The Berlin Philharmonic: Culture and Leadership

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ABSTRACT

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Abstract

This thesis investigates the organisational culture of the Berlin Philharmonic and its leadership structure. It highlights the symbiotic relationship of these two aspects and shows how the organisational culture and leadership are influenced by each other. The study focus on the period 2002 – 2015, which features Sir Simon Rattle as artistic director and chief conductor.

Due to the focus of this research in the Berlin Philharmonic, an intrinsic case study is the chosen research method and the research approach is qualitative. The data collection method that has been used is document data from printed and audio-visual material. Content analysis is the technique used for the data analysis.

The results of the analysis present the different characteristics of the organisational culture, the shared leadership system of the orchestra and the characteristics of its artistic director as a leader. The relationship between the artistic director and the musicians is key to understand the co-creation of leadership through the self-governing system. The self-governing system of the orchestra is the cornerstone of the symbiotic relationship between leadership and organisational culture because it stands for both a cultural value and a tool for leadership.

This study contributes to two important theoretical discussions. On the one hand, research on self-managing teams of creative professionals and the kind of leadership they require. On the other hand, research on symphony orchestras and conductors, which is extensive in many different areas but it currently lacks investigation of self-managing orchestras.

Keywords

Berlin Philharmonic, Sir Simon Rattle, symphony orchestra, organisational culture, leadership, shared leadership, self-governing system

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1 INTRODUCTION

1.1 Background of the Study

When asked to compare different renowned orchestras, famous violinist Anne-Sophie Mutter demurred by saying that they were not comparable, having each their own uniqueness. Nonetheless, she continued by saying that, among the orchestras, The Berlin Philharmonic "is *the* apple – the mother of all apples."

The Berlin Philharmonic has consistently been ranked among the best orchestras of the world. Not only is cherished by critics but also audiences and musicians. Its reputation comes from the traditional Berlin sound, shaped and refined by the few artistic directors that the orchestra has had, and the strong style and vitality of their interpretations. The Berlin Philharmonic possesses an aura that is nourished by decades of traditions.

The Berlin Philharmonic possesses many characteristics that make it quite unique. Their uniqueness does not come only from the excellence in performing music but also in the distinctive way the orchestra is managed: by a self-government structure administered by the musicians themselves.

This fact sets the Berlin Philharmonic apart from almost all the orchestras in the world, exceptions being the outstanding Vienna Philharmonic and the London Symphony Orchestra, which was created taking the Berlin Philharmonic as a model. Many orchestras depend on the figure of their artistic director to project what they are worth, thus promoting the idea of star conductors. However, the Berlin Philharmonic, beyond having had and having very charismatic musical directors, is an entity of its own.

In a moment where it seems that the classical music world is falling apart – decrease in audience attendance, plunging of public funding– and a context that demands new, creative, and even daring creative choices in interpretation, programming, and venues, especially when consumers have ever increasing outlets to spend their entertainment budgets, it is paramount to understand

how the Berlin Philharmonic keeps leading the field by excelling in musicianship and adapting to the 21th century problems. I believe this is worth looking into it and I also believe it has to do with their culture and their leadership. The results of such analysis can help other art organizations to excel. Yet, the results can be transferable not only to art organizations but also to other professional organizations where employees frequently have a deeper understanding of the technical aspects of the work of the organization.

I have been listening to the Berlin Philharmonic for many years, my admiration for the sound and interpretations of the Berlin Philharmonic has only grown with the years, culminating with regular visits to its concert hall, the Philharmonie, during the year I lived in Berlin. During my studies of Arts Management in Sibelius Academy, I got to know more about the internal organization of different orchestras, mostly European and from the USA. This has made me realize how special the Berlin Philharmonic is not only in terms of sound and virtuosity but also the inner workings of the organization. For me these reasons are enough motivation to focus my thesis on the Berlin Philharmonic. Yet, it thrills me even more the thought that understanding how they work can help other organizations that need to create and innovate to find ways to improve their processes.

1.2 Aim of the study

This thesis aims to answer the following research question:

> How organizational culture and leadership are influenced by each other in the Berlin Philharmonic?

In order to answer this question, I first identify and analyse the most distinctive elements of the organizational culture of the Berlin philharmonic. Along the way, I compare these cultural elements with the situation in the grand majority of other orchestras based on the existing literature. This is done to pinpoint what differentiates the Berlin Philharmonic from other orchestras and thus, making it worth of studying.

Further, I consider the Berlin Philharmonic musicians self-government structure as a tool for leadership and then, I assess the leadership characteristics of their leader, the chief conductor. This is intertwined with the examination of the relationship between the musicians and the conductor. Finally, I investigate the link between culture and leadership.

I think that the Berlin Philharmonic provides a very illustrative example of a successful orchestra that has taken the notion of teamwork quite far, and this is due to their culture and leadership. As we shall see in detail, there is quite a reasonable amount of literature dealing with different aspects of orchestras and conductors. In respect of leadership, attempts have been made to analyse leadership in orchestras as an activity shared among the members of the organisation. However, an orchestra that has a distinctive culture and governance structure as the Berlin Philharmonic has been overlooked.

Therefore, for the purposes of this thesis, there are two important theoretical discussions to which I wish to connect my analysis: (1) research on symphony orchestras and conductors and (2) research on self-managing teams of creative professionals.

1.3 Research Approach

The research tradition applied in this thesis is the interpretative approach, which is particularly suitable for investigating organizational and social phenomena. Due to the focus of this research in the Berlin Philharmonic, an intrinsic case study is the chosen research method and the research approach is qualitative. The technique for the data analysis is content analysis because it allows me to understand social reality in a subjective, yet scientific manner.

1.4 Structure of the Thesis

This thesis is divided in six chapters. The first chapter provides the background information of the study, the aim, and a brief introduction to the research methodology.

The second chapter presents the theoretical framework. It is divided in four parts.

The first part defines what organizational culture is, the difficulties of understanding it in a given context and the levels it presents. It also outlines the connection between organizational culture and leadership. The second part presents relational leadership theories, which have built my understanding on relating processes. It is this view I bore in mind when analyzing the leadership processes in the Berlin Philharmonic. The third part aims to create an understanding about what it means to be a musician in a symphony orchestra: from the professional culture they draw on to the working conditions. Finally, the fourth part is a review of existing literature about symphony orchestras and conductors and it aims to contextualize the findings of this study in the broader theoretical discussion regarding research in symphony orchestras and conductors.

The third chapter offers a detailed account of the research process. It explains the philosophical foundations from where this study stems and then it justifies the different methodologies chosen: research approach, data collection and data analysis. It concludes with a reflection on the research process.

The fourth chapter presents the findings from the data analysis on the organizational culture of the Berlin Philharmonic and its leadership. The subchapter on organizational culture examines the climate of the orchestra, the collective identity and personal responsibility of the musicians, the musical views and the Berlin sound, and how the orchestra handles tradition and change. The subchapter on leadership explores the ways in which leadership is created in the Berlin Philharmonic. In order to do so, the self-governing system of the orchestra is examined, as well as the characteristics of its current chief conductor and artistic director, Simon Rattle, and the relationship between the conductor and the musicians.

Chapters five and six present the conclusions of the research findings and suggest directions for further studies respectively.

2 THEORETICAL FRAMEWORK

The purpose of the theoretical framework chapter is to present the literature that discusses the phenomena this thesis investigates in order to contextualize the results of the data analysis. The purpose of this study is to examine the relationship between the culture of the Berlin Philharmonic and the creation of leadership. Hence, in this chapter I introduce and define the concept of organizational culture and leadership; more specifically relational leadership, which is the perspective that has build my understanding of leadership for this study. Further, I present an introduction to the existing literature on symphony orchestras and conductors, and I continue with the nature of work in symphony orchestra, the link between creativity and orchestra musicians, and leading creative people.

2.1 Organizational Culture

Organizational culture is a concept that has a long history in the academic literature. Over the past decades, academic literature has borrowed themes from other disciplines such anthropology, sociology, social psychology, and cognitive psychology in order to deepen our understanding of such abstract concept (Schein, 2010).

2.1.1 Defining Culture

Defining culture is not an easy task. Raymond Williams declared in 1983 “culture is one of the two or three most complicated words in the English language”. This is not only because of its intricate historical development, but mainly because there has been an explosion of definitions of culture by scholars of different fields (Hofstede, 1981; Williams, 1983; Sewell, 1999; Schein 2010). It is precisely for this reason that William Sewell (1999) states that “trying to clarify what we mean by culture seems both imperative and impossible at a moment like the present, when the study of culture is burgeoning in virtually all fields of the human sciences”. Yet, many have defined culture, Table 1 provides a

summary of the various ways researches have defined culture.

Table 1: Comparison of Various Definitions of Culture

Authors	Key Defining Characteristics
Herskovits (1995)	Culture is the man-made part of the environment.
Parsons and Shils (1951)	On a cultural level we view the organized set of rules or standards as such, abstracted, so to speak, from the actor who is committed to them by his own value-orientations and in whom they exist as need-dispositions to observe these rules. Thus a culture includes a set of *standards*. An individual's value-orientation in his commitment to these standards.
C. Kluckhohn (1954)	Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values.
Hofstede (1980)	[Culture consists of] a set of mental programs that control an individual's responses in a given context.
Triandis (1972)	[Culture is] a subjective perception of the human-made part of the environment. The subjective aspects of culture include the categories of social stimuli, associations, beliefs, attitudes, norms and values, and roles that individuals share.
D'Andrade (1984) and Geertz (1973)	A culture is viewed as a pattern of symbolic discourse and shared meaning that needs interpreting and deciphering in order to be fully understood.

Some definitions are very limited and focused, while others are represent broad, an all-encompassing view of culture. A widely accepted definition of culture is the one by Clyde Kluckhohn (1951, p. 86) as a consensus of anthropological definitions: "Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically

derived and selected) ideas and especially their attached values".

One of the difficulties of understanding culture as a concept lies in the invisibility of a great part of its phenomena. Even though many aspects of culture have an important impact in the sensible reality, they are to a considerable degree unconscious (Schein, 2010; Hofstede, 1981). In other words, "culture is to a group what personality or character is to an individual" (Schein, 2010, p. 14). Personality can be generally defined as the interactive aggregate of personal characteristics that influence an individual's response to the environment (Guildford, 1959). Then, if culture is what personality is to an individual, a way to understand culture could be "the interactive aggregate of common characteristics that influence a human group's response to its environment" (Hofstede, 1981, p. 24). Personality compel us to act in the way we do, so does culture in the members of a group through the shared values and norms that are held by that group. Culture then, is an indivisible element of the identity of a group of people.

2.1.2 Organizational Culture

Organizational studies views culture as the way an organization develops a normative body around the management of its people, and the espoused values and the philosophy of an organization. In accordance with this view, Edgar H. Schein (2010, p. 18) has developed the following definition "the culture of a group [is] a pattern of shared basic assumptions learned by a group as it solved its problems of external adaptation and internal integration, which has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems".

This definition builds on an evolutionary perspective and emphasizes that culture is a product of social learning. The strength of a culture, which has been formed by any social unit that has some kind of shared history, depends on the length of time, the stability of membership of the group, and the emotional intensity of the actual historical experiences they have shared (Schein, 2010). Although culture is an abstract concept that exists in a group's unconscious, it has observable manifestations in the reality because it influences group

behaviour. To identify, interpret and analyse such observable events, Schein (2010) has developed different categories of how culture can manifest. Table 2 provides a collection of these categories. These categories show what the group members can hold in common. However, these categories are not enough to convey what culture is. The concept of culture entails four other crucial characteristics that are defined next:

1. Structural stability. Culture gives an identity to a group. Acquiring an identity is not a transitory state. On the contrary, having an identity is a feature of stability because it gives meaning and predictability to the members of a group. (Schein, 2010)

2. Depth. The previously described categories are only manifestations of what culture is, but they are not the core of what culture is. According to Schein (2010, p. 16) "culture is the deepest, often unconscious part of a group and is therefore less tangible and less visible".

3. Breath. Culture influences all aspects of how an organization operates and functions. (Schein, 2010)

4. Patterning or integration. Order, predictability and sense making are human needs, and groups strive to have an environment that meets these conditions. The values, traditions, and behaviours of an organization must be aligned into a coherent whole. This is the reason why patterning and integration are so important, because they bound all the various elements of culture. (Schein, 2010)

Organizational culture, it is not the only factor in work behaviour. Rather, behaviour and organizational culture are influenced by a different range of layers of culture, from the national to the professional and group level (see Hofstede, Hofstede and Minkov, 2010).

Table 2: Categories of Culture

Definition	Description
Observed behavioural regularities when people interact	The language they use, the customs and traditions that evolve, and the rituals they employ in a wide variety of situations.
Group norms	The implicit standards and values that evolve in working groups, such as the particular norm of "a fair day's work for a fair day's pay" that evolved among workers in the Bank Wiring Room in the Hawthorne studies.
Espoused values	The articulated publicly announced principles and values that the group claims to be trying to achieve, such as "product quality" or "price leadership".
Formal philosophy	The broad policies and ideological principles that guide a group's actions toward stockholders, employees, customers, and other stakeholders.
Rules of the game	The implicit, unwritten rules for getting along in the organization, "the ropes" that a newcomer must learn to become an accepted member, "the way we do things around here"
Climate	The feeling that is conveyed in a group by the physical layout and the way in which members of the organization interact with each other, with customers, or other outsiders.
Embedded skills	The special competencies displayed by group members in accomplishing certain tasks, the ability to make certain things that get passed on from generation to generation without necessarily being articulated in writing.
Habits of thinking, mental models, and/or linguistic paradigms	The shared cognitive frames that guide the perceptions, thought, and language used by the members of a group and are taught to new members in the early socialization process.
Shared meanings	The emergent understandings that are created by group members as they interact with each other.
"Root metaphors" or integrating symbols	The ways that groups evolve to characterize themselves, which may or may not be appreciated consciously, but that get embodied in buildings, office layouts, and other material artifacts of the group..

2.1.3 The Levels of Culture

There are three levels on which organizational culture makes its presence felt (Schein, 2010):

1. Artifacts. Represent the most visible aspects of an organizational culture, but the most difficult to decipher without an understanding of the underlying assumptions of the organization. Artifacts are those things one can see, hear, or feel about an organization. They include anecdotes, art, ceremonies, heroes, habits, jargon, language, management practices, myths, norms, physical arrangements, rituals, stories, symbol and traditions. It also includes the processes or behaviour of the people, how they address each other and interact.

2. Espoused beliefs and values. Those principles or ideas the group articulates or announces publicly as what they stand for or what they are trying to achieve. They are not directly observable, but can be inferred from how people explain and justify what they do. There might be a difference between stated and operating values, i.e. the values that the organization espouses, and those, which are actually in use.

3. Basic underlying assumptions. They are taken-for granted beliefs and values, and they are unconscious. Unlike values, which can be discussed, agreed or disagreed, the underlying assumptions are so deeply rooted in the unconscious that are nonconfrontable and nondebatable. They determine behaviour, perception, thought and feeling. They include assumptions, consensus, ideologies, mind-set, philosophy, and worldview.

These three levels of culture are dynamically interrelated. Thus, each level influences the others. The essence of a group's culture is in the underlying assumptions, yet the culture will manifest itself at the level of observable artifacts and shared espoused values, norms, and rules of behaviour.

2.1.4 Leadership and Organizational Culture

The connection between organisational culture and leadership is strongly

intertwined and share a symbiotic relationship (Schein, 2010; Bass & Avolio, 1993).

