

Classical Concert Studies

Classical Concert Studies: A Companion to Contemporary Research and Performance is a landmark publication that maps out a new interdisciplinary field of Concert Studies, offering fresh ways of understanding the classical music concert in the twenty-first century. It brings together essays, research articles, and case studies from scholars and music professionals including musicians, music managers, and concert designers. Gathering both historical and contemporary cases, the contributors draw on approaches from sociology, ethnology, musicology, cultural studies, and other disciplines to create a rich portrait of the classical concert's past, present, and future.

Based on two earlier volumes published in German under the title *Das Konzert* (The Concert), and with a selection of new chapters written for the English edition, this companion enables students, researchers, and practitioners in the classical and contemporary music fields to understand this emerging field of research, go beyond traditional disciplinary boundaries and methodologies, and spark a renaissance for the classical concert.

Martin Tröndle is the *WÜRTH Chair of Cultural Production* at Zeppelin University, Germany, and a principal investigator of *ECR—Experimental Concert Research*, a project that investigates aesthetic experience in the classical concert. He is also Co-Editor-in-Chief of the peer-reviewed *Journal of Cultural Management and Cultural Policy*.

Classical Concert Studies

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Concert Studies

Martin Tröndle and Esther Bishop

Nearly one hundred years ago, “museum studies” began to develop as a field of research in English-speaking countries. Today, there are numerous publications,¹ peer-reviewed academic journals (e.g., *Curator: The Museum Journal*, *Museum Management and Curatorship*, *Journal of Curatorial Studies*, *Museum International*, *Museum & Society*), and degree programs that focus on the museum with regard to its collection and exhibition practice, the institution, its policies and activities, and the public. The contributions to museum studies take a closer look at the field from the perspective of cultural science, sociology, psychology, management, and curatorship as well as cultural policy. Museum studies addresses historical-critical issues and poses questions about the museum’s future. This critical, interdisciplinary, and forward-oriented discourse, which deals with the museum and its various aspects, has triggered an extensive transformation of the identity and practices of museums over the last fifty years.

By contrast, “classical concert studies” or “concert studies,” as analogous to museum studies, exists neither as a concept nor as a field of work. It is difficult to find a similar compendium that deals critically with the concert in theory and practice or training programs with a focus corresponding to museum studies. Instead, an online search of “concert studies” results in a list of musical études. Perhaps this is yet another reason why the museum, as an institution, has changed rapidly and is enjoying increased popularity worldwide while the classical concert is struggling with the loss of public interest. The social and cultural-political relevance of the concert (as a platform of presenting classical music in its historical and institutional aspects) offers good reason to establish concert studies as a critical form of concert research.

The Concert: Concert Studies

A wide range of factors influence each concert: the performance by the musicians on stage, the economics of the concert, the sociality of the concert community, the interests of the organizers and agents, the institutions that enable the concert to take place, the atmosphere and acoustics of the venue, the interpretation of the players, the staging of the concert, the effect the music being performed has on visitors, the preconcert talks, and the follow-up discussions by the media. In an undertaking analogous to that of museum studies, *Concert Studies* addresses all aspects of the concert: Which aspects make up a concert? What influences the musical experience? What constitutes

an audience? How can the diversity of concert formats be described? How has concert programming changed over the last two hundred years, and how can programs be tailored to a contemporary audience? What drives the concert industry forward? What skill sets will classical musicians need to have in the future? These are just a handful of many such questions. The methods of research are as diverse as the issues addressed in the scholarly debate and artistic research. Ultimately, the aim is to generate insight to describe, examine, and create new possibilities for the concert.²

The rise of classical music as an industry is causing experts in cultural policy, the academic community, artists, and their respective institutions to sit up and take real interest in the future of the “classical concert.”

Developments in Recent Years

Over the last decade, many innovations have arisen in the music industry as well as in music education and research. Throughout the Western world, the future of classical concerts has been widely discussed in the media.³ Even though the scholarly discourse on artistic activity is limited, a multitude of approaches by musicians, composers, concert curators and designers emerged.

In Germany, newly established institutions such as Radialsystem V in Berlin are experimenting with the presentation of classical concerts. The term “concert design,” as it is used here, describes how works from the classical music repertoire are contextualized, altered, or staged to enhance the aesthetic experience of the audience. Several of the factors taken into consideration include the staging and lighting, use of multimedia, time (duration, time of day) and location (traditional stage or other venue), interaction with other art forms, scenic design, placement of the audience, and genres used. “Curated” festivals such as the PODIUM Festival in Germany and Our Festival in Finland follow such an approach.

However, with the exception of a very few orchestras and concert halls, most of these innovations can be traced back to the initiatives of individuals (at least in Germany). New ranges of programs and services often arise under precarious and makeshift circumstances. Without speaking of a structural asymmetry that favors state-subsidized, state-controlled institutions, the problem of how the innovation potential of the “independent scene” can be successfully combined with the stability of public institutions is still rampant.

Civil society supports those developments that have not (yet) found their way into a public funding scheme. Concerto²¹, the academy of new concert formats run by the Alfred Toepfer Foundation, intends to set an example of how classically trained musicians could be prepared for a rapidly changing professional future. The #beethoven fellowship program⁴ has created a platform for musicians, composers, and concert designers that includes discourse, performance, and development for a new “generation” of concerts. Launched in 2017, the D-bü competition⁵ transfers the issue of alternative concert formats to German music conservatories and, at the same time, makes use of the traditional and well-established competition format. Granted to noteworthy state-subsidized orchestras in Germany, the award for Innovative Orchestra of the Year by the German Orchestra Foundation recognizes developments among those institutions that are often very traditional.⁶

In terms of classical music concert research, the Department of Music at the Max Planck Institute for Empirical Aesthetics in Frankfurt am Main, established in 2012,⁷ is starting to make a substantial contribution to interdisciplinary scientific knowledge of classical music alongside other international research contributions.⁸ And the international research consortium Experimental Concert Research is applying latest technology to investigate what constitutes the concert experience, and how it might be altered or enhanced.⁹

Online, the platform betterconcerts.org serves as a database for newly developed concert formats. These include new digital formats such as the Digital Concert Hall of the Berliner Philharmoniker; online magazines for classical music such as *1|A|N*; the emergence of classical streaming platforms such

as IDAGIO (Germany), and Qobuz (France); and industry meetings such as Classical:NEXT in the Netherlands (established 2012) that focus on the future of concerts.

In the UK, Australia, and North America, contemporary experimental music appears to be approached differently than *Neue Musik* in Germany. Both the UK and the US seem to have a vibrant and open contemporary “alternative” music scene that could generally be described with the following keywords: indie classical music, alt-classical music, and post-genre. These three genres originate mainly from composers’ initiatives to draw their music into (public) spaces where they themselves feel comfortable.¹⁰ Electronic alterations or sound production seem more or less standard procedure, as is the use of dramatic elements and alternative venues for concerts, as well as video footage “to help communicate the music.”

While variation of the format seems to be a natural part of the performance of contemporary works in North America, Australia, and the UK, the scene in Germany provides various examples where the artistic focus lies on the juxtaposition of “old” pieces with contemporary music, electronic alteration, and multimedia collaboration.

What has been called “indie classical music” is taken up in the dissertation of William Robin, who makes a distinction between “indie” and “normal” classical music that is performed outside the concert hall.¹¹ Despite this, classically trained musicians are an integral part of the existence of the indie genre.¹² New Amsterdam Records, based in Brooklyn, has largely shaped the network of artists and musicians associated with the movement. Indie music festivals include the Ecstatic Music Festival, founded by Judd Greenstein and held annually in New York City. Many of the movement’s artists are regularly played on New Sounds’ WQXR and WNYC twenty-four-hour internet radio stations.

However, the existing literature mentions little about the respective audiences. Hannah Schiller, whose articles appear in the e-zine *NewMusicBox*, is one of few authors who have written about how post-genre thinking might be impacting the audience. If pieces of music are no longer categorized by genre, it may be possible to instead categorize a work according to its emotional or aesthetic impact.¹³

The network of artists involved in this scene have found their way to European locations. In Finland, Our Festival, founded and curated by the violinist Pekka Kuusisto, has developed into a hub where many of the composers associated with the indie and post-genre movements meet and perform music. In Iceland, the record label and collective Bedroom Community brings together artists from all corners of the world to create and perform music in its recording studio on the outskirts of Reykjavík. Other examples can be found in the UK. Southbank Centre in London and the King’s Place offer a wide range of musical genres that are woven together through its programming. Its commitment to pushing the boundaries between disciplines and enhancing collaboration makes it an important actor in the field. Erased Tapes, established more than a decade ago in London, is an alternative record label with a post-genre approach. Sound and Music, a national charity for new music in the UK, was set up to help contemporary composers and musicians develop their careers, acquire resources for audience development, market themselves, and generate visibility. Each year, “composer-curators” are selected to be given funding to help them realize their ideas. The Huddersfield Contemporary Music Festival (a mainly straightforward contemporary music festival), Britten Sinfonia, and the Little Orchestra are just a few examples of the broad range of British actors combining classical music with other genres. We Break Strings presents “London’s alternative avant-garde music scene” and features “a thriving group of independent nights and ensembles creating new approaches to contemporary music.”¹⁴ A different, more club-oriented approach is offered by nonclassical, an East London club night and record label founded by the composer Gabriel Prokofiev. On the academic side, the newly founded Maastricht Centre for the Innovation of Classical Music, a collaboration between the philharmonie zuidnederland, Zuyd University of Applied Sciences, and Maastricht University, seeks to shape classical music futures and audience participation.

All these examples highlight the fact that the classical concert itself is changing, as is the consideration of what a concert is and what it could be. Despite the euphoria over sold-out performances at

the Elbphilharmonie in Hamburg, tourist magnets such as the Berliner Philharmonie, and individual innovative concert halls and festivals, the statistics for Germany,¹⁵ as well as for the US¹⁶ and UK,¹⁷ indicate a decrease in attendance at classical music concerts.¹⁸ It thus seems both timely and necessary to bundle this work and thinking under the title *Concert Studies* and to give form to the discourse.

Overview of the Contributions

This book is divided into the following thematic sections.

The Concert as an Event

In the first chapter, Martin Tröndle asks how and why the concert has evolved over the past three hundred years. If the concert—including its settings, rituals, programming, and economy as well as the architecture of concert halls—is not just arbitrary, then one should be able to ask what the driving factor of its evolution is. Tröndle offers a theory that could explain former developments and provides a hint as to the concert's potential in the future. Nicholas Cook is known for his ideas about the concert from the perspective of interpretation, which he takes up in his contribution "Music as Text, Music as Performance." Cook's text is followed by "4'33": The Concert as a Performative Moment," in which Jens Roselt moves the discourse away from the topic of musical masterpieces and toward a discussion of the experience of performances. Answers as to how classical music concerts have developed into their current form are offered in "The Discovery of Listening in the Concert" by Gerhard Schulze. Raimund Vogels uses a music-ethnological approach that understands the concert as a set of rituals that can alter the concert experience to offer new insights into Western culture by juxtaposing it with the burial ritual of the Bura in northeast Nigeria. Elena Ungeheuer reflects upon the audience's collective actions while taking the liturgical forms of a concert performance into consideration.

Programs, Formats, and Media

Part II of this book offers insights into the history and future of concert programming, through the chapter "From Program Leaflets to Listening Apps" by Christian Thorau, and into historical performance practice, with "Space, Light, Proximity: Aspects of Historical Performance Practice" by Beatrix Borchard. How the practice of improvisation has been lost in classical music is explained in detail by Maria I. J. Reich. Folkert Uhde introduces his notion of what a concert designer is, which he illustrates through examples of his own work. Other examples of curated concert programs and festivals are offered by Markus Fein. Meanwhile, the Yellow Lounge takes classical music to club venues. In conversation with Martin Tröndle, the founder and host of these events, David Canisius, discusses the possibilities of altering the classical concert experience by "borrowing" the well-known behavioral patterns found in the club scene. In his essay "Strategies for the Production of Presence," Matthias Rebstock offers examples of how affects and expression necessary for musical presence can be generated through staging.

Sound—Space—Instruments

The first three contributions to Part III collaboratively support a phenomenological approach to hearing: Steffen Höhne deals with environmental acoustics and the behavioral conformity of the public in the nineteenth and early twentieth centuries. Peter Payer's text looks into a history of hearing in the same era. Martin Tröndle raises the question of listening in our own day and age

through a visual essay. Subsequently, Hanna Katharina Göbel approaches the topic of the concert atmosphere through ethnographic description. Ludger Brümmer takes a closer look at the ongoing developments in acoustic reproduction systems, including wave field synthesis and the sound dome, while Dennis Kastrup focuses on the manifold digital extensions of music production and their transformation of the concert in his essay “Digital Encore: Virtualization, Live Coding, and New Interfaces.”

The Audience and the Musicians

Part IV unites empirical and interpretive contributions to the field of concert studies. Heiner Gembris and Jonas Menze present a meta-analysis on the statistical development of concert audiences. The meta-analysis implies that attendance at classical music concerts will most likely increase, albeit slightly, in the coming years due to demographic conditions, only to decline quite rapidly afterward. Stephanie Pitts considers the nature of the concert ritual and the varying motivations that bring listeners to live music. Her analysis challenges concert promoters and researchers to address the needs of audience members beyond those who already attend. Esther Bishop examines the study of music, the skills learned, and the role models that students encounter in this social environment. In conversation with Martin Tröndle, Albert Schmitt relays the success story of the Deutsche Kammerphilharmonie Bremen, which is viewed as an entrepreneurial orchestra and an actor within civil society. Susanne Rode-Breymann provides an overview of issues concerning gender studies in classical music. In an interview with Martin Tröndle, Sebastian Nordmann discusses what transformation means for a concert venue, its musicians, and its audience. Constanze Wimmer develops an understanding of both the terminology used and the field of activity encountered in audience development.

Economy and Policy

In Part V, the economies and politics of the concert are addressed in turn in chapters by Michael Hutter, Roger Behrens, Lukas Krohn-Grimberghe, and Christian Kellersmann. The historical analyses of the two researchers—Hutter from an economic perspective, and Behrens from a cultural science one—are supplemented by future scenarios for the recording industry and music streaming offered by Krohn-Grimberghe and Kellersmann. The “Economy and Policy” section is rounded off with a contribution by Markus Rhomberg and Martin Tröndle, who present a discourse analysis that sheds light on the motivations, arguments, and agendas of actors in the classical music industry.

Concert Research

Finally, Part VI of the book ties together four chapters that deal with a possible future for the concert. The contribution of Steven Walter is an impassioned manifesto on the future of the classical concert and music industry. Martin Tröndle presents the didactic concept of Concerto²¹, a yearly summer academy where practitioners are able to develop new concert formats. Looking at the new Maastricht Institute for the Innovation of Classical Music as a unique structural collaboration between an orchestra, a higher arts education institute, a university and a regional government, Peter Peters, Ruth Benschop, and Stefan Rosu explore how the orchestra can be a lab for practice-based and artistic research on new concert formats and audience participation. Finally, the volume is concluded by Christoph Seibert, Jutta Toelle, and Melanie Wald-Fuhrmann with an essay that promotes research into the concert experience.

The International Scope of Concert Studies

It is necessary to emphasize that cultural background determines both current and future developments in concert studies to a great extent. What musical tradition shapes a cultural institution's respective region or country? Factors such as a nation's music education system, freedom of speech and art, fiscal policy, cultural policy, and expenditure on the arts, but also the number and density of musical institutions, how these are organized and out of what cultural traditions they arose, all of these factors and many more influence and shape the understanding of classical music as a whole. Apart from musicological and practical musical questions, *Concert Studies* seeks to address the parameters of these specific cultural, social, artistic, and political frameworks in order to understand the concert as an institution and practice in its cultural embeddedness. As such, this volume hopes to offer valuable insight into an emerging field.

Notes

- 1 For example, Bettina Messias Carbonell, ed., *Museum Studies: An Anthology of Contexts* (Hoboken, NJ: Wiley-Blackwell, 2003); Sharon Macdonald, ed., *A Companion to Museum Studies* (Hoboken, NJ: Wiley-Blackwell, 2006).
- 2 Here, the "concert" is understood in the German sense of the word *Konzertwesen* (literally, the "concert being"). *Konzertwesen* is an umbrella term that combines the concert event, the presentation of the music, and the historical development of the behavior and rituals of the audience as well as the performers, while also addressing concert institutions, such as orchestras, ensembles, and concert societies and halls. One could thus speak of the "concert system," or the concert as a synthesis of the culturally evolved practice and its institutions.
- 3 Allan Kozinn, "Check the Numbers: Rumors of Classical Music's Demise Are Dead Wrong," *New York Times*, May 28, 2006, www.nytimes.com/2006/05/28/arts/music/28kozi.html; Alex Ross, "Why Do We Hate Modern Classical Music?," *Guardian*, November 28, 2010, www.theguardian.com/music/2010/nov/28/alex-ross-modern-classical-music; Kate Molleson, "Classical Music's Blurred Boundaries," *Gramophone*, June 27, 2017, www.gramophone.co.uk/feature/classical-music-blurred-boundaries; Manuel Brug, "Alle lieben Klassik, aber keiner geht hin" [Everyone loves classical music, but nobody goes there], *Die Welt*, January 15, 2014, www.welt.de/kultur/buehne-konzert/article123894245/Alle-lieben-Klassik-aber-keiner-geht-hin.html.
- 4 "250 years after Ludwig van Beethoven, PODIUM Esslingen, together with twelve young artists, examines the fundamental questions and structures of the creation of music. How is music composed? How do music and new technologies interact? What will become of classical music in a globalized world and what will the creation of music look like in the future?" "Was ist das musikalisch Radikale im 21. Jahrhundert?" [What is musically radical in the 21st century?], #BeBeethoven, n.d., <https://bebeethoven2020.com/konzept>.
- 5 "D-bü" is a neologism referring to the German pronunciation of the word "debut," "What makes D-bü special is the range of possible contributions: Almost all kinds of performances are possible, as long as they are not 'ordinary' classical concerts. With D-bü, the German music academies are creating an event format that differs fundamentally from traditional classical music competitions. D-bü focuses on topics such as innovation and originality as well as the sustainability of formats"; see www.d-bue.de.
- 6 "Orchestras in Germany have faced numerous challenges over the past few decades. The courage to be new and the joy in searching for ways beyond the traditional paths arouse the audience's curiosity and create new networks in society. To make this innovative spirit of orchestras known and appreciated nationwide, the Deutsche Orchester-Stiftung is awarding the prize 'Innovative Orchestra of the Year'... The reorientation may affect all or parts of the cultural institution. New ideas and groundbreaking processes characterize successful innovations. At best, they are role models." Innovatives Orchester 2019, <http://innovatives-orchester.de>.
- 7 "Music is perceived and experienced in a variety of social and interactive situations. Within these situations, the concert is a special case because it provides a framework that serves the performance and the common experience of music and separates those present clearly into performers and audience.

