/WP)
2005/06	4	Cutler (SCO Co-C/WP), M Lindberg, S Mackey (SCO Co-C), Vasks Cheltenham Festival: Horne , McGuire , Meredith , Nicolson : all WPs ⁶
2006/07	12	J Adams, Beamish , Boyle (SCO C/WP), Dutilleux, Glass (1 UKP + 1), Harper (SCO C/WP of part of work), Irvine (SCO C/WP), MacRae (SCO C/WP), Nicolson , Tiensuu (SCO Co-C/WP), Weir
2007/08	10	Beamish (SCO Co-C/WP), Gruber, Hallgrímsson , Knussen (1SP + 1), MacRae , Turnage (SCO Co-C/UKP), Tüür (SP), Weir (SCO Co-C/WP), Wilson
2008/09	8	Dean, Hallgrímsson (SCO Co-P/WP), AA Khan, M Lindberg, Musgrave (SCO Co-C/SP), Rehnqvist (SCO Co-C/WP), Swensen (WP), Takemitsu EIF: arrangement for chamber orchestra by David Matthews of Janáček's On an Overgrown Path (WP, EIF C funded by SCO chairman)
2009	Robin Ticciati principal conductor	
2009/10	3	PM Davies , Harper (SCO C/WP of complete Symphony 2: see 2009/2010), Tüür (SCO C) Also EIF: Battistelli (WP. EIF C funded by SCO chairman)
2010/11	6	J Adams (SP), Battistelli (repeat of EIF C), Harper ed & arr Cresswell (SCO C/WP), I Marshall (EP), Schnelzer (SCO Co-C/UKP), Takemitsu EIF: Volans (WP. EIF C funded by SCO chairman)
2011/12	8	Beamish (SCO Co-C/UKP), Grime , Hallgrímsson (WP) ⁷ , G Kerry (WP), Ligeti, Knussen , H Moody (SCO Co-C/WP), Suckling (SCO C/WP) EIF: Hosokawa (WP. EIF C funded by SCO chairman)
2012/13	8	Cresswell (SCO Co-C/WP)*, Deazley (SCO Co-C), MacMillan (SP), Martinsson, P Patterson, Rautavaara (UKP), Suckling , Takemitsu
2013/14	5	Beamish (SCO C/WP), PM Davies (SCO C/WP), Silvestrov, Suckling (SCO C/WP), Volans (repeat of 2010 EIF C)
2014/15	6	Hosokawa (1+1 SCO C/WP), McLeod (SCO C/WP), Martinsson (SCO Co-C/UKP), Suckling (SP), Widmann BBC Prom: PM Davies

- ⁶ These four composers were each commissioned to contribute a short work to Four Scottish Miniatures, and Horne also wrote linking interludes. McGuire's piece was included in a list of commissions provided by the SCO although the relevant page at the SMC website credits it to the Cheltenham Festival (http://scottishmusiccentre.com/collection/search-the-catalogue/?works_id=16413), while Faber credits Meredith's to the SCO (<http://www.fabermusic.com/repertoire/fringe/flower>), and Boosey & Hawkes (Horne's publisher) does not credit any commissioner (<http://www.boosey.com/cr/music/David-Horne-The-Turn-of-the-Tide/49481>). Nicolson's work is not listed on his website nor on the SMC's. [All websites accessed 28 November 2016.] Concert reviewed by Hewett (2006).
- ⁷ Hallgrímsson moved to England in autumn 2011 but included here as Scottish as work programmed while he was based in Edinburgh.

Appendix G: Concert Commissions by and for the SCO

Excluding commissions for educational and community projects where it is possible to distinguish them.

See also footnote 6 above, Appendix F. The Four Scottish Miniatures have not been included here as they were probably commissioned by the Cheltenham Festival.

Date	Composer	Work	Comments
23/02/77	Harper	<i>Fern Hill</i>	1st performance St Andrews Festival. Repeated 1979/1980 season.
26/06/78	McCabe	Clarinet Concerto	1st performance SNO Proms. Commissioned by SPSL for the SCO; SAC funds. Soloist Janet Hilton (SCO principal clarinet). Repeated on tour and in BBC Prom.
28/03/79	Crosse	Symphony No. 1	Revision of Sinfonia Concertante. Performance given in 'A Threshold Concert' presented in association with Lothian Regional Council.
20/08/79	Crosse	<i>Dreamsongs</i>	Revision of chamber version. 1st performance was in the EIF. Work repeated and recorded.
20/12/80	Michael Berkeley	<i>Uprising: Symphony in one movement</i>	Berkeley SCO's first associate composer. SAC
01/04/82	McLeod	Symphony No. 2, 'La luna'	SAC. Work subsequently withdrawn (see p160 footnote 23). SCO associate composer.
24/07/81	Hamilton	Symphony No. 3, 'Spring'	Official premiere at BBC Proms in London; 'preview' Inverness 21/7/82
21/06/82	Davies	<i>Into the Labyrinth</i>	1st performance in St Magnus Festival. SAC
24/02/85	Hallgrímsson	<i>Poemi</i>	Postponed from 22/2/84. Hallgrímsson SCO principal cello 1977-1983
29/04/88	Davies	Strathclyde Concerto No. 1 (for oboe)	All Strathclyde Concertos: Strathclyde Regional Council and SAC. See SCO Case Study. Repeated at BBC Prom that year.
01/02/89	Davies	Strathclyde Concerto No. 2 (cello)	Repeated several times, most recently 2016
1989	Sweeney	<i>Seann Orain: Songs from South Uist</i>	Commissioned for 1989 tour of Western Isles according to http://scottishmusiccentre.com/collection/search-the-catalogue/?works_id=10009 [16 December 2016]. Not included in SCO's list. Repeated 1990 Inverness.
10/09/89	Davies	Symphony No. 4	Commissioned by Christian Salvesen for the SCO; 1st performance BBC Prom London. Repeated and recorded.

Date	Composer	Work	Comments
19/01/90	Davies	Strathclyde Concerto No. 3 (horn & trumpet)	
05/04/90	MacMillan	<i>... as others see us ...</i>	1st performance at National Portrait Gallery, London, which paid for the commission. For mixed chamber octet.
21/11/90	Davies	Strathclyde Concerto No. 4 (clarinet)	Repeated at BBC Prom 2014 as part of birthday tribute to Davies
06/11/91	Takemitsu	<i>How Slow the Wind</i>	Commissioned by Hope Scott Trust for SCO. 1st performance in Japan Festival
13/03/92	Davies	Strathclyde Concerto No. 5 (violin & viola)	
13/03/92	Davies	Strathclyde Concerto No. 6 (flute)	
10/08/92	MacMillan	<i>Veni, Veni Emmanuel</i>	1st performance at BBC Proms, London; commissioned by Christian Salvesen for the SCO. Repeated several times, most recently 2014.
23/05/93	MacMillan	<i>Visitatio Sepulchri</i>	Music theatre; 1st performance at Tramway, Glasgow. Funding from the Prudential Award for the Arts to the orchestra (Ritchie 2014). MacMillan SCO associate composer autumn 1993.
18/06/93	Osborne	<i>The Art of Fugue</i> for violoncello and instruments	1st played Sans Souci, Potsdam, following an education project; repeated main series concerts in Scotland January 1995
24/11/93	Davies	Strathclyde Concerto No. 7 (double bass)	
24/11/93	Davies	Strathclyde Concerto No. 8 (bassoon)	
24/11/93	Davies	<i>A Spell for Green Corn: The MacDonald Dances</i>	Commissioned by Donald MacDonald for the SCO
07/04/94	Nelson	Gross Concerto	SAC
19/01/95	Nyman	Concert Suite from the film score for <i>Prospero's Books</i>	SAC & Royal Bank of Scotland
10/02/95	Davies	Strathclyde Concerto No. 9 (six woodwind)	
28/03/95	MacMillan	<i>Adam's Rib</i> for brass quintet	For SCO 21st birthday
08/12/95	Nicolson	<i>The Last Meeting.</i>	1st Glasgow Commission; City of Glasgow Council; collaboration with dancer/choreographer Laurie Booth. (Also BBC SSO 9/3/13)
16/02/96	Zwilich	Triple Concerto for violin, cello, piano & orchestra	Co-C with Minnesota, New Jersey, Louisville & Duluth-Superior Symphony Orchestras, and the Kalichstein-Laredo-Robinson Trio (soloists). EP