Schein's (2010) understanding of the relationship between organizational culture and leadership is in the context of the organizational life cycle, and he explains this relationship in the following way:

> [Organisational culture] is usually the result of the embedding of what a founder or leaders has imposed on a group that has worked out. In this sense, culture is ultimately created, embedded, evolved, and ultimately manipulated by leaders. At the same time, with group maturity, culture comes to constrain, stabilize, and provide structure and meaning to the group members even to the point of ultimately specifying what kind of leadership will be acceptable in the future (Schein, 2010, p. 3).

The relationship between leadership and organizational culture is a dynamic ongoing process. The founder of an organization creates and shapes the cultural traits of his organization by sharing his beliefs and values, if this works, they gradually become shared assumptions. Nevertheless, as the organization develops and new leaders arrive at the organization, the created culture of the organization exerts an influence on the leader and shapes the actions and style of the leader (Bass & Avolio, 1993). If culture is seen as an integral part of an organization, the leader's thinking, feeling and responses are shaped by the culture (Bass & Avolio, 1993; Schein, 2010). On the contrary, if culture is seen as an organizational variable, the leader's ability and skills are determinant to manipulate culture. This view is particularly true for transformational leadership (Schein, 2010). Brown (1992) notes that good leaders need to develop the skills that enable them to alter or enhance aspects of organizational culture in order to improve their organizational performance.

Leaders most immediate actions create the climate of an organization. The climate is the psychological atmosphere, the "feel of the place". Its effects can be seen in employee motivation, employee development and retention, and employee performance (Holbeche, 2006). In contrast to culture, climate is more "local" and more likely to be shaped by leaders at different levels of the organization. While culture is regarded as an enduring set of values, beliefs and

assumptions that characterize an organization and its employees, climate refers to more temporary attitudes, feelings and behaviours. Culture is generally considered slow to change, whereas climate, because it is based on attitudes, can change quickly (Holbeche, 2006). Leaders play a crucial role in the organizational change process. Nevertheless, it is not enough to shape the climate of an organization, but it is fundamental to understand the deeper assumptions of a group people. To change those is difficult, time-consuming and highly anxiety provoking (Schein, 2010).

There are different embedding systems that leaders use to set the tone of the organization. Chatman & Cha (2003) identify three key managerial tools for leveraging culture for performance. These are (1) recruiting and selecting people for culture fit; (2) managing culture through socialization and training; and (3) managing culture through the reward system. Effective leaders consistently act in ways that reinforce their values and the desired end state. Schein (2010) identifies six ways leaders can do so: (1) what leaders pay attention to, measure, and control on a regular basis; (2) how leaders react to critical incidents and organizational crises; (3) observed criteria by which leaders allocate scarce resources; (4) deliberate role modelling, teaching, and coaching; (5) observed criteria by which leaders allocate rewards and status; and (6) observed criteria by which leaders recruit, select, promote, retire, and excommunicate organizational members.

2.2 Relational Leadership

Leadership is a phenomenon that has historically been investigated by focusing on individual leaders and analyzing their traits, behaviors, mind-sets abilities and actions (Crevani, Lindgren & Packendorff, 2010; Koivunen, 2007). Charismatic, transformational and visionary leadership are all perspectives on leadership that belong to this tradition, which has dominated the field for many years.

During recent years, the field of leadership studies has embraced relationships – rather than authority, superiority, or dominance- as key elements to analyze new forms of leadership (Uhl-Bien, 2006). Relationships are at the core of

emerging leadership approaches such as distributed, distributive or shared perspectives (Fairhust & Uhl-Bien, 2012). These notions emphasize leadership as a collective activity rather than as a property of individuals and their behaviors, focusing on social interaction processes between people (Uhl-Bien, 2006). This perspective on leadership is often referred as relational leadership because it views "leadership and organizations as human social constructions that emanate from the rich connections and interdependencies of organizations and their members" (Uhl-Bien, 2006, p. 655). Day (2000, p. 382) states that relational leadership "generally enable groups of people to work together in meaningful ways" to produce leadership outcomes.

Relational leadership has its foundations in social constructionism. Social constructionism assumes that the knowledge about social reality is constructed through social processes. What we say and how we say it not only describes reality, but it actively creates and forms it (Koivunen, 2003). According to Hosking (1999, p. 120), processes are local-cultural and local-historical. This means that there is no universal reality, no universal laws about how to behave in different situations. Realities are constructed, maintained and changed in "here and now performance". Practitioners of a certain community prove their membership and their knowledge by coordinating (behaving) in appropriate local and cultural ways. There is a particular set of local conventions about what is real and good, and how we may know it (Koivunen, 2007).

In fact, reality construction or relating is a social, local and historical process. It is local in the sense that musicians are relating to a particular local culture as regards being a musician in their particular orchestra in their particular country. It is also a historical process, as in the way that musicians relate and adjust their playing to the long historical tradition of classical music (Koivunen, 2007).

In its view of organizations, social constructionism considers them as "elaborate networks of changing persons, moving forward together through space and time, in a complex interplay of effects between individual organizational members and the system into which they enter" (Abell & Simons, 2000, p. 161). Moreover, due to the conception of organizations as networks of persons, social

constructionism views power as a distributed phenomenon in the social field, instead of as a possession of certain individuals (Abell & Simons, 2000).

The most important work on relational leadership is that of Hosking and Dachler (Koivunen, 2003). Hosking (1988) claimed that analyzing what leaders do is not enough to understand what leadership is. As a solution for understanding leadership, she turned to processes, which structure people's interactions and relationships. These processes endorse collective values and define the social order to various extents (Hosking, 1988).

Dachler (1992, p. 171) also turned to social process when noticing that specific content issues (e.g., leader behaviors) in organizational, managerial and leadership research did not present a realistic vision of an organization because specific content issues are "not 'facts of an objective organizational reality', but an emergent reflection of socially constructed realities in constant change".

Thus, both Hosking (1992) and Dachler (1992) see leadership as a process for organizing social reality. Traditional notions of leadership are interested in for example traits, behavioral styles, or people management techniques. In contrast, relational leadership is concerned about questions that explain how the processes of leadership and management in organizations arise. Some of these questions could be: how realities of leadership are interpreted within the network of relations or how organizations are designed, directed, controlled and developed on the bases of collectively generated knowledge about organizational realities (Uhl-Bien, 2006).

Relational leadership research identifies the basic unit of analysis as relationships, not individuals. Dachler (1992) explains the meaning of relationships in opposition to more traditional notions of relationships in the following way:

> By relationships we do not refer to the still dominating paradigmatic conception of basically instrumental and influence-based notions of interpersonal, intra-group, inter-group and other forms of relationships that are still for the most part implied in current theories and practice of relational phenomena. ...Relationships are inherently

> communicative…[They are] subject to multi-meanings since they are produced and heard by others within a multitude of interdependent contexts…[and] embedded…in complex multiple and simultaneously activated relational networks. (Dachler, 1992, p. 173)

Relational processes are organized through written and spoken language, as well as non-verbal actions, things and events. However, language is more important than the others relational processes because it is regarded as means of reality representation: the way how things really are (Dachler & Hosking, 1995).

Therefore, relational perspectives focus on processes of interaction, conversation, narrating, dialoguing, and multiloging (Dachler & Hosking, 1995). In this regard, Cunliffe & Eriksen (2011, p. 1437) note that "relational leaders are open to the present moment and to future possibilities, they engage in 'questioning, provoking, answering, agreeing, objecting' dialogue rather than dialogue that 'finalizes, materializes, explains, and kills causally, that drowns out another's voice with nonsemantic arguments'. Abell and Simons (2000, p. 161) note that relational perspectives commonly evoke the narrative metaphor to describe organizations that give rise to:

> A shift in our understanding of organizations as 'things' towards experiencing them more as an array of stories, always in the act of construction whose meaning and relevance is context-dependent. Meaning is constantly negotiated and renegotiated in the relational act of conversation, deriving its meaning within the context of its particular sociocultural location. The world is seen as being brought into being via our collaborative 'storying' of our experience, implying that as humans, we can actively intervene in constructing the societies and organizations we'd like to see emerge.

2.3 Research on Symphony Orchestras and Conductors

The fields of art and art organizations have increasingly witnessed an interest from researchers in the field of management and organization studies since the

1990s. The research in art organizations is convenient both to deepen the knowledge about how art and creative organizations function, and to apply such artistic approaches to other fields of management such as leadership. (Koivunen & Wennes, 2011, p. 53)

Studies on symphony orchestras started in the sixties and focused on orchestral interaction (see Westby, 1969; Faulkner, 1973; Parasuraman & Nachman, 1987). Following this early research, many other aspects of the orchestra life have been studied. Castañer (1997) and Koivunen (2003; Koivunen & Wennes, 2011) have studied leadership in symphony orchestras. The former focused on the dual executive leadership structure present in many orchestras, and the later focused on leadership from the point of view of aesthetics and relational constructionist perspective. Allmendinger and Hackman (1996) studied the changing environments of East German orchestras. Glynn (2000, 2006) concentrated on the construction of the musicians' identity in American orchestras and the role of the artistic director. Hunt, Stelluto and Hooijberg (2004) examined the conductor-orchestra relationship as an example of a creative organization and provided new tools for new-wave flat organizations. Marotto, Roos and Victor (2007) studied collective virtuosity in organizations using a symphony orchestra as an example. Langer, Russell and Eisenkraft (2008) investigated the effects of mindfulness in orchestra musicians. They found a positive relationship between inducing mindfulness in orchestra musicians and an improvement of collective performance and individual enjoyment and excitement. Khodyakov (2014) focused on the relationships between guest conductor and musicians in a symphony orchestra.

Leadership has traditionally been regarded as an individual phenomenon. In this line, many studies have been made. Mintzberg (1998) spent one day with a conductor to observe the leadership practices and demythologize the figure of the conductor as an individual heroic leader who has everything under control. Atik (1994) focused on interactive dynamics between conductor and orchestral musicians and argues that most leadership paradigms can be successfully applied to the orchestral setting, and makes use of three perspectives in his study of three orchestras: charismatic leadership, transactional and transformational leadership and followership. Atik's (1994) work builds in

previous research made by Pollack (1991), who states that communication skills and personality are crucial components of effective conducting; and Allmendinger and Hackman (as cited in Atik, 1994, p. 23), who found that leadership roles are often unclear in orchestras and, while acknowledging the interaction between conductor and orchestra as one important element in effective orchestral performance, stress the significance of all leadership processes in orchestras from initiatives taken by the players to the chair of the board.

More recently, Boerner, Krause and Gebert (2004) examined the effectiveness of directive-charismatic orchestral leadership, finding a positive impact on the quality of ensemble playing. Boerner and von Streit (2005) investigated the degree to which the conductor's transformational leadership style and a cooperative climate in the orchestra favorably affect the orchestra's artistic quality. Boerner and Gebert (2012) found that transformational leadership enhances organizational creativity and innovation.

Those studies that come closest to our focus are Koivunen (2003, 2007), Hunt et al. (2004) and Khodyakov (2014). Koivunen articulates a leadership discourse in symphony orchestras not centred in an individual, i.e. the conductor, but notes the role of the musicians in the process of legitimation of the leader. Hunt et al. (2004) suggest that the quality of orchestral performance is directly related to the conductor-musicians relationships. In addition, they propose that the work produced by a symphony orchestra is a joint creative endeavour that can be analysed by exploring research on organizational creativity and innovation. Khodyakov (2014) examines the power relationships between the musicians in an orchestra and its conductors, getting to the conclusion that there are two interdependent centers of power on stage in any symphony orchestra: conductors and musicians.

2.4 Work and Culture in Symphony Orchestras

Symphony orchestras can sometimes be viewed as mythical organizations where the overarching figure of the conductor orchestrates and controls the production of beautiful music. However, reality does not really fit this image.

Symphony orchestra musicians have a life and culture of their own, which is not necessarily shared by conductors.

2.4.1 Being a Musician in a Symphony Orchestra

Mintzberg (1998, pp. 140-141) compared symphony orchestras to other professional organizations such consulting firms and hospitals, in the sense that the organizations are structured around the work of highly trained individuals who know what they have to do and just do it. Lehman (1995) described the nature of work in symphony orchestras as complex and dichotomous. Thrill, challenge and satisfaction go hand in hand with stress, disappointment, and boredom. While some performances are sublime and bond the orchestra together, the workload and stress of orchestral life contributes to apathy and that undermines creativity.

In addition to these emotional cycles of highs and lows, musicians must deal with the particularities of the working conditions of a symphony orchestra. In this regard, Köping (as cited in Koivunen, 2003, p. 71) has identified three major tensions that characterize orchestral life. First, while playing in an orchestra is a collective task, musicians constantly face a high degree of individual tension. This is caused by the fact that the musicians carry out their work in public, and thus, the tension translates in stage fright and continuous nervousness. Moreover, playing an instrument is physically challenging, having to work on that regularly. However, the most difficult part is emotional. Musicians must meet the expectation of having to deeply engage with the music perpetually, which can be very exhausting.

Second, traditionally, higher music education trains musicians to become soloists, not orchestra musicians. This is particularly true for string players. Thus, when in a team setting, such an orchestra, there is the tension of being both a soloist an ensemblist at the same time. In an orchestra, musicians need to actively exercise self-control to not stick out above their colleagues. Articulation, phrasing, vibrato, and dynamics of an orchestral section must sound as if only one musician was playing. This circumstance makes musicians

repress their self for the sake of the group, and this phenomenon perpetuates over time (Köping, as cited in Koivunen, 2003, p. 71; Koivunen, 2003, p. 71).

The third tension it the one between the players and the conductor (Köping, as cited in Koivunen, 2003, p. 71). Principal conductors are the most powerful members of the orchestra, making long and short-term artistic decisions – including the choosing of the repertoire, inviting soloists, promoting, and ultimately hiring and firing instrumentalists–. They are also responsible for the public image and financial stability of their orchestras (Khodyakov, 2014, p. 65). However, in orchestras, there are two interdependent centers of power (Khodyakov, 2014, p. 64): conductors and musicians. Conductors try to influence musicians and acquire legitimacy and musicians try to influence the conductors' behavior and interpretation. The interaction between musicians and conductors is complex and delicate. Musicians must subordinate themselves to the orders of the conductor to achieve a joined interpretation of a work. Yet, musicians tend to test the limits of their power. Frustration, disappointment and disagreements can be very common and a lot of strength from both sides is needed to overcome these difficulties (Köping, as cited in Koivunen, 2003, p. 72). In addition, symphony orchestra musicians have regular visits from guest conductors (Mintzberg, 1987; Atik, 1994), which means musicians must adapt to the new interpretations that the guest conductors propose.

An important core competency that orchestra musicians must develop is musicianship. Musicianship is the phenomenon that describes "an individual's mastery of his or her instrument as well as his or her ability to play in coordinated way with others" (Bathurst & Williams, 2013, p. 42). This means that musicians not only need to master the technical aspects of their instruments but to develop a sense and coherence of style. Sheet scores must be interpreted and most musical conventions and nuances of performance are unwrittable. Musicians learn them over time by practicing with other musicians as well as listening to other musicians. Learning and developing this skill is key for successful musical performances because the individual musician must make technical and stylistic decisions of a piece in situ and to do so, the

musician needs to draw on all their prior knowledge to find solutions to developing problems (Bathurst & Williams, 2013).