We see the concert—and here, in particular, the very influential, widespread and restrictive concert of Western art music—as an important research object of empirical aesthetics. The focus is on the aesthetic experience in the concert. How is music experienced during the concert—by the performing musician, the

- composer and the members of the audience? What are the essential components of aesthetic experience in a concert? And what influence do the social norms and forms of action associated with it have on the various actors and their experiences? Thus, this project also makes an important contribution to the basic research of aesthetic experience.” Department of Music, Max Planck Institute for Empirical Aesthetics, 2015, www.aesthetics.mpg.de/forschung/abteilung-musik/konzertforschung.html.
- 8 For example, Karen Burland and Stephanie Pitts, eds., *Coughing and Clapping: Investigating Audience Experience* (Surrey, UK: Ashgate, 2014); Julia Schröder, *Zur Position Der Musikhörenden. Konzeptionen ästhetischer Erfahrung Im Konzert* [On the position of the music listener: Concepts of aesthetic experience during the concert] (Hofheim, Germany: Wolke, 2014); Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013); Christa Brüstle, *Konzert-Szenen. Bewegung, Performance, Medien. Musik zwischen performativer Expansion und medialer Integration 1950–2000* [Concert scenes: Movement, performance, media. Music between performative expansion and media integration, 1950–2000] (Stuttgart: Franz Steiner Verlag, 2013); Martin Clayton, Trevor Herbert, and Richard Middleton, eds., *The Cultural Study of Music: A Critical Introduction*, 2nd ed. (Oxon, UK: Routledge, 2012); Laurenz Lütken, ed., *Zwischen Tempel und Verein. Musik und Bürgertum im 18. Jahrhundert* [Between the temple and society: Music and the middle classes in the 18th century], proceedings from the Zürcher Festspiel Symposium 2012 (Kassel, Germany: Bärenreiter, 2012); Christian Thorau, Andreas Odenkirchen, and Peter Ackermann, eds., *Musik, Bürger, Stadt. Konzertleben und musikalisches Hören im Wandel* [Music, citizen, city: Concert life and musical listening in change], commemorating 200 years of the Frankfurt Museum Society (Regensburg, Germany: Con Brio, 2011); Hansjakob Ziemer, *Die Moderne Hören. Das Konzert als urbanes Forum 1890–1940* [Modern hearing: The concert as an urban forum, 1890–1940] (Frankfurt am Main: Campus, 2008).
 - 9 See the project website at <https://experimental-concert-research.org>.
 - 10 Wynne Delacoma, “Off-Beat Chicago Venues Energize Classical Music,” *Classical Voice North America*, June 2, 2013, <https://classicalvoiceamerica.org/2013/06/02/new-music-in-the-windy-city/> (29th, May 2018).
 - 11 William Robin, “What Is Indie Classical?,” interview by Jeffrey Arlo Brown, *VAN* magazine, October 5, 2016, <https://van-us.atavist.com/indie-classical>.
 - 12 William Robin, “The Rise and Fall of ‘Indie Classical’: Tracing a Controversial Term in Twenty-First Century New Music,” *Journal of the Society for American Music* 12, no. 1 (2018): 55–88.
 - 13 Hannah Schiller, “The Role of Listeners in a Post-genre Context,” *New Music Box*, September 21, 2017, <https://nmbx.newmusicusa.org/the-role-of-listeners-in-a-post-genre-context>. This view aligns with the results of a study on musical taste that goes against genre-specific preferences; David M. Greenberg et al., “The Song Is You: Preferences for Musical Attribute Dimensions Reflect Personality,” *Social Psychological and Personality Science* 7, no. 6 (2016): 597–605.
 - 14 www.nonclassical.co.uk/news/2017/9/26/we-break-strings
 - 15 See Heiner Gembris and Jonas Menze, “Between Audience Decline and Audience Development,” in this volume, p. 211.
 - 16 “Like jazz, attendance at classical music [symphony, chamber, or choral music] events declined in the [U.S.] from 2002 to 2008, but stayed the same from 2008 to 2012. About 9 percent of American adults attended a performance in each of those years, averaging 2.6 events per attendee in 2012, and a comparable 2.9 events in 2008. Both are lower than the 3.1 events per person reported in 2002.
 - Two percent of Americans attended the opera at least once in 2012, the same rate as in 2008. In 2002, the rate was 3 percent—a statistically significant difference. However, the average number of opera events attended per person has not changed from 2002, when each opera-goer went to roughly 2 performances.” See National Endowment for the Arts, *Research Report #58*, 2015, www.arts.gov/sites/default/files/2012-sppa-jan2015-rev.pdf.
 - 17 “Between 2005/6 and 2014/15 there was a statistically significant decrease in the proportion of adults in England who had attended a classical music concert – from 8.3 per cent to 7.0 per cent.” Arts Council England, *Taking Part*, 2016, www.artscouncil.org.uk/sites/default/files/download-file/Music_profile_2014_15.pdf.
 - 18 A new long-term comparison of opinion surveys in Germany concerning the relationship between age and cultural participation has been presented in Karl-Heinz Reuband, “Die Neustrukturierung der Altersbeziehung kultureller Partizipation. Ein Langzeitvergleich bundesweiter Bevölkerungsumfragen” [The restructuring of the age relationship of cultural participation: A long-term comparison of nationwide population surveys], *Zeitschrift für Kulturmanagement: Kunst, Politik, Wirtschaft und Gesellschaft* 5, no. 1 (2018): 23–52. In addition to the factors of lifestyle and media use, Reuband concludes that the aging of concert audiences is both generational and due to musical taste. These two factors result in the decline of younger audiences and increased interest on the part of older concertgoers.

- 1 Since first writing this essay, I have had the opportunity to discuss the theory developed here in many seminars, workshops, and conferences with musicians, music managers, musicologists, and cultural scientists. Since the theoretical perspective proved to be robust, the following contributions by Tröndle will be taken up again and further developed in light of this recent research: Martin Tröndle, “Von der Ausführungs- zur Aufführungskultur” [From the culture of execution to the culture of performance], in *Das Konzert: Neue Aufführungskonzepte für eine klassische Form* [The concert: New performance concepts for a classical form], ed. Martin Tröndle (Bielefeld, Germany: transcript, 2009), 21–44; Martin Tröndle, “Das Konzertwesen als Variationsgeschichte von Konzerttypen. Zur Ökonomie der Aufmerksamkeit im Musikbetrieb” [The concert industry as a history of variations of concert types: On the economy of attention in the music business], in *Selbstmanagement im Musikbetrieb* [Self-management in the music business], 2nd rev. ed., ed. Petra Schneidewind and Martin Tröndle (Bielefeld, Germany: transcript, 2012).
- 2 See in this volume: Beatrix Borchard, “Space, Light, Proximity,” p. 81, and Maria I. J. Reich, “Preludes, Fantasias, and Collages: Improvisation, a Forgotten Art in the Classical Concert,” p. 98.
- 3 See Christa Brüstle, *Konzert-Szenen. Bewegung, Performance, Medien. Musik zwischen performativer Expansion und medialer Integration* [Scenes from concerts: Movement, performance, media. Music between performative expansion and medial integration] (Stuttgart: Franz Steiner Verlag, 2013); Carl Dahlhaus, *Neues Handbuch der Musikwissenschaft* [New manual of musicology], vol. 5, *Die Musik des 18. Jahrhunderts* [The music of the 18th century] (Laaber: Laaber-Verlag, 1994); Hanns-Werner Heister, *Das Konzert. Theorie einer Kulturform* [The concert: Theory of a cultural form], vols. 1 and 2 (Wilhelmshaven, Germany: Heinrichshofen, 1983); Hanns-Werner Heister, “Konzertwesen” [Concerts], in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* [Music in past and present times: General encyclopedia of music], 20 vols., 2nd rev. ed., ed. Ludwig Finscher (Kassel, Germany: Bärenreiter, 1996); Walter Salmen, *Das Konzert. Eine Kulturgeschichte* [The concert: A cultural history] (Munich: Beck, 1988); Volker Scherliess, “Konzert” [Concert], in Finscher, *Die Musik in Geschichte und Gegenwart*; Julia Schröder, *Zur Position der Musikhörenden. Konzeptionen ästhetischer Erfahrung im Konzert* [On the position of music listeners: Concepts of aesthetic concert experience] (Hofheim, Germany: Wolke-Verlag, 2014).
- 4 Laurenz Lütken, ed., *Zwischen Tempel und Verein. Musik und Bürgertum im 18. Jahrhundert* [Between the temple and society: Music and middle class society in the 18th century], Zürcher Festspiel Symposium 2012 (Kassel, Germany: Bärenreiter, 2012); Christian Thorau, Andreas Odenkirchen, and Peter Ackermann, eds., *Musik, Bürger, Stadt. Konzertleben und musikalisches Hören im Wandel* [Music, citizen, city: Concert life and musical listening in change], celebrating 200 years of the Frankfurt Museum Society (Regensburg, Germany: Con Brio, 2011); Hansjakob Ziemer, *Die Moderne Hören. Das Konzert als urbanes Forum 1890–1940* [Listening to modernity: The concert as an urban forum, 1890–1940] (Frankfurt am Main: Campus, 2008).
- 5 Konrad Küster, *Das Konzert. Form und Forum der Virtuosität* [The concert: Form and forum of virtuosity] (Kassel, Germany: Bärenreiter, 1993).
- 6 Adam Krims, “Music, Space and Place: The Geography of Music,” in *The Cultural Study of Music: A Critical Introduction*, 2nd ed., ed. Martin Clayton, Trevor Herbert, and Richard Middleton (Oxon, UK: Routledge, 2012), 140–8; Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998); Karen Burland and Stephanie Pitts, eds., *Coughing and Clapping: Investigating Audience Experience* (Farnham, UK: Ashgate, 2014); Nicholas Cook, *Beyond Score: Music as Performance* (Oxford: Oxford University Press, 2013).
- 7 See www.oxfordmusiconline.com and www.mgg-online.com.
- 8 See Eberhard Ortland, “Genieästhetik” [Aesthetics of genius], in *Musikästhetik* [Music aesthetics], ed. Helga de la Motte-Haber (Laaber: Laaber, 2004), 263–85.
- 9 See also Susanne Rode-Breymann, “Women in Music Culture,” in this volume, p. 254.
- 10 Heister, *Das Konzert*; Peter Schleuning, *Der Bürger erhebt sich. Geschichte der deutschen Musik im 18. Jahrhundert* [The rise of the citizen: History of German music in the 18th century], 2nd ed. (Reinbeck, Germany: Rowohlt, 1989); Pierre Bourdieu, *Soziologische Fragen* [Sociological issues] (Frankfurt am Main: Suhrkamp, 1993); Pierre Bourdieu, *Die feinen Unterschiede—Kritik der gesellschaftlichen Urteilskraft* [Distinction: A social critique of the judgement of taste], 8th ed. (Frankfurt am Main: Suhrkamp, 1996).
- 11 On evolutionary aesthetics, see, for example, Hannes Rusch and Eckart Volland, “Evolutionary Aesthetics: An Introduction to Key Concepts and Current Issues,” *Aisthesis: Pratiche, Linguaggi E Saperi Dell’Estetico* 6, no. 2 (2013): 113–33; Gianlica Consoli, “The Emergence of the Modern Mind: An Evolutionary Perspective on Aesthetic Experience,” *Journal of Aesthetics and Art Criticism* 72, no. 1 (2014): 37–55. The relationship between music and evolution is one of the topics of Ian Cross, “Music and Biocultural Evolution,” in *The Cultural Study of Music*, ed. Martin Clayton, Trevor Herbert, and Richard Middleton (New York: Routledge, 2003), 19–30. On affordance, see Kurt Lewin, *Principles of Topological Psychology* (New York: McGraw-Hill, 1936).

- 12 Douglas Futuyma, *Evolutionsbiologie* [Evolutionary biology], trans. Barbara König (Basel: Birkhäuser, 1990), 9.
- 13 Gereon Wolters, "Evolution," in *Enzyklopädie Philosophie und Wissenschaftstheorie* [Encyclopedia of philosophy and the philosophy of science], vol. 1, ed. Jürgen Mittelstraß (Stuttgart: Metzler, 2004), 611f.
- 14 Rusch and Volland, "Evolutionary Aesthetics."
- 15 See Michael Hutter, "The Influence of Economic Variables in the Concert Industry," in this volume, p. 283.
- 16 See Niklas Luhmann, *Die Kunst der Gesellschaft* [The art of society] (Frankfurt am Main: Suhrkamp, 1999).
- 17 Gereon Wolters, "Evolutionstheorie" [Evolutionary theory], in Mittelstraß, *Enzyklopädie Philosophie und Wissenschaftstheorie*, 614f.
- 18 See David Canisius, "The Yellow Lounge Reinvents the Concert Forum," in this volume, p. 130.
- 19 See "Musik in den Häusern der Stadt" [Music in the city's houses], Kunst Salon, n.d., www.kunstsalon.de/festivals/musik-in-den-haeusern-der-stadt.
- 20 See Folkert Uhde, "Concert Design," in this volume, p. 107.
- 21 In the branch of publicly funded music, meaning primarily the "serious music" sector (as opposed to the entertainment music market), this model is distorted, at least in many European countries. In order to protect cultural heritage, the pressure to adapt to market conditions (i.e., to the public) is alleviated by public funding; on the other hand, innovations, such as new concert variations, are less likely—they are simply not necessary. Moreover, under the condition of broad cultural funding, it can be observed that the "niche of the classical market" has led to very specific adaptations for those who have access to such resources. Annually in Germany, approximately 3.5 billion euros of the public budget are spent directly on (mostly) public institutions (state orchestras, radio orchestras and choirs, city orchestras and opera companies, music academies, etc.) to maintain and preserve cultural heritage (Federal Statistical Office of Germany, *Statistisches Bundesamt 2018* [Cultural financial report 2018], 2018). Not included are other indirect means of funding such as the reduced VAT rate, the artists' social insurance program, the disbursement of copyright and distribution rights, the costs covered by the church tax for the promotion of music by Protestant and Catholic churches, and so on. High value is attached to the preservation of this niche and the future purchase of this resource, and it is vigorously legitimized (see Markus Rhomberg and Martin Tröndle, "Actors in the Classical Music Business," in this volume, p. 314). This attitude is immediately understandable from the perspective of institutions that depend largely on public funds. Solving this dilemma between the need for adaptation (simply because the environment and public needs and preferences are changing) and the preservation of cultural heritage in an art-friendly manner is a challenge to cultural policy, which has so far only been achieved to a limited extent.
- 22 For example, in London: nonclassical, www.nonclassical.co.uk; and in Zürich, Guerilla Classics www.guerillaclassics.org.
- 23 This applies equally to a pop band, which observes its market segment and the changes therein in order to react to new trends if necessary, as to an ensemble that plays contemporary classical music. After all, the ensemble has also become specialized and found a niche that gives it resources (scholarships, prizes, public funding, sponsors) for its preservation. Likewise, in contemporary music, one has to distinguish oneself in the field (in the specific environment of the ensemble) to be able to endure in the long run; this can happen through a special instrumentation, special repertoire, or special interpretational direction.
- 24 Georg Franck, *Ökonomie der Aufmerksamkeit* [Economy of attentiveness] (Munich: Hanser, 1998), 16.
- 25 Franck, *Ökonomie der Aufmerksamkeit*, 18.
- 26 Bernhard Waldenfels, *Phänomenologie der Aufmerksamkeit* [Phenomenology of attentiveness] (Frankfurt am Main: Suhrkamp, 2004), 16. Original emphasis.
- 27 Peter Fazekas, "Attention and Aesthetic Experience," *Journal of Consciousness Studies* 23, nos. 9–10 (2016): 68.
- 28 Fazekas, "Attention and Aesthetic Experience," 69.
- 29 Fazekas, "Attention and Aesthetic Experience," 87.
- 30 Robert R. McCrae, "Aesthetic Chills as a Universal Marker of Openness to Experience," *Motivation and Emotion*, no. 31 (2007): 5–11.
- 31 Patrik Juslin, "From Everyday Emotions to Aesthetic Emotions: Towards a Unified Theory of Musical Emotions," *Physics of Life Reviews* 10, no. 3 (2013): 235–66.
- 32 Ines Schindler et al., "Measuring Aesthetic Emotions: A Review of the Literature and a New Assessment Tool," *PLOS One* 12, no. 6 (2017).
- 33 Martin Tröndle and Wolfgang Tschacher, "The Physiology of Phenomenology: The Effects of Artworks," *Journal of Empirical Studies of the Arts* 30, no. 1 (2012): 75–113. See also the Swiss National Research project eMotion: Mapping Museum Experience, www.mapping-museum-experience.com.