Date	Composer	Work	Comments
24/04/96	Hallgrímsson	<i>Crucifixion</i>	2nd Glasgow Commission; City of Glasgow; collaboration with artist Craigie Aitchison
02/10/96	Beamish	<i>Monster</i>	3rd Glasgow Commission; City of Glasgow; collaboration with writer Janice Galloway.
30/10/96	Davies	Strathclyde Concerto No. 10 (Concerto for Orchestra)	Final Strathclyde Concerto; deferred from February 1995
21/02/97	MacMillan	<i>Í</i> (A Meditation on Iona)	4th Glasgow Commission; City of Glasgow; collaboration with sculptor Sue Jane Taylor
15/10/97	Davies	<i>The Jacobite Rising</i>	Commissioned by Sir Alistair Grant (chairman of Safeway) - presumably for the SCO as they played it in both Edinburgh and Glasgow in their main series
18/02/98	Cresswell	<i>KAEA: Trombone Concerto</i>	SAC & General Accident
08/10/98	Thomas Wilson	Symphony No. 5	SCO 25th anniversary C; repeated 2008. SAC
22/10/98	Rorem	Double Concerto	Co-C with Indianapolis Symphony for Jaime Laredo and Sharon Robinson
03/12/98	Davies	<i>Sea Elegy</i> for SATB soloists, chorus & orchestra	25th anniversary C. SAC & Bacher Trust
11/03/99	Holloway	Concerto for double bass and small orchestra	Co-C with Northern Sinfonia and Sinfonia 21
26/07/99	Rautavaara	<i>Autumn Gardens</i>	1st performance at BBC Proms, London; SCO 25th anniversary C; SAC. Repeated Scotland May 2000
02/12/99	MacMillan	Symphony No. 2	SCO 25th anniversary C; SAC
04/10/00	Rehnqvist	<i>Arktis, Arktis: I: Breaking Ice</i>	Co-C with Swedish CO; Scottish premiere. Rehnqvist composer in residence with both orchestras
04/10/00	Rehnqvist	<i>Arktis, Arktis: II: Between Sky and Sea</i>	Co-C with Swedish CO: WP
18/04/01	Beamish	<i>Whitescape</i>	Co-C with Swedish CO who gave premiere. SAC & Kulturrådet
25/10/01	Rehnqvist	<i>Arktis, Arktis</i> (complete work - 4 movements in all)	Co-C with Swedish CO. UKP
29/11/01	Alberga	Violin Concerto	SAC & PRS Foundation
25/01/02	Beamish	Viola Concerto No. 2, 'The Seafarer'	Co-C with Swedish CO; SAC

Date	Composer	Work	Comments
11/10/02	Dempster	<i>Seven Fans for Alma Mahler</i>	Co-C with Napier University where Dempster was composer in residence; SAC
15/11/02	Beamish	<i>Sangsters: Concerto for Orchestra</i>	Co-C with Swedish CO. Funding Beryl Calver-Jones and Gerry Mattock and SAC. Final work of residency
06/12/02	Rehnqvist	Clarinet Concerto: 'On the Far Side' (now called 'On a Distant Shore')	Co-C with Swedish CO. SAC. WP
24/01/03	Cresswell	<i>Of Smoke and Bickering Flame</i> (Concerto for Chamber Orchestra)	
24/10/03	Nelson	Concerto for cello and electric cello	
12/12/03	Cresswell	<i>Shadows without Sun</i> for chamber orchestra, mezzo soprano and narrator	SAC Creative Scotland Award & Stevenson Trust
23/1/04	Hallgrímsson	Cello Concerto, Op. 30	Co-C with Oslo PO & Iceland SO. N.E.S.T.A., SAC and Norsk Hydro; also Hope Scott Trust, Britten-Pears Foundation and RVW Trust. UKP. In fact Hallgrímsson's 2nd cello concerto (first 'Herma', 1995)
12/03/04	Danielpour	Double Concerto: 'In the Arms of the Beloved'	Co-C with the Germantown Performing Arts Center for Jaime Laredo and Sharon Robinson
15/10/04	Turnage	<i>A Man Descending</i>	Co-C with St Paul Chamber Orchestra, Tapiola Sinfonietta, UMEA Festival and EOS Orchestra for Joe Lovano (saxophone). SAC, PRS Foundation & Ruth and John Huss Fund for New Music
03/11/04	Rehnqvist	<i>When the Earth Sings</i> - a fairy tale for actress, orchestra and audience	Co-C with Swedish CO, Västerås Sinfonietta, Nordic CO Sundsvall, Gävie SO, Gothenburg SO, Norrköping SO
26/11/04	Davies	<i>The Fall of the Leaf</i> for string orchestra	Davies's 70th birthday
04/02/05	Brett Dean	<i>Water Music</i> for saxophone quartet and chamber orchestra	Co-C with Swedish CO, Badische Staatskapelle Karlsruhe and I Fiamminghi, for the Rascher Saxophone Quartet. SAC
09/02/05	Christian Lindberg	<i>Akbank Bunka</i> for trumpet and chamber orchestra	
06/05/05	Stuart MacRae	<i>Three Pictures</i>	Britten-Pears Foundation & SAC

Date	Composer	Work	Comments
04/11/05	Steven Mackey	<i>Time Release</i>	Co-C with Residentie Orkest (Hague Philharmonic), Ensemble Orchestral de Paris and Swedish CO. SAC; also Penpoint Charitable Trust, Sir Iain Stewart Foundation, and Bill and Margaret Nicol Charitable Trust. Soloist was Colin Currie (marimba). UKP
24/03/06	Joe Cutler	<i>Cinnamon Street</i>	Co-C with Swedish CO. World premiere. Bartók anniversary concert.
10/11/06	Brian Irvine	The Boy Who Kicked Pigs	For orchestra, narrator, and school choir ⁸
24/11/06	Harper	Symphony No. 2, 'Miracles'	Premiere of part of work which was completed in 2007 and received full performance 27/11/09
02/03/07	Boyle	<i>Sorella</i> for oboe and small orchestra	SAC. Boyle had been the SCO's composer laureate for schools
04/05/07	Tiensuu	<i>Missa</i> (clarinet concerto)	Co-C with Tampere Philharmonic Orchestra. Scottish Executive funding
21/06/07	MacRae	<i>Birches</i>	In celebration of Highland 2007; Scottish Executive & JTH Charitable Trust; repeated main season April 08
16/11/07	Turnage	<i>A Prayer Out of Stillness</i> (Concerto for bass / bass guitar)	Co-C with Swedish CO, Trondheim SO and Eesti Konsert. Scottish Executive, Penpoint CT, Ecton Trust, Bill and Margaret Nicol CT. Programme called 'Classic meets jazz'
14/02/07	Weir	<i>Winter Song</i>	Co-C with Tapiola Sinfonietta. SAC according to programme
18/01/08	Beamish	Chamber Concerto for saxophone quartet and strings	Co-C with Stuttgart and Norbotten COs. Scottish Executive; also Cruden Foundation, Britten-Pears Foundation. For Rascher Saxophone Quartet
17/10/08	Rehnqvist	<i>Requiem aeternam</i>	Co-C with Swedish CO. Scottish Government. WP
12/12/08	Musgrave	<i>Points of View</i>	Co-C with Manchester Camerata. SP. Scottish Government. To celebrate Musgrave's 80th birthday
08/05/09	Hallgrímsson	Concerto, Op. 42, 'Sonnambulo', for double bass and chamber orchestra	Co-C with Swedish CO and Scottish Bass Trust. Scottish Government, Binks Trust, PRS Foundation; Hope Scott Trust also credited in programme note.
30/04/10	Tüür	Symphony No. 8	Written at suggestion of Olari Elts, principal guest conductor of the Orchestra 2007/8 to 2009/10. No funders credited.
19/11/10	Schnelzer	Oboe Concerto, 'The Enchanter'	Co-C with Swedish CO. UKP. Scottish Government

⁸ Included here as given in both Edinburgh and Glasgow and seemed to be more than an educational work.

Date	Composer	Work	Comments
16/03/11	Harper, ed & arr Cresswell	<i>Pastoral</i>	1st movement of what would have been Harper's 3rd symphony, 'Homage to Robert Burns', commissioned as part of 2009 Homecoming celebrations. Written 5 days before Harper's death.
13/10/11	Suckling	<i>storm, rose, tiger</i>	
16/03/12	Beamish	Percussion Concerto No. 2, 'Dance Variations'	Co-C with Bergen SO, Swedish CO & Stanford Lively Arts, California; written for Colin Currie.
19/10/12	Cresswell	Triple Concerto	Co-C with Association of Friends of the Swiss Piano Trio (the soloists)
12/09/13	Beamish	<i>Flodden</i>	To mark 500th anniversary of Battle of Flodden. PRS for Music, RVW Trust, Cruden Foundation, Hope Scott Trust. First performance in Hamilton, subsequently included in 2013/2014 winter season.
08/11/13	Davies	<i>Ebb of Winter</i>	SCO 40th birthday season C. Repeated in BBC Prom 2014.
06/04/14	Suckling	<i>Six Speechless Songs</i>	SCO 40th birthday C. Britten-Pears foundation, RVW Trust, the Idlewild Trust.
09/10/14	Hosokawa	Harp Concerto	
23/01/15	McLeod	<i>Out of the Silence</i>	
08/05/15	Martinsson	<i>Garden of Devotion</i>	Co-C with Kammarorkester Musica Vitae, Sweden. Bill and Margaret Nicol CT, RVW Trust, Cruden Foundation

Notes

(1) The absence of a credit to the Scottish Arts Council (SAC), Scottish Executive or Scottish Government does not necessarily mean that one of those bodies did not (part-) fund the commission. Similarly, information about funding from Trusts etc. may be incomplete.

(2) According to Universal Edition (<http://www.universaledition.com/composers-and-works/Sir-Harrison-Birtwistle/Words-Overheard/composer/64/work/5824> [24 January 2017]), the SCO commissioned *Words Overheard* from Harrison Birtwistle and the work received its premiere in Glasgow on 27 November 1985. The printed programme gave Birtwistle's *Songs by Myself* for both Edinburgh (24 November) and Glasgow. Ian Ritchie recalls that Birtwistle 'was so delighted to be doing the project [see chapter 6] that he wanted to offer something brand new, written for us [the SCO] especially and inspired by a recent experience of standing near the platforms in Waterloo Station and hearing passengers talking nearby' (email, 24 January 2017). It was not an SCO commission as such. Ritchie could not remember whether the work had replaced *Songs by Myself* in both cities, or had been written between the two concerts and premiered, as the UE website states, in Glasgow. Both works called for a soprano (Penelope Walmsley-Clark).

(3) In 1990/91, the SCO gave the first performance of a work it commissioned from Edward McGuire, *Riverside* for chamber orchestra and folk ensemble, in a concert at the end of an education project. It was repeated twice the following season, again after education projects. It is therefore (perhaps wrongly) not included above or in Table 11, but it is included in the SCO's Resonate listing.

