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Performance

Annotated Bibliography

Frogley, Alain. "The Symphony in Britain: Guardianship and Renewal." In *The Cambridge Companion to the Symphony*, edited by Julian Horton, 376-95. Cambridge Companions to Music. Cambridge: Cambridge University Press, 2013.

This encyclopedia article discusses the “reception and embodiment of musical ideology, as a culture of performance and performance institutions... of the symphony in Britain”. It speaks of socio-economic status, politics, and cultural change as being large contributing factors of who could experience and contribute to the music in the late nineteenth, up into the twenty-first century. It speaks of a variety of notable composers such as Elgar, Vaughan Williams, Britten, etc. A main question of the passage is “what really constitutes a symphony in the twentieth century?” I find this particularly interesting to address in my topic because Britain’s classical music could be considered popular music, possibly comparable to the Beatles. That being so, the London symphony still adapted popular culture into their programs in the late twentieth century. This source is a good foundation to find links between pop culture and classical symphonies.

Gallo, Phil. "Symphonic Progressions." *Billboard* 123, no. 23 (Jul 02, 2011): 26-27.

Gallo’s article discusses St. Louis Symphony’s use of film music in its programming. The article discusses how the use of popular movies has drawn in audience new audience members. “The symphony... has found that about 50% of the film concert attendees had never previously

ventured into the city's Powell Hall to hear the orchestra perform." The article acknowledges many different films that have been adapted into regular programming and orchestras that have embraced this practice, stating it "provides a glimmer of hope for orchestras that want to build new audiences for the future." This helps support the view that orchestras must break from norms to survive.

Gran, Charles. "*Volume 1. Remembering the Future. Orchestral Engagements with Popular Music. Volume 2. Heart's Express.*" PhD diss., University of California, Los Angeles, 2004. ProQuest Dissertations and Theses.

In Gran's dissertation, he establishes a relationship between rock music and symphonic orchestras. Although of vastly different cultures, he addresses how technology, as used in rock, could benefit symphonic orchestras. In his own words, "This essay examines the relationship between pop music, modernism, postmodernism, and technology." He explains how the role of classical music in history is ever changing, and how its interaction with capitalism and democracy, as well as with the rise of popular culture over a century ago would allow for more diverse performance practices. This topic allows me to delve into the main topic of my paper with many examples of rock and symphonies that allowed traditional performance practice to evolve.

Grout, Burkholder, Palisca, Burkholder, J. Peter, and Palisca, Claude V. *A History of Western Music / J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca*. 8th ed. New York: W. Norton & Company, 2010.

This book is a general music history book. Covering topics as early as the Christian church in the first millennium up to music since 1970. Although not as focused as other sources for understanding how technology and popular culture influenced symphonies, it can still be an important reference tool for providing background on classical tradition. This source's wealth of historical knowledge allows one to establish a basis of comparison to allow for a clear view of change. This will help me evaluate the scope of how far in the past I should consider.

Horgan, Candace. "Broadcasting the COLORADO SYMPHONY ORCHESTRA." *Radio: The Radio Technology Leader* 16, no. 3 (2010): 56.

In this article, it addresses how the Colorado Symphony Orchestra was able to adapt new ways to tackle budgetary problems through the use of broadcasting over the radio. It addresses the difficulties of being able to record a symphony. From the technology needed to process the recordings to the challenges of being able to figure out the sound engineering of the Boettcher Auditorium where the symphony performs, it helps iterate the scale of difficulty of such a project. This resource compliments Gran's dissertation by speaking from a technical standpoint of the large requirements that are necessary to transition a traditional symphony to be more accessible through modern forms of media.

Horton, Julian. "Understanding the Symphony." In *The Cambridge Companion to the Symphony*. Cambridge Companions to Music. Cambridge: Cambridge University Press, 2013.

In this encyclopedia article, Horton provides the context to understanding the symphony in many different aspects. By using differing points in history, symphonic idealism through form and politics is discussed. Symphonic idealism represents the values and traditions that change

with culture. The *Companion* presents perspectives on history, analysis, genre, reception and performance. This is a particularly useful resource for my project because it is an in-depth study of symphonies over the ages.

Kolb, Bonita M. "The Decline of the Subscriber Base: A Study of the Philharmonia Orchestra Audience." *International Journal of Arts Management* 3, no. 2 (2001): 51-59.
www.jstor.org/stable/41064723.