2.4.2 Symphony Orchestras and Creativity

American sociologist Stephan Couch (1989) stated that a professional symphony orchestra is a music factory in many respects. The work of an orchestra musician might seem inspiring in the sense that they engage with beautiful music everyday. However, the reality is that musicians, in most orchestras, do not have control over anything that happens in the organization. Orchestras are run by wealthy lay board of directors, with bureaucratic management who tightly control musicians in the workplace. It appears that at the end, orchestras are a standardized product where the musicians only have control over their individual performance. While this might be a surprising vision on organizations where art is being done, it has its root in the history of symphony orchestras. Historically sustained by patrons, i.e. rich individuals or states, orchestras have been led by appointees of the patrons, who not necessarily have always worked in the best interest of music and musicians. Thus, being a factor in creating a mistrust relationship between management and musicians, which is still present in many orchestras today (Koivunen, 2003, p. 91).

Couch (1989) gives the impression that musicians are just filling sits in orchestras, and that they are just part of a bigger machinery. This idea challenges the assumption that artists are consistently seeking for quality and innovation. DiMaggio (1987) is along the same lines arguing that while there are certainly many creative musicians in orchestras who strive for perfection, there are also many musicians who are “just doing their jobs”.

2.4.3 Culture in Symphony Orchestras

Musicians and conductors in symphony orchestras, as most occupations, have their own traditions, values and norms, which conform their culture. While every orchestra develops a particular culture, there are certain aspects of symphony orchestra culture that is akin to all of them. Symphony orchestras as we know them nowadays, have their origin in the 17th century. They have

evolved during the centuries by adding instruments in the wind sections and increasing the number of string players. The increase in the number of players and the increment in the complexity of music made the role of the conductor a necessity by the 19th century. However, coordinating musicians and the increased complexity of the music were not the only reasons for incorporating the position of the conductor. At that time, conductors started to impose their own views of a piece onto the performance rather than one who is just responsible for ensuring that entries are made at the right time and that there is a unified beat.

More than three centuries of practices and traditions have passed on from a generation of musicians to another, in such a way that some aspects of the culture in symphony orchestras are embedded into the structure of a symphony orchestra (Mintzberg, 1998, pp. 140-141). How musicians place themselves in the stage, sitting in rows with a fixed seat for each musician, the different rituals from tuning the instruments, not to stick out from the instrumental section, or to stand when the conductor enters the stage are only a few examples of these traditions and norms of an orchestra.

According to Mintzberg (1998, p. 145), culture in symphony orchestras has to be enhanced rather than created by a leader. The shared culture of symphonies is what makes it possible for musicians to come together knowing what to expect and how to work together regardless of the conductor, the country they are or any external factor. The leader has to use this culture to define the uniqueness of the group and its spirit in comparison with other orchestras. Being the culture already built into the system is what allows symphony orchestras to regularly change to new leaders, i.e. guest conductors, without destabilizing the orchestra. Guest conductors only work for a very short period of time with the orchestra and even so they can achieve great performances. The reason for this is that the conductor is free to infuse his energy and style into the system rather than being forced to create a culture.

2.4.4 Leading Musicians in a Symphony Orchestra

There is abundant research in conductor's leadership in symphony orchestras (Atik, 1994; Mintzberg, 1998; Koivunen, 2003; Boerner et al., 2004; Koivunen & Wennes, 2011; Boerner & Gebert, 2012). Charismatic and transformational leadership have been found to be particularly suitable for orchestra musicians' creativity and artistic ensemble quality (Boerner et al, 2004; Boerner & Gebert, 2012).

In their review of leadership of creative people, Mumford et al. (2002) found three essential dimensions that are of most importance in leading creative settings. First, characteristics of leaders that make it possible for them to be accepted as leaders of creative people. Expertise and knowledge are two critical features in this domain. Second, the repertoire of influence tactics used by leaders for effective direction of creative people in both individual and group contexts. Finally, the context within which leader and creative people operate: how formal the structuration of work is and how is the climate that the leader creates. Motivating highly successful artists need a significant degree of sophistication and expertise, but Hunt et al. (2004, p. 158) argue that probably inspiration is much more needed than intellectual stimulation. Their findings suggest that successful conductors do not only provide intellectual stimulation, but also inspiration through their passion for a piece of music and emotional stimulation of the musicians.

In their study of the relationship between orchestra-conductor leadership and musician creativity Hunt et al. (2004, p. 148) found that the relationship between conductor and musicians directly affects the quality of orchestral performance, public image of the orchestra, and orchestra-member creativity.

Hunt et al. (2004, p. 148) argue that truly effective conductors draw on a large behavioral repertoire combined with sophisticated behavioral differentiation. Denison, Hooijberg and Quinn (1995, p. 5) coined the term "behavioral complexity" to describe leaders who have the "ability to exhibit contrary or opposing behaviors (as appropriate or necessary) while still maintaining some measure of integrity or credibility". Thus, effective conductors appear in the

different roles such as mentor, coordinator, public speaker, producer, director, expert, colleague or dictator, depending on the situation.

To sum up, the following factors seem to be key in terms of facilitating the creative practices of symphony orchestras. First, the relationship between conductor and orchestra is important for the quality of orchestral performance, public image of the orchestra, and orchestra-member creativity (Hunt et al., 2004; Allmendinger & Hackman, as cited in Atik, 1994, p. 23). Second, the baseline for a positive and creative interaction between conductor and musicians is trust, equality and dialogue. These dialogues must open future possibilities rather than the kind that finalize discussions (Cunliffe & Eriksen, 2011). Finally, successful conductors of symphony orchestras must have expertise and knowledge, but more importantly they must use a large behavioral repertoire to motivate, inspire and find an emotional connection with the musicians (Hunt et al., 2004).

3 RESEARCH METHOD

The purpose of the methodology chapter is to show the logic behind the research process by explaining and justifying the choices for the philosophical foundations and the different methodologies: research approach, data collection and data analysis.

3.1 Methodological Approach of the Study

The research tradition followed in my research is within the interpretative paradigm. The interpretative approach is particularly suitable for investigating organizational culture (Myers, 2009). It also aims to understand the emergence and conservation of shared views of reality by investigating the perspectives of people and their institutional context (Kaplan & Maxwell, 1994). The focus of my research is on organizational and social phenomena in the construction of leadership and culture in the Berlin Philharmonic through the views of its members. Therefore, it is in line with the aims and characteristics of such approach.

Myers (2009) describes four different research methods in qualitative research: action research, case study research, ethnography and grounded theory. The research method is a strategy of inquiry and therefore, the election of one method or another has a direct influence in the data collection method (Myers, 2009). In this research, the chosen research method is an intrinsic case study and the research approach is qualitative.

3.2 Case Study Research Method

Case study is defined by Yin (1994, p.13) as “an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident”. Historically, case study has been very much criticized as a research method due to lack of rigor, basis for scientific generalization and the traditional way of how

case studies have been done in the past: “taking too long, and resulting in massive, unreadable documents”(Yin, 1994, p.10). However, recent case study scholars such Yin (1994), Stake (1995), Flyvbjerg (2006) and Gerring (2007) have built an entire methodology and theory around case study research that recognizes its value as a research method. Precisely the common criticism that points to the impossibility of generalization of single cases is taken by the abovementioned scholars as one of the strengths of the case study method because case studies results facilitate an understanding of single complex real-life situations (Myers, 2009). In Gerring (2007, p.1) words “sometimes, in-depth knowledge of an individual example is more helpful than fleeting knowledge about a larger number of examples.”

Different researchers use different terms to describe different types of case studies, but the different nomenclature usually refers to the same type. On the one hand, Yin (1994) categorizes case studies as explanatory, exploratory, or descriptive and it also differentiates the amount of cases studies with single case study, holistic case studies and multiple-case studies. On the other hand, Stake (1995) classifies case studies as intrinsic, instrumental, or collective. My research method is an intrinsic case study and according to Stake (1995) this type is suitable when the case itself is of interest due to its particular traits, problems or phenomena and the aim is to achieve a comprehensive understanding of it.

Case study research is suitable when the research questions try to answer questions of the nature “how” and “why” (Myers, 2009; Yin, 1994) and it can combine different data collection methods such as archives, interviews, questionnaires, and observations (Eisenhardt, 1989; Myers, 2007; Yin, 1994). The data may be qualitative, quantitative, or both (Eisenhardt, 1989).

Denzin and Lincon (2005) describe the differences between the two approaches. Whereas the qualitative approach assumes that reality is socially constructed and makes an emphasis on processes and meanings that cannot be measured in terms of quantity, amount, intensity, or frequency, the quantitative approach makes an emphasis in the measurement and analysis between variables, not processes. This thesis aims to understand how different phenomena are

constructed in the Berlin Philharmonic; therefore, the qualitative approach appears as pertinent.

3.3 The Research Process

3.3.1 Selecting the Case Study

The Berlin Philharmonic orchestra is arguably one of the best orchestras in the world. In my career as a professional cellist I had the opportunity to play in different orchestras and ensembles for few years. Therefore, I have the insider perspective of the experience to play in an orchestra. My admiration for the sound and interpretations of the Berlin Philharmonic has only grown with the years, culminating with regular visits to its concert hall, the Philharmonie, during the year I lived in Berlin. During my studies of Arts Management in Sibelius Academy, I got to know more about the internal organization of different orchestras, mostly European and from the USA. This has made me realize how special the Berlin Philharmonic is not only in terms of sound and virtuosity but also the inner workings of the organization. Musicians of the Berlin Philharmonic decide everything that concerns the orchestra: repertoire, musical director, general manager, soloists, guest conductors, brand image, … This is quite unique in world-class symphony orchestras and I think it is extremely interesting to study in detail how some aspects of that orchestra work.

3.3.2 The Berlin Philharmonic

History. The Berlin Philharmonic orchestra was founded in 1882 as an act of rebellion. Fifty musicians of the ensemble led by the popular musical director Benjamin Bilse refused to renew their contracts due to highly unfavorable economic conditions and the tyrannical manners of the director. These musicians founded a new ensemble, the Berlin Philharmonic, in which they created statutes establishing a democratic system for running the organization, limiting the power of the music director and empowering the musicians to make all the decisions regarding the ensemble. This entrepreneurial spirit and democratic self-government have gone a long way since its beginnings, but it

continues being a defining feature of the actual Berlin Philharmonic. (www.berlin-philharmoniker.de)

In its 133 years of history, the Berlin Philharmonic has had a roster of legendary conductors. Table 3 shows the line of chief conductors of the orchestra and their years of tenure.

Table 3 Chief Conductors of the Berlin Philharmonic

Chief Conductor	Years of Tenure
Hans von Bülow, 1830-1894	1887-1892
Arthur Nikisch, 1855-1922	1895-1922
Wilhelm Furtwängler, 1886-1954	1922-1934 and 1952-1954
Herbert von Karajan, 1908-1989	1956-1989
Claudio Abbado, 1933-2014	1990-2002
Sir Simon Rattle, 1955	2002-2018

The six chief conductors have helped the orchestra develop in different but complementary aspects. Hans von Bülow established the standards that formed the basis for the orchestra's later international fame with long rehearsals, contemporary pieces and inspired them to rise above mediocrity. (www.berlin-philharmoniker.de)

Arthur Nikisch reduced the amount of contemporary pieces played. However, he took the orchestra in many trips, enhancing and broadening its international recognition. Moreover, all the important soloist at the time were invited to play with the orchestra. (www.berlin-philharmoniker.de)

Wilhelm Furtwängler led the orchestra through the complicated years of the National Socialism. Furtwängler was banned from his role as music director due to political disagreements. However, he continued conducting the orchestra. The orchestra became the "Reich's orchestra" in order to save itself from bankruptcy. Balancing the tension between artistic freedom and the cultural-political ideology guidelines by the Nazi regime was complicated and the

orchestra repeatedly defied artistic and political pressures. In this period, the Philharmonie –the concert hall that is home to the Berlin Philharmonic– was destroyed, but the orchestra kept playing in different venues. (www.berlin-philharmoniker.de)

With Herbert von Karajan the orchestra developed "their own performance culture, characterized by a beauty of sound, enchanting legati, virtuosity and perfection" (www.berlin-philharmoniker.de). The orchestra increased presence in the international scene with tours to America, China and Japan. Karajan was a man devoted to the new technologies, and by recording with the Berlin Philharmonic all of his repertoire, the orchestra media impact was notorious. Also, during this period the orchestra moved into its current location, the avant-garde concert hall Philharmonie on Kemperplatz designed by Hans Scharoun. Karajan introduced and founded many initiatives: the Orchestra Academy, which trains young musicians into orchestral practices and serves as a roster for the Berlin Philharmonic, the Salzburg Easter Festival where the orchestra plays opera and the Herbert von Karajan Conducting Competition. While the relationship between Karajan and the orchestra was fruitful, the last years were filled with turmoil. (www.berlin-philharmoniker.de)

Claudio Abbado worked to achieve a more transparent sound with the orchestra. Typical of this era are the concert cycles with programs dedicated to specific themes such as Faust, Shakespeare or Gustav Mahler. During his leadership, a young generation of musicians took over the positions of retiring musicians. (www.berlin-philharmoniker.de)

Sir Simon Rattle has achieved an even more transparent sound, has brought historical specialist conductors to work with the orchestra and puts an emphasis in contemporary works. The festival in Salzburg has been moved to Baden-Baden. This era has brought the Berlin Philharmonic's Education Programme (Zukunft@BPhil) that reaches kindergartens, prisons, life-long learners and teachers, and the creation of their own record label and the Digital Concert Hall , a streaming service, which brings the orchestra concerts online and reinforces the branding of the orchestra. The orchestra also has a strong presence in the

social media in order to engage more audiences. (www.berlin-philharmoniker.de)

Organization. The Berlin Philharmonic is a public foundation driven by the same principles that guided the creation of the orchestra: the self-governance of the musicians. The musicians form different committees and these are responsible for different areas of functioning of the orchestra.

The Executive Committee comprises the artistic director, the general manager and two musicians: a chairman of the Berlin Philharmonic and a media chairman. The Executive Committee is responsible for the artistic direction and the strategic plans of the orchestra. They report to the board of trustees and to the orchestra membership full session meetings. There are two chairmen of the Berlin Philharmonic and two media chairmen.

The Supervisory Council is a sounding board for the two chairs of the Berlin Philharmonic. It is formed by five musicians.

The Personnel Council is formed by seven people and it has no artistic role. It oversees personnel and working-conditions issues, including non-musician staff members.

The Board of Trustees of the Berlin Philharmonic Foundation has nine members and includes the deputy chairman of the Orchestra Academy, the chairman of the Friends of the Berlin Philharmoniker e.V., a member of the Personnel Council, an elected member from the Berlin Philharmonic and four politicians: the Mayor of Berlin, the Minister of Culture and Media and two members of the House of Representatives.

The chief conductor, currently Sir Simon Rattle, is also the artistic director of the orchestra. He is responsible for his own programs, and whereas he has some influence in the programs of guest conductors, these are always agreed with the executive committee.

The members of the orchestra make the decisions concerning hiring and firing, including the artistic director and general manager. The audition process is made without a curtain and totally inclusive, having each member and the

artistic director one vote. There must be a consensus of at least two thirds of the members for the acceptance of a new member. The chosen member has to pass a two-year trial period. The election of artistic director only needs a majority of votes.

The orchestra has a self-rostering system employed by each section. Players decide where they wish to sit in the section for a given program freely and often quite spontaneously. This flexibility is particularly true for the string sections, even though section leaders only rotate within themselves. Wind, brass and percussion sections cannot be as flexible because instrumental specialization is higher and needed in these groups. However, they do organize themselves, and independently determine their free time, not needing to ask for permission from the artistic director or any other committee. The artistic director is not allowed to determine seatings. This system reinforces creativity among the musicians that can learn from each other and get new ideas. Every member is considered to be of equal quality and therefore, equally capable and interchangeable.