Appendix H: SCO Strathclyde Concerto Project

All Peter Maxwell Davies's concertos composed (and conducted at their first performances) by the composer; all subsequently recorded.

1988: Strathclyde Concerto No 1, Oboe Concerto

soloist: Robin Miller

Composer	Work	Venue	Participants	Comments
Sweeney, William	<i>the elements danced ...</i>	Kelvingrove	SCO & pupils from Dunbarton Division; conductor Simon Halsey	Work repeated following year in Aberdeen

1989: Strathclyde Concerto No 2, Cello Concerto

soloist: William Conway

Composer	Work	Venue	Participants	Comments
MacMillan, James	<i>Into the Ferment</i>	Magnum Leisure Centre, Irvine (concert billed as a 'Musical Extravaganza')	SCO & members of Ayr Division Schools Symphony Orchestra	Recording available (not by SCO)

1989/1990: Strathclyde Concerto No 3, for Trumpet and Horn

soloists: Robert Cook and Peter Franks

Composer	Work	Venue	Participants	Comments
McQueen, Ian	<i>Fanfares and Nocturnes</i> for brass quintet, timpani, percussion and strings		SCO Brass & Lanarkshire Youth Orchestra	No programme in SCO files.

1990: Strathclyde Concerto No 4, Clarinet Concerto

soloist: Lewis Morrison

Composer	Work	Venue	Participants	Comments
Sweeney	Concerto Grosso for 9 clarinets, strings and timpani	Paisley Town Hall	SCO & Renfrewshire school pupils	Later played at the Burrell Art Gallery

1991/1992: Strathclyde Concerto No 5, for Violin, Viola and Orchestra

soloists: James Clark and Catherine Marwood

Composer	Work	Venue	Participants	Comments
Beamish, Sally	<i>The Lost Pibroch</i> for harp, strings, 3 bagpipes, percussion, 10 tin whistles, 10 wind, 10 percussion, 10 fiddles, all doubling bodhran	Corran Halls, Oban	SCO & Schools from Argyll and Bute (Campbeltown, Dunoon, Rothesay and Lochgilphead)	Elaine Agnew also undertook education work as composer-in-residence; Sweeney conducted the performance

1992: Strathclyde Concerto No 6, for Flute and Orchestra

soloist: David Nicholson

Gordon McPherson worked with pupils from Lanark Division. His commissioned work was scheduled for inclusion in Lanark Music Week in May 1992, but not in the same concert as the young people's compositions.

Composer	Work	Venue	Participants	Comments
McPherson, Gordon	<i>Resurrection Day</i> see p169	New Lanark Visitors Centre	SCO & Lanark Division schools	No programme in SCO file

1993: Strathclyde Concerto No 7, for Double Bass and Orchestra

soloist: Duncan McTier

Composer	Work	Venue	Participants	Comments
Nicolson, Alasdair	<i>Banner</i>		SCO & Thom Primary School and East Glasgow Youth Band	

1993: Strathclyde Concerto No 8, for Bassoon and Orchestra

soloist: Ursula Levaux

Composer	Work	Venue	Participants	Comments
Sweeney	<i>October Landscapes</i>	Grand Hall, Kilmarnock	SCO & Ayr Division Youth Orchestra	

1995: Strathclyde Concerto No 9, for Six Woodwind and String Orchestra

Soloists: Lis Dooner (piccolo), David Nicholson (alto flute), Maurice Checker (cor anglais), Ruth Ellis (E flat clarinet), Lewis Morrison (bass clarinet), Alison Green (contra bassoon)

Composer	Work	Venue	Participants	Comments
Cooney, John	<i>Always Nearer</i>			No programme in SCO file

1996: Strathclyde Concerto No 10, Concerto for Orchestra

There were no commissioned works but three young composers worked with schoolchildren.

Composers	Work	Venue	Participants	Comments
Cooney, John	None	RSNO Centre, Henry Wood Hall, Glasgow (3 dates)	SCO & Schools from all over Strathclyde	No programme in SCO file
Martin, Jennifer				
Yeats, Marc				

Appendix I: Composers of new music played by the BBCSSO

in concerts before audiences as far as can be determined, but excluding Tectonics: see Appendix K.

Invitation concerts were occasionally given before private rather than public audiences.

Season	No of New Works	Composers
1945/46		No information
1946	Ian Whyte becomes principal conductor	
1946/47-1952/53		No information
1953/54-1961/62		Insufficient information. Del Mar became principal conductor 1960
1962/63	4	Bartók, Bloch, Henze, Orr EIF: Tippett BBC Prom: Musgrave (BBC C/WP)
1963/64	4	Hamilton† , R Orr (1WP +1), Whyte EIF: Tippett BBC Prom: Bliss; <i>also Webern (written 1940)</i>
1964/65	6	RR Bennett, Frankel, Goehr, Hamilton , Thorpe Davie (WP), Tippett, EIF: Britten
1965	Watson Forbes becomes Head of Music Scotland and James Loughran principal conductor	
1965/66	7	Alwyn, Fulton , McIlwham (WP), Maconchy (§ of Prom), Musgrave , Walton, Williamson (WP) (live) EIF: Dankworth, Seiber/Dankworth, Tippett BBC Prom: Maconchy (BBC C/WP)
1966/67	11	Crosse(†?), Dodgson, Goehr, Gwilt , Harper , Musgrave , R Orr (2), Purser , Spedding , Thorpe Davie EIF: Chavez, Wilson
1967	Orchestra gains full symphonic status and becomes BBCSSO with 60 players	
1967/68	11	Arnold, Britten, Bliss, S Forbes , Geddes , Horovitz, Maconchy, Musgrave , Rawsthorne (2), Wilson† EIF: Wilson BBC Prom: Wilson (BBC C/WP)
1968/69	7	Arnold, Dorward , Gipps, Hoddinott (BBC C/WP), Shostakovich, Spedding† (WP), Walton EIF: Musgrave (& various works in Hoffnung concert)
1969	Second attempt to disband orchestra. The orchestra started to present concerts in CHG (i.e. outside the studio) in January 1970.	
1969/70	8	Geddes , Goehr, Musgrave , Hoddinott, Hamilton , Wilson (2), Wordsworth
1970/71	2	Wilson , Wordsworth† EIF: Musgrave

Season	No of New Works	Composers
1971		Christopher Seaman becomes principal conductor
1971/72	8	Bliss†, S Forbes† (WP), Geddes†, Leighton, R Orr, Purser† (WP), Rimmer, Hugh Wood† EIF: Bliss
1972		Martin Dalby becomes Head of Music Scotland
1972/73	12	Dorward (1WP+1†), S Forbes, Gwilt, Hamilton (§ from EIF), R Holloway (WP), Leighton, Shostakovich, Tate (WP), Tippett, Whyte, Wilson <i>Also Panufnik 1955 revision of work written 1945</i> EIF: Hamilton (BBC C/WP), Lutosławski, Panufnik, Walton
1973/74	7	Goehr, Harper, Musgrave (2), Purser, Wilson Stevenson in concert with audience for BBC television <i>Also Hamilton work written 1953 and played February 1974</i> BBC Prom: Hamilton (repeat of work from 1972/73) Scottish Proms: Leighton
1974/75	11	D Blake, Dodgson, Geddes (BBC C/WP), Hamilton, Leighton, Martinů, Musgrave, Newson (2), Pert (and § in Scottish Proms), Wilkins <i>Also Lutosławski work written 1954, played March 1975</i> EIF: Petrassi
1975/76	9	Dalby, Dodgson, Feld (WP), Lutosławski, Mayer*, Purser, Spedding, Wilkins (BBC C/WP), Hugh Wood BBC Prom: PM Davies
1976/77	8	Arnold, Gwilt, Hamilton, Horovitz, Leighton, McGuire (BBC C/WP), McIlwham†, McLeod <i>Also Panufnik work 1969 revision of work written 1952</i> BBC Prom: Musgrave
Series of mid-day concerts at City Halls, Glasgow, started in 1977/1978 season		
1977/78	6	L Berkeley, Harper (BBC C/WP), Musgrave, Schmidt (UK or SP), Wilson (2 inc 1 arrangement of JS Bach: BBC C/WP)
1978		Karl Anton Rickenbacher becomes principal conductor (to 1979)
1978/79	9	RR Bennett (3), Bernstein, D Blake, PM Davies, Geddes, Hamilton, Pert (BBC C/WP) <i>Also Mahler completed by D Cooke</i> SMF: McGuire (WP) BBC Prom: Harper & Musgrave
1979/80	6	Gruber, Henze, McLeod, Mayer, W Paterson (BBC C/WP), Williamson MN: Chapple, R Holloway, McGuire, Wilson
1980		Third attempt to disband orchestra
1980/81	1	Sallinen
1981/82	4	Butterworth, Gow (WP), Weir, Wilson (BBC C/WP). Data for this season may be incomplete. MN: Goehr, Babbitt BBC Prom: Rainier (WP)
1982/83	6	Balassa, Harper, McLeod, Musgrave, Walton, Wilson Data for this season may be incomplete. BBC Prom: McGuire