- 34 Martin Tröndle, Steven Greenwood, Konrad Bitterli, and Karen van den Berg, "The Effects of Curatorial Arrangements," *Museum Management and Curatorship* 29, no. 2 (2014): 1–34.
- 35 Tröndle and Tschacher, "The Physiology of Phenomenology." This "presence experience" can be seen not only in the physical reactions but also in the self-assessment of the almost six hundred museum visitors whose reception behavior was measured. See www.mapping-museum-experience.com.
- 36 Tröndle et al., "The Effects of Curatorial Arrangements."
- 37 Up to now, the interplay between music, the performance, and the attendees has been quite unknown. The international research consortium Experimental Concert Research is investigating these aspects and their interdependences. See <https://experimental-concert-research.org>.
- 38 See Lewin, *Principles of Topological Psychology*.
- 39 Roger Barker, *Ecological Psychology: Concepts and Methods for Studying the Environment of Human Behavior* (Stanford, CA: Stanford University Press, 1968), 18.
- 40 See Martin Tröndle, "Space, Movement and Attention: Affordances of the Museum Environment," *International Journal of Arts Management* 17, no. 1 (2014): 4–17; Tröndle et al., "The Effects of Curatorial Arrangements."
- 41 See Christian Thorau, "From Program Leaflets to Listening Apps," in this volume, p. 61.
- 42 These three types of visitors could be distinguished in the empirical research on the art museum; they differ in their expectations of the visit, their concrete visitor experiences, and their objective behavior in the exhibition rooms (see Volker Kirchberg and Martin Tröndle, "The Museum Experience: Mapping the Experience of Fine Art," *Curator: The Museum Journal* 58, no. 2 (2015): 169–93). An empirical investigation of similar types of visitors that exist for the "classical concert" will be performed in the research project Experimental Concert Research.
- 43 See Reich, "Preludes, Fantasias, and Collages," in this volume, p. 98.
- 44 All in all, the scene resembles the Hollywood Bowl performances (1964–65) of the young Beatles, on the recordings of which one can hardly hear the music for all the ecstatic, hysterical noise.
- 45 For more detail, see Martin Tröndle, "Von der Ausführungs- zur Aufführungskultur," in Tröndle, *Das Konzert*, 21–44.
- 46 See Volker Kirchberg, "Annäherung an die Konzertstätte. Eine Typologie der (Un)gewöhnlichkeit" [Approaching the concert venue: A typology of the (un)usual], in Tröndle, *Das Konzert*, 155–73.
- 47 Salmen, *Das Konzert*, 80; Claudia Heine, "Im Spannungsfeld zwischen Unterhaltung und Sakralisierung. Programmgestaltung in bürgerlichen Musikvereinen des frühen 19. Jahrhundert" [In the interplay between entertainment and sacralization: Programming in bourgeois musical society in the early 19th century], in *Zwischen Tempel und Verein. Musik und Bürgertum im 18. Jahrhundert* [Between temple and society: Music and the middle class in the 18th century], Zürcher Festspiel Symposium 2012, ed. Laurenz Lütken (Kassel, Germany: Bärenreiter, 2013), 92–115.
- 48 In this volume: Borchard, "Space, Light, Proximity," p. 81, and Reich, "Preludes, Fantasias, and Collages," p. 98.
- 49 See Salmen, *Das Konzert*, 78ff.
- 50 Salmen, *Das Konzert*, 39.
- 51 Simon Frith, "Zur Ästhetik der Populären Musik" [On the aesthetics of popular music], in *PopScriptum 01—Begriffe und Konzepte*. [PopScriptum 01—Terms and concepts] (Berlin: Research Center for Popular Music, Humboldt-Universität zu Berlin, 1992), https://edoc.hu-berlin.de/bitstream/handle/18452/20902/pst01_frith.pdf.
- 52 Gerhard Schulze, *Die Erlebnisgesellschaft. Kulturosoziologie der Gegenwart* [The experience society], 5th ed. (Frankfurt am Main: Campus, 1995).
- 53 Schulze, *Die Erlebnisgesellschaft*, 265.
- 54 Schulze, *Die Erlebnisgesellschaft*, 425.
- 55 Frith, "Zur Ästhetik der Populären Musik."
- 56 See in this volume: Raimund Vogels, "Between Formalization and Exaggeration," p. 45, and Elena Ungeheuer, "Concert Formats," p. 51.
- 57 Sander L. Koole and Wolfgang Tschacher, "Synchrony in Psychotherapy: A Review and an Integrative Framework for the Therapeutic Alliance," *Frontiers in Psychology*, no. 7 (2016): 862; Wolfgang Tschacher, Georg Rees, and Fabian Ramseyer, "Nonverbal Synchrony and Affect in Dyadic Interactions," *Frontiers in Psychology* 5 (2014): 1323.
- 58 The relatively young PR agencies specializing in classical ensembles and soloists also correspond to a high degree to the theoretical model of attention accumulation: they do not vary the concert itself, but rather the way it is reported. Their task is to achieve an agenda setting, or in other words to influence who or what should be of public interest, and thereby direct attention.
- 59 See Canisius, "The Yellow Lounge Reinvents the Concert Forum," in this volume, p. 130.
- 60 See Markus Fein, "Musical Curator and Concert Director," in this volume, p. 126.

- 61 See Sebastian Nordmann, "The Konzerthaus Berlin," in this volume, p. 263.
- 62 See in this volume: Nicholas Cook, "Music as Text, Music as Performance," p. 29, and Reich, "Preludes, Fantasias, and Collages," p. 98.
- 63 See in this volume: Peter Payer, "From Sound to Noise," p. 150, and Borchard, "Space, Light, Proximity," p. 81.
- 64 Salmen, *Das Konzert*, 19.
- 65 Stefan Weinzierl, *Beethovens Konzerträume. Raumakustik und symphonische Aufführungspraxis an der Schwelle zum bürgerlichen Zeitalter* [Beethoven's concert spaces: Room acoustics and symphonic performance practice on the threshold of the bourgeois age] (Frankfurt am Main: Bochinsky, 2002).
- 66 See Hutter, "The Influence of Economic Variables," in this volume, p. 283.
- 67 See Pius Knüsel, "Weniger ist mehr. Raum für Entwicklung!" [Less is more: Space for development], *Kulturpolitische Mitteilungen* 2, no. 133 (2011): 46–51.
- 68 One of the few exceptions is the critical artistic work on Marino Formenti's concert format; see also Steven Walter, "A Manifesto of Concert Culture," in this volume, p. 329.
- 1 This text is a slightly altered excerpt from "Between Art and Science: Music as Performance," *Journal of the British Academy* 2 (2014): 1–25. Reproduced by kind permission of the British Academy, London.
- 2 Sam Barrett, "Reflections on Music Writing: Coming to Terms with Gain and Loss in Early Medieval Latin Song," in *Vom Preis des Fortschritts. Gewinn und Verlust in der Musikgeschichte* [The cost of progress: Gains and losses in the history of music], ed. Andreas Haug and Andreas Dorschel (Vienna: Universal Edition, 2008), 90.
- 3 Igor Stravinsky, *Poetics of Music in the Form of Six Lessons* (Cambridge, MA: Harvard University Press, 2003), 127.
- 4 Daniel Leech-Wilkinson, "Compositions, Scores, Performances, Meanings," *Music Theory Online* 18, no. 1 (2012): <http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.leech-wilkinson.html>.
- 5 Wallace Berry, *Musical Structure and Performance* (New Haven, CT: Yale University Press, 1989), 2.
- 6 Stanley Sadie, review of Perahia's recording of Mozart's *Piano Concertos* Nos. 17, K453, and 18, K456, *Gramophone*, October 1981.
- 7 See example 03.07 at "Media Examples: Chapter 3," Beyond the Score, <https://global.oup.com/us/companion.websites/9780199357406/ch3>, which includes bars 1–24 of Schubert's *Impromptu Op. 90, No. 3* (in the online caption, "bars 1–48" refers to a nineteenth-century barring not used in this article). The presented example was recorded by Murray Perahia in 1982 and reissued on *Schubert Impromptus*, Sony BMG Masterworks Classic Library 94732, 2005.
- 8 Peter Johnson, "The Influence of Recordings on Critical Readings of Musical Works" (paper, CHARM/RMA Annual Conference: *Musiology and Recordings*, Egham, UK, September 13–15, 2007).
- 9 See example 03.01 at "Media Examples: Chapter 3," Beyond the Score, <https://global.oup.com/us/companion.websites/9780199357406/ch3>, which includes bars 1–24 of Schubert's *Impromptu Op. 90, No. 3*. The presented example is from a piano roll made by Eugen D'Albert in 1905, digital transfer from *The Great Pianists Vol. 6*, Dal Segno DSPRCD022, 1992.
- 10 About sixteen seconds into the recording.
- 11 About sixty seconds into the recording.
- 12 Heinrich Schenker, *Der Tonwille: Pamphlets/Quarterly Publication in Witness of the Immutable Laws of Music, Offered to a New Generation of Youth*, vol. 2, *Issues 6–10 (1923–1924)*, ed. William Drabkin, trans. Ian Bent et al. (Oxford: Oxford University Press, 2005), 141–2.
- 13 Schenker, *Der Tonwille*, 141.
- 14 See Carolyn Abbate, "Music—Drastic or Gnostic?," *Critical Inquiry* 30 (2004): 505–36, and James Winn, *The Pale of Words: Reflections on the Humanities and Performance* (New Haven, CT: Yale University Press, 1998).
- 15 William Worthen, *Shakespeare and the Force of Modern Performance* (Cambridge: University of Cambridge Press, 2003), 12.
- 16 Nicholas Cook, "We Are All (Ethno)musicologists Now," in *The New (Ethno)musicologies*, ed. Henry Stobart (Lanham, MD: Scarecrow, 2008), 48–70.
- 1 Hans-Friedrich Bormann has presented a comprehensive study on Cage, highlighting in particular the performative dimension of his work. See Hans-Friedrich Bormann, *Verschwiegene Stille. John Cages performative Ästhetik* [Hidden stillness: John Cage's performative aesthetics] (Munich: Fink, 2005).
- 2 Milton Singer, preface to *Traditional India: Structure and Change* (Philadelphia: Philadelphia American Folklore Society, 1959), xiii.
- 3 See Rainer Simon, *Konzert der Sinne. Dimensionen einer phänomenologischen Analyse von Musikaufführungen* [Concert of the senses: Dimensions of a phenomenological analysis of musical performances] (Freiburg, Germany: Rombach, 2017).
- 4 Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics* (Abingdon, UK: Routledge, 2008).

- 5 Erika Fischer-Lichte, “Einleitende Thesen zum Aufführbegriff” [Introductory theses on the concept of performance], in *Kunst der Aufführung—Aufführung der Kunst* [Art of performance—Performing art], ed. Erika Fischer-Lichte, Clemens Risi, and Jens Roselt (Berlin: Theater der Zeit, 2004), 11.
- 6 Martin Seel, “Ereignis. Eine kleine Phänomenologie” [The event: A brief phenomenology], in *Ereignis. Eine fundamentale Kategorie der Zeiterfahrung* [The event: A fundamental category of experiencing time], ed. Nikolaus Müller-Schöll (Bielefeld, Germany: transcript, 2003), 38.
- 7 Seel, “Ereignis,” 38.
- 8 Seel, “Ereignis,” 39.
- 9 Seel, “Ereignis,” 39.
- 10 Seel, “Ereignis,” 39.
- 11 Seel, “Ereignis,” 39.
- 12 Seel, “Ereignis,” 39.
- 13 Seel, “Ereignis,” 39.
- 14 Seel, “Ereignis,” 39f.
- 15 Seel, “Ereignis,” 39.
- 16 Clemens Risi, “Diva. Inszenierung und Wahrnehmung der Außergewöhnlichen heute: Anna Netrebko gegen Edita Gruberova” [Diva. Staging and perception of the extraordinary today: Anna Netrebko versus Edita Gruberova], in *Symposiumsbericht: Diva—Die Inszenierung der übermenschlichen Frau. Interdisziplinäre Untersuchungen zu einem kulturellen Phänomen des 19. und 20. Jahrhunderts* [Symposium report: Diva—The staging of the superhuman woman. Interdisciplinary studies on a cultural phenomenon of the 19th and 20th centuries], ed. Rebecca Grotjahn, Dörte Schmidt, and Thomas Seedorf (Schliengen, Germany: Edition Argus, 2005), 195–206.
- 17 Christa Brüstle, Nadia Ghattas, Clemens Risi, and Sabine Schouten, eds., “Zur Einleitung: Rhythmus im Prozess” [Introduction: Rhythm in the process], in *Aus dem Takt. Rhythmus in Kunst, Kultur und Natur* [Out of sync: Rhythm in art, culture, and nature] (Bielefeld, Germany: transcript, 2005), 9–32.
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- 1 Jürgen Habermas, *Theorie des kommunikativen Handelns* [The theory of communicative action], vols. 1 and 2 (Frankfurt am Main: Suhrkamp, 1981).
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- 2 The research on this subject was carried out within the framework of the SFB 268 project Cultural Development and Language History in the Natural Environment of the West African Savannah, Johann Wolfgang Goethe University, Frankfurt am Main, run from 1996 to 1998 in cooperation with Christopher Y. Mtaku from the University of Maiduguri, Nigeria.
- 3 See, for example, Axels Michaels, “Zur Dynamik von Ritualkomplexen” [On the dynamics of ritual complexes], in *Forum Ritualdynamik* [Ritual dynamics forum], no. 3 (December 2003). Discussion contributions to the SFB 619 Ritual Dynamics, Ruprecht Karl University, Heidelberg, edited by Dietrich Harth and Axel Michaels.
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- 8 Hans Neuhoff, *Die Konzertpublika der deutschen Gegenwartskultur. Empirische Publikumsforschung in der Musiksoziologie* [The concert audience of contemporary German culture: Empirical audience research in music sociology], in *Musiksoziologie*, ed. Helga de la Motte-Haber and Hans Neuhoff (Laaber: Laaber Verlag, 2006), 473–510.
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 - 10 Hans-Georg Soeffner, “Rituale—kalkuliertes Risiko und riskantes Kalkül. Zur pragmatischen Ästhetik von Ritualen” [Rituals—calculated risk and risky calculation: The pragmatic aesthetics of rituals], in Schlesier and Zellmann, *Ritual als provoziertes Risiko*, 13–29.
 - 11 Soeffner, “Rituale,” 22.
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 - 4 Christian Thorau, “Führer durch den Konzertsaal und durch das Bühnenfestspiel. Hermann Kretzschmar, Hans von Wolzogen und die Bewegung der Erläuterer” [Guide through the concert hall and the stage festival: Hermann Kretzschmar, Hans von Wolzogen, and the explanatory movement], in *Hermann Kretzschmar. Konferenzbericht Olbernhau, 1998*, ed. Rainer Cadenbach and Helmut Loos (Chemnitz, Germany: Schröder, 1998), 93–107; Christina Bashford, “Not Just ‘G.’: Towards a History of the Programme Note,” in *George Grove, Music and Victorian Culture*, ed. Michael Musgrave (Basingstoke: Palgrave, 2003), 115–42; Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Woodbridge, UK: Boydell, 2007); Christian Thorau, “Werk, Wissen und touristisches Hören. Popularisierende Kanonbildung in Programmheften und Konzertführern” [Work, knowledge, and tourist listening: Popularizing canon formation in programs and concert guides], in *Der Kanon der Musik. Theorie und Geschichte. Ein Handbuch* [The music canon: Theory and history. A manual], ed. Klaus Pietschmann and Melanie Wald-Fuhrmann (Munich: text+kritik, 2013), 535–61; Christiane Tewinkel, *Muss ich das Programmheft lesen? Zur populärwissenschaftlichen Darstellung von Musik seit 1945* [Do I have to read the program? On the popular scientific representation of music since 1945] (Kassel, Germany: Bärenreiter, 2016); Anselma Lanzendörfer, *Name—Nummer—Titel. Ankündigungsformen im Konzertprogramm und bürgerliche Musikrezeption im 19. Jahrhundert* [Name—number—title: Announcements in the concert program and bourgeois music reception in the 19th century] (Hildesheim, Germany: Olms, 2017); Christian Thorau and Hansjakob Ziemer, eds., *The Oxford Handbook of Music Listening in the 19th and 20th Centuries* (New York: Oxford University Press, 2018).
 - 5 Another example is how at the meetings of the Frankfurt Museum Society, which was founded in 1808 as a lay academy, the program was sometimes displayed in the hall in handwritten form; see Hildegard Weber, *Das Museum. 150 Jahre Frankfurter Konzertleben 1808–1958* [The museum: 150 years of Frankfurt concert life, 1808–1958] (Frankfurt am Main: Kramer, 1958), 43 and 111.

- 6 Ulrich Tadday, *Die Anfänge des Musikfeuilletons. Der kommunikative Gebrauchswert musikalischer Bildung in Deutschland um 1800* [The beginnings of the music feuilleton: The communicative practical value of musical education in Germany] (Stuttgart: Metzler, 1993).
- 7 Tröndle, "A Concert Theory," p. 11.
- 8 See Lanzendörfer, *Name—Nummer—Titel*, 135.
- 9 Lanzendörfer, *Name—Nummer—Titel*.
- 10 William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008), 180f.
- 11 See Helga de la Motte-Haber, "Der Einfluss psychologischer Variablen auf das ästhetische Urteil" [The influence of psychological variables on aesthetic judgement], in *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* [Yearbook of the State Institute for Music Research Prussian Cultural Heritage] (Berlin: Merseburger, 1972), 163–74. The prestige effect is also addressed by a current research project at the Max Planck Institute for Empirical Aesthetics, Frankfurt am Main: Informed Listening: The Role of Framing Information for Music Appreciation Processes; see Timo Fischinger, Michaela Kaufmann, and Wolff Schlotz, "If it's Mozart, it Must Be Good? The Influence of Textual Information and Age on Musical Appreciation," *Psychology of Music* (December 2018): <https://journals.sagepub.com/doi/abs/10.1177/0305735618812216>.
- 12 The programs of the Leipzig Gewandhaus concerts are available in the Leipzig City Archive (© Stadtarchiv Leipzig: StadtAL, Gewhaus/D Nr. 315, Bl.126). I would like to thank Anselma Lanzendörfer for providing these hints.
- 13 See Thorau, "Werk, Wissen und touristisches Hören," 547.
- 14 Thorau, "Führer durch den Konzertsaal und durch das Bühnenfestspiel."
- 15 Botstein, "Listening through Reading."
- 16 Weber, *The Great Transformation of Musical Taste*.
- 17 Hanns-Werner Heister, "Stichwort 'Konzertwesen'" [Keyword "Concerts"], in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* [Music in past and present times: General encyclopedia of music], 20 vols., 2nd rev. ed., ed. Ludwig Finscher (Kassel, Germany: Bärenreiter, 1996), 690. The phrase "pure music alone" is a translation from Heister's neologism "*reine Nur-Musik*."
- 18 Heister, "Stichwort 'Konzertwesen,'" 690.
- 19 Christina Bashford points out that roughly half of the subscribers of the founding years were women; see Bashford, *The Pursuit of High Culture*, 154.
- 20 The Musical Union's program sheets can be found in the British Library (Record of the Musical Union 1846, May 19, p. 14/15, © British Library Board: GRC R.M.5.d.8.); the illustrations are microfiche copies. For more on the foundation of the Musical Union, see Bashford, *The Pursuit of High Culture*, 127–63.
- 21 Richard Sennett, *The Fall of Public Man: On the Social Psychology of Capitalism* (London: Penguin, 2002), 205ff.
- 22 Thorau, "Werk, Wissen und touristisches Hören," 555–60; Thorau and Ziemer, *The Oxford Handbook of Music Listening*, 207–27.
- 23 Mark Evan Bonds and Michael Steinberg investigated this intentional level of listening in the nineteenth century: Mark Evan Bonds, *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton, NJ: Princeton University Press, 2006); Michael Steinberg, *Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music* (Princeton, NJ: Princeton University Press, 2004).
- 24 Tewinkel, *Muss ich das Programmheft lesen?*, 264–71. Tewinkel quotes from conversations with Gerhard Forck, the concert dramaturge of the Berliner Philharmoniker.
- 25 Tewinkel, *Muss ich das Programmheft lesen?*, 286.
- 26 See "New Horizons in Music Appreciation" on the album *P. D. Q. Bach in the Air* (1967); the audio track is available on YouTube. On Wendell Kretzschmar, Friedbert Steller, "Von Hermann zu Wendell Kretzschmar. Thomas Manns Parodie der Hermeneutik" [From Hermann to Wendell Kretzschmar: Thomas Mann's parody of hermeneutics], in Cadenbach and Loos, *Hermann Kretzschmar*, 79–92.
- 27 "LiveNote®," Philadelphia Orchestra, n.d., www.philorch.org/introducing-livenote%E2%84%A2#/ (March 2017); LiveNote was relaunched as part of a Philadelphia Orchestra app (called simply "P") in 2019.
- 28 The commercial is available on YouTube: "LiveNote™—The Philadelphia Orchestra's Concert Hall Mobile App," YouTube video, 1:53, posted by The Philadelphia Orchestra, October 2, 2014, <https://youtu.be/5qr4xTje6RA>.
- 29 "LiveNote™," YouTube video.
- 30 At the Philadelphia Orchestra's concert at the Verizon Hall on December 5, 2015, which I attended with the LiveNote app, about two hundred out of approximately 2,500 concertgoers logged into the app, according to the orchestra's staff. When the app was introduced in January 2015, it was only around twenty.
- 31 Among these are: enCue (Baltimore Symphony Orchestra), Wolfgang-App (available for use in Amsterdam, Rotterdam, and Munich), and Notes (BBC Philharmonic, Manchester).