Berlin Philharmonic musicians have the right to play in smaller ensembles and they form 38 permanent music ensembles.

Key figures. The orchestra runs on a yearly budget of approximately €41.4 million. The City of Berlin provides an annual grant to the Foundation of €14 million.

The Berlin Philharmonic is comprised by 128 musicians, from which 19 are women, and approximately 85 non-artistic staff members. There are 26 nationalities in the orchestra and Germans are still in majority.

Employee retention rate is extremely high; musicians may stay in the orchestra for-life. There is a forced retirement at 65.

The Berlin Philharmonic gives approximately 130 performances per year in Berlin and elsewhere.

3.4 Data Collection

The data collection method that has been used in this thesis is document data. The Berlin Philharmonic is an orchestra that due to its position as a world-class orchestra and its control of its brand has a strong presence in the media. Moreover, several books and documentaries about the orchestra have been realized. There is so much information in the public domain that I thought it was adequate to use that information, which is what they project about themselves, to study organizational culture and leadership. Therefore, the material collected comprises printed material and audio-visual material.

The criteria I followed to decide which was the relevant data from the documents I reviewed was to only select direct quotations from musicians of the orchestra during the period of Simon Rattle tenure as chief conductor (2002-present), general manager of the Berlin Philharmonic, Simon Rattle himself, and regular guest conductors. The quotation had to refer explicitly or implicitly to the culture of the orchestra, leadership, tradition, change and innovation, and interpersonal relations.

The final data is composed of 150 quotes coming from the following sources:

1. Documentaries:
    a. Trip to Asia: The Quest for Harmony, 2008
    b. The Berlin Philharmonic Story, 2005
2. Books:
    a. *Music as Alchemy: Journey with Great Conductors and their orchestras* by Tom Service, 2012
    b. *Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic 2002 to 2008* by Angela Hartwig, 2009
    c. *Music at its best: The Berlin Philharmonic* by Annemarie Kleinert, 2009
3. Newspaper / Magazine Articles / Blog Post:
    a. Boutsko, A. (2015, May 10). Egorkin: “The Berlin Philharmonic is

like a giant ensemble". *DW*.

b. Bratby, R. (2008, September 3). Sir Simon Rattle leads the famous Berliner Philharmoniker. *Metro*.

c. Dulin, M. (2012, June). Gábor Tarkövi talks about his career path to the Berlin Philharmonic. *International Trumpet Guild Journal*.

d. Smith, S. (2002, October 21). Rattle Makes Smooth Transition to Berlin Philharmonic. *Billboard*.

e. Imperato, A. (2011, April 4). What a Berlin Philharmonic Horn Player Learned From the YouTube Symphony Orchestra. *The Huffington Post*.

f. Hewett, I. (2012, August 23). Of course the Orchestra is Stroppy. *The Telegraph*.

g. Higgins, A. (2005, January 7). Karaoke, wild tigers, hysteria. Rattle on his turbulent affair with the Berlin philharmonic. *The Guardian*.

h. Niles, L. (2014, March 28). Interview with Daishin Kashimoto: Beethoven Sonatas. [Blog Post].

i. Service, T. (2011, February 15). Baton charge. *The Guardian*.

j. Woolfe, Z. (2014, September 26). The Berlin Philharmonic Comes to New York. *The New York Times*.

4. Digital Concert Hall: Interviews section.

The list of quotes and its sources can be found in the appendix.

3.5 Data Analysis

The methodology for the analysis of the data is content analysis. Content analysis is a method applied to notes or data to objectively analyse it through a systematic coding scheme (Berg, 2001, p. 238). Content analysis is a research tool that is suitable for both qualitative and quantitative approaches (Berg, 2001, p.241). There has been criticism towards content analysis being used as a

qualitative method (Berg, 2001, p.241), but Abrahamson (1983, as seen in Berg, 2001, p. 241) suggests, “content analysis can be fruitfully employed to examine virtually any type of communication” and thus, making it suitable for both approaches. While the quantitative approach in content analysis seeks to determine “specific frequencies of relevant categories”(Berg, 2001, p.242), the qualitative approach attempts to identify themes, patterns, core consistencies and meanings (Hsieh & Shannon, 2005, p.1278; Zhang & Wildemuth, 2009). Content analysis has been chosen over other methodologies because it allows me to understand social phenomena in a subjective but scientific manner by coding the data and identifying categories, themes and meanings.

3.6 Critical Reflections on the Research Process

Validity, reliability, and objectivity are the traditional criteria to evaluate the quality of research. However, these criteria has evolved from the conventional positivist research paradigm and thus, differing in their fundamental assumptions, research purposes and inference processes, it is not suitable for evaluating research within the interpretative approach (Bradley, 1993). Recognizing this gap, Lincoln and Guba (1985) proposed four criteria for evaluating interpretive research work: credibility, transferability, dependability, and confirmability.

Credibility is involved in establishing that the results of the study are believable. An obvious element of concern is the subjectivity of the researcher. In qualitative research, the researcher has to constantly consider the decisions that are made because doing so is influencing the results of the analysis and the credibility of her work. In this research, I have taken this into account when making decisions about the data collection and its subsequent coding.

Transferability refers to the degree in which the research can be applicable to other contexts. Flyvbjerg (2006) points out that strategic selection of cases can increase the generalization of case studies. In this regard, I believe that the selection of the Berlin Philharmonic to make a case study is very strategic.

There are two main reasons that make the case of the Berlin Philharmonic strategic. The first is that they are among the best in the world and second, because there is evidence of differentiation and uniqueness. Due to this uniqueness, the Berlin Philharmonic is a good target to learn about governance and culture practices. In this sense, many professional organizations can learn from their procedures.

Dependability ensures that the research findings are consistent and could be repeated. I am confident on the internal coherence of my research and I show so through this methodological chapter, where I explain and justify all my research choices.

Confirmability questions the extent to which the findings of a study are shaped by the respondents and not the researcher bias, motivation, or interest. I have pondered all my decisions based on the data and theory I had available, and while infusing my unique perspective into the research, I am assured that I have done my best to decide and get conclusions based on the data I had and not let my beliefs cloud my mind.

4 ANALYSIS AND RESULTS

The analysis and results chapter presents the findings obtained in the content analysis of the data. This chapter is divided in two subchapters: culture of the orchestra and leadership.

4.1 Culture of the Orchestra

The Berlin Philharmonic orchestra has managed to be successful and maintain its top quality for over a century. The high performance of organizations is often related to strong organizational cultures (Schein, 2010). In this subchapter, I describe and analyze the principal characteristics that shape the Berlin Philharmonic's organizational culture: the climate, collective identity and personal responsibility, musical views and the Berlin sound, and tradition and change. This grouping comes from the organization of categories during the content analysis. When looking for categories, I drew on Schein's (2010) cultural theory and more concretely in the cultural categories he developed to identify how culture can manifest. Hence, in developing my categories I took into account that the quotes first had a common theme such as sound or tradition, and second, that they represented one or more Schein's cultural categories.

4.1.1 The Climate

In this section, I draw on Schein's climate and rules of the game cultural categories. Climate was defined as "the feeling that is conveyed in a group by the physical layout and the way in which members of the organization interact with each other"; and rules of the game referred to "the implicit, unwritten rules for getting along in the organization, "the ropes" that a newcomer must learn to become an accepted member" (Schein, 2010).

In the Berlin Philharmonic there is a very special culture of playing. Unlike other orchestras, the Berlin Philharmonic musicians have the tradition to change their seats in the orchestra in every program, which normally lasts for a

week. This dynamic increases idea exchange, variety and creativity in a setting that traditionally is very static. Mintzberg (1998) points out that the traditions and cultural norms in an orchestra are embedded into the system. Thus, making it possible for musicians and conductors to know what to expect and how to work. As we have seen with the first example, this is not quite true for the Berlin Philharmonic, but it is even more exaggerated in the way the musicians play together in the orchestra. This is rapidly noticed and acknowledged by new musicians and it can be very confusing. Let us look at some musicians reflecting on their first days playing with the Berlin Philharmonic:

> *"When I first came to the Berlin orchestra, I did some guest playing. And I remember going back to colleagues in Birmingham and telling them that it's like a big free-for-all here, it's just such a mess. And it often was in the rehearsal, it just seemed like anarchy, really it did. It was a style of playing in which all the musicians – including all the string payers – were performing as if they were the first solo or the leader, and I was thinking, you just can't do that. It was a very, very different way of being from the culture in Birmingham, and I needed a long time to get used to it." (Jonathan Kelly, oboe)*

> *"I knew most of the repertoire from my previous orchestra, but when I came here it was all different." (Albrecht Mayer, oboe)*

These experiences describe a situation where musicians do not have to exercise an active self-control to not stick out above their colleagues. However, this active self-control is identified as one of the three major tensions in orchestral work (Köping, as cited in Koivunen, 2003). Beyond the initial shock for this style of playing, and after an accommodation period, musicians report that it is very liberating, since they can put their musical personality to work.

Understanding the culture of the Berlin Philharmonic takes a long time. This is why the trial period for new musicians is longer than other orchestras, lasting up to two years. Making the right hires is of outmost importance and they probe each aspirant to her limits to see whether she can really fit in the orchestra or not both in terms of technique and musicality, and accommodation to the culture. While established musicians in the orchestra describe the members of

the orchestra as being kind and supportive, musicians that arrive at the orchestra find complicated to understand the subtleties of the culture and one of them expressed discomfort with the seriousness that the orchestra takes its objective of making music in a top level. One musician describes his trial period in the following way:

> *"For the first two years they really needled me, to see how much I could take, to see if I would make it or not. I simply wanted to only be one of them, but I had to quickly learn that it wasn't possible then." (Albrecht Mayer, oboe)*

This quote shows what many musicians feel. Musicians state their difficulties during the trial period to feel part of the group, and how much time it takes to really integrate in the group. One of the reasons for that is the peer pressure, which is very high. Nevertheless, to settle in the Berlin Philharmonic is not only a question of technical skill or musicality, which is assumed to be among the finest in the world, but also of personality. An important number of the Berlin Philharmonic musicians have chosen to play in the orchestra over a soloist career. One musician explains that it is difficult for them to not be egocentric, because they have been all their lives working on themselves and most of the times alone, practicing the instrument. This translates in big personalities and newcomers must struggle to find their place in the orchestra. One musician explains this struggle as follows:

> *"It takes time to establish your position there, because there are some big personalities who need and take up a lot of space, and you have to create your own space." (Aline Champion, violin)*

These big personalities might be an uncomfortable element for newcomers, and yet are a crucial element for the vitality of the orchestra. Musicians are very self-motivated; they report that the pursuit of musical quality is crucial in their everyday life. A musician describes the working atmosphere of the Berlin Philharmonic in the following way:

> *"You can feel that they really enjoy their work, that every day they come to rehearsal with pride, but also with this touch of enthusiasm that you*

do not find in other orchestras around the world. So it's a great working atmosphere." (Daishio Kashimoto, violin)

To maintain this level of motivation, the Berlin Philharmonic has different mechanisms in place. These are embedded in its organizational structure and in its collective identity. The first is the self-governing system, which empowers musicians to make important decision in organizational, operational and artistic matters. The second refers to the pride Kashimoto and other musicians feel. This pride comes from the feeling of belonging to an organization that excels in what it does and how it works, many report that they (the orchestra) are bigger than its maestros. These facts leave their mark in the working atmosphere. Musicians in other orchestras might not be as pleased as the Berlin Philharmonic musicians. Some of the reasons for this could be the lack of decision-making opportunities and the lack of quality and creativity (Couch, 1989).

4.1.2 Collective identity and personal responsibility

This section describes the espoused values of the Berlin Philharmonic. Espoused values were defined as those principles or ideas the group articulates as what they stand for or what they are trying to achieve (Schein, 2010).

"They have a big personality, of course they're stroppy. But the flip side is that they give so much. They discuss and argue back because they want it to be better. And it's not just in terms of playing that they're creative." (Simon Rattle, chief conductor)

In this statement, Simon Rattle presents his musicians as being active part in the creative and interpretative processes. Far from understanding this as a threat to his authority, Rattle takes it as a positive feature. He says they do it *to be better* and that *they give so much* that it compensates to argue and discuss. This is interesting because it shows that there is an actual dialogue taking place, in order to try to solve the discrepancies. The discussions and arguments are there to achieve a higher collective goal, which is musical perfection or, at least, striving for that perfection.

While this is the situation in the Berlin Philharmonic, the literature in symphony orchestras describes a very different situation. Traditional leadership management literature depicts musicians in symphony orchestras as passive subordinates who follow the lead of an heroic conductor. Koivunen (2003) and other scholars (Khodyakov, 2014; Koivunen & Wennes, 2011) are shifting the focus towards a more collective leadership approach in symphony orchestras, making the musicians part of the leadership processes. Some conductors have also challenged the traditional view of the heroic conductor and acknowledged the importance of the musicians in the creative process. In this regard, Charles Hazlewood (2011, 0:56) has stated: "we now have a more democratic view and way of making music -- a two-way street. I, as the conductor, have to come to the rehearsal with a cast-iron sense of the outer architecture of that music, within which there is then immense personal freedom for the members of the orchestra to shine".

Without dismissing the importance of the conductors, Koivunen (2003) considers that musicians are experts in responding to the conductor's signs and gestures, and in following and adjusting to both the conductor's orders and their fellow players' playing. They know how to act collectively, how to play in a large ensemble. Koivunen (2003) argues that musicians do not have a passive role in the leadership of symphony orchestras because they respond, follow and adjust. This makes them part of the process of interaction and negotiation. Although this statement transforms the musicians into a necessary part of a collective leadership process, it also tells us about a general understanding of behaviour among musicians. Despite being an active part in collective leadership processes, to my understanding it also depicts a very passive group in the creative and interpretative sense.

Also Couch (1989) acknowledged the fact that in spite of producing a joint product, a piece of music, symphony orchestra musicians only have control over their individual performance. However, as the empirical material shows, in Berlin Philharmonic orchestra the musicians have many ways of exerting indirect control over fellow musicians' performance, such as peer pressure, choice of music and recruitment decisions of musicians.

Khodyakov (2014) reports some cases where symphony orchestra musicians have disobeyed musical directions from guest conductors, whose interpretation they did not agree or when they felt badly treated by them. However, in these instances, the musicians disobeyed without verbal communication: they played what they thought was a better performance and ignoring the conductor's indications. There was no dialogue to try to solve the problem. The following comment of Simon Rattle shows how the Berlin Philharmonic musicians behave with their conductors:

> *"The musicians are very articulate, they are very open, they are very curious. They always want to know why we are doing something. They don't just do it – they are not an obedient orchestra in that way, but they are a very creative orchestra." (Simon Rattle, chief conductor)*

It is quite obvious that Berlin Philharmonic musicians feel entitled to be an active part in the interpretative and creative process. However, this behaviour also manifests that the musicians are confident that the orchestra is a powerful entity with an opinion of their own, regardless of the conductor it holds. Nowadays, orchestras tend to sell themselves on the name and celebrity of their music directors, which are expected to be superstars to generate public interest (Khodyakov, 2014). Thus, symphony orchestra musicians are really given the message that the worth of the orchestra is based on the conductor and not the orchestra itself. Berlin Philharmonic does have a superstar conductor, not only the chief conductor, but also the guest-conductors. Nonetheless, their identity does not rely on the conductors. One musician illustrated it as follows:

> *"It sounds a wee bit arrogant, but it has to be true that the orchestra is bigger than any of its maestros. We as players have to accept that responsibility, and every conductor has to accept that reality." (Fergus McWilliam, horn)*

Personal responsibility towards the good functioning of the orchestra in musical matters and otherwise is an issue that many musicians take very seriously. Berlin Philharmonic musicians are accountable for their individual performance and the collective performance. The following comment illustrate the musicians' way of thinking:

> "Until today, I am still trying to give my best at each concert. But I do it for me, for my responsibility to the audience and to the music. Honestly, this asks an enormous amount of energy, inner motivation and continuous self-discipline." (Aline Champion, violin)

This feeling of responsibility has to do with two different factors. On the one hand, each player is a stakeholder in the orchestra both artistically and financially since their livelihood depends on them being at the top. On the other hand, there is the responsibility towards the music and wanting extraordinary performance experiences always. The orchestra has incredible reserves of energy. Everyone, from the front to the back, gives absolutely everything in a concert.