Season	No of New Works	Composers
1983		Jerzy Maksymiuk becomes principal conductor
1983/84	7	L Berkeley, Cresswell , Dakin, Hallman (UKP), Harper , Seter, Sweeney (BBC C/WP) <i>Also Goehr work written & WP 1963, played January 1984</i>
1984/85	7	Arnold (WP), Cresswell , Gregson, RS Johnson, Leighton (BBC C/WP), McGuire , D Matthews MN: Casken, Cresswell (UKP) BBC Prom: PM Davies , Wilson
1985/86	19	D Bedford, G Benjamin, Boyle , Burgon†, Cresswell , Françaix, Geddes (BBC C/WP+1), Harper , Leighton , McLeod (WP), Maconchy (BBC C/WP), C Matthews, Penderecki, Tippett, Travis (1951 but UKP), Weir , Wilson (2) <i>Also Dorward 1969 revision of work written 1958</i> BBC Proms: Dalby , R Holloway (BBC C/WP)
1986/87	18	Casanova, Geddes (as Prom), Goehr, Kokkonen, Kontonski, Lutosławski, McGuire , Nelson , Panufnik, Penhersi (BBC C & WP), Segerstam (2), Ward , Wilson , Wordsworth (BBC C/WP), Xenakis (2), Zwillich BBC Prom: Geddes
1987/88	28	Banks, H Blake, Boyle , Cresswell , C Davis, Duncan* , Gál , Geddes , Harper (2), Lipkin, McCabe, McGuire , McLeod , Musgrave (4, + 2 1965 works), Nelson (BBC C/WP), P Patterson, Penhersi, Sculthorpe, Sweeney , Wilson (as Prom +3), Wooldridge (WP) MN: Dillon , Lutosławski (also EIF), Takemitsu BBC Prom: Wilson
1988		Hugh Macdonald becomes BBC SSO Producer
1988/89	18	Abrahamsen, Cresswell (1+1†), Dalby , Ge Gan-Ru, Guo Wen-Jing (2), Hamilton† , Harper , He Xun-Tian, Musgrave (as Prom), Nelson† , Penderecki, Tamberg, Tan Dun (2), Taylor, Tremblay <i>Also Leighton work of 1968 played Feb 89</i> BBC Prom: Musgrave
1989/90	10	Cresswell (as Prom +1), Denisov, Dorward , Gubaidulina, Pärt, Shchedrin, Steptoe, Weir , Wilson (WP) BBC Prom: Cresswell
1990/91	7	J Adams, Decsényi, Hallgrímsson , Hamilton , McGuire , MacMillan (as Prom), Shostakovich MN: MacMillan (as Prom), Osborne (2), Rihm (3) plus earlier works by Cage EIF: Tan Dun (WP) BBC Prom: MacMillan (BBC Commission/WP)
1991		Hugh Macdonald becomes Head of Music Scotland
1991/92	21	Berger* , Cresswell , Eiríksdóttir, Glanert (UKP), Hallgrímsson , Hamilton (WP), Hayashi*, Hearne (WP), Ligeti, Lunn (BBC C/WP), Lutosławski (3), McQueen , D Matthews, Nordal, R Orr (WP), Saxton, Sigurbjörnsson, Sweeney , Thórarinnsson BBC Prom: Xenakis

Season	No of New Works	Composers
1992		Proposal for merger with Orchestra of Scottish Opera
1992/93	13	Beamish , Casken, Einem, Geddes (WP), Headington (UKP?), Henze, King (BBC Commission/WP), MacMillan , McQueen (BBC C/WP), Penhersi, Sohal (WP), Tan Dun, Weir <i>Plus Geddes WP in Dumfries and Galloway Arts Festival</i> BBC Prom: Hamilton
1993		Jerzy Maksymiuk becomes Conductor Laureate
1993/94	16	M Berkeley, Britten (1976 orchestration of 1948 work), Brusa, Dalby , Dutilleux, Hedström (BBC C/WP+1), MacMillan , C Matthews, Reich, Sbordoni, Sigurbjörnsson, Smalley, Tavener, Torke, Wilson BBC Prom: Weir
1994		Tan Dun becomes associate composer / conductor
1994/95	22	Beamish (BBC C/WP), Birtwistle (2), Cresswell (3), Harbison (EP), R Holloway (SP), Kokkonen, MacMillan (as Prom), Milstein (WP), Muldowney, Musgrave , Ortiz (UKP), Pärt (2), Rogaliov (WP), Sweeney (WP), Takemitsu, Tan Dun (WP of revised version), Turnage (SP), Xenakis (UKP) BBC Prom: MacMillan (as 1991)
1995/96	18	Bryars (WP of final version), Chou Wen-Chung (UKP), Cresswell (as Prom), Hamilton (WP), Hellawell, R Holloway (SP), Keal, McGuire , MacMillan , Musgrave , Nicolson (BBC C/WP), Sallis, Scelsi (UKP), Tan Dun (2+2 see Proms), Turnage EIF: Nunes BBC Proms: Cresswell (WP), Musgrave (UKP), Tan Dun (would have been 2 if there had not been a power failure)
1996		Osmo Vänskä becomes principal conductor
1996/97	18	Beamish (SP), Bryars (1EP+1 '1st orchestral performance'), Daugherty (2UKPs), Dorward (WP), Liebermann (2), Lutostawski, McGuire (UKP), MacMillan , Nørgård (UKP), Sandström (UKP), Tan Dun (1 UKP+1 as HCMF), Toovey (SP), Turnage (SP), Wilson HCMF: Tan Dun (WP), Tavener EIF: Nunes BBC Proms: Burgon (WP), Glanert (WP), Tan Dun (2, of which 1 replacement for 1995)
1997/98	23	Chen Yuanlin (WP), Crawford (BBC C/WP), Gasparini, Kernis, Lang (UKP), C Lindberg (UKP), Lutostawski, McGuire , MacMillan (2SP+1), Maitland (WP), Ness (BBC C/WP), Niimi (UKP), T Petty (WP), Phan (UKP), N Rose (WP), K Smith (WP), Tan Dun (SP+UKP), Vierk (UKP), Wilson , T Young (WP) Maitland, Petty, Rose, Smith and Young all took part in the BBC Young Composers' Workshop 1998: BBC SSO Young Musicians 98 (1998) EIF: Dillon (1+1WP); [Nono x 2 & Carter works over 20 years old] BBC Prom: McGuire
1998/99	12	Beamish (SP), Bowater, Body, Elgar/Payne, Harper , Ligeti, Lutostawski, MacMillan , MacRae (SP), Psathas (WP), Tan Dun, Whitehead [HCMF: Tan Dun (opera: UKP)] BBC Proms: Aho (UKP), Musgrave , Tan Dun (EP)

Season	No of New Works	Composers
1999		Stuart MacRae becomes associate composer
1999/2000	17	Bingham (WP), Birtwistle (3SP), H Blake (SP), MacMillan , MacRae (2+1 BBC Co-C/WP), Milstein (WP), Rehnqvist, Robb (BBC C/WP), Ruders, Weir (2SP+2) Cheltenham: Elgar/Payne, Turnage EIF: Kurtág, MacMillan (3 inc 1 as Prom) BBC Proms: Hellawell (WP), MacMillan
2000/01	18	Aho (UKP), Glanert (2), Hallgrímsson , Hillborg (UKP), McPherson , MacRae , Maitland (WP), C Matthews (SP), Newland (SP), Petty (WP), Rehnqvist, N Rose (WP), Ruders, Saunders (UKP), Schiphorst (UKP), Toovey (SP), Verbey (SP) SMF: PM Davies (SP) EIF: Nono (2), Kurtág, MacRae BBC Prom: Dillon (WP)
2001/02	31	Beamish (4), G Benjamin, Body, Bowater (WP), Cresswell (1+1WP), De Castro-Robinson, Francis* , Geddes , Hair (WP), Harper (WP+1), Harris, Hayes (WP), Kay (WP), Ligeti, McGuire , McPherson , MacRae (2), Machover, Martin , Musgrave , Nicolson , Osborne , Takemitsu, Wilson (2) <i>And note Beamish (4 inc one included above) in studio for television</i> [EIF: Eötvös opera] BBC Prom: MacRae (BBC C & WP)
2002/03	19	Alexiadis (WP), Bryars (2+1WP), Castiglioni, Dalby , J Hamburg (UKP), Francis (WP), R Holloway, Kox (UKP), Lombardi (UKP), McPherson , Numan (UKP), Sciarrino, Takemitsu, Themelis (WP), Vacchi (* but UKP), Wilson (2) EIF: Goebbels, MacRae , McPherson , MacMillan HCMF: Duddell (WP), MacRae (WP), Nørgård (English P)
2003		Ilan Volkov becomes principal conductor
2003/04	17	Beamish , Carter, Crawford , Dalbavie, Dufourt (2), Dutilleux (2), Lutosławski, MacMillan , MacRae (3+1SP), Pitkin (WP), Xenakis, T Young (WP) SMF: PM Davies (SP+2)
2004		Anna Meredith becomes composer in residence (for education work)
2004/05	15	Berio, Cresswell (3), Dorward (WP), Harvey (3), Kurtág, Meredith , Toovey (WP), Woolrich (1+3SP) BBC Prom: Elgar/Payne
2005		Jonathan Harvey becomes associate composer
2005/06	25	Beamish (SP), Birtwistle, T Davies (WP), Harvey (WP), Hellawell (WP), Hillborg (SP), M Lindberg (SP), McGuire (WP), McPherson (WP), Musgrave , Nancarrow, Nordin (UKP), Pulkkis (UKP), Reich, Romitelli (UKP), Roswell (2+1WP), Swayne (SP), Tenney, Turnage (SP), Volans, Wallin (UKP), Weir (SP), Si-Hyun Yi† (WP) BBC Prom-in-the-Park, Glasgow Green: Fowler (BBC C/WP) BBC Proms: Abrahamsen (UKP), C Matthews
2006		January: City Halls, Glasgow, reopens as home for BBCSSO. Gavin Reid becomes director of BBCSSO
2006/07	15	Bawden (SP), Beamish , G Benjamin (SP), M Bennett arr Lawson , Dillon (as Prom - SP), MZ Gordon (SP), Harvey (WP+SP+2), Knussen , MacMillan , John Oswald (UKP), Pritchard (WP), Shchedrin (UKP) SMF: PM Davies (WP) BBC Proms: Dillon (WP), Glanert, Gough (WP), Harvey, Sametz