- 32 Theodor W. Adorno, "Die gewürdigte Musik" [The appreciated music], in *Der getreue Korrepetitor* [The loyal répétiteur], in *Gesammelte Schriften* [Collected works], vol. 15 (Frankfurt am Main: Suhrkamp, 1976), 163–87.
- 33 Thorau, "Werk, Wissen und touristisches Hören"; Thorau and Ziemer, *The Oxford Handbook of Music Listening*, 207–27.
- 34 "Keeping Score®," San Francisco Symphony, 2011, <http://keepingscore.org/interactive/ives-holidays-symphony>.
- 35 See footnote 26.
- 1 Myriam Chimènes, *Mécènes et musiciens: Du salon au concert à Paris sous la IIIe République* [Patrons and musicians: From the living room to the concert in Paris under the Third Republic] (Paris: Fayard, 2004).
- 2 Manuela Schwartz, *Der Musiksalon. Die Tonkunst* [The music salon: The musical art], *Magazin für klassische Musik und Musikwissenschaft* 4, no. 1 (2010): 3ff.
- 3 Barbara Hahn, "Häuser für die Musik Akkulturation in Ton und Text um 1800" [Houses for music acculturation in sound and text around 1800], in *Fanny Hensel. Komponieren zwischen Öffentlichkeit und Privatheit. Symposiumbericht* [Fanny Hensel: Composing between the public and the private spheres. Symposium report], 2nd rev. ed., ed. Beatrix Borchard and Monika Schwarz-Danuser (Kassel, Germany: Furore, 2002), 3–26.
- 4 Hans-Günter Klein, "Fanny und Wilhelm Hensel und die Maler Elsasser" [Fanny and Wilhelm Hensel and the painter Elsasser], *Mendelssohn-Studien*, no. 13 (2003): 157.
- 5 "My scene" refers to Hero and Leander, and "Felix's concerto" is Mendelssohn's *Piano Concerto Op. 25 in G Minor*. Hans-Günter Klein and Rudolf Elvers, eds., *Fanny Hensel, Tagebücher* [Fanny Hensel, diaries] (Wiesbaden, Germany: Broad Breitkopf & Härtel, 2002), 46.
- 6 Klein and Elvers, *Fanny Hensel, Tagebücher*.
- 7 *Vossische Zeitung*, May 18, 1847.
- 8 Beatrix Borchard, "Ein Rufen nur aus Träumen? Opferaltäre der Musik" [A cry out of dreams? Sacrificial altars of music], in *Fanny Hensel. Komponieren zwischen Geselligkeitsideal und romantischer Musikästhetik* [Fanny Hensel: Composing between the ideal of sociability and Romantic music aesthetics], 2nd rev. ed., ed. Beatrix Borchard and Monika Schwarz-Danuser (Kassel, Germany: Furore Verlag, 2002), XI–XVIII, 27–44; Beatrix Borchard and Heidy Zimmermann, eds., *Musikwelten—Lebenswelten. Jüdische Identitätssuche in der deutschen Musikkultur* [Musical worlds—living environments: The search for Jewish identity in German musical culture], vol. 9, *Jüdische Moderne*, ed. Alfred Bodenheimer and Picard Jacques (Cologne: Böhlau, 2009).
- 9 Martina Löw, *Raumsoziologie* [Spatial sociology] (Frankfurt am Main: Suhrkamp, 2001), 144.
- 10 Löw, *Raumsoziologie*, 248; Susanne Rode-Breyman, "Orte und Räume kulturellen Handelns von Frauen" [Places and spaces of women's cultural activity], in *History/Herstory. Alternative Musikgeschichten* [History/herstory: Alternative music histories], ed. Annette Kreutziger-Herr and Katrin Losleben (Cologne: Böhlau, 2009), 186ff.
- 11 Fanny Hensel, quoted in Klein and Elvers, *Fanny Hensel, Tagebücher*, 86.
- 12 Klein, "Fanny und Wilhelm Hensel und die Maler Elsasser," 157.
- 13 Anja Mühlenweg, ed., *Schumann Briefedition, Briefwechsel von Clara und Robert Schumann* [Schumann letters, exchange of letters by Clara and Robert Schumann], vol. 2 (Cologne: Verlag Christoph Dohr, 2013), 329.
- 14 Jeffrey Kallberg, *Chopin at the Boundaries: Sex, History and Musical Genre* (Cambridge, MA: Harvard University Press, 1998).
- 15 Beatrix Borchard, "Quartettabend bei Bettine," in *Töne, Farben, Formen. Über Musik und die Bildenden Künste* [Sounds, colors, forms: Music and the fine arts], Elmar Budde commemorative publication, ed. Elisabeth Schmieder, Susanne Fontaine, Werner Grünzweig, and Mathias Brzoska (Laaber: Laaber-Verlag, 1995), 243–56.
- 16 Uta Wald, ed., "Letter of March 7, 1837," in *Felix Mendelssohn Bartholdy: Sämtliche Briefe* [Felix Mendelssohn Bartholdy, complete letters], vol. 5 (Kassel, Germany: Bärenreiter, 2012), 219.
- 17 Berthold Litzmann, "Letter of December 20, 1858," in *Clara Schumann, Johannes Brahms: Letters from 1853–1896*, vol. 1, 1853–1871 (Leipzig: Breitkopf & Härtel, 1927), 237.
- 18 Edward Kravitt, "The Song in the 19th-Century Concert Life," *Journal of American Musicological Society* 28, no. 2 (1965): 207–18.
- 19 Reinhold Brinkmann, "Musikalische Lyrik im 19. Jahrhundert" ["Musical poetry in the 19th century"], in *Musikalische Lyrik. Vom 19. Jahrhundert bis zur Gegenwart—Außereuropäische Perspektiven* [Musical poetry: From the 19th century to the present—Non-European perspectives], vol. 2, ed. Hermann Danuser (Laaber: Laaber Verlag, 2004).
- 20 Reinhold Sietz, ed., "Letter of May 16, 1871," in *Ferdinand Hillers Briefwechsel. Beiträge zu einer Biographie Ferdinand Hillers* [Ferdinand Hiller's correspondence: Contributions to a biography of Ferdinand Hiller], vol. 3 (Cologne: Volk, 1964), 140.
- 21 Renate Hofmann, "Julius Stockhausen als Interpret der Liederzyklen Robert Schumanns" [Julius Stockhausen as interpreter of the song cycles of Robert Schumann], in *Robert und Clara Schumann und die nationalen*

- Musikkulturen des 19. Jahrhunderts* [Robert and Clara Schumann and the national music cultures of the 19th century], ed. Matthias Wendt (Mainz: Schott, 2005), 34–46.
- 22 Eduard Bernsdorf, “Blätter für Theater” [Theater pages], *Musik und Kunst*, 1826, 108.
 - 23 *Neue Berliner Musikzeitung*, 1868, 86f.
 - 24 Beatrix Borchard, “Der Virtuoso—ein ‘weiblicher Künstlertypus?’” [The virtuoso—A “female” artist type?], in *Musikalische Virtuosität* [Musical virtuosity], ed. Heinz von Loesch, Ulrich Mählert, and Peter Rummenheller (Mainz, Germany: Schott, 2004), 63–76.
 - 25 *Hamburger Nachrichten*, 1863, 1.
 - 26 *Allgemeine Musikalische Zeitung*, 1878, 29.
 - 27 Beatrix Borchard, “Frauenliebe und Musikleben. Clara Schumann und Amalie Joachim” [Frauenliebe and the life of music: Clara Schumann and Amalie Joachim], in *Schumanniana nova*, ed. Bernhard Appel, Ute Bär, and Matthias Wendt, Festschrift Gerd Nauhaus on the occasion of his 60th birthday (Sinzig, Germany: Studio Verlag, 2002), 127–48.
 - 28 Hofmann, “Julius Stockhausen als Interpret der Liederzyklen Robert Schumanns,” 39.
 - 29 Beatrix Borchard, “Die Sängerin Amalie Joachim und ‘Die schöne Müllerin’ von Franz Schubert” [The singer Amalie Joachim and Franz Schubert’s ‘Die Schöne Müllerin’], in *Frauen- und Männerbilder in der Musik* [Portraits of men and women in music], ed. Freia Hoffmann, Jane Bowers, and Ruth Heckmann, Festschrift Eva Rieger on the occasion of her 60th birthday (Oldenburg, Germany: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000), 69–80.
 - 30 Beatrix Borchard, *Stimme und Geige: Amalie und Joseph Joachim. Biographie und Interpretationsgeschichte* [Voice and violin: Amalie and Joseph Joachim. Biography and history of interpretation] (Vienna: Böhlau, 2005).
 - 31 Borchard, *Stimme und Geige*, 238.
 - 32 Minna Spies, *Hermine Spies. Ein Gedenkbuch* [Hermine Spies: A commemorative book], 3rd ed. with appendix, Leipzig, 1905, 72.
 - 33 Spies, *Hermine Spies*, 91.
 - 34 Spies, *Hermine Spies*, 111.
 - 35 Spies, *Hermine Spies*, 136.
 - 36 Robert-Schumann-Haus-Zwickau, 10463, 610–C3.
 - 37 Beatrix Borchard, “Amalie Joachim und die gesungene Geschichte des deutschen Liedes” [Amalie Joachim and the sung history of the German art song], *Archiv für Musikwissenschaft* 58, no. 4 (2001): 265–99.
 - 38 Heinrich Reimann, her accompanist and co-editor of the music editions, calls them “older German folk songs.”
 - 39 *Signale für die musikalische Welt*, 1865, 89.
 - 40 *Vossische Zeitung*, 1894.
 - 41 Amalie Joachim, *Schwedische Volkslieder* [Swedish folk songs], Berlin, 1884; Amalie Joachim, ed., *Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte gesungen von Amalie Joachim* [Selected songs for a voice with accompaniment of the pianoforte sung by Amalie Joachim], 2 vols., Berlin, 1887.
 - 42 August Bungert, *Lilli Lehmann Album*, songs for one voice with pianoforte, Berlin, 1894.
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 - 1 Robin Moore, “The Decline of Improvisation in Western Art Music: An Interpretation of Change, *International Review of the Aesthetics and Sociology of Music* 23, no. 1 (1992): 79.
 - 2 Robert Levin, “Improvising Mozart,” in *Musical Improvisation: Art, Education, and Society*, ed. Gabriel Solis and Bruno Nettel (Champaign: University of Illinois Press, 2009), 147.
 - 3 See Nicholas Cook, “Music as Text, Music as Performance,” in this volume, p. 29.
 - 4 Christian Kaden, “Ex improvise—für wen? Improvisation als Kommunikationsprozess” [Ex improvise—For whom? Improvisation as a process of communication], in *Improvisation*, vol. 2, ed. Walter Fähndrich (Winterthur, Switzerland: Amadeus, 1994), 26.
 - 5 Kaden, “Ex improvise,” 26.
 - 6 Karl Geiringer, *Johann Sebastian Bach* (Munich: C. H. Beck, 1985), 105f.
 - 7 Jean-Louis Oreggia, “L’improvisation dans la musique de clavier de 1700 à 1750” [Improvisation in keyboard music from 1700 to 1750], in *Aspects de la Musique Baroque et Classique à Lyon et en France* [Aspects of baroque and classical music in Lyon and in France] (Lyon: Presses Universitaires, 1989), 150.
 - 8 Nicholas Temperley, “Preluding at the Piano,” in Solis and Nettel, *Musical Improvisation*, 334.
 - 9 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* [Attempt at giving directions to play the transverse flute], ed. Arnold Schering (1752; Leipzig: C. P. Kahnt successor, 1906), 118, <http://petrucci.mus.auth.gr/imglnks/using/b/b3/IMSLP258621-SIBLEY1802.25264.3bb4-39087011249283text.pdf>.

- 10 Levin, "Improvising Mozart," 146f.
- 11 Wolfgang Amadeus Mozart, "Brief vom 20.4.1782," in *Mozarts Briefe. Nach den Originalen herausgegeben* [Mozart's letters: Edited from the originals], ed. L. Nohl (1782; Aachen, Germany: Verlag der Mayerschen Buchhandlung, 1865), 358.
- 12 Harold Schoenberg, *The Great Pianists: From Mozart to the Present* (New York: Simon & Schuster, 1987), 52.
- 13 Levin, "Improvising Mozart," 146f.
- 14 William Kinderman, "Improvisation in Beethoven's Creative Process," in Solis and Nettle, *Musical Improvisation*, 299.
- 15 Friedrich Kerst, ed., *Die Erinnerungen an Beethoven* [The memoirs of Beethoven] (Stuttgart: J. Hoffmann, 1913), 60.
- 16 Janina Klassen, *Clara Schumann. Musik und Öffentlichkeit* [Clara Schumann: Music and the public sphere] (Cologne: Böhlau Verlag, 2009), 82.
- 17 Robert Hatten, "Opening the Museum Window: Improvisation and Its Inscribed Values in Canonic Works by Chopin and Schumann," in Solis and Nettle, *Musical Improvisation*, 282.
- 18 Temperley, "Preluding at the Piano," 337.
- 19 Markus Schimana, *Das Urheberrecht—von Buchdruck bis Filesharing. Alte und neue Diskussionen im Zusammenhang mit dem Urheberschutz* [Copyright—From book printing to file sharing: Old and new discussions in connection with copyright protection] (Marburg, Germany: Tectum Verlag, 2009), 31.
- 20 See Steffen Höhne, "Noise and Sound," in this volume, p. 143.
- 21 Developments in instrument making around 1800, such as the introduction of the pianoforte, also enabled a variety of new, virtuoso interpretations. In this context, a virtuosity developed that was often characterized by technical brilliance instead of substance and depth, which was often viewed critically. Thus, the concept of "'manner' was increasingly used disparagingly and stood in contrast to good 'style'" (Ernst Lichtenhahn, "Neue geniale Wendungen. Die musikalische Improvisation um 1800" [New genial twists and turns: Improvisation in music around 1800], in *Improvisation*, vol. 1, ed. Walter Fähndrich (Winterthur, Switzerland: Amadeus, 1992), 104.
- 22 Lina Ramann, *Franz Liszt (Große Komponisten)* [Franz Liszt (great composers)] (1882; Altenmünster: Jazzybee Verlag, 2012), 21–2.
- 23 Compare with Roger Behrens, "Roll Over Beethoven ...," in this volume, p. 287, and Gavin Steingo, "The Musical Work Reconsidered: In Hindsight," *Current Musicology*, no. 97 (Spring 2014): <https://currentmusicology.columbia.edu/article/the-musical-work-reconsidered-in-hindsight>.
- 24 Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 2007), xxxi.
- 25 Tasos Zembylas, *Kunst oder Nichtkunst. Über Bedingungen und Instanzen ästhetischer Beurteilung* [Art or non-art: On conditions and instances of aesthetic assessment] (Vienna: WUV-Universitätsverlag, 1997); Steingo, "The Musical Work Reconsidered."
- 26 See Martin Tröndle, "A Concert Theory," in this volume, p. 11.
- 27 Klaus-Ernst Behne, "Zur Psychologie der (freien) Improvisation" [On the psychology of (free) improvisation], in Fähndrich, *Improvisation*, vol. 1, 55.
- 28 A team at the Guildhall School of Music and Drama, London, found that the audience's involvement in an improvised performance is increasing (see David Dolan, Jon Sloboda, Hendrik Jeldtoft Jensen, Björn Crüts, and Eugene Feygelson, "The Improvisatory Approach to Classical Music Performance: An Empirical Investigation into Its Characteristics and Impact," *Music Performance Research*, no. 6 (2013): 1–38).
- 29 See Elena Ungeheuer, "Concert Formats," in this volume, p. 51.
- 30 "Das Orchester," STEGREIForchester's website, accessed December 17, 2019, www.stegreif-orchester.de/das-orchester.
- 1 Radialsystem V was opened in Berlin in 2006 by Jochen Sandig and Folkert Uhde as a "New Space for the Arts."
- 2 Louis Sullivan, "The Tall Office Building Artistically Considered," *Lippincott's Monthly Magazine*, March 1896, 407.
- 3 Rudolf Arnheim, *Art and Visual Perception* (Berkeley: University of California Press, 1974), 18.
- 4 Nachtmusik in Studio A of Radialsystem V (Photo: Stephanie Pilick).
- 5 "Inside Partita" is a production by Folkert Uhde in cooperation with Radialsystem V and ION 2013, funded by the Hauptstadtkulturfonds. With Midori Seiler (violin), Renate Graziadei (dance), and Fabian Russ (composition, electronics). The first performance was June 11, 2013, in Berlin's Elisabethkirche. The photo shows a performance on June 28, 2015, at Radialsystem V in Berlin (Photo: Sebastian Bolesch).
- 6 "Klang.Raum.Stille" was a production of the RIAS Kammerchor in cooperation with Radialsystem V and the Trafo on October 5, 2011, with the RIAS Kammerchor under the direction of Hans-Christoph Rademann (Photo: Matthias Heyde).