4.1.3 Musical Views and the Berlin Sound

In this section we will see how Berlin Philharmonic musicians think about music. This part draws on Schein's (2010) embedded skills category. This category refers to the special competencies displayed by group members in accomplishing certain tasks, the ability to make certain things that get passed on from generation to generation without necessarily being articulated in writing.

Some musicians point to personality when describing a differentiating feature for becoming a musician of the Berlin Philharmonic. They refer to the need of retaining one's own personality and not to distort it by the influence of others. This is critical because Berlin Philharmonic musicians are expected to use their musical personality to contribute with ideas. The reason for this mainly lays in the musical functioning of the orchestra. Not only the musicians are actively shaping the interpretation of the music, as previously mentioned, by dialoguing with the conductor, but also because they musically work like a chamber ensemble. This feature is an espoused valued of the orchestra and it has become an integral part of their culture. This is one of the essential aspects that the new members must learn of the culture of the Berlin Philharmonic.

Whereas British and American orchestras strive to have a unified, corporate sound where everybody blends in, losing the individuality of each musician, the

Berlin Philharmonic requires that individuals make a unified whole and yet remain individuals. In other words, each musician must be really aware of what is happening in every single section because anyone can propose one's own musical idea. Then, the others must take up on this and continue the performance in the same line by understanding it and interpreting it. This is a more dynamic, creative, personal and interesting way of making music and it is related to what has been explained in the climate section.

The next comment sheds light on this. It is from a musician who was not accepted at his first audition for the Berlin Philharmonic. However, they invited them to join the Berlin Philharmonic Orchestra Academy because they saw he had potential to become on of them. His comment reflects on the struggle to achieve the Berlin Philharmonic musicians level and where the struggle laid: in obtaining a musical personality.

> *"Members of the Berlin Philharmonic must not only be technically perfect, but need to develop an all-encompassing musical personality. That came with a lot of work. Subtle nuances make the difference. This orchestra works like a giant chamber ensemble." (Egor Egorkin, piccolo flute)*

Being a symphony orchestra and having a culture of playing that is like a chamber ensemble presents opportunities and challenges for musicians who want to become a member of the Berlin Philharmonic. On the one hand, it is an opportunity for those musicians who want their voice to be heard. On the other hand, it is a very though psychological problem having to also restrain yourself to not stand out from the other members of your section. This might seem a contradiction: to have your voice heard and to restrain yourself from standing out. However, it is not, it is a subtlety matter. The line that separates one thing and the other is very thin and it also has to do with your personality type: whether your inner self is a soloist or a musical cooperator. Musical cooperation is essential and, whether the musician understands music in this way, is often a defining factor to evaluate the definitive admission of a new member in the orchestra. As one musician puts it:

> *"For us, the deciding factor is music as interaction and not simply as a reproduction of a perfectly rehearsed piece." (Franz Schindelbeck, percussionist)*

In terms of musical standards, it has previously mentioned that they actively strive to achieve perfection. What is interesting is how they strive for that. Technically flawless, musically creative and cooperating, and yet Berlin Philharmonic musicians do not remain in their comfort zone, but take risks to explore and achieve higher musical goals. The following comment depicts musicians' line of thinking:

> *"Everybody is taking risks all the time in this orchestra, in the tutti strings as well. In my eyes, this is the philosophy of the orchestra, and also what makes this orchestra so special. Of course when you risk something, you can lose, but no colleague is going to be annoyed with you if you risk something and it doesn't work. It would be worse not to have tried it!" (Aline Champion, violin)*

The most notorious landmark of the Berlin Philharmonic is the so-called Berlin sound. The Berlin sound is part of the tradition of the orchestra and while it is being enhanced by each new chief conductor, its essence continues in the orchestra and it is passed on generation after generation of musicians. Many musicians are fascinated by the sound, and whereas it has been called a German sound, Simon Rattle points out that it is the young foreign players who, fascinated by the sound, come to the orchestra to learn it and maintain it. There is agreement among the musicians that the long trial period that new members must endure is not only to observe whether they are the right cultural fit for the orchestra, but also a training period in the Berlin sound. Musicians argue that one really must change in a musical sense to become a member of the orchestra.

There is no better way to understand what the Berlin sound is than to listen to the orchestra in live, or if that it is not possible, in some recordings. However, for the sake of the reader of this thesis I chose these descriptions made by a musician and the chief conductor to give a sense of what it is. The Berlin sound is described by a musician as it follows:

"What's special about the sound is that it has this almost animal quality that rises up in concert, like a living thing. It's this wonderful dark sound, but also very strong." (Jonathan Kelly, oboe)

Chief conductor Simon Rattle comment on the Berlin sound adds some nuances to the previous description:

"This extraordinary rich sound, which comes up from the bass and moves in waves, rather than sharp horizontal blocks. They were never able to play a pizzicato together, and still can't, and they refuse to calculate rhythms, they have to feel them." (Simon Rattle, chief conductor)

4.1.4 Tradition and Change

Berlin Philharmonic musicians have an extremely respect for tradition. The orchestra projects this in such a powerful way that various musicians said that the feeling of tradition in the orchestra could be immediately felt compared to other orchestras. This section will explain how the espoused values tradition and change are perceived by Berlin Philharmonic musicians.

The musicians of the Berlin Philharmonic talk about tradition to mainly refer to three different aspects. First, the way things are musically done –the playing culture–; second, the sound of the orchestra –the Berlin sound–; and third, the way things are managerially done –the self-governing system–. Berlin Philharmonic musicians use tradition to explain who they are at the moment and, at the same time, to reason and justify the course of action of the future, even when it involves change. In other words, tradition is both the reason to keep doing things in a certain way and the reason to change. One musician illustrated it as follows:

"Without tradition, without those who have gone before, without the generations that belong to the past and their legacy there's no such thing as art, no music, no development whatsoever." (Daniel Stabrawa, concertmaster)

This musician links development and tradition. Development needs to be grounded into a set of customs and beliefs to be truly a progress. As have been

aforementioned, Berlin Philharmonic musicians strive for perfection being musically creative and cooperating, but most importantly taking risks to explore and achieve higher music goals. This is important because the desire for musical growth and development is clear in their actions and words, and yet, many of them refer to tradition as the recipe for this. Thus, one could say, that one tradition of the Berlin Philharmonic is to musically develop by evolving the essence and the best part of what they have been doing up to that moment and change what it is not working anymore. This is how the chief conductor put it:

> *"The point of a real tradition is to take what is the strongest and vital part and carry it into a new world where all are searching for what that is." (Simon Rattle, chief conductor)*

An example of what Simon Rattle is referring to could be the Berlin sound and the particular way that Berlin Philharmonic has historically phrased music. Many musicians believe that passing this tradition on to the next generations of musicians is paramount for the survival of the orchestra.

On the eve of the 21th century and with the need of the Berlin Philharmonic to seek for a new artistic director, it was clear for some musicians that the most conservative aspects of their tradition, although good and characteristic of the orchestra, could also be a competitive burden. One of the reasons the musicians said they choose Rattle as artistic director is because they believed he could turn the orchestra in a 21th century orchestra. Both musicians and Simon Rattle say that at that time, nobody really knew what that meant or what it involved but they believed that together they could advance in that direction. Certainly, Simon Rattle and the musicians of the Berlin Philharmonic can reflect on the period and the evolution they had together, but sometimes an outside view on the matter can give insight on how things have changed. This is illustrated by the following comment:

> *"Some orchestras are tough. I think the Berlin Philharmonic used to be tough, I have quite a few stories from the past:*
>
> *- Could you play it like this?*

- No, we play it like that.

That saves a lot of time for an orchestra if they have these strong traditions, but that does not mean they are very flexible. Now, they are very flexible, very open, they want to know things." (Roger Norrington, regular guest conductor)

Roger Norrington and others guest conductors such as Bernard Haitink see the musical tradition of the Berlin Philharmonic as a differentiating factor. A special sound sets you apart from other orchestras. Traditions are also a saving time resource because one does not need to question how things are done. A guest conductor normally does not have much time to rehearse with an orchestra; he cannot work on the sound and music phrasing as the chief conductor does, because there is not enough time to do it. The chief conductor can shape the sound and phrasing over the course of his contract. Yet, Roger Norrington points to the fact that these traditions are limiting, in the sense that one does not question why and how they do things.

These limitations that tradition entailed were acknowledged by the Berlin Philharmonic musicians when in 1999, they had to vote for a new artistic director. The desire of the orchestra to change in new directions was strong and musicians had different reasons for change. On the one hand, some musicians felt the need to broaden the repertoire of the orchestra. While it was important to keep playing what was the core repertoire of the orchestra –Austro-German symphonic classics of the 19th century–, some musicians felt that it was their responsibility to also play more 20th century music and contemporary music. On the other hand, other musicians were worried about the growing competition between international orchestras and the increasing challenges of the classical music world such as shrinking public funding or graying audience. As one musician put it:

"The Berlin Philharmonic is an organism, a sonic entity. And like all living organisms deserving of the name, it is geared to change, to development. We have to explore new avenues, work on new programs; we really have to look to the future. Competition is growing, and we have

to do something if we want to withstand that competition." (Daniel Stabrawa, concertmaster)

After the election of Simon Rattle as new artistic director, some of the musicians reflected on the result and they believed that Rattle embodied their vision of what they wanted the Berlin Philharmonic to be. Concerning the election of Rattle, Pamela Rosenberg, former general manager of the Berlin Philharmonic, expressed:

"I think it was a signal that the orchestra wanted to embrace innovation. Rattle's broad-minded approach to music, and the huge scope of his interests, from early music to the 21st century – this was of great interest to the musicians. Now, there's a synergy – artistic exploration is fed by tradition, and that exploration refreshes tradition." (Pamela Rosenberg, former General Manager)

Rattle's scope of interests is not limited to the selection of repertoire. Before he accepted the position, the orchestra had to accept some of his conditions. Those ranged from the change of the formal organization –converting it into a foundation– to setting up an education program and rejuvenating the orchestra, among others. Rattle manifested that he thought he was going to a much more traditional orchestra than what he found. Despite the musicians' pride of their tradition and their belief that they are keeping it and passing it upon new generations, he found that it was his job to really cultivate those traditions and build something upon it. The following statement illustrates this line of thought:

"I have found that part of my job is to remind them, also, of the Furtwängler-Karajan legacy – what is very important is to integrate this extraordinary tradition, particular ideas of sound, and special way of turning a phrase with all these brilliant, young, flexible, curious musicians." (Simon Rattle, chief conductor)

In what projects and initiatives of the Berlin Philharmonic concern, Rattle's era has been the most productive and creative. Simon Rattle and Berlin Philharmonic musicians' relationship has not been always harmonious. Tension in the relationship has existed, but both parts have felt that even in troubled

periods they were advancing to new directions. Examples of this can be playing pieces that were off-limits such like Baroque music with historical performance, the Sibelius cycles or Peter Sellar's staging of Bach's St. Matthew Passion. This last project particularly encountered a lot of resistance from the musicians. However, many musicians agreed that the few months leading to the concerts of St. Matthew Passions and the concerts created an unprecedented sense of development in the orchestra. Some of the thoughts of the musicians on the project include:

> *"This was one of the most important musical experiences of our lives, everyone in the orchestra is saying." (Fergus McWilliams, horn)*

> *"Everything we have done seems almost secondary after that." (Emmanuel Pahud, flutist)*

Not only Rattle's initiatives have shaped the Berlin Philharmonic in his era. The Digital Concert Hall has been a game changer for the orchestra and the idea came from the musicians themselves. The Digital Concert Hall and the creation of their own recording label is for them a logical step to become independent from the uncertainty and demands of major music records. Now they have artistic freedom to record everything they chose. Musicians consider the creation of the Digital Concert Hall a way to reach new audiences, not only in the sense of reaching people that are not physically present where they play, but also new generations that are highly used to visual stimulation rather than only aural stimulation. Moreover, musicians put themselves online in chat rooms periodically to keep in touch and engage their audience. These are not all the new initiatives brought about by musicians in the Rattle era, but they do reflect the musicians' interest in engaging new audiences, new formats and embracing technology.

4.2 Leadership

Leadership in the Berlin Philharmonic is a complex issue. On the one hand, the orchestra has a legacy of having a self-governing system. This means that the musicians have decisive influence on the important matters of the orchestra:

artistic director, guest conductors and soloists, programs, concert venues, recordings, hirings, tours, and a number of other affairs. On the other hand, the figure of the artistic director and chief conductor exists to lead the orchestra not only from the podium of the orchestra but also strategically in the artistic direction that the orchestra takes, as well as being the public leader.

In a formal organizational sense, the Berlin Philharmonic employs the Executive Committee to make artistic and strategic decisions. The chief conductor, the general manager, a chairman of the Berlin Philharmonic and a media chairman form this committee. The musicians that are chairmen have a sounding body to consult or get ideas from and then, the Executive Committee must report to the orchestra membership full meetings, where the decisions are polled. Besides that, there is the day-to-day relationship with the conductor and the musicians in the rehearsals to deal with, where creative negotiations also take place.

This panorama makes it difficult to say who is leading the Berlin Philharmonic or to define what kind of leadership they employ, although it is clear that it is some kind of shared or distributed leadership. Musicians seem to like to think they are in charge, even though they recognize the influence of their chief conductor and his authority in certain matters. Beyond the fact that Simon Rattle has traits of a charismatic or transformational leader, only the relationships that are established among the musicians themselves and between the musicians and the conductor can explain how they can work together in a meaningful way. Thus, producing a form of co-creation of leadership between the musicians and the conductor where they influence each other.

4.2.1 Self-government

The self-government of the Berlin Philharmonic embodies the symbiotic relationship between organizational culture and leadership. The self-government is both a legacy that must be preserved, being the ideological core of the orchestra: *we do things ourselves, we decide our future*, and at the same time it is the musicians tool to exercise leadership. To understand the position

of the musicians regarding decisions, let us begin by an interesting quote by one musician:

> *“The idea of doing things ourselves, taking control, remains to this day. And whoever tries to interfere should beware! You would have to witness one of our assemblies to see how 100 orchestra members react if there is something… if there is an attempt made by someone to restrict their rights. That’s out of question” (Götz Teusch, cellist)*

This quote shows that musicians take the self-governing system very seriously. This musician talks about the rights of the musicians and the possibility of those being challenged. It reveals that the self-governing system is a tool to protect themselves against the wills of powerful individuals, such as conductors or general managers. *Doing things ourselves, taking control* are the rights this musician says they do not want to lose. These rights clearly refer to the use of power and authority to execute musicians’ vision for the orchestra.