Season	No of New Works	Composers
2007/08	22	Anderson (SP), L Andriessen (2), R Ayres (UKP), Beamish , Chin (UKP+SP), Gandolfi (UKP), Glanert (BBC Co-C/WP), Golijov (UKP+1), Harvey (SP+UKP), Hind (BBC Commission/WP), Knussen , Ligeti, MacMillan (SP), Martland (EP), Saariaho, Segerstam (WP), Stevenson (WP), Widmann (UKP) BBC Proms: Birtwistle, Kurtág, Lutosławski, MacMillan
2008/09	21	Adamia , J Adams, L Bedford (SP), Carter, Clapperton (UKP), Fennessy (UKP), Harper , Harvey (SP as Prom), Horne (SP), J Mackey (UKP), Meredith (WP), Musgrave (2), Osborne (WP in this form +1), Suckling (SP), Turnage (BBC Commission/WP + EP), Van der Aa (2UKPs+SP) EIF: Adès, Messiaen BBC Prom-in-the-Park Glasgow Green: Meredith (WP) (satellite link with other Proms) BBC Proms: Carter (UKP), Harvey (WP+1), Messiaen
2009	Donald Runnicles becomes principal conductor (Volkov principal guest conductor)	
2009/10	22	Beamish (UKP), Cardew (1964 but UKP), Carter, PM Davies (WP), Dillon , Feldman (1975 but SP), Higdon (EP), Leonard-Morgan , McGuire , MacMillan (SP+3), Musgrave , Pintscher (2UKPs), Rihm (UKP), Rijnvos (UKP), Skempton (SP), Staern, Wolff (SP), Woolrich (SP) <i>Also SP of PM Davies's opera Taverner of 1972;</i> BBC Proms-in-the-Park Glasgow Green: Dunn (WP) BBC Proms: J Adams, Chin (WP), Glass (UKP)
2010	Matthias Pintscher becomes artist in association (working as composer and conductor)	
2010/11	19	J Adams, Beamish (BBC C/WP), Borisova-Ollas (UKP), Britten ed/orch C Matthews (WP), Broström (UKP), Byström (UKP), Dillon (WP), Eliasson (UKP), Fulmer (UKP), Grime (BBC C/WP), Jarrell (1986 but UKP), McGuire (WP of BBCSSO Club C), MacRae (BBC C/WP), Oehring (BBC Commission/WP), Pintscher (UKP), Suckling (SP), Sweeney , Toovey (BBC C/WP), Yau† (WP) EIF: Adams BBC Proms: Dillon (UKP), Skempton
2011/12	19	Anderson (SP), Ayres (UKP+1), Body (EP), Bowater, Crane (UKP), Cresswell (EP), Glanert (BBC C/WP), Glass (UKP), Golijov, Henze (SP), S Holloway (EP), Lim (UKP), MacMillan (SP+WP), Nikodjevic (UKP), Pintscher (WP+SP), Reimann (UKP) <i>Also Debussy orch Matthews (5 short pieces, all SPs)</i> EIF: Harvey (3) BBC Proms: R Holloway (BBC Commission/WP), Larcher (BBC Commission/WP)
2012/13	18	Andre, Geddes† (BBC Co-C/WP), Gieshoff, Golijov, M Lindberg, MacRae (BBC C/WP), Nicolson , Pintscher (UKP), Saariaho (UKP), A Simpson (WP), Sørensen (UKP), Staud (UKP), Vitoria (WP), Zorn (BBC C/WP+4) <i>Also UKP of Hindemith Concerto for Piano left hand, date unknown</i> HCMF: Fujikura (UKP), Pintscher, Ratkje (UKP), Rihm (UKP) BBC Proms: MacMillan , Marclay, Musgrave (BBC Commission/WP)
2013/14	24	J Adams, Carter (SP+4), Clowes (WP), Frith (SP), Harada, Kernis (SP), Lewis (WP), MacMillan (1985-1987 but WP + 1981 but WP+SP+WP of new version + 1), Mitchell (WP), Schnelzer, Shepherd (UKP), Simcock (2), Spratt , Takahashi, Tsontakis (EP) BBC Proms: G Barry (UKP), MacMillan , Pintscher, Rzewski (WP)

Season	No of New Works	Composers
2014/15	20	<p>Abrahamsen (2xUKP), J Adams, Coll (UKP), Franzson (WP), Gunnarsson (WP), Hjalmarsson (WP), M Lindberg, MacMillan (2), Meredith, Nikodjevic (SP), Ross (WP), Rota (1973 but UKP), M Simpson (BBC Co/WP), Thorvaldsdottir (UKP), Trojahn (UKP), Vasks, Vilmarsson (UKP), Žuraj (UKP)</p> <p>EIF: C Matthews, Mills (UKP?)</p> <p>HCMF: Dillon (WP+1), Parra (UKP)</p> <p>BBC Proms: McLeod, Rands (UKP)</p>

Appendix J: Concert Commissions by and for the BBCSSO 1950-2015

including award-winning work*, and three works for education/community purposes (Grime's *Chasing Butterflies*, Meredith's *casting* and McLeod's *Highland Fling*) which are not in Table 11.

Excluding Tectonics (see Appendix K), and operas

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Musgrave, Thea	<i>The Phoenix and the Turtle</i> , for chorus and orchestra	20/08/1962	London	Del Mar, Norman / Ambrosian Singers	BBC Prom
Thorpe Davie, Cedric	<i>Fantasia No 2 on Four Scottish Tunes</i>	04/08/1964	Edinburgh	Thorpe Davie, Cedric	BBC C according to Gascoine (1988) although not in Purser 1987 and Macdonald 2010 which instead give Thorpe Davie's Coronation March 'The Royal Mile'.
Maconchy, Elizabeth	<i>Variazioni Concertanti</i> , for oboe, clarinet, bassoon, horn and string orchestra	10/08/1965	London	Loughran, James / McDonagh, Terence / Brymer, Jack / Moore, Douglas / Gambold, Geoffrey	BBC Prom. Work subsequently played in Scotland with members of the BBC Scottish as soloists
Dalby, Martin	<i>Waltz Overture</i>	29/11/1965	Glasgow	Loughran	*Winning entry in BBC Scotland's competition for Scottish composers, 1965.
Wilson, Thomas	<i>Touchstone: Portrait for Orchestra</i>	07/08/1967	RAH	Loughran	Repeated several times
Hoddinott, Alun	<i>Fioriture</i>	24/11/1968	Aberdeen	Loughran	
Musgrave	<i>Memento Vitae: Concerto in Homage to Beethoven</i>	22/03/1970	Glasgow	Loughran	Commissioned jointly by the National Broadcasting Council for Scotland and the Saltire Society: http://genome.ch.bbc.co.uk/464915228b624c0480488eb1592152d4 [29 April 2016]

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Hamilton, Iain	Violin Concerto No 2, 'Amphion'	08/09/1972	Edinburgh (EIF)	Seaman, Christopher / Zukofsky, Paul	Work commissioned for 50th anniversary of broadcasting and repeated Glasgow 19/11/72 at concert marking 50th anniversary of BBC
Geddes, John Maxwell	Symphony [No 1]	18/02/1975	Glasgow	Seaman	
Wilkins, Margaret Lucy	<i>Music of the Spheres</i>	02/03/1976	Glasgow	Seaman	
McGuire, Edward	<i>Calgacus</i>	24/10/1976	Glasgow	Del Mar	
Wilson	Orchestration of JS Bach's Prelude and fugue in C minor	11/10/1977	Glasgow	Rickenbacher, Karl Anton	
Harper, Edward	<i>Seven Poems of e.e. cummings</i>	01/11/1977	Glasgow	Rosen, Albert / Manning, Jane	Commissioned in honour of the Queen's Silver Jubilee
Pert, Morris	Symphony No 2, 'The Beltane Rites'	21/03/1979	Glasgow	Rickenbacher	
Paterson, Wilma	<i>Preludio and Passacaglia</i>	01/04/1980	Glasgow	Rickenbacher	
Wilson, Thomas	<i>Introit: Towards the Light</i>	11/03/1982	Stirling	Thomson, Bryden	Many subsequent performances inc BBC Prom 05/08/1987
Sweeney, William	<i>Maqam</i>	23/03/1984	Glasgow	Kraemer, Nicholas	
Johnson, Robert Sherlaw	Piano Concerto	19/09/1984	Glasgow	Lehel, György / Johnson, Robert Sherlaw	
Leighton, Kenneth	Symphony No 3	14/03/1984	Glasgow	Handley, Vernon / Mackie, Neil (tenor)	
Holloway, Robin	Viola Concerto	07/09/1985	London	Handley / Golani, Rivka	BBC Prom