- 7 “sounds & clouds” is a project of Radialsystem V in cooperation with the Holland Baroque Society, the Flandern Festival Kortrijk, the Muziekgebouw Amsterdam, and the Montforter Zwischentöne. With the Holland Baroque Society, Jeremias Schwarzer, and Letizia Renzini, the first performance was May 7, 2015.
- 8 “3 aus 30” (3 out of 30) was a project of the Mandelring Quartet in cooperation with Radialsystem V from August 11 to 13, 2014.
- 9 “Liebeslieder” was realized as part of the Montfort Zwischentöne in Feldkirch/Austria. The videos were created as part of a storytelling project by Hans-Joachim Gögl and Mark Riklin. With Dorothee Miels, Hille Perl, and the ensemble the Age of Passions, the world premiere was March 1, 2015 (Photo: Folkert Uhde).
- 10 This performance of the *St. John Passion* was a project of ION 2015 in cooperation with Bayerischer Rundfunk and ARTE. With the BR Choir, Concerto Köln, soloists, and conductor Peter Dijkstra, the first performance was June 19, 2015 (Photo: Tim Böhmerle).
- 11 “Aus der Tiefe der Zeit” is a project of the AUDI Youth Choir Academy, Radialsystem V, chor@berlin, and ChorKomm Dortmund. The first performance was February 12, 2015, at Radialsystem V. The photo shows the performance in Ingolstadt Cathedral on July 18, 2015 (Photo: Folkert Uhde).
- 1 During his time as the host and resident DJ of the Yellow Lounge, Canisius was essential in developing the event’s format. Reviews of recent Yellow Lounge events can be found on the Klassik Akzente website (www.klassikakzente.de/yellowlounge/news-und-rezensionen) and photographs on the Yellow Lounge’s Facebook page (www.facebook.com/yellowloungeberlin).
- 2 December 14, 2006.
- 1 Carl Dahlhaus, *Die Idee der absoluten Musik* [The idea of absolute music] (Kassel, Germany: Bärenreiter, 1978), 13.
- 2 Hartmut Rosa, *Beschleunigung. Die Veränderung der Zeitstrukturen in der Moderne* [Acceleration: The change in time structures in modernism] (Frankfurt am Main: Suhrkamp, 2005), 143.
- 3 In particular, through the establishment of music mediation and concert pedagogy.
- 4 Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford, CA: Stanford University Press, 2004).
- 5 Gumbrecht, *Production of Presence*, 106.
- 6 Dieter Mersch, *Was sich zeigt. Materialität, Präsenz, Ereignis* [What is shown: Materiality, presence, event] (Munich: Wilhelm Fink Verlag, 2002), 23.
- 7 Erika Fischer-Lichte, *Ästhetik des Performativen* [Aesthetics of the performative] (Frankfurt am Main: Suhrkamp, 2004); Martin Seel, *Ästhetik des Erscheinens* [Aesthetics of appearance] (Frankfurt am Main: Suhrkamp, 2003).
- 8 Gumbrecht’s use of the term “lived experience” refers to the German notion “*Erleben*,” in contrast to “experience,” “because most philosophical traditions associate the concept of ‘experience’ with interpretation, that is, with acts of meaning attribution.” See Gumbrecht, *Production of Presence*, 100.
- 9 Gumbrecht, *Production of Presence*, 126.
- 10 Roland Barthes, “Zuhören” [Listening], in *Der stumpfe und der entgegenkommende Sinn* [The blunt and the complacent sense] (Frankfurt am Main: Suhrkamp, 1990), 249–63.
- 11 Similarly, the Yellow Lounge works with an auratization strategy by offering listeners the opportunity to experience performances by well-known artists that one can experience in a club-like atmosphere. See the contribution by David Canisius, “The Yellow Lounge Reinvents the Concert Forum,” in this volume, p. 130.
- 12 Hans Christian Schmidt-Banse introduced the term “staged concert” to the German debate in 2001.
- 13 For the history of the concept of “performativity,” see Erika Fischer-Lichte, “Performativität und Ereignis” [Performativity and event], in *Performativität und Ereignis* [Performativity and event], ed. Erika Fischer-Lichte, Christian Horn, Sandra Umathum, and Matthias Warstat (Tübingen, Germany: Francke, 2003), 31f.
- 14 Fischer-Lichte, “Performativität und Ereignis,” 325.
- 15 The staged concert is undoubtedly a useful tool in the context of music mediation. In addition to discursive and practice-oriented formats, it can be described as the third pillar of music mediation. In the literature, however, the erroneous impression is sometimes created that the staging of concerts has arisen directly from the goals of music mediation, even though staged concerts have been taking place in the field of contemporary classical music since the 1950s. Instead, the great importance of staged formats in the field of music mediation shows how much this discipline is developing into an artistic practice and that it can no longer be understood in the narrower sense as an intermediation between work and listener. Parallel developments can be observed in theater pedagogy and museum education.
- 16 Vilém Flusser, *Gesten. Versuch einer Phänomenologie* [Gestures: Attempt at phenomenology] (Frankfurt am Main: Fischer, 1994), 115–16. Translated by Nancy Ann Roth as *Gestures* (Minneapolis: University of Minnesota Press, 2014). Original emphasis.
- 17 The project has been running since 2010 and includes the following productions: *Into the Dark* (December 2010), *Words and Music* (September 2011), *Dark Was the Night* (December 2012), and *Now I Lay Me Down*

- (December 2014), each with the Solistenensemble Kaleidoskop Berlin. See also Sabrina Hölzer's website at www.sabrinahoelzer.com.
- 18 "Into the Dark," Vimeo video, 2:18, posted by Sabrina Hölzer, July 18, 2011, www.vimeo.com/26590967. The experience of resonating with music is currently widely discussed under the heading of "resonance." Holger Schulze interprets resonance in his concept of a sound anthropology as the basic definition of the *condition humaine* and as an alternative, physical form of knowledge. According to Schulze, the resonance of sound as vibration meets an individual-specific bodily tension, which he calls "tonus." Schulze states: "Just how distant and difficult it seems for us to comprehend this moving tension is exemplified by the paradigm of distance, which is still clearly shaping European cultures in their efforts to overcome it. There is the assumption that, through greater distance, non-involvement and non-adjustment, a greater and more significant insight could be gained than through immersion, participation and oscillation in the forms of movement of an object to be examined. In terms of sensory and epistemological anthropology, such thinking is not characteristic of physical appropriation forms. ... It bears the traces of a culture of signs and images within itself." Holger Schulze, "Bewegung Berührung Übertragung. Einführung in eine historische Anthropologie des Klangs" [Movement touch transmission: Introduction to a historical anthropology of sound], in *Sound Studies: Traditionen—Methoden—Desiderate* [Sound studies: Traditions—methods—desiderata: An introduction], ed. Holger Schulze (Bielefeld, Germany: transcript, 2008), 151.
 - 19 Mauricio Kagel, "Über das instrumentale Theater" [About the instrumental theater], NDR, Hamburg, broadcast November 1960, transcript printed in *Programmblätter der Bühnen der Stadt Köln*, December 6, 1963.
 - 20 Here, the increased interest in phenomenological theories surrounding the so-called acoustic turn should be noted. See Petra Maria Meyer, ed., *Acoustic Turn* (Munich: Fink, 2005).
 - 21 Holger Noltze, *Die Leichtigkeit der Lüge. Über Musik, Medien und Komplexität* [The lie of simplicity: About music, media, and complexity] (Hamburg: Körber Foundation, 2010). Noltze's critique, however, does not refer directly to staged concerts, but rather to the overall mediation of music.
 - 22 For the connection between event and meaning, see Fischer-Lichte, "Performativität und Ereignis."
 - 1 Bernd Wagner, *Fürstentum und Bürgergesellschaft. Zur Entstehung, Entwicklung und Legitimation von Kulturpolitik* [Royal court and civil society: On the origin, development, and legitimation of cultural policy] (Essen, Germany: Klartext, 2009).
 - 2 For more on the development of this specific public attitude, see Sven Oliver Müller, *Das Publikum macht die Musik. Musikleben in Berlin, London und Wien im 19. Jahrhundert* [The audience makes the music: Musical life in Berlin, London, and Vienna in the 19th century] (Göttingen, Germany: V&R, 2014); Steffen Höhne, "Kulturpublikum. Zur Genese und Transformation des bürgerlichen Konzert- und Theaterpublikums seit der Aufklärung" [Cultural audiences: On the genesis and transformation of the middle-class concert and theater audience since the Enlightenment], in *Handbuch Kulturpublikum. Forschungsfragen und -befunde* [Cultural audience handbook: Research questions and findings], ed. Patrick Glogner-Pilz and Patrick S. Föhl (Wiesbaden, Germany: Springer VS, 2016), 141–71.
 - 3 Roland Dreßler, *Von der Schaubühne zur Sittenschule. Das Theaterpublikum vor der vierten Wand* [From the Schaubühne to the Sittenschule. The theater audience in front of the fourth wall] (Berlin: Hentschel, 1993).
 - 4 Theodor Lessing, *Der Lärm. Eine Kampfschrift gegen die Geräusche unseres Lebens* [Noise: A pamphlet against the sounds of our lives] (Wiesbaden, Germany: Bergmann, 1908), 11.
 - 5 See Peter Payer, "From Sound to Noise," in this volume, p. 150. This association also published *Right to Silence: The Antirüpel* (monthly paper on the fight against noise, roughness, and the lack of culture in German economic and traffic life) (Munich: Verlag Ärztliche Rundschau, 1908–11). On Lessing's Antilärmverein, see Matthias Lentz, "'Ruhe ist die erste Bürgerpflicht'. Lärm Großstadt und Nervosität im Spiegel von Theodor Lessings 'Antilärmverein'" ["'Peace is the first civic duty': Noise, the big city, and nervousness in the mirror of Theodor Lessing's 'Anti-noise association'"], *Medizin, Gesellschaft und Geschichte* 13 (1994): 81–107; Jürgen Daiber, *Franz Kafka und der Lärm. Klanglandschaften der frühen Moderne* [Franz Kafka and noise: Sound Landscapes of Early Modernism] (Münster: Mentis, 2015), 47–62.
 - 6 Lessing, *Der Lärm*, 11.
 - 7 Lessing, *Der Lärm*, 11.
 - 8 Lessing, *Der Lärm*, 16.
 - 9 Lessing, *Der Lärm*, 20.
 - 10 Daiber, *Franz Kafka und der Lärm*, 549.
 - 11 Wsewolod Meyerhold, quoted in Erika Fischer-Lichte, "Die Entdeckung des Zuschauers. Paradigmenwechsel auf dem Theater des 20. Jahrhunderts" [The discovery of the spectator: Paradigm shift in the theater of the 20th century], in *LiLi. Zeitschrift für Literaturwissenschaft und Linguistik* 81 (1991): 31.
 - 12 Bertolt Brecht, "Kleines Organon für das Theater" ["A short organon for the theater"], in *Schriften* [Writings] (Frankfurt am Main: Suhrkamp, 1997), 530.

- 13 Daiber, *Franz Kafka und der Lärm*, 50.
- 14 For Goethe's disciplinary activity at the Weimar Court Theater, which went as far as arresting actors, see Klaus Schwind, "'Man lache nicht!' Goethes theatrale Spielverbote" ["Don't laugh!" Goethe's theater play bans], *Internationales Archiv für Sozialgeschichte der deutschen Literatur* 21, no. 2 (1996): 66–112.
- 15 Georg Bollenbeck, *Bildung und Kultur. Glanz und Elend eines deutschen Deutungsmusters* [Education and culture: Splendor and misery of a German pattern of interpretation] (Frankfurt am Main: Insel, 1994).
- 16 Wolfram Aichinger, "'Sinne und Sinneserfahrung in der Geschichte. Forschungsfragen und Forschungsansätze'" [Senses and sensory experience in history: Research questions and research approaches], in *Sinne und Erfahrung in der Geschichte* [Senses and sensory experience in history], ed. Wolfram Aichinger, Franz X. Eder, and Claudia Leitner (Innsbruck, Austria: StudienVerlag, 2003), 10.
- 17 Aichinger, "Sinne und Sinneserfahrung," 10.
- 18 Aichinger, "Sinne und Sinneserfahrung," 10f.
- 19 Wolfgang Amadeus Mozart, *Briefe* [Letters] (Zurich: Manesse, 1948), 29. In further letters, Mozart reports on the custom of "crying out" and "repetition"; see the letters to his father dated July 20, 1782, and October 7, 1782. In a 1791 letter to his wife Konstanze, he writes about *The Magic Flute*: "The duetto 'Mann und Weib etc.' and the playing of the Glockenspiel in the first act was repeated as usual,—also in the 2nd act the boys' trio" (Mozart, *Briefe*, 400).
- 20 Schwind, "Man lache nicht!," 89.
- 21 Johann Wolfgang von Goethe, *Briefe* [Letters], vol. 16, 1802–1803 (Munich: dtv, 1987), no. 4637.
- 22 Goethe, *Briefe*, no. 4637.
- 23 Schwind, "Man lache nicht!," 107.
- 24 "No provincialism is good for the stage! There only the pure German dialect reigns, as it was trained and refined by taste, art, and science." Pronunciation was required to be "complete" ("if no letter of a word is suppressed") and "pure" ("that the meaning grasps the listener easily and resolutely"). Johann Wolfgang von Goethe, "Regeln für Schauspieler" ["Rules for actors"], in *Schriften zur Literatur 1* [Writings on literature 1] (Berlin: Aufbau, 1970), §1, §4, §5.
- 25 Goethe, "Regeln für Schauspieler," 34–74.
- 26 Goethe, "Regeln für Schauspieler," 75–81.
- 27 Schwind, "Man lache nicht!," 111f.
- 28 Luigi Russolo, "The Art of Noises," 1916, www.ubu.com/papers/russolo.html.
- 29 Murray Schafer, *Klang und Krach. Eine Kulturgeschichte des Hörens* [Sound and noise: A cultural history of hearing] (Frankfurt am Main: Athenaeum, 1988), 9f. For more on the ideology of sound itself and the aleatoric process, see the relevant quotations by John Cage and Pierre Schaeffer in Thibault Walter, "Der moderne Kult des Klangs. Genealogie eines diskursiven Feedbacks" [The modern cult of sound: Genealogy of a discursive feedback], in *Geräusch—das Andere der Musik: Untersuchungen an den Grenzen des Musikalischen* [Noise—the other side of music: Explorations at the boards of musicality], ed. Camille Hongler, Christoph Haffter, and Silvan Moosmüller (Bielefeld, Germany: transcript, 2015), 57. For aleatorics, see Peter Gendolla and Thomas Kamphusmann, eds., *Die Künste des Zufalls* [The arts of chance] (Frankfurt am Main: Suhrkamp, 1999).
- 30 Wolfgang Wagner, "Hören im Mittelalter. Versuch einer Annäherung" [Listening in the Middle Ages: An approach], in *Sinne und Erfahrung in der Geschichte* [Senses and experience in history], ed. Wolfram Aichinger, Franz Eder, and Claudia Leitner (Innsbruck, Austria: Study Publisher, 2003), 155–72.
- 31 Murray Schafer, *Klang und Krach*, 156.
- 32 Russolo, "The Art of Noises." On Russolo, see Eleonore Büning, "Tempo und Terror Die Skandale der Maschinenmusiker" [Speed and terror: The scandals of machine musicians], *Neue Zeitschrift für Musik* 3 (2000): 10–15; and Esther Schmitz-Gundlach, *Musikästhetische Konzepte des italienischen Futurismus und ihre Rezeption durch Komponisten des 20. Jahrhunderts* [Musical aesthetic concepts of Italian futurism and their reception by 20th century composers] (Munich: M-Press, 2007), 79–121.
- 33 Daiber, *Franz Kafka und der Lärm*, 121.
- 34 On the ethically highly problematic glorification of war typical of futurism and Russolo's macabre aestheticization of war horrors, the soundscape of which he perceived as being a "wonderful and tragic symphony" of war sounds, in which the "acoustic effects of shrapnel" stand out particularly in the "moment of explosion," see Daiber, *Franz Kafka und der Lärm*, 121–35.

Another example from the period of the early twentieth century, a few years after Russolo, comes from Rainer Maria Rilke, who reflects on the historical mediocrity of hearing in view of the invention of the phonograph: "Let us assume that the crown suture of the skull (which would have to be examined first) has a certain similarity to the densely twisted line that the pen of a phonograph digs into the received rotating cylinder of the apparatus. Like now, if one deceived this pen and steered it, where it has to return, over a track, which did not originate from the graphic translation of a sound, but one in itself and of course existing—,

- well: let's just say: just (e.g.) the crown seam would be—: What would happen? A tone should be created, a tone sequence, a music ... feelings—which? incredulity, shyness, fear, awe—: yes, which of all possible feelings here? prevents me from suggesting a name for the original sound, which should be born there.” Rainer Maria Rilke, “Ur-Geräusch” [“Primal sound”] (1919), in *Kleine Schriften aus den Jahren 1906–1926* [Small texts from 1906–1926] (Frankfurt am Main: Insel, 1987), 1089f.
- 35 Luigi Russolo quoted in Büning, “Tempo und Terror,” 13.
- 36 Christoph Haffter, “Das Andere der Musik. Weißes Rauschen, Ur-Geräusch” [The other side of music: White noise, original sound], in Hongler, Haffter, and Moosmüller, *Geräusch*, 14.
- 37 The contradiction of silence and the countryside versus noise and the city (that is, also the distinction between music and noise) proves to be an urban projection, because there is also noise in the countryside: “Quiet, however, which you are particularly interested in, does not exist here either and I will stop looking for it in life. My room is in a quiet house, but opposite is the only piano from Northwest Bohemia, housed in a large courtyard whose animals scream over each other. Almost all the geese of the village pass me early and all the geese run to the pond. But the worst is the two knockers somewhere, one knocking on wood, one on metal, tirelessly especially the first.” Franz Kafka, to Oskar Baum, September 23, 1917, in *Briefe* [Letters] vol. 3, ed. Hans-Gerd Koch (Frankfurt am Main: Fischer, 2005), 329.
- 38 October 1912, 44.
- 39 Franz Kafka, *Briefe*, 226.
- 40 Franz Kafka, “Großer Lärm” [“Great noise”], in *Drucke zu Lebzeiten* [Publications during a lifetime], ed. Wolf Kittler, Hans-Gerd Koch, and Gerhard Neumann (Frankfurt am Main: Fischer, 1994), 441f, added emphasis. The passage was first written down in Kafka’s diary on November 5, 1912, and—this should be noted in passing—was also reflected in Kafka’s *Metamorphosis*.
- 41 Schafer, *Klang und Krach*, 229.
- 42 Haffter, “Das Andere der Musik,” 15.
- 43 See Peter Payer, “From Sound to Noise.”
- 44 Russolo, “The Art of Noises.”
- 45 Aichinger, “Sinne und Sinneserfahrung,” 21.
- 46 Aichinger, “Sinne und Sinneserfahrung,” 21.
- 1 Wilhelm Bölsche, *Hinter der Weltstadt, Friedrichshagener Gedanken zur ästhetischen Kultur* [Behind the cosmopolitan city, Friedrichshagen’s thoughts on aesthetic culture] (Leipzig: Diederichs, 1901), 5f.
- 2 Murray Schafer, *Die Schallwelt, in der wir leben* [The sonic world in which we live] (Vienna: Universal Edition, 1971), 13.
- 3 Richard Batka, “Lärm” [Noise], *Der Kunstwart. Halbmonatsschau für Ausdruckskultur auf allen Lebensgebieten*, no. 13 (1908): 47.
- 4 Susanne Hauser, *Der Blick auf die Stadt. Semiotische Untersuchungen zur literarischen Wahrnehmung bis 1910* [The view of the city: Semiotic studies on literary perception until 1910] (Berlin: Dietrich Reimer Verlag, 1990), 95ff.
- 5 Adalbert Stifter, “Aussicht und Betrachtungen von der Spitze des St. Stephansturmes” [View and observations from the top of St. Stephen’s Tower], in *Aus dem alten Wien. Zwölf Erzählungen* [From old Vienna: Twelve stories], ed. Adalbert Stifter (Frankfurt am Main: Fischer Taschenbuch Verlag, 1986), 11.
- 6 Stifter, “Aussicht und Betrachtungen,” 17, 35.
- 7 Julius Rodenberg, *Wiener Sommertage* [Vienna summer days] (Leipzig: Brockhaus, 1875), 112.
- 8 Peter Lechner Altenberg, *Die Lebensmaschinerie. Feuilletons* [The machinery of life: Features] (Leipzig: Publisher Philipp Reclam jun, 1988), 210.
- 9 Vincenz Chiavacci, “Die neue Stadt” [The new city], in *Geschichten aus Alt-Wien* [Stories from old Vienna] (Vienna: Amalthea, 1973), 39.
- 10 August Silberstein, *Die Kaiserstadt am Donaustrand. Wien und die Wiener in Tag- und Nachtbildern* [The imperial city on the banks of the Danube: Vienna and the Viennese in day and night pictures] (Vienna: Moritz Perles, 1873), 55.
- 11 Emmy von Dincklage, quoted in Klaus Saul, “Wider die ‘Lärmpest.’ Lärmkritik und Lärmbekämpfung im Deutschen Kaiserreich” [Against the “noise plague”: Noise criticism and noise abatement in the German Empire], in *Macht Stadt krank? Vom Umgang mit Gesundheit und Krankheit* [Does the city make you ill? On dealing with health and illness], ed. Dittmar Machule, Olaf Mischer, and Arnold Sywottek (Hamburg: Dölling und Galitz Verlag, 1996), 154.
- 12 Heinz Brüggemann, “Aber schickt keinen Poeten nach London!” *Großstadt und literarische Wahrnehmung im 18. und 19. Jahrhundert* [“But don’t send a poet to London!” Big city and literary perception in the 18th and 19th centuries] (Reinbek, Germany: Rowohlt Taschenbuch Verlag, 1985).