The way Berlin Philharmonic musicians do things and take control is by democratic voting. This is especially true for the hirings of the musicians and chief conductor. One musician explains the democratic election of a new musician in the following way:

> *"In Berlin, you walk in the great hall and the whole orchestra is looking at you. It's a democratic process. Everyone has one vote. After everyone is heard, the section speaks a little and then the vote happens. To get past the first round you must have fifty percent of the vote and to get to the finals you must have sixty-six percent of the vote." (Gábor Tarkövi, trumpet)*

The democratic process of electing their artistic director is something that different conductors admire, rather than fear it. In his thank you note for being elected chief conductor, Simon Rattle made special emphasis in the fact that his election was the result of a long and thoughtful democratic process and praised this system because since they are the responsible to make the music happen, they should also be responsible to choose their future. Rattle is not the only one

to praise how the Berlin Philharmonic manages the hirings both of artistic director and also musicians. As one conductor puts it:

> *"It's a democracy, of course. They choose their own director and take it very seriously. It's not just a question of likes and dislikes. No, they think very hard about what the future will bring or could bring. That's very important." (Roger Norrington, guest conductor)*

It is interesting the remark on choosing being not a question of likes and dislikes but the consideration of the future. The musicians are the experts on the matter, who know best what they need and want in their leader and it is their responsibility to choose the best for the musicians as a collective.

The self-governing system is an ideological system as much as is it a governance system. It embodies a number of values and beliefs. Being able to make their own decisions and choosing their artistic director and new musicians is the kernel of the Berlin Philharmonic collective identity. As one musician puts it:

> *"The collective identity is the most important thing. The player's first responsibility is to maintain the institution, hence the importance of continuing to find the best players, and to care for the institution in the way that we manage it." (Fergus McWilliam, horn)*

As we have seen in the collective identity and personal responsibility section, responsibility is something Berlin Philharmonic musicians take very seriously. Responsibility is a feature of the collective identity. Another feature is to feel entitled to decide both in musical and managerial matters. There are various musicians who express how proud they are that they are able to be in an orchestra who operates in this way. There are other beliefs that relate to this system. One of these beliefs is illustrated as follows by another musician:

> *"For me, the main reason why the orchestra sounds the way it does, the underlying basis, is that every musician know that he can contribute to determining the direction the ship takes." (Fredi Müller, percussionist)*

This musician links the performance of the orchestras with the self-governing system. This shows that the system is not a mere protective instrument, but that

the health of this system is related to the core of what they are and how they work. This particular musician is talking about how the orchestra sounds. This can mean two different things, which are not mutually exclusive. One the one hand, it could mean that because the musicians elect their new members democratically they ensure the quality of the orchestra by choosing the real fits for the orchestra. One the other hand, it could mean how the orchestra musically works. The Berlin Philharmonic orchestra works as a chamber music ensemble. Thus, every person can take a musical initiative to lead the music one-way or the other. As said, these are not mutually exclusive options, and having the self-governing system in the first place, I believe it empowers the musicians to musically behave as a chamber music ensemble.

The musicians value their self-governing system, see it as a protective tool against powerful individuals, and yet they recognize the need for a formal leader. As one musician expressed:

> *"The larger the crowd is, the more unpredictable and childish it becomes. An orchestra can be childish, even when its members are Nobel Prize winners. A crowd always needs leadership." (Albrecht Mayer, oboe)*

If every musician would want to steer the ship to a different direction, chaos would be served and it is true that the result could be unpredictable and childish. This musician is not alone in having this view of the situation. Others feel the lack of a formal leader as a cause of anarchy and underperformance of the orchestra. As a collective, the musicians think that the orchestra is greater than its conductors, but as musician Olaf Maninger puts it, the players can only give their best when they are *alchemized* by a conductor.

4.2.2 Conductor's leadership

For the Berlin Philharmonic musicians to be alchemized, the conductor needs to have certain characteristics and establish a particular relationship with them. This is true for their chief conductor and also for guest conductors. Talking about the characteristics that the musicians appreciate and want in their leader, Mumford et al. (2002) found three dimensions that were important in leading

creative settings. Let us make a comparison of these dimensions and what the musicians say about their current chief conductor.

Mumfort et al. (2002) assert that expertise and knowledge are key characteristics if one wants to be accepted as a leader of creative professionals. It is difficult to find comments by the musicians that clearly talk about the expertise and knowledge of their conductors. One reason for that could be that with an orchestra of such prestige, the expertise and knowledge of their conductors is taken for granted. The differences between conductors still are enormous, in interpretation and technique for example, but that they are different does not mean that ones are better than others. However, the following comments by the musicians somehow relate to the expertise and knowledge of Simon Rattle:

> *"He [Simon Rattle] is always exemplarily prepared for each rehearsal and also has a very clear idea of what he wants to hear." (Aline Champion, violin)*

> *"This [a vision of the orchestra that maintains the classical integrity but also has a view to the most modern and the most progressive type of musical art] would be something that we can realize with the personality and musicality of a conductor like Simon Rattle, who bring such possibilities in every field of the musical world right on the stage." (Matthew Hunter, viola)*

The second dimension is the repertoire of influence tactics used by leaders for effective direction of creative people in both individual and group contexts. These tactics must help accomplish three different sets of demands. First, reduce stress and ambiguity, while maximizing challenge and risk taking. Second, encourage exploration while insuring timely production of a viable product. Finally, encourage individual initiative, while promoting group integration (Mumford et al., 2002). In the following comment Simon Rattle offers a small sample of his tactics repertoire:

> *"Controlling them? No. In the very best sense of the word, they are not controllable. It's not about foisting something upon them, but rather*

guiding, encouraging, shaping what they do. What you have to do is find a way in which everybody has their input in a shared vision." (Simon Rattle, chief conductor)

Rattle's statement highly differs from the popular idea of the conductor being an individual heroic leader who has the perfect performance in his head and manages to inspire the followers to do it. Rather, Rattle embodies the notion of relational leadership when talking about a shared vision and not his own vision from the conductor pedestal. The shared vision comes from taking musicians insights and build something with them, not upon them. He is very aware of the potential of his musicians and that there must be room for a certain freedom where they can musically decide where to go, ideas cannot be forced upon them. This is illustrated by the following statement:

"You have to set up a situation where somehow it can fly, if you do not set this situation, you are lost. If you do not decide enough things it is a free fall. If you decide too many things you can weight its wings so much that it can't, it can't get aloft. So you are always balancing and it is an endless process. " (Simon Rattle, chief conductor)

The last dimension is the context within which leader and creative people operate: how formal the structuration of work is and how is the climate that the leader creates. In the previous subchapter, there is a section regarding the climate in the Berlin Philharmonic. However, it does not refer to the efforts of the conductor to create a certain climate, but rather how musicians feel about the place. With reference to the formality in the structuration of work, the following statements illustrate the situation:

"He [Claudio Abbado, Rattle's predecessor] was still a star, there was this aura around him, that you could not really approach him. Simon is completely different." (Aline Champion, violin)

"The pedestal is gone, and that is wonderful" (Klaus Wallendorf, horn)

Historically, the figure of the conductor has been of an authoritarian, unapproachable star source of all musical knowledge. While there are still many

star conductors that fancy this style, this is changing in the new generations of conductors, who use more open and friendly manners and take into account musicians input. Rattle was one of the first conductors chosen to conduct a renowned orchestra that exercised this new paradigm of conduction. Beyond the performing results of the orchestra, it is very clear that the musicians are delighted to have a leader with whom they can talk to and bounce ideas. Quite obviously, this has an impact in the climate that the conductor creates. As one musician described:

> *"Simon always talks about us as a big family. I really appreciate how much he cares about creating and keeping a good and positive working atmosphere. He is extraordinary friendly and open-minded. Even in some difficult situations, I have never seen him lose his temper. " (Aline Champion, violin)*

According to the musicians, Rattle is able to create in each rehearsal a very positive working atmosphere. Yet, the reasons for this are not only that he is polite, friendly and open-minded, but also how he treats the musicians as individual beings and he minds telling them how everybody is equally important in the orchestra. The performance result depends on everybody giving their best. This might seem not so surprising, but for some conductors and also in the internal and informal hierarchy of many orchestras, it seems that some instrument groups are more important than others. One musician describes this situation in the following way:

> *"Rattle makes it very clear that all instrument groups have equal worth. And he gives every musician the feeling of being there especially for him." (Laurentius Dinca, violin)*

Beyond expertise and knowledge, influential tactics and the formal structuration of the work and the climate of the work place, Hunt et al. (2004) point out that the leader's success with highly successful artists lay more in the personality of such leader and its capacity to inspire through their passion for their work and the emotional stimulation of the musicians than mere intellectual stimulation. It seems to me that Simon Rattle success with the Berlin Philharmonic musicians lies precisely with the kind of relationship they

have established. In a previous quote, a musician states that one of the reasons they chose Simon Rattle as a chief conductor was because of his “personality and musicality”. Not only musicality, but also for who he is and how he does things.

Rattle encourages musicians to take risks, achieve more, execute ideas and rather than being an absolute source of knowledge and authority, he is the trusted person which they can bounce their own ideas with and thus, helping them to make better decisions .The relationship they have established with Simon Rattle is understood as caring, sharing responsibility for oneself and others, and respecting other standpoints. They build on equality, not on a need to dominate the other. It is this relationship they have build that enables them to co-create leadership.

5 Conclusions

The purpose of this study is to understand and describe the organizational culture of the Berlin Philharmonic and how this culture constructs leadership. The close connection between organizational culture and leadership and its symbiotic relationship has been identified (Brown, 1992; Bass & Avolio; Schein, 2010). Schein (2010) explains that the culture of a group starts with the infusion of the values and beliefs of the founders or leaders into the system. The Berlin Philharmonic was started as an act of rebellion against a musical director who mistreated them badly. The founders of the Berlin Philharmonic had freedom of choice among their values. Their way to infuse this value into the system was to establish in the orchestra statutes a democratic system for managing the organization, limiting the power of the music director and empowering the musicians to make all decisions regarding the ensemble. This entrepreneurial spirit and democratic self-government have gone a long way since its beginnings, but it continues being a defining feature of the actual Berlin Philharmonic.

This concluding chapter highlights the most important results concerning the relationship between the culture and the leadership of the current Berlin Philharmonic. Apart from being a tool for leadership, the self-governing system stands for a cultural value because it allows musicians to propose new ideas and choose and decide a vast array of things concerning them. Everyone is entitled to advocate for a proposal. However, these same values also characterize their action in other arenas.

Their unique culture of playing, which is characterized by playing as if they were a chamber ensemble instead of an orchestra, stems from the same principle of the self-governing system: everyone can advocate for a musical idea and the others pick up on that and interpret it. In the same line, musicians discuss and argue with their conductors about the musical interpretations, rather than being submissive to the indications of their conductors. They take an active role in the construction of the final performance.

The personal responsibility of each musician towards the institution and the quality of the performances is embedded in the collective identity of the orchestra. Other features of this collective identity are the shared pride of being a member of the orchestra, the importance of continuing to find and train the best players and to care for the institution in the way they manage it.

Tradition is paramount for this orchestra in the sense that it is very present in everything they do and musicians acknowledge and cherish this fact. Tradition is their culture of playing, their sound –the Berlin sound- and their democratic system. Berlin Philharmonic musicians use tradition to explain who they are at the moment and, at the same time, to reason and justify the course of action of the future, even when it involves change. In other words, tradition is both the reason to keep doing things in a certain way and the reason to change.

The Berlin Philharmonic holds a shared leadership system. It is a system where musicians and their artistic director make decisions together. In most orchestra organizations leadership is perceived as an individual act. Conductors easily become heroic figures, and the history of legendary conductors has certainly contributed to that state of affairs. However, the Berlin Philharmonic has learned how to participate in teamwork with an open mind and a willingness to receive novel ideas and opinion from others and to balance individual and collective values. The relationship between the musicians and the artistic director is key to understand the actual situation.

It has been said that managing experts is like herding cats. This probably means that being a leader in an expert organization is a hopeless task. Musicians are certainly experts in their field, they do not wish anybody's interference in their work. Yet, they need a leader with enough expert authority to guide their work. A leader is needed and depended on, but the relationship with such leader is what makes all the difference.

Mumford et al. (2002) found three essential dimensions to successfully lead creative settings: expertise and knowledge, influence tactics and the climate that the leader creates. The actual artistic director, Simon Rattle, excels in these dimensions. However, it is his persona that makes all the difference. He has been able to create a relationship with the musicians that is understood as

caring, sharing responsibility for oneself and other, and respecting other standpoints. The musicians trust him, and are free to turn to him to bounce back their ideas. This is because their relationship is based on equality, not on dominance.

If this is all worth to investigate it is because the Berlin Philharmonic culture and leadership is radically different from the grand majority of other orchestras, and it deserves a place among the literature of symphony orchestras.

6 Discussion

For the purposes of this thesis, there are two important theoretical discussions to which I wish to connect my analysis. On the one hand, research on symphony orchestras and conductors. My review of literature on symphony orchestras and conductors has shown that there is an extensive corpus on the matter that touches upon diverse topics related to orchestras: work conditions, orchestral interactions, musicians' identity, conductor-orchestra relationships. Leadership is also in such corpus and it has been studied from the point of view of the traditional individual phenomenon and from the point of view of relational leadership. While the topics researched vary greatly, the orchestras being investigated all present similar organizational structures in which the musicians do not have formal power to make decisions for the future of the orchestra.

I believe this study contributes to the symphony orchestras and conductors literature because it offers a different organizational model, which has very successful results, both in terms of performance quality and well being of the musicians. Symphony orchestras face many pressures and challenges in the current context when consumers have ever increasing outlets to spend their money. Symphony orchestras need new, creative, and even daring choices in interpretation, programming, and venues. The case of the Berlin Philharmonic and its empowerment of the musicians can be a model for solving endemic problems for the musicians and management of orchestras.

On the other hand, research on self-managing teams of creative professionals. Musicians, artists and other professionals frequently have a very deep understanding of the technical aspects of the work of an organization. These professionals are likely to seek emotional meaning in their work and organization. Yet, they need a leader. However, successful leaders in this context do not micromanage and are able to get the members of the organization to follow her vision and, at the same time, allow them to use their creative ability and technical expertise to achieve that vision.

The relationship between the Berlin Philharmonic musicians, with their self-governing system, and their conductors and especially their current artistic director, Simon Rattle, offers valuable insight in these issues.

6.1 Limitations and Further Research

Certainly, this study has its own limitations and probably the most obvious are the methodological limitations. One the one hand, the source of my data, document data, implies that third persons have filtered the comments that went to the press, to the books and to the documentaries. This does mean that the data is not usable. However, it means that choosing another data collection method such as interviews could provide more nuanced data. On the other hand, the data is from a fixed period of time (2002 – 2015). This means that the analysis results that involve the relationship between the musicians and their current conductor cannot be generalized as the relationship that the musicians and their conductors have had over time and will have in the future.

These limitations can be readdressed by further research. As aforementioned, research that touches upon the same topic but using other data collection methods such as ethnography or interviews could shed a different light on the matters. Deepening our understanding of the relationship between the conductors of self-managing orchestras could be another aspect to further research. Conductors in such settings need to develop a very sophisticated set of motivating behaviours, consummate expertise, and an esteemed reputation. This understanding could lead to important insight for not only symphony orchestras, but also for laboratories, hospitals, professional service firms, academic institutions, etc.

In the field of self-managing orchestras there is also room for further research. As we have seen, the majority of literature regarding symphony orchestras has studied orchestras that were not self-managed. Orchestras that present a self-governing system such the Berlin Philharmonic are not abundant, but also not rare. The London Symphony Orchestra and the Vienna Philharmonic are two examples more of orchestras that present a self-governing system. These orchestras have both a long history and are playing in the major league of

international orchestras. Hence, the importance to study this self-governing systems in orchestras. A multiple study case research method of these orchestras could increase the robustness and generalizability of the results and managerial implications could be inferred.