In this article, Kolb reviews a research study carried out in the late 20th century at the request of the London Philharmonia to understand why their audience base is declining. The study categorizes them into two groups, subscribers and casual audience members. Its considerations towards both consumers hypothesizes their motivations while evaluating their history with classical music and how it affects their connection to the music. This helps the researchers establish why some audience members became subscribers and how the orchestra may be able to engage more potential subscribers. This source is useful towards my research because it focuses on a main orchestra's decline in relevance and how a shift in engaging a more diverse audience became important.

Mateos-Moreno, Daniel. "Latent Dimensions of Attitudes towards Contemporary Music: A Structural Model." *Psychology of Music* 43, no. 4 (July 2015): 545–62.

In this article, Mateos-Moreno discusses the topic of "contemporary music" being under-represented compared to music of other time periods. Although not directly related to popular music, it is one of the most modern developments from the Western Classical tradition. Contemporary music is one of the more experimental forms of music that has had a reputation of

“an unparalleled sustained aversion”. I find that this could be an interesting supplemental topic in my paper to compliment the adverse effects of exclusivity of the understanding of certain types of classical music and how it can also be appreciated, even if only by a smaller dedicated group. But also how it is a large deterrent for many.

Page, Julie. “*Engaging 21st Century Audiences through Innovative and Interactive Performance: Reflections on Implementing a Course on Community Engagement and Suggestions for Future Programming at the University of Wisconsin-Madison.*” University of Wisconsin-Madison, 2012.

ProQuest Dissertations and Theses.

In Page’s dissertation, it focuses around the music course *Engaging 21st Century Audiences through Innovative and Interactive Performance* taught at The University of Wisconsin-Madison. She discusses her involvement in community engagement and how to build “interactive classical music projects based on assessed community needs”. Part of her conversation is about “the social relationship of concert halls” and how it does not “correspond with her ideal of human relationships”. “For classical music to appeal to a wider variety of audiences and flourish in the 21st century, it must be presented in new ways and in alternative, appealing, and welcoming spaces.” Page’s viewpoint is a vital understanding to why adapting popular culture is essential to the growth of symphonies around the world.

Street, Alan. "The Symphony, the Modern Orchestra and the Performing Canon." In *The Cambridge Companion to the Symphony*, edited by Julian Horton, 396-414. Cambridge Companions to Music. Cambridge: Cambridge University Press, 2013.

This encyclopedia articles discusses symphonies performance canon globally in the twenty-first century. It provides an abundance of background knowledge of the socio-political ties of different countries and how they developed in different cultures. It states certain repertoire that many symphonies were dependent on, explaining their historical significance and why they were so popular. The discussion of the globalization of symphonies through transatlantic cultural import highlights the importance of Western Classical tradition at different times in various parts of the world. This is a valuable resource to help assess the decline of relevance of classical music performance in different areas and to help clarify why the introduction of popular music into the performing canon might have been necessary in certain symphonies.

Walker, Joshua. *“Analysis of Weblog Commentary concerning Popular Music in American Music Education”*. Tuscaloosa, Alabama, 2012. ProQuest Dissertations and Theses.

In this dissertation, “The purpose of this study was to examine the opinions, perspectives, issues, and ideas expressed by New York Times readers to “Beyond Baby Mozart: Little Kids Rock”. This information is used to debate “particular ideas and attitudes towards both popular music and concepts surrounding formal and informal methods of instruction”. Using these points, the dissertation presents a wide array of research and data regarding literature and methodology, evaluating current practices of music education. The findings provides curtail information on how popular music is viewed and valued by those involved in the study, but are not necessarily implicit to the larger music community.

Walker, Robert. *Music Education Cultural Values, Social Change and Innovation*. Springfield: Charles C Thomas, 2007.

Walker's book discusses how modern music education is shifting with the cultural, social, and political climate. This sheds light on problems with traditional methods of teaching music and provides insight on how younger generation's values of music have changed. Three chapters that particularly highlight these subjects are "Issues of Tradition, Innovation and Social Change", "Music in the Tumultuous, Innovative Twentieth Century", and "Music is Magic: National and Cultural Identity in Popular and Art Music". Walker also delves into the psychology, curriculum, history, and innovations pertaining to music education. This is an important source for my topic to discuss the views of younger generations and how their educations play into their values towards classical and popular music.