- 13 Ferdinand Hanusch, quoted in Wolfgang Maderthaner and Lutz Musner, *Die Anarchie der Vorstadt. Das andere Wien um 1900* [The anarchy of the suburbs: The other Vienna around 1900] (Frankfurt am Main: Campus Verlag, 1999), 46.
- 14 Geneviève Massard-Guilbaud, “Einspruch! Stadtbürger und Umweltverschmutzung im Frankreich des 19. Jahrhunderts” [Objection! Urban citizens and pollution in 19th century France], in *Umweltprobleme in europäischen Städten des 19. und 20. Jahrhunderts* [Environmental issues in nineteenth- and twentieth-century European cities], ed. Christoph Bernhardt (Münster: Waxmann, 2001), 67ff.
- 15 Von Dincklage, quoted in Saul, “Wider die ‘Lärmpest,’” 154.
- 16 Raymond Smilor, “Toward an Environmental Perspective: The Anti-noise Campaign, 1893–1932,” in *Pollution and Reform in American Cities, 1870–1930*, ed. Martin Melosi (Austin: University of Texas Press, 1980), 135–51; Lawrence Baron, “Noise and Degeneration: Theodor Lessing’s Crusade for Quiet,” *Journal of Contemporary History* 17, no. 1 (1982): 165–78.
- 17 Theodor Lessing, *Der Lärm. Eine Kampfschrift gegen die Geräusche unseres Lebens* [The Noise: A pamphlet against the sounds of our lives] (Wiesbaden, Germany: J.F. Bergmann, 1908), 3ff.
- 18 Hugo von Hofmannsthal, quoted in Richard Birkefeld and Martina Jung, *Die Stadt, der Lärm und das Licht. Die Veränderung des öffentlichen Raumes durch Motorisierung und Elektrifizierung* [The city, the noise, and the light: The change in public space through motorization and electrification] (Seelze, Germany: Kallmeyer, 1994), 52.
- 19 *Recht auf Stille/Der Antirüpel*, no. 9 (1909): 170–71.
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- 21 Wilhelm Heinrich Riehl, *Culturstudien aus drei Jahrhunderten* [Cultural studies from three centuries] (Stuttgart: Cotta, 1859), 337.
- 22 G. Pinkenburg, “Der Lärm in den Städten und seine Verhinderung” [Noise in the cities and its prevention], in *Handbuch der Hygiene* [Hygiene manual], ed. Theodor Weyl, 3rd supp. (Jena: Gustav Fischer, 1903), 6.
- 23 Kurt Blaukopf, *Hexenküche der Musik* [Witch’s kitchen of music] (Vienna: Verlag Arthur Niggli, 1956), 45ff.
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- 30 Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933* (Cambridge, MA: MIT Press, 2002), 158ff.
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- practices with buildings], in *Das Design der Gesellschaft. Zur Kulturosoziologie des Designs* [Designing societies: On the cultural sociology of design], ed. Stephan Moebius and Sophia Prinz (Bielefeld, Germany: transcript, 2012), 337–58; Hanna K. Göbel, *The Re-Use of Urban Ruins: Atmospheric Inquiries of the City* (London: Routledge, 2015); Hanna K. Göbel and Sophia Prinz, eds., *Die Sinnlichkeit des Sozialen. Wahrnehmung und materielle Kultur* [The sensuality of the social: Perception and material culture] (Bielefeld, Germany: transcript, 2015).
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 - 14 Kathrin Busch, “Hybride. Der Raum als Aktant” [Hybrid: The room as an actant], in *Kultureller Umbau. Räume, Identitäten und Re/Präsentationen* [Cultural reconstruction: Rooms, identities, and re/presentations], ed. Meike Kröncke, Kerstin Mey, and Yvonne Spielmann (Bielefeld, Germany: transcript, 2007), 13–29.
 - 15 Michel Foucault, *Überwachen und Strafen die Geburt des Gefängnisses* [Discipline and punish: The birth of the prison] (Frankfurt am Main: Suhrkamp, 1977).
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 - 2 Katrin Bicher, “‘Hauptstätte der Musik als solcher.’ Zur Geschichte und Verflechtung von Konzert-Musik und Konzert-Haus” [“Main venue of music itself”: The history and interweaving of concert music and concert house], in *Ouverture. Philharmonie Luxembourg*, 2005, 32, www.philharmonie.lu/media/content/download/documents/Publications/Sonderpublikationen/broschüre_ouverture.pdf.
 - 3 Hanns-Werner Heister, “Stichwort ‘Konzertwesen’” [Keyword “Concerts”], in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* [Music in past and present times: General encyclopedia of music], ed. Ludwig Finscher (Kassel, Germany: Bärenreiter Verlag, 1996), 44.
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 - 6 Michael Hammond, *Opera Houses, Theatres and Concert Halls for the Twenty-First Century* (London: Merrell, 2006).
 - 7 See Markus Fein, “Musical Curator and Concert Director,” in this volume, p. 126.
 - 8 See in this volume Folkert Uhde, “Concert Design,” p. 107 and Hanna Katharina Göbel, “The Cultural Dimension of Atmospheres,” p. 180.

- 9 Nicolai Ouroussoff, “The Best Buildings You’ll Ever Hear,” *New York Times*, June 3, 2007.
- 10 See Harper’s critique of this planning endeavor: Phineas Harper, “The Arms Race for Cultural Dominion Has Reached New Levels of Absurdity,” *Dezeen*, March 13, 2019, www.dezeen.com/2019/03/13/concert-hall-london-centre-music-absurd-opinion-phineas-harper.
- 11 Both serve as the main attractions in the debate about the Elbphilharmonie. See Joachim Mischke, *Elbphilharmonie. Von der ersten Idee bis zur Fertigstellung* [Elbe Philharmonic Hall: From the first idea to its completion] (Duisburg, Germany: Edel, 2006); Carolin Storch, “Vom Millionengrab zum Wahrzeichen? Die Wahrnehmung der Elbphilharmonie auf der Grundlage der Analyse von Medien-frames in der Berichterstattung über Hamburgs neues Konzerthaus” [From a money pit to a landmark? The perception of the Elbphilharmonie based on the analysis of media frames in the coverage of Hamburg’s new concert hall], 2017, research project, Zeppelin University, Friedrichshafen, Germany.
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- 13 Martin Neukom, *Signale, Systeme und Klangsintese. Grundlagen der Computermusik* [Signals, systems, and sound synthesis: Basics of computer music], *Zürcher Musikstudien* [Zurich music studies], vol. 2 (Bern: Peter Lang, 2003), 85ff, 629ff.
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- 18 Volker Scherliess and Arno Fordert, “Konzert” [Concert], in Finscher, *Die Musik in Geschichte und Gegenwart*.
- 19 Albert Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound* (Cambridge, MA: MIT Press, 1990), 320ff.
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- 21 Andreas Jaschinski et al., “François Bayle,” in Finscher, *Die Musik in Geschichte und Gegenwart*.
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- 24 “Technical Facilities,” ZKM | Center for Art and Media Karlsruhe, n.d., <https://zkm.de/en/hertz-lab>.
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- 7 See Roger Behrens, "Kann man die Ware hören? Zur kritischen Theorie des Sounds" [Can one hear the commodity? On critical theory of sound], in *Sound Studies: Traditionen—Methoden—Desiderata: Eine Einführung* [Sound studies: Traditions—methods—desiderata: An introduction], ed. Holger Schulze (Bielefeld, Germany: transcript, 2008), 167–84.
- 8 It is generally understood that the term "technique" has a twofold meaning in music: on the one hand compositional technique, and on the other, playing technique. In terms of technological reproducibility, at least

- a third meaning of the concept of technique is added: a technological one, not only in the sense of instrumental technique, but as the art of building musical instruments. However, since the first musical clocks and piano rolls, or at the latest since the perforated gramophone and record, the boundaries between instrumental production and sound reproduction have become blurred. “Technology” here means “the industrial processes applied to music for the purposes of its mass distribution. But it doesn’t remain absolutely extrinsic. Behind the technical-industrial and artistic inventions is the same historical process at work, the same human productive force.” Theodor W. Adorno, “Oper und Langspielplatte” [Opera and the long-playing record] (1969), in *Gesammelte Schriften*, 555.
- 9 Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility: Second Version” (1936), in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, vol. 7/1 (Cambridge, MA: Belknap, 2008), 20, https://monoskop.org/images/6/6d/Benjamin_Walter_1936_2008_The_Work_of_Art_in_the_Age_of_Its_Technological_Reproducibility_Second_Version.pdf.
 - 10 Benjamin, “The Work of Art,” 21.
 - 11 Benjamin, “The Work of Art,” 21.
 - 12 Benjamin, “The Work of Art,” 23. Original emphasis omitted.
 - 13 Benjamin, “The Work of Art,” 36. Original emphasis omitted.
 - 14 Benjamin, “The Work of Art,” 40.
 - 15 Benjamin, “The Work of Art,” 23. Original emphasis omitted.
 - 16 Benjamin, “The Work of Art,” 35.
 - 17 See *Dickson Experimental Sound Film* (1894), on *More Treasures from American Film Archives, 1894–1931* (San Francisco, CA: National Film Preservation Foundation, 2004), DVD.
 - 18 Walt Disney made the connection between film, radio, and concert time and again with his short animated films. Numerous examples can be found in the so-called *Silly Symphonies* (1929–39), but also in the popular *Mickey Mouse* cartoons. Both amusing and revealing is the short film *Symphony Hour* from 1942: Mickey Mouse is conductor of a radio symphony orchestra and conducts the catchy overture from Franz von Suppé’s operetta *Light Cavalry* (1866).
 - 19 This objective, which is nevertheless connected with subjective inwardness, Arthur Schopenhauer ideally understood as “objectivation of will.” Arthur Schopenhauer, *Die Welt als Wille und Vorstellung* [The world as will and imagination] (1844), vol. 2. (Zurich: Haffmans 1988), 520f.
 - 20 Theodor W. Adorno and Max Horkheimer, “The Concept of Enlightenment,” in *Dialectic of Enlightenment*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002), 27.
 - 21 Ernst Bloch, *Geist der Utopie* [The spirit of Utopia], 2nd ed. (1923; Frankfurt am Main: Suhrkamp, 1976), 50.
 - 1 T.W. Adorno, *The Culture Industry* (London: Routledge, 2001); W. Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Drei Studien zur Kunstsoziologie* [The work of art in the age of its technological reproducibility: Three studies on the sociology of art], 32nd ed. (Berlin: Suhrkamp Verlag, 1963); M. Chanan, *Repeated Takes: A Short History of Recording and Its Effects on Music* (London: Verso, 1995); T. Day, *A Century of Recorded Music: Listening to Musical History* (New Haven, CT: Yale University Press, 2002); A. Perzanowski and J. Schultz, *The End of Ownership* (Cambridge, MA: MIT Press, 2016); C. Symes, *Setting the Record Straight: A Material History of Classical Recording* (Hanover, NH: Wesleyan University Press, 2004).
 - 2 See, for example, J. Alderman, *Sonic Boom: Napster, MP3, and the New Pioneers of Music* (New York: Perseus, 2001); M. Katz, *Capturing Sound: How Technology Has Changed Music* (Berkeley: University of California Press, 2004); D. Kusek and G. Leonhard, *The Future of Music: Manifesto for the Digital Music Revolution* (Boston, MA: Berklee, 2005); Perzanowski and Schultz, *The End of Ownership*; P. Wikström, *The Music Industry: Music in the Cloud* (Cambridge: Polity, 2009).
 - 3 It is important to note that what is called “ownership” here means the ownership of a “copy” of a musical recording for which certain legal rules of private property law apply (“buy, rent, borrow, give”). For digital downloads, and certainly for streaming services, these legal rules have been replaced by more restrictive end-user license agreements between service providers and customers (Perzanowski and Schultz, *The End of Ownership*, 6–33).
 - 4 Kusek and Leonhard, *The Future of Music*, 4.
 - 5 Very often, video and music streaming services are compared (and confused) for the sake of economic arguments. However, while they have obvious similarities (such as the underlying technology), it is important to note that video consumption follows very different rules than audio consumption. The fact that the prior demands our full attention while the latter can be consumed “on the side” renders most comparisons between the two products rather unproductive. In this chapter, I will therefore refrain from making such arguments and focus solely on music streaming.
 - 6 IFPI, *Global Music Report 2018: State of the Industry*, 2018, www.ifpi.org/dl/?url=http://www.ifpi.org/downloads/GMR2018.pdf; Z. Fuller, “Do Playlists Make the Power Law in Music Even More Extreme?,”

- Music Industry Blog*, May 31, 2018, www.midiaresearch.com/blog/do-playlists-make-the-power-law-in-music-even-more-extreme; “Statistiken,” Deutsches Musikinformationszentrum, 2018, www.miz.org/statistiken.html.
- 7 IFPI, *Global Music Report 2018*.
 - 8 IFPI, *Global Music Report 2018*; IFPI, *Global Music Report 2019: State of the Industry*, 2019, www.ifpi.org/news/IFPI-GLOBAL-MUSIC-REPORT-2019.
 - 9 In the early 2000s, coinciding with rise of file sharing (Napster, etc.), the music industry experienced a sharp drop in recorded music sales. While some claim that (illegal) file sharing was responsible for this downturn, many others have argued against such claims. While file sharing certainly did have an impact, the music industry had at that time also reached a natural saturation point. After listeners had largely replaced their LPs with CDs for their superior audio quality in the late 1980s and throughout the 90s, the downturn in the 2000s was at least in part a normalization rather than an actual decline. On the claim the downturn was related to file sharing, see, for example, Kusek and Leonhard, *The Future of Music*; Wikström, *The Music Industry*; P. Tschmuck, *Creativity and Innovation in the Music Industry* (Berlin: Springer, 2010); D. Patmore, “Selling Sounds: Recordings and the Record Business,” in *The Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2009), 120–39; N. Lebrecht, *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music* (London: Pocket, 1996).
 - 10 IFPI, *Global Music Report 2018*; UK Music, *Measuring Music: 2018 Report*, 2018, www.ukmusic.org/assets/general/UK_Music_Measuring_Music_2018.pdf.
 - 11 M. Mulligan, “Radio Is Streaming’s Next Frontier,” *Music Industry Blog*, February 9, 2018, Retrieved from: <https://musicindustryblog.wordpress.com/2018/02/09/radio-is-streamings-next-frontier>.
 - 12 There are a number of different types of rightsholders who each “own” specific rights in relation to certain aspects of a recording. The labels own the right to copy, sell, and license the use of the actual recording, publishers represent the rights of composers and songwriters who own the intellectual property in a composition, and performance rights organizations such as PRS for Music in the UK, Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte in Germany, and SESAC in the US, are organizations that represent large numbers of these copyright owners.
 - 13 D. Sanchez, “What Music Streaming Services Pay,” Digital Music News, July 24, 2017, www.digitalmusicnews.com/2017/07/24/what-streaming-music-services-pay-updated-for-2017.
 - 14 In February 2019, Spotify acquired podcast company Gimlet and has since transformed itself from a “music” streaming to an “audio” streaming service. I mention this here because this switch is Spotify’s attempt to make itself less dependent on music, for which it needs to pay licensing fees, and to instead increase the share of listening time that customers spend on audio content owned by Spotify itself. Podcast listening is also distinctly different from music listening in that it requires a higher level of attention. This difference in consumption might ultimately require Spotify to revisit its licensing deals and business model. In the meantime, the integration of self-owned podcasts into Spotify’s content offerings might be its only chance of reaching profitability under the existing business model.
 - 15 As the founder of Grammoify, I can give a firsthand account of this company’s particular story.
 - 16 In 1999, which marks the peak of aggregated revenue of the recorded music market, the average buyer spent US\$64 per year. D. Pakman, “The Price of Music,” *Recode*, March 18, 2014, www.vox.com/2014/3/18/11624668/the-price-of-music.
 - 17 T. Ingham, “The Major Labels’ Revenues Grew by \$ 1bn in 2017. But Who Had the Biggest Year?,” *Music Business Worldwide*, February 19, 2018, www.musicbusinessworldwide.com/major-labels-revenues-grew-1bn-2017-biggest-year.
 - 18 To be precise: even if a user devoted all their time in a given month to listening to only one album, the respective artist or label would still receive only a couple of cents, because the per-stream value is determined on an aggregated level. This takes into account all streams made by all users in the respective month and is not calculated on a per-user basis. Therefore, subscription fees of loyal fans can be redistributed to top hits, which, on an aggregated level, are listened to more often. Even if a subscriber doesn’t listen to any music in any given month, their subscription fee is distributed according to the other subscribers’ listening behavior.
 - 19 Wikström, *The Music Industry*.
 - 20 H. Datta, G. Knox, and B. J. Bronnenberg, “Changing Their Tune: How Consumers’ Adoption of Online Streaming Affects Music Consumption and Discovery,” *Marketing Science* 37, no. 1 (2018): 5–21, <https://doi.org/10.1287/mksc.2017.1051>.
 - 21 M. Mulligan, “The Outlook for Music Catalogue: Streaming Changes Everything,” *Music Industry Blog*, June 29, 2018, www.midiaresearch.com/blog/the-outlook-for-music-catalogue-streaming-changes-everything.
 - 22 C. Anderson, *The Longer Long Tail: How Endless Choice Is Creating Unlimited Demand* (London: Random House Business, 2009).