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Maconchy	Concertino for Clarinet and Small Orchestra	06/12/1985	Glasgow	Kraemer / Hilton, Janet	
Geddes	<i>Voyager</i>	16/12/1985	Glasgow	Maksymiuk, Jerzy	
Dalby	<i>Cradle Song (after Scott Skinner)</i>	16/12/1985	Glasgow	Maksymiuk	Arrangement of a tune by J Scott Skinner for the BBCSSO's 50th Anniversary.
Wordsworth	Symphony No 8, 'Pax hominibus'	28/10/1986	Stirling	Maksymiuk	BBCSSO records show prior studio invitation concert on 26/10/88. Work dedicated to Martin Dalby.
Connolly, Justin	Symphony No 2				Originally scheduled for performance 11/04/1986 but not written and unlikely to be.
Penhersi, Zbigniew	<i>Scottish Chronicles</i>	26/05/1987	Glasgow	Maksymiuk	
Nelson, Peter	<i>Flight-Tableau</i>	13/05/1988	Glasgow	Mantle, Neil	
Tremblay, Gilles	<i>Katadrone: contrecr</i>	19/10/1988	Montreal	Maksymiuk	BBCSSO records show prior studio invitation concert on 3/10/88. Montreal performance given as premiere on http://www.musiccentre.ca/node/22749 [30 April 2016]
Sweeney	<i>An Rathad Úr (The New Road)</i>	June 1989	Glasgow	Bernas, Richard / Smith, Tommy (tenor saxophone)	Performance in BBC Television Studio for BBC Two, broadcast 9/6/89, subsequent live and studio performances
Tan Dun	<i>Orchestral Theatre I: "O"</i>	15/08/1990	Edinburgh (EIF)	Maksymiuk	
MacMillan, James	<i>The Confession of Isobel Gowdie</i>	22/08/1990	London	Maksymiuk	BBC Prom. Many subsequent performances
Hearne, John	Trumpet Concerto	22/09/1991	Glasgow	Maksymiuk / Boddice, Nigel	
Orr, Robin	<i>Sinfonietta Helvetica</i>	06/12/1991	Glasgow	Glushchenko, Fedor	Possible earlier studio recording

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Lunn, John	<i>Le Voyage</i>	08/05/1992	Glasgow*	Ziegler, Robert / Robson, Nigel	
Sohal, Naresh	Violin Concerto	24/10/1992	Glasgow	Brabbins, Martyn / Wei, Xue	
McQueen, Ian	<i>Phaedrus</i> : Concerto for piano solo, concertante group and orchestra	27/03/1993	Glasgow	Bernas / Swansbourne, Clive	Date listed by BBC as WP (invitation concert) but studio recording 18/3/1993; reviews dated 20/3/1993
King, Geoffrey	<i>Man Dancing</i>	17/04/1993	Glasgow	Williams, Howard	
Hedstrøm, Åse	<i>Cantos</i>	12/11/1993	Glasgow	Glushchenko	
Beamish, Sally	Violin Concerto	26/01/1995	Glasgow	Brabbins / Marwood, Anthony	
Sweeney	<i>The Woods of Raasay (Coilltean Ratharsair)</i> for soprano solo, bass solo and orchestra	09/03/1995	Glasgow	Brabbins / Kerr, Virginia / Varcoe, Stephen	
Cresswell, Lyell	<i>Dragspil</i> (Concerto for Accordion and Orchestra)	07/08/1995	London	Brabbins / Crabb, James	BBC Prom
Hamilton	<i>The Transit of Jupiter</i>	07/12/1995	Glasgow	Brabbins ⁹	For BBCSSO's 60th birthday
Nicolson, Alasdair	<i>Breakdance</i>	22/03/1996	Stirling	Howarth, Elgar	
Glanert, Detlev	Symphony No 3	25/08/1996	London	Vänskä, Osmo	BBC Prom
Tan Dun	<i>Orchestral Theatre III: Red Forecast</i>	26/11/1996	Huddersfield	Tan Dun / Botti, Susan (soprano) / Haram, Simon (tenor saxophone)	Co-C with the HCMF
Dorward, David	Symphony No 2	27/03/1997	Glasgow	Francis, Alun	

⁹ Some websites give Maksymiuk as conductor of premiere (e.g. http://www.heraldscotland.com/news/12185076.Iain_Hamilton/ and <http://www.presser.com/composer/hamilton-iain/> [both accessed 29 January 2017]) but Chris Dale at the BBCSSO confirmed Brabbins (email, 30 January 2017).

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Ness, Jon Øyvind	<i>Cascading Ordure</i>	21/11/1997	Glasgow*	Titov, Alexander	
Crawford, Robert	<i>Symphonic Study - Lunula</i>	26/03/1998	Ayr	Fischer, Thierry	
Hellawell, Piers	<i>Inside Story: Concerto for Violin and Viola</i>	03/08/1999	London	Brabbins / Gould, Clio (violin) / Dukes, Philip (viola)	BBC Prom
MacRae, Stuart	<i>Stirling Choruses</i> (for Symphonic Brass)	20/10/1999	Stirling	Brabbins	BBCSSO brass only. Previous studio recording - this was the first broadcast performance
Milstein, Silvina	<i>a media luz</i>	11/02/2000	Glasgow	Gamba, Rumon	
Robb, Magnus	<i>Luscinian Blue</i>	11/02/2000	Glasgow	Gamba	
Bingham, Judith	<i>The Shooting Star</i> (Trumpet Concerto)	11/02/2000	Glasgow	Gamba / O'Keeffe, Mark	
MacRae	<i>Sleep at the feet of Daphne</i>	23/02/2000	Inverness	Pomárico, Emilio	Co-C with the Friends of Eden Court Theatre, Inverness (MacRae was born in Inverness)
Dillon, James	Violin Concerto	03/08/2000	RAH	Brabbins / Zehetmair, Thomas	BBC Prom
McGuire	Arrangements of 2 Chinese dances, <i>Purple Bamboo Melody</i> and <i>Song of Happiness</i>	19/11/2000	Shanghai	Titov	Commissioned as encore for tour of China
MacRae	<i>Portrait II</i>	12/01/2001	Glasgow	Walker, Garry	
Harper	<i>Elegy for Horn and Orchestra</i>	01/02/2002	Glasgow	Valade, Pierre / Flack, David	
Hayes, Malcolm	<i>Stabat Mater</i> (for soprano, contralto and orchestra)	22/02/2002	Edinburgh (Greyfriars)	Walker / Mellon, Alwyn (soprano) / Selway, Emma (mezzo-soprano)	

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Cresswell, Lyell	<i>The Voice Inside</i> (Concerto for violin, soprano and orchestra)	22/03/2002	Glasgow	Volkov / Moffat, Julie (soprano) / Layton, Elizabeth (violin)	
Bryars, Gavin	<i>Farewell to St Petersburg</i> (Concerto for double bass and orchestra)	22/09/2002	Glasgow	Brabbins / McTier, Duncan / bass voices of Dunedin Consort	
MacRae	<i>Ancrene Wisse</i>	24/11/2002	Huddersfield	Brabbins / Moffat, Julie (soprano) / RSAMD Chamber Chorus	HCMF
Duddell, Joe	<i>Not Waving but Drowning</i>	24/11/2002	Huddersfield	Brabbins / Bott, Catherine (soprano)	HCMF
Geddes	<i>Alley Cat</i> (for solo trombone and orchestra)	18/09/2004	Stirling	Austin, Christopher / Johnson, Simon	
Grime, Helen	<i>Chasing Butterflies</i> (for 8 viola parts and up to 200 amateurs and students)	26/11/2004	Glasgow	Brabbins	Not broadcast
Meredith, Anna	<i>casting</i> (for orchestra and students/community)	12 or 19 /1/ 2005	Glasgow	Brönnimann, Baldur	For re-opening of CHG. 250 children from nursery, primary & secondary schools; musicians from schools & RSAMD as well as BBCSSO.
Toovey, Andrew	Viola Concerto	20/05/2005	Glasgow	Schaefer, Henrik / Power, Lawrence	
Harvey, Jonathan	<i>... towards a Pure Land</i>	10/01/2006	Glasgow	Volkov	
McPherson, Gordon	<i>The New Black</i>	04/03/2006	Glasgow	Nagy, Zsolt	
Davies, Tansy	<i>Spiral House</i> (Trumpet Concerto)	04/03/2006	Glasgow	Nagy	
Hellawell, Piers	<i>Dogs and Wolves</i>	20/04/2006	Glasgow	Brabbins	

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
McGuire	<i>Hall of Memories: Overture for Orchestra</i>	26/05/2006	Glasgow	Solyom, Stefan	Live broadcast on 'In Tune' from CHG (with audience)
Dillon	<i>Andromeda</i> (Piano Concerto)	10/08/2006	London	Volkov / Kawai, Noriko	BBC Prom
Pritchard, Alwynne	<i>Map of the Moon</i> (Piano Concerto)	03/03/2007	Glasgow	Nagy / Hodges, Nicolas	
Harvey	<i>Body Mandala</i>	15/03/2007	Glasgow	Volkov	
McLeod, John	<i>Fling: A celebration for orchestra</i> (for youth orchestra and the BBCSSO - for Highland Year of Culture)	24/03/2007	Aviemore	Rundell, Clark / Highland Regional Youth Orchestra	
Hind, Rolf	<i>Maya-Sesha</i> (Piano Concerto)	15/03/2008	Glasgow	Brabbins / Hind, Rolf	
Glanert	Double Concerto for two pianos and orchestra	15/03/2008	Glasgow	Brabbins / Crawford-Phillips, Simon / Philip Moore	Co-C with the Borletti-Buitoni Trust.
Harvey	<i>Speakings</i>	19/08/2008	London	Volkov / Clément, Marie / Henrot, Jérémie / Harvey, Jonathan (sound projectionists)	BBC Prom. Co-C with IRCAM and Radio France.
Meredith	<i>Barchan</i> , for solo trombone and orchestra	04/10/2008	Glasgow	Power, Clement / Johnson, Simon	
Turnage, Mark-Anthony	<i>Five Views of a Mouth</i> (for flute and large ensemble)	18/04/2009	Glasgow (OFMG)	Volkov / Wiesner, Dietmar	
Chin, Unsuk	Cello Concerto	13/08/2009	London	Volkov / Gerhardt, Alban	BBC Prom
Davies, PM	Overture: <i>St Francis of Assisi</i>	29/10/2009	Glasgow	Volkov	

