

Topic: Identity. Who, actually, is the orchestra?

Caroline Vongries: Identität

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Caroline Vongries: Wir – das Orchester

> We – the orchestra. Inner view: How musicians experience and generate identity

Vertrauen ist alles

> Trust is everything. Outside view: Orchestra managers as middlemen and mediators of identity

Auf Augenhöhe

> Eye to eye. A talk with Gabriel Feltz

Vielköpfiges Individuum.

Im Gespräch mit Marcus Bosch

> A multi-headed individual. A talk with Marcus Bosch

Sandra Sinsch: Maestro grandioso

> Maestro grandioso. How an exalted cult of the conductor can distract from an orchestra

Caroline Vongries: Ungefragt

> Without being asked. When conductors are appointed against the will of an orchestra

Sandra Sinsch: Tummelplatz für Idealisten und Individualisten

> Romping place for idealists and individualists. How democratically organised orchestras work

What is identity and who exactly determines the identity of an orchestra – this is the basic question at the centre of the following eight contributions. As Vongries points out, identity is a construct that is fluid over time: it responds to historical circumstances as much as to varying structures within each ensemble. One answer as to who makes up an orchestra, obviously, is – the musicians. Yet as the second article shows, things are not clear-cut: musicians are individualists who have to form a coherent whole; organisational structures and responsibilities within orchestras can vary widely. Yet an orchestra is also its management, and management today often means communication: between musicians, directors and conductors, but also with local communities. The notion that identity is formed through open communication between musicians and conductor is also expressed by Gabriel Feltz, chief conductor of the Stuttgarter Philharmoniker, who also emphasises a unique sound, a distinctive repertoire and

the ensemble's social responsibilities. The result, according to Marcus Bosch, chief conductor of the Sinfonieorchester Aachen, is ideally a multi-headed individual. Yet he also points out the limits of dialogue, stating that musicians sometimes prefer to execute than to develop ideas. Against such a dialogic approach, the charismatic figure of the genius conductor as autocrat and superstar is still popular within the music industry, even though such a position is historically contingent and artistically doubtful, as Sinsch points out. Vongries, in another article, also highlights the difficulties that are likely to arise if conductors or musical directors are chosen by the general management or politicians without consultation of musicians: enthusiasm cannot be enforced, and artistic quality is likely to suffer. The counter example are ensembles with an explicit democratic structure, in which musicians have influence on repertoire, appointments and management. While decision-making is often more protracted, such ensembles often report a higher job satisfaction.

Key words: Orchestras, identity, management, communication, conductors, democratic structures

Myriam Hoyer: Sehen, was man hört – hören, was man sieht

> Seeing what you hear, hearing what you see. Motion picture direction in audio-visual recordings of classical music concerts

Increasingly, concerts are recorded as audio-visual documents, for TV broadcasting or for sale as DVD, putting specific demands on motion picture direction. Concerts do not offer much „action“ which means that any dramatic tension has to be created by means of camera position, long shot or close-up, cut, background and lighting. To combine these elements it is necessary to agree on a general concept and aesthetics, taking into account the nature of the event and the aim of the documentation. Most of all, it must be remembered that concert recordings are not visual, but audio-visual documents and that image and sound must work together, not against each other.

Key words: Classical concerts, audio-visual recordings, motion picture direction

Klaus Kies: Vorbeugen statt heilen

> Prevention instead of Treatment. Psychological Prevention and Stress Prophylaxis in the case of Orchestra Musicians

The illnesses which professional musicians run the risk of developing in the course of their careers are not limited to the kinds of physical ailments specific to that particular profession. They also include psychological, psychosomatic and psychosocial complaints and disorders. Given that such problems frequently tend to build up over longer periods of time and, later on, can massively curtail professional activity, even to the extent of rendering it impossible altogether, the author encourages early psychological prevention – commencing during the musician's studies, if possible. Among other things, psychological preventive training promotes a musician's self-awareness, along with the skills it takes to deal effectively with the conflicts that arise in such social settings as orchestra hierarchies. Working in small groups, musicians learn relaxation techniques and receive cognitive training, training in group dynamics and conflict-oriented behavioural training.

Key Words: psychological prevention, stress prophylaxis

Sandra Sinsch: Auf dem Esel zu Mozart

> To Mozart on a donkey's back. Western music in Turkey

Western classical music has been present in Turkey for nearly 200 years; but it was the reforms of Kemal Atatürk in the 1920s and '30s, which strongly pushed western standards in musical education leading to the foundation of a number of symphony orchestras, conservatoires and opera houses. Today, classical music in Turkey still feeds on this legacy, which has provided the country with a fairly vivid musical scene. Yet as many structures have remained unchanged for decades, the author argues that modernisation is necessary to minimise the urban-rural divide and broaden the rather narrow musical repertoire.

Key words: Turkey, western music, Kemal Atatürk