- 23 Katz, *Capturing Sound*, 175.
- 24 Fuller, “Do Playlists Make the Power Law in Music Even More Extreme?”
- 25 T.W. Adorno, *Essays on Music* (Berkeley: University of California Press, 2002).
- 26 Adorno, *Essays on Music*, 294, 297, 305, 311.
- 27 W. Benjamin, *Illuminations*, new ed. (London: Pimlico, 1999), 218.
- 28 G. Born, “Recording: From Reproduction to Representation to Remediation,” in *The Cambridge Companion to Recorded Music*, ed. N. Cook et al. (Cambridge: Cambridge University Press, 2009), 293.
- 29 Perzanowski and Schultz, *The End of Ownership*.
- 30 Born, “Recording,” 303.
- 31 “Global Entertainment & Media Outlook 2018–2021,” PWC, 2018, www.pwc.com/gx/en/industries/tmt/media/outlook.html.
- 32 R. Philip, *Performing Music in the Age of Recording* (New Haven, CT: Yale University Press, 2004), 147.
- 33 Philip, *Performing Music*; Wikström, *The Music Industry*.
- 34 IFPI, *Global Music Report 2018*; IFPI, *Global Music Report 2019*.
- 35 Kusek and Leonhard, *The Future of Music*, 38.
- 36 P. Maguadda, “When Materiality ‘Bites Back’: Digital Music Consumption Practices in the Age of Dematerialization,” *Journal of Consumer Culture* 11, no. 1 (2011): 15–36.
- 37 Perzanowski and Schultz, *The End of Ownership*.
- 38 *2017 Year-end Music Report U.S.*, Nielsen, January 3, 2018, www.nielsen.com/us/en/insights/reports/2018/2017-music-us-year-end-report.html.
- 39 Most data for this research stems from either the official publications of the International Federation of the Phonographic Industry (IFPI), as well as its local affiliates the British Phonographic Industry (BPI) and the Bundesverband Musikindustrie (BVMI), or the independent research companies MIDiA Research and Deutsches Musikinformationszentrum.
 - 1 See Lukas Krohn-Grimberghe, “The Dematerialization of Music,” in this volume, p. 296.
 - 2 Bundesverband Musikindustrie, *Musikindustrie in Zahlen 2016*, 2017, www.musikindustrie.de/fileadmin/bvmi/upload/02_Markt-Bestseller/MiZ-Grafiken/2016/bvmi-2016-musikindustrie-in-zahlen-jahrbuch-ePaper_final.pdf.
 - 3 Bundesverband Musikindustrie, *Musikindustrie in Zahlen 2016*.
 - 4 See David Canisius, “The Yellow Lounge Reinvents the Concert Forum,” in this volume, p. 130.
 - 5 Both have texts in this volume; see Markus Fein, “Musical Curator and Concert Director,” p. 126, and Folkert Uhde, “Concert Design,” p. 107.
 - 6 See in this volume Martin Tröndle, “A Concert Theory,” p. 11, and Beatrix Borchard, “Space, Light, Proximity,” p. 81.
 - 7 Taken from articles in the author’s private archive, which unfortunately does not list the precise details of the sources.
 - 8 Editor’s note: This is a particularly serious problem in Germany. Financially speaking, the distinction between *Ernste Musik* (“serious” music) and *Unterhaltungsmusik* (“entertainment” music) is quite significant. In Germany, payouts from GEMA (Society for Musical Performance and Mechanical Reproduction Rights) and the ability to apply for public funding depends on the classification of one’s music. Furthermore, the way in which new music is received differs greatly between different audiences in Europe.
 - 9 Jeffrey Cotton, “Der Todeskampf der Modernen (Deutschen) Musik,” Jeffrey Cotton’s blog, 2004, www.jefferycotton.com/info.asp?pk=415 (no longer accessible).
 - 1 Martin Tröndle, ed., *Das Konzert. Neue Aufführungskonzepte für eine klassische Form* [The concert: New performance concepts for a classical form], 1st ed. (Bielefeld, Germany: transcript, 2009).
 - 2 From today’s perspective, one could add that the discourse extended to include the period after the publication of the second, more comprehensive edition of the book in 2011.
 - 3 Heiner Gembris and Jonas Menze, “Between Audience Decline and Audience Development,” in this volume, p. 211.
 - 4 N. Luhmann, *The Reality of the Mass Media* (Stanford, CA: Stanford University Press, 2000); K. Imhof, “Mediengesellschaft und Medialisierung” [Media society and mediatization], *Medien- und Kommunikationswissenschaft*, no. 54 (2006): 191–215.
 - 5 See J. Galtung and M. H. Ruge, “The Structure of Foreign News,” *Journal of International Peace Research* 2, no. 6 (1965): 4–90.
 - 6 R. Keller, *Diskursforschung. Eine Einführung für SozialwissenschaftlerInnen* [Discourse analysis research: An introduction for sociologists] (Wiesbaden, Germany: Westdeutscher Verlag, 2004), 59.
 - 7 See M. M. Ferree, W. G. Gamson, J. Gerhards, and D. Rucht, *Shaping Abortion Discourse: Democracy and the Public Sphere in Germany and the United States* (New York: Cambridge University Press, 2002); W. A. Gamson,

- "Media Discourse and Public Opinion on Nuclear Power: A Constructionist Approach," *American Journal of Sociology* 95, no. 1 (1989): 1–37.
- 8 A. C. Giffard and N. K. Rivenburgh, "News Agencies, National Images, and Global Media Events," *Journalism & Mass Communication Quarterly*, no. 77 (2000): 8–21.
 - 9 Neutral (no arguments mentioned); clearly for (only positive (and neutral) arguments); positive with arguments against; ambivalent (pro and contra arguments); against with pro arguments; clearly against (only negative (and neutral) arguments).
 - 10 See Gembris and Menze's metastudy in this volume, p. 211.
 - 11 C. Wegener, "Inhaltsanalyse" [Content analysis], in *Qualitative Medienforschung. Ein Handbuch* [Qualitative media research: A manual], ed. L. Mikos and C. Wegener (Konstanz, Germany: UVK, 2005), 200–8.
 - 12 See Galtung and Ruge, "The Structure of Foreign News."
 - 13 See T. Bille, "Cohort Effects, Age Effects, and Period Effects in the Participation in the Arts and Culture in Denmark, 1964–2002," *International Journal of Cultural Policy* 14, no. 1 (February 2008): 113–37.
 - 14 In a recent study, Tröndle et al. could show ($n = 1,183$) that "the longer a music instrument was played, the more likely were classical music concert visits ($n = 1,183$). This correlation is highly significant ($t = 9.40$, $p < 0.0001$). However, about 60% of our visitors [that had been analyzed in that survey] visited a classical concert during the last 12 months. Of those, 73.4% used to play an instrument and 16.7% had never played an instrument. Hence, one could say that playing an instrument has a positive, even though not decisive effect on future visits." See M. Tröndle, C. Weining, A. Sailer, and W. Tschacher, "(Nicht)Besucher quantitativ gesehen" [(Non)visitors from a quantitative perspective], in *Nicht-Besucherforschung. Audience Development für Kultureinrichtungen* [Nonvisitor research: Audience development for arts organizations], ed. M. Tröndle (Wiesbaden, Germany: Springer VS Research, 2019), 65–90.
 - 15 W. Heinrichs and M. Tröndle, "Mehr Mut! Musikförderung als Risikoprämie. Ein Gespräch" [Show courage! Supporting music as a high-risk investment], in Tröndle, *Das Konzert*, 315–23.
 - 16 Deutsches Musikinformationszentrum, "Öffentliche Ausgaben für Theater und Musik nach Körperschaftsgruppen" [Public expenses for theater and music institutions], *Musikleben in Deutschland*, August 2015, www.miz.org/intern/uploads/statistik99.pdf. The amount has been steadily growing over the last ten years, and has now reached 2.4 billion euros. See Statistical Offices of the Federation and the Länder, *Kulturfinanzbericht 2018* [Culture financial report 2018], 2018, www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002189004.pdf.
 - 17 In 2007, 42,198 freelance musicians were listed with the Künstlersozialkasse, a partially state-financed social security program for freelance visual artists, musicians, and other creatives. For current numbers, see Gembris and Menze, "Between Audience Decline and Audience Development," in this volume, p. 211.
 - 18 See Heinrichs and Tröndle, "Mehr Mut!"
 - 19 On the relationship between innovation and tradition in music policy and music financing, see also A. Stanbridge, "The Tradition of All the Dead Generations," *International Journal of Cultural Policy* 13, no. 3 (2007): 255–71.
 - 20 P. Bourdieu, *Die Regeln der Kunst. Genese und Struktur des literarischen* [The rules of art: Genesis and structure of the literary field] (Frankfurt am Main: Suhrkamp, 2001).
 - 21 Bourdieu, *Die Regeln der Kunst*, 235.
 - 22 P. Bourdieu, "Ökonomisches Kapital, kulturelles Kapital, soziales Kapital" [Economic capital, cultural capital, social capital], in "Soziale Ungleichheiten" [Social inequalities], ed. Reinhard Kreckel, special issue, *Soziale Welt*, no. 2 (1983): 183–98.
 - 23 P. Bourdieu, "Sozialer Raum und symbolischer Macht" [Social space and symbolic power], in *Rede und Antwort* [Call and response], Frankfurt am Main: Suhrkamp, 1992), 135–54.
 - 24 T. Zembylas, "Modelle sozialer (Un)Ordnung. Überlegungen zur Konstitution der Forschungsgegenstände der Kulturbetriebslehre" [Models of social (non)order: Thoughts on the constitution of the objects of research in cultural management], in *Kulturbetriebsforschung. Ansätze und Perspektiven* [Approaches and perspectives on cultural management research], ed. T. Zembylas and P. Tschmuck (Wiesbaden, Germany: VS-Verlag für Sozialwissenschaften, 2006), 31.
 - 25 Bourdieu, "Sozialer Raum und symbolischer Macht."
 - 26 This is a shortened and updated version of the article M. Tröndle and M. Rhomberg, "Cultural Policy Discourses in the Media: How German Mass Media Represent the Public Debate on the Future of the Classical Concert," *International Journal of Cultural Policy*, no. 1 (2011): 1–17.
 - 1 See Folkert Uhde, "Concert Design," in this volume, p. 107.
 - 2 John Cage, "Experimental Music: Doctrine," *Score*, June 1955.

- 1 See Esther Bishop and Martin Tröndle, “Tertiary Musical Performance Education: An Artistic Education for Life or an Out-dated Concept of Musicianship?,” *Music & Practice*, no. 3 (2017): www.musicandpractice.org/volume-3/tertiary-musical-performance-education, as well the rest of that volume of *Music & Practice*.
- 2 See, in detail, Christoph Seibert, Jutta Toelle, and Melanie Wald-Fuhrmann, “The Classical Concert as an Object of Empirical Aesthetics,” in this volume, p. 351.
- 3 Johanna Schindler, “Expertise and Tacit Knowledge in Artistic and Design Processes: Results of an Ethnographic Study,” *Journal of Research Practice* 11, no. 2 (2015): 1–22; Johanna Schindler and Amelie Hinrichsen, “Movement Meets Material: An Improvisational Approach to Design,” in *Musical Instruments in the 21st Century: Identities, Configurations, Practices*, ed. Till Bovermann et al. (Wiesbaden, Germany: Springer, 2017), 97–126; Tasos Zembylas, *Artistic Practices: Social Interactions and Cultural Dynamics* (London: Routledge, 2014); Florian Dombos, Ute Meta Bauer, Claudia Mareis, and Michael Schwab, eds., *Intellectual Birdhouse: Artistic Practice as Research* (London: Koenig, 2012); Martin Tröndle, “Methods of Artistic Research. Kunstforschung im Spiegel künstlerischer Arbeitsprozesse” [Methods of artistic research in light of artistic work processes], in *Kunstforschung als ästhetische Wissenschaft. Zur transdisziplinären Hybridisierung von Wissenschaft und Kunst* [Artistic research as an aesthetic form of science: On the hybridization of art and research], ed. Martin Tröndle and Julia Warmers (Bielefeld, Germany: transcript, 2012), 169–99; Michael Biggs and Henrik Karlsson, eds., *The Routledge Companion to Research in the Arts* (Abingdon, UK: Routledge, 2010). Also see, in general, *Journal for Artistic Research*, www.jar-online.net.
- 4 “Concerto²¹,” Alfred Toepfer Stiftung F.V.S., n.d., www.toepfer-stiftung.de/concerto-21.
- 5 “Foundation,” Alfred Toepfer Stiftung F.V.S., n.d. www.toepfer-stiftung.de/en/foundation.
- 6 See Matthias Rebstock, “Strategies for the Production of Presence,” in this volume, pp. 134.
- 7 See in this volume: Folkert Uhde, “Concert Design,” pp. 107, and Markus Fein, “Musical Curator and Concert Director,” pp. 126.
- 1 J. Johnson, *Who Needs Classical Music? Cultural Choice and Musical Value* (Oxford: Oxford University Press, 2002); L. Kramer, *Why Classical Music Still Matters* (Berkeley: University of California Press, 2007).
- 2 W. Oosterbaan Martinus, *Schoonheid, Welzijn, Kwaliteit. Kunstbeleid en Verantwoording na 1945* [Beauty, well-being, quality: Cultural policy and responsibility after 1945] (The Hague: SDU, 1990).
- 3 Some orchestras move out of the concert hall to connect with local communities or play music in classrooms. An example is the Deutsche Kammerphilharmonie Bremen (DKB), which located its rehearsal rooms in the building of the Bremen-Ost Comprehensive School in the heart of a community facing socioeconomic challenges. In its Future Lab, the orchestra promotes engagement with the entire community through new and effective ways of communicating classical music. DKB interacts specifically with the school in numerous projects. Also see Albert Schmitt, “Playing Concerts Is Not Enough,” in this volume, p. 245. Other examples of community outreach include how concertgoers can read about the music they hear on their smartphones through apps such as Wolfgang (<http://wolfgangapp.nl>). The Berliner Philharmoniker has a digital concert hall “where we play just for you” (www.digitalconcerthall.com). Orchestras such as the German STEGREIF orchestra, the British Manchester Collective, and the Dutch Pynarello break with concert conventions by, for example, performing without scores. As we discuss in this chapter, orchestras also are increasingly engaging in new collaborations with other institutions, such as higher arts education institutes, knowledge institutes such as universities, private sector companies, and non-profit organizations.
- 4 For more information about the MCICM, please visit www.mcicm.nl.
- 5 philharmonie zuidnederland (the South Netherlands Philharmonic) is one of the Netherlands’ largest orchestras and has taken a leading role in the search for renewal in classical music performance in recent years. The orchestra has introduced new formats to attract a wider public. With a new form of online marketing, it attracts an audience in their twenties (Bucketlist Concerts) and caters to a non-classical public interested in interdisciplinary approaches (i-Classics). Additionally, philharmonie zuidnederland was the first orchestra in the world to put digital offers specifically designed for a worldwide audience on the Stingray Classica app (described as “the Netflix for classical music”). But, most importantly, the philharmonie zuidnederland has extended the notion of what the musician’s task within the orchestra is: musicians no longer see themselves only as players. Musicians now also welcome the audience before every concert from the platform. A digital concert introduction is offered to the audience for every concert, in the format of a video featuring a musician—sitting in their kitchen or garden—talking about the program to come. Musicians regularly cowrite scripts for educational projects, resulting in a final product that includes much more of the musician’s personal experience and passion. The rehearsal process has transformed from a musical rehearsal into a theatrical process, as it is not clear from the start what the final product will be. This approach not only puts musicians outside their comfort zone but also leads to a substantially higher degree of ownership for that production and allows a much closer form of communication between, for example, pupils and musicians.
- 6 N. Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2014).