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Beamish	<i>Kirschen</i>	04/11/2010	Glasgow	Manze, Andrew	'a ten-minute "overture" to Brahms Symphony No 4'
Grime	<i>Everyone Sang</i>	02/12/2010	Glasgow	Brabbins	For BBCSSO's 75 th Anniversary Concert
MacRae	<i>Gravity: Hommage à Brahms</i>	07/04/2011	Glasgow	Runnicles	'a ten minute "overture" to Brahms Symphony No 2'
Oehring, Helmut	<i>POEndulum – a Monodram for Orchestra with Speaker</i>	07/05/2011	Glasgow	Volkov / Moss, David	
Toovey	<i>Ubu's Journey</i>	07/05/2011	Glasgow	Volkov	
Holloway, R	Fifth Concerto for Orchestra	04/08/2011	London	Runnicles	BBC Prom
Larcher, Thomas	Concerto for Violin, Cello and Orchestra	18/08/2011	London	Volkov / Mullova, Viktoria (violin) / Barley, Matthew (cello)	BBC Prom. Performers also included Christof Dienz (electric zither); Luka Juhart (accordion); Martin Brandlmayr (percussion); Thomas Larcher (prepared piano)
Pintscher, Matthias	<i>Ex Nihilo for chamber orchestra</i>	19/01/2012	Glasgow	Pintscher, Matthias	'a ten minute "overture" to Brahms Symphony No 3'
MacMillan	<i>Fanfare upon One Note (Olympic Fanfare)</i>	03/03/2012	Glasgow	Bell, Stephen	Brass of BBCSSO, RSAMD and National Youth Orchestra of Scotland
Glanert	<i>Brahms-Fantasie: Heliogravure für Orchester</i>	22/03/2012	Glasgow	Runnicles	'a ten minute "overture" to Brahms Symphony No 4'
Musgrave	<i>Loch Ness - A Postcard from Scotland</i>	05/02/2012	London	Runnicles / Thomson, Ben (tuba)	BBC Prom
Geddes	<i>An Ayrshire Suite</i>	01/12/2012	Ayr	Manze, Andrew	Co-C with Ayrshire Arts Guild
Zorn, John	<i>suppôts et supplications</i>	12/01/2013	Glasgow	Volkov	
MacRae	<i>Earth</i>	09/03/2013	Glasgow	Baker, Richard	
Rzewski, Frederic	Piano Concerto	19/08/2013	London	Volkov / Rzewski	BBC Prom
Simpson, Mark	<i>Israfel</i>	02/04/2015	Glasgow	Litton, Andrew	

Not included above:

Composer	Work	Date	City	Conductor/Soloist(s)	Comments
Nicolson, Alasdair	<i>dansmusik</i>	22/02/2002	Edinburgh (Greyfriars)	Walker	BBC C according to composer http://www.alasdairnicolson.co.uk/orchestral [accessed 8 August 2016] but not on BBC list. Revised version of work originally commissioned by Paragon Ensemble.

Appendix K: Orchestral works in Tectonics, 2013-2015

All works in tables conducted by Volkov.

In italics at end of each table are other works in which members of the BBCSSO took part.

11-12 May 2013

Composer	Work	Commission / Premiere / Other performers / Comments
Fennessy, David	Prologue (<i>Silver are the tears of the moon</i>)	BBC C; WP
Feldman, Morton	<i>Cello and Orchestra</i>	Soloist: Antony Lukoszevieve
Lucier, Alvin	<i>Exploration of the House</i>	UKP
Ross, Charles	<i>The Ventriloquist</i>	UKP
Denyer, Frank	<i>The Colours of Jellyfish</i>	BBC Co-C with Iceland SO; UKP; Juliet Fraser (soprano); Children from St Mary's Episcopal Cathedral, Edinburgh
De Simone, John	<i>Geek</i>	BBC C; WP
Dumitrescu, Iancu	<i>Elan and Permanence</i>	WP. Stephen O'Malley (electric guitar)

11 May 2013, OFMG (Late Gig): Orem Ambarchi (arranged by James Rushford) Knots (from album Audience of One) played by Joe Talia (drums), Rushford (viola), and members of the BBCSSO.

9-11 May 2014

Composer	Work	Commission / Premiere / Other performers / Comments
Behrman, David	<i>How We Got Here</i>	BBC C; WP
Oswald, John	<i>I'd love to turn</i>	BBC C; WP
Wolff, Christian	<i>Ordinary Matter</i>	Version for 2 orchestras. 2nd conductor James Weeks
Haas, G F	Saxophone Concerto	UKP. Soloist: Marcus Weiss
Haas	Concerto Grosso No 2 for ensemble and orchestra	BBC Commission; WP
Clapperton, James	<i>Tomnaverie</i>	WP of revised version
Finnissy, Michael	<i>Offshore</i>	
Finnissy	<i>Favourite Poets</i>	WP of a revised version. Singers: Exaudi
Lamb, Catherine	<i>portions transparent/opaque: portion one: Expand portion two: Saturate</i>	EP (Expand) WP (Saturate)

Composer	Work	Commission / Premiere / Other performers / Comments
Lang, Klaus	<i>the thin tree</i>	BBC C; WP
Youngs, Richard	<i>Past Fragments of Distant Confrontation</i>	WP. Soloist Richard Youngs (electric guitar); work conceived specifically for OFMG

9 May 2014, St Andrew's in the Square: Bill Wells Summer Dreams played by Bill Wells (piano), Aby Vulliamy (viola), and members of the BBCSSO; David Behrman Pile Of Fourths with Pitchbends played by Catherine Lamb (viola), Marcus Weiss (saxophone), Aby Vulliamy (viola), and members of the BBCSSO

1-3 May 2015

Composer	Work	Commission / Premiere / Other performers / Comments
Bailie, Joanna	<i>To be beside the seaside</i>	BBC C; WP
Newland, Paul	<i>Angus Macphee</i>	BBC C; WP
Trapani, Christopher	<i>Rust and Stardust</i>	WP
Croft, John	<i>... che notturno canta insonne</i>	WP
Miller, Cassandra	Cello Concerto	WP (Commissioned by Charles Curtis, soloist, with support of Canada Council for the Arts)
Ablinger, Peter	<i>QUARTZ</i> for high orchestra	BBC C; WP
Poppe, Enno	<i>Altbau</i>	UKP
Fox, Christopher / Davies, Rhodri	<i>Topophony</i>	WP; Rhodri Davies, harp soloist, spontaneously composed his part to accompany pre-written orchestral score
Padden, Daniel	<i>Glass Hundreds</i>	WP. Not listed as C but 'specially written' for OFMG

1 May 2015, OFMG: Mariam Rezaei Anx played by her (DJ), the Glasgow Improvisers Orchestra and members of the BBCSSO

3 May 2015, Foyer and OFMG: Hild Sofie Tafjord Mural (WP) played by 'brass players from in and around Glasgow, including amateur players and members of the BBCSSO'

Appendix L: Comparisons

New music performed in the orchestras' self-promoted concerts 1945/1946 to 2014/2015

Excluding concerts for educational / community purposes.

BBCSSO included from 1977/1978 season.

As with 'Scottish' (see chapter 1), there is no rigid definition of 'Other British' or 'International'.

W = Works

C = Composers

Season	Orchestra	Total		Scottish		Other British		International	
		W	C	W	C	W	C	W	C
1945/1946	Scottish	<19	17	<4	<4	10	8	5	5
1946/1947	Scottish	14	11	1	1	7	4	6	6
1947/1948	Scottish	24	20	1	1	11	9	12	10
1948/1949	Scottish	18	15	2	2	8	5	8	8
1949/1950	Scottish	24	22	3	3	9	8	12	11
1950/1951	SNO	39	36	2	2	22	19	15	15
1951/1952	SNO	14	12	4	4	5	3	5	5
1952/1953	SNO	14	11	2	2	8	5	4	4
1953/1954	SNO	<12	<11	<3	<3	6	5	3	3
1954/1955	SNO	<18	14	2	2	<11	8	5	4
1955/1956	SNO	9	8	1	1	5	4	3	3
1956/1957	SNO	<16	12	<3	2	5	3	8	7
1957/1958	SNO	14	9	1	1	7	3	6	5
1958/1959	SNO	10	7	0	0	5	3	5	4
1959/1960	SNO	13	10	3	1	5	5	5	4
1960/1961	SNO inc MV	21	17	4	3	4	3	13	11
1961/1962	SNO inc MV	11	9	0	0	7	6	4	3
1962/1963	SNO	19	17	8	8	5	4	6	5
1963/1964	SNO	<22	16	5	5	<11	6	6	5
1964/1965	SNO	<17	15	3	3	<9	7	5	5
1965/1966	SNO	13	13	2	2	5	5	6	6
1966/1967	SNO	12	12	5	5	3	3	4	4
1967/1968	SNO	9	8	3	3	3	3	3	2
1968/1969	SNO	16	12	5	5	3	3	8	4
1969/1970	SNO	<15	11	7	6	<4	2	4	3
1970/1971	SNO	5	5	2	2	2	2	1	1
	SNO MN	5	5	3	3	1	1	1	1