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APPENDIX: Quotes and sources of the data

Quote	Source
In Germany, things were very serious. It took me some time to realize this. Maybe I was naive at first, maybe I was too cool.	Trip to Asia
I guess it is like any other society, the orchestra has a culture – a culture of playing. When you come in from the outside and there is someone like myself who was inexperienced you maybe don't quiet get the subtleties at the beginning.	Trip to Asia
For the first two years they really needled me, to see how much I could take, to see if I would make it or not. I simply wanted to only be one of them, but I had to quickly learn that it wasn't possible then.	Trip to Asia
It's a big change when someone new joins. It's like when an adoptive sibling suddenly joins a big family. Everyone has to move down the table and make room.	Trip to Asia
It takes time to establish your position there, because there are some big personalities who need and take up a lot of space, and you have to create your own space.	Trip to Asia
At that moment you're a shadow, and it's hard for everyone to break through it.	Trip to Asia
Because the group has already formed its own set traditions and a newcomer hast o first accept this.	Trip to Asia
I was aware, that they had a sense of tradition, perhaps more so than other orchestras.	Trip to Asia
What you inherited from your fathers, it's not possible without that.	Trip to Asia
This tradition is like the Olympic flame, but must keep burning.	Trip to Asia
I myself am tradition. I have played under Karajan. I can still hear that sound from back then. And I'm always searching fort hat sound.	Trip to Asia
We can't just play Brahms and Beethoven, but to advance in new directions… it's always been like that…	Trip to Asia
One always feels how different the expectations and traditions are. It took the orchestra quite a long time to realize that if I was making a joke I was at my most serious and that also irony is not the same as sarcasm.	Trip to Asia

If you do not go to Asia and come back with a sense of humility, you have missed the point. The sheer amount of animation, a feeling of a society, which is work on progress all the time. All of us thought what this is…Each place has it's own difficulties with the west, we have our own difficulties of understanding the east. Everything is open to negotiation, everything is up for change.	Trip to Asia
I think it is vital that everyone retains their own personality and uses it too.	Trip to Asia
For us, the deciding factor is music as interaction and not simply as a reproduction of a perfectly rehearsed piece.	Trip to Asia
I don't think there is any other profession in the world, where you are forced to be at such an astonishingly high level of accomplishment but subsume your personality to a group – it is a real mission. Part of the reason why I think it is sometimes difficult for the musicians, is the disappointment that it is not still a mission and this endless fight against it being Dienst or just a job – wanting it always to be something extraordinary - special, everybody went in because they wanted to express the most important things that they could.	Trip to Asia
My group has criticized my playing on a technical and musical level. And they said that it is nothing against me personally. But I don't really know if that's true.	Trip to Asia
It's though. You think, "I practiced, and it's still not tight. Do I play with the one in front or behind?" Everyone is watching, and you think that every wrong note you play is a death sentence.	Trip to Asia
Part of the human condition is not only what you are yourself, but empathy and imagining what other people are and that's what artists dare to, elucidate enlighten. The people who search and therefore, always are doom to fail, are the people who have my profoundest sympathy.	Trip to Asia
I knew most of the repertoire from my previous orchestra, but when I came here it was all-different.	Trip to Asia
Einklang is what we aspire to.	Trip to Asia
If you talk too much about tradition and in such a complex way, you no longer know what it is. And I try to keep it simple. When they say, „Play it more broadly, we've always played it that way", then I know it's tradition, it becomes tangible for me.	Trip to Asia
A part of our job also is to play, and play, and play the new to see what is wonderful to see, what will be the music of the future.	Trip to Asia

It is bad enough, while I try to catch up with but if you try to help me too much than we get into another…	Trip to Asia
You have to set up a situation where somehow it can fly, if you don't set this situation, you are lost. If you don't decide enough things it is a free fall. If you decide too many things you can weight its wings so much that it can't, it can't get aloft. So you are always balancing and it is an endless process and fascinating how people react with each other, how you make it work, how you keep an atmosphere of positive energy, with lots of very strong personalities and where is the tipping point where people take advantage of the democracy what is best for the whole.	Trip to Asia
A sound emerges out of the friction between very different personalities from an immeasurably narrow space.	Trip to Asia
And then you can sense whether someone is a rough person, or less sensitive, or whether they're ready to dedicate themselves completely.	Trip to Asia
And if you are able to co-operate like that, it is wonderful. And even if someone can play Paganini up and down, if he can't co-operate, it's not enough. He hast o go. If you imagine playing in a group of 16 other violins, and you have to make sure that you don't stand out… It is a very though psychological problem. We had musicians in the orchestra who were real soloists and were never happy to have to play tutti.	Trip to Asia
To be soloist is quite difficult role, because ultimately you always have to be the initiator. You simply need strong nerves and self-confidence, like at school when you're told, „You! Stand up, show us what you can do." „Rise above the others." You can't do this job if you only act as a servant to the whole. You must also express something personal. And he may also demand to be pampered a little bit. It also leads to one opting out of normal social interaction. – But the minute you start thinking it is about you are in crisis. If you don't believe that the music is a much greater thing then you are in trouble.	Trip to Asia
A person who has something to offer has an influence on others. And the others, without realizing it, join in. Then we all pull together, regardless of what happened before. Then there's an energy on stage that connects us all.	Trip to Asia
They are such multi-faceted emotional states, you couldn't experience them alone.	Trip to Asia
Because there is a very, very close bond that is almost impossible to speak about.	Trip to Asia

I don’t have a ritual also I do need to be still. I am a person how wakes up every morning with more and more doubts, than the morning before, that’s just simply the truth. I can’t stress how highly, how true it is that the person who conducts is not the same person that sitting here. I need to find the music and that it is. There is a moment of metamorphosis that you have to go through, it doesn’t always work, but you have to change whatever it is going to be. If you haven’t tried to undergo this metamorphosis you better not go on stage.	Trip to Asia
The mere fact that 100 people, 100 people with hearts, circulation, respiration… all swing exactly on the same beat. To be one element in that process… is an indescribable experience.	Trip to Asia
An the sensation of what goes on, that's we a conductor and a mad group of people, being in the middle of all of this and somehow affecting it, is absolutely an un-kickable drug habit and I am happy to be a junkie until to end of my days.	Trip to Asia
Dear God, let me die now. I’m happier than at any other time in my life. To be one with the cosmos. If you’ve experienced that a few times in your life, and have had the honor of being part of it, you’ve already gained a lot.	Trip to Asia
The kick is so incredible and when it does work and that’s it worth so while. So I think theses sacrifices along the way, there is something pushing us along say: you know how it can be it, it is really good.	Trip to Asia
All the doubts do dissolve for that moment and that is one of the mysteries that keeps us drawn back to that flame.	Trip to Asia
There is many different types of people in this orchestra as you could imagine. And yet everybody is searching somehow for something that is together „Einklang ist what we aspire to“.	Trip to Asia
But the oboe really helped me a lot. It was my medium, a tool that enabled me to be more social.	Trip to Asia
The instrument became my way of communication with other people, because I felt I was person I was not worth looking at but how I could play was.	Trip to Asia
I think there has to be the possibility of coping with isolation to spend so much time battling with the instrument.	Trip to Asia

So many artist would understand the story behind Jekyll and Hyde very closely. Parts of the reason, my musicians often go through a points of withdraw also because they are trying to reconcile these very different people within them. All of us go through something which demands of pulling together of two disparate parts.	Trip to Asia
My first life-saver was the supermarket, the sweets section, to deal with all the pressures during my trial year.	Trip to Asia
With an orchestra it takes on its own life and of course it is a matter of a lot of individuals, but there is a type of spirit, within that which not to do only with the individuals. It is to do with their history in the past, it is to do with the history of the future – time bends in those situations.	Trip to Asia
The point about a real tradition is to take what is the strongest and vital part and carry it into a new world where all are searching for what that is.	Trip to Asia
The larger a crowd is, the more unpredictable and childish it becomes. An orchestra can be childish, even when its members are Nobel prize winners. A crowd always needs leadership.	Trip to Asia
When a society lacks leadership everything falls apart. You know nothing, achieve nothing, you search in all directions, and certainly there's something to be found, but to find it you have to choose only one direction, the best one.	Trip to Asia
If the person standing at the front was weak, it would be a disaster. Damocles' Sword would be hanging over him, and he'd have a hard time with us.	Trip to Asia
There have been conductors who wanted to show they're right, to show that they now exactly how things should be done. They wouldn't last a minute.	Trip to Asia
Ego and determination any musician must have it because it is a very tough life, nothing is taken for granted. Nobody knows it when it begun and necessarily where the next meal will come and so you have to have a lot of determination.	Trip to Asia
I started of as a "Wunderkind" I could play anything and everything was easy and fantastic. I enjoyed being the best. Then I went to Musical college in London and over a sudden I wasn't the best anymore.	Trip to Asia
And then the competitiveness starts, which is very extreme among musicians.	Trip to Asia
It has nothing to do with artistry and feeling, it's just about performance, being goal-oriented, strength of will, recognition, and mainly about your career.	Trip to Asia

That's the prerequisite to getting here at all. If you are not able to be self-critical to the point of self-destruction, you have to develop that ability.	Trip to Asia
There are more gifted people out there than you could ever count. But talent without will and determination, without being able or willing to make self-sacrifice, amounts to nothing. Zero.	Trip to Asia
How you play and how your are is of course the same thing, but you have to learn that the hard way an it was a really hard way.	Trip to Asia
I think it is important to go through such moments. And these moments you survive actually give you strength. It's like the strengthening of an immune system after getting over an illness.	Trip to Asia
I noticed that when I played well it pleased my parents. And my violin teacher, of whom I was very fond, was also happy. I probably do all this to gain affection. This quest for quality is crucial, and I need music for my soul because it probably brings me love.	Trip to Asia
People often say that musicians are egocentric. What else can we be? We've worked our entire lives on ourselves, with ourselves. How could one not be egocentric? We are the center of our universe, sure. I think that if you're strong you need less recognition than people who are weaker, as I am perhaps. I need recognition, I need it a lot and often.	Trip to Asia
I guess I can get sometimes a bit focused on myself and this is something I had to learn: you are not the most important person here – you have to learn your part in a much bigger picture – if you think you are something special, that doesn't count at all.	Trip to Asia
We cannot be vain, for we are not creative artists. We are "reproduction" artists, but we're not always prepared to admit it.	Trip to Asia
You can enjoy playing as a group right down the last drop, it's fantastic. But only if you function as an individual at the same time.	Trip to Asia
If you are afraid and you can't deliver a good performance, it's pure hell. This immense pressure, this fear of failure, can be so paralyzing that you completely mess things up.	Trip to Asia
Sure, it's nice that these days we think more holistically and that one has more understanding for other people. „He's playing that way because at home the table is busted." Or, „His child's unwell, that's why he's playing poorly." That's a good development. However, it remains our task that at any given hour or moment we	Trip to Asia

forget everything and give our all. But maybe that's inhuman. I myself don't really know.	
If you are taken on for a trial year, it's more or less an open situation.	Trip to Asia
There is something that makes us decide, „We'll take this person, but we won't take that one." Or, „He fits in with us, but he does not."	Trip to Asia
WE are the Berlin Philharmonic. Conductors come and go, but the Berlin Philharmonic remains. And it's the task of every musician in this orchestra to carry on this tradition.	Trip to Asia
When I did my audition in Munich there were 120 people who were examined in three days.	Trip to Asia
When our orchestra first began the musicians had to defend themselves against the situation in which they found themselves, because they were terribly exploited by someone who took them on the road like a circus and pocketed most oft he money. The musicians didn't put up with it. They liberated themselves and attempted to form a symphony orchestra.	Trip to Asia
I am also great proud of being a part of a group of people like this, who carry their own responsibility. Who's faith as it were that many issues are in there own hands.	Trip to Asia
We choose our boss ourselves. We are the world's only orchestra that does so, except for the Vienna Philharmonic, it's nowhere else like this.	Trip to Asia
The idea of doing things ourselves, taking control, remains to this day. And whoever tires to interfere should beware! You'd have to witness one of our assemblies to see how 100 orchestra members react if there's something… if there's an attempt made by someone to restrict their rights… that's out of the question.	Trip to Asia
For me, the main reason why the orchestra sounds the way it does, the underlying basis, is that every musician know that he can contribute to determining the direction the ship takes.	Trip to Asia
But the idea of that many egos, for all of theses coming together at this moment and say: yes it doesn't go there it does go there, is an astonishing thing.	Trip to Asia
But the minute you start thinking that it's about you, you're in CRISIS. If you don't believe that the music is a much greater thing, then you're in trouble.	Trip to Asia
People need a model, and to develop they need hope. So the question is, who can offer hope, who can give a sign, so that you pursue this hope and derive strength from	Trip to Asia

it?	
I, of course, was very, VERY scared when I was going to make my debut. I mean, any one with any sense would be, would be frightened. And I was well into my 30s before I thought I could even risk it. And I'm glad I waited. So we had this history, and finally at some point I said, no, now I should try it: face the fear, see what it is.	Trip to Asia
Endlessly fascinating how people react with each other, how you make it work. How you keep an atmosphere of positive energy with lots of very strong personalities. And where is the tipping point when people take advantage of the democracy, and what is best for the whole. Puh!	Trip to Asia
But they always seek perfection (or what they believe is perfection)	Trip to Asia
During every rehearsal and every concert you have to prove yourself. It's a shame, really. It's too much pressure for me.	Trip to Asia
"Some orchestras are tough. I think the Berlin Philharmonic used to be tough, I have quite a few stories from the past: "-Could you play it like this? -No we play it like that." That saves a lot of time for an orchestra if they have these strong traditions, but that does not meat they are very flexible. Now, they are very flexible, very open, they want to know things."	The Berlin Philharmonic Story
"One good thing about tradition is that it means having a special sound."	The Berlin Philharmonic Story
"When I joined, the spirit of Furtwängler was still there among the older musicians. It was a style of playing, a special approach. Karajan was wise enough never to try and change it."	The Berlin Philharmonic Story
"Without tradition, without those who have gone before, without the generations that belong to the past and their legacy there's no such thing as art, no music, no development whatsoever".	The Berlin Philharmonic Story
"There are roots that we would like to go back to. But an orchestra is subject to a great deal of fluctuation. It may frighten us but it keeps us young. So it's very hard to say that we are based in a certain tradition. All we can do is recruit young players, the finest young musicians from all over the world, and then look for a conductor, a permanent conductor who can give us something you might call a sense of our own tradition."	The Berlin Philharmonic Story

"Of course there's the traditional Berlin sound, a sound ideal we are very proud of. The main reason is that the orchestra has had very few artistic directors. And all of them were very demanding and streched us to the limits in their attempts to get the composers' message across, to communicate that to the audience. And our job is to pass those messages on to the next generation."	The Berlin Philharmonic Story
"The real significance of the artistic director is ensuring that we maintain the quality we believe to have. The special sound created and preserved by tradition, by the ideals that have been handed down to us, is something we want to keep. That is by no means easy. "	The Berlin Philharmonic Story
"The great asset the Berlin Philharmonic build on is that Hans von Bülow saw something very special in this orchestra and demanded very long rehearsals, exaggeratedly long rehearsals for the time. He spent that time molding the infrastructure of the orchestra. He demanded not the humanly possible but the impossible.	The Berlin Philharmonic Story
"[Karajan] He left his mark on the orchestra with his immense self-discipline, and he expected the same discipline from the orchestra, rhythmic discipline in their playing and discipline in their behaviour during rehearsals. The sound of the orchestra was all his own work."	The Berlin Philharmonic Story
"It's a democracy, of course. They choose their own director and take it very seriously. It's not just a question of likes and dislikes. No, they think very hard about what the future will bring or could bring. That's very important."	The Berlin Philharmonic Story
"The orchestra has a legacy of self-government and has maintained it to this day. No one has ever tried to interfere with it. It's a tradition that even powerful individuals, like Herbert von Karajan, have never been able to change."	The Berlin Philharmonic Story
"We, that is the Board, organise our own duty roster, we decide who get to join, who gets an audition, and then take the final vote by secret ballot. There has to be a two-third majority in favour. We have decisive influence on guest conductors and soloists, on programming and concert venues, on the tours we go on and the way they're organised. That's why I mean by self-government."	The Berlin Philharmonic Story