- 7 S. K. Acord and T. DeNora, "Culture and the Arts: From Art Worlds to Arts-in-Action," *Annals of the American Academy of Political and Social Science*, no. 619 (2008): 223–7; G. Born, "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn: The 2007 Dent Medal Address," *Journal of the Royal Musical Association* 135, no. 2 (2010): 205–43; T. DeNora, *Music-in-Action: Selected Essays in Sonic Ecology* (London: Routledge, 2016).
- 8 K. Burland and S. Pitts, *Coughing and Clapping: Investigating Audience Experience* (London: Routledge, 2016).
- 9 T. Pinch and K. Bijsterveld, "Sound Studies: New Technologies and Music," *Social Studies of Science* 34, no. 5 (2004): 635–48.
- 10 K. Bijsterveld and M. Schulp, "Breaking into a World of Perfection Innovation in Today's Classical Musical Instruments," *Social Studies of Science* 34, no. 5 (2004): 649–74; K. Bijsterveld and P. F. Peters, "Composing Claims on Musical Instrument Development: A Science and Technology Studies' Contribution," *Interdisciplinary Science Reviews* 35, no. 2 (2010): 106–21; T. Pinch and K. Bijsterveld, "Instruments and Innovation," in *The Routledge Reader on the Sociology of Music*, ed. J. Shepherd and K. Devine (London: Routledge, 2015), 301–8.
- 11 N. Oudshoorn and T. Pinch, eds., *How Users Matter: The Co-construction of Users and Technology* (Harvard, MA: MIT Press, 2003); T. Pinch and F. Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer* (Cambridge, MA: Harvard University Press, 2009).
- 12 See, for instance, V. Spronck, "Empty Minds? The Practice of Innovating Participation in Symphonic Music" (paper, Audience Research in the Arts Conference, Sheffield Performer and Audience Research Centre, July 3–5, 2019).
- 13 A. Mann et al., "Mixing Methods, Tasting Fingers: Notes on an Ethnographic Experiment," *HAU: Journal of Ethnographic Theory* 1, no. 1 (2011): 221–43; J. Lezaun, N. Marres, and M. Tironi, "Experiments in Participation," *The Handbook of Science and Technology Studies*, 4th ed., ed. U. Felt, R. Fouché, C. A. Miller and L. Smith-Doer (Cambridge, MA: MIT Press, 2016), 195–221; N. Marres, M. Guggenheim, and A. Wilkie, *Inventing the Social* (Manchester: Mattering, 2018).
- 14 M. Tröndle et al., "The Entanglement of Arts and Sciences: On the Transaction Costs of Transdisciplinary Research Settings," *Journal for Artistic Research*, no. 1 (2011): www.researchcatalogue.net/view/12219/12220; H. Borgdorff, *The Conflict of the Faculties: Perspectives on Artistic Research in Academia* (Leiden: Leiden University Press, 2012).
- 15 L. Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1992).
- 16 See P. F. Peters, *Unfinished Symphonies* (Maastricht: Datawyse, Universitaire Pers Maastricht, 2019).
- 17 H.-G. Gadamer, *Truth and Method* (New York: Continuum, 1989 [1960]), 161. Original emphasis.
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- 20 R. Benschop, "Dear Anke," in "Dwell / Act / Transform: Three Views on an Exhibition of Artistic Research," by A. Coumans, P. Sonderen, R. Benschop, and S. M. Strandvad, *FORUM+* (Summer 2018): www.forum-online.be/nummers/zomer-2018/dwell-act-transform-three-views-of-an-exhibition-on-artist-research.
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- 22 Sebastian Nordmann, "The Konzerthaus Berlin," in this volume, p. 263.
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- (Cambridge: Cambridge University Press, 2008); Rainer Dollase, Michael Rüsenberg, and Hans Stollenwerk, *Demoskopie im Konzertsaal* [Demoscopy in the concert hall] (Mainz, Germany: Schott, 1986); Stefanie Rhein, “Musikpublikum und Musikpublikumsforschung” [Music audience and music audience research], in *Das Kulturpublikum* [The culture audience], ed. Patrick Glogner-Pilz and Patrick Föhl (Wiesbaden, Germany: VS Verlag für Sozialwissenschaften, 2011), 183–223.
- 2 Martin Tröndle, ed., *Das Konzert. Neue Aufführungskonzepte für eine klassische Form* [The concert: New performance concepts for a classical form] (Bielefeld, Germany: transcript, 2011); Julia Schröder, *Zur Position der Musikhörenden. Konzeptionen ästhetischer Erfahrung im Konzert* [The position of music listeners: Concepts of aesthetic experience in the concert] (Hofheim, Germany: Wolke-Verlag, 2014); Karen Burland and Stephanie Pitts, eds., *Coughing and Clapping: Investigating Audience Experience* (Farnham, UK: Ashgate, 2014); John Sloboda, “Musicians and Their Live Audiences: Dilemmas and Opportunities” (Understanding Audiences working paper 3, Guildhall School of Music & Drama, London, 2013).
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 - 4 Daragh O’Reilly, Gretchen Larsen, and Krystof Kubacki, “Marketing Live Music,” in Burland and Pitts, *Coughing and Clapping*, 12.
 - 5 The most far-reaching proposal for concert modifications to date comes from the Understanding Audiences program at the Guildhall School of Music and Drama in London. In “Musicians and Their Live Audiences,” Sloboda identifies four bipolar axes that make up concerts and argues for a shift toward the second pole: (1) established vs. new repertoire; (2) predictable vs. unpredictable; (3) impersonal vs. personal; (4) passive vs. active. See Sloboda, “Musicians and Their Live Audiences,” p. 3f.
 - 6 Sheffield Performer & Audience Research Centre (SPARC) at the University of Sheffield, led by Stephanie Pitts, empirically researches audiences. The Canadian research network Development of Music Audiences in Quebec (DMAQ, <http://dpmq.oicrm.org/en>), mainly supported by music sociologists and musicologists, conducts research on audiences in Quebec and Canada. International Network for Audience Research in the Performing Arts (INARPA) was founded at the University of Leeds in 2017.
 - 7 The reception of music with electroacoustic components depends fundamentally on this technical process of musical outreach.
 - 8 F. Greb, W. Schlotz, and J. Steffens, “Personal and Situational Influences on the Functions of Music Listening,” *Psychology of Music* 46, no. 6 (2018): 763–94; F. Greb, J. Steffens, and W. Schlotz, “Modeling Music-Selection Behavior in Everyday Life: A Multilevel Statistical Learning Approach and Mediation Analysis of Experience Sampling Data,” *Frontiers in Psychology* 10 (2019): article 390.
 - 9 In *Das Konzert*, Heister sees the “concert as a place of realization of autonomous music” (p. 43).
 - 10 Heister, *Das Konzert*, 99ff.
 - 11 Many of the aspects listed at the end of the paragraph are already mentioned in chapters 2 and 11 of Burland and Pitts’s *Coughing and Clapping* (like note 2) and are mainly used to characterize live music. See also Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 2nd ed. (London: Routledge, 2008); Peter Earl, “Simon’s Travel Theorem and the Demand for Live Music,” *Journal of Economic Psychology* 22 (2001): 335–58; Simone Heilgendorff, “Neue Live-Kulturen der westlichen Kunstmusik. Für eine Rezeption musikalischer Interpretationen mit Körper und Ort” [New live cultures of Western art music: For a reception of musical interpretations with body and location], in *Musikrezeption, Musikdistribution und Musikproduktion*, ed. Gerhard Gensch, Eva Maria Stöckler, and Peter Tschmuck (Wiesbaden, Germany: Gabler, 2009), 109–37.
 - 12 For an overview of appropriate approaches and their critical discussion regarding music experiences, see Christoph Seibert, “Situated Approaches to Musical Experience,” in *Music and Consciousness II*, ed. David Clarke, Ruth Herbert, and Eric Clarke (Oxford: Oxford University Press, 2019), 11–33. See also Jakub Matyja and Andrea Schiavio, “Enactive Music Cognition: Background and Research Themes,” *Constructivist Foundations* 8, no. 3 (2013): 351–7; Joel Krueger, “Enacting Musical Experience,” *Journal of Consciousness Studies* 16, nos. 2–3 (2009): 98–123; Joel Krueger, “Affordances and the Musically Extended Mind,” *Frontiers in Psychology* 4 (2014): article 1003; Mark Reybrouk, “Musical Sense-Making and the Concept of Affordance: An Ecossemiotic and Experiential Approach,” *Biosemiotics* 5 (2012): 391–409.
 - 13 Burland and Pitts refer to this as a “multi-dimensional experience” (*Coughing and Clapping*, 127). O’Reilly, Larsen, and Kubacki characterize live music as “a multisensory, immersive, aesthetic, musical and social experience” (“Marketing Live Music,” 10).
 - 14 The concrete planning of performance spaces, however, requires compromises between the requirements for optimal room acoustics and considerations of profitability (i.e., number of seats) and practicability. (Stefan Weinzierl, “Raumakustik musikalischer Aufführungsräume” [Room acoustics of musical performance

- rooms], in *Akustische Grundlagen der Musik* [Acoustic fundamentals of music], ed. Stefan Weinzierl (Laaber, Germany: Laaber-Verlag, 2014), 492.
- 15 Weinzierl, “Raumakustik musikalischer Aufführungsräume,” 485ff.; Jürgen Meyer, *Akustik und musikalische Aufführungspraxis* [Acoustics and music performance practice], 6th rev. ed. (Bergkirchen, Germany: PPV Medien, 2015), 159ff.
 - 16 On the audiovisual aspect of music perception (in concert), see Friedrich Platz, *Wenn der Musiker erscheint. Der audiovisuelle Eindruck im Konzert* [When the musician appears: The audiovisual impression in concert] (Marburg, Germany: Tectum Verlag, 2014); Helmut Rösing, “Musik—Ein audiovisuelles Medium. Über die optische Komponente der Musikwahrnehmung” [Music—An audiovisual medium. About the optical component of music perception], in *Musikwissenschaft zwischen Kunst, Ästhetik und Experiment* [Musicology between art, aesthetics, and experiment], commemorative publication for Helga de la Motte-Haber], ed. Reinhard Kopiez (Würzburg, Germany: Königshausen und Neumann, 1998), 451–63.
 - 17 See the historical overview at Schröder, *Zur Position der Musikhörenden*, 40–59 and Heister, *Das Konzert*, 508–15.
 - 18 On the “presence” character of live performances, see Matthias Rebstock, “Strategies for the Production of Presence,” in this volume, p. 134; Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford, CA: Stanford University Press, 2004); Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics* (Oxford, UK: Routledge, 2008).
 - 19 See Daniel Berlyne, *Studies in the New Experimental Aesthetics: Steps toward an Objective Psychology of Aesthetic Appreciation* (New York: Wiley, 1974).
 - 20 On the great role played by expectations (fulfilled as well as disappointed) in listening to music, see the comprehensive study by David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2006).
 - 21 In a survey of the audience at the concerts organized by Frankfurt’s Museums-Gesellschaft in 2015, conducted jointly with the Max Planck Institute for Empirical Aesthetics, it emerged, for example, that the greater their concert experience, the more concertgoers were interested in the interpreters and interpretations (instead of only the musical works).
 - 22 It should be noted here, however, that the containment of interaction and communication in the concert was essentially related to the musical structure. While a concert during the age of virtuosity was designed both compositionally and performatively to generate an immediate reaction from the audience, the works of the following epochs focused on other aspects that are only revealed by focused, undisturbed listening.
 - 23 Jutta Toelle, “Applaus” [Applause], in *Handbuch Sound. Geschichte—Begriffe—Ansätze* [Handbook of sound: History—terms—approaches], ed. Daniel Morat and Hansjakob Ziemer (Stuttgart: Verlag J.B. Metzler, 2018).
 - 24 Arnold Schönberg’s reaction to the audience’s behavior during the so-called Scandal Concert of 1913 was a particularly pointed formulation of this understanding of the role: “It is incomprehensible to me that no one has yet come up with this idea that it was a violation of the law to make such noise. ... The buyer of a ticket is an invited person who acquires the right to listen: nothing else. There’s a big difference between an invitation to a salon and an invitation to a concert” (Arnold Schönberg, “Der Skandal im Konzertsaal. Unterredung mit Arnold Schönberg” [The scandal in the concert hall: Interview with Arnold Schönberg], *Die Zeit*, April 3, 1913: www.schoenberg.at/index.php/de/1913-der-skandal-im-konzertsaal).
 - 25 However, a 2018 study indicates that these minimal bodily movements within the audience of a classical concert can be synchronized: Christoph Seibert, Fabian Greb, and Wolfgang Tschacher, “Nonverbale Synchronie und Musik-Erleben im klassischen Konzert” [Non-verbal synchrony and musical experience in classical concerts], *Jahrbuch Musikpsychologie. Musikpsychologie—Musik und Bewegung*, 28 (2019): <https://doi.org/10.5964/jbdgm.2018v28.18>.
 - 26 “There really is no such thing as passive listening, or the ‘rapt contemplation’ that is its more loftily expressed counterpart, but only different varieties of more or less concealed or sublimed active engagement” (Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005), 205).
 - 27 “Like-minded individuals in an audience have shared interests (musical taste) and therefore form a kind of community. The community may be temporary and short-lived ... but it offers a sense of belonging which adds a complementary social dimension to what might otherwise be a personal experience. This, in turn, enhances the individual’s experience and memory of the event” (Burland and Pitts, *Coughing and Clapping*, 127).
 - 28 “Given that in the noisy case of joint attention to music, people express their opinions of the music, we can expect not just agreement about the character of the music, but a strong mutual awareness of this agreement. This sense of agreement will both intensify the listener’s enjoyment of the music and their sense of community with the other listeners” (Tom Cochrane, “Joint Attention to Music,” *British Journal of Aesthetics*, no. 49 (2009): 72).

- 29 See A. M. Geeves, D. J. McIlwain, and J. Sutton, "Seeing Yellow: 'Connection' and Routine in Professional Musicians' Experience of Music Performance," *Psychology of Music*, no. 44 (2016): 183–201. The results of a workshop and a qualitative study with the participants of the International Ensemble Modern Academy, Frankfurt am Main, in the 2013–14 academic year also provided evidence of this. The focus was on the question of what constitutes a successful concert for musicians and when special moments, which were described by the participants as "magical moments," occur. A perceptible connection with the audience and its visible and audible reactions played a major role. See Christoph Seibert, Jutta Toelle, and Melanie Wald-Fuhrmann, "Concert Research at the IEMA: Workshop and Concert Diary" (unpublished final report).
- 30 Sloboda, "Musicians and Their Live Audiences."
- 31 Burland and Pitts, *Coughing and Clapping*; Erika Fischer-Lichte, *Ästhetik des Performativen*; Tröndle, *Das Konzert*; Sloboda, "Musicians and Their Live Audiences"; Florian Henri Besthorn, "Visible Music. Dirigent und Publikum als vermeintlich stumme 'Klangspieler'" [Visible music: Conductor and audience as supposedly mute "sound performers"], in *DirigentenBilder. Musikalische Gesten—verkörperte Musik* [Images of conductors: Musical gestures—Embodied music], ed. Arne Stollberg, Jana Weißenfels, and Henri Besthorn (Basel: Schwabe, 2016), 291–308; Klaus-Ernst Behne and Clemens Wöllner, "Seeing or Hearing the Pianists? A Synopsis of an Early Audiovisual Perception Experiment and a Replication," *Musicae Scientiae* 15, no. 3 (2011): 324–42; Friedrich Platz and Reinhard Kopiez, "When the Eye Listens: A Meta-analysis of How Audio-Visual Presentation Enhances the Appreciation of Music Performance," *Music Perception* 30, no. 1 (2012): 71–83; Jonna Vuoskoski, Marc Thompson, Eric Clarke, and Charles Spence, "Crossmodal Interactions in the Perception of Expressivity in Musical Performance," *Attention, Perception & Psychophysics*, no. 76 (2014): 591–604.
- 32 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Middletown Wesleyan University Press, 1998).
- 33 Burland and Pitts, *Coughing and Clapping*, 10.
- 34 For a study investigating how audience participation in classical music works and which psychosocial dimensions are at stake, see J. Toelle and J. A. Sloboda, "The Audience as Artist? The Audience's Experience of Participatory Music," *Musicae Scientiae* (April 26, 2019): <https://doi.org/10.1177/1029864919844804>.
- 35 Ferruccio Busoni, *Entwurf zu einer neuen Ästhetik der Tonkunst, mit Anmerkungen von Arnold Schönberg und einem Nachwort von Hans Heinz Stuckenschmidt* [Sketch of a new aesthetic of music] (Frankfurt am Main: Suhrkamp, 1974), 26. English version: *Sketch of a New Esthetic of Music* (New York: Schirmer, 1911).
- 36 For approaches that take into account the context mentioned here, but speak of "context" rather than "framing," see, for example, David Hargreaves, "Musical Imagination: Perception and Production, Beauty and Creativity," *Psychology of Music* 40, no. 5 (2012): 539–57; David Hargreaves and Adrian North, "Experimental Aesthetics and Liking for Music," in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrik Juslin and John A. Sloboda (Oxford: Oxford University Press, 2010), 515–46; Alexandra Lamont, "Negotiating Music in the Real World: Development, Motivation, Process and Effect," in *Music and the Mind: Essays In Honour of John Sloboda*, ed. Irène Deliège and Jane Davidson (Oxford: Oxford University Press, 2011), 47–64; Patrick Juslin, "From Everyday Emotions to Aesthetic Emotions: Towards a Unified Theory of Musical Emotions," *Physics of Life Reviews* 10, no. 3 (2013): 235–66.
- 37 See Erving Goffmann, *Frame Analyses: An Essay on the Organization of Experience* (Cambridge, MA: Harvard University Press, 1974).
- 38 For an overview of corresponding physical reactions and measurement methods, see Donald Hodges, "Bodily Responses to Music," in *The Oxford Handbook of Music Psychology*, ed. Susan Hallam, Ian Cross, and Michael Thaut (Oxford: Oxford University Press, 2009), 121–30; Donald Hodges, "Psychophysiological Measures," in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrick Juslin and John Sloboda (Oxford: Oxford University Press, 2010), 279–311.
- 39 For a corresponding view, see, for example, Jerrold Levinson, "The Aesthetic Appreciation of Music," *British Journal of Aesthetics* 49, no. 4 (2009): 415–25.
- 40 See, for example, Oliver Grewe, Frederik Nagel, Reinhard Kopiez, and Eckart Altenmüller, "How Does Music Arouse 'Chills'? Investigating Strong Emotions, Combining Psychological, Physiological, and Psychoacoustical Methods," *Annals of the New York Academy of Science*, no. 1060 (2005): 446–9.
- 41 See Jeffrey Cohn, Zara Ambadar, and Paul Ekman, "Observer-Based Measurement of Facial Expression with the Facial Action Coding System," in *Handbook of Emotion Elicitation and Assessment*, ed. James Coan and John Allen (Oxford: Oxford University Press, 2007), 203–21.
- 42 See Jeffrey Cohn and Takeo Kanade, "Use of Automated Facial Imagery Analysis for Measurement of Emotion Expression," in Coan and Allen, *Handbook of Emotion Elicitation and Assessment*, 222–38.
- 43 See Seibert, Greb, and Tschacher, "Nonverbale Synchronie und Musik- Erleben im klassischen Konzert", footnote 25.

- 44 To keep the cognitive load manageable for the study participant in the course of data collection by means of continuous response methods, only simple one- or two-dimensional queries make sense (e.g., likes/dislikes, emotional reaction in the two-dimensional valence-arousal space, degree of tension). See Emery Schubert's review article: "Continuous Self-report Methods," in *Music and Emotion: Theory and Research*, ed. Patrick Juslin and John Sloboda (Oxford: Oxford University Press, 2010), 223–54.
- 45 As an example of a study in which some of the presented methods were used during a concert, see Hauke Egermann, Marcus Pearce, Geraint Wiggins, and Stephen McAdams, "Probabilistic Models of Expectation Violation Predict Psychophysiological Emotional Responses to Live Concert Music," *Cognitive, Affective, & Behavioral Neuroscience* 13, no. 3 (2013): 533–53.
- 46 This term, introduced by James J. Gibson, is discussed in musical contexts as a specific affordance that is given in the relationship of musical characteristics to the possibility of actively exploring them. See James Gibson, *The Ecological Approach to Visual Perception* (Boston, MA: Houghton Mifflin, 1979); W. L. Windsor and C. de Bézenac, "Music and Affordances," *Musicae Scientiae* 16, no. 1 (2012): 102–20: <https://doi.org/10.1177/1029864911435734>.
- 47 Some of the possible variations mentioned here are already addressed by empirical research, in particular, the influence of preliminary information on musical evaluation. See T. Fischinger, M. Kaufmann, and W. Schlotz, "If It's Mozart, It Must Be Good? The Influence of Textual Information and Age on Musical Appreciation," *Psychology of Music* (December 19, 2018): <https://doi.org/10.1177/0305735618812216>. See also Dawn Bennett and Jane Ginsborg, "Audience Reactions to the Program Notes of Unfamiliar Music," *Psychology of Music* (August 2, 2017): <https://doi.org/10.1177/0305735617721339>; Elizabeth Margulis, Brian Kisida, and Jay Greene, "A Knowing Ear: The Effect of Explicit Information on Children's Experience of a Musical Performance," *Psychology of Music* 43, no. 4 (2013): 596–605. For the influence of the repetition of individual pieces in a concert program, see Andrea Halpern and John Sloboda, "Repeating a Piece on a Concert Programme," *Journal of the Institute of Composing*, no. 2 (2015): www.instituteofcomposing.org/journal/issue-2/repeating-a-piece-on-a-concert-programme.
- 48 In the survey mentioned in note 21, a three-factor structure was found for the answers to the question "Why do you attend classical concerts?" The first factor included the answers: "in order to get to know new works," "in order to listen to my favorite works live," "in order to experience well-known interpreters live," and "in order to listen to certain interpretations." The second factor: "in order to experience an intensive, emotional experience," "in order to be able to fully concentrate on the music," and "in order to experience music in the special atmosphere and acoustic quality of a concert hall." The third factor: "to spend a special evening," "to meet with friends and acquaintances," and "to listen to musicians one is acquainted with." We interpret these results in such a way that there are currently (at least) three quite different motivations for attending a concert: a primarily sociable motivation (factor 3), an experience-focused motivation (factor 2), and a motivation focused on the music and live aspects of the concert (factor 1). See also Henk Roose, "Many-Voiced or Unisono? An Inquiry into Motives for Attendance and Aesthetic Dispositions of the Audience Attending Classical Concerts," *Acta Sociologica*, no. 51 (2008): 237–53.