Season	Orchestra	Total		Scottish		Other British		International	
		W	C	W	C	W	C	W	C
1971/1972	SNO	9	9	6	6	1	1	2	2
1972/1973	SNO	16	14	5	5	7	5	4	4
1973/1974	SNO	12	10	6	5	4	3	2	2
	SNO MN	4	4	2	2	0	0	2	2
1974/1975	SNO	16	12	6	5	2	2	8	5
	SCO	1	1	0	0	0	0	1	1
1975/1976	SNO	11	10	3	3	5	5	3	2
	SCO	1	1	0	0	1	1	0	0
1976/1977	SNO	11	10	5	5	4	3	2	2
	SNO MN	5	5	3	3	0	0	2	2
	SCO	2	2	0	0	1	1	1	1
1977/1978	SNO	7	6	1	1	5	4	1	1
						inc 1 SCO			
	SCO	0	0	0	0	0	0	0	0
	BBCSSO	6	5	4	3	1	1	0	0
1978/1979	SNO	6	6	3	3	2	2	1	1
	SCO	4	4	0	0	2	2	2	2
	BBCSSO	9	7	4	4	4	2	1	1
1979/1980	SNO	7	7	3	3	0	0	4	4
	SNO MN	8	6	3	2	4	3	1	1
				inc 1 BBCSSO		inc 2 BBCSSO			
	SCO	5	4	1	1	3	2	1	1
	BBCSSO	6	6	2	2	1	1	3	3
1980/1981	SNO	6	6	2	2	3	3	1	1
	SCO	2	2	1	1	1	1	0	0
	BBCSSO	1	1	0	0	0	0	1	1
1981/1982	SNO	5	5	2	2	1	1	2	2
	SNO MN	9	5	1	1	3	2	5	2
						inc 1 BBCSSO		inc 1 BBCSSO	
	SCO	3	3	1	1	2	2	0	0
	BBCSSO	4	4	2	2	1	1	0	0
1982/1983	SNO	4	4	1	1	3	3	0	0
	SCO	1	1	1	1	0	0	0	0
	BBCSSO	6	6	4	4	1	1	1	1
1983/84	SNO	5	3	0	0	2	2	3	1
	SCO	3	2	0	0	2	1	1	1
	BBCSSO	7	7	3	3	2	2	2	2

Season	Orchestra	Total		Scottish		Other British		International	
		W	C	W	C	W	C	W	C
1984/1985	SNO	6	6	1	1	2	2	3	3
	SNO MN	9	4	2	1	2	1	5	2
				inc 1 BBCSSO		inc 1 BBCSSO		inc 1 BBCSSO	
	SCO	5	3	4	2	0	0	1	1
	BBCSSO	7	7	3	3	2	2	2	2
1985/1986	SNO	4	4	2	2	0	0	2	2
	SCO	<12	7	7	4	<4	2	1	1
	BBCSSO	19	17	10	8	6	6	3	3
1986/1987	SNO	6	5	2	2	2	2	2	1
	SCO	4	3	2	1	1	1	1	1
	BBCSSO	18	16	6	6	2	2	10	8
1987/88	SNO	5	6	2.5	3	0.5	1	2	2
	SNO MN	15	6	4	2	2	1	9	3
				inc 1 BBCSSO				inc 2 BBCSSO	
	SCO	10	7	6	3	4	4	0	0
	BBCSSO	28	21	19	12	6	6	3	3
1988/89	SNO	3	3	1	1	2	2	0	0
	SCO	7	6	1	1	3	2	3	3
	BBCSSO	18	15	7	6	1	1	10	8
1989/1990	SNO	6	6	3	3	2	2	1	1
	SCO	7	5	4	2	1	1	2	2
	BBCSSO	10	9	5	4	1	1	4	4
1990/1991	SNO	4	3	2	1	2	2	0	0
	SNO MN	15	5	8	3	0	0	7	2
				inc 3 BBCSSO, 2 SCO				inc 3 BBCSSO, 1 SCO	
	SCO	11	7	4	2	1	1	6	4
	BBCSSO	7	7	4	4	0	0	3	3
1991/1992	RSNO	7	5	6	4	0	0	1	1
	SCO	10	7	7	4	0	0	3	3
	BBCSSO	21	19	8	8	2	2	11	9
1992/1993	RSNO	<6	4	<2	<2	1	1	3	1
	SCO	3	3	1	1	1	1	1	1
	BBCSSO	13	13	7	7	2	2	4	4
1993/1994	RSNO	10	9	5	4	5	5	0	0
	SCO	10	8	6	4	1	1	3	3
	BBCSSO	16	15	3	3	5	5	8	7

Season	Orchestra	Total		Scottish		Other British		International	
		W	C	W	C	W	C	W	C
1994/1995	RSNO	7	6	4	3	1	1	2	2
	SCO	13	8	9	5	2	1	2	2
	BBCSSO	22	18	8	6	5	4	9	8
1995/1996	RSNO	7	8	3	3	2	3	2	2
	SCO	9	9	3	3	3	3	3	3
	BBCSSO	18	15	6	6	6	6	6	3
1996/1997	RSNO	<9	<9	<5	<5	0	0	4	4
	SCO	6	5	4	3	1	1	1	1
	BBCSSO	18	14	5	5	4	3	9	6
1997/1998	RSNO	9	8	6	5	1	1	1	1
	SCO	5	5	3	3	1	1	1	1
	BBCSSO	23	20	7	5	4	4	12	11
1998/1999	RSNO	14	10	5	3	2	2	7	5
	SCO	8	5	6	3	1	1	1	1
	BBCSSO	12	12	4	4	1	1	7	7
1999/2000	RSNO	6	5	2	2	0	0	4	3
	SCO	4	4	3	3	0	0	1	1
	BBCSSO	17	10	10	5	5	3	2	2
2000/2001	RSNO	12	10	8	7	0	0	4	3
	SCO	7	6	1	1	0	0	6	5
	BBCSSO	18	17	4	4	6	6	8	7
2001/2002	RSNO	7	6	3	2	1	1	3	3
	SCO	5	4	2	2	1	1	2	1
	BBCSSO	31	24	22	15	2	2	7	7
2002/2003	RSNO	5	5	2	2	0	0	3	3
	SCO	7	7	3	3	2	2	1	1
	BBCSSO	19	16	5	4	4	2	10	10
2003/2004	RSNO	6	5	5	4	1	1	0	0
	SCO	10	8	3	3	0	0	7	5
	BBCSSO	17	12	7	4	2	2	8	6
2004/2005	RSNO	9	8	3	3	2	2	4	3
	SCO	14	12	5	3	3	3	6	6
	BBCSSO	15	8	5	3	8	3	2	2
2005/2006	RSNO	9	8	4	3	1	1	4	4
	SCO	4	4	0	0	1	1	3	3
	BBCSSO	25	23	5	5	6	6	14	12

Season	Orchestra	Total		Scottish		Other British		International	
		W	C	W	C	W	C	W	C
2006/2007	RSNO	3	3	1	1	0	0	2	2
	SCO	12	11	6	6	1	1	5	4
	BBCSSO	15	12	6	6	7	4	2	2
2007/2008	RSNO	9	9	1	1	3	3	5	5
	SCO	10	9	7	6	1	1	2	2
	BBCSSO	22	18	4	4	6	5	12	9
2008/2009	RSNO	8	8	1	1	0	0	7	7
	SCO	8	8	2	2	0	0	6	6
	BBCSSO	21	16	11	9	4	3	6	4
2009/2010	RSNO	4	3	2	1	0	0	2	2
	SCO	3	3	2	2	0	0	1	1
	BBCSSO	22	18	10	7	3	3	9	8
2010/2011	RSNO	10	10	3	3	0	0	7	7
	SCO	6	6	1	1	0	0	5	5
	BBCSSO	19	19	7	7	2	2	10	10
2011/2012	RSNO	5	5	1	1	2	2	2	2
	SCO	8	8	5	5	1	1	2	2
	BBCSSO	19	16	3	2	4	3	12	11
2012/2013	RSNO	4	4	0	0	1	1	3	3
	SCO	8	8	4	4	1	1	3	3
	BBCSSO	18	14	3	3	1	1	14	10
2013/2014	Tectonics	7	7	2	2	2	2	3	3
	RSNO	6	5	2	1	1	1	3	3
	SCO	5	5	3	3	0	0	2	2
2014/2015	BBCSSO	24	15	6	2	4	3	14	10
	Tectonics	11	11	2	2	2	1	7	6
	RSNO	3	3	1	1	0	0	2	2
2014/2015	SCO	6	5	2	2	0	0	4	3
	BBCSSO	20	18	3	2	2	2	15	14
	Tectonics	9	9	1	1	3	3	5	5

ARCHIVE MATERIAL, BIBLIOGRAPHY and REFERENCES

Consisting of:

Unpublished Archive Material

Main Bibliography and Other References

Websites referenced in footnotes and appendices and not included in Main Bibliography

Where a website has been referenced, the date in square brackets is the date it was accessed. Some pages are no longer accessible and others have changed.

Unpublished Archive Material

Acc.11271

The papers of Alexander Gibson, held in the National Library of Scotland. The library asked me not to refer to specific files as the material was being re-sorted. I thank the family of Alexander Gibson and NLS staff for giving me permission to refer to and quote from the papers.

SNOCS followed by a two-part number, e.g. IV/8

This is the designation I created to refer to papers held by the Company Secretary of the Royal Scottish National Orchestra. The papers relate to the SNO in the 1970s. The boxes were unnumbered when I consulted them so I numbered them (Roman numerals) and the files within them (Arabic) and those are the numbers used here. If at some point they are deposited in a formal RSNO archive, doubtless the numbering system will change.

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