"Claudio Abbado has done a lot to enhance social cohesion in the orchestra. This has to do with the kind of person he is. He is not willing to see his working environment in vertical terms. In other words, he does not set himself above the others. One reason for that is quite definitely his desire to get the individual musicians, including those normally more on the periphery of things, trombonists, percussion players, harpists, to take more responsibility, more personal responsibility in performing the works they play. Instead of watching him for orders and then carrying them out, he wants them to engage with the score more deeply than before."	The Berlin Philharmonic Story
"The Berlin Philharmonic is an organism, a sonic entity. And like all living organisms deserving of the name, it is geared to change, to development. We have to explore new avenues, work on new programs. We really have to look to the future. Competition is growing, and we have to do something if we want to withstand that competition."	The Berlin Philharmonic Story
"Berlin is changing, opening out in all directions. What that opening means for the orchestra is that while it remains a German orchestra with a sound of its won it also need to go out in search of something new. That is why we opted for Simon Rattle. The new impetus he brings to us will certainly not mean any dismantling of traditions. Not at all. I am convinced that Simon Rattle is wise enough to cultivate that tradition and use it as a foundation on which to build something new."	The Berlin Philharmonic Story
"It is a great pleasure to think about the future of the orchestra, and you asked me the question about our future. When I'm standing in this point, which is the Neue Nationalgalerie, which is designed by the architect Mies van der Rohe. If you look at the building you can see that it combines aspects of classical Greek architecture with an absolutely modern view. And, that is the way I see the future of the Berlin Philharmonic. A structure that maintains the classical integrity but also has a view to the most modern and the most progressive type of musical art. This would be something that we can realize with the personality and musicality of a conductor like Simon Rattle, who brings such possibilities in every field of the musical world right on the stage."	The Berlin Philharmonic Story

"Now, it is expected that musicians will know more types of music will play and more styles with more different sounds than ever before in history. It is completely taken for granted that on one day the Philharmonic will be able to play Boulez, and on the next day will be able to play Bach in the style of period instruments, and many other things."	The Berlin Philharmonic Story
"We did the Seventy in my first year [2010] and the Fifth three seasons ago, but with a very different orchestra."	Music as Alchemy
"And since we've been working on the symphonies since February, there hasn't been this slightly *hochnäsig* thing."	Music as Alchemy
"You'll never get it past the players" (Referring to the idea of a complete Sibelius cycle)	Music as Alchemy
"Even a year ago, or eighteen months ago, the idea of playing three Sibelius symphonies in one night, especially the Fifth, Sixth, and Seventh, and especially as a horn player, would have been crazy. We'd have been asking Simon, "Are you out of your mind?" But now, of course, we're all applauding him, and we're just wondering what he's going to come up with next.	Music as Alchemy
"That red herring about us "losing our sound" that was going around a few years ago would have been hilarious if it hadn't been so destructive. The people who were writing the articles had only heard Karajan on record but no recording has ever got close to capturing what we really sound like as an orchestra. It's taken until now, and our own Digital Concert Hall, to find the best sound I have ever heard electronically for this orchestra."	Music as Alchemy
"It sounds a wee bit arrogant, but it has to be true that the orchestra is bigger than any of its maestros. We as players have to accept that responsibility, and every conductor has to accept that reality."	Music as Alchemy
"That collective identity is the most important thing. The player's first responsibility is to maintain the institution, hence the importance of continuing to find the best players, and to care for the institution in the way that we manage it. And after that comes the pollination of our relationships with our conductors. It's like the bee who visits the flower: we need the conductors to advance us, to keep the artistic direction of the orchestra going. But they do not define the orchestra any more than the bee is the flower, or the apple is the apple tree."	Music as Alchemy
"I'm responsible for it. Every single one of us, from the wind soloists to every last player in the fiddles, is accountable for every performance. It's a huge	Music as Alchemy

responsibility."	
(McWilliam admits how important and significant Rattle's particular brand of "pollination" has been to the orchestra's sense of development in the few months leading up to the concerts of St Matthew Passion staged by Peter Sellars) "This was one of the most important musical experiences of our lives, everyone in the orchestra is saying"	Music as Alchemy
"Everything we've done seems almost secondary after that (St Matthew Passion)	Music as Alchemy
"When I first came to the Berlin orchestra, I did some guest playing. And I remember going back to colleagues in Birmingham and telling them that it's like a big free-for-all here, it's just such a mess. And it often was in the rehearsal, it just seemed like anarchy, really it did. It was a style of playing in which all the musicians - including all the string players - were performing as if they were the first solo or the leader, and I was thinking, you just can't do that. It was a very, very different way of being from the culture in Birmingham, and I needed a long time to get used to it."	Music as Alchemy
"Everyone needs that long, not just for the orchestra to decide, but for each player to adapt to the Berlin sound. No matter where you come from, you have to change to become a member of this orchestra in a musical sense. What you notice is that after the orchestra has voted a player in, you see and hear a blossoming in everything they do."	Music as Alchemy
"Until today, i am still trying to give my best at each concert But I do it for me, for my responsibility to the audience and to the music. Honestly, this asks an enormous amount of energy, inner motivation and continuous self-discipline. But if I didn't do it, I would have a very bad conscience and would lose respect for myself."	Music as Alchemy
"In British or American orchestras, the most important thing is to blend, to create a corporate sound. Whereas for us in Berlin, the opposite is true. Our corporate sound, if we have one, only comes from everyone sticking out, from everyone throwing themselves into the experience. If you don't give a hundred per cent here, if you're just sitting there and playing ganz bleich/bland, that's actually when you would stick out. That meant for me that I had to rediscover the slightly obnoxious teenager that I had been. I'd trained myself out of that kind of individualism."	Music as Alchemy

"Everybody is taking risks all the time in this orchestra, in the tutti strings as well. In my eyes, this is the philosophy of the orchestra, and also what makes this orchestra so special Of course when you risk something, you can lose, but no colleague is going to be annoyed with you if you risk something and it doesn't work. It would be worse not to have tried it!"	Music as Alchemy
"Simon always talks about us as a big family. I really appreciate how much he cares about creating and keeping a good and positive working atmosphere. He is extraordinary friendly and open-minded. Even in some difficult situations, I have never seen him lose his temper. He is always exemplarily prepared for each rehearsal and also has a very clear idea of what he wants to hear. And if he makes everyone " crazy" until he gets what he wants, it is always with a smile"	Music as Alchemy
"The orchestra is greater than its conductors, that's a simple fact" - yet these players can give of their best only when they are alchemized, or "pollinated" by a conductor, even if the person on the podium is shouting at them."	Music as Alchemy
(Claudio Abbado, Rattle's predecessor, was far less of a martinet than Karajan,) but he was still a star, there was still this aura around him, that you couldn't really approach him. Simon is completely different."	Music as Alchemy
"Each player is a stakeholder in the orchestra, not just artistically, but economically, too - our livelihood depends on us being at the top"	Music as Alchemy
"It's chamber music. Every single member of our orchestra partakes of the musical event that is happening. And that means that there are spontaneous decisions and improvisations that will suddenly happen in a performance. Someone will come up with an idea, suggest something in their playing, and the others have to work out what to do with it, to understand it, be convinced by it, and interpret it. So there's an awful lot of work that has to go on"	Music as Alchemy
"[Rattle is] the most democratic but also the most precise [bestimmt] conductor [the orchestras has ever had]"	Music as Alchemy

"The tradition of this orchestra, naturally, makes one dizzy. The legacies of Furtwängler, Karajan and Abbado still lives and pulses as before. However, it is equally important that the orchestra uses the opportunity to change - in the sense that many new things are possible, without damaging the foundations on which it is built. It will be my honor and privilege to walk this path together with such a great orchestra."	Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic
"The fact that this is the result of a long and thoughtful democratic process is enormously important - after all, you make the music, and should choose your future!"	Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic
"The pedestal is gone, and that is wonderful."	Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic
"Rattle makes it very clear that all instruments groups have equal worth. And he gives every musician the feeling of being there especially for him."	Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic
"Simon Rattle tries to move away from concert situations where the orchestra is completely rigid. The crazy magic of Karajan, it exists still today - just in a very different way."	Rattle at the door: Sir Simon Rattle and the Berlin Philharmonic
"Everyone in the Berlin Philharmonic is of great talent, each a great chamber musician. It may be that it has something to do with the democratic tradition of the orchestra. As in a chamber orchestra, the players listen more carefully to one another. And this attitude also affects guest soloists. They feel like part of the whole, not as isolated starts. Perhaps that is the secret of the orchestra's success."	Music at its best: The Berlin Philharmonic. From Karajan to Rattle
"The conductor gives the orchestra its identity, coaxes out of it what it has to give, awakens whatever the orchestra knows and can perform. And this spark which enlivens the orchestra."	Music at its best: The Berlin Philharmonic. From Karajan to Rattle
"I had assumed that I was coming into a much more traditional orchestra than I was," he explains. "But with all of their fantastic history and tradition, they came to me saying that they wanted to be a 21st-century orchestra. Though probably none of us actually knew what that was at the time, they believed that maybe together we could find it. In some ways, I've found that part of my job is to remind them, also, of the Furtwangler-Karajan legacy -- what's very important is to integrate this extraordinary tradition, particular idea of sound, and special way of turning a phrase with all these brilliant, young, flexible, curious musicians."	Billboard

"One of the things we've realized is that the orchestra can no longer be this great diva on the side of the city, waiting for people to come to it," he says. "It's now right at the heart of this extraordinary mixture of a modern city and the Wild West that is Berlin. A lot of our work now is to evangelize and spread the word in the broadest sense."	Billboard
"I am very proud that my orchestra took this brave step of putting themselves out there online. It's sometimes stressful enough to play these big concerts, but to know it is going out live all over the world every week is quite something else. But it is the only way to go these days, and our DCH team is doing a fabulous job."	Huffington Post
"To get audiences today you have to interest people in the personalities of the performers from the beginning. In the digital era, which is all about visual stimulation, people can become interested classical performers the way they do with pop musicians. The bottom line is that we have to get out there and get and keep young people engaged and interested in what we are doing."	Huffington Post
"You have to remember that this is a young orchestra, with many players still in their twenties, and there are 26 nationalities, Germans are still in the majority, but I wonder for how much longer."	The Telegraph
[So what about the famous Berlin sound? How can that survive?] "Ah, but it's the young foreign players who are fascinated by that sound and want to keep it," he says. "And somehow the orchestra does keep this extraordinary rich sound, which comes up from the bass and moves in waves, rather than sharp horizontal blocks. They were never able to play a pizzicato together, and still can't, and they refuse to calculate rhythms, they have to feel them. That's where they're so different to, say, the London Symphony Orchestra, which calculates rhythms and as a result has this amazing sharp, whiplash sound. Sometimes I want to tear my hair out and say, 'Come on, guys, it's only a triplet, for heaven's sake!'"	The Telegraph
"They have a big personality, of course they're stroppy. But the flip side is that they give so much. They discuss and argue back because they want it to be better. And it's not just in terms of playing that they're creative. If I'd said a few years ago, 'Hey, let's record each program live and put it out on the web, and by the way there's no extra payment for this,' they might well have said, 'Simon, you're out of mind.' But they came up with the idea, and now the Digital Concert Hall is part of what we do every single week."	The Telegraph

[What has given him the most pleasure?] “Oh, seeing how the orchestra is now so involved with the life of the city, playing in schools and prisons. And the way they keep saying yes to new challenges. Yes to Peter Sellars staging Bach’s Matthew Passion, which meant the players were part of the action and had to play from memory. Yes to playing things that used to be off-limits, like Baroque music and the most difficult modern things."	The Telegraph
"It can be turbulent, but never destructively so. Even when it's turbulent it's moving in a direction."	The Guardian
"The musicians are very articulate, they are very open, they are very curious. They always want to know why we are doing something. They don't just do it - they are not an obedient orchestra in that way, but they are a very creative orchestra.	The Guardian
"They are not that easy to deal with but it's a lot of fun. Big temperaments, big personalities. It's difficult."	The Guardian
"Controlling them? No. In the very best sense of the word, they are not controllable. It's not about foisting something upon them, but rather guiding, encouraging, shaping what they do. What you have to do is find a way in which everybody has their input in a shared vision."	The Guardian
“I try not to allow them to get as conservative as they would like, they begged me basically for two years not to do it,” he added of the “St. Matthew Passion” staging, which had its premiere in 2010. “As it got closer, they begged me louder and louder. And when it was extraordinary, I think everyone felt, ‘Oh, actually, it was our idea.’ I like it when they think it was their idea, because it means that it worked.”	The New York Times
"In the Berliner Philharmonic Orchestra everyone is so kind and supportive."	International Trumpet Guild Journal
"In Berlin, you walk in the great hall and the whole orchestra is looking at you. It's a democratic process. Everyone has one vote. After everyone is heard, the section speaks a little and then the vote happens. To get past the first round you must have fifty percent of the vote and to get to the finals you must have sixty-six percent of the vote"	International Trumpet Guild Journal
"For us the Berliner Philharmoniker label was a logical step toward being more independent. We have become autonomous, using our Digital Concert Hall to develop our audio-visual sector."	Digital Concert Hall

"At first we wanted our own label, as we didn't have any autonomy and it was hard to see what was going on. We are slowly starting to find out how the audience is reacting to our project. It is a process."	Digital Concert Hall
"You can feel that they really enjoy their work, that every day they come to rehearsal with pride, but also with this touch of enthusiasm that you don't find in other orchestras around the world. So it's a great working atmosphere."	Blog Post in www.violinist.com
[I also saw another video where you were doing an interview for a promotion on Youtube, the Berlin Phil Live Lounge. Do you see the orchestra making a lot of efforts to get into the 21st century and use technology to reach new audiences?] "Ever since (conductor Herbert von) Karajan, this orchestra is known to be a modern orchestra, or trying to be modern. Another project is the Berlin Philharmonic's Digital Concert Hall on the Internet. These things are fantastic achievements. Of course, we also take tradition very seriously, and I think it's important that we do. But it's also nice to have this approach to the modern world, and also to the younger generation. We started these late-night concerts, Late Night at the Philharmonie, that start at 10:30. So after a normal orchestra concert, there is a smaller concert, without a break, with mostly fun or modern music, with orchestra musicians, even sometimes with Simon Rattle. The tickets are much cheaper as well, more for the younger kind of audience."	Blog Post in www.violinist.com
Members of the Berlin Philharmonic must not only be technically perfect, but need to develop an all-encompassing musical personality. That came with a lot of work. Subtle nuances make the difference. This orchestra works like a giant chamber ensemble	DW
"I think it was a signal that the orchestra wanted to embrace innovation. Rattle's broad-minded approach to music, and the huge scope of his interests, from early music to the 21st century – this was of great interest to the musicians. Now, there's a synergy – artistic exploration is fed by tradition, and that exploration refreshes tradition.